

OBČUTKI — NAJMOČNEJŠE
OROŽJE GLEDALIŠČA



Mini
Teater
2017
2018



OBČUTKI — NAJMOČNE- JŠE OROŽJE GLEDALIŠČA

Repertoar Mini teatra za otroke in mlade smo si zamislili kot estetiko vtisa. Razmišljamo, kako odnos do “otroškega”, tistega, kar je Nietzsche poimenoval esenca, Deleuze pa “blok otroštva”, gradi svet, ki ob medsebojnem prepletanju epskega in dramskega vsaja v najmlajše estetske in etične usmeritve. Glas pripovedovalca, zgodbe, simbolične slike, elemente realnosti oblikujemo skozi nežne upočasnitve z vsajanjem občutka za parabolo. Z našimi predstavami želimo odpreti serijo različnih vzgojnih angažmajev, s katerimi se osvaja duh solidarnosti, enakosti in predvsem radosti, ki je predpogoj za kreacijo. Od usmeritve k zakladnici pravljic smo se obrnili k pripravljanju bodočih gledalcev in bralcev, ki bodo postali publika javnega gledališča. Cenjeni nemški avtor tekstov za mlade Ulrich Hub v mladinski drami **Natanovi otroci** po posebnem ključu obdeluje klasično Lessingovo delo Natan modri. Drama iz osemnajstega stoletja je spremenjena v sodobno zgodbo enaindvajsetega stoletja, ki več kot potrebuje pogum za obvladovanje predsodkov in odprtost za resnični dialog. Režiserja Robert Waltl in Alen Prošić sta zbrala močno avtorsko ekipo, ki k tej mladinski drami pristopa z veliko odgovornostjo sodobnega umetnika, ki se nahaja pred mlado publiko, a se mora osvoboditi didaktičnosti.

Vsi tukaj, vsi skupaj je naslov predstave, ki nastaja po dveh sodobnih nemških otroških slikanicah, dramski tekst mlade hrvaške dramatičarke Mirne Rustemović pa nas s songi pesnice Olje Savičević Ivančević vodi v svet lastnih predsodkov do drugih in na duhovit način pod surovo nestrpnostjo odkriva človeško toplino. Čarobni lutkovni svet daje tej mnogokulturni in mnogobarvni zloženki poseben šarm.

Čudoviti lisjak Roalda Dahla je morda pri nas manj znano delo, čeprav gre za klasiko, ki ima zasluženost mesto ob avtorjevih Gremlinih in Čarliju in tovarni čokolade; vsa tri dela vedno znova navdihujejo s svojo lucidno genialnostjo. Z režijo Čudovitega lisjaka se bo s svojim režijskim raziskovanjem precizne mizanscene in strastne predanosti lutkovni umetnosti prvič v Sloveniji predstavil eden najbolj priznanih angleških lutkovnih režiserjev Steve Tiplady.

Pesnitev **Balada o readinški ječi** Oscarja Wilda je prekrasno besedilo, ki posega v ustaljeni red in brezpogojno moralo, ki vladata svetu, da bi z demonskimi izzivi zmotilo skladnost tradicionalne patriarhalne družbe. Oscar Wilde je emancipirajoči junak, ki provocira lažno moralo javnega življenja, izziva sistem in govori v imenu vseh

tistih brez polnopravnega statusa. Predstavo Balada o readinški ječi bo režiral Ivan Peternelj, ki se je že izkazal kot popolni zagovornik Wildovega pisanja.

Demokracija je v krizi reprezentacije in legitimacije. Krhki napredek v osvajanju družbenih in individualnih svobod je razrušen z divjanjem liberalnega trga. Zaradi pohlepa bogatih po denarju in moči je na preživetveni rob odrinjen visok odstotek prebivalstva, ki se z vsakim dnem še viša. To so ljudje brez dela in brez perspektive, da bi ga lahko našli, in pa tisti, ki so delo za vedno izgubili. Gledališče, kakršno smo nasledili iz antike, je nastalo kot proizvod demokracije, kot kritični duh, ki se je razvil iz ideje splošnega dobra. Delo na sebi in za skupnost je pogojevalo potrebo za spoznanjem, kako razumeti svet, kako zadovoljiti željo za sublimnim. Sodobno gledališče, katerega predstavnik je Mini teater, poskuša najti svoje zaveznike, svojo publiko v šolah, med delavci starega in novega tipa, med nezaposlenimi in upokojenci. Po mnenju eksistencialistov je novi in neznani čas bolje kot s strahom obvladovati z upanjem, elanom in pogumom, novemu je potrebno dodati celo – radosti. Sodobni človek se boji bližnjega dotika z drugimi, enako pa se boji biti sam, brez dotika z drugimi. Mini teater predlaga, da počnete vse drugo razen zapiranja vase in odgnjanja drugega, kar v svetu dosega že alarmantne razsežnosti. V majhni sredini, kot je naša, mora želja za drugim in drugačnim, za novimi spoznanji, osebnostmi in kulturami najti način, kako se drzno upreti sovraštvu in postavljanju zidov. Proti močnim občutkom, s katerimi manipulirajo populist, se tudi mi borimo z močnimi občutki, ki so lahko orožje gledališča. Populisti pred našimi očmi spreminjajo kulturno matrico, izgovarjajo do včeraj nedopustne stvari pod pretvezo svobodnega izražanja mišljenja. Visok prag strpnosti do izrečenega in ideološko spodbujanje „poguma“, da lahko izjaviš kar koli, je zelo škodljivo. „Jaz si to dovolim glasno izjaviti“ pripada samo gledališču. Gledališče zadovoljuje človekovo potrebo, da govori o sebi in da ga pri tem drugi poslušajo. Mi v svojih predstavah ob družbenih vprašanjih postavljamo tudi estetska vprašanja o mestu in naravi besedila v sodobnem gledališču.

Dramsko besedilo sodobnega in samosvojega francoskega avtorja z magrebskimi koreninami Mohameda el Khatiba **Naj bo konec lep** je režiser Ivica Buljan za istoimensko odrsko uprizoritev vzel kot oporišče, iz katerega rastejo sekvence, od intimnih beležk, zdravniških diagnoz do analize lastne umetniške pozicije na javni sceni. Gre za heterogeno delo, sestavljeno iz različnih dialogov, fragmentov dnevnika, dokumentarnih materialov ... Smrt matere je intima točka, v kateri življenje dobi novo obliko. Pri tem se srečujemo tudi z opisi življenjskih ritualov in minevanja v nam nepoznani islamski kulturi. Toda ne gre za etnografsko raziskovanje, naš namen je pokazati na originalen gledališki rokopis, ki se odpira k razumevanju Drugega, kar naša zaprta sredina tako zelo potrebuje.

Roman **Kozmopolis** Dona DeLilla in kompleksen cikel **Moj boj** Karla Oveja Knausaarda, ki nam ju je predlagal režiser Alen Prošič, se odpirata političnim in osebnim dimenzijam aktualnih performativov.

Adaptacije tako mogočnih in narativno razvejanih besedil v predstave niso le poskusi gledališča, da bi izrazilo njihovo moč, ampak tudi težnja, da bi prodrla v cono mračnih in vzburljivih fantazem. Klasična dela svetovne literature so danes aktualna, če jih obravnavamo usmerjena proti prihodnosti.

Avtorica Saša Pavček in režiserka Barbara Zemljič nam pripravljata posebno, skoraj "hanekejevsko" poetsko dramo *Pod snegom*, ki preizprašuje našo nemoč, da se soočimo s pomanjkanjem solidarnosti. Njuna analiza ni enostavno obtožujoča, opravičilo išče v strahovih, ki jih ne moremo obvladati. Mini teater od svoje ustanovitve neguje komorno dramo poezije, in ta sodobni domači biser je izbrušen v rafiniranem stilu, premišljen in aktualen.

