**še ni naslova**

**no title yet**

**O predstavi:**

Don Juan je eden tistih literarnih likov, ki so doživeli največ obdelav. Za izhodišče si ga je vzel tudi Tomi Janežič z ekipo, ki se mu je raziskovalno in laboratorijsko približevala vso prejšnjo sezono. Vzporedno s tem je nastajalo novo dramsko besedilo Simone Semenič z naslovom še ni naslova. Avtorica se je Don Juanu, ki tokrat nosi kleno slovensko ime Janez, približala z vidika njegovih »zapeljank« in posledic njegovih dejanj – ki se vsa zlijejo v celoto v enem samem hipu, enem samem utripu srca. V trenutku, ki je potreben, da telo, ki zdrsne z ležišča, trešči na trda tla. Besedilo se je, kot se je izkazalo, izvrstno povezalo z gradivom, nastalim na vajah, in Janežič ga je subtilno združil v bogato, razplasteno celoto.

Predstava je gledališka fantazija in se tudi v vsebinskem smislu ukvarja z vprašanjem človekovih fantazij. Ustvarjalci se skušajo ves čas zavedati, da je pomemben element izvirnega mita o Don Juanu tudi odnos do smrti in zato torej tudi vprašanje, kako (pre)živeti. Včasih se zdi, da je za to potreben čudež.

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Don Juan is one of those literary figures that have gone through most adaptation. For the entire last season, Tomi Janežič and his team also took him as a reference point for their research and laboratory approach. Parallel to that, Simona Semenič was writing a new text, titled as no title yet. Semenič approached Don Juan, this time carrying the quintessential Slovenian name Janez, from the angle of his “seducees” and through the consequences of his acts – which all blend into a whole in a single moment, in a single heartbeat. A moment needed that a body that slips from the bed hits the ground. The text has merged superbly with the material created at the rehearsals, and Janežič mixed it subtly into a rich, layered whole.

The performance is a theatre fantasy, and its contents also tackle the question of human fantasies. Its creators strive to be continuously conscious of the fact that attitude towards death is an important element of the original myth of Don Juan, as is, consequently, the question how to live and survive. At times it seems that these two require a miracle.

**Iz kritik:**

Tematike stereotipnega in nespornega donjuanovskega mačizma se besedilo loti z vidika posledic, kot so posilstva, zavrnitve, vprašanje živeti ali umreti, odtekanje življenja v razočaranju, prometna nesreča, občutek luzerja, sanje sesute v prah ... Vse to je v gledališču Semeničeve in Janežiča, z odlično igralsko ekipo, lepo, mogočno in magično, povzpeto na raven ujetega trenutka, ki je prehoden. Vse elemente uprizoritve prežema občutenje prehodnosti, v kar popeljejo tudi gledalca in ga dobesedno prevetrijo.

Petra Tanko, Radio Slovenija, 7. 10. 2018

Režiser besedilo poveže z gradivom, nastalim na vajah, vendar strukturno razdelitev še vedno pusti zaznavno – tekst preplete z nizanjem osebnih pripovedi. […] V prostorskem razgrinjanju besedilne razplastenosti Janežič še podkrepi številne časovnosti, ki jim igralske izpovedi vnesejo dodatno vsebinsko dostopnost (seksualne izkušnje, zlorabe moči, posledice donjuanovskega/janezevskega mačizma). Celotna igralska zasedba […] z individualno presunljivo, odrsko odgovorno ter kolektivno pripadno igro zgradi ganljiv, mučen, humoren in estetsko dovršen gledališki organizem; v igro se vključuje tudi Janežič, ki jo ritmizira in zaostruje. Dogodek bo zaradi nepodrejenosti rigidni strukturi naslednjič gotovo zaživel nekoliko drugače, ne da bi osiromašil svojo živost. Ob razbremenjenosti fiksacije pomena, ki jo prinaša časovna razprtost (in odločitev za preživetje dneva v gledališču), še ni naslova ravno skozi trajanje preizkusi drugačen način imaginacije in gledanja – občutljivosti, ki v vzniku skupnosti, v sebi, v drugem, v dnevu, v trenutku, v vseh teh začasnostih in identitetah lahko prepozna čudež.

