

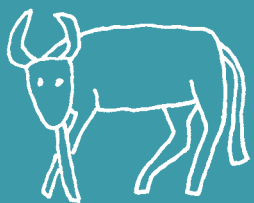


7
**BIENNIAL
OF PUPPETRY
ARTISTS
OF SLOVENIA**

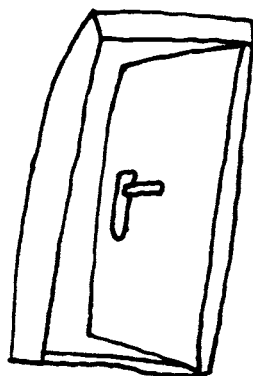
**MARIBOR
12th-15th
SEPTEMBER
2013**

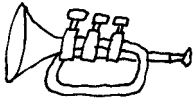


**LUTKOVNO
GLEDALIŠČE
MARIBOR**



www.lg-mb.si/bienale/
www.uln.si





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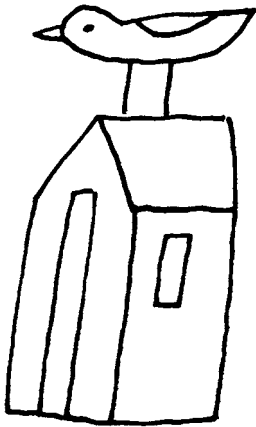
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Mojca and the Animals, LGL, 1952, puppet designer: Ajša Pengov



Smooth Words Make Smooth Ways





Mojca and the Animals, LGL, 1952, puppet designer: Ajša Pengov

We Are Never Too Old for Puppets

After two years, the seventh Biennial of Puppetry Artists of Slovenia invites us once again to spend a few days in September in the company of very special theatre.

It could be said, without fear of overgeneralization, that the form of puppetry itself, regardless of the particular techniques, contains a certain mystery. It is not just pure fascination, watching the puppet struggle for its convincingness and seeing how the puppeteer must keep his attention at its highest so that the illusion of the fantasy world does not collapse in on itself, sending the audience through the doors with utter disappointment; puppetry also opens the gates to an interesting duality. There is something especially magical about marveling how the puppets are led, what they are made of, and what message they bring – all of this creates one of those rare moments where we are well aware that what we are watching cannot be real, and yet we are ready to believe, thanks to the extreme expressive power and comfort it creates. Due to this synchrony of fantasy and reality, puppetry may be one of the most prolific art forms when it comes to stirring mental activity and leading the audience to settle the characters and actions with their own interpretation.

We are never too old to engage with the mysteriousness of the world, and so we are never too old for puppets. This autumn, they await us in Maribor, ready to showcase the best that Slovene puppetry had to offer in the past two years. To the organizers, I wish that the festival is a raging success; and I invite you, dear readers, to attend the performances.

Dr Uroš Grilc,
Minister of Culture



A Pleasant Late-Summer Segue

Dear creators and admirers of puppetry!

I will never forget my first puppet theatre visit at the old location on Partizanska Street. No less than three stages were staring at me, and I kept lifting my feet because I had a fixed idea that the puppets would walk along the floor between us children.

That has been a long time ago; now I can enjoy the art of puppetry on a new, third stage – in a theatre that had been taking shape in Maribor since my childhood.

Puppets represent much more to me than the eye can see at first glance. And the modern trends in worldwide puppetry, no matter how tied in with tradition they may be, appeal to everyone. What we now consider art for children was once an art form, a skill, and a reminder for everyone.

This year's seventh biennial festival is a pleasant late-summer segue to an eventful autumn of art in our city. In this way, puppetry also improves our city's cultural and artistic recognition in Slovenia, in Europe, and even worldwide.

To all of us who will attend one of the performances, may they provide a lot of artistic inspiration; and to the diligent organizers, I wish the best of luck and success in developing their festival in the future.

Dr Andrej Fištravec,
Mayor of the Municipality of Maribor



Puppetry Associations

When I think of puppets, I am immediately reminded of some exceptional people I met and whom I connect with puppets. And to whom I am very grateful. Mara, Slavko, Anja, Miroslav, Karel, Tomaž, Metka, and Zlatko, I am proud of you.