Naš razred Tadeusza Słobodzianeka že v naslovu sugerira reminiscence na klasično delo Tadeusza Kantorja *Mrtvi razred*. Obstajajo številne vezi med tema deloma, ki nam ju je poljska kultura zapustila kot zgodovinski memento in umetniško pričevanje enega najstrašnejših obdobjev evropske zgodovine. Če katerega sodobna drama s svojim moralnim sporočilom ne le ruši dokumentarno-fikcijske vsebine, ampak jo krepi na nekem višjem nivoju, potem je to vsekakor večkrat uprizorjeni *Naš razred*, ki ga bo tokrat režirala nadarjena mlada režiserka Nina Rajić Kranjac, za katero bo to prva predstava v Mini teatru.

Za današnji čas je značilna prav panična zaskrbljenost glede tega, kaj da publika rada gleda, rada pa gleda tisto, kar že pozna. To nas oddaljuje od učinka presenečenja in možnosti, da spodbudimo dialog. Umetniško gledališče se v medijih prikazuje kot kvintesenca neuporabne umetnosti, kar nam potrjuje, da se elite bojijo njenega učinka na branje, gledanje in mišljenje publike. Mini teater je s svojimi predstavami, razstavami in branji del socialnega tkiva, del duha svojega časa, pa naj misli z njim ali proti njemu.

ROBERT WALTL
& IVICA BULJAN

FEELINGS — THE THEATRE'S STRONGEST WEAPON

Aesthetics of Impression is the key-thought that defines the Mini teater's repertoire for children and youth.. We are thinking about how our attitude about the "child" (what Nietzsche called "the essence", and Deleuze the "childhood block") is building a world that, interweaving the epic and the dramatic, plants some aesthetic and ethical views into the toddlers and youngsters. The Mini teater's approach is to form the voice of the narrator, the stories, symbolic images, elements of reality, through tender decelerations and by incorporating a feeling of parabola. With our performances, we want to open with the series of diverse educational engagements with which we can adopt the spirit of the tolerance, the equality, and above all – of the joy, which is a precondition for the creation. We have searched in the treasury of fairytales in order to guide our youngest spectators and readers to become the future the audience of public theatres.

Ulrich Hub, a German author of texts for youth, offers a special adaptation of the Lessing classic *Nathan the Wise* to a play for youth *Nathan's Children*. An 18th-century drama is transformed into a contemporary story of the 21st century that truly needs courage to –overcome the prejudice and to be open for the real dialogue. The directors Robert Walzl and Alen Prošić have gathered a strong team that will treat this youth play with a great responsibility for the contemporary artists who have to free themselves from didactics in order to be close to the young audience..

All Here, All Together is the title of the performance that takes inspiration from two contemporary German picture books. The play, written by the young Croatian author Mirna Rustemović with the songs by Olja Savičević Ivančević, is leading us into the world of our own prejudices towards others, and in a humorous way, it unveils human warmth under the rough intolerance. The magical world of puppets gives a special charm to this multicultural and multicolour patchwork.

Fantastic Mr. Fox by Roald Dahl is perhaps one of his less known works in Slovenia, although it is a classic and it has a well-deserved spot next to the *Gremlins* and *Charlie and the Chocolate Factory*; all

three works inspire over and over again with their lucid genius. The direction of *Fantastic Mr. Fox* will be trusted to Steve Tiplady, one of the best English puppet directors, who will direct in Slovenia for the first time and who is known for his precise mise-en-scène and a passionate devotion to the puppet art.

Oscar Wilde's *Ballad of Reading Gaol* is a wonderful text that cuts into the set of order and unconditional moral that rule the world, by disturbing the uniformity of the traditional patriarchal society with demonic outpours. Oscar Wilde is an emancipating hero provoking the false moral of the public life, challenging the system and speaking in the name of those without a complete status. The performance *Ballad of Reading Gaol* will be directed by Ivan Peternelj, who has already proven himself as a perfect advocate of the Wilde's writing.

Today's democracy is in a crisis of representation and legitimization. The fragile progress in conquering social and individual freedoms is crushed by the raging of the liberal market. Greed for money and power has pushed a high percentage of the population to the edge of survival, and the percentage is getting higher every day. Those are the people without work and without prospects to find it, and the people who have lost their work for ever. We have to look at the very roots of our western civilization. We have inherited the theatre from the era of antiquity. The theatre was formed as a product of democracy, as a critical spirit developed from the idea of the common good. To work on oneself and to work for the community were the conditions for the need to know how to understand the world, how to satisfy the wish of the subliminal. Mini teater as a contemporary theatre transcends the antique Greek principle and brings it back to the modern world by searching our allies and our audiences in the schools among the works of old and new type, among the unemployed, among the retired people and among the refugees. According to the opinion of existentialists, the new and unknown time is better managed with hope than with fear. We need vigour, courage, and we also need some joy. The contemporary man is afraid of close contact with others, but he is also afraid to be alone, without contact with the others. Mini teater suggests to do anything but closing in and pushing other away (which has become alarmingly common in the today's world). In a little community as our own, the wish for the other, the different, for new horizons, for new people, cultures has to find a way to defy hatred and building walls. We fight against the strong feeling encouraged by populists with our own strong feeling that can be the theatre's weapon. Populists change our cultural matrix in front our very eyes, they say things that were only yesterday completely unthinkable and beyond and decency, and they say it is all freedom of speech and expressing one's opinion. A high tolerance to what can be said is dangerous, as well as ideological encouragement of saying whatever one wants. "I dare say it out loud" can only belong to theatre. Theatre satisfies a human need to talk about ourselves and to be heard. Beside social questions in our performances, we also ask questions about the place and nature of the text in the contemporary theatre.

Dramatic text *A Beautiful Ending* by Mohamed el Khatib (a contemporary and particular French author with Maghrebi roots), has inspired the director Ivica Buljan to make a stage performance from the base of the text that then opens to new sequences, from intimate notes, medical records, to the analysis of the artist's own position in

the public sphere. It is a heterogeneous work composed from various dialogues, fragments from a diary, documentary materials ... Death of a mother is an intimate point where life gets a new form. We also come across descriptions of the life rituals and the passing away in the Islamic culture which is almost unknown to us. But this is not ethnographic exploration, our goal is to show an original theatre script that opens up for the understanding of the Other; something that our closed-up society desperately needs.

The novel *Cosmopolis* by Don DeLillo, and a complex cycle *My Struggle* by Karl Ove Knausgaard, both open up political and personal dimensions of current performatives. The director Alen Prošić will stage the scene adaptations of both texts.

Adaptations of such strong and narratively broad texts into theatre performances is not only an attempt to express their power through theatre, it is also an inclination to penetrate into the dark zone of exciting phantasms. Classical world literature works are still relevant today, if we treat them by looking to the future.

The author Saša Pavček and the director Barbara Zemljič are preparing a special, almost “Hanke-like” poetic post-drama *Under the Snow* that questions our powerlessness when dealing with lack of solidarity. The text is searching for a justification for the fears we cannot control – therefore the analysis goes beyond the judging and digs to the very reasons for the “look-away” position that many people are showing today. Mini teater has always nurtured the poetic chamber theatre and is proud to introduce this local pearl among the newest plays.

Our Class by Tadeusz Słobodzianek alludes to the classic work by Tadeusz Kantor *Dead Class*. There is a reference to the Kantor’s text in the Słobodzianek’s play since both texts are dealing with the Polish culture as a historical memento and an artistic testimony of the most horrible periods of European history. Słobodzianek’s text not only breaks the documentarist fiction but also strengthens it on a higher level with its morals message. *Our Class* that has been staged several times throughout Europe. Mini teater has invited the young and talented director Nina Rajić Kranjac, to stage this play in Ljubljana. This will be the first cooperation between the Mini teater and Nina Rajić Kranjac.

