

71. DUBROVAČKE LJETNE IGRE
71ST DUBROVNIK SUMMER FESTIVAL
2020
HRVATSKA CROATIA

PREMIJERA PREMIERE

FESTIVALSKI DRAMSKI ANSAMBL
FESTIVAL DRAMA ENSEMBLE

GRIŽULA

U SURADNJI S AKADEMIJOM DRAMSKE UMJETNOSTI U ZAGREBU
IN COLLABORATION WITH THE ACADEMY OF DRAMATIC ART, UNIVERSITY OF ZAGREB

SAŠA BOŽIĆ, PETRA HRAŠĆANEC
REDATELJI / DIRECTORS



PARK GRADAC GRADAC PARK
20. - 24. KOLOVIZA 20 - 24 AUGUST
21.30 9.30

**FESTIVALSKI DRAMSKI
ANSAMBL**
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ZAGREB

REŽIJA / DIRECTED BY
PETRA HRAŠČANEĆ, SAŠA BOŽIĆ

SCENOGRAFIJA I KOSTIMI / SET AND COSTUME
DESIGN BY
ZDRAVKA IVANDIJA-KIRIGIN

GLAZBA / MUSIC BY
NENAD SINKAUZ

SVJETLO LIGHTING / LIGHT DESIGN BY
MARTIN ŠATOVIĆ

JEZIČNI SAVJETNIK / LINGUISTIC ADVISOR
MARO MARTINoviĆ

ASISTENTICA KOSTIMOGRAFIJE / ASSISTANT
COSTUME DESIGNER
ANA MIKULIĆ

PRODUCENTICA/ORGANIZATORICA PROBA ZA
ADU / ACADEMY OF DRAMATIC ART
PRODUCER/REHARSAL ORGANISER
ŠTEFICA BARTOLIN

INSPICIJENT / STAGE MANAGER
ROKO GRBIN

IGRAJU / CAST

BORIS BARUKČIĆ
KUPIDO I PLAKIR (PLAKO), SIN KUPIDOV CUPID
AND PLAKIR (PLAKO), CUPID'S SON:

**LUCIJA ALFIER, VIKTORIJA BUBALO,
DANIJELA EVĐENIĆ, LANA MENIGA,
DEA PRESEČKI**
VILE / FAIRIES

OZREN GRABARIĆ
GRIŽULA STARAC, REMETA / THE OLD HERMIT:

NATAŠA DANGUBIĆ
OMAKALA, DJEVOJKA / A GIRL

VLASI YOUNG / VLACH MEN:
KRISTIJAN PETELIN
RADOJE

LEON DUBROJA
DRAGIĆ

VLAHINJICE / YOUNG VLACH WOMEN:
ANICA KONTIĆ
GRUBA

IVA JERKOVIĆ
MIONA

BRANIMIR VIDIĆ
STANIŠA, OTAC DRAGIĆEV / DRAGIĆ'S FATHER

PERICA MARTINoviĆ
VUKOSAVA, MATI GRUBINA / GRUBA'S
MOTHER

U sklopu projekta *Future
Epics* sufinancirano sredstvima programa
Europske unije Kreativna Europa

*Part of Future Epics project, co-founded by
the Creative Europe Programme of the
European Union*



Grižula Marina Držića, komedija je koja samo dijelom pripada pastoralnoj tradiciji, ponajprije po jednoj skupini mitoloških likova i zapletu u tom dijelu priče. Ono pak što je Držić otpočeo u Tiren – ulazak oštromnih dubrovačkih vlaha u arkadijski svijet – u Grižuli je postalo pravilo. Redateljski koncept aktivira prostor Grižule kao prostor zarobljenosti, on ne pruža utočište onima koji teže za skladom, čistoćom i ljepotom, nego postaje mjesto nespokoja i opreza – vile se boje Kupida, Plakir se boji vila, Gruba se boji da će baš tu izgubiti Dragića, Dragić u tom prostoru gubi sebe, Omakala bježeći od jednoga zla upada u drugo, Grižula biva ismijan i zasuđnjen.

