



Siječnjaške premijere splitskog Hrvatskog narodnog kazališta  
 January premieres in the Croatian National Theater in Split

## ZAMAŠNJAK USPJEŠNE SEZONE A DRIVING FORCE IN A SUCCESSFUL SEASON

PIŠE | TEXT BY: NIKOLA ČELAN  
 FOTOGRAFIJA | PHOTO BY: MATKO BILJAK  
 LUTZ HÜBNER: "GREtica, str. 89." | "GREta, page 89"

IGRA | CAST: ANDRIJANA VICKOVIĆ  
 SCENOGRAFIJA | SCENOGRAPHY: DRAŽEN FERENČINA  
 KOSTIMOGRAFIJA | COSTUMOGRAPHY: NAJDA KROMIĆ



*Dvije premijere splitskog HNK na različitim produkcijskim razinama, pred punim gledalištima, unijele su u siječnju optimizam i izvrsno raspoloženje među publiku.*

*Two premieres by the Croatian National Theater in Split on different production levels, played to full houses, bringing optimism and a great mood to the spectators in January.*

Ako je suditi prema dvjema premijerama što su dan za danom održane u splitskom Hrvatskom narodnom kazalištu, Splitskane, što se tiče dramskog programa, očekuje plodna i vesela godina. Prije svega zbog nanovo otkrivenoga visokog potencijala "kućnog" ansambla Kazališta, raspodijeljenog ovim dvjema prigodama na "veliku" i "malu" scenu.

If the two premieres that were held for two days in a row in the Croatian National Theater in Split are any indication, Split's spectators have a joyful, bumper year ahead. First of all, this is owing to the recently discovered great potential of the "home" theatrical company, which was divided in to "big" and "small" scenes by these two occasions.

### Lutz Hübner: "Gretica, str. 89."

"Mala" produkcija nam je donijela izvedbu komada suvremenoga njemačkog autora Lutza Hübnera idejno vezanog uz trend razrješavanja kazališnih pitanja iznutra, kazališnim sredstvima. "Gretica" u otvorenoj interpretaciji redatelja Dražena Ferenčine na originalan način, tretirajući nekolicinom tipološki različitih načina istu stranicu Goetheova "Fausta", izlaže pythonovski urnebesnom humoru odnos redatelja i glumice u ritualu nastanka "kazališne iluzije", a slojevitost tog odnosa vlastitim su asocijacijama i izvedbama predstavili Elvis Bošnjak i Andrijana Vicković. U ulozi redatelja Elvis Bošnjak je zabavan tražeći ulogu u koju ulazi s radošću i jasnom vizijom, a razvivši je na trenutke briljira svojim humorističnim potencijalom. Andrijana Vicković, pak, za razvoj svoje performanse uzima nešto više vremena, kako bi se prema kraju predstave u poticajnoj igri sa svojim ko-

### Lutz Hubner: "Greta, page 89"

The "small" production delivered a performance of a play by a contemporary German author, Lutz Hubner, whose idea is associated with the trend of solving theatrical questions from the inside, with theatrical means. "Greta" in an open interpretation by producer Dražen Ferenčina uses some typologically different ways to treat the same page of Goethe's "Faust". Thus it exposes the relationship between the director and the actress to Pythonesque side-splitting humor in the ritual of creation of "theatrical illusion" in an original way. The multilayered quality of this relationship was presented by Elvis Bošnjak and Andrijana Vicković with their own associations and performances. As director, Elvis Bošnjak is fun while he is looking for the role, which he takes on with pleasure and clear vision and, at moments, he excels in his humorous potential. On the other hand, Andrijana



JEAN-BAPTISTE POQUELIN MOLIERE: "ŠKOLA ZA ŽENE" | "THE SCHOOL FOR WIVES"  
 REDATELJ I SCENOGRAF | DIRECTOR AND SCENOGRAPHY: ANDRZEJ SADOWSKI  
 KOSTIMOGRAFIJA | COSTIMOGRAPHY: MARLIJA ŽARAK  
 GLUME | CAST: FRANE PERIŠIN, GORAN MARKOVIĆ, NIKOLA VOŠEVIĆ...



legom prikazala u suverenom glumačkom svjetlu, vrijednom daljnjih, širih angažmana.

#### J. B. P. Moliere: Škola za žene

Moliereova "Škola za žene" u režiji Poljaka Andrzeja Sadowskog u potpunosti je uspjela produkcija sve jače Drame splitskog HNK. Glumački je predvođena izvrsnim Franom Perišinom (Arnolphe), ne manje nosivom ulogom izrazito talentirane, vrsne mlade glumice Anastasije Jankovske (Agneze) te sad već formiranim prvim generacijskim izdancima splitske Dramske akademije, Goranom Markovićem (Horace) i Andreom Mladinić u ulozi seljanke Georgette. Tekst u prijevodu Vladimira Gerića funkcionira savršeno, pogotovo u korespondenciji s glumačkim rolama, koje su ga u nevjerojatoj mjeri učinili pitkim, svakodnevnim, lišivši ga bremena arhaičnosti i metričke discipline u kojoj je nastao. Moliereova tema je osuvremenjena, komedija je ostala didaktična, a sama predstava teče slobodno, lepršavo, čvrsto, vodeći prema happy endu i poruci o sveopćoj ostvarivosti ljubavnih nastojanja, bez obzira na društvene norme i ograničenja puti i ljudskosti. Puno je gledalište na premijernim i ostalim izvedbama obiju predstava priskrbilo dramskom odjelu splitskog kazališta zamašnjak koji može trajati dugo i davati još mnogo. ■

Vicković takes more time to develop her performance and uses the encouraging game with her colleague, only to establish herself in an independent actor's light towards the end of the play, earning further, wider roles.

#### J.B.P. Moliere: "The School for Wives"

Moliere's "The School for Wives", directed by Andrzej Sadowski from Poland, is an overwhelmingly successful production by the ever strong Drama of the Croatian National Theater in Split. The acting was lead by the excellent Frane Perišin (as Arnolphe), an equally successful role by the amazingly talented, capable young actress Anastasija Jankovska (as Agnes) and the already formed first generation of progenies of the Drama Academy in Split, Goran Marković (as Horace) and Andrea Mladinić as the peasant woman Georgette. The text, which was translated by Vladimir Gerić, functions perfectly, especially in correlation with the actors' roles. They made it fluent and everyday to an incredible extent, freeing it from the burden of archaic and metric discipline that shaped it. Moliere's topic is modernized, the comedy has remained didactic, and the play unfolds freely and lightly, firmly leading towards a happy end and the message of the general achievability of love's aspirations, regardless of the societal norms and the limitations of flesh and humanity. The full audiences at the premiere and other performances of both shows provided the Drama Department of the Split Theater with a driving force that can last for a long time and present a great deal in the future. ■