Our time is marked with the panic and worrying about what the audiences like to watch. But the audiences like to watch what is already known to them. That position prevents the theatre creators away from making the effect of surprise and the possibility to create a dialogue. Moreover, many times the mass media introduces the artistic point of view as a useless one. That mass media position shows/proves the unconscious fear (the fear of the governing elites) of the people that are thinking, listening and making their own minds after having the constant contacts with the art. The artists around the Mini teater are strongly rejecting that role of “art” that delivers only the things that are already known. On the contrary, we are standing in the front of the active questioning about “the obvious”, we want to surprise and provoke the spectators, we want to make them think deep and long after they have already leave the theatre arena and we want them to apply their renewed thinking in their day-to-day work and life. The Mini teater’s artistic and social role is to evoke the spirit of its time.

ROBERT WALTL
& IVICA BULJAN

PREMIERE 19. SEZONE MINI TEATRA

MINI TEATER SEASON 19: PREMIERES

Predstave za otroke
Plays and performances for children

1. Mirna Rustemović VSI TUKAJ, VSI SKUPAJ (All Here, All Together)

Režiser/Director: Robert Waltl
Premiera/Premiere: september 2017/September 2017
Produkcija/Production: Mini teater
Lutkovna predstava/Puppet performance: 2+

2. Roald Dahl ČUDOVITI LISJAK (Fantastic Mr. Fox)

Režiser/Director: Steve Tiplady
Premiera/Premiere: april 2018/April 2018
Produkcija/Production: Mini teater
Lutkovna predstava/Puppet performance: 3+

Gledališče za mladino
Theatre for youth

1. Ulrich Hub NATANOVI OTROCI (Nathan's Children)

Režiserja/Directors: Robert Waltl in Alen Prošić
Premiera/Premiere: september 2017/September 2017
Produkcija/Production: Mini teater
Gledališka predstava/Theatre performance: 12+

2. OSCAR WILDE BALADA O READINŠKI JEČI (The Ballad of Reading Gaol)

Režiser/Director: Ivan Peternelj
Premiera/Premiere: november 2017/November 2017
Koprodukcija/Co-production: Mini teater in Društvo za umetnost AVGUS
Gledališka predstava/Theatre performance: 14+

1. Mohamed el Khatib
NAJ BO KONEC LEP
(A Beautiful Ending)

Režiser/Director: Ivica Buljan

Premiera/Premiere: oktober 2017/October 2017

Koprodukcija/Co-production: Mini teater in Novo kazalište Zagreb

2. Don DeLillo
KOZMOPOLIS
(Cosmopolis)

Režiser/Director: Alen Prošić

Premiera/Premiere: oktober 2017/October 2017

Produkcija/Production: Mini teater

3. Oscar Wilde
BALADA O READINŠKI JEČI
(The Ballad Of Reading Gaol)

Režiser/Director: Ivan Peternej

Premiera/Premiere: november 2017/November 2017

Koprodukcija/Co-production: Mini teater in Društvo za umetnost AVGUS

4. Saša Pavček
POD SNEGOM
(Under the Snow)

Režiserka/Director: Barbara Zemljič

Premiera/Premiere: oktober 2017/October 2017

Produkcija/Production: Mini teater

5. Karl Ove Knausgaard/
Sebastian Cavazza/Alen Prošić

MOJ BOJ
(My Struggle)

Režiser/Director: Alen Prošić

Premiera/Premiere: januar 2018/January 2018

Produkcija/Production: Mini teater

6. Tadeusz Ślobodzisnek

NAŠ RAZRED
(Our Class)

Režiserka/Director: Nina Rajić Kranjac

Premiera/Premiere: marec 2018/March 2018

Koprodukcija/Co-production:

Prešernovo gledališče Kranj, Mestno gledališče Ptuj, Mini teater

7. Conor McPherson

BOŽIČEK
(St. Nicholas)

Režiser/Director: Peter Srpčič

Premiera/Premiere: marec 2018/March 2018

Koprodukcija/Co-production: Mestno gledališče Ptuj in Mini teater

Mirna Rustemović:
VSI TUKAJ, VSI SKUPAJ
All Here, All Together

Prva slovenska uprizoritev/ First Slovene staging. Po motivih slikanic Vsi tukaj, vsi skupaj (Anja Tuckerman in Tine Schulz) in Kako se je pogumni očka nehal bati tujcev (Rafik Schami in Ole Könnecke) v prevodu Tine Mahkota (Založba Zala, 2015)

Prevajalka/Translator: Barbara Pogačnik

Režiser/Director: Robert Waltl

Dramaturginja/Dramaturge: Mirna Rustemović

Igrajo/Cast: Maruša Majer, Vesna Vončina, Tadej Pišek, Andrei Lenart

Svetovalec za animacijo lutk: Brane Vižintin

Oblikovalca lutk in prostora/Puppet and space designers:

Milica Grbić Komazec in Nikola Komazec

Skladateljica/Composer: Zvezdana Novakovič

Avtorica pesmi/Author of Songs: Olja Savičević Ivančević

Oblikovalec luči in zvoka/Light and sound designer: Miha Horvat

Produkcija/Production: Mini teater

Premiera/Premiere: september 2017/September 2017

Očka je velik in močan in zna vse, še celo čarati! Ampak, glej no, tak velik mož, pa se boji tujcev! Hčerki se zdi to čudno, zato razmišlja, kako naj svojemu pametnemu in pogumnemu očku prežene strah. Mogoče bo rojstni dan njene prijateljice, ki prihaja iz Tanzanije, odlična priložnost?

Kaj vemo o življenju otrok v Siriji, Iraku, Afganistanu? Se starši in učitelji res bojijo otrok? Spoznajmo različne kulture, ne zavračajmo jih, saj to kaže samo na našo nevednost in ksenofobičnost. Učimo se drug od drugega in prav nič nas ne bo več motila različnost. In tukaj je srčika naše ideje za projekt po motivih dveh slikanic, ki govorita ravno o tem. Zgodbi slikanic Vsi tukaj, vsi skupaj in Kako se je pogumni očka nehal bati tujcev pokažeta, kako nas strah pred drugačnim hromi in kako nas spoznavanja in sprejemanje naših različnosti bogatita.

Daddy is big and strong and he can do anything, even magic! But, look, he's afraid of foreigners! His daughter finds this odd, so she comes up with an idea to help her smart daddy conquer fear of foreigners. Perhaps her Tanzanian friend's birthday is a great opportunity?

What do we know about children's lives in Syria, Iraq, Afghanistan ...? Are parents and teachers really afraid of the children? Instead of rejecting new cultures, we shall get to know them better. Rejection only reflects our ignorance and xenophobia. If we learn from one another we won't care about our differences. These sentences describe our idea for the project that is inspired by the motives of two picture books. The stories of the picture books All Here, All Together and How Brave Daddy Conquered His Fear of Foreigners show that fear of the different only paralyses us, while that meeting and accepting our differences makes us richer.

Roald Dahl

ČUDOVITI LISJAK

Fantastic Mr. Fox

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Prva slovenska uprizoritev/ First Slovene staging

Režiser/Director: Steve Tiplady

Avtor lutk in scenograf/ Puppet and set designer: Sally Todd

Produkcija/Production: Mini teater

Premiera/Premiere: april 2018/April 2018

Gledališče za otroke

Gospod Lisjak ima tri zelo zlobne sovražnike: Grduha, Grdavša in Grdina. Ti požrešni kmetje sovražijo gospoda Foxa tako močno, da se ne ustavijo pred nobeno lopovščino. Poskušajo ga ustreliti, izstradati, izkoptati, narediti karkoli, da bi ga izbezali iz njegove lisičine. Vendar je gospod Lisjak mnogo pametnejši od njih in ima svoj premeten načrt.