Za Grižulu je posebno bitna igra zaljubljenih parova, nalik onoj iz Sna ljetne noći. »Ovu igru zaljubljenih parova koji se traže u začaranom krugu, a koju ćemo naći i u majskim igramama i u komedijama, Držić je protkao mišlju koju kao moralnu pouku i opomenu upućuje svojoj publici: kad obični ljudi pređu granice koje su im kao ljudima određene i dođu u dodir s nadnaravnim vilinskim svijetom, oni postaju komični i žrtve nemira i nesporazuma.

Kombinirajući konvencionalne motive karakteristične za mitološko-alegorijsku dramu, rasterećujući likove vlaha karikaturalnih crta i gruboga humora, individualizirajući ih, uplećući u dramsku fabulu teme iz dubrovačke stvarnosti, kritički se relacionirajući spram nje, Držić je Grižulu opskrbio smislovima koja djela slične generičke pripadnosti nemaju. Parodirajući temu idiličnog svijeta u kojem nobili pastiri vječno tragaju za vilama, kroz tri naoko

sporedne »nevilihnske« priče oblikovao je misao o neskladu između žuđenoga i mogućega, idealna i stvarnosti, onoga što želimo i što možemo dobiti, pokazujući da se sreća ne nalazi u arkadijskom imaginariju i traganju za »vilom« (žuđena vrijednost), nego u stvarnosti koju živimo. Stoga aktualnost Grižule nije u alegorijskoj glorifikaciji braka, nego u implicitnoj priči o ljubavi koju ne treba tražiti onkraj poznatog i dostupnog. Ta vječita ljudska potraga za ljubavlju u novom čitanju Saše Božića i Petre Hrašćanec bit će iščitana kao studija lokalnog mentaliteta te će kroz nju biti protkani motivi dubrovačkih narodnih napjeva, pjesama i plesova. Posebnost projekta je da osim značajnih imena hrvatskog kazališta, u njemu sudjeluju studenti glume završnih godina ADU, koji će proći kroz proces radionica/audicije te kroz rad s glumcima i redateljima svladati jezik Držićevih djela te se upoznati sa širom slikom dubrovačke starije književnosti.

Držić, Marin (zvan Vidra), hrvatski pjesnik, dramski pisac, autor političkih tekstova i glumac (Dubrovnik, 1508 – Venecija, 2. V. 1567). Književni opus Držićev pokazuje veliko pišćevo poznavanje suvremenoga talijanskog, ali i prethodnoga antičkog teatra. Držić je u Sieni temeljito proučio poetiku Plautovih i Terencijevih komedija, koje su bitno utjecale na nastanak njegovih najvažnijih proznih komedija. Upoznao je i većinu autora onodobne eruditne komedije, i to posebno L. Ariosta, koji mu je među suvremenicima bio uzorom. U Sieni se izravno susreo s tamošnjim pastirsko-mitološkim igramma pa su njegove pastorale bile izravno potaknute

tim drugdje slabije poznatim žanrom. Posebno mu je bio blizak venecijanski poligraf i autor u svoje doba slavnih tragedija L. Dolce, iz čijega je opusa poseguo za tragedijom o Hekubi. Što se domaćih prethodnika tiče, Držić je dobro poznavao nešto stariji dramski opus N. Nalješkovića i svakako mu nisu bili nepoznati scenski tekstovi M. Vetranovića. Iskustva tih pisaca ugrađena su u njegova dramska djela, koja su bitno nadišla sve što je prije njega u dramskom žanru napisano na hrvatskom jeziku. Premda nadahnut renesansnim kazališnim iskustvima, on je u sve tekstove unosio nemir svoje manirističke epohe. Pod krinkom prividno vedrih komedija Držić je zapravo autor vrlo nemirnih djela, najznačajniji autor hrvatskoga manirizma. Toj književnoj epohi ne pripada samo njegova tragedija Hekuba, nego su nemirom, unutrašnjom uzbuđenošću i nezadovoljstvom obilježeni svi njegovi tekstovi, svejedno je li riječ o komedijama ili o pastirskim igrama. Pripadao je naraštaju pisaca koji nije poznavao optimizam prethodnika, naraštaju umornih ljudi koji su shvatili da se od proklamiranih idealova renesanse nije ostvario ni jedan. Ta emocija obilježava njegov opus i daje mu posebnu težinu. Vlastita sredina nije prepoznala njegov talenat pa se u njoj nije ugodno osjećao. Bio je nekom vrstom izgnanika, čovjeka koji je htio inozemna iskustva presaditi u vlastitoj sredini. Njegova inovativnost ostala je za života neprepoznata, postupno su ga otkrivali budući naraštaji. Djela su mu bila u nekoliko navrata pretiskivana već u XVII. stoljeću, ali prije druge polovice XIX. stoljeća njegov opus nije bio poznat