The next thing I remember is Prague. Twice in my life, first in the early 80s and then in the early 90s, I lived in the old part of town, just some hundred meters from the famous clock. I usually kept to my own neighborhood, shopped at the same stores and frequented the same pubs, so I wasn't too familiar with the city at large, though I could always wander around the dark alleys in the old heart of the town.

When I visited my beautiful and memory-filled Prague once again and went for a walk around the old district I held so dear, I noticed that the old Narcis wine shop was missing – a vinotheque that was once open all night and where tipsy jazzists would play the beautiful *Life Is Just a Coincidence* in the wee hours of the night. Or end up waist-deep in improvisation until the boss told them off. Where an aged beauty queen of ages gone past sat every night, her expressionless face powdered white like a mask, with eerily long eyelashes. She spoke German, and always vanished through the employee entrance into the unknown when morning neared. I miss the tobacco shop on the corner and the toy repair shop a bit further down the road. However, there's still the Two Cats restaurant, where I once witnessed an interesting conversation between two neighboring diners. The first one explained how after washing his hair he has just enough shampoo left for his armpits, and the other one retorted that he is left with enough shampoo for both his armpits as well as for 'down there'. The coffeehouse, where dance evenings for the elderly were held on the first floor, is gone. With the first sounds coming from the orchestra, the old men would hobble off mischievously to grab their ladies. Once, an overeager elderly dancer was carried out on a stretcher, yet he still kept looking touchingly at his dancing partner as if saying that she should wait just a bit, as he will be back right away. But he never, ever returned. And I miss the puppeteers with whom we had been preparing a performance for al-

most half a year, with no remuneration at all, only to have the censors ban the performance after their first mandatory viewing. The performance was a collage of old Prague stories, one of which particularly stuck in my memory:

An old Prague monastery once held a competition for a statue of The Crucified. Many sculptors and whittlers applied. One poor whittler was especially fervid to receive the commission, and he searched day and night for a model with an afflicted enough look on his face to mimic Christ's suffering. After months of searching, he finally discovered the desired suffering expression on the face of a sickly and starving beggar. He took him into his home and provided him with water and food. To his horror, the whittler witnessed the beggar's suffering expression turn into one of gratitude. He became infuriated and tied the beggar to a cross, ready for posing. He tortured and starved him, but to no avail. A week went by, and the beggar's expression still wasn't suffering enough. The whittler turned ever more violent and mad. And when he finally noticed one day that the beggar's face was displaying its old suffering expression again, the beggar merely lifted his tired head, looked at the whittler, smiled, and expired with a smile on his face.

Silvan Omerzu,
Chairman of the Board
of the Puppetry Artists Institution of Slovenia





Imaginary Invalid, LGL, 1998, puppet designer: Zlatko Bourek

Puppets in Times of Cholera

A report from the selector of the 7th Biennial of Puppetry Artists of Slovenia



I must admit that due my decade-long absence in this theatre genre, being this year's selector represented both an immense challenge and an amazing experience, since my thoughts while breaking down the performances and assessing the Slovene puppetry production of the past two years were open, unburdened and fresh. **Integrity** and **comparison** are my two main mottoes in the report on this year's Biennial.

I attended 45 of the entered plays, most of them live – especially those that rely on the atmosphere of a realistic space and on the ambientality of the performance. Ambientality is gaining ever more presence in Slovene puppetry, and it is good to see that the classical baroque boundary between audience and performance is eroding away. It isn't just about formal innovation, but rather about emphasizing the peculiar characteristics of puppets – their directness, emblematicness, even their dedication.

If I were to compare Slovene puppetry 15 years ago and today, the main things I should point out is how well it matured and how integral and accepted it became as part of Slovene art. This is evidenced by countless young creative minds that either studied abroad or attended the Ljubljana Academy of Theatre and who fully realized the alternative possibilities offered by puppet theatre, its animation and its interpretative possibilities. After all, it did take quite a while for Slovene puppetry to demonstrate its alternative, special and unique interpretative possibilities. Fifteen years ago, explaining the essence of puppetry and finding coworkers to produce quality performances in the spirit of its essence was a lot harder, whereas today we can witness a myriad of different theatrical techniques being applied. We owe this mainly to the renaissance of shadow theatre (as a means of staging epic stories, reminiscences or abstract images) and of video projections (as part of modern multimedia trends) as well as the reintroduction of Java puppets and the growing enthusiasm for simple object-oriented plays. The use of all sorts of puppet techniques demonstrates a real comprehension of puppetry and of understanding its inexhaustible interpretative possibilities. All of this follows directly from the fresh breeze that is finally wafting through the puppetry in our back of the woods and from the strong, uncompromising personalities with a truly professional puppetry codex that have appeared on our scene.