Njegova premetenost jih močno jezi in ker ga nikakor ne morejo uloviti, se odločijo, da mu bodo postavili zasedo pred vhodom v blog. Lisjak in njegova družina so skupaj z ostalimi živalmi ujeti in panično kopljejo vedno globlje rove. Nevarnost je vedno večja, Lisjaku pa se naposled utrne genialna ideja.

Pridružite se gospodu Lisjaku in njegovi podzemeljski družini pri njihovem boju za lastni obstanek in obstanek neokrnjene narave.

Mr. Fox has three very evil enemies: Boggis, Bunce and Bean. These greedy farmers hate Mr. Fox so very much that they stop at nothing. They try to shoot him, starve him, dig him up, they are prepared to do anything to get him out of his lair. But Mr. Fox is much smarter than they are, and he has his own witty plan.

The farmers are furious because of his wittiness, and since they cannot catch him, they decide to ambush him in front of his lair. Mr. Fox and his family are caught underground together with the other animals, and in panic, they dig deeper and deeper tunnels. The danger is growing bigger, but at the end Mr. Fox has a brilliant idea.

Join Mr. Fox and his underground family in the fight for their own existence and the existence of the pristine nature.

ULRICH HUB NATANOVI OTROCI Nathan's Children

Slovenska krstna uprizoritev

Prevajalka/Translator: Tina Mahkota

Režiserja in dramaturga/Directors and Dramaturges:

Robert Walzl in Alen Prošič

Igrajo/Cast: Maruša Majer, Aleš Kranjec, Anže Zevnik, Danijel Vezoja

Scenograf in avtor videa/Set designer and Video: Mark Požlep

Kostumografka/Costume designer: Ana Savič Gecan

Skladatelj/Composer: Danijel Vezoja

Koreografka/Coreographer: Selma Banich

Produkcija/Production: Mini teater

Premiera/Premiere: september 2017/September 2017

Zgodba spremlja dva mlada človeka, ki komaj ubežita smrti. Tempeljarski Kurt kot po čudežu uide usmrtni izpod sultanovih rok, nato pa iz goreče hiše reši mlado dekle, Nathanovo hčer Reho. Reha Kurtu prepriča, naj ovrže svoje verske predsodke in med njima se razvije nežna naklonjenost. Fant in dekle se zaljubita, jeruzalemski škof je vse prej kot navdušen in tudi Natan se ne more sprijazniti z dejstvom, da se Reha sestaja s križarjem. Ko se razve, da je Reha v resnici kristjanka, ki jo je Natan posvojil in vzgojil v judovski veri, škof in sultan skupaj napadeta Natana. Vmes se postavi Reha in Kurt.

V Hubovi zgodbi je poudarjen generacijski prepad – odrasli na vodilnih položajih gojijo zamere in nestrpnost do različnosti religij, medtem pa mladi zavračajo predsodke in javno poudarjajo, da je potrebno spoznavanje in srečevanje religij. Nathanovi otroci (se) sprašujejo, ali lahko razumevanje, strpnost in modrost spremenijo svet? Bo Nathanovim otrokom uspelo, da bo za vse ljudi na svetu končno obveljalo: »Jud, kristjan, musliman ... mar nismo najprej in predvsem ljudje?«

The story follows two young people who barely escape death. The Knight Templar Kurt escapes execution under sultan, then he saves a young girl from a house on fire. This is Nathan's daughter Recha. Recha convinces Kurt to drop his religious prejudice, and they develop a tender affection to each other. They fall in love. The Jerusalem bishop is not impressed, and also Nathan cannot accept the fact that Recha is seeing a knight templar. When rumours break out that Recha is in fact a Christian who was adopted by Nathan and raised in Jewish culture, the bishop and the sultan decide to attack Nathan together. Recha and Kurt step between them.

Hub's story underlines the generation gap – adults with the powering positions seethe with resentment and intolerance towards different religions, while the young refuse to be influenced by the prejudices, and publicly stress the importance of meeting and accepting different religions. Nathan's children ask (themselves) if the understanding, tolerance and the wisdom can change the world. Will Nathan's children manage to achieve their goal of creating a world where the following matters: "Jew, Christian, Muslim ... are we not all first and foremost human?"

OSCAR WILDE

BALADA O READINŠKI JEČI

The Ballad Of Reading Gaol

Prevajalka/Translator: **Nada Grošelj**

Režiser/Director: **Ivan Peternelj**

Nastopajo/Cast: **Branko Jordan, Janja Majzelj, Nino de Gleria**

Dramaturginja/Dramaturge: **Jana Pavlič**

Skladatelj/Composer: **Nino de Gleria**

Scenografka in kostumografka/Set and Costume Designer:

Ljubica Čehovin - Suna

Koprodukcija/Co-production: **Mini teater in Društvo za umetnost AVGUS**

Premiera/Premiere: **november 2017/November 2017**

15

Gledališče za mladino

Oscar Wilde v Baladi o readinški ječi izraža pristna čustva in misli ob usmrčitvi sojetnika – razmišljanja o univerzalnosti krivde in moralne šibkosti, o sorodnosti med pesnikom, obsojenim morilcem in človeštvom nasploh (»vsak ubije tisto, kar ljubi«), o nečloveškosti zaporniškega sistema – in zato postane balada aktualna v katerem koli času naše civilizacije, zgrajene na zakonih, pravilih, postavah, ki uravnavajo človeški »kaos«.

Odrska postavitev recitala bo preplet dveh zvrsti: glasbene in literarne. Balada kot literarna zvrst je rdeča nit, zgodba, ki je tudi osnovni dramaturški lok celotne gledališke postavitve. Glasbeni deli, pete pesmi iz različnih obdobj, pa so asociativni tok, ki bo v obliki intermezzov pletel svet, vzporeden baladi.

Oscar Wilde's Ballad of Reading Gaol expresses pristine emotions and thoughts about the execution of a fellow prisoner – Wilde thinks about the universality of guilt and moral weakness, about similarity between a poet, a convicted murderer and mankind in general (»each man kills the thing he loves«), about inhumanity of the prison system – and this is why the ballad speaks to any era of our civilisation build on laws, rules, orders that regulate the human "chaos".

Stage version of the recital will be a combination of two forms: a musical part and a wording part. Ballad as a literary form is the cohesive thread, a story that is also the main dramaturgical concept of the performance. Musical parts, chant songs from different eras, are the associative flow that will create a world, parallel to the ballad, with various intermezzos.

MOHAMED EL KHATIB
NAJ BO KONEC LEP
A Beautiful Ending

Osmrtnica v enem dejanju/ Obituary in one Act
 Slovenska krstna uprizoritev/First Slovene staging

Prevajalka/Translator: Suzana Koncut

Režiser/Director: Ivica Buljan

Igra/Cast: Robert Waltl

Koprodukcija/Co-production: Mini teater, MG Ptuj in Novo kazališče Zagreb

Premiera/Premiere: oktober 2017/October 2017

Mohamed El Khatib je želel napisati dramsko besedilo na podlagi intervjujev, ki jih je naredil s svojo materjo. Leta 2012 je njena smrt prezgodaj končala zastavljeni projekt. Nastala je zlepljenka časopisnih izrezkov, elektronskih in telefonskih sporočil, transkripcij pogovorov, videov, kratkih dialogov z očetom ... Ves material združuje fikcijo in dokumentarnost in ponuja vpogled v intimnost življenja zaznamovanega s smrtjo ter se dotika vprašanj družine, države, maternega jezika, spominov, žalovanja. Besedilo je ganljiva avtobiografska pripoved, mestoma zajedljivo boleča, pogosto pa tudi zabavna, ki pretanjeno prepleta osebno z univerzalnim.