ni znanstvenicima. Premda su mu na sceni HNK-a u Zagrebu igrali Novelu od Stanca u posljednjim godinama XIX. stoljeća, Držićev se moderni scenski glas prepoznao tek nakon prvih adaptacija M. Foteza, koji je 1938. postavio u Zagrebu Dunda Maroja. U sljedećim desetljećima na scenu su postavljene sve njegove drame, prevođen je na mnoge svjetske jezike i prikazivan na stranim scenama. Najprije prerađivana, Držićeva se djela danas izvode s visokim stupnjem izvornosti. Najbolje su izvedbe ostvarene na dubrovačkim otvorenim scenama.

Saša Božić hrvatski je kazališni redatelj i dramaturg prisutan u polju europskog suvremenog plesa. Radovi Saše Božića rijetko se uklapaju u kategoriju koreografije ili režije. Njegova karakteristična kombinacija pokretnih materijala, vizualnih slika i tekstova prati transformacije između vlastitih multidisciplinarnih uloga koreografa, redatelja i dramaturga. Trenutačno su njegovi projekti predstavljeni i praizvedeni u Teatru ITD u Zagrebu, Hrvatskom narodnom kazalištu u Zagrebu, Zagrebačkom Kazalištu Mladih, Dubrovačkim ljetnim igrama, Splitskom ljetu, GDK Gavella u Hrvatskoj, te u Kaaitheatreu (Belgija), Hebbel am Ufer (Njemačka), Pact Zollverein (Njemačka), Gessnerallee (Švicarska). Od 2008. vodi umjetničku organizaciju de facto. Docent je na Akademiji dramske umjetnosti u Zagrebu.

Petra Hrašćanec djeluje u polju izvedbenih umjetnosti kao plesačica, koreografkinja i pedagoginja. Primarno polje njezinog interesa i školovanja je suvremeni ples, a njezine radove

karakterizira istraživanje tijela kao realiteta izvedbe kroz različite medije. Kao izvođačica, osim u autorskim djelima, djeluje kao vanjska članica WEE COMPANY bazirane u Norveškoj, koreografa Francesca Scavette. Koreografski svoje rade ostvaruje preko umjetničke organizacije 21:21 (gdje je jedna od umjetničkih voditeljica) ili partnerske organizacije de facto u suradnji sa hrvatskim institucijama (Kazalište &TD, Zagrebačko Kazalište Mladih, Pogon Jedinstvo, Zagrebački plesni centar). Od 2013. godine kao predavač i mentor vodi kolegij suvremena plesna tehnika na Odsjeku plesa pri Akademiji dramske umjetnosti u Zagrebu. Od 2009. umjetnička je ravnateljica festivala sola „Monoplay“ u Zadru.

Radovi Petre Hrašćanec i Saše Božića predstavljeni su na renomiranim europskim plesnim festivalima i u kazališnim institucijama, poput: Rencontres Choreographiques Internationales de Seine-Saint-Denis u Parizu, Impulstanz u Beču, UOVO festival u Milanu, Plesnom centru La Jette u Bruxellesu, Les Subsistances u Lyonu, Theatre de la Bastille u Parizu, između ostalih.

