

ZA VSAKO BESEDO CEKIN

KAKO SEM POSTAL ANDERSENOV JUNAK

Ko znameniti otrok iz Andersenove pravljice z nedolžno odkritosrčnostjo reče, da je cesar nag, nas osvobodi morečega pretvarjanja in nas nehote prisili, da se soočimo z dejanskim stanjem stvari. Vendar se mi vsi še vedno trapimo z neko iluzijo umetnosti, ki je že zdavnaj razprodana, pa čeprav je lažna. Saj gledališče obstaja šele v tistem trenutku, ko smo pripravljeni verjeti v laž, torej ko verjamemo, da je to, kar vidimo, resnično, čeprav vemo, da ni in prav zaradi tega vstopamo v laž. Če bi delali revolucijo, bi zasedli sodno dvorano, ne kot francoski študentje, maja 68, ko so zasedli gledališče, mesto laži. Za revolucijo nimamo iluzij. Resnice ne vem in vam je ne morem povedati, zato bom raje lažnivec. In to najboljši.

Betontanc teatru, december 1989

Režija:
Kreacija in
interpretacija

Matjaž Pograjc

Alma Blagdanič
Igor Dragar
Janja Majzelj
Blažka Müller
Ivan Peternejl
Matej Recer

Avtor glasbe:
Izvajalci glasbe:

Mitja Vrhovnik Smrekar
Enzo Fabiani kvartet:
Lidija Grkman violina
Marko Godelja violina
Sonja Vukovič violina
Pavel Rakar violončelo
Friderik Vargason bobni

Posneto v studiu KIF
Koncept scene:

KIF, Ljubljana
Gregor Fon
Marko Goljevšček
Matjaž Pograjc
Tomaž Štrucl

Lučno oblikovanje:

Denis Tankovič

Kostumi:

Denis Dautovič

Fotografija:

Barbara Sršen

Oblikovanje:

Egon Bavčer

Studio marketing

Vodja predstave:

Marko Goljevšček

Predstavo so omogočili:

Mestni sekretariat za kulturo, Ljubljana
Ministrstvo za kulturo Republike Slovenije

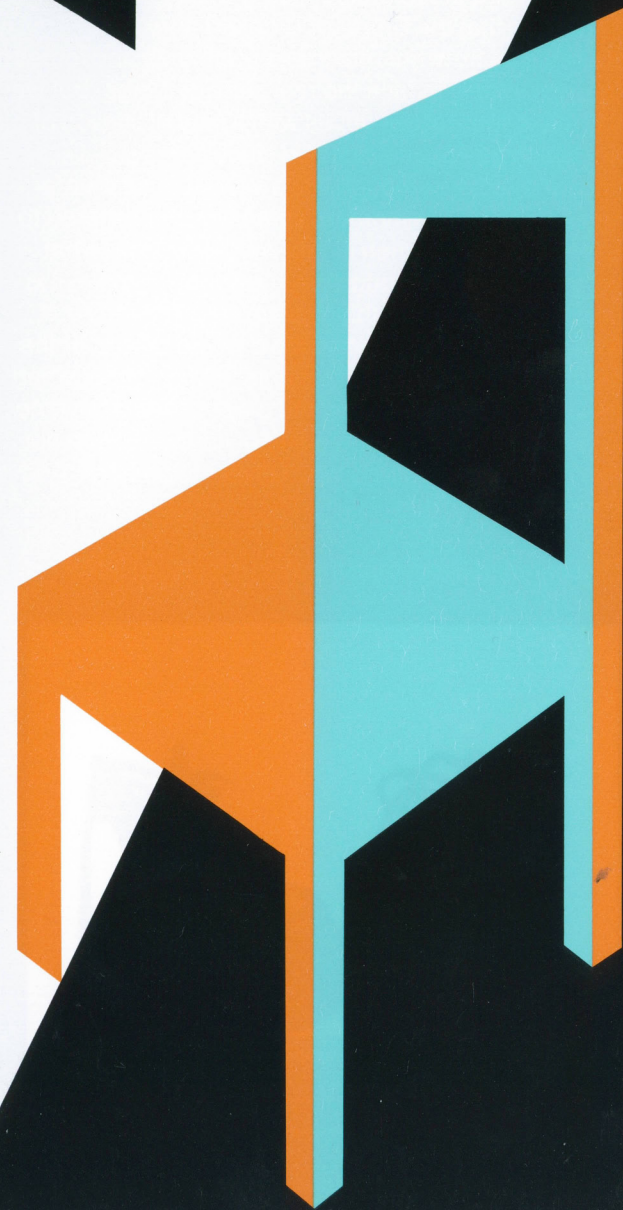
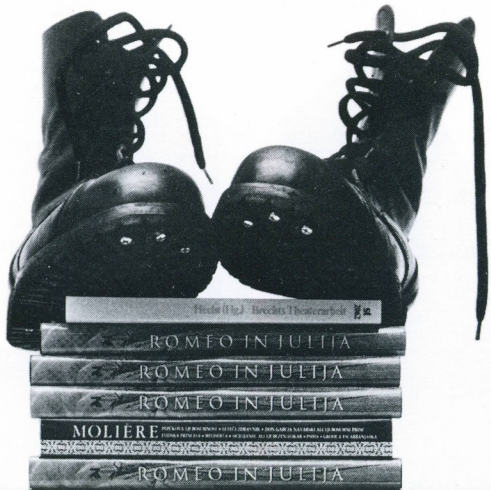
Sponzorji: Studio Marketing, SMELT inženiring,
Študentska organizacija, Ars trans Ljubljana,
Tiskarna Ljubljana

