

35. *vilenica*
MEDNARODNI
LITERARNI FESTIVAL
35th INTERNATIONAL
LITERARY FESTIVAL

QUO
VADIS?

8.—13. 9. 2020

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Ne moremo vedeti, kam gremo, če ne vemo, od kod smo prišli

Vprašanje *Kam greš?* je bistveno povezano z vprašanjem *Od kod prihajaš?* Mednarodni literarni festival Vilenica je pred petintridesetimi leti nastal v povsem drugačnih družbenih in zgodovinskih razmerah. V okoliščinah počasnega izzvenenja hladne vojne, ki se je začela z grožnjo atomskega spopada dveh imperijev, njen konec pa je psihološko zaznamoval najbrž ravno veliki čarnobilski pokl leta 1986, ki je odprl prvo večjo razpoko v železni zavesi. Nastal je na robu optimističnega, podjetnega obdobja Evrope, ki je sledilo padcu zidu, ko se je začelo njeno svobodno združevanje in povezovanje, na trgu, to je področju ekonomije, a vendar tudi na trgu kot agori. Nastal je na preseku multimedijske moderne s televizijo na domačem oltarju in digitalne postmoderne, ko televizijo zamenja računalnik. Na preseku nacionalnega v globalno, ko ves svet kotira na borzi na Wall Streetu, ko vsi pijemo Coca-Colo in gledamo hollywoodske filme. V zadnjih rundah dvoboja ideologij, malo preden je roke zmagoslavno dvignil (neo)liberalni kapitalizem, ko je tudi knjiga dokončno postala potrošniško blago, pisatelji pa so v našem resničnostnem šovu nehali zasedati vloge umetnikov-intelektualcev in jih zamenjali za vloge kreativcev-zabavljancev ... Petintrideset let in spremenilo se je čisto vse; svet in mi.

Ko se ozremo v zgodovino, lahko pravzaprav ugotovimo, da je bila Vilenica morda ustanovljena ravno v zadnjem trenutku, ko je še bilo mogoče govoriti o srednji Evropi, ko je imel ta »meteorološki pojem« še neko trdnjšo obliko in smisel. Četudi smo program določili že nekaj tednov pred izbruhom pandemije koronavirusa, ki je svetovno časovnico očitno spet prerezala na čas *pred* in *po* njej, najbrž ni povsem naključje, da se ravno zdaj, ko po 11. septembru 2001 že drugič v tem stoletju stojimo na robu neke večje, globalne spremembe, sprašujemo po tem, *kam gremo*. Ker se danes zdi, da ne vemo čisto dobro niti tega, *od kod* smo prišli. Je srednja Evropa kdaj zares obstajala? Ni bila samo utopični privid disidentov? Je v teh časih še

smiselno, da jo gradimo kot nekakšno intelektualno skupnost? In to s srečevanji med pesniki, pisatelji, dramatik in esejisti? Je taka srednja Evropa kaj več kot »črka na papirju«? In ne, ne moremo se izogniti niti vprašanju, ali ni naše samospraševanje povezano tudi s tem, da smo priča oblikovanja neke neprimerno ožje, neprimerno ozke srednje Evrope, t. i. Višegrajske skupine? Je ta, metaforično in dobesedno, sploh še v Evropi?

Literarno, vsaj tako se zdi, je precej manj zadreg kot družbeno, politično in kulturno. Samo lani sta Nobelovo nagrado za leti 2019 in 2018 prejela kar dva nagrajenca Vilenice, Peter Handke, ki jo je prejel drugi, takoj za prvim nagrajencem Fulviem Tomizzo, in Olga Tokarczuk, ki jo je prejela leta 2013. Nista edina, ki sta doživela globalno prepoznanje po tistem, ko smo ju najprej počastili na Vilenici. Mnogi avtorji, ki so se v preteklosti spustili po stopnicah v jamo, pobožali lipicanca ali dva, pojedli kak kos pršuta, spili kak kozarec terana in si z roko zastrli oči pred močnim kraškim soncem, danes veljajo za žive klasike posameznih nacionalnih književnosti pa tudi na polju svetovne literature. Kot predsednik žirije festivala Vilenica lahko zatrdim, da je takih nekaj tudi med gosti 35. Vilenice. Med gosti, ki nas bodo v novih razmerah obiskali samo virtualno, zaradi česar bomo gotovo težje zgradili neko začasno skupnost, a tudi letos bo Vilenica delovala kot Platonova votlina, iz katere se bomo kakor iz sveta digitalne resničnosti povzpeli v svet resničnega, bistvenega. Ne nazadnje je rdeča nit festivala Vilenica, ki brez vsakega dvoma povezuje leto 2020 z letom 1986, naše trdno prepričanje, da je tudi literatura tista, ki lahko spremeni vse, le da v obratnem vrstnem redu: nas in svet.

Aljoša Harlamov,
predsednik žirije Vilenice

We cannot know where we are going if we do not know where we have come from

The question 'Where are you going?' is closely linked to the question 'Where have you come from?' Thirty-five years ago the Vilenica International Literary Festival was established in a completely different social and historical situation. The Cold War, which began with the threat of a nuclear war, was waning and its end was probably heralded by the Chernobyl explosion of 1986, which made the first crack in the Iron Curtain. The festival was created at the fringe of the optimistic, entrepreneurial period in Europe that followed the fall of the Wall, with free association and mergers on the economic market and the market as an agora. It emerged when multimedia modern times with the TV set on the home altar overlapped with the digital postmodern, with the television being replaced by the computer. It emerged when the national concept was being replaced by the global, as it seems as if the whole world is listed on Wall Street, as if we all drink Coca-Cola and watch Hollywood films. In the last few rounds of the ideological duel, just before (neo)liberal capitalism raised its arms in victory, when the book finally became a consumer good and writers ceased to occupy the roles of artists and intellectuals, who were, rather, replaced by creatives and entertainers... Thirty-five years and everything has changed: the world and us.

Looking back, we can see that Vilenica was established perhaps at the last moment when it was possible to talk about Central Europe, when this 'meteorological phenomenon' made sense and had a more defined form. While the programme was set several weeks before the outbreak of the coronavirus pandemic, which has marked another moment when time was split into before-and-after periods, it is likely no coincidence that now, when we are on the verge of a greater, global change for the second time in this century, after 9/11, we are asking ourselves about the direction we are heading. Today, it seems we do not even adequately know where we have come from. Did Central Europe ever really exist? Was it not merely a utopian mirage produced by dissidents? Does it make sense in this day and age to build it as an

intellectual community, with meetings between poets, writers, playwrights and essay writers? Is Central Europe in this respect anything more than just a dead letter? It is also impossible to avoid the question if our self-examination is not connected to the fact that we are witnessing the formation of an essentially narrower, unfittingly narrow Central Europe, i.e. the Visegrad Group? Is the latter, metaphorically and literally speaking, still in Europe?

In terms of literature itself, the situation is more straightforward than in social, political and cultural respects. Just last year, two Vilenica laureates received the Nobel Prize for 2019 and 2018, respectively: Peter Handke, who was the second Vilenica laureate (after Fulvio Tomizza), and Olga Tokarczuk, who received the Vilenica award in 2013. They are not the only ones who achieved global recognition after being first honoured at Vilenica. Many authors who once descended the stairs into the cave, patted a Lipizzaner horse or two, had a slice of pršut ham and a glass of teran, and shielded their eyes from the glaring Karst sun, are now considered living classics of their respective national literatures and globally. As the chairperson of the Vilenica jury I can affirm that the same holds true for the guests of the 35th Vilenica. While this year's guests will pay only digital visits, which will make it more difficult to establish a temporary community, Vilenica will once again be like Plato's cave, and we will ascend from digital reality to the real world that matters. The red thread of the Vilenica Festival, which connects 2020 with 1986, is our firm conviction that literature can change everything too, only in the opposite order: first we change and then the world changes.

Aljoša Harlamov
President of the Vilenica Jury

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Koncept 35. Vilenice

Mednarodni literarni festival Vilenica je eden najpomembnejših evropskih literarnih dogodkov, ki že vse od ustanovitve prinaša slavljenje besede, s svojim delovanjem pa briše meje in nagraduje svobodo. Letošnji jubilejni festival se skladno s tem ozira na svoje začetke v letu 1986, ko je Evropa še ločevala železna zavesa, in reflektira svojo dosedanjo prehojeno pot. Ta je v 35 letih doživela mnoge pretrese in bila priča času vse od razdeljene Evrope do padca berlinskega zidu, rožljanju orožja in koncu hladne vojne, etničnim in družbenim konfliktom ter izgradnji svobodnih in samostojnih držav; mnoge od njih danes pripadajo širši družini Evropske unije. Festival Vilenica se je pri tem vselej vključeval v dialog z aktualnimi družbenimi izzivi in spremembami, prinašal zavedanje o nujnosti kulturnega pluralizma, medsebojnega spoštovanja in mirnega sobivanja v svetu, vse do današnjih dni pa visoko povzdiguje svobodo – tako znotraj kot zunaj besede.

Iz prehoda refleksije preteklega v sedanjost, ko se ponovno soočamo s sicer drugačnimi, bodisi mentalnimi bodisi fizičnimi preprekami, bo letošnja Vilenica potekala med 8. in 13. septembrom 2020, prav v času, ko se je zaradi covida-19 spremenila naša vsakdanja izkušnja bivanja in se je vsaj začasno spremenil tudi bivanjski prostor literature ter znotraj tega naš stik z njo. Soočena z novo realnostjo, se tudi tokrat Vilenica ni ustrašila sodobnih izzivov, a je v skrbi za bodočnost ter zavoljo zagotavljanja varnosti obiskovalcev ter negotovosti glede možnosti potovanja domačih in tujih avtorjev svoje dogajanje podobno kot mnogi drugi evropski festivali večinoma preselila v virtualni svet. Da bi bil čim bolj razgiban in vabljen, je festivalski program zgrajen kot preplet živega in virtualnega stika, vseeno pa ostaja zavezan svojemu poslanstvu in tudi letos namenja pozornost izmenjavi ter medsebojnemu spoznavanju mednarodne in slovenske literature, stiku med literarnimi ustvarjalci in književnim občinstvom.

To festival Vilenica uresničuje s premišljenim izborom medgeneracijsko raznolikih, uglednih

ter avtorsko izrazitih mednarodnih ter domačih gostov. Letošnji gostje so Thomas Antonic (Avstrija), Mary Costello (Irski), Krystyna Dąbrowska (Poljska), Nina Dragičević (Slovenija), Volha Hapejeva (Belorusija), Aušra Kaziliūnaitė (Litva), Marko Kravos (Italija/Slovenija), Miroslav Lajuk (Ukrajina), Elena Medel (Španija), Sibila Petlevski (Hrvaška), Marek Šindelka (Češka) in Kaja Teržan (Slovenija). Na tokratni Vilenici bo osrednje festivalsko geslo *»Evropa se širi in krči – Quo vadis?«,* torej vprašanje, ki si ga ljudje v sedanjem položaju vse pogosteje postavljamo. K iskanju odgovorov nanj vabimo tako zainteresirano občinstvo kot tudi avtorje in avtorice, ki se Vilenice udeležujejo v prepletu virtualnih in živih stikov. Poleg tega bomo s produkcijo filmov med seboj spletili raznolike literarne glasove iz vse Evrope in poskrbeli za hkratni pogled v daljave in potrebno občutje bližine. Z videoportreti ter branji letošnjih avtorjev in avtoric v maternih jezikih in slovenskih prevodih, ki bodo potekali ves čas festivala, omogočamo čim lažji dostop do festivalskih vsebin tako slovenskemu kot mednarodnemu občinstvu. Z izborom najvidnejših glasov sodobne svetovne literature Vilenica še naprej uresničuje svoje poslanstvo nujne medkulturne izmenjave v svetu.

Vilenica že od svojih začetkov namreč namenja pozornost tako manjšim kot večjim literaturam; letošnji festival postavlja v središče islandsko književnost ter pod uredniško taktirko Lucije Stupice in Sverrirja Norlanda že tradicionalno prinaša antologijo, ki bo v slovenski prostor prinesla ta čas najizrazitejša islandska književna imena; islandski avtorji bodo prek virtualnega omizja s svojimi deli nagovorili tudi širše vileniško občinstvo. V duhu povezovanja različnih literatur in narodov bo z izborom mednarodnih posrednikov z nordijskega območja potekal tudi projekt njihovega virtualnega srečevanja s slovenskimi avtorji na festivalu oziroma založniki, s čimer bo Vilenica v svojem programu poskrbela tudi za morebitne prihodnje književne projekte. Skoznje se v okvirih sedanjega zamejenega sveta lahko še dodatno zblížujemo in na novo premišljujemo aktualno stvarnost.

Ob vse bolj nemirnem svetu sedanjosti, ko se Evropa širi in krči obenem, se letošnja Vilenica

v prepletu preteklosti in sodobnosti poklanja velikim vprašanjem zadnjih 35 let in jim ob bok postavlja aktualne izzive. Temu sledi tudi s svojimi tematskimi omizji, festivalsko dogajanje pa bodo obogatili projekti, vezani na spodbujanje družbene odgovornosti in krepitev pomena kulture ter pisane besede. Prav s krepitvijo dialoga, izborom najboljšega iz svetovne literature, aktivnim premislekom o družbenih izzivih ter klicu k človeški solidarnosti in mirnemu sobivanju bo letošnja Vilenica obeležila svojo obletnico in še nadalje uresničevala poslanstvo, zapisano pred 35 leti, ki ostaja aktualno tudi v današnjem času.

Ob tem ne kaže prezreti, da Vilenica vse do današnjih dni prerašča svoje okvire – tako metaforično iz kraške jame na površje kakor tudi iz geografskega območja srednje Evrope v širše mednarodno okolje in iz literature v svet, pri tem pa nagrajuje svobodo v vseh njenih oblikah, saj vsako leto počasti zaslužne mojstre in mojstrice pisane besede. Ob podelitvi nagrade mlada vilenica, kristala Vilenice in mednarodne nagrade vilenica letošnji festival s prepletom raznolikih literarnih imen v središče postavlja predvsem dva avtorja svetovne literature: v jubilejnem letu izpostavlja pisavi slovenskega avtorja v središču Vinka Möderndorferja in letošnje vileniške nagrajenke, slovaške pesnice Mile Haugove. Oba lahko razumemo kot ustvarjalca presežkov, saj sta literaturi posvetila glavnino svojega življenja in s svojim avtorskim glasom ter zavidljivim opusom pomembno vplivala na naš čas. Festival Vilenica se jima v letošnjem programu poklanja s filmskima portretoma, ob siceršnji predstavitvi in literarnem branju pa prek »živega in virtualnega pomenka«¹ k pogovoru s slovenskim avtorjem v središču vabi tudi zainteresirano javnost in bralstvo.

Skladno z letošnjimi izzivi Vilenica z uporabo moderne tehnologije in tako še večje dostopnosti združuje ustvarjalce, književno stroko in občinstvo, živi stik z virtualnostjo in fikcijo z resničnostjo. Skozi svoja virtualna literarna omizja sodelujoče avtorje in avtorice iz širne Evrope vabi k premišljevanju o letošnjem osrednjem festivalskem geslu in iskanju odgovorov na sodobne

izzive. Zasledujoč svobodno besedo in njeno nagrajevanje pa v sodelovanju z mnogimi partnerji in podporniki prek raznolikega in kulturno bogatega programa skrbi, da se ponovno lahko skupaj ozremo iz literature v svet in iz sveta v literaturo – tudi petintrideset let pozneje.

The Concept of the 35th Vilenica

Vilenica International Literary Festival is one of the leading European literary events and a celebration of the word that erases borders and honours freedom. This year's 35th edition looks back at the festival's beginnings in 1986 when Europe was divided by the Iron Curtain and at the path it has made since. There have been many shifts and milestones through the years: a divided Europe, the fall of the Berlin Wall, calls to arms, the end of Cold War, ethnic and social conflicts and the emergence of free and independent countries, many of which are now part of the European Union. Vilenica Festival has always been involved in the debate on current social challenges and changes, spreading awareness that cultural pluralism, mutual respect and peaceful co-existence are essential, while celebrating freedom both in and outside language.

As we reflect on the past we move to the present where we are again encountering different kinds of obstacles, both mental and physical. This year's Vilenica will take place between 8 and 13 September 2020, in a time when our everyday life has been changed due to the Covid-19 pandemic, which has, at least for the time being, transformed the ontological space of literature and our encounters with it in this respect. Vilenica has not shied away from contemporary challenges posed by this new. As we care about the future and the safety of visitors, and in view of the insecurity of international and in-country travel, we will, like many other European festivals, move our activities into the virtual world. To make it as diverse and attractive as possible, the programme will combine live and virtual events and remain committed to its core mission to promote literary and personal exchanges and establish contact between authors and audiences.