Tying up a performance into a well-rounded whole demands no less than a collective train of thought by all coworkers. Integrity is very rarely a reflection of merely the study approach of the performance into which the creators enter; more often than not, it is the product and reflection of a lengthy and well-conducted flow of ideas and the exchange of opinions, both of which are found either in schools or in exceptionally talented creative groups. This is how styles, schools, trends and exceptional eras are born.

The fruits of the Slovenia's professional puppetry artists in the past two years serve as a confirmation for all puppetry professions, which are more than able to create a coherent and complex performance.

This goes hand in hand with the high level of animation. Most of the performances I've seen sported good animation and an original link between actor and animator that isn't purely about the actor's or animator's technical routines, but rather about 'working together'. I am convinced that such outstanding achievements are not merely the result of specialized and trained artists, but also of seminars, lectures and cooperation with experienced directors from Slovenia and abroad.

Another hallmark of contemporary Slovene puppetry is its diversity. Diversity not only in terms of genres but also in the ages of the target audience, seeing how many performances are aimed at different age groups. This is a phenomenal quality in such a small cultural space. More and more performances are aimed at babies and toddlers – and not as some form of 'entertainment programme' for kindergartens, but rather as well-conceived and well-performed plays with a clear dramatic structure, aesthetic representativeness and a healthy dose of psychological analysis especially in the preparation stage of the performance itself. Even more surprising is the fact that these performances truly impress the toddlers and succeed at conveying an aesthetic-educational message.

The mainstay and lion's share of the performances consist of plays that include stories, fables, fairy tales, legends, and narratives which meet the needs of the widest swathes of our young audiences through a multitude of approaches. Most of these play have achieved a proper and high-quality level of performance, meaning

that the plays with which children most often come into contact in theatre, schools, kindergartens and at various events consistently heed the specifics of puppet theatre and eagerly explore its expressive possibilities.

Another feature of the performances I've witnessed is the large proportion of plays that are aimed at young people and adults. It is interesting that they often cover psychological, philosophical, historical, or even political themes, as well as topics that are quite novel to Slovenia. Not all of these adult performances are truly successful, though. The reasons are the same as fifteen years ago: a lack of consideration for, and a misunderstanding of puppetry. For many creative heads, puppetry is merely a design approach and a formal scheme, and they never delve deeper into the alternative possibilities of adult puppet theatre. I mostly encountered two extremes – either a perfected puppetry performance, or a puppetry performance as envisioned through the eyes of a drama creator. The latter performances often carry the burden of dramatic rigidity and an unconscious perception of the characters through tinted acting-dramatic lenses. This problem has been tormenting Slovene puppetry since its very beginnings.

There is an aspect to Slovene puppetry, however, which hasn't been as modernized and perfected as it might seem at first glance. One special characteristic of Slovene puppetry artists still remains strong: radio play on the puppet stage. After all, the most successful classical Slovene puppetry texts still originate from radio plays. The pronounced literary characteristics of Slovene puppetry may be attributed to the lack of familiarity and reflection on the specifics that are offered by puppetry; to the burden of established notions about what puppetry truly is; to the predominant emphasis on the literary components (contents are subordinate to form); and to the lack of originality. The strongest advantages of puppet theatre are its theatrical syncretism and the complexity and equality of all its elements.

While I initially emphasized the advantages and the swift development of puppetry in terms of acting, animation, design and directing, the same cannot be said about its literary and dramaturgical progress. Original ideas by numerous creative minds usually remain in the drawer and never reach their full potential. While outstanding Slovene and foreign literature is frequently converted into puppetry form, the fact that such a transposition requires a careful and demanding transfer of verbal signs into their theatrical counterparts is often overlooked. Given that visual design is an important part of puppetry, the lacking contents are easily painted over by the form. Even so, the attentive theatregoer isn't easily fooled.