Besedilo je bilo leta 2016 nagrajeno z veliko nagrado za dramatiko (Grand Prix de Littérature dramatique).

Mohamed El Khatib wanted to write a play based on the interview he had made with his mother. In 2012 her early death ended the planned project. The remaining of the unfinished project was a patchwork of the newspaper clippings, the electronic and telephone messages, the conversation transcriptions, the videos, the shot dialogues with the father ... All the material combines fictions and documentary elements, and it offers a view of the hidden life marked with death. That patchwork opens the questions of family, the state, the mother tongue, the memories and of the grief. The text is a moving autobiographic narration, at times cuttingly painful, but often also funny, that subtly interweaves the personal with the universal.

In 2016, the text was awarded the big award for dramatic literature (Grand Prix de Littérature dramatique).

SAŠA PAVČEK
POD SNEGOM
Under the Snow

17

Postdramsko gledališče

Praizvedba drame/ First staging

Režiserka/Director: Barbara Zemljič

Igrajo/Cast: Pia Zemljič, Tamara Avguštin, Matej Puc

Dramaturginja/Dramaturge: Eva Mahkovic

Scenografka/Set designer: Meta Hočevnar

Kostumografka/Costume designer: Ana Savić Gecan

Produkcija/Production: Mini teater

Premiera/Premiere: oktober 2017/October 2017

Dramsko besedilo Pod snegom v trikotniku med hčerjo, njenim ljubimcem in materjo obravnava med-človeške odnose in psihološke sence vsakega posameznika. Gre za intimno zgodbo, polno strasti in ljubezni, ki človeka doleti, ne da bi se sam odločil zanjo. Dialogi v drami pa so napisani v privzdignjeni verzni obliki.

Predstava se bo osredotočila na metaforičnost in ne na naturalizem. S kontrasti v scenografiji bo kazala na razliko med notranjim in zunanjim svetom likov, skozi telo, ples bodo izraženi intimni občutki krivde in sramu, ki jih pozna vsak izmed nas, zvok kot eden izmed ključnih elementov predstave pa bo služil poudarjanju notranjih stanj. Pričakujemo lahko intimen, gibalno in glasbeno podkrepjen, metaforičen prikaz človeških notranjih občutkov – tiste senčne strani, ki jo ljudje ponavadi skrivamo.

The play Under the Snow talks about the human relations and our psychological shadows through a triangle between a mother, a daughter and her lover. It is an intimate story full of passion and love that happens to an individual without their explicit decision or consent. Dialogues are written in a sophisticated verse form.

The performance will focus on the metaphorical part instead of the naturalistic part. Contrasts in scenography will unveil the difference between the outside world and the private thoughts of the characters, body and dance will express the intimate feelings of a guilt and shame known to all of us. The sound, as one of the key elements of the performance, will emphasise the inner states of mind of the characters. We can expect an intimate, metaphorical display of inner feelings, supported by movement and music; those shadowy sides that we usually hide.

TADEUSZ SŁOBODZIANEK

NAŠ RAZRED

Our Class

Postdramsko gledališče

Slovenska krstna uprizoritev/ First Slovene staging

Prevajalka/Translator: Darja Dominkuš

Režiserka/Director: Nina Rajić Kranjac

Premiera/Premiere: marec 2018/March 2018

Koprodukcija/Co-production:

Mini teater, Prešernovo gledališče Kranj, Mestno gledališče Ptuj

Naš razred je zgodba o skupini sošolcev iz majhnega, večkulturenega poljskega mesteca, v katerem so sprva do sovjetske in kmalu nato še nemške okupacije v slogi in prijateljstvu živeli poljski in judovski otroci. V štirinajstih prizorih se pred našimi očmi odvrtijo pretresljive usode desetih učencev nekega povsem običajnega šolskega razreda – od njihovih prvih zaljubljenosti in prijateljstev do neizmerne krutosti, ki jo povzročita antisemitizem in nacizem. Avtor te virtuosno napisane drame skorajda dokumentarno sledi usodam desetih otrok od leta 1925, nekaterim izmed njih vse do danes, da bi skozi zapleten preplet njihovih usod prikazal grozovite posledice tako stalinistične kot nacistične ideološke indoktrinacije, ki sta med ljudmi povzročili popoln razkol in sovraštvo. Obenem pa v drami razkriva tudi problem kolektivne krivde in njenih posledic, ki ljudi določajo in zaznamujejo še danes.

Our Class is a story about a group of classmates from a small multicultural Polish town where Polish and Jewish children lived in unity until first the German Nazi occupation and then the Soviet occupation. Fourteen scenes show us the tragic fates of ten pupils from a completely ordinary school class – from their first loves and friends to the infinite cruelty caused by antisemitism and Nazism. The author of this virtuously written play follows the fates of ten children in an almost documentarist way. He follows them from 1925 until today (for some) to show, through the complicated intertwinement of their fates and the horrific consequences of the Nazi and the Stalinist ideological indoctrination that both caused a complete separation and hatred among the people. At the same time, the play also uncovers the problem of the collective guilt and its consequences that still mark and define people today.

DON DeLILLO
KOZMOPOLIS
Cosmopolis

19

Absurdna komedija

Režiser/Director: Alen Prošić

Igrata/Cast: Primož Pirnat in Anže Zevnik

Premiera/Premiere: oktober 2017/October 2017

Produkcija/Production: Mini teater

Postdramsko gledališče

Eric Packer, newyorški multimiljonar, si nekega dne v aprilu zada na videz preprosto nalogo: obiskati frizerja na drugem koncu Manhattna. Potovanje v razkošni, neprebojni, visoko tehnološko opremljeni beli limuzini se izkaže za nič manj kot futuristično odisejajo. Packerju pot prestrezajo prometni zamaški zaradi obiska predsednika ZDA, antikapitalistični protest in pogrebna povorka za sufijskim reperjem. Ovinki do cilja se daljšajo še zaradi naključnih srečanj z ženo in nenaključnih "srečanj" z manj usodnimi ženskami. Na račun samozavestnega prepričanja, da bo vrednost japonskega jena padla, Packer mimogrede izgublja velikanske vsote svojega in tujega kapitala. Izključevanje možnosti nepredvidljivega, na katero ga tiho opominja njegova asimetrična prostata, pa ga ne stane le denarja, ampak tudi iluzije o lastni nesmrtnosti. "Ko bom umrl, me ne bo konec. Sveta bo konec."

One day in April, Eric Packer, a New York multimillionaire, decides to take upon a seemingly simple task: to visit a hairdresser on the other side of Manhattan. The voyage in a luxurious, bulletproof, high-tech white limousine turns out to be nothing less than a futuristic odyssey. Packer's path is blocked by traffic jams due to the visit of the USA president later due to the anticapitalistic protest, and later due to the funeral procession for a Sufist rapper. Detours on the way to his destination are getting longer and longer also because of coincidental encounters with his wife, and non-coincidental "encounters" with less fatal women. Due to his confident belief that the value of the Japanese yen will drop, Packer incidentally loses huge amounts of his own capital and the capital of others. Shutting out the possibility of the unpredictable, on which he is constantly quietly reminded by his asymmetrical prostate, doesn't only cost him his money but also the illusion about his immortality. "I will not die, it's the world that will end."