Vilenica will fulfil its mission by bringing a range of established and well-profiled international and Slovenian guests from different generations. This year's guest include Thomas Antonic (Austria), Mary Costello (Ireland), Krystyna Dąbrowska (Poland), Nina Dragičević (Slovenia), Volha Hapeyeva (Belarus), Aušra Kaziliūnaitė (Lithuania), Marko Kravos (Italy/Slovenia), Myroslav Laiuk (Ukraine),

Elena Medel (Spain), Sibila Petlevski (Croatia), Marek Šindelka (Czech Republic) and Kaja Teržan (Slovenia). This year, the festival's motto is "Europe is expanding and shrinking. Quo vadis?", a question that is being asked by an increasingly greater number of people in the present situation. We will invite both the audiences and the authors to join in searching the answers through a series of virtual and live events. Vilenica's motto will be highlighted through films about former festival events and this year's activities, intertwining diverse European literary voices and providing a view into a world further away, while creating a sense of closeness. Slovenian and international audiences can enjoy the festival by accessing video portraits of the authors and their readings in the original languages and in Slovenian translations. Thereby, Vilenica will continue to fulfil its mission of intercultural exchange by presenting the most prominent global literary voices.

Since its beginnings, Vilenica has focused both on smaller and bigger literary landscapes: this year's festival will highlight Icelandic literature. As always, this will include a publication of an anthology, edited by Lucija Stupica and Sverrir Norland, which will introduce the most prominent Icelandic authors, who will also address Vilenica's audiences via a video link. In order to connect different literatures and nations, selected international intermediaries from the Nordic countries will virtually meet Slovenian writers and publishers to facilitate possible future literary projects, bringing the world that is currently narrowed down closer together and re-thinking reality.

As the world is increasing restless and Europe is both expanding and shrinking, this year's Vilenica will address major issues of the last 35 years, comparing them to contemporary challenges in a mix of the past and the present. This will be done by panels and enhanced by projects promoting social responsibility and the significance of culture and the written word. By strengthening dialogue, selecting the best of world literature, rethinking social challenges and urging human solidarity and peaceful coexistence, this year's Vilenica will mark its anniversary and continue to fulfil its original mission written down 35 years ago, which remains as relevant today as it was at the beginning.

It should be noted that Vilenica has always moved beyond its outlines: both metaphorically from the Vilenica Cave to the surface and from Central Europe to a wider geographical area, as well as beyond literature, celebrating freedom in all its forms by celebrating the best wordsmiths every year. Besides presenting its awards – the Vilenica Prize, the Crystal Vilenica, and Young Vilenica – this year's festival will focus in particular on two literary authors: Slovenian Author in Focus Vinko Möderndorfer and this year's recipient of the 2020 Vilenica Prize, Slovak poet Mila Haugová. Both can be considered to be overachievers in their fields, devoting the majority of their lives to literature and leaving a great mark on our time with their original voices and enviable bodies of work. The festival will honour them with film portraits. In addition to a comprehensive presentation and a reading, there will be a combined 'live and virtual' conversation with the Slovenian writer in focus, which welcomes participation from the audience.

Responding to this year's challenges, modern technology will be used to make the festival more accessible, bringing together authors, critics and audiences, enabling live contact with the virtual world and between fiction and reality. In cooperation with many partners and supporters, the diverse and culturally rich programme will enable the festival to once again step from literature to the world and from the world to literature, celebrating free words and honouring them – even thirty-five years later.

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LITERARY FESTIVAL

5. november 1985

»Letošnjo jesen sem na literarnem večeru v okviru občinske proslave v Sežani zastopal naše pisateljsko društvo. Tako sem bil prvič v jami Vilenica. Kdor je že bil v njej, bo moje navdušenje nad tem izjemnim in ne nazadnje edinstvenim lirskim prostorom razumel. Od usode nam dan prostor za literarno prireditvev enkratne oziroma velike pomembnosti. [...] Slovenci nimamo nobene mednarodne nagrade takega pomena, ki bi tudi tujce vezala (obvezovala) z našo literaturo. Take prireditve tudi nima srednja Evropa. V njenem osrčju, kulturno, geografsko, turistično in prav gotovo ta hip tudi politično povezovalno, leži Vilenica. Slovenska kultura je del zgodovinsko kulturnega prostora, ki še velja, je še živ: srednjeevropske kulture. Le skozi ta vrata je kakšna realna možnost, da prodremo v svet. Ta vrata si moramo odpreti sami. [...] Ime nagrade mora obvezno biti vilenica. Zaradi enkratnosti kraja, podelitve, njegove lege, legende, ki menda tudi to jamo povezuje z Dantejem, tudi zaradi pesniške lepote imena, ki nima nobenega drugega kot pesniški prizvok. [...] Teh nekaj stavkov za začetek debate.
Upam, da bo kaj konkretnega iz tega.«

(Iz pisma, ki ga je 5. 11. 1985 na Upravni odbor Društva slovenskih pisateljev naslovil Veno Taufer, ustanovni predsednik festivala Vilenica)

Dobrodošli na že **35. Mednarodni literarni festival Vilenica!**

November 5, 1985

*'This autumn I represented our Writers' Association at a literary reading organised as part of a municipal celebration at Sežana. It was then that I found myself in the Vilenica Cave for the first time. Whoever has seen it, will understand my delight with this exceptional and, after all, unique lyric venue. A venue bestowed on us by fate for a literary event of unique or great importance /.../. We Slovenes have no international prize prestigious enough to draw an international public to our literature. Nor is such an event to be found in Central Europe. But in her heart lies Vilenica as a cultural, geographical, tourist and currently even political nexus. Slovene culture is part of a historical and cultural space which is still valid, still alive: of Central European culture. Only through that door do we have any real possibility of a breakthrough. And the door must be opened by ourselves. /.../ The name of the prize must be Vilenica. Because of the unique venue and prize presentation and location, because of the legend which reputedly connects this cave with Dante, not least because of the poetic beauty of the name which has no connotation but poetry /.../. Let these few words suffice to launch a debate. **I hope that something tangible may come of this.**'*

(From a letter addressed on November 5, 1985, to the Governing Board of the Slovene Writers' Association by Veno Taufer, the Founding President of the Vilenica Festival)

Welcome to the **35th International Literary Vilenica Festival!**

TOREK

8. 9.

11.00–13.00 Antigona 2020 – 18. Mednarodni komparativistični kolokvij ob 60. obletnici Smoletove *Antigone* (1. del)

Vodji: **Matic Kocijančič** in **Alen Širca**

Referenti: **Matic Kocijančič** (Slovenija),

Brane Senegačnik (Slovenija),

Alen Širca (Slovenija)

Kolokvij bo potekal v slovenščini in srbsčini.

14.00 Podelitev pisateljske nagrade SEP 2020 in predstavitev nagrajenca

Podelitev in kratki portretni film bosta predvajana v angleščini s slovenskimi podnapisi.

17.00 Vinko Möderndorfer, slovenski avtor v središču – portretni film

Film bo predvajan v slovenščini z angleškimi podnapisi.

Dogodek v živo

20.00 Vilenica gostuje v Ljubljani

Vinko Möderndorfer (Slovenija)

Povezuje: **Andrej Blatnik**

Ljubljana, Vrt Lili Novy (vrt DSP), v primeru dežja Rdeča dvorana MOL

SREDA

9. 9.

11.00 Preberi me predano (1. del)

Literarno branje: **Thomas Antonic** (Avstrija),

Mary Costello (Irska), **Krystyna Dąbrowska**

(Poljska)

14.00 Vilenica gostuje v Ljubljani, posnetek dogodka

Vinko Möderndorfer (Slovenija)

17.00 Glasovi Vilenice (1. del)

Kratki portretni filmi: **Thomas Antonic** (Avstrija),

Mary Costello (Irska), **Krystyna Dąbrowska**

(Poljska)

Filmi bodo predvajani v angleščini s slovenskimi podnapisi.

18.00–19.30 Antigona 2020 – 18. Mednarodni komparativistični kolokvij ob 60. obletnici Smoletove *Antigone* (2. del)

Vodji: **Matic Kocijančič** in **Alen Širca**

Referenti: **Alenka Jensterle-Doležal** (Slovenija,

Češka), **Aleksandar Gatalica** (Srbija),

Milosav Gudović (Srbija, Slovenija)

Kolokvij bo potekal v slovenščini in srbsčini.

20.00 Osrednja okrogla miza SEP na Vilenici:

»Evropa se širi in krči. Quo vadis?«

Sodelujeta: **Jurij Andruhovič** (Ukrajina),

Boris A. Novak (Slovenija)

Povezuje: **Luka Novak**

Pogovor bo potekal v angleščini s prevodom v slovenščino.

20.00 Vinko Möderndorfer, slovenski avtor v središču – portretni film

Ljubljana, Vrt Lili Novy (vrt DSP)

Film bo predvajan v slovenščini z angleškimi podnapisi.

ČETRTEK

10. 9.

11.00 Preberi me predano (2. del)

Literarno branje: **Volha Hapejeva** (Belorusija),

Aušra Kaziliūnaitė (Litva), **Miroslav Lajuk**

(Ukrajina)

14.00 LIT-DATING: virtualni program za literarne posrednike

V sodelovanju z Javno agencijo za knjigo RS.

17.00 Glasovi Vilenice (2. del)

Kratki portretni filmi: **Volha Hapejeva** (Belorusija),

Aušra Kaziliūnaitė (Litva), **Miroslav Lajuk**

(Ukrajina)

Filmi bodo predvajani v angleščini s slovenskimi podnapisi.

18.00 Kristal Vilenice 2020 – predstavitev nagrajenca
Kratek portretni film nagrajenca bo predvajan v angleščini s slovenskimi podnapisi.

19.55 Nina Dragičević (Slovenija) – kratki portretni film
Film bo predvajan v angleščini s slovenskimi podnapisi.

Dogodek v živo

20.00 Vilenica gostuje v Sežani
Nina Dragičević (Slovenija)
Povezuje: Aljaž Koprivnikar
 Sežana, Kosovelov dom, Amfiteater,
 v primeru dežja v Veliki dvorani

Dogodek v živo

20.00 Vilenica gostuje v Kopru
Vinko Möderndorfer (Slovenija)
Povezuje: Irena Urbič
 Koper, Atrij Regionalnega RTV centra Koper/
 Capodistria

PETEK

11. 9.

11.00 Preberi me predano (3. del)
Literarno branje: Elena Medel (Španija), **Ragnar Helgi Ólafsson** (Islandija), **Kristín Ómarsdóttir** (Islandija), **Sibila Petlevski** (Hrvaška)

14.00 Vilenica gostuje v Sežani, posnetek dogodka
Nina Dragičević (Slovenija)

17.00 Glasovi Vilenice (3. del)
Kratki portretni film: Elena Medel (Španija)
Film bo predvajan v angleščini s slovenskimi podnapisi.

17.30 Okrogla miza
 »Festival Vilenica kot literarni posrednik«
Sodelujejo: Mary Costello (Irska), **Miroslav Lajuk** (Ukrajina), **Elena Medel** (Španija), **Sibila Petlevski** (Hrvaška) in **prejemnik nagrade SEP 2020**
Povezuje: Aljaž Koprivnikar
Pogovor bo potekal v angleščini s prevodom v slovenščino.

Dogodek v živo

19.30 Vilenica gostuje v Trstu
Marko Kravos (Italija/Slovenija)
Povezuje: Martin Lissiach
 Trst, Tržaško književno središče
Pogovor bo potekal v slovenščini in italijanščini.

19.50 Marko Kravos (Italija/Slovenija) in **Kaja Teržan** (Slovenija) – kratka portretna filma
Filma bosta predvajana v slovenščini z angleškimi podnapisi.

Dogodek v živo

20.00 Vilenica gostuje v Hrastniku
Kaja Teržan (Slovenija)
Povezuje: Simona Solina
 Hrastnik, Amfiteater pri bazenu Hrastnik,
 v primeru dežja v Delavskem domu

SOBOTA

12. 9.

09.00 Vilenica gostuje v Trstu, posnetek dogodka
Marko Kravos (Italija/Slovenija)

11.00 Vilenica gostuje v Hrastniku, posnetek dogodka
Kaja Teržan (Slovenija)

14.00 Preberi me predano (4. del)
Literarno branje: Bergþóra Snæbjörnsdóttir (Islandija), **Marek Sindelka** (Česka), **prejemnik nagrade SEP 2020**

17.00 Glasovi Vilenice (4. del)
Kratek portretni film: Marek Šindelka (Češka)
Film bo predvajan v angleščini s slovenskimi podnapisi.

18.00 Mila Haugová, nagrajenka Vilenice 2020 – portretni film
Film bo predvajan v angleščini s slovenskimi podnapisi.

20.00 Okrogla miza ›Literatura med #jztudi in koronarealnostjo: kakšna je in bo literatura 21. stoletja‹
Sodelujejo: Thomas Antonic (Avstrija), Krystyna Dąbrowska (Poljska), Volha Hapejeva (Belorusija), Aušra Kaziliūnaitė (Litva), Marek Šindelka (Češka)
Povezuje: Aljoša Harlamov
Pogovor bo potekal v angleščini s prevodom v slovenščino.

20.00 Mila Haugová, nagrajenka Vilenice 2020 – portretni film
 Ljubljana, Vrt Lili Novy (vrt DSP)
Film bo predvajan v angleščini s slovenskimi podnapisi.

NEDELJA

13. 9.

17.00 Islandija na Vilenici
Kratki portretni filmi: Ragnar Helgi Ólafsson (Islandija), Kristín Ómarsdóttir (Islandija), Bergþóra Snæbjörnsdóttir (Islandija)
Filmi bodo predvajani v angleščini s slovenskimi podnapisi.

20.00 Okrogla miza
 ›Sodobna islandska književnost‹
Sodelujejo: Ragnar Helgi Ólafsson (Islandija), Kristín Ómarsdóttir (Islandija), Bergþóra Snæbjörnsdóttir (Islandija)
Povezuje: Sverrir Norland
Pogovor bo potekal v angleščini s prevodom v slovenščino.

Spremljevalni program

TOREK

8. 9.

9.30 Torkova filmska budnica – predvajanje filma *Buča na vroči strehi sveta*
 Sežana, Kosovelov dom, Velika dvorana
Film bo predvajan v angleščini s slovenskimi podnapisi.

20.00 Večeri kakovostnega in umetniškega filma – predvajanje filma *Buča na vroči strehi sveta* in pogovor z ustvarjalci filma
 Sežana, Kosovelov dom, Velika dvorana
Film bo predvajan v angleščini s slovenskimi podnapisi. Pogovor bo potekal v slovenščini.

Razstave fotografij

Razstava fotografij v Ljubljani

1. 9.–30. 9. 2020
 Ljubljana, Vrt Lili Novy (vrt DSP)

Razstava fotografij v Kopru

9. 9.–24. 9. 2020
 Koper, terasa pod volti Pretorske palače
 (Mala loggia)

Razstava fotografij v Sežani

24. 9.–6. 10. 2020
 Sežana, Kosovelov dom

Vsi festivalski dogodki, izjema so dogodki v živo, bodo potekali na festivalski spletni strani, Facebook strani in Youtube kanalu.

www.vilenica.si



V času festivala vabljeni k prebiranju vileniških zbornikov, ki so v elektronski obliki dostopni na festivalski spletni strani.

Vabimo vas tudi, da pred dogodki obiščete spletno stran www.vilenica.si, kjer bodo objavljene morebitne spremembe programa. Vsi dogodki na festivalu so za obiskovalce brezplačni.

TUESDAY

8 September

11.00–13.00 Antigone 2020 – 18th International Comparative Literature Colloquium on the 60th anniversary of *Antigone* by Dominik Smole (Part 1)
Chairs: Matic Kocijančič and Alen Širca
Participants: Matic Kocijančič (Slovenia), **Brane Senegačnik** (Slovenia), **Alen Širca** (Slovenia)
The discussion will be held in Slovenian and Serbian.

14.00 Presentation of the CEI 2020 Award and a portrait of the winner
The presentation and the short film portrait will be screened in English with Slovenian subtitles.

17.00 Vinko Möderndorfer, Slovenian Author in Focus – film portrait
The film will be screened in Slovenian with English subtitles.

Live Event

20.00 Hosting Vilenica in Ljubljana
Vinko Möderndorfer (Slovenia)
Moderator: Andrej Blatnik
 Ljubljana, the Lili Novy Garden (the Garden of the SWA), in case of rain, at the City of Ljubljana Red Hall

WEDNESDAY

9 September

11.00 Read me, I am Yours (Part 1)
Literary reading: Thomas Antonic (Austria), **Mary Costello** (Ireland), **Krystyna Dąbrowska** (Poland)

14.00 Hosting Vilenica in Ljubljana, video of the event
Vinko Möderndorfer (Slovenia)

17.00 The Voices of Vilenica (Part 1)
Short film portraits: Thomas Antonic (Austria), **Mary Costello** (Ireland), **Krystyna Dąbrowska** (Poland)
The films will be screened in English with Slovenian subtitles.

18.00–19.30 Antigone 2020 – 18th International Comparative Literature Colloquium on the 60th anniversary of *Antigone* by Dominik Smole (Part 2)
Chairs: Matic Kocijančič and Alen Širca
Participants: Alenka Jensterle-Doležal (Slovenia, Czech Republic), **Aleksandar Gatalica** (Serbia), **Milosav Gudović** (Serbia, Slovenia)
The discussion will be held in Slovenian and Serbian.

20.00 Central European Initiative Round Table at Vilenica: 'Europe is expanding and shrinking. Quo vadis?'
Participants: Yuri Andrukhovych (Ukraine), **Boris A. Novak** (Slovenia)
Moderator: Luka Novak
The discussion will be held in English with translation into Slovenian.

20.00 Vinko Möderndorfer, Slovenian Author in Focus – film portrait
 Ljubljana, the Lili Novy Garden (the Garden of the SWA)
The film will be screened in Slovenian with English subtitles.