Future Epics dvogodišnji je kulturno-umjetnički projekt koji će se baviti novim pristupima kulturnoj baštini kroz dekonstrukciju postojećih narativa određenih povijesnih razdoblja te reinterpretaciju kroz suvremenu izvedbenu umjetnost. Uz sudjelovanje mladih umjetnika i ciljna publika ovog projekta su mladi. Dubrovačke ljetne igre prvi su suorganizator projekta, a vodeći partner je Fondacija Heartefact.

Sufinanciranje u iznosu od 200.000 eura ostvaruje se kroz program Europske unije Kreativna Europa – potprogram Kultura, Europski projekti suradnje – potpora za projekte Europske godine kulturne baštine 2018., što Dubrovačke ljetne igre čini prvom javnom ustanovom u kulturi Grada Dubrovniku kojoj je odobreno sufinciranje iz navedenog potprograma Kreativne Europe.



Marin Držić's comedy *Grižula* only partially belongs to the pastoral tradition, primarily because of a group of mythological characters and plot in one segment of the story. However, what Držić started in *Tirena* – the introduction of sharp-witted Dubrovnik Vlachs into the world of Arcadia – became a rule in *Grižula*. The directing concept activates the space of *Grižula* as a space of captivity, it does not provide shelter to those who seek harmony, purity and beauty, but becomes a space of uneasiness and caution – the fairies fear Cupid, Plakir fears the fairies, Gruba fears that she will lose Dragić here, Dragić loses himself in this space and, by escaping one evil, Omakala encounters another, while Grižula is mocked and enslaved.

The interplay between the enamoured couples is especially important for *Grižula*, resembling the one in *A Midsummer Night's Dream*.

Throughout this interplay of couples in love who search for each other in an enchanted circle, which we find both in May festivities and comedies, Držić introduces an idea which he conveys to his audience as a moral lesson and a warning: when ordinary people cross boundaries set for them as human beings and encounter the supernatural fairy world, they become comical and victims of restlessness and misunderstanding. By combining conventional motifs typical of mythological-allegorical drama, by stripping the Vlach characters of

caricatured features and crude humour, by individualising them, involving them in the dramatic plot with the theme from real-life Dubrovnik, by assuming a critical stance towards it, Držić equipped *Grižula* with meanings lacking from the works of similar type. By parodying the theme of an idyllic world in which noble shepherds are eternally searching for fairies, through three seemingly secondary, 'non-fairy' strands of the plot he shaped the idea of disharmony between what is desired and what is possible, between the ideal and reality, between what we want and what we can get, thus showing that happiness is not found in the imaginary Arcadian world and the search for the 'fairy' (a desired value), but in the reality we live in. Therefore, the contemporary relevance of *Grižula* does not lie in the allegoric glorification of marriage, but in the story about love that is not to be sought beyond what is known and available to us. This new reading of the eternal human search for love by Saša Božić and Petra Hrašćanec is a study of the local mentality intertwined with motifs from Dubrovnik folk songs and dances.

The specificity of the project is the participation of the final year students of Acting from the Zagreb Academy of Dramatic Art alongside renowned Croatian theatre actors. They will go through the process of attending workshops and auditions and, through their work with actors and directors, learn the language of Držić's works and be introduced to the general context of older Dubrovnik literature.

Držić, Marin (called Vidra, 'Otter') was a Croatian poet, dramatist, political author and actor (Dubrovnik, 1508 – Venice, 1567). His literary output reveals extensive knowledge of contemporary Italian as well as ancient Roman theatre. Držić thoroughly studied the poetics of the comedies by Plautus and Terence while he was in Siena, which significantly influenced his most relevant prose comedies. He was also familiar with the majority of the authors of erudite comedy of his time, especially L. Ariosto, who was his role model among his contemporaries. In Siena he witnessed pastoral-mythological plays and this genre, not so well-known elsewhere, directly influenced his pastorals. He was especially close to the Venetian polygraph and author of popular tragedies L. Dolce; whose opus inspired his tragedy of *Hecuba*. Among his domestic predecessors, Držić was well acquainted with somewhat earlier dramatic output of N. Nalješković and he was definitely familiar with M. Vetranočić's plays. Experience of these authors is built into his plays, which significantly surpassed everything that was written before him within the drama genre in Croatian language. Although inspired by Renaissance theatrical experience, he introduced the restlessness of Mannerism in everything he wrote. Under the guise of seemingly bright comedies, Držić is in fact the author of very restless works, the most significant author of Croatian Mannerism. His tragedy *Hecuba* is not his only work that belongs to this literary period; restlessness, internal excitement and discontent mark all his works, even comedies and pastoral