Prvič uprizorjena v Budimpešti 19. februarja 1992

Gledališče Glej
Gregorčičeva 3
61000 Ljubljana
Tel.: +38 61 216 679
Fax: +38 61 223 932



GLEDALIŠČE GLEJ
BETONTANC

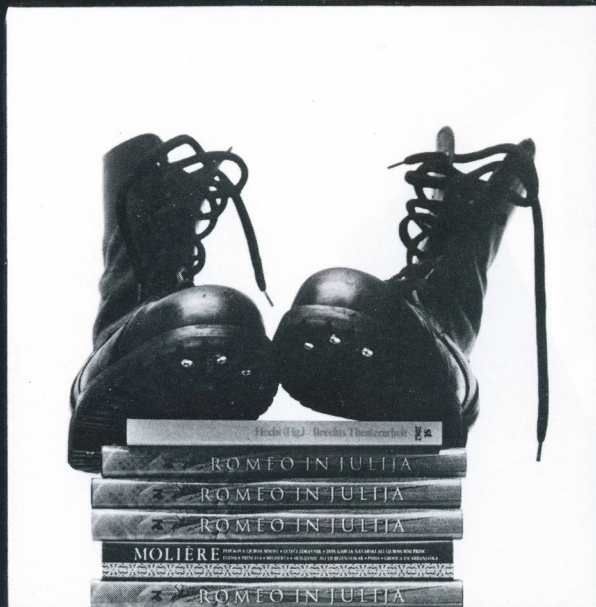


EVERY WORD A GOLD COIN'S WORTH

HOW I BECAME AN ANDERSEN HERO

When the famous child from a story by Hans Christian Andersen announces with innocent frankness that the Emperor is naked, the child liberates us from our miserable pretences and forces us involuntarily to face the real state of things. But we still make fools of ourselves with a kind of illusion of art, which has been sold to us since time immemorial, even though it is a lie. Because theater comes alive at the moment when we are prepared to believe in the lie, when in fact we believe that what we see is true – although we know that it is not – it is precisely because of this that we step into the lie. If we were starting revolutions, we would take over the court, unlike the French students in May, 1968, when they took over the theater, the place of lies. I have no illusions about revolution. I do not know the truth nor can I tell it to you, that is why I prefer to be a liar. And the best one, at that.

Dedicated to Betontanc theater, december 1989



Directed by: Matjaž Pograjc
Conceived and performed by: Alma Blagdanič
Igor Dragar
Janja Majzelj
Blažka Müller
Ivan Peternej
Matej Recer
Music by: Mitja Vrhovnik Smrekar
Music performed by: Enzo Fabiani kvartet:
Lidija Grkman violin
Marko Godelja violin
Sonja Vukovič viola
Pavel Rakar violoncello
Friderik Vargason drums
Recorded at KIF KIF, Ljubljana
Stage design: Gregor Fon
Marko Goljevšček
Matjaž Pograjc
Tomaž Štrucl
Lighting design: Denis Tankovič
Costumes: Denis Dautovič
Photo: Barbara Sršen
Designer: Egon Bavčer
Studio marketing
Stage manager: Marko Goljevšček

The performance was made possible by:
Ljubljana City Council's Department of Culture
The Ministry of Culture of the Republic of Slovenia

Sponsors: Studio Marketing, SMELT Engineering,
Students Organisation, Ars trans Ljubljana,
Tiskarna Ljubljana

First performed in Budapest on February 19, 1992

Glej Theatre
Gregorčičeva 3
61000 Ljubljana
Tel.: +38 61 216 679
Fax: +38 61 223 932



GLEJ THEATRE
BETONTANC