THURSDAY

10 September

11.00 Read Me, I am Yours (Part 2)
Literary reading: Volha Hapeyeva (Belarus), **Aušra Kaziliūnaitė** (Lithuania), **Myroslav Laiuk** (Ukraine)

14.00 LIT-DATING: virtual programme for literary intermediaries
In collaboration with the Slovenian Book Agency.

17.00 The Voices of Vilenica (Part 2)
Short film portraits: Volha Hapeyeva (Belarus), **Aušra Kaziliūnaitė** (Litva), **Myroslav Laiuk** (Ukraine)
The films will be screened in English with Slovenian subtitles.

18.00 Crystal Vilenica 2020 – presentation of the winner
The film will be screened in English with Slovenian subtitles.

19.55 Nina Dragičević (Slovenia) – short film portrait
The film will be screened in English with Slovenian subtitles.

Live Event

20.00 Hosting Vilenica in Sežana
Nina Dragičević (Slovenia)
Moderator: Aljaž Koprivnikar
 Sežana, Kosovel Cultural Centre, Amphitheater, in case of rain in the Main Hall

Live Event

20.00 Hosting Vilenica in Koper
Vinko Möderndorfer (Slovenia)
Moderator: Irena Urbič
 Koper, Atrium of the RTV Slovenia Regional Broadcasting Centre Koper/Capodistria

FRIDAY

11 September

11.00 Read Me, I am Yours (Part 3)
Literary reading: Elena Medel (Spain), **Ragnar Helgi Ólafsson** (Iceland), **Kristín Ómarsdóttir** (Iceland), **Sibila Petlevski** (Croatia)

14.00 Hosting Vilenica in Sežana, video of the event
Nina Dragičević (Slovenia)

17.00 The Voices of Vilenica (Part 3)
Short film portrait: Elena Medel (Spain)
The film will be screened in English with Slovenian subtitles.

17.30 Round table: 'Vilenica Festival as a literary intermediary'
Participants: Mary Costello (Ireland), **Myroslav Laiuk** (Ukraine), **Elena Medel** (Spain), **Sibila Petlevski** (Croatia) and **CEI 2020 award winner**
Moderator: Aljaž Koprivnikar
The discussion will be held in English with translation into Slovenian.

Live Event

19.30 Hosting Vilenica in Trieste
Marko Kravos (Italy/Slovenia)
Moderator: Martin Lissiach
 Trieste, Slovenian Book Center in Trieste
The discussion will be held in Slovenian and Italian.

19.50 Marko Kravos (Italy/Slovenia) and **Kaja Teržan** (Slovenia) – short film portraits
The films will be screened in English with Slovenian subtitles.

Live Event

20.00 Hosting Vilenica in Hrastnik
Kaja Teržan (Slovenia)
Moderator: Simona Solina
 Hrastnik, the Amphitheater by the Hrastnik Pool, in case of rain at Delavski dom Hrastnik

SATURDAY

12 September

09.00 Hosting Vilenica in Trieste, video of the event
Marko Kravos (Italy, Slovenia)

11.00 Hosting Vilenica in Hrastnik, video of the event
Kaja Teržan (Slovenia)

14.00 Read Me, I am Yours (Part 4)
Literary reading: Bergþóra Snæbjörnsdóttir (Iceland), **Marek Šindelka** (Czech Republic), **CEI 2020 award winner**

17.00 The Voices of Vilenica (Part 4)
Short film portrait: Marek Šindelka (Czech Republic)
The film will be screened in English with Slovenian subtitles.

18.00 Mila Haugová, Vilenica 2020 laureate – film portrait
The film will be screened in English with Slovenian subtitles.

20.00 Round table: 'Literature between #metoo and coronareality: what does and what will the literature of the 21st century look like'

Participants: **Thomas Antonic** (Austria), **Krystyna Dąbrowska** (Poland), **Volha Hapeyeva** (Belarus), **Aušra Kaziliūnaitė** (Lithuania) and **Marek Šindelka** (Czech Republic)

Moderator: **Aljoša Harlamov**

The discussion will be held in English with translation into Slovenian.

20.00 **Mila Haugová**, Vilenica 2020 laureate – film portrait
Ljubljana, the Lili Novy Garden (the Garden of the SWA)
The film will be screened in English with Slovenian subtitles.

SUNDAY

13 September

17.00 Iceland at Vilenica

Short film portraits: **Ragnar Helgi Ólafsson** (Iceland), **Kristín Ómarsdóttir** (Iceland),

Bergþóra Snæbjörnsdóttir (Iceland)

The films will be screened in English with Slovenian subtitles.

20.00 Round table:

'Contemporary Icelandic Literature'

Participants: **Ragnar Helgi Ólafsson** (Iceland),

Kristín Ómarsdóttir (Iceland), **Bergþóra**

Snæbjörnsdóttir (Iceland)

Moderator: **Sverrir Norland**

The discussion will be held in English with translation into Slovenian.

Accompanying Programme

TUESDAY

8 September

9.30 Tuesday's film alarm – the screening of *Pumpkin on the Hot Roof of the World: Poetry and the Eternal Life of Tomaž Salamun*

Sežana, Kosovel Culture House, the Main Hall
The film will be screened in English with Slovenian subtitles.

20.00 An evening of excellent art film – the screening of *Pumpkin on the Hot Roof of the World: Poetry and the Eternal Life of Tomaž Salamun* and a talk with the film's creators
Sežana, Kosovel Culture House, the Main Hall
The film will be screened in English with Slovenian subtitles. The discussion will be held in Slovenian.

Photography Exhibitions

An exhibition of photographs in Ljubljana

1 September–30 September 2020

Ljubljana, the Lili Novy Garden (the garden of the SWA)

An exhibition of photographs in Koper

9 September–24 September 2020

Koper, the terrace under the arcades of the Praetorian Palace (Small loggia)

An exhibition of photographs in Sežana

24 September–6 October 2020

Sežana, Kosovel Culture House

All festival events, with the exception of live events, will take place on the festival website, Facebook page and Youtube channel.

www.vilenica.si



You are welcome to read our Vilenica Almanacs, which are available in e-format on our website.

Before the events, please check www.vilenica.si for any changes to the Programme. All festival events are free of charge.

Lokacije dogodkov 35. Vilenice / Venues of the 35th Vilenica festival

1. Hrastnik

Amfiteater pri bazenu Hrastnik /
Amphitheater by the Hrastnik Pool,
Novi Log 1b

Delavski dom Hrastnik, Log 2

2. Koper

Atrij Regionalnega RTV centra Koper/Capodistria /
Atrium of the RTV Slovenia Regional Broadca-
sting Centre Koper/Capodistria,
Ulica OF 15

Terasa pod Pretorsko palačo (Mala loggia) /
The terrace under the Praetorian Palace (Little loggia),
Titov trg 3

3. Ljubljana

Vrt Lili Novy (vrt DSP) / the Lili Novy Garden
(the Garden of the SWA), Tomšičeva 12

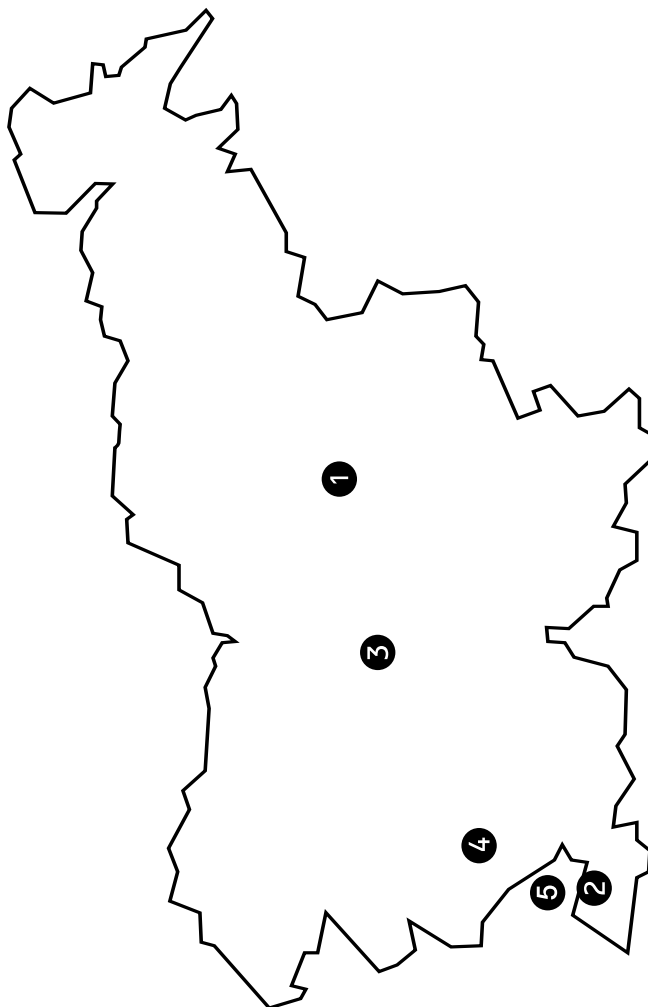
Rdeča dvorana MOL / the City of Ljubljana Red
Hall, Mestni trg 1

4. Sežana

Kosovelov dom / Kosovel Cultural Centre,
Kosovelova ulica 4a

5. Trst, Italija / Trieste, Italy

Tržaško knjižno središče /
Slovenian Book Center in Trieste,
Trg Oberdan 7



Beseda o festivalu Vilenica

Mednarodni literarni festival Vilenica je srečanje pesnikov, pisateljev, dramatikov in esejistov iz srednje Evrope in širšega območja, ki ga Društvo slovenskih pisateljev organizira na Krasu in drugod po Sloveniji. Osrednji dogodek festivala je vse od prve Vilenice leta 1986 podelitev mednarodne literarne nagrade vilenica avtorju iz srednje Evrope za vrhunske dosežke na področju literarnega ustvarjanja in esejistike. Nagradjenca izbere žirija Vilenice, slovesna podelitev pa poteka v sugestivnem okolju kraške jame, ki je dala ime nagradi. Poleg velike nagrade podelimo v okviru festivala tudi kristal Vilenice. Najmlajšo med vileniškimi nagradami, mlado vilenico, podeljuje Združenje književnikov Primorske v soorganizaciji z Javnim skladom za kulturne dejavnosti – Območna izpostava Sežana. Vileniški festival navadno poteka v prvem tednu septembra, vključuje pa številne literarno-kulturne dogodke: okrogle mize, literarna branja, knjižni sej, kolokvije ter predstavitve književnosti in knjižnih publikacij. Avtorji iz srednje Evrope in drugih držav, ki jih izbere žirija Vilenice ob upoštevanju predlogov konzultantov, se predstavijo na enem od literarnih branj in v zborniku Vilenica. Strokovni program nudi veliko priložnosti za poglobljeno razpravo o aktualnih literarnih, kulturnih in širših družbenih temah, družabni dogodki pa ustvarjajo prostor sproščenega druženja in spoznavanja.

About the Vilenica Festival

The Vilenica International Literary Festival, a gathering of poets, prose writers, dramatists and essayists from Central Europe and beyond, is organized by the Slovene Writers' Association. The festival takes place annually in Lipica and at other venues in Slovenia. Since the first Vilenica gathering in 1986, the climax of the event has been the presentation of the Vilenica International Literary Prize, in accordance with the festival's statute to a Central European author for outstanding achievements in the field of literature and essay writing. The Prize Winner is selected by the Vilenica jury, while the official presentation takes place in the impressive atmosphere of the Karst cave which gave its name to both the prize and the festival. Along with the grand Vilenica Prize, another award is presented within the festival: the Crystal Vilenica. The youngest of all Vilenica prizes is the Young Vilenica awarded by the Primorska Region and JSKD – Republic of Slovenia Public Fund for Cultural Activities (Sežana Regional Branch). Featuring numerous literary and cultural events – round-table discussions, literary readings, a book fair, symposia, presentations of contemporary literatures and literary publications – the Vilenica festival usually takes place in the first week of September. The Vilenica jury, advised by the jury consultants, selects authors from Central Europe and beyond. At one of the several literary readings participants read their work, while the Vilenica Almanac features extracts of their writing in the original as well as in Slovenian and English translation. The theoretical part of the festival provides many opportunities for in-depth discussions, while social events add to a relaxed atmosphere for socializing and meeting.

Jama Vilenica

Jama Vilenica pri Lokvi je najstarejša turistična jama v Evropi. Že davnega leta 1633 jo je dal njen takratni lastnik grof Petač (Petazzi) v upravo lokavski župniji. Do sredine 19. stoletja je slovela kot najlepša, največja in najbolj obiskana jama matičnega Krasa. Dolgo zapuščena, je Vilenica ponovno zaživela leta 1963, ko je skrb zanjo prevzelo Jamarsko društvo Sežana. Člani društva so v svojem prostem času postopoma obnovili poti in uredili električno razsvetljavo. Jama je nekoč močno burila domišljijo obiskovalcev in domačini so verjeli, da v njej prebivajo dobre vile. Tako je Vilenica dobila svoje ime.

Za informacije o obisku jame se obrnite na Jamarsko društvo Sežana,
info@vilenica.com; www.vilenica.com.



Vilenica Cave

Vilenica Cave, which lies near the village of Lokev in the far west of Slovenia, reputedly has the longest tradition of speleological tourism in Europe. In the year 1633, the count Petazzi entrusted management of Vilenica Cave to the parochial office of Lokev. Until the middle of the 19th century, Vilenica had the reputation of being the largest, most beautiful and most frequented cave in the central Karst. Long forlorn, passed over in favour of even larger caves in the region, Vilenica's fortunes were revived in 1963 when the local Sežana Caving Club began taking an interest in it. The club's members renovated its galleries in their leisure time and installed electric lighting. The cave, which in bygone centuries stoked the imagination of visitors, is believed by locals to be the home of good fairies and this is how Vilenica got its name ('vila' being the Slovenian word for fairy).

*Tourist information: Sežana Caving Club,
info@vilenica.com; www.vilenica.com.*



Mednarodna literarna nagrada vilenica

Osrednji dogodek festivala Vilenica je podelitev mednarodne nagrade vilenica, ki se od leta 1986 podeljuje za vrhunske dosežke na področju literarnega ustvarjanja in esejistike avtorju iz srednje Evrope. Nagradjenca izbere strokovna žirija Vilenice, slovesna podelitev pa poteka v sugestivnem okolju kraške jame, ki je dala ime nagradi. Denarna vrednost nagrade je 10.000 evrov.

Nagrado vilenica za leto 2020 prejme
Mila Haugová.

The Vilenica International Literary Prize

The central event of the Vilenica Festival is the presentation of the Vilenica International Literary Prize, awarded for outstanding achievements in the field of literature and essay writing. The Prize Winner is selected by the Vilenica jury, with the award-giving ceremony held in the evocative ambience of the Karst cave that gives the prize its name. The monetary value of the prize is 10,000 eur.

The recipient of the Vilenica 2020 prize is Mila Haugová.



Mila Haugová

Dobitniki nagrade vilenica *Recipients of the Vilenica Prize*

- 2020 – Mila Haugová, Slovaška / Slovakia
- 2019 – Dragan Velikić, Srbija / Serbia
- 2018 – Ilija Trojanow, Bolgarija, Nemčija / Bulgaria, Germany
- 2017 – Jurij Andruhovič (Yuri Andrukhovych), Ukrajina / Ukraine
- 2016 – Dubravka Ugrešić, Hrvaška, Nizozemska / Croatia, Netherlands
- 2015 – Jáchym Topol, Češka / Czech Republic
- 2014 – László Krasznahorkai, Madžarska / Hungary
- 2013 – Olga Tokarczuk, Poljska / Poland
- 2012 – David Albahari, Srbija, Kanada / Serbia, Canada
- 2011 – Mircea Cărtărescu, Romunija / Romania
- 2010 – Dževad Karahasan, Bosna in Hercegovina / Bosnia and Herzegovina
- 2009 – Claudio Magris, Italija / Italy
- 2008 – Andrzej Stasiuk, Poljska / Poland
- 2007 – Goran Stefanovski, Makedonija / Macedonia
- 2006 – Miodrag Pavlović, Srbija / Serbia
- 2005 – Ilma Rakusa, Švica / Switzerland; Karl-Markus Gauß, Avstrija / Austria
- 2004 – Brigitte Kronauer, Nemčija / Germany
- 2003 – Mirko Kovač, Hrvaška / Croatia
- 2002 – Ana Blandiana, Romunija / Romania
- 2001 – Jaan Kaplinski, Estonija / Estonia
- 2000 – Slavko Mihalić, Hrvaška / Croatia
- 1999 – Erica Pedretti, Švica / Switzerland
- 1998 – Péter Nádas, Madžarska / Hungary
- 1997 – Pavel Vilikovský, Slovaška / Slovakia
- 1996 – Adam Zagajewski, Poljska / Poland
- 1995 – Adolf Muschg, Švica / Switzerland
- 1994 – Josip Osti, Bosna in Hercegovina / Bosnia and Herzegovina
- 1993 – Libuše Moniková, Češka, Nemčija / Czech Republic, Germany
- 1992 – Milan Kundera, Češka, Francija / Czech Republic, France
- 1991 – Zbigniew Herbert, Poljska / Poland
- 1990 – Tomas Venclova, Litva / Lithuania
- 1989 – Jan Skácel, Češka / Czech Republic
- 1988 – Péter Esterházy, Madžarska / Hungary
- 1987 – Peter Handke, Avstrija / Austria
- 1986 – Fulvio Tomizza, Italija / Italy

Nagrajenka Vilenice 2020

Strokovna žirija Vilenice – sestavljajo jo predsednik Aljoša Harlamov, podpredsednik Tone Peršak ter člani Matej Bogataj, Ludwig Hartinger, Aljaž Koprivnikar, Martin Lissiač, Amalija Maček, Aleš Mustar, Andrej Pleterski, Julija Potrč, Jutka Rudaš in Đurđa Strsoglavec –, je odločila, da nagrado vilenica 2020 prejme Mila Haugová.