plays. He belonged to a generation of authors who did not have the optimism of their predecessors, a generation of tired people who realised that not a single one of the proclaimed ideals of the Renaissance was reached. This emotion marks his opus and endows it with particular gravity. His talent remained unrecognised in his own town, which is why he did not feel comfortable at home. He was a kind of an outcast, a man who wished to transpose his international experience to his native environment. His innovativeness remained unrecognised during his lifetime and he was gradually discovered by future generations. His works were reprinted on several occasions in the 17th century, but before the second half of the 19th century his output was unknown even to scholars. Although *The Farce of Stanac* was staged at the Croatian National Theatre in Zagreb at the end of the 19th century, Držić's modern stage voice was recognised only after the first adaptations by M. Fotez, who staged *Uncle Maroje* in Zagreb in 1938. In the following decades, all his dramas were staged, his works were translated to many languages and he was also staged abroad. Reworked at first, today Držić's plays are performed with a high degree of authenticity. Their best performances took place on Dubrovnik's open-air stages.

Saša Božić is a Croatian theatre director and dramaturge present in the field of European contemporary dance. His works rarely fit neatly into the category of choreography or directing. His distinctive combination of movement materials, visual imagery and texts

follows the transformations between his multidisciplinary roles as choreographer, director and dramaturge. Recently his projects were presented and premiered at the Theatre ITD in Zagreb, Croatian National Theatre in Zagreb, Zagreb Youth Theatre, Dubrovnik Summer Festival, Split Summer Festival and Gavella City Drama Theatre in Croatia, as well as at the Kaaitheatre (Belgium), Hebbel am Ufer (Germany), Pact Zollverein (Germany) and Gessnerallee (Switzerland). Since 2008, he has been the director of an independent arts organisation *de facto*. He works as assistant professor at the Academy of Dramatic Art, University of Zagreb.

Petra Hrašćanec is active in the field of performing arts as a dancer, choreographer and pedagogue. Her primary field of interest and education is contemporary dance, whereas her works are characterised by exploration of the body as the reality of performance through different media. Apart from performing her own works, she also performs as an associate member of choreographer Francesco Scavetta's Wee Company based in Norway. As a choreographer, she creates as a member of the 21:21 arts organisation (as one of the artistic directors) and partner organisation *de facto* in collaboration with Croatian institutions (Theatre & TD, Zagreb Youth Theatre, Pogon Jedinstvo, Zagreb Dance Centre). Since 2013, she has served as a lecturer and a mentor leading the Contemporary Dance Technique programme at the Department of Dance of the Academy of Dramatic Art, University of Zagreb. She

is the artistic director of the Monoplay Festival in Zadar since 2009.

The works of Petra Hrašćanec and Saša Božić have been presented at the renowned European dance festivals and theatres, including the Rencontres Choreographiques Internationales de Seine-Saint-Denis in Paris, Impulstanz in Vienna, UOVO Festival in Milan, La Jette Dance Centre in Brussels, Les Subsistances in Lyon, Theatre de la Bastille in Paris and others.

Future Epics is a two-year cultural and artistic project that will address new approaches to cultural heritage through the deconstruction of existing narratives of particular historical periods and reinterpretation through contemporary performing arts. With the participation of young artists, the target audience of this project are young people. The Dubrovnik Summer Festival is the first co-organizer of the project and the leading partner is the Heartefact Foundation. The co-financing of 200,000 euros is realized through the European Union Creative Europe program - Culture sub-program, European cooperation projects - support for the projects of the European Year of Cultural Heritage 2018, which makes the Dubrovnik Summer Festival the first public institution in the culture of the City of Dubrovnik to be co-financed from the aforementioned Creative Europe sub-programs.