My selection of performances for the seventh Biennial rests upon the integrity of these plays. I picked those performances that display an integral harmony in all individual segments of their staging. This was exactly what I admired and valued most as a viewer, since it truly marks these performances as puppetry. Even more, this integrity ensures a distinct identity of the artistic genre in a given environment. For now, this has been achieved only by a select few individuals in their outstanding performances. But the key to a more comprehensive development of puppetry in all its segments will surely be academic education and training. Failing that, my opinion in another fifteen years might remain the same.

Proposed Performances for the Competition Programme of the Biennial

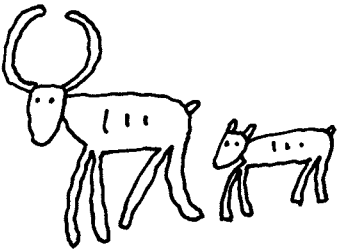
1. **When Shlemiel Went to Warsaw**, the most well-rounded and imaginative performance
2. **The Boy Who Became a Hedgehog**, a well-rounded example of outstanding acting
3. **The Trial or the Woeful Story of Joseph K.**, well-rounded and well considered
4. **You Catch!**, well-rounded, intelligent and aesthetic
5. **You and I**, well-rounded performance with maximum consideration for the audience
6. **Bestiaires**, well-rounded and appealing (my proposal for the opening performance)
7. **Laila**, well-rounded and visually sensible
8. **Little Salamander Goes Across The Road**, well-rounded and a real experience
9. **Salto Mortale**, well-rounded, strongest in terms of content
10. **Videk's Shirt**, well-rounded with the cutest visuals
11. **I, Legend**, well-rounded, most unique and minimalistic

Proposed Performances for the Accompanying Programme of the Biennial

12. **The Man Who Planted Trees**, the most personally expressive and intimate performance
13. **Hole**, the most absurdly noisy performance (my proposal for the closing evening)
14. **Toy Blocks**, most appealing to children

Mag. **Uroš Trefalt**,
selector of the 7th Biennial

Festival Puppetracker





Lysistrata, LGL, 1987, puppet designer: Zlatko Bourek

Festival Puppetracker

Thursday 12th September 2013

17:00, *Kibla exhibition centre*

Opening of the exhibition *Erudite* by Zlatko Bourek

The exhibition will be on view until the end of September 2013.*

18:00, *LGM Café*

Opening of the **Pioneers** exhibition from the fund of Ljubljana Puppet Theatre (Ajša Pengov, Mara Kralj, Slavko Hočevar)

The exhibition will be on view until the end of September 2013.*

19:00, *Great Hall, LGM*

Opening of the Festival

Ljubljana Puppet Theatre,
DudaPaiva Company & Laswerk,
Kilden Teater & Riksteatret
Bestiaires

16+

20:30, *Small Hall, LGM*

Puppet Theatre Maribor
Salto Mortale

15+

22:00, *LGM Club*

Puppet Theatre Maribor
**The Trial or the Woeful Story
of Joseph K.**

15+

Friday 13th September 2013

9:00, *Great Hall, LGM*

Puppet Theatre Fru-Fru
Videk's Shirt

2+

9:00, *Small Hall, LGM*

Ljubljana Puppet Theatre
and Art Association Konj
You Catch!

2+

10:30, *Great Hall, LGM*

Puppet Theatre Fru-Fru
Videk's Shirt

2+

10:30, *Small Hall, LGM*

Ljubljana Puppet Theatre
and Art Association Konj
You Catch!

2+

12:00, *Studio LGM*

Zlatko Bourek:

'Figuretheater' – Theatre of Freaks
Lecture

15:00, *Great Hall, LGM*
AEIOU, Theatre for Babies,
Toddlers, and Parents
You and I

1-4
[up to 6
as well]

21:00, *Small Hall, LGM*
Moment Maribor
I, Legend

7+

15:00, *Foyer, LGM*
Ljubljana Puppet Theatre
Laila After Laila
Space installation

12+

22:00, *LGM Club*
Puppet Theatre Maribor
**The Trial or the Woeful Story
of Joseph K.**

15+

17:00, *Great Hall, LGM*
AEIOU, Theatre for Babies,
Toddlers, and Parents
You and I

1-4
[up to 6
as well]