Rok Bozovičar, Dnevnik, 10. 10. 2018

Janežičev psihodramski režijski in dramaturški pristop in ostra, razplastena dramska pisava Semeničeve nas soočita z enkratno rinfuzo vsega odrskega. Pred nami je avtopsija živega odrskega organizma, ki do kapilar pulzira v trajajoči hipnosti. Čas jemljemo na mnoge načine, percepcija trenutka je osupljiva. Skorajda prazno prizorišče naselijo izpovedi, fantazije, travme. Ves človeški material se razstavi pred nami v vsej svoji veličini in bedi. Tematiziranja klišejskega donjuanstva v vseh njegovih pojavnih oblikah se lotevajo v mejnih legah zlorab, posilstev, smrti, odnosa do transcendence, življenjskih porazov, deziluzij.

[…] Tekst nenehno prebadajo med intimnim in javnim razpete igralske izpovedi, ki jim sledimo kot na kakšni bralni vaji. Da je občutek delavnice ali laboratorija popoln, imamo režiserja za laptopom, ki intervenira od časa do časa in poudari prizore. Imamo igralce s tablicami, iz katerih berejo tekst, telefoni, papirji celo. Vtis procesa v teku, nedodelanosti je nenehno prisoten – od začetka do konca.

[…] Požrtvovalen igralski ansambel, ki mu nič človeškega ni tuje […], je dobesedno pustil dušo na odru. Tako od blizu in zares jih še nismo vzeli, kot bi bili na kakem internem srečanju z njimi skorajda. […] *Še ni naslova* je pravi naslov za nedefiniranost, razprtost begotnosti teatra. Drzna, odlična programska poteza sicer zvečine zelo drugačnega, družbeno angažiranega SMG.

Melita Forstnerič Hajnšek, Večer, 9. 10. 2018

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The text approaches the topics of stereotypical and indisputable Donjuanesque machismo from the aspect of consequences, such as rapes, rejections, the question whether to live or die, draining of life in disappointment, a car crash, feelings of a loser, shattered dreams … All this is, in Semenič’s and Janežič’s theatre, with an excellent ensemble, beautiful, magnificent and magical, elevated to the level of a moment caught, a moment which is transient. All the elements of the performance are imbued with the sense of transiency; they also lead the spectators into it and literally fill them with fresh air.

Petra Tanko, Radio Slovenija, 7 October 2018

The director connects the text to the material created during the rehearsals, but leaves the structural division noticeable – he intertwines the text with personal narratives. […] Through the spatial revealing of the textual layers, Janežič reinforces numerous temporalities to which actors’ confessions add content accessibility (sexual experience, power abuse, consequences of Don Juan’s/Janez’s machismo). The entire cast […] with their individually touching, performatively responsible acting loyal to the collective, build an emotional, painful, humorous and aesthetically perfected theatre organism; Janežič himself enters into the play, he paces and sharpens it. As it doesn’t submit to a rigid structure, the event will next time be revived differently, but that won’t diminish its vitality. Free from the fixation of meaning afforded by the temporal openness (and a decision to spend a day in theatre), it is through its duration that *no title yet* tests a different way of imagination and seeing – a different sensitivity, which in the emergence of the community, in itself, in the day, in the moment, in all these temporalities and identities, may recognise a miracle.

Rok Bozovičar, Dnevnik, 10 October 2018

Janežič’s psychodrama approach in directing and dramaturgy and Semenič’s sharp, multi-layered writing confront us with a unique scattering of everything theatrical. What we have in front of us is a vivisection of a stage organism that pulses, in its enduring ephemerality, all the way to the capillaries. We take the time in many ways, the perception of the moment is astounding. Confessions, fantasies, traumas inhabit the almost empty scene. The entire human material deconstructs itself in front of us in all its glory and misery. It tackles the thematising of the cliché Donjuanism in all its renditions through the borderline situations of abuse, rape, death, attitude to the transcendent, life defeats, disillusions.

[…] The text is continually interspersed by stories of the actors that oscillate between the intimate and the public, which we follow like we were at a table read. For the felling of a workshop or a lab to be complete, we have the director with a laptop, who intervenes every once in a while, and emphasises the scenes. We have actors with tablets from which they read the text, or phones, even paper. The impression of a process in progress, the incompleteness is constantly present – from the beginning till the end.

[…] A dedicated ensemble, to which nothing human is alien […] literally left their souls onstage. We’ve never seen them from this close and this real, as if we were in an intimate meeting with them, almost.

[…] *no title yet* is the right title for the indeterminateness, openness of theatre’s ephemerality. A daring, excellent programming gesture of the mostly very different, socially engaged Mladinsko Theatre.

Melita Forstnerič Hajnšek, Večer, 9 October 2018