KARL OVE KNAUSGAARD/
SEBASTIAN CAVAZZA/ALEN PROŠIĆ

MOJ BOJ My Struggle

Režiser/Director: Alen Prošić

Igra/Cast: Sebastian Cavazza

Premiera/Premiere: januar 2018/January 2018

Produkcija/Production: Mini teater

Moj boj (Min Kamp), serija šestih romanov norveškega pisatelja Karla Oveja Knausgaarda, ni nič več in nič manj kot avtobiografski popis banalosti, ponižanj in perversij v življenju običajnega človeka. Smo v prisotnosti zavednega glasu, ki si brez zadržkov dovoli spregovoriti o tem, kar si misli. Glas o vsakomur in za vsakogar, kot iztočnica za "fiktivno dokumentaristični" performans, ki ne razgalja le tega istega običajnega človeka, ampak za seboj iz varnega zavetja vojaške pozicije potegne tudi gledalca. V najširšem kontekstu gre za brutalni poskus samorefleksije.

My Struggle (Min Kamp) is a series of six novels by a Norwegian writer Karl Ove Knausgaard. The autobiographic material is nothing more and nothing less than a massive account of banalities, humiliations and perversions in a life of an ordinary man. We witness a conscious voice that speaks his thoughts without restraint. Voice of everyone and for everyone as a starting point for a "fictively documentarist" performans that doesn't only expose the ordinary man, but also pulls the spectators form their safe voyeuristic position. The broadest context of the performance is a brutal attempt of self-reflection.

CONOR McPHERSON
BOŽIČEK
St. Nicholas

21

Režiser/Director: Peter Srpčič
Nastopa/Cast: Gorazd Jakomini
Koprodukcija/Co-production: Mini teater in Mestno gledališče Ptuj
Premiera: marec 2018/March 2018

Postdramsko gledališče

Conor McPherson je eden najboljših sodobnih irskih dramatikov in režiserjev, ki je za svoja dela prejel številne nagrade in priznanja. Njegova dela krasi izjemna karakterizacija in živost likov ter izjemno živ, sugestiven in duhovit tok pripovedi.

Conor McPherson is one of the best contemporary Irish playwrights and directors, and he has received several awards and recognitions. His works are known for an outstanding characterisation and vividness of the characters, and an exceptionally lucid, evocative and humorous narrative flow.

PONOVITVE PREDSTAV IZ PREJŠNJIH SEZON

FROM PREVIOUS SEASONS



Frane Milčinski - Ježek

ZVEZDICA ZASPANKA Little Sleepy Star

Režiser/Director: Robert Waltl

Igrajo/Cast: Nina Ivanišin/Maruša Majer, Tadej Pišek
in Igor Štamulak

Koprodukcija/Co-production: Mini teater

Lutkovna predstava/Puppet performance: 3+



Pernilla Stalfelt

KAKEC - KAKČEVE DOGODIVŠČINE The Poop Book

Režiser/Director: Ivica Buljan

Igrata/Cast: Jose, Petja Golec Horvat

Koprodukcija/Co-production: Mini teater, Novo
kazalište Zagreb

Gledališka predstava/Theatre performance: 2+



Svetlana Makarović

PEKARNA MIŠMAŠ The Mishmash Baker

Režiser/Director: Robert Waltl

Igrajo/Cast: Nina Ivanišin/Maruša Majer, Tadej Pišek
in Igor Štamulak

Produkcija/Production: Mini teater

Lutkovna predstava/Puppet performance: 3+



Svetlana Makarović

SAPRAMIŠKA 2 - SAPRAMIŠJA SREČA Sapramouse's Luck

Režiser/Director: Robert Waltl

Igrajo/Cast: Vesna Zornik/Ajda Smrekar, Violeta
Tomič, Tadej Pišek

Produkcija/Production: Mini teater

Gledališka predstava/Theatre performance: 3+



Pavol Dobšinsky
ZLATOLASKA
Goldilocks

Režiser/Director: Buchty a Loutky
Igrata/Cast: Jose, Vesna Vončina
Koprodukcija/Co-production: Mini teater, Buchty a Loutky
Lutkovna predstava/Puppet performance: 3+



Jacob & Wilhelm Grimm
SNEGULJČICA
Snow White

Režiser/Director: Marek Bečka
Igrajo/Cast: Vesna Vončina, Jose/Aljaž Jovanović
Produkcija/Production: Mini teater
Lutkovna predstava/Puppet performance: 5+



Tadej Pišek
IN ŠE RDEČA KAPICA ...
And the Red Riding Hood ...

Režiser in igralec/Director and actor: Tadej Pišek
Koprodukcija/Co-production: Mini teater, Kulturni zavod Godot in SSG Trst
Gledališka predstava/Theatre performance: 3+



Ulrich Hub
NA NOETOV BARKI OB OSMIH
Meet at the Ark at Eight

Režiser/Director: Robert Waltl
Igrajo/Cast: Saša Pavlin Stošić, Miha Rodman, Jose/Tadej Pišek, Aljoša Ternovšek, Matjaž Višnar
Koprodukcija/Co-production: Mini teater, PG Kranj
Gledališka predstava/Theatre performance: 5+



Po motivih Hisašija Jamanake/Based on the story by Hisashi Yamanaka
DOGODIVŠČINE IZUMITELJA KURAME
Adventures of Professor Kurama, The Inventor

Režiser/Director: Tomáš Procházka
Igrata/Cast: Maruša Majer, Nik Škrlec
Produkcija/Production: Mini teater
Lutkovna predstava/Puppet performance: 3+

Vesselin Boidev (po zgodbi bratov Grimm/
based on the story by the Grimm brothers)



ŽABJI KRALJ **The Frog King**

Režiser/Director: Robert Waltl

Igra/Cast: Tadej Pišek

Koprodukcija/Co-production: Mini teater, SSG Trst

Lutkovna predstava/Puppet performance: 3+

Hans Christian Andersen



MA LA MORSKA DEKLICA **The Little Mermaid**

Režiser/Director: Ivica Buljan

Igrata/Cast: Pia Zemljič, Gregor Gruden

Produkcija/Production: Mini teater

Gledališka predstava/Theatre performance: 5+

Jacob & Wilhelm Grimm



MIZICA, POGRNI SE **The Wishing Table**

Režiser/Director: Marek Bečka

Igrata/Cast: Jose, Aljaž Jovanovič

Produkcija/Production: Mini teater

Lutkovna predstava/Puppet performance: 3+

Charles Perrault



OBUTI MAČEK **Puss in Boots**

Režiser/Director: Marek Bečka

Igrajo/Cast: Jose, Gašper Jarni/Tomislav Tomšič

Produkcija/Production: Mini teater

Lutkovna predstava/Puppet performance: 3+

Pavel Polak (po angleški ljudski pravljici/
based on the English folk fairytale)



TRIJE PRAŠČKI **Three Little Piglets**

Režiser/Director: Pavel Polak

Igrajo/Cast: Peter Harl/Miha Rodman, Luka Cimprič,
Vesna Vončina

Produkcija/Production: Mini teater

Lutkovna predstava/Puppet performance: 3+

Hans Christian Andersen

PALČICA**Thumbelina**

Režiser/in igralec/Director and actor: Robert Waltl

Produkcija/Production: Mini teater

Virtualna lutkovna predstava/Virtual puppet performance: 3+

Asher Kravitz

JUDOVSKI PES**Jewish Dog**

Režiser/Director: Yonatan Esterkin

Igra/Cast: Miha Rodman

Koprodukcija/Co-production: Mini teater,

Prešernovo gledališče Kranj in Judovski kulturni center Ljubljana

Predstava za mladino/Performance for youth: 12+

Ex- teater

#MANIFESTO**#Manifesto**

Režiserka/Director: Hristina Vasič Tomše

Avtor besedila in izvajalec/Author of the text and performer: Andrej Tomše

Koprodukcija/Co-production: EX-teater, Mini teater, Zavod Vitkar, Theaterhaus Berlin