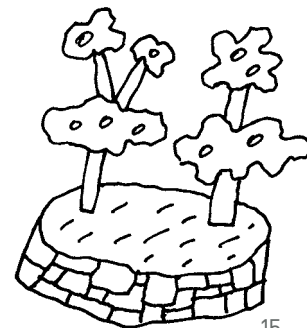
17:00, *Foyer, LGM*
Ljubljana Puppet Theatre
Laila After Laila
Space installation

12+

18:00, *Studio LGM*
Discussion on performances
Moderator: Amelia Kraigher

19:30, *Small Hall, LGM*
Moment Maribor
I, Legend

7+



Festival Puppetracker

Saturday

14th September 2013

10:00, *Great Hall, LGM*

Ljubljana Puppet Theatre

**Little Salamander Goes Across
The Road**

2+

10:00, *Small Hall, LGM*

Puppet Theatre Maribor

When Shlemiel Went to Warsaw

5+

11:30, *Great Hall, LGM*

Ljubljana Puppet Theatre

**Little Salamander Goes
Across The Road**

2+

11:30, *Small Hall, LGM*

Puppet Theatre Maribor

When Shlemiel Went to Warsaw

5+

14:00, *Studio LGM*

Discussion on performances

Moderator: Amelia Kraigher

17:00, *Small Hall, LGM*

Puppet Theatre Maribor

The Boy Who Became a Hedgehog

3+

17:00, *Foyer, LGM*

Ljubljana Puppet Theatre

Laila After Laila

Space installation

12+

18:30, *Small Hall, LGM*

Puppet Theatre Maribor

The Boy Who Became a Hedgehog (MB)

3+

18:30, *Foyer, LGM*

Ljubljana Puppet Theatre

Laila After Laila

Space installation

12+

20:00, *LGM Café and LGM Club*

Pupperty

Sunday

15th September 2013

10:00, *Great Hall, LGM*
Puppet Theatre Maribor
Toy Blocks*

1.5-4

11:30, *Great Hall, LGM*
Puppet Theatre Maribor
Toy Blocks*

1.5-4

11:30, *Small Hall, LGM*
Puppet Theatre Maribor
The Man Who Planted Trees*

15+

13:00, *Studio LGM*
Daily Discussion
Moderator: Amelia Kraigher

15:00, *Studio LGM*
Is There a Text in Puppetry?
Symposium led by mag. Uroš Trefalt

18:00, *Small Hall, LGM*
Ljubljana Puppet Theatre
Hole*

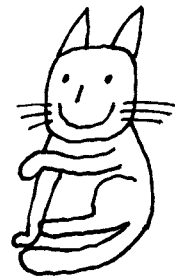
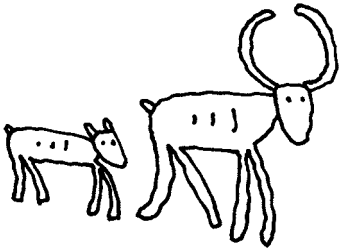
18+

19:30, *Great Hall, LGM*
**Closing event with Klemenčič
and Festival Awards ceremony**



*Performances from the accompanying programme

Who is who from A to Z





Pinocchio, LGL, 1959, puppet designer: Mara Kralj

Seventh Jury

International Jury of the 7th Biennial of Puppetry Artists of Slovenia (in alphabetical order):

- **Zlatko Bourek, CRO**
- **Barbara Bulatović, SLO**
- **Matjaž Pograjc, SLO**

Zlatko Bourek was born on 4th September 1929 in Slavonska Pože-ga, Croatia. He graduated in 1955 under prof. Kosta Angeli Radovani at the Croatian Academy of Fine Arts in Zagreb after graduating from the Academy of Applied Arts. In 1957, he designed an object at the industrial design studio that was later on display at the Triennale di Milano.

Bourek's creative diapason is extensive: he is a painter, sculptor, graphic designer, theatrical director, set designer, costume designer, author of animated films, cartoonist and, last but not least, an 'absolute' author of puppetry performances. His graphic artworks went on display for the first time in 1959, and in 1963 he introduced the public to his paintings which had already foreshadowed his forays into grotesque, caricature, humor and surrealism. He is one of the co-founders of the Zagreb School of Animated Films (1960), having created twelve animated films and three short live action films; one of the retrospectives of his animated films was on display at the famous MoMa in New York.