Mila Haugová

Slovaška pesnica in prevajalka Mila Haugová se je rodila v Budimpešti 14. junija 1942; njen oče je bil Slovak in mati Madžarka, odrasčala je v dvojezični družini. Že kmalu po njenem rojstvu se je družina iz Madžarske preselila na območje današnje Ukrajine, po drugi svetovni vojni leta 1945 pa v takratno Čkoslovaško, v Vrable. Družina, ki je po avtoričinih besedah spodbujala njeno ljubezen do knjig in literature, se je tudi v kasnejših po-vojnih letih pogosto selila, dokler se ni dokončno ustalila v Nitri, kjer je Mila Haugová tudi končala osnovno šolo. Leta 1951 je nova oblast njenega očeta razglasila za razrednega sovražnika, zaradi česar je bil za dve leti zaprt, avtorica pa zato ni bila sprejeta na želeni študij nemščine in estetike. Na-posled se je lahko vpisala na Visoko kmetijsko šolo v Nitri, kjer je leta 1964 diplomirala. Po diplomi je najprej eno leto delala kot agronomka, nato kot srednješolska učiteljica. Avgusta 1968 je na poročnem potovanju v Jugoslaviji po poročilih izvedela, da so Čkoslovaško zasedle sovjetske vojaške sile. Z možem je naslednji mesec emigrirala v Kanado, po devetih mesecih pa se vrnila v domovino. Leta 1972 se je po rojstvu hčere preselila v Bratislavo, kjer je bila v letih od 1986 do 1996 urednica ugledne literarne revije *Romboid*, ki je bila povezana tudi z njeno lastno literarno usmeritvijo.

Svoje življenje je po lastnih besedah urejala po-stopoma, ob osebnem in literarnem odraščanju je ustvarila družino, svoje pisanje pa snovala med podeželsko Zajačio Dolino (Levice) in glavnim mestom Bratislavo. Več let je poučevala kreativno pisanje, ob usmerjanju mladih pesnikov

in pesnic, naj bodo pri pisanju iskreni in jasni, pa ustvarila tudi svoj, zavidljiv ustvarjalni opus. Steje 23 pesniških zbirk in veliko proznih, avtorefleksivnih del; velik je tudi avtoričin ugled, ki ga že četrto desetletje trajno uživa med slovaško literarno stroko in bralci. V svoji poeziji jim odpira prostor nevidnih občutkov, v katerem predvsem poglobljeno preučuje človeško dušo in medčloveške odnose – med moškim in žensko, med materjo in hčerjo ... Avtorica pogosto piše o tem, da vsi spadamo skupaj: rastline, živali, zvezde ... Njene pesmi so kakor predavanja o človeštvu in skrbah za življenje vseh bitij na svetu: »rastline so počasne živali / jaz sem počasna žival / od koder prihajam ...«. Poetika Mile Haugove v tem prehaja med refleksivno in imaginativno, intelektualno in intimno liriko ter filozofskim premislekom, v njej pa utripajo skladje kozmosa ter zapleteni odnosi med moškim in žensko, ki ostajajo stalnica njenega ustvarjanja. Avtorica je bila doslej nagrajena tako doma kot v mednarodnem okolju – omenimo naj le najuglednejšo slovaško nagrado za literarno ustvarjanje, nagrado Dominika Tatarke, ali nagrado ministrice za kulturo za dolgoleten izjemni prispevek na področju izvirne književnosti in prevodne ustvarjalnosti –, njena pesniška pot pa sledi njenemu ustvarjalnemu bistvu: poskusu, da bi s poezijo in pisanjem zacelila rane na svetu.

Mila Haugová je na svoji dolgi ustvarjalni poti obiskala množico literarnih festivalov, bila večkrat izbrana v rezidenčne programe, njena poezija je bila prevedena v večino evropskih jezikov. Ob lastnem ustvarjanju deluje tudi kot plodovita prevajalka (prevedla je denimo dela Sylvie Plath, Anne Sexton, Teda Hughesa, Jamesa Wrighta, Carolyne Forche, Ingeborg Bachmann, Georga Trakla, Paula Celana, Friedericke Mayröcker ...) in mentorica mlajšim pesniškim glasovom sodobne slovaške literature. Njeno vztrajanje v pesniški poklicanosti in seganje izven območja konvencionalnosti jo uvrščajo na parnas srednjeevropske in svetovne literature.

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Vilenica 2020 Prize Winner

The Vilenica jury – consisting of Aljoša Harlamov (President), Tone Peršak (Vice President), Matej Bogataj, Ludwig Hartinger, Aljaž Koprivnikar, Martin Lissiach, Amalija Maček, Aleš Mustar, Andrej Pleterski, Julija Potrč, Jutka Rudaš and Đurđa Strsoglavac – have awarded the Vilenica 2020 Prize to Mila Haugová.

Mila Haugová

Slovak poet and translator Mila Haugová was born in Budapest on 14 June 1942. The daughter of a Slovakian father and a Hungarian mother, she grew up bilingual. Soon after her birth the family moved from Hungary to present-day Ukraine, and then after World War II to Vrāble, a town in the then Czechoslovakia. The family encouraged her love of books and literature. They moved often until settling in Nitra, where Haugová finished primary school. In 1951, her father was declared a class enemy by new authorities and jailed for two years, while Haugová was not allowed to study German and aesthetics. She was able to enrol in the Higher Agricultural College in Nitra, graduating in 1964. She first worked as an agronomist for a year and then as a secondary school teacher. While on her honeymoon in Yugoslavia in August 1968, she found out that Czechoslovakia has been occupied by the Soviet military. She emigrated to Canada with her husband the next month and returned home after nine months. After giving birth to her daughter in 1972, she moved to Bratislava where she worked as the editor of the renowned Romboid literary journal from 1986 to 1996, which was linked to her own literary aesthetics.

She says she gradually took command of her own life, created a family after having grown both as a person and as an author. She wrote between the countryside, Zajačia Dolina (Levice) and Bratislava, the capital. She taught creative writing for many years and urged young poets to be sincere and clear in their writing while creating her own enviable body of works, which includes 23 collections of poetry and many self-reflective works of fiction. She has enjoyed great recognition and popularity among Slovak literary

circles and readers for four decades. Her poetry opens the space of invisible feelings that help her study human souls and personal relationships, including between men and women, mothers and daughters, and the like. She often writes about how we all belong together: plants, animals, stars, etc. Her poems are like lectures on humanity and care for the life of all living beings: 'the plants are slow animals / I am a slow animal / where I come from...'. The poetry of Mila Haugová travels between the reflective and the imaginative, between intellectual and intimate lyrics and philosophical consideration, pulsating with the harmony of the universe and complicated relations between a man and a woman that have remained the central themes in her writing. She has received many international and national awards, including the most esteemed Slovak award for writing, the Dominik Tatarka Prize, and the award of the Ministry of Culture for long-term exceptional contribution to original writing and translation. Her poetic journey has followed her basic creative tenet: an attempt to heal the wounds of the world through poetry and writing.

In her long career, Mila Haugová has visited many literary festivals and attended many residency programmes, while her poetry has been translated into most European languages. She has also been a prolific translator herself, having translated the work of Sylvia Plath, Anna Sexton, Ted Hughes, Jamesa Wright, Carolyn Forché, Ingeborg Bachmann, Georg Trakl, Paul Celan, Friedericke Mayröcker and others, and she is a mentor to younger Slovak poets. Her persistence in her poetic vocation and reaching beyond convention have placed her among the giants of Central European and world literature.
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Slovenski avtor v središču 2020

Festival Vilenica letos postavlja v središče slovenskega pesnika, dramatika, prozaista in esejista, avtorja del za otroke in mladino v vseh treh literarnih vrstah (pesmi, pravljice in igre), gledališkega, televizijskega in filmskega režiserja Vinka Möderndorferja. Festival Vilenica se mu v letošnjem programu, ob siceršnji predstavitvi in literarnem branju, poklanja s filmskim portretom.

Vinko Möderndorfer

Vinko Möderndorfer se je rodil leta 1958 v Celju, kjer je končal gimnazijo pedagoške smeri. Študij je nadaljeval na Akademiji za gledališče, radio, film in TV, kjer je leta 1982 absolvirал iz gledališke in radijske režije z diplomsko predstavo Čehova Snubač, diplomiral pa leta 1993. Po končanem študiju gledališke režije je na tej akademiji dve leti študiral tudi filmsko režijo.

Po končani Akademiji je začel delati v slovenskih gledališčih. Prevzel je umetniško vodenje Eksperimentalnega gledališča Glej, ki je takrat doseglo svojo ponovno oživetev in nov kreativni vrh, kar se je odražalo v kontinuirani produkciji in mnogih nagradah, ki so jih prejemale njegove predstave. Delo je kot gledališki režiser nadaljeval v slovenskih gledališčih, kjer je do danes zrežiral več kot 100 predstav.

Doslej je objavil več kot 70 knjig proze, poezije in dramatike. Napisal je 42 dramskih besedil, od katerih je polovica uprizorjena, s čimer se uvršča med najbolj uprizorjane slovenske avtorje. Njegova dela so uvrščena v številne domače in tuje antologije, učne programe osnovnih in srednjih šol, za mature, diplome, magistrske naloge, so predmet strokovnih raziskav doma in v tujini. Več del je bilo prevedenih v tuje jezike in uprizorjenih na tujih odrih, predvajanih na tujih radijskih postajah ipd.

Vzporedno z gledališkimi režijami dela kot filmski, televizijski in radijski režiser. Je scenarist in režiser

štirih celovečernih igranih filmov, ki so doživeli premiere na festivalih kategorije A in bili uvrščeni v programe najpomembnejših filmskih festivalov. Njegovi trije celovečerni filmi so prejeli 23 mednarodnih in domačih nagrad. V televizijskem mediju režira predvsem filme, igre in dokumentarne filme po svojih scenarijih. Doslej je realiziral 16 televizijskih del. Za radio je napisal več kot sto radijskih iger, za katere je prejel številne nagrade. Mnoge radijske igre so bile predvajane tudi v tujini (Nemčija, Italija, Hrvaška), z njimi je sodeloval na najpomembnejših evropskih radijskih festivalih. Za ustvarjanje na področjih literature, dramatike, gledališča, televizije in radia je prejel več kot 50 nagrad in nominacij, med drugim nagrado Prešernovega sklada, Župančičevo nagrado, Borštnikovo nagrado, nagrado Marjana Rožanca, več Grumovih nagrad, Ježkovo nagrado, več nagrad za najboljše komedijsko besedilo, čašo nesmrtnosti, desetnico, večernico in druge

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Vinko Möderndorfer

Slovenian Author in Focus 2020

This year's Slovenian Author in Focus is poet, playwright, prose writer and essayist, author of works for children and youth in all three literary genres (poetry, prose, playwright), theater, television and film director Vinko Möderndorfer. The Vilenica Festival pays him a tribute with a film portrait, which will be presented within the festival's programme along with a comprehensive presentation and a literary reading.

Vinko Möderndorfer

Vinko Möderndorfer was born in 1958 in Celje where he finished grammar school with a focus on teaching. He studied theatre and radio direction at the Academy of Theatre, Radio, Film and Television and staged his graduation performance of Chekhov's A Marriage Proposal, then graduated in 1993. After finishing, he studied directing for two years.

He began working in Slovenian theatres. He became the artistic director of Glej Experimental Theatre, energising it with new life and allowing it to reach another creative pinnacle through continuous production and his awarded shows. He has continued his work as a theatre director in other Slovenian theatres, directing over 100 performances.

He has published over 70 books of fiction, poetry and plays. He has written 42 plays, half of which have been staged, which makes him one of the most performed Slovenian playwrights. His works have been featured in many national and international anthologies, primary and secondary school curricula, school-leaving exams, undergraduate and graduate theses, and academic research in Slovenia and abroad. Several works have been translated into foreign languages and performed on stages abroad and radio stations.

In addition to directing plays, he works as a film, television and radio director. He has written and directed four feature films that premiered at first-rate festivals and were screened at major film festivals.

Three of his feature films have received 23 international and national prizes. In his works for television, 16 in total, he has mainly directed films, plays and documentaries based on his own scripts. He has written over one hundred radio plays many of which have been awarded. Many of his radio plays have been screened abroad (in Germany, Italy and Croatia) and featured at major European radio festivals.

He has won over 50 awards and nominations for his work in literature, performing arts, television and the radio, including the Prešeren Fund Award, Župančič Award, Borštnik Award, Marjan Rožanc Award, several Grum Awards, Ježek Award and several prizes for the best work of comedy, Časa Nesmrtnosti Award, Desetnica, Večernica and others.

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Pisateljska nagrada SEP

Pisateljsko nagrado SEP od leta 2006 podeljuje Srednjeevropska pobuda v sodelovanju z Društvom slovenskih pisateljev v okviru festivala Vilenica. Namenjena je spodbujanju meddržavnega sodelovanja in promocije na področju literature za mlade avtorje iz držav članic SEP. Nagrada v višini 1 500 evrov je namenjena enomesečnemu bivanju v katerikoli državi članici SEP po izbiri kandidata. V tem času naj bi avtor realiziral projekt, s katerim se je prijavil na razpis.

Mednarodna žirija za pisateljsko nagrado SEP za leto 2020 – sestavljajo jo predsednica Tanja Petrič, Aljoša Harlamov, Aljaž Koprivnikar, Jaruška Majovski in Marko Sosič – je odločila, da nagrado prejme **Jasen Vasilev** iz Bolgarije.

CEI Award for Writers in Residence

Since 2006 the CEI Award for Writers in Residence has been presented by the Central European Initiative in collaboration with the Slovene Writers' Association, as part of the Vilenica Festival. The Award seeks to encourage cross-border cooperation and promotion in the field of literature for young writers from Central European Initiative member states. The Award, which is endowed with a cash award of 1,500 EUR, is intended to be used for a one-month residence in any CEI member state of the candidate's choice. During this period the author is expected to work on the project indicated in the application form.

*The International jury for the CEI Award for 2020 – consisting of Tanja Petrič (President), Aljoša Harlamov, Aljaž Koprivnikar, Jaruška Majovski and Marko Sosič – have granted the award to **Yasen Vasilev** from Bulgaria.*

Dobitniki nagrade SEP CEI Award Recipients

- 2020 – *Jasen Vasilev (Yasen Vasilev), Bolgarija / Bulgaria*
- 2019 – *Ivan Šopov (Ivan Shopov), Severna Makedonija / North Macedonia*
- 2018 – *Maria Paula Erizanu, Moldavija / Moldova*
- 2017 – *Andrij Ljubka (Andriy Lyubka), Ukrajina / Ukraine*
- 2016 – *Tanja Bakić, Črna gora / Montenegro*
- 2015 – *Katerina Kalitko (Kateryna Kalytko), Ukrajina / Ukraine*
- 2014 – *Mirko Božić, Bosna in Hercegovina, Hrvaška / Bosnia and Herzegovina, Croatia*
- 2013 – *Artem Čapaj (Artem Chapeye), Ukrajina / Ukraine*
- 2012 – *Ajla Terzić, Bosna in Hercegovina / Bosnia and Herzegovina*
- 2011 – *Ognjen Spahić, Črna gora / Montenegro*
- 2010 – *Maja Hrgović, Hrvaška / Croatia*
- 2009 – *Dragan Radovančević, Srbija / Serbia*
- 2008 – *Ivana Sajko, Hrvaška / Croatia*
- 2007 – *Mariana Kijanovska (Marianna Kiyanovska), Ukrajina / Ukraine*
- 2006 – *Goce Smilevski, Makedonija / Macedonia*

Prejemnik pisateljske nagrade SEP za leto 2020: Jasen Vasilev (Bolgarija)



Jasen Vasilev je bolgarski pisatelj, ki je študiral na akademijah za gledališče v Sofiji in Šanghaju. Je avtor štirih zbirk poezije; dve sta bili izdani v fizični obliki leta 2009 (Сляп виси безкрая; *Slepec neskončno visi*) oziroma 2011 (Андрогин; *Androgin*), dve pa v digitalni, leta 2015 (#lonelinessindex) in 2020 (Катедралата на тялото, тялото на сянката; *Katedrala sence, senca telesa*). Za svoje delo je prejel številne nagrade, med drugim nagrado občinstva na festivalu Sofia: Poetics (2010), nagrado za prvenec Hermes Publishing House (2009) in nagrado za knjigo leta Univerze v Šumenu (2012). Je tudi avtor petih dramskih besedil: *The Walled In Ones* (*Zazidani*; 2012/13, Gledališče Nikolaja Bineva, Sofija), *Borgestriptych* (*Borgesov triptih*; 2014, Hotel Swatch Art Peace, Šanghaj / 2016 & 2019, DNK Sofija), *Elevation 506* (*Višina 506*; 2015–2017, Gledališče Drachengasse, Dunaj), *Išmael* (2016, Nau Ivanov, Barcelona) in *Erasmegidio* (2017, festival Quartieri dell'arte, Italija). Za dramsko ustvarjanje je prejel dve veliki bolgarski nagradi: nagrado NBU leta 2018 in nagrado Ivana Radoeva leta 2017. Nominiran je bil za nagrado Askeer za najboljši dramski prvenec leta 2013. Od leta 2015 razvija projekt NUTRICULA, živi arhiv solo fizičnih performansov, ki jih izvajajo najrazličnejši izvajalci na različnih lokacijah po svetu: v Šanghaju, Vilni, Lizboni, Torinu, Sofiji, Tajpeju, Barceloni, Voldi in Bergamu. Kot avtor in dramaturg je sodeloval z Ehsanom Hematom (BE) pri njegovem prvencu *I put a spell on you* (*Uročil te bom*) za Les Ballets C de la B (2018). Od leta 2018 redno piše za revijo *Springback*, od leta 2019 pa je eden od umetniških vodij festivala Small Season v gledališču Laboratory Sfumato v Sofiji in soustanovitelj Drama Pact, organizacije v Sofiji, ki nudi podporo dramatikom in dramaturgom.