Predstava za mladino/Performance for youth: 12+

Avtorski projekt Ivana Peternelja

CHAGALL**Chagall**

Režiser/Director: Ivan Peternelj

Igrajo/Cast: Blaž Šef, Liza Marija Grašič, Ravil Sultanov, Nataša Sultanova

Koprodukcija/Co-production: Društvo za umetnost AVGUS, Mini teater, ŠKUC gledališče in Zavod Projekt Atol

Predstava za mladino/Performance for youth: 14+



Lucij Anej Seneka

TIEST **Thyestes**

Režiser/Director: Ivica Buljan

Igrajo/Cast: Milena Zupančič, Robert Waltl, Marko Mandić, Benjamin Krnetić, Gregor Prah, France in Voranc Mandić

Koprodukcija/Co-production: Mini teater, Novo kazalište Zagreb, Zadarsnova, Silba Environment Art



Po motivih Heinricha Bölla in Janisa

Varufakisa **NEMOČ** **Powerlessness**

Režiser in avtor dramatizacije/Director and author of dramatisation: Primož Ekart

Igra/Cast: Nik Škrlec

Koprodukcija/Co-production:
Imaginarni in Mini teater



Pascal Rambert

ZAPIRANJE LJUBEZNI **Love's End**

Režiser/Director: Ivica Buljan

Igrata/Cast: Pia Zemljič in Marko Mandić

Koprodukcija/Co-production: Mini teater, Mestno gledališče Ptuj, Novo kazalište Zagreb in Zadar snova



Heiner Mueller

MACBETH PO SHAKESPEARU **Macbeth After Shakespeare**

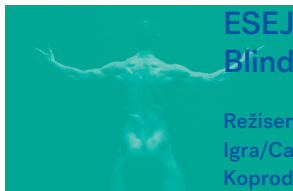
Režiser/Director: Ivica Buljan

Igrajo/Cast: Marko Mandić, Milena Zupančič, Miha Rodman, Jurij Drevenšek/Aljaž Jovanović, Jure Henigman, Jose, Stipe Kostanić, Domen Valič/Jernej Gašperin, Anže Zevnik

Koprodukcija/Co-production:
Mini teater, Cankarjev dom in Novo kazalište Zagreb

José Saramago

ESEJ O SLEPOTI Blindness



Režiser/Director: Alen Prošić

Igra/Cast: Jure Henigman

Koprodukcija/Co-production: Mini teater,
hybridTheatre, SNG Nova Gorica

Asher Kravitz

JUDOVSKI PES Jewish Dog



Režiser/Director: Yonatan Esterkin

Igra/Cast: Miha Rodman

Koprodukcija/Co-production: Mini teater,
Prešernovo gledališče Kranj in Judovski kulturni
center Ljubljana

Avtorski projekt Ivana Peternelja

CHAGALL Chagall



Režiser/Director: Ivan Peternelj

Igrajo/Cast: Blaž Šef, Liza Marija Grašič, Ravil
Sultanov, Nataša Sultanova

Koprodukcija/Co-production: Društvo za umetnost
AVGUS, Mini teater, ŠKUC gledališče in Zavod
Projekt Atol

FESTIVALI MINI TEATRA V NOVI SEZONI

Srednjeveški dan in Festival srednjeveške in renesančne glasbe

28., 29. in 30. september 2017

Jeseni 2017 bo Mini teater ob pomoči Turizma Ljubljana in MOL-a že osemnajstič pripravil Srednjeveške dneve v Ljubljani, ki bodo na Križevniški ulici in drugih lokacijah po Ljubljani. Tri večere zapored se bodo na Festivalu srednjeveške in renesančne glasbe predstavile glasbene skupine iz Slovenije in tujine. V soboto, 30. septembra, pa bomo ves dan preživel z vitezi, obrtniki na Križevniški ulici in drugih lokacijah v Ljubljani.

Minifest

2. do 7. februar 2018

V začetku februarja bo Mini teater ponovno izvedel Minifest, festival, ki je bil zelo priljubljen med obiskovalci že v preteklih letih. Letos se bodo na festivalu predstavile različne monodrame, ki jih v repertoarjih gledališč in ustvarjanju posameznikov ne manjka.

Festival Hiša strpnosti

18. do 23. marec 2018

Ljubljanski Festival Hiša strpnosti postaja pomemben kulturni dogodek, ki s številnimi filmskimi projekcijami, izobraževalnimi jutri, pogovori, koncerti in razstavami širi idejo o strpnosti in pomenu spoštovanja, tako medsebojnega kot spoštovanja različnosti. S skrbno izbranim umetniškim programom opozarja na probleme sodobne družbe in spodbuja k razmišljanju ter razpravam o strpnosti, izključevanju in sovraštvu do marginaliziranih skupin. Selektor festivala je Frank Stern.

Mini poletje

27. junij do 2. september 2018

Z jubilejnim 20. Festivalom Mini poletje, festivalom za otroke, začne Mini teater svojo 20. sezono. V pomladanskem delu bo predstavil svoje uspešnice, poleti, bodo otroci ustvarjalni v delavnicah na ulici in v zadnji tretjini festivala nam bodo svoje najboljše dosežke predstavila gledališča iz tujine, stalni prijatelji dela in ustvarjanja Mini teatra.

MINI TEATER'S FESTIVALS IN THE NEW SEASON

Medieval Day and Festival of Medieval and Renaissance Music

28th, 29th and 30th September 2017

In fall 2017, Mini teater will organise Medieval Days in Ljubljana with the help of Tourism Ljubljana and the Municipality of Ljubljana. The festival will take place on Križevniška and at other locations in Ljubljana. Three nights in a row, the Festival of Medieval and Renaissance Music will host music ensembles from Slovenia and abroad. And on Saturday, 30th September, we will spend a day with knights, craftsmen ... on Križevniška and other location in Ljubljana.

Minifest

2nd to 7th February 2018

In the beginning of February, Mini teater will organise the festival Minifest, which was very popular with our audiences in the past years. The 2018 festival will offer several monodramas that many theatres include in their repertoires.

Festival House of Tolerance

18th to 23rd March 2018

Ljubljana Festival House of Tolerance is becoming a very important cultural event with films, educational mornings, discussions, concerts and exhibitions. Its mission is to spread the message of mutual respect and tolerance. Its carefully selected artistic programme exposes the problems of our society and encourages us to think and debate about tolerance, exclusion, and hatred towards the marginalised groups. The artistic director of the festival is Frank Stern.

Mini Summer

27th June to 2nd September 2018

The jubilee 20th festival Mini Summer, festival for children, Mini teater will start its 20th season. The spring part will offer Mini teater's hits, the summer part will keep children creative at various workshops, and the third part of the festival will present the best that foreign theatres have to offer, theatres that are Mini teater's old friends and supporters

Dedek Mraz in veseli december

Polepšajmo si december z obiskom Dedka Mraza, ki ga izpod Triglava pripelje Mini teater. Že dve desetletji se nad njim, ob dobrih lutkovnih predstavah in podelitvi daril, navdušujejo malčki iz vse Slovenije. Obiščemo vas v podjetju ali vaše podjetje povabimo v naše gledališče, organiziramo predstave s pozdravom in obiskom Dedka Mraza, pripravimo novoletni spored za vrtce in šole ... Skratka, naj bo naš veseli december tudi vaš veseli december.



Father frost and the merry December

Let's make our December even merrier with the visit of father Frost whom Mini teater brings from under Triglav. For over two decades, Children from all over Slovenia are happy every year when they see good puppet performances and get the presents. We can also visit you at your company, we organise performances with greetings and a visit of father Frost, we prepare New Year programme for kindergartens and school ... All in all, let our merry December be also your merry December.

IZJEMNO UGODEN ABONMA PRIJATELJ MINI TEATRA

Za otroke in mladino:

Iz pestre ponudbe predstav za otroke in mladino ter gostovanj drugih gledališč v Mini teatru si lahko izberete šest predstav za otroke in mladino za samo 30 €, saj smo cene za odrasle in otroke poenotili. Obenem pa si lahko ogledate šest predstav, čeprav jih plačate zgolj pet.