Bourek turned a new page in the history of Croatian and Slovene theatre mainly through figure theatre (as he calls it himself). He debuted as set and costume designer at the Gavella theatre in Zagreb. He collaborated with the LGL and Zapik in Ljubljana and designed both sets and puppets for eight performances, three of which he also directed. He also worked as set and costume designer in Wuppertal, Dortmund, New York, Munich, Turin, and various theatre hotspots across the former Yugoslavia. He has been a permanent member of the Hans Wurst Nachfahren theatre in Berlin since 1988. He became an associate at the Croatian Academy of Sciences and Arts (HAZU) in 2002, and was honored with full membership in 2010. He received numerous prizes and awards, most notably the Diploma for his animated film Captain Arbanas Marko in 1968 at the Oberhausen Festival and the Vladimir Nazor Award for Life Achievement, awarded by the Republic of Croatia in 2005. He also held countless independent exhibitions across Europe and the US (New York) and collaborated at joint exhibitions in Alexandria, Athens, Thessaloniki, Venice, Budapest, Wiesbaden, Rome, Tokyo, Caracas, Cuba and elsewhere.

Barbara Bulatović graduated in 1990 from the French ESNAM distinguished national school for puppetry in Charleville-Mézières. She initially focused on art and set design, dramaturgy, and semiology. She continued her postgraduate study at the DAMU in Prague and took up directing at the Minor Theatre in Prague. She has been working as an independent puppetry artist since 1994.

As animator, designer, directress, and screenwriter, she collaborated with the Ljubljana Puppet Theatre (*Barley And The Boat*, author's project *Small Animals*) and the LGM in Maribor (*On the Nine Months*), as well as worked on numerous non-institutional and interdisciplinary productions (Ana Monró Theatre, Rozinteatr, Mini Theatre, Zavod Bufeto, Sensorial Theatre, Physical Theatre, Association of Puppeteers, Jože Pengov Puppet Theatre, etc.) along with three puppet films.

Her puppetry approach covers topics that deal with the thin line between the real and the imaginary world, between the concrete and the abstract, the mind and the mind-behind. This is evident in her author's performances *The Child and the World*, *Chalk*, *King Alcohol*, *Who's the Crazy One Here?*, *Focus Pocus*, *Simplicissimus*, *Bewitched Place* and *Optical Illusion*.

She also acts as a workshop mentor, organized by the Šugla school of street theatre (e.g. object theatre) and the JSKD Slovenian Public Fund for Cultural Activities (hand puppets, Czech marionettes), as well as holds workshops on the topics of recycling, stage voice, and primitive manipulation.

Her sketches and puppets went on display at the Bežigrad Gallery (*From Sketch to Puppet*, 2009) and the Daktari Club (*Protagonists*, Lutke International Puppet Festival 2012).



Matjaž Pograjc, born in Ljubljana in 1967, threw his Pippi Longstocking in the trash at 12 and gave his marbles to his neighbor. He entered the computer science gymnasium and later enrolled at the Faculty of Computer Science: running away from words led him to numbers; he gave up on belles-lettres and drowned in technical literature. He created his first performance with his schoolmates at the Poljane upper secondary school and later enrolled at the Ljubljana Academy of Theatre, Radio, Film and Television, focusing on theatre directing. And so his Betontanc ('Concrete Dance') came to pass, the project that led him on numerous visits to European theatre festivals and through which he realized that the Berlin Wall may have fallen, but the walls inside people's heads are much harder to tear down. That was why he built his own wall in his performance *Every Word a Gold Coin's Worth*. For his 'breakthrough' performance, he received the Grand Prix in Paris, and later two Slovene national awards, the Župančič Award and the Prešeren Foundation Award. He created no less than 12 projects with Betontanc.

In 1994, he was hired by the Slovene Youth Theatre where he has directed more than 20 performances, enhancing two of them with his own costume design and one with his set design. His first polarizing achievement was directing *Roberto Zucco*, the serial killer bestseller by Koltès. Critics in Slovenia tore him apart, while South American critics adored him and Germans styled him a wunderkind. He collaborated with the Bunker Institute, Glej Experimental Theatre, Ljubljana Puppet Theatre, Prešeren Theatre Kranj, and numerous foreign theatre partners (France, Japan, Columbia, Lithuania, Netherlands, Serbia). He wrote the screenplay for *Express, Express* (directed by Igor Šterk).