The recipient of the CEI Award for 2020: Yasen Vasilev (Bulgaria)

Yasen Vasilev is a Bulgarian writer, educated at the theatre academies in Sofia and Shanghai. He is the author of four poetry collections: two published physically in 2009 (Сляп виси безкрая) and 2011 (Андрогин) and two published online in 2015 (#lonelinessindex) and 2020 (Катедралата на тялото, тялото на сянката). He has received numerous awards for his poetry, among which the audience award at Sofia: Poetics festival 2010, the debut manuscript award of Hermes Publishing House 2009, the award for book of the year of the University of Shumen 2012. He is the author of five theatre texts: *The Walled In Ones* (2012–2013, Nikolay Binev Theatre, Sofia), *Borgestriptych* (2014, Swatch Art Peace Hotel, Shanghai / 2016 & 2019, DNK Sofia), *Elevation 506* (2015–2017, Theatre Drachengasse, Vienna), *Ishmael* (2016, Nau Ivanov, Barcelona) and *Erasmegidio* (2017, Quartieri dell'arte festival, Italy). He received two major playwriting awards in Bulgaria: the NBU award in 2018 and the Ivan Radoev award in 2017 and was nominated for the Askeer award for best new play in 2013. Since 2015, he has been working on NUTRICULA, a growing archive of solo physical performances interpreted by performers from different backgrounds, produced and presented in various locations around the world: Shanghai, Vilnius, Lisbon, Turin, Sofia, Taipei, Barcelona, Volda, Bergamo. He was the writer and dramaturg of choreographer Ehsan Hemat (BE) for his debut piece developed at Les Ballets C de la B in 2018 – *I put a spell on you*. Since 2018 he is a regular contributing author for *Springback* magazine and since 2019 he is the co-artistic director of Small Season festival at Theatre Laboratory Sfumato in Sofia and co-founder of Drama Pact, an organization supporting playwrights and dramaturgs in Sofia.

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Nagrada kristal vilenica

Dobitnika kristala Vilenice izbere mednarodna žirija med avtorji, ki se predstavijo v zborniku in na literarnem branju. Žirijo med drugim sestavljajo tudi gostje vileniškega festivala, podelitev nagrade pa navadno poteka na literarni matineji v Štanjelu. Dobitniki kristala Vilenice so med letoma 2016 in 2019 prejeli statueto, oblikovano v okviru sodelovanja z Višjo strokovno šolo Šolskega centra Srečka Kosovela Sežana. V sklopu sodelovanja z organizacijo Galway Arts Centre prejemnik kristala Vilenice dobi možnost nastopa na uglednem mednarodnem literarnem festivalu Cúirt, ki poteka aprila v irskem Galwayu v organizaciji omenjenega centra. Letos bo kristal Vilenice podeljen virtualno, prejemnik pa bo v sklopu festivalskega programa predstavljen s kratkim filmskim portretom, ob siceršnjem virtualnem literarnem branju.

Dosedanji nagrajenci so: Manjola Nasi (Albanija), Šota Iatašvili (Gruzija), Antonella Bukovaz (Italija), Katerina Kalitko (Ukrajina), Blerina Rogova Gaxha (Kosovo), Polona Glavan (Slovenija), Liliana Corobca (Moldavija), Tanja Maljarčuk (Ukrajina), Rumen Leonidov (Bolgarija), Dan Coman (Romunija), Goran Vojnović (Slovenija), Luljeta Lleshanaku (Albanija), Andrej Hadanovič (Belorusija), Piotr Sommer (Poljska), Mojca Kumerdej (Slovenija), Vldas Baziūnas (Litva), Valžina Mort (Belorusija), Pál Závada (Madžarska), Natalka Bilocerkevica (Ukrajina), István Vörös (Madžarska), Angelo Cherchi (Italija), Peter Semolič (Slovenija), Nicole Müller (Švica), Kača Čelan (Bosna in Hercegovina), Marzanna Bogumiła Kielar (Poljska), Slavko Mihalić (Hrvaška), Francesco Micieli (Švica), Endre Kukorelly (Madžarska), Lajos Grendel (Slovaška), Aleš Debeljak (Slovenija), Dubravka Ugrešić (Hrvaška), Ewa Lipska (Poljska) in Gregor Strniša (Slovenija).

Žirija za kristal Vilenice 2020:

Amalija Maček, Sverrir Norland, Ragnar Helgi Ólafsson, Tone Peršak in Jasen Vasilev.

The Crystal Vilenica Award

The Crystal Vilenica award is presented to an author featured in the Vilenica Almanac and one of the festival's literary readings. The international jury is usually comprised of the guests of the festival. The award is normally presented at a literary matinee at the Štanjel Castle. The winner receives an opportunity to appear at the distinguished Cúirt literary festival, which takes place in the Irish town of Galway every April and is organized by Vilenica's partner, Galway Arts Centre. Between 2016 and 2019, the winners also received a statuette as part of collaboration with the vocational college at the Srečko Kosovel School Centre in Sežana. This year, the Crystal Vilenica will be presented virtually, and the recipient will be presented with a short film portrait and have an online reading.

The previous recipients of the Crystal Vilenica Award are: Manjola Nasi (Albania), Shota Iatašvili (Georgia), Antonella Bukovaz (Italy), Katerina Kalytko (Ukraine), Blerina Rogova Gaxha (Kosovo), Polona Glavan (Slovenia), Liliana Corobca (Moldova), Tania Malyarchuk (Ukraine), Rumen Leonidov (Bulgaria), Dan Coman (Romania), Goran Vojnović (Slovenia), Luljeta Lleshanaku (Albania), Andrej Khadanovich (Belarus), Piotr Sommer (Poland), Mojca Kumerdej (Slovenia), Vldas Baziūnas (Lithuania), Valžyna Mort (Belarus), Pal Závada (Hungary), Natalka Bilocerkevica (Ukraine), Voros Istvan (Hungary), Angelo Cherchi (Italy), Peter Semolič (Slovenia), Nicole Muller (Switzerland), Kača Čelan (Bosnia and Herzegovina), Marzanna Bogumiła Kielar (Poland), Slavko Mihalić (Croatia), Francesco Micieli (Switzerland), Endre Kukorelly (Hungary), Lajos Grendel (Slovakia), Aleš Debeljak (Slovenia), Dubravka Ugrešić (Croatia), Ewa Lipska (Poland) and Gregor Strniša (Slovenia).

Crystal Vilenica jury members for 2020:

Amalija Maček, Sverrir Norland, Ragnar Helgi Ólafsson, Tone Peršak and Jasen Vasilev.

Nagrada mlada vilenica

Mlada vilenica je mednarodni literarni natečaj, namenjen otrokom osnovnih in srednjih šol tako v Sloveniji kot v tujini; med letoma 2015 in 2019 so v projektu sodelovali tudi otroci iz vrtcev, med letoma 2016 in 2019 pa so natečajniki lahko sodelovali tudi s poslanimi likovnimi deli. Nagrado mlada vilenica leta 2020 podeljuje Združenje književnikov Primorske v soorganizaciji z Javnim skladom za kulturne dejavnosti – Območna izpostava Sežana.

Na jubilejni, 20. mednarodni natečaj v pisanju pesmi mlada vilenica se je odzvalo 51 mladih pesnikov iz Slovenije, Italije in Republike Srbske (BiH), 6 v kategoriji od 6 do 10 let, 34 v kategoriji od 11 do 14 let, 11 pa v kategoriji od 15 do 18 let; strokovna komisija bo med prispelimi deli izbrala po eno zmagovalno pesem iz vsake starostne kategorije, najljubšo pesem mladih ustvarjalcev pa bodo lahko izbirali tudi obiskovalci spletne strani Združenja književnikov Primorske.

Tema 20. mlade vilenice je poljubna, zagotovo pa bo do neke mere zaznamovana s spremenjeno izkušnjo vsakdanjega bivanja, ki jo je povzročila pandemija covida-19 in zaradi katere se je vsaj začasno spremenil tudi bivanjski prostor literature ter znotraj tega naš stik z njo.

The Young Vilenica Award

Young Vilenica is an international literary competition for primary and secondary school children in Slovenia and abroad. Between 2015 and 2019, it also included pre-school students, while between 2016 and 2019 children could also contribute their visual artistic works. In 2020, Young Vilenica is presented by the Association of Writers from the Primorska Region and JSKD (Republic of Slovenia Public Fund for Cultural Activities) – Sežana Regional Branch.

Fifty-one young poets from Slovenia, Italy and the Serbian Republic contributed to the 20th poet-writing competition, of whom 6 were in the 6-10 years category, 34 in the category for 11–14 year olds, and 11 in the 15-18 years category. The jury will select the winning entry in each age category, while a winning poem by a young poet will also be selected by a popular vote on the website of the Association of Writers from the Primorska Region.

While there is no set theme for the poems contributed to the 20th Young Vilenica, the poems will likely be marked by the different experience of everyday life due to Covid-19 pandemic, which has, at least temporarily, also changed the living space of literature and thereby our contact with it.

Nagrada za perspektivnega avtorja na turneji

V okviru projekta »Preberi me predano« bo festival v letu 2020 gostil dva perspektivna avtorja na turneji. Namen te aktivnosti je vabilo mladim pisateljem, naj na pobudo partnerjev pridejo in ustvarjajo v tujem okolju, naj se vključijo v lokalno kulturno dogajanje in tako ustvarjajo transnacionalna umetniška dela. Podaljšano (rezidenčno) bivanje bo potekalo po festivalu, avtorja pa bosta vključena v virtualno festivalsko dogajanje, na katerem bosta imela priložnost predstaviti svoje delo nacionalnemu občinstvu. Rezidenčni program bo mogoč v Ljubljani, Zagrebu in Galwayu (kulturni prestolnici Irske), torej v navdihujočih mestih za ustvarjanje novih del. Ob rezidenčnem programu bodo za izbrana avtorja organizirana srečanja z nacionalnimi založniki, prevajalci in pisatelji, s čimer jima bo zagotovljena možnost načrtovanja prihodnih prevodnih projektov.

Nagrado za perspektivna avtorja na turneji 2020 prejmeta **Miroslav Lajuk** iz Ukrajine in **Elena Medel** iz Španije.

Award for the Emerging Writer on Tour

Within the Read Me, I am Yours project, the partnership will host two Emerging Writers on Tour in 2020. The aim of the activity is to invite the young writers to come and create in a foreign environment and engage with the local cultural scene, consecutively creating transnational works of art. The extended (residential) stay will take place after the festival, and authors will also be included in the festivals' virtual events where they will have an opportunity to present their work to the national audience. The residential programme will be offered in Ljubljana, Zagreb, and in Galway (the cultural capital of Ireland), which are all very inspiring places to create new work. Meetings with national publishers, translators and writers will be organized to provide the selected two authors with the opportunity to set plans for future translation projects.

*The recipients of the Award for the Emerging Writer on Tour 2020 are **Myroslav Laiuk** from Ukraine and **Elena Medel** from Spain.*

Thomas Antonic, Avstrija / Austria



Thomas Antonic (1980), pesnik, pisatelj, glasbenik, filmar, multimedijski umetnik. Deluje na področjih eksperimentalne literature, vizualne umetnosti, poezije, montaže, improvizacije, spontane proze, preučuje stike in odnose med avtorji ameriške beatniške generacije ter literaturo in kulturo nemško pišočih avtorjev. Nekatere njegove novejške knjige so *Der Bär im Kaninchenfell* (2013; Medved v kunčjem krznu), *JOE: 9/11* (2014), *Flackernde Felsbilder übler Nachtvögel / Flickering Cave-Paintings of Noxious Nightbirds* (2017; Miglajoče jamske risbe ogabnih nočnih ptic).

Thomas Antonic (1980), poet, writer, musician, filmmaker, multimedia artist. He works in the fields of experimental literature, visual arts, poetry, editing, improvisation, spontaneous prose, and studies the contacts and relationships between authors of the American Beatnik generation and the literature and culture of German writers. Some of his more recent books are Der Bär im Kaninchenfell (2013; Bear in Rabbit Fur), JOE: 9/11 (2014), Flackernde Felsbilder übler Nachtvögel / Flickering Cave-Paintings of Noxious Nightbirds (2017).

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Mary Costello, Irska / Ireland



Mary Costello je sprva več let poučevala, nato pa se posvetila pisateljstvu. Njena zbirka kratkih zgodb *The China Factory* (2012; Kitajska tovarna) je bila nominirana za Guardianovo nagrado za prvenec in prišla v ožji izbor za irsko književno nagrado. Za svoj prvi roman *Academy Street* (2014) je prejela nagrado irski roman leta. V romanu *The River Capture* (2019; Zajetje reke), ki je bil uvrščen v ožji izbor za irsko književno nagrado, se ukvarja z Jamesom Joyceom in njegovim pisanjem romana *Ulysses*.

Mary Costello first taught for several years and then devoted herself to writing. Her collection of short stories The China Factory (2012) was nominated for the Guardian First Book Award and was shortlisted for the Irish Literary Award. For her first novel, Academy Street (2014), she received the Irish Novel of the Year Award. In the novel The River Capture (2019), which was shortlisted for the Irish Literary Prize, she deals with James Joyce and his writing of the novel Ulysses.

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Krystyna Dąbrowska, Poljska / Poland



Krystyna Dąbrowska (1979), pesnica, prevajalka in esejistka. Doslej je izdala štiri pesniške zbirke: *Biuro podróży* (2006; Potovalna agencija), *Białe krzesła* (2012; Beli stoli) [nagrada sklada Kościelskega in nagrada Wisława Szymborske], *Czas i przesłona* (2014; Čas in zaslonka) ter *Ścieżki dźwiękowe* (2018; Zvočni posnetki) [literarna nagrada glavnega mesta Varšave]. Prevode pesmi objavlja v več tujih literarnih revijah, tudi sama pa prevaja poezijo iz angleščine (npr. Yeats, Hardy, Gunn).

Krystyna Dąbrowska (1979), poet, translator and essayist. To date, she has published four poetry collections: Biuro podróży (2006; Travel Agency), Białe krzesła (2012; White Chairs) [Kościński Foundation Award and Wisława Szymborska Award], Czas i przesłona (2014; Time and Aperture) and Ścieżki dźwiękowe (2018; Sound recordings) [Warsaw Capital Literary Prize]. She publishes translations of her poems in several foreign literary magazines, and she also translates poetry from English (among them, Yeats, Hardy, Gunn).

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Nina Dragičević, Slovenija / Slovenia



Nina Dragičević (1984), pesnica, esejistka, skladateljica, avtorica štirih knjig: romana *Kdo ima druge skrbi* (2014), esejističnih monografij *Slavne neznanke* (2016) in *Med njima je glasba* (2017) ter pesnitve *Ljubav reče greva* (2019). Leta 2018 je kot prva v zgodovini pesniške nagrade vitez poezije prejela obe nagradi – nagrado strokovne žirije in nagrado občinstva. Leta 2019 je bila avtorica v fokusu na festivalu sodobnih umetnosti Mesto žensk. Knjiga *Ljubav reče greva* je bila leta 2019 finalistka tako za Veronikino kot za Jenkovo nagrado.

Nina Dragičević (1984), poet, essayist, composer, author of four books: the novel Who Has Other Concerns (2014), the essay monographs Famous Unknowns (2016) and The music between them (2017) and the poems Love Says Let's Go (2019). In 2018, she was the first in the history of the Knight of Poetry award to receive both awards – the expert jury award and the audience award. In 2019, the author was in the focus of the City of Women contemporary art festival. The book Love Says Let's Go was a finalist in 2019 for both the Veronika and the Jenko Awards.

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Volha Hapejeva, Belorusija / Belarus



Volha Hapejeva (1982), pisateljica, pesnica, prevajalka, jezikoslovka. Ukvarja se z raziskavami na področjih primerjalnega jezikoslovja, filozofije jezika, sociologije telesa in študij spola v kulturi in literaturi. Sodelovala je na številnih literarnih festivalih in srečanjih ter prejela več mednarodnih štipendij. Izdala je več knjig poezije in proze, npr. *Рэканструкцыя неба* (2003; Rekonstrukcija neba), *Прысак і пожня* (2013; *Pepel in strnišče*), *Граматыка снегу* (2017; *Gramatika snega*), *Чорныя макі* (2019; *Črni mak*).