Za odrasle:

Izmed pestre ponudbe lastnih predstav in gostovanj si lahko izberete šest predstav za samo 75 € (dijaki, upokoenci in študentje 40 €), kar pomeni, da si lahko ogledate šest predstav za ceno petih.

Na predstavo lahko pripeljete tudi prijatelje, saj se vam bonus na abonmaju niža ob vsakem koriščenju kartice, ne glede na to, kdo si predstavo ogleda.

Zagotovljeni sedeži ob rezervaciji po elektronski pošti info@mini-teater.si. Mesečni spored predstav bomo pošiljali brezplačno na vaš naslov.

Abonmaje lahko kupite v Mini teatru na Križevniški ulici 1 vsak delavnik med 9. in 15. uro in eno uro pred vsako predstavo kadar koli v tekoči sezoni.

EXTREMELY FAVOURABLE SEASON TICKET MINI TEATER'S FRIENDS

For children and youth:

You can choose six performances from our rich repertoire for children and youth, and also from guest performances, and it will cost you only 30€; we have the same price for children and adults. And even better, you can see 6 performances, while you only pay for five.

For adults:

You can choose six performances from our repertoire and from guest performances for only 75€ (students and retirees only pay 40€); this means you can see six performances for the price of five.

You can also bring a friend, and this will, since the bonus on your season ticket gets lower any time you use the card, regardless of who sees the performance.

Secure your seat by reservation at info@mini-teater.si. Monthly programme will be sent to your address free of charge.

You can buy season tickets in Mini teater on Križevniška 1 every working day between 9.00 and 15.00, and one hour before the performance, any time during the season.

ABONMA TRANSFERZALA

Abonma Transferzala je gledališko-plesni abonma, ki v sebi združuje izbor predstav petih ljubljanskih neodvisnih odrov: Mini teatra, Centra kulture Španski borci, Gledališča Glej, Stare mestne elektrarne – Elektro Ljubljana ter Plesnega Teatra Ljubljana.

Združevanje slednjih, ki s svojo drzno in prepoznavno gledališko ter plesno produkcijo bogatijo kulturno dogajanje prestolnice, izvira iz preproste želje vseh sodelujočih po abonmaju: obiskovalkam in obiskovalcem kulturnih dogodkov predstaviti najboljše, kar ponujajo sodelujoči neodvisni odri ter pritegniti vse tiste, ki bi te predstave še želeli videti.

V sezoni 2017/2018 ponujamo petnajst različnih predstav, ki so nastale na naših odrih, izmed katerih si bo abonent izbral po eno z vsakega odra. Prav tako bomo abonentom ponudili tudi poseben popust za ogled ostalih predstav, ki jih naši odri ponujajo znotraj abonmaja.

Vaša pot po Transferzali se lahko prične kadar koli v času sezone 2017/2018, kajti abonmajske predstave vseh petih odrov bodo na sporedu večkrat letno, o čemer vas bomo tudi obveščali na spletnih straneh, socialnih omrežjih ali po e-pošti. Abonma boste lahko vpisali na vseh petih lokacijah med delovnim časom blagajne (tj. uro pred katero koli predstavo) ali po e-pošti info@transferzala.si.

SEASON TICKET TRANSFERZALA

The season ticket Transferzala is a theatre-dance combination that combines five performances from independent stages in Ljubljana: Mini teater, Cultural Centre Španski borci, Glej Theatre, Old City Power Station – Elektro Ljubljana, and Dance Theatre Ljubljana.

Cooperation among these institutions enriches the cultural event offer in the capital, and it comes from a simple idea and wish of all participants to join in one season ticket: to present to the audience the best that independent stages can offer, and to draw in those who might want to see these performances.

In the season 2017/2018 we offer fifteen different performances from our stages, and every season ticket holder can choose one from each stage. We will also offer to the season ticket holders a discount for the other performances that the stages offer regardless to the season ticket.

Your path of Transverzala can start any time during the season 2017/2018, since all the season ticket performances will be available several times throughout the season, and you will be notified about it via our web pages, social networks or e-mail. You can buy your season ticket Transferzala at all five locations during their box office opening hours (an hour before any performance) or via e-mail info@transferzala.si.

1. Predstava za otroke/Performance for children

Otroci/Children	6 €
Odrasli/Adults	8 €

2. Predstava za mladino/Performance for youth

Mladi, dijaki/Young, students	7 €
Odrasli/Adults	10 €

3. Postdramska predstava/Post-drama performance

Študentje, upokojenci/Students, retirees	8 €
Odrasli /Adults	15 €

Skupine/Groups – nad 20 oseb/more than 20 people	10% popust/discount
– nad 50 oseb/more than 50 people	20% popust/discount

Zaključene skupine (šole) – 1 € cenejše vstopnice v skupini nad 50. Dogovori za skupinski obisk in dodatne informacije vsak delavnik med 9. in 15. uro:

Branka Nikl Klampfer:

T +386 (01) 425 60 60

M +386 (0) 41 314 414

branka.nikl@mini-teater.si

Poseben, kar 20% popust za vse, ki nas boste obiskali z vstopnico Gledališča Glej.

16% popust pa velja za člane kluba Svet knjige.

Popust je mogoče uveljavljati izključno ob nakupu vstopnic pri blagajni Mini teatra – nakup s popustom ni mogoč preko spleta ali na Petrolu. Popusti se ne seštevajo.

Z vstopnico Mini teatra si lahko zagotovite kar 20% popust v Gledališču Glej.

Large groups (schools) – tickets are 1€ cheaper for a group of over 50 people. You can arrange a group visit and get additional information every working day between 9.00 and 15.00: Branka Nikl Klampfer: T +386 (01) 425 60 60, M +386 (0) 41 314 414, branka.nikl@mini-teater.si.

Special discount of 20% for everyone who will visit us with a ticket from Glej Theatre.

16% discount for members of Svet knjige Club.

The discount can only be used at the Mini teater box office – online purchase or purchase at Petrol station cannot include the discount. Discounts are not cumulative.

Mini teater ticket will get you a 20% discount in Glej Theatre.

DARILNI BON

Želite morda ob posebnih priložnostih presenetiti najmlajše s posebnim darilom?

Predlagamo vam darilni bon Mini teatra, s katerim si bo obdarovanec sam izbral, kdaj in katero predstavo si bo ogledal.

Darilni bon velja za 1 osebo in obisk 1 predstave.

Vrednost darilnega bona za otroško predstavo je 6 ali 8 €, za postdramsko predstavo pa 8 ali 15 €.

Nakup bona je mogoč v Mini teatru na Križevniški 1 vsak delovnik med 9. in 15. uro.

GIFT CERTIFICATE

Would you like to surprise your little ones with a special gift?

We suggest Mini teater's gift certificate, so that the gift recipient can choose which performance to see, and when.

The gift certificate is valid for 1 person and 1 visit.

The value of a gift certificate for a children's performance is 6 or 8 €, for a post-drama performance 8 or 15 €.

You can buy the gift certificate in Mini teater on Križevniška 1 every working day between 9.00 and 15.00.

19.
SEZONA
MINI
TEATRA
2017/2018

MINI
TEATER'S
19TH
SEASON
2017/2018

Izdal/Published by: Mini teater Ljubljana

Za izdajatelja/For: Robert Waltl

Lektorica/Language corrections: Maja Cerar

Fotografije/Photo: Arhiv Mini teatra, Miha Fras

Oblikovanje/Design: Zoran Pungerčar / Studio Look Back and Laugh

Tisk/Print: Tiskarna Schwarz

Naklada/Circulation: 1500

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