To sum it up: performances staged in 300 cities in 40 countries on 4 continents, awards from almost all over the place, and most importantly: one wife, two kids, one dog, one home, one car and one rubber boat.

You and I

Directress **Katja Kähkönen**

Screenwriters **Katja Kähkönen, Katja Povše, Mateja Ocepek**

Set and costume designers **Katja Kähkönen, Mateja Ocepek, Katja Povše**

Composer **Patryk Wilinski**

Video author **Žiga Stanovnik**

Technical assistant **Igor Vuk**

Technician **Anže Virant**

Photographer **Matej Povše**

Actors **Mateja Ocepek, Katja Povše**

Duration of performance *40 minutes*

Co-production **H'art Arts Institute, Association of Puppeteers**

Premiere *November 2012*

AEIOU, Theatre for Babies, Toddlers, and Parents

W www.aeiou.si

E info@aeiou.si

M +386 41 991 030 [Mateja Ocepek] and
+386 31 301 516 [Katja Povše]

You and I is an interactive performance which utilizes opposites and similarities to create a humorous world of absurd situations. A chain of witty transformations, aided by a washing machine, gives rise to a new, playful, and humorous world of twin sisters. The washing machine unpredictably changes things: clothes turn into beings, and everyday objects acquire new meanings; the twin sisters always manage to use them to create exciting, funny and pleasant events while preparing for a birthday party.

AEIOU is an independent group of artists working in visual, physical, and object theatre to create performances for babies and toddlers aged from three months to four years. The performances are a playground of music, sounds, words, visual expressions, and physical and emotional stimuli – motley comedies that stir up the little ones' imagination and entertain the grownups.

The AEIOU Theatre was founded in 2010 by puppet directress Katja Kähkönen, sculptor and art teacher Mateja Ocepek, and puppet animator and actor Katja Povše, in cooperation with other creative minds and a psychologist.

AEIOU holds two performances in its repertoire: *Head Down – Legs Up!* and *You and I*. The contents, sounds, and visual aspects of the performances are entirely tailored to the psychological and physiological stages of development of the youngest audiences, while their contents easily relate to the children's daily life. Both performances are interactive and urge the toddlers towards exploration and independent manners of expressing themselves while encouraging them to develop their imagination. The emphasis lies on the things that are here and now, and in which cause and effect can easily be seen.

The performances have been repeated more than 180 times and attended by a total audience of more than 10,000. With just these two performances, AEIOU have been guests in numerous culture centres and Slovene kindergartens, as well as many festivals, including the BRAVO! International Theatre Festival for Children and Youth in 2012 in Helsinki, Finland, the Biennial of Puppetry Artists of Slovenia in 2011 in Maribor, the Bobri festival in 2011 in Ljubljana, and many more.

competition programme

Photo MATEJ POVŠE



Videk's Shirt

Author **Fran Levstik**
Directress **Irena Rajh Kunaver**
Dramaturge **Jelena Sitar Cvetko**
Artistic and puppet designer **Monika Peskova**
Composer **Igor Cvetko**
Musician **Marjan Kunaver / Árpád Balázs – Piri**
Costume designer **Iztok Hrga**
Weaver **Irena Sitar**
Set maker **Marjan Kunaver**
Photographer **Urška Boljkovac**

Actor **Irena Rajh Kunaver**

Duration of performance *35 minutes*

Premiere *October 2012*



FRU-FRU lutke, Posavskega 22, 1000 Ljubljana

W www.fruf.ru

C Irena Rajh Kunaver

M +386 41 663 904

T/F +386 1 53 46 808

E irena@fruf.ru

Child, mommy, brothers and sisters, a bed, a small spoon and a bowl of pap – a safe home where we eat, sleep, and play. The world a child recognizes from his everyday life. Outside the house: meadows, a stream, shrubbery, and some animals that the child is watching. Look, a spider on his web, a bird in the air, a white sheep on the meadow! The Sun in the sky, and a cloud! The child is already familiar with all of these, either from their backyard or from picture books, since that is usually where they see lambs and crabs for the first time.