Volha Hapejeva (1982), writer, poet, translator, linguist. She is engaged in research in the fields of comparative linguistics, philosophy of language, sociology of the body and gender studies in culture and literature. She has participated in numerous literary festivals and meetings and received several international scholarships. She has published several books of poetry and prose, e.g., Рэканструкцыя неба (2003; Reconstruction of the Sky), Прысак і пожня (2013; Ash and Stubble), Граматыка снегу (2017; Grammar of Snow), and Чорныя макі (2019; Black Poppies). volha.hapejeva@gmail.com

Aušra Kaziliūnaitė, Litva / Lithuania



Aušra Kaziliūnaitė (1987), pesnica. Doslej je izdala štiri zbirke: *Pirmoji lietuviška knyga* (2007; Prva litovska knjiga), *20 % koncentracijos stovykla* (2009; 20-odstotno koncentracijsko taborišče), *Mėnulis yra tabletė* (2014; Luna je tableta) in *esu aptrupėjusios sienos* (2016; sem podrta stena). Knjiga *Luna je tableta* je izšla tudi v angleškem prevodu (2018) in bila uvrščena med pet najboljših del baltske književnosti. Njene pesmi so prevedene tudi v ruščino, francoščino, poljščino in latvijščino in druge jezike.

Aušra Kaziliūnaitė (1987), a poet. To date, she has published four collections: Pirmoji lietuviška knyga (2007; The First Lithuanian Book), 20 % koncentracijos stovykla (2009; 20% Concentration Camp), Mėnulis yra tabletė (2014; The Moon Is a Pill) and esu aptrupėjusios sienos (2016; I'm a Broken Wall). The book The Moon Is a Pill was also published in English translation (2018) and was ranked among the top five works of Baltic literature. Her poems have also been translated into Russian, French, Polish and Latvian and other languages. kaziliunaite@gmail.com

Marko Kravos, Italija, Slovenija / Italy, Slovenia



Marko Kravos (1943), pesnik, pisatelj, esejist in prevajalec. V letih 1996–2000 bil predsednik slovenskega centra PEN, tudi tajnik in član upravnega odbora DSP. Izdal je 27 pesniških zbirk in 16 knjig za otroke, preveden je v 29 jezikov. Prejel je nagrado Prešernovega sklada in zlatnik poezije v Celju. Njegove novejšje zbirke so *Sol na jezik / Sale sulla lingua* (2013), *V kamen, v vodo* (2013), *Žlato ustje / Loro in bocca* (2017), *Kot suho zlato* (2017), *Quattro venti / Štirje vetrovi* (2019).

Marko Kravos (1943), poet, writer, essayist and translator. From 1996 to 2000, he was the president of the Slovenian PEN Center and also secretary and a member of the Slovene Writers' Association board. He has published 27 poetry collections and 16 books for children, and has been translated into 29 languages. He received the Prešeren Fund Award and the Golden Coin for poetry in Celje. His more recent collections are Sol na jezik / Sale sulla lingua (2013, Salt on Tongue), V kamen, v vodo (2013, Into Stone, into Water), Zlato ustje / Loro in bocca (2017, Golden Mouth), Kot suho zlato (2017, Like Dry Gold), Quattro venti / Štirje vetrovi (2019, Four Winds). komarko@spin.it

Miroslav Lajuk, Ukrajina / Ukraine



Miroslav Lajuk (1990), pesnik in pisatelj, doktor filozofije in književnosti, avtor literarnih radijskih programov, videopodkastov, vodi tudi avtorsko oddajo »Čas poezije« na ukrajinski televiziji. Njegova najpomembnejša doslej izdana dela so pesniške zbirke *Самому стати світом* (2008, Postati svet samemu sebi), *Осоте!* (2013; Osat!), *Метрофобія* (2015; Metrofobija) in *Троянда* (2019; Vrtnica), romana *Баборня* (2016; Babornja) in *Світ не створений* (2018; Svet ni ustvarjen).

Myroslav Laiuk (1990), poet and writer, doctor of philosophy and literature, author of literary radio programmes, video podcasts, and also hosts the show 'Time of Poetry' on Ukrainian television. His most important works published so far are the poetry collections Самому стати світом (2008, Become a World to Yourself), Осоте! (2013; Sow Thistle!), Метрофобія (2015; Metrophobia) and Троянда (2019; Rose), the novels Баборня (2016; Babornja) and Світ не створений (2018; The World is Not Created). myrlaiuk@gmail.com

Elena Medel, Španija / Spain



Elena Medel (1985), pesnica, ustanoviteljica in direktorica pesniške založbe La Bella Varsovia. Leta 2015 je v knjigi *Un día negro en una casa de mentira* (Črn dan v hiši laži) izdala svoje tri pesniške zbirke: *Mi primer bikini* (2001; Moj prvi bikini), *Tara* (2006) in *Chatterton* (2014). Objavila je tudi dve knjigi esejev in roman *Las maravillas* (2020; Čudeži). Prejela je številne nagrade, med njimi nagrado Loewe za mlade pesnike in nagrado Sklada princeze Girona za umetnost (2016).

Elena Medel (1985), poet, founder and director of the poetry publishing house La Bella Varsovia. In 2015, she published her three poetry collections in the book Un día negro en una casa de mentira (Black Day in the House of Lies): Mi primer bikini (2001; My First Bikini), Tara (2006) and Chatterton (2014). She has also published two books of essays and the novel Las maravillas (2020; Miracles). She has received numerous awards, including the Loewe Award for Young Poets and the Princess Girona Foundation Award for Arts (2016).
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Ragnar Helgi Ólafsson, Islandija / Iceland



Ragnar Helgi Ólafsson (1971) je študiral filozofijo na Islandski univerzi in sodobno umetnost na École supérieure d'art v Aix-en-Provenceu. V zadnjih letih je objavil dve zbirki poezije, zbirko kratke proze in spomine *Bókasafn föður míns* (2018; Knjižnica mojega očeta); knjiga je ganljiv premislek o spreminjajoči se vlogi knjig v sodobni družbi in je bila nominirana za islandsko literarno nagrado.

Ragnar Helgi Ólafsson (1971) studied philosophy at the University of Iceland and contemporary art at the École supérieure d'art in Aix-en-Provence. In recent years, he has published two collections of poetry and the collection of short prose and memoirs Bókasafn föður míns (2018; My Father's Library), a moving reflection on the changing role of books in contemporary society and was nominated for an Icelandic Literary Prize.
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Kristín Ómarsdóttir, Islandija / Iceland



Kristín Ómarsdóttir (1962), romanopiska, dramatičarka, umetnica in pesnica. Prevladujoče teme v njenih delih so pravice žensk, lezbična in gejevska ljubezen, brezdomci in druge skupine na periferiji civilne družbe. Leta 2008 je za zbirko poezije *Sjáðu fegurð þína* (Glej svojo lepoto) prejela literarno nagrado fjórverðlaunin za pisateljice, lani pa je bila za zbirko *Kóngulær í sýningargluggum* (Pajki v izložbi) nominirana za literarno nagrado Nordijskega sveta.

Kristín Ómarsdóttir (1962), a novelist, playwright, artist and poet. The predominant themes in her works are women's rights, lesbian and gay love, the homeless, and other groups on the periphery of civil society. In 2008, she received the fjórverðlaunin literary award for female authors for her collection of poetry Sjáðu fegurð þína (See Her Beauty), and in 2019, she has been nominated for the Nordic Council Literary Prize for the collection Kóngulær í sýningargluggum (Spiders in a Showcase).
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Sibila Petlevski, Hrvaška / Croatia



Sibila Petlevski (1964), pisateljica, pesnica, dramatičarka, teoretičarka, znanstvenica, urednica in prevajalka. Nastopila je na številnih večjih mednarodnih literarnih srečanjih, prejela je nagrado Vladimirja Nazorja, nagrado Petra Brečića za prispevek k teoretski dramaturgiji in druge. Objavila je pesniške zbirke *Kristali* (1988), *Skok s mjesta* (1990; Skok z mesta), *Babylon* (2000), romane *Francuska suita* (1996; Francoska suita), *Koreografija patnje* (2002; Koreografija trpljenja), *Vrijeme laži* (2009; Čas laži), drame *Ledeni general* (2005), *Cagliostro Forever* (2007), *Rimbaud's House* (2007; Rimbaudova hiša) idr.

Sibila Petlevski (1964), writer, poet, playwright, theorist, scientist, editor and translator. She has performed at numerous major international literary gatherings, received the Vladimir Nazor Award, the Peter Brečić Award for contribution to theoretical dramaturgy, along with other accolades. She has published the poetry collections Kristali (1988, Crystals), Skok s mjesta (1990; Leap from a Place), Babylon (2000), the novels Francuska suita (1996; French Suite), Koreografija patnje (2002, Choreography of Suffering), Vrijeme laži (2009; Time of Lies), and the plays Ledeni general (2005, Ice General), Cagliostro Forever (2007), Rimbaud's House (2007), and others.
sibila@sibilapetlevski.com

Bergþóra Snæbjörnsdóttir, Islandija / Iceland



Bergþóra Snæbjörnsdóttir (1985) je svojo pisateljsko pot začela kot pesnica. Za svojo drugo zbirko *Flórída* je prejela islandsko literarno nagrado. Lani je objavila delo *Svinshöfuð* (Pujso glavec), ki je kljub svoji neizprosnosti in brutalnosti (ali pa prav zato) postal eden najbolj priznanih in priljubljenih romanov leta. Je ta hip ena najobetavnejših mladih islandskih avtoric.

Bergþóra Snæbjörnsdóttir (1985) began her writing career as a poet. She received the Icelandic Literary Prize for her second collection, Flórída. Last year, she published Svinshöfuð (Pig's Head), which, despite its relentlessness and brutality (or just because of it), became one of the most acclaimed and popular novels of the year. She is currently one of the most promising young Icelandic authors.
bergthoras@gmail.com

Marek Šindelka, Češka / Czech Republic



Marek Šindelka (1984), pesnik in pisatelj, kulturolog in scenarist. Doslej je objavil tri zbirke kratke proze, *Strychnin a jiné básně* (2005; Strychnin in druge zgodbe) [nagrada Jiříja Ortna], *Zůstaňte s námi* (2011; Ostanite z nami) in *Mapa Anny* (2014; Anin zemljevid), ter romana *Chyba* (2008; Napaka) in *Únava materiálu* (2016; Utrujenost materiala), v katerem tematizira aktualno evropsko migrantsko krizo. Za slednjega (2017) in za zbirko *Ostanite z nami* (2012) je prejel nagrado magnesia litera.

Marek Šindelka (1984), poet and writer, culturologist and screenwriter. To date he has published three collections of short prose: Strychnin a jiné básně (2005; Strychnine and other stories) [Jiří Orten Award], Zůstaňte s námi (2011; Stay Tuned) and Mapa Anny (2014; Map of Anna), and the novels Chyba (2008; Aberrant) and Únava materiálu (2016; Material Fatigue), in which he discusses the current European migrant crisis. He received the Magnesia Litera award for the latter (in 2017) and for the collection Stay Tuned (2012).
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Kaja Teržan, Slovenija / Slovenia



Kaja Teržan (1986) je odrasčala v Škofji Loki in Stockholmu. Študij umetnostne zgodovine in sociologije na Filozofski fakulteti v Ljubljani je predčasno prekinila in se preusmerila na širše področje sodobno-plesne performativne prakse. Leta 2015 je pri Centru za slovensko književnost v zbirki Aleph izšel njen pesniški prvenec *Delta*, ki je bil nominiran za Veronikino nagrado. Konec leta 2018 je pri Alephu izšla tudi njena druga pesniška zbirka *Krog*, ki je bila nominirana za nagrado kritiško sito. Žanjo je prejela Jenkovo nagrado.

Kaja Teržan (1986) grew up in Škofja Loka and Stockholm. She prematurely interrupted her studies of art history and sociology at the Faculty of Arts in Ljubljana and switched to the broader field of contemporary dance performative practice. In 2015, the Center for Slovenian Literature published her poetic debut Delta in the Aleph collection; it was nominated for the Veronica Award. At the end of 2018, Aleph also published her second collection of poems, Krog (Circle), which was nominated for the Critical Sieve Award. She received the Jenko Award for it.

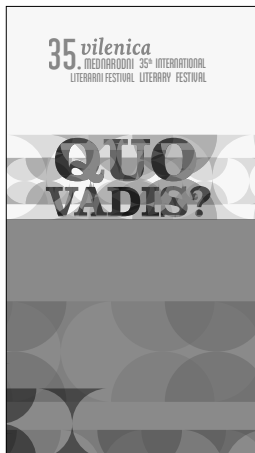
kawa.kaja@gmail.com

Zbornik Vilenica

Osrednja publikacija festivala je obsežni Zbornik Vilenica, v katerem je predstavljenih 14 avtorjev iz srednjeevropskih in drugih držav. Besedila so objavljena v izvirniku ter slovenskem in angleškem prevodu. Posebna razdelka sta namenjena vileniški nagrajenki in avtorju v središču. Urednik zbornika je Aleš Učakar.

The Vilenica Almanac

The central publication of the festival remains the comprehensive Vilenica Almanac, which features 14 authors from Central European and other countries. The texts are published in the original language, in Slovenian, and in English translation. Separate sections are dedicated to the Vilenica Prize Winner and to the Slovenian Author in Focus. The editor of the Almanac is Aleš Učakar.



Zbornik Vilenica 2020 / The Vilenica Almanac 2020

Antologije Vilenice

Posebna pozornost je z izidom Antologije sodobne islandske književnosti *Raddir i loftinu* namenjena književnosti Islandije. Naslov **Raddir i loftinu – Glasovi v zraku** je sposojen iz naslova zbirke leta 2017 preminulega pesnika Sigurðurja Pálssona, ki mu je antologija v duhu tudi posvečena. Prebivalcev Islandije je približno toliko, kot je prebivalcev slovenske prestolnice. Če bi se Islandci in Ljubljanci lotili skupnega tesarskega projekta, podobnega temu, ki ga v pesmi »Vezana plošča« opisuje Pálsson, bi iz plošče izžagali zelo podobna zemljevida. Tam kjer naj bi bilo reykjaviško letališče, bi iskali Dolgi most, pri Zahodnih fjordih bi se iz Tacna s kanujem spuščali po Savi, Ljubljanski grad pa bi se znašel sredi nacionalnega parka Vatnajökull. Bolj kot vse drugo so Islandci od nekdaj cenili, če je bil kdo *skáld*, pesnik. »Od leta 1955, ko je Nobelovo nagrado za literaturo prejel Halldór Laxness, pa si vsak *skáld*, pesnik, želi postati še svetovno znan pisatelj. Obstaja šala, da sta vse, kar potrebuješ, da postaneš islandski pisatelj, pisalni stroj in tiskalnik – z njima lahko začneš posnemati Laxnessov stil,« ironično zapiše Sverrir Norland, sourednik sodobne islandske antologije. V svojem zapisu nadaljuje: »Pred kratkim sem naletel na čudovito islandsko besedo, *sorgarfeður*, ki zelo dobro prikaže pisateljev težaven položaj. Tako kot v nemščini (islandščina je nemških korenin) lahko tudi v islandščini ustvarjamo besede s spajanjem drugih. Beseda *sorgarfeður* je tako sestavljena iz besed za žalost in lepoto. Zdi se mi, da je zelo blizu pomenu portugalske besede *saudade*, a je še natančnejša, nanaša se namreč na hrepenenje po nečem, kar se ne bo nikoli vrnilo. Nam Islandcem se zdi, da svet nenehno izginja izpred naših oči. Naša kultura je dober primer za to: zdi se, da je vsak dan v poslednjih vzdihljajih. Vsak dan, ko se zbudimo, najprej začnemo s postopkom oživljanja jezika: tako da ga pišemo in govorimo. Pisanje v islandščini ni le izmišljanje novih zgodb in pisanje člankov za potrebe rušenja kapitalističnih praščev; dobesedno gre za vdihovanje življenja v besede vsakokrat znova, ko jih uporabimo. Navdihujemo jezik, tako kot nas navdihujejo drevesa in fitoplankton. Islandska beseda za navdih je *innblástur*. V latinščini to pomeni »vdihniti življenje«. Če tega ne storim jaz ali kdo od tistih, ki prav tako

govorijo te prastare krhke besede, ne bo tega storil nihče drug. [...] Z veseljem vam predstavljam nekaj svojih dobrih prijateljev in zaveznikov. Pisatelji so glasovi v zraku. Da obstajajo, potrebujejo nekoga, ki jih posluša. Vesel sem, da smo nekaj naših pisateljskih glasov prinesli v Slovenijo, med še en maloštevilen narod, a ne zgrajen iz lave, neskončnega oceana in njork, temveč lepih gozdov, volkov in – domnevam – podobne žalosti, s katero odnaščamo. Mislim, da boste razumeli naš sorgarfeður.

Raddir í loftinu.

Antologija sodobne islandske književnosti
Zbirka Antologije Vilenice, Društvo slovenskih
pisateljev, 2020

Izbrala in uredila:

Lucija Stupica in Sverrir Norland

Avtorji: Kristín Marja Baldursdóttir, Gyrðir
Elíasson, Þórdís Gísladóttir, Jónas Reynir
Gunnarsson, Hallgrímur Helgason, Dagur
Hjartarson, Fríða Ísberg, Auður Jónsdóttir, Hildur
Knútsdóttir, Andri Snær Magnason, Guðrún
Eva Mínervudóttir, Sverrir Norland, Eiríkur Örn
Norðdahl, Auður Ava Ólafsdóttir, Bragi Ólafsson,
Ragnar Helgi Ólafsson, Kristín Ómarsdóttir,
Sigurður Pálsson, Ragna Sigurðardóttir, Sigurjón
Birgir Sigurðsson, Bergþóra Snæbjörnsdóttir.

Prevajalci: Miljana Cunta, Miriam Drev,
Iva Klemenčič, Ana Pepelnik, Andrej Pleterski,
Lucija Stupica.

V skladu z vizualno podobo zbirke Antologije je
na naslovnici slika *Klapparstígur* slikarke *Louise
Matthíasdóttir*.

Knjiga je izšla s pomočjo Javne agencije za knjigo
Republike Slovenije, Islandskega literarnega cen-
tra – Miðstöð íslenskra bókmennta in Evropske
komisije – European Commission.

Vilenica Anthologies

The festival focuses on Icelandic literature by publishing *Raddir í loftinu*, an Anthology of Contemporary Icelandic literature. The title ***Raddir í loftinu – Voices in the Air*** has been taken from the title of the collection of poems by Sigurður Pálsson, who passed away in 2017 and to the spirit of whom the anthology is dedicated. The population of Iceland is about the same as the population of Ljubljana. If Icelanders and the residents of Ljubljana undertook a carpeting project together, such as the one described in the Plywood poem by the poet Pálsson, similar maps would be cut from the panel. Dolgi most would be located where the Airport of Reykjavik lies, while we would go down the Sava River in canoes where the West Fjords lie. Ljubljana Castle would be located in the middle of Vatnajökull National Park. Icelanders have always appreciated more than anything if someone was skáld, a poet. 'Since 1955, when Halldór Laxness was awarded the Nobel Prize for Literature, every skáld, poet, also wants to become a world renowned writer. There is a joke that says that all you need to become an Icelandic writer is a typewriter and a printer – which you can use to imitate Laxness style,' writes Sverrir Norland, the co-editor of the anthology of contemporary Icelandic literature, in an ironic fashion. He goes on: "Recently, I came upon a wonderful Icelandic word, sorgarfeður, which describes writers' difficult position very well. Like German (Icelandic is a Germanic language), Icelandic can create new words by merging existing ones. Sorgarfeður is a composite of sadness and beauty. I think it is very close in meaning to the Portuguese word saudade, but is even more precise as it refers to yearning something that will never return. Icelanders think that the world is constantly disappearing before our eyes. Our culture is a very good example: it seems it is taking its last breaths every day. Every day when we wake up, we first start reviving the language by writing and speaking it. Writing in Icelandic is not limited to new stories and articles about bringing down capitalist pigs; it literally means breathing life into words every time we use them. We inspire language just like trees and phytoplankton inspire us. The word for inspiration in Icelandic is innblástur. In Latin, this would mean 'to breathe in life'. If I or someone else who can also speak these ancient fragile words do not do it, no

one will. [...] I am very happy that I can introduce several good friends and allies of mine. Writers are voices in the air. To exist, they need someone to listen. I am happy that we have brought several of our literary voices to Slovenia, among another nation with a small population, which, however, is not built from lava, the endless ocean and nyorka but beautiful forest, wolves and – I assume – similar sadness we grow up with. I think you will understand our sorgarfeður.'

Raddir í loftinu.

*Anthology of Contemporary Icelandic Literature
The Vilenica Anthologies, Slovene Writers' Association, 2020.*

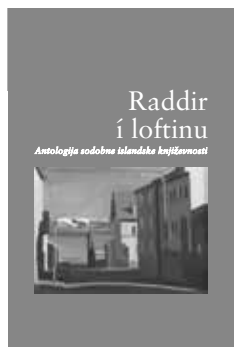
Editors: Lucija Stupica and Sverrir Norland

Authors: Kristín Marja Baldursdóttir, Gyrðir Elíasson, Þórdís Gísladóttir, Jónas Reynir Gunnarsson, Hallgrímur Helgason, Dagur Hjartarson, Friða Ísberg, Auður Jónsdóttir, Hildur Knútsdóttir, Andri Snær Magnason, Guðrún Eva Mínervudóttir, Sverrir Norland, Eiríkur Örn Norðdahl, Auður Ava Ólafsdóttir, Bragi Ólafsson, Ragnar Helgi Ólafsson, Kristín Ómarsdóttir, Sigurður Pálsson, Ragna Sigurðardóttir, Sigurjón Birgir Sigurðsson, Bergþóra Snæbjörnsdóttir.

Translations: Miljana Cunta, Miriam Drev, Iva Klemenčič, Ana Pepelnik, Andrej Pleterski, Lucija Stupica

The cover features the painting Klapparstígur by Louisa Matthíasdóttir, taking into account the collection's visual identity.

The anthology was published with the support of the Slovenian Book Agency, Miðstöð íslenskra bókmennta – Icelandic Literature Center and the European Commission.



Raddir í loftinu, 2020

Zbirka vileniških nagrajencev SEP

Zbirka vileniških nagrajencev SEP predstavlja dela prejemnikov pisateljske nagrade SEP, ki jo od leta 2006 na Mednarodnem literarnem festivalu Vilenica podeljuje organizacija Srednjeevropska pobuda (SEP) v sodelovanju z Društvom slovenskih pisateljev. Avtorji v zbirki so v svojih nacionalnih književnostih uveljavljajoča se, tudi že nagrajena literarna imena, ki pa so nepoznana v širšem evropskem prostoru. Namen nagrade in pričujoče zbirke je zato odkrivanje vznemirljivih novih literarnih glasov evropske književnosti pa tudi spodbujanje in krepitev meddržavnega sodelovanja. V okviru zbirke je leta 2020 izšel prevod izbora pesmi *In še en čudež* Marie Paule Erizanu iz njene pesniške zbirke *Ai grijă de tine* (Pazi nase, 2015) in še nekaterih neobjavljenih pesmi. Do konca leta 2020 bo v okviru zbirke izšel prevod kratke proze *Skopje: Izgubljeni čevlji mesta* (Скопје: изгубените чевли на градот) Ivana Šopova.

Zbirka Vilenice v sodelovanju s Cankarjevo založbo

V okviru Zbirke Vilenice, ki jo že vrsto let izdaja Cankarjeva založba, bo izšel prevod romana *Naslov* (Adresa, 2019) nagrajenca Vilenice 2019 Dragana Velikića. Knjigo bo prevedla Đurđa Strsoglavac.

The Vilenica CEI collection

The Vilenica CEI collection consists of works by writers who have, since 2006, been Central European Initiative Writer in Residence award recipients. This award is granted annually at the Vilenica International Literary Festival by the Central European Initiative (CEI), in cooperation with the Slovene Writers' Association. The authors in the collection are writers who are establishing themselves in their home countries – sometimes winning prizes – but who are unknown in the wider European space. The purpose of the award and of the present collection is to help readers discover exciting new literary voices of European literature as well as to strengthen cross-border cooperation and literary promotion. A new volume entitled Yet another miracle (In še en čudež, 2020) expanded the Vilenica CEI collection in 2020. It is a selection of poetry from the collection Take care (Ai grijă de tine, 2015) and some other unpublished poems by Maria Paula Erizanu. By the end of 2020, a collection of short prose Skopje: City's lost shoes (Скопје: изгубените чевли на градот) by Ivan Shopov will be published as part of the collection.

The Vilenica Series in Collaboration with Cankarjeva Založba Publishing House

A new volume, a translation of the novel The Address (Naslov, 2020) by Vilenica prize winner 2019 Dragan Velikić, will expand the Vilenica Series, which has been published by Cankarjeva založba for a number of years. Đurđa Strsoglavac will contribute the Slovenian translation.



Srednjeevropska pobuda (SEP)

Srednjeevropska pobuda (SEP) je bila ustanovljena v Budimpešti 11. novembra 1989. Je medvladni forum, namenjen spodbujanju evropske integracije in trajnostnega razvoja ob sodelovanju med državami članicami in z Evropsko unijo, mednarodnega in regijskega organiziranja ter sodelovanja z drugimi javnimi ali pravnimi institucijami in nevladnimi organizacijami. SEP je platforma za politični dialog in je v tej smeri razvila močno operativen, ciljno naravnan pristop k regijskemu sodelovanju. Združuje večstransko diplomacijo, sklad in programsko ter projektno upravljanje kot donator in kot prejemnik. Izvršni sekretariat SEP v Trstu se ukvarja z vsakodnevnimi dejavnostmi, vključno z razvojem in izvajanjem projektov.

Pobuda danes šteje 17 držav članic iz srednje, vzhodne in jugovzhodne Evrope: devet jih je članic EU (Bolgarija, Češka, Hrvaška, Italija, Madžarska, Poljska, Romunija, Slovaška, Slovenija) in osem nečlanic EU (Albanija, Belorusija, Bosna in Hercegovina, Črna gora, Moldavija, Severna Makedonija, Srbija, Ukrajina). Decembra 2011 je bil Srednjeevropski pobudi podeljen status opazovalke v Generalni skupščini Združenih narodov.

Central European Initiative (CEI)

The Central European Initiative (CEI) was founded in Budapest on 11 November 1989. It is a regional intergovernmental forum committed to supporting European integration and sustainable development through cooperation between and among its Member States and with the European Union, international and regional organisations as well as other public or private institutions and non-governmental organisations. While acting as a platform for political dialogue, the CEI has developed a strong operational, result-oriented approach to regional cooperation. It combines multilateral diplomacy and fund, programme and project management as both donor and recipient. The CEI-Executive Secretariat in Trieste handles the everyday CEI activities, including the development and implementation of projects.

The Initiative currently counts 17 Member States of Central, Eastern and South-Eastern Europe: 9 EU members (Bulgaria, Croatia, Czech Republic, Hungary, Italy, Poland, Romania, Slovakia, Slovenia) and 8 non-EU members (Albania, Belarus, Bosnia and Herzegovina, North Macedonia, Moldova, Montenegro, Serbia, Ukraine). In December 2011, the CEI was granted observer status in the General Assembly of the United Nations.

www.cei.int

Preberi me predano

Festival Vilenica je med uspešnimi prijavitelji na razpisih za projekte sodelovanja in evropske projekte v okviru programa ›Ustvarjalna Evropa 2014–2020: Kultura«. Vilenica se je leta 2018 s projektom *Preberi me predano* prijavila na evropski razpis za projekte sodelovanja z irskim festivalom Cúirt International Festival of Literature (Galway Arts Centre) in hrvaškim Festivalom svjetske književnosti (založba Fraktura) ter bila s prijavo uspešna, kar dokazuje mednarodno pomembnost festivala in kvaliteto, ki se vedno znova potrjuje tako pri slovenskem občinstvu kot tudi v mednarodnem prostoru.

O projektu

Projekt *Preberi me predano*, ki ga sofinancira program ›Ustvarjalna Evropa‹ Evropske unije, je plod skupnega prizadevanja treh eminentnih literarnih organizacij z namenom promocije evropske literature, ki prihaja z manj znanih in uveljavljenih jezikovnih območij. Partnerji v projektu so organizacije, ki vodijo priznane literarne festivale v raznih delih Evrope in predstavljajo po številu govorcev manjše evropske jezike: Mednarodni literarni festival Vilenica, ki ga organizira Društvo slovenskih pisateljev, Mednarodni literarni festival Cúirt (Cúirt Idirnáisiúnta Litríochta), ki ga organizira Umetniški center Galway iz Irske, in Festival svetovne književnosti (Festival svjetske književnosti), ki ga organizira založba Fraktura iz Hrvaške. Geografsko si vsi trije partnerji delijo nekatere skupne zgodovinske, družbene in politične izkušnje, zaradi katerih so na evropski ravni edinstveni. Gre za občutek, da lahko države evropske ›periferije‹ veliko ponudijo ›središču‹ in da lahko evropski fokus preusmerimo k različnim robovom, kjer živi literatura manjših narodov, regij in manjšin, kot tudi večjih skupin, ki so kljub kakovostni literaturi premalo zastopane v literarnem in kulturnem polju. Skupen cilj projekta *Preberi me predano* je promocija medkulturnega razumevanja in spodbujanje medkulturnega dialoga tako med literarnimi kulturami, ki prihajajo z manjših in večjih jezikovnih območij, kot tudi z državami zunaj Evrope in izmenjava prek omogočanja in spodbujanja mobilnosti avtorjev, založnikov, prevajalcev, literarnih agentov in drugih kulturnih posrednikov ter delavcev v kulturnem sektorju.

Read Me, I am Yours

The Vilenica Festival has been successful at obtaining project funding from the Creative Europe 2014–2020 – Culture programme initiative. In 2018 the Vilenica Festival successfully applied for EU funding with the Read Me, I am Yours project – a collaborative project with the renowned Irish Cúirt International Festival of Literature (managed by the Galway Arts Centre) and the Croatian Festival of World Literature (Fraktura publishing house), revealing the importance and the quality of the festival that is proven again and again both domestically and internationally.

About the project

The project Read Me, I am Yours, co-funded by the Creative Europe programme of the European Union, is a joint endeavour of three eminent literary organisations with an aim of promoting European literature, coming from lesser known and used linguistic areas. The partners in the project are organisations that run renowned literary festivals from different parts of Europe representing the lesser-spoken European languages: Mednarodni literarni festival Vilenica / Vilenica International Literary Festival organized by the Slovene Writers' Association from Slovenia, Fhéile Idirnáisiúnta Litríochta Cúirt / Cúirt International Festival of Literature organized by the Galway Arts Centre from Ireland, and Festival svjetske književnosti / Festival of World Literature organized by the Fraktura publishing house from Croatia. Due to the location, all 3 partners share a certain common historical, social and political experience that make them unique at a European level. Feeling that we, the countries of the European periphery, have much to offer to the centre, we want to turn the European focus towards its different edges, where the literatures of smaller nations, regions and minorities coexist, and so do the larger groups that, despite the high quality of their writing, are under-represented in the literary and cultural fields. The overall aim of the project Read Me, I am Yours is to promote cross-cultural understanding and encourage intercultural dialogue – both among literary cultures that come from lesser-used European languages and larger linguistic areas, as well as with the countries outside Europe – and exchange by enabling and fostering the mobility of authors, publishers, translators, literary agents, and other cultural mediators as well as those working within the cultural sector.

LIT-DATING: virtualni program za literarne posrednike na 35. Mednarodnem literarnem festivalu Vilenica

Izhodiščni cilj programa za posrednike je povezovanje slovenskih in tujih prevajalcev, založnikov in literarnih promotorjev, da bi spodbudili še živahnejšo izmenjavo literarnih besedil med evropskimi jeziki ter slovenski literaturi utrdili pot na velike literarne trge, kjer je manj prisotna. Festival Vilenica tako s svojim uglednim mestom med evropskimi festivali prispeva k vzpostavitvi vezi med tujimi založniki, literarnimi agenti, slovenskimi avtorji ter slovenskimi založbami.

V duhu letošnjega nordijskega fokusa smo se odločili k sodelovanju v virtualnem programu za posrednike povabiti predvsem prevajalce, založnike in organizatorje literarnih manifestacij, ki prihajajo iz Islandije, Finske in Švedske.

LIT-DATING: Virtual Programme for Literary Mediators at 35th International Literary Festival Vilenica

The programme's aim is to connect Slovenian and foreign translators, publishers and literary promoters in order to stimulate even more lively exchange between European languages and Slovenian literature and thus enable the way for the latter to access into the major literary markets, where it is, despite its high quality, less present. Festival Vilenica, with its distinguished place among European festivals, helps establishing links between foreign publishers, literary agents, Slovenian authors and publishers.

In the spirit of this year's Nordic focus, we decided to give priority to inviting translators, publishers and organizers of literary events from Iceland, Finland and Sweden.

Skladatelj Gašper Muženič / Composer Gašper Muženič

Gašper Muženič je filmski in koncertni skladatelj, aranžer in orkestrator, rojen leta 1992 v Ljubljani. Po končani gimnaziji in študiju na Filozofski Fakulteti v Ljubljani zaključuje magistrski študij iz kompozicije in glasbene teorije pri prof. Dušanu Bavdku, obenem pa se izpopolnjuje na mojstrskih tečajih pri Conradu Popeu in Joeju Kraemerju. Leta 2018 je s skladbo »Netopir« za solo klarinet zmagal na tekmovanju Renaissance v Armeniji. Gašper Muženič od leta 2017 sodeluje s festivalom Vilenica, in sicer kot avtor slavnostnih skladb, ki so vsako leto posvečene aktualnemu vilenškemu nagrajencu. Njegov letošnji glasbeni prispevek k festivalu je multimedijske narave, saj je h komponiranju pristopil drugače. Glasba je tokrat nemoteča kulisa dogajanja v filmu, posvečenemu letošnjemu slovenskemu avtorju v središču, zato izstopajočih elementov ni, pri instrumentaciji pa ni omejitev glede izvajalcev in akustike. Pri ustvarjanju glasbe za letošnji festival je uporabil tako tradicionalne akustične inštrumente kot digitalne sintetizatorje zvoka.



Gašper Muženič is a composer of film and classical music. He was born in Ljubljana in 1992, where he completed secondary school and the Faculty of Arts. He is currently finishing his studies in composition and musical theory under Dušan Bavdek, while taking classes with Conrad Popeo and Joe Kraemer. In 2018, he won the Renaissance competition in Armenia with Bat, a composition for solo clarinet. Since 2017, Gašper Muženič has cooperated with Vilenica Festival, and has authored the compositions dedicated to the respective Vilenica winner every year. This year, he has conceived a multimedia work, taking a different approach to composition, as music provides a discrete background to the film about this year's Slovenian Author in Focus. Therefore, there are no distracting elements, nor are there any limitations in terms of the number and range of instruments and sound. When composing the music for this year's festival, he used both traditional acoustic instruments and digital sound synthesizers.
gasper.muzenic@gmail.com

Slovensko društvo za primerjalno književnost v sodelovanju z Društvom slovenskih pisateljev organizira v okviru 35. Mednarodnega literarnega festivala Vilenica

Antigona 2020 – 18. Mednarodni komparativistični kolokvij ob 60. obletnici Smoletove *Antigone*

Mit o Antigoni je vidna stalnica v evropski literaturi, filozofiji in širšem družbenem diskurzu. Najpomembnejša ubeseditev tega mita, Sofoklova *Antigona*, je že v antiki porodila nekaj slovityh interpretacij in reinterpetacij, npr. (izgubljeno) Evripidovo istoimensko tragedijo in Stacijevo prepesnitev v *Tebaidi*, ki je v srednjem veku (in delno tudi še v zgodnji modernosti) po priljubljenosti in vplivu celo zasenčila Sofoklovo. V 16. stoletju so nastali prvi prevodi Sofoklove *Antigone* v moderne evropske jezike (Alamanni, Baïf), v naslednjih treh stoletjih pa tudi nekaj izvirnih (zgodnje)modernih literarnih različic mita o Antigoni (May, Alfieri, Ballanche). V 19. stoletju je *Antigona* – zahvaljujoč Heglovi sloviti interpretaciji Sofoklove tragedije – postala ena ključnih mitoloških in literarnih referenc v evropskem filozofskem kanonu; ta trend se je nadaljeval v 20. stoletju, zlasti prek izjemnega vpliva Heideggerjih in Lacanovih soočenj s Sofoklovim delom.

Tudi v literarnem in gledališkem smislu je 20. stoletje pokazalo velik interes za mit o Antigoni, najodmevneje v navezavi na slovito in kontroverzno *Antigono* Jeana Anouilha (1944). Uspeh te drame je po vojni zanetil neustavljiv izbruh dramskih, proznih in pesniških različic Antigonine zgodbe, ki antično junakinjo z večjo ali manjšo prepričljivostjo postavljajo (in predstavljajo) pred novodobne družbene in eksistencialne izzive. *Antigona* Dominika Smoleta, ki je nastala pod očitnim Anouilhovim vplivom in doživela krstno uprizoritev leta 1960, velja za eno od najpomembnejših in najboljših slovenskih dram 20. stoletja. Četudi v slovenskem prostoru prevladuje konsenz o njeni

izjemni estetski in sporočilni moči, gre obenem za dramo, ki vse od svojega nastanka razvema raziskovalce in poraja raznorodne in izrazito konfliktne interpretacije. Eden najboljših prikazov tega širokega horizonta je bil kolokvij »Antigona '80«, ki ga je ob 20. obletnici krstne uprizoritve Smoletove drame organiziralo Slovensko društvo za primerjalno književnost.

Ob 60. obletnici Smoletove *Antigone* smo se pri SDPK – v sodelovanju s festivalom Vilenica – odločili, da je napočil čas za sveže soočenje z njeno zapuščino pa tudi za širše soočenje z mitom o Antigoni, ki je bil – z močnim Smoletovim pečatom – v Sloveniji v zadnjih petih desetletjih deležen številnih odmevnih literarnih (Jovanović, Detela, Flisar), literarno-kritičnih (Kos, Kermauner, Kozak), odrskih (Hočevar, Miler, Berger), filozofskih (Hribar, Žižek, Škof) in filoloških (Gantar, Senegačnik, Inkret) obravnav. Cilj kolokvija je povezava bogate slovenske recepcije mita o Antigoni s prav tako cvetočim in interdisciplinarnim zanimanjem zanj v sodobnem mednarodnem prostoru.

The Slovenian Comparative Literature Association in cooperation with the Slovene Writers' Association is organizing – within the framework of the 35th Vilenica International Literary Festival

Antigone 2020 – 18th International Comparative Literature Colloquium on the 60th anniversary of Antigone by Dominik Smole

The myth of Antigone is one of the most pervasive themes in European literature, philosophy and wider social discourse. The most significant treatment of the myth, Sophocles's Antigone, led to several interpretations and re-interpretations already in antiquity, including the eponymous (lost) play by Euripides and Statius's treatment in The Thebaid, which proved even more popular than Sophocles' version in the Middle Ages and, to some extent, in early modernity. The first translations of Sophocles's Antigone were produced in the 16th century (Alamanni, Baif) and in the next three centuries, when several (early)modern treatments of the myth also emerged (May, Alfieri, Ballanche). Thanks to Hegel's prominent interpretation of Sophocles's tragedy, Antigone became one of the key mythological and literary references in the European philosophical canon of the 19th century. The trend continued in the 20th century, particularly through the immense influence of the studies by Heidegger and Lacan.

The literature and the theatre of the 20th century also showed exceptional interest in the Antigone myth, most prominently with reference to the infamous and controversial Antigone by Jean Anouilh (1944). The success of the play after WW2 brought about a plethora of dramatic, fiction and poetic versions of the story, which placed the ancient heroine more or less convincingly in contemporary social and existential contexts. Antigone by Dominik Smole, which was obviously influenced by Anouilh and which premiered in 1960, is considered one of the most significant and the best Slovenian plays of the 20th century. Although critics agree on its exceptional aesthetic and communicative forcefulness, it has proved provocative since the beginning, leading to very different and conflicting interpretations. This was very obvious at the 1980 Antigone colloquium organized by the

Slovene Comparative Literature Association on the twentieth anniversary of the play, which presented a wide range of contributions.

On the sixtieth anniversary of Smole's Antigone, the Slovenian Comparative Literature Association in collaboration with the Vilenica Festival decided it was time to engage with its legacy and the wider myth of Antigone with fresh eyes. In the last fifty years, the myth has been retold and re-interpreted many times – strongly influenced by Smole's treatment – in literature (Jovanović, Detela, Flisar), literary theory (Kos, Kermauner, Kozak), on the stage (Hočvar, Miler, Berger), in philosophical criticism (Hribar, Žižek, Škof) and in philological treatises (Gantar, Senegačnik, Inkret). The colloquium seeks to consolidate the rich reception of the myth of Antigone in Slovenia and combine it with the flourishing and interdisciplinary contemporary international criticism.

Vilenica 2020 na Radiu Slovenija

TOREK

8. 9.**Literarni večer**

21.00–21.40, 3. program

Lucija Stupica: Sodobna islandska poezija**Literarni nokturno**

23.05–23.15, 1. program

23.50–24.00, 3. program

Vinko Möderndorfer: Čuvaj sna

SREDA

9. 9.**Literarni nokturno**

23.05–23.15, 1. program

23.50–24.00, 3. program

Thomas Antonic: Združene države Absurdije

ČETRTEK

10. 9.**Razgledi in razmisleki**

13.05–13.30, 3. program

Stanislava Chrobáková Repar: Tri stanja pesmi(esej o pesmi Mile Haugove *Magenta*)**Literarni večer**

21.05–21.45, 1. program

Andrej Pleterski: Mila Haugová – nagrajenka**Vilenice 2020****Literarni nokturno**

23.05–23.15, 1. program

23.50–24.00, 3. program

Sibila Petlevski: Umazani od prsti, pijani od zraka

PETEK

11. 9.**Literarni nokturno**

23.05–23.15, 1. program

23.50–24.00, 3. program

Aušra Kaziliūnaitė: Luna je tableta

SOBOTA

12. 9.**Literarni nokturno**

23.05–23.15, 1. program

23.50–24.00, 3. program

Miroslav Lajuk: Pozabil sem**Vilenica 2020 on Radio Slovenia**

TUESDAY

8 September**Literary Evening**

21.00–21.40; 3rd Program

Lucija Stupica: Contemporary Icelandic Poetry**Literary Nocturne**

23.05–23.15; 1st Program

23.50–24.00; 3rd Program

Vinko Möderndorfer: The Sandman

WEDNESDAY

9 September**Literary Nocturne**

23.05–23.15; 1st Program

23.50–24.00; 3rd Program

Thomas Antonic: United States of Absurdia

THURSDAY

10 September**Views and Reflections**

13.05–13.30; 3rd program

Stanislava Chrobáková Repar: Three States of Song(An essay about the poem *Magenta* by Mila Haugová)**Literary Evening**

21.05–21.45; 1st program

Andrej Pleterski: Mila Haugová – The recipient**of the Vilenica 2020 Prize****Literary Nocturne**

23.05–23.15; 1st program

23.50–24.00; 3rd program

**Sibila Petlevski: Dirty from the Soil,
Drunk from the Air**

FRIDAY

11 September**Literary Nocturne**

23.05–23.15; 1st Program

23.50–24.00; 3rd Program

Aušra Kaziliūnaitė: The Moon Is a Pill

SATURDAY

12 September**Literary Nocturne**

23.05–23.15; 1st Program

23.50–24.00; 3rd Program

Miroslav Laiuk: I forgot

Vstopiti v podzemni svet, tudi Vilenice, pomeni ostati pri sebi

Težko je vedeti in izmeriti, do kod seže pisateljska beseda in do kdaj bo obstala. Ostaja upanje in prepričanje, da je neizmerljivo vsebinsko bogata, da je tudi lepa, da je v teh dveh komponentah večna, vsaj kar zadeva ljudi – bralce in poslušalce.

Letos se bo levila desetkrat, dvajsetkrat, neskončnokrat. Nastaja v novem času, v novih medijih, v novih odnosih med nami. Slišati bo drugače, vstopala bo v naš intimni prostor na drugačen, nov način. In ko bo konec, bomo zagotovo ugotovili, da je to lep čas, nekoliko žalosten in turoben, nekako ravno pravi za dobro, lepo literaturo.

Morda je beseda, ena in ista, poetična, ponavljajoča se in zato z vedno drugačnim pomenom, z drugim naglasom, drugim ritmom vklesana v odmeve v jami Vilenici. Morda. Upajmo.

Želimo si in upamo, da ni zgubljena v notranjosti, v zatrepih in temnih hodnikih, da se ne izgublja in odteka z malimi potočki nekam v nedosegljivo podzemlje, da je ne prekriva sadra kapnikov in da ostaja, če že ne povsem živa, vsaj speča med nami, v naših glasovih, ki vsako leto odmevajo v jami Vilenici in ki se vračajo, kakor se vračamo mi. Vsako leto pisateljsko besedo obujamo in jo vrednotimo z novimi besedami, na novo pesnimo in pišemo svet, ki nam ga oblikujejo pesnice in pesniki, pisateljice in pisatelji našega časa, našega prostora in naših skupnih govoric.

Festival je za takšno dogajanje pravzaprav obskurna označitev, modna beseda. Morda bi bilo dovolj samo Vilenica z letnico. Pa še letnica je v resnici odveč, čeprav je zato, da izmeri naš čas, naše bivanje.

Letos je 35. Vilenica. Prelomna je, ker nosi s seboj sporočilo na nov način, ki bo nedvomno postal prevladujoč nekaj časa, do novih metamorfoz in levitev, ki bodo prišle, ki se bodo vsilile ali pa jih bodo naši zanamci izoblikovali kar sami. Že letos se nas bo zbrala samo peščica, malo se bomo

družili, utrjevali bomo svoje besede in svoje misli v novih načinih zapisov spomina. Ohranili bomo arhaičnost, se pravi tiskano besedo, ohranili bomo tovarištvo, živeli pa bomo v novem svetu, v novi literaturi in z na novo zabeleženimi dejstvi o nas samih in naši literaturi. Morda pa je prav, da je tako.

Nastopil je prelomen čas za literaturo in morda za svet, Vilenica pa bo ostala in mora obstati. Treba jo je obiskati, treba ji je prisluhniti, treba jo je negovati in jo obnavljati. Tudi na te nove načine v novem, drugačnem svetu. Novi, nekoliko nenavadni, vsekakor pa nenadejani svet pa seveda potrebuje literaturo. Ne 35. Vilenici ne literaturi se ne smemo odpovedati, ustvariti jo moramo na novo. Kakor vedno doslej.

Dušan Merc,
predsednik Društva slovenskih pisateljev

**To enter the underworld, even of Vilenica,
means to remain with oneself**

It is difficult to know and measure the reach and life of a writer's work. The hope and conviction remains that it is immensely substantial, and beautiful, and eternal in these two respects, at least with regard to people – the readers and the audience.

This year, Vilenica will redefine itself ten, twenty... an infinite number of times. It is emerging in a new time, with new media, new relationships among us. It will sound different and enter our intimate space in a different, a new way. When it ends, we will surely think that this has been a beautiful, if somewhat sad and gloomy time, just as befits good, beautiful literature.

Perhaps a word, the same, poetic, repetitive word and thereby always with a new meaning, accent and rhythm has been carved in the echoes of the Vilenica Cave. Perhaps it has been. Let us hope so.

We hope and wish it is not lost in the inside, under the canopies and in dark hallways, that it has not been lost and has not flown away with the little creeks somewhere into the inaccessible underground, that it has not been covered by gypsum formations and that it has remained, if not fully alive, then at least dormant among us, in our voices that fill the Vilenica Cave every year, returning like we all do. Every year we revive the written word and reassess it using new words, writing new poems, a new world shaped by the poets, the male and female writers of our time and space and languages.

It is rather obscure to call such events a festival, a fashionable word. Perhaps only Vilenica and the year would suffice. Even the year is unnecessary although it exists to measure our time, our being.

This year is the 35th Vilenica. A groundbreaking Vilenica because it is delivering its message in a new way that will undoubtedly become prevalent for a while until the new metamorphoses and reinventions that will arrive force themselves in or will be created

by future generations. This year, a small group of us will gather to socialise, to reinforce our words and thoughts in new ways of preserving memory. We will preserve the archaic principle, i.e. the printed word, and the comradeship, while living in a new world, new literature with newly recorded facts about ourselves and our literature. Perhaps it is the right thing to do.

This is a groundbreaking time for literature and perhaps for the world. Vilenica will remain, and should remain. We should visit it, listen to it, nurture and restore it. Even using new means in a new, different world. Naturally, this new, rather unusual and definitely unexpected world definitely needs literature. We should not give up on either literature or the 35th edition of Vilenica; we should create them again. Like we always have.

Dušan Merc,
President of the Slovene Writers' Association



Mednarodni literarni festival Vilenica se za strokovni angažma zahvaljuje vsem članom žirije Vilenice, svojim konzultantom, mednarodnim posrednikom in soorganizatorjem vseh vileniških dogodkov v okviru rednega in spremljevalnega programa, s katerimi nam je letos uspelo pripraviti program, zgrajen kot preplet živega in virtualnega stika.

Tokratna Vilenica namreč prvič poteka v rabi moderne tehnologije ter prek še večje dostopnosti združuje ustvarjalce, književno stroko in občinstvo, za kar se festival zahvaljuje produkcijski hiši Sever&Sever, ki je pripravila virtualne vsebine vileniškega programa. Ta ne bi bil mogoč brez podpore festivalskih partnerjev, financerjev in podpornikov letošnje jubilejne Vilenice.

Ker skupaj nagovarjamo širši evropski prostor in vileniško zgodbo prepletamo z medgeneracijsko raznolikimi, uglednimi ter umetniško izrazitimi gosti, se zahvaljujemo tudi vsem avtorjem in avtoricam letošnjega festivala. V povezovanju različnih literatur in narodov se Vilenica za njihovo požrtvalno delo poklanja tudi svojim urednikom, prevajalcem in lektorjem, ob tem pa vsem drugim, ki so prispevali k festivalskim publikacijam ter letošnji celostni podobi.

Festival se prav tako zahvaljuje vsem drugim, ki so na različne načine sodelovali pri realizaciji letošnjega programa, prek katerega obeležujemo vileniško poslanstvo, aktivno premlevamo današnje izzive ter se skupaj oziramo *iz literature v svet in iz sveta v literaturo* – tudi petintrideset let pozneje.

The Vilenica International Festival would like to thank all members of the Vilenica jury, its consultants, international intermediaries and the co-organisers of all regular and accompanying events that have helped us prepare this year's programme, which combines live and virtual contact.

This year's Vilenica has relied on modern technology more than ever, establishing greater accessibility to bring together authors, critics and audiences. We would like to thank Sever&Sever production house, which has prepared the virtual content of the festival. The festival could not take place without the support of our festival partners, funders and supporters.

We would also like to thank this festival's esteemed authors, who have enabled us to address the wider Europe with diverse expressions and voices of different generations. We also express our gratitude to the editors, translators and proofreaders and everyone else whose work has made the festival's publications and our visual identity possible.

The festival would also like to thank everyone else who has helped creating this year's programme, a programme which commemorates Vilenica's mission, examines today's challenges and makes us look from literature to the world and from the world to literature. A reality, thirty-five years later.

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Barbara Bogataj Kokalj

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