Levstik's Videk performed by the Theatre Fru-Fru is a performance aimed at the youngest, not just through its contents, but also through its visuals; filled with soft forms, warm materials and lively colors that intertwine in a special, slow rhythm with the voices of rhythmized and sung words and tiny instruments.

This time, Levstik's Videk without a shirt is not a social tale of poverty, nor is it focused on the didactic narrative of how clothes are made. It is little Videk's dreamlike journey around his home backyard. The dreams bring interesting encounters with familiar animals – and a new shirt. Even mommy seems surprised by it. She is surprised at many odd things, including the presents from Father Frost and the Tooth fairy. Although it seems she holds some sort of special arrangement with them. Could this also be true this time?

Originally (in 1984), **Puppet Theatre Fru-Fru** was a typical 'out of the suitcase' theatre, but 1993 saw it turn into a professional family theatre that seeks to transform famous children's stories into corresponding puppetry performances. Accompanied by live music, the performance of both actors unveils a secret world of an ensouled truth of the object; it often enchants entirely ordinary objects into puppets who become the childishly simple object of the truth of the world.

Puppet Theatre Fru-Fru has been a welcome guest at several renowned international festivals both home and abroad, and has received numerous recognitions and awards. Fru-Fru's performances make a regular appearance at the Biennial of Puppetry Artists of Slovenia, and they often co-produce performances with other theatres (Theatre Zapik, Theatre Glej, Kud France Prešeren, the House of Children and Art Society, etc.). They cooperate with renowned puppet directors, artists, writers, musicians, and actors. Theatre Fru-Fru is turning more and more into a hub of different concepts and poetics, and is gaining the unmistakable character of a repertoire theatre that performs over 250 plays each season.

competition programme

Photo URŠKA BOLJKOVAC



Bestiaires

Author and director **Duda Paiva**

Dramaturge **Jaka Ivanc**

Composer **Erikk McKenzie**

Light designers **Kai Roger Havn, Mark Verhoef**

Video authors **Mark Verhoef, Wilco Alkema**

Puppet masters **Jože Lašič, Jim Barnard,**

Kari Noreger, Duda Paiva

Costume design advisor **Catrine Gudmestad**

Performers **Iztok Lužar (SI), Ester Natzijl (NL), Ilija Surla (SR)**

Duration of performance *60 minutes*

Co-production **DudaPaiva Company & Laswerk (NL),
Kilden Teater & Riksteatret (NO)**

Premiere *Dansens Hus Oslo, 20th September 2012;*
LGL, 20th April 2013

A thrillingly magical harmony of dance and puppets. Duda Paiva, known for his magical fusion of contemporary dance and object theatre, has already left his mark in Slovenia with his provocative, philosophically-tinted and humorous physical performance *Love Dolls*. Now he's back with his newest creation – *Bestiaires*, a multidisciplinary visual theatre project.

Bestiaires, or 'gods on tour', is a show by the popular Greek gods. In the form of humans, animals, or beasts morphing into surprising shapes, these gods experience failures and repeatedly celebrate in front of the audience – who are mere mortals – their own immortality. The mythological beings unveil a story about coming face to face with a thrilling avantgarde sensitivity which poses a unique challenge to our notions of these modern times, of beauty and ugliness, of fantasy and reality.

Duda Paiva is a multi-talented Brazilian stage artist who moved to the Netherlands in 1996 as a dancer. His attempts to fuse dance, puppetry and other staging arts took root in 1998 with *Loot*, a performance he designed in cooperation with the Gertrude Theatre puppet company. Since 2005, he's been sporting his own 'brand' – DudaPaiva Company, blazing a trail for the fusion of contemporary dance, puppetry, music and multidisciplinary. In recent years, Duda Paiva became a true festival phenomenon – each of his new productions [*Angel*, 2004; *Morningstar*, 2006; *Bastard*, 2011] has been showered with awards at numerous puppetry and dance festivals around the world. In 2006, he was a featured guest at the Lutke international puppet theatre festival in Ljubljana, where his performance *Angel* received the *Little Prince Award* for the best overall performance. In Slovenia, he is known mostly as the author and director of the radical puppet performance *Love Dolls*, which had its premiere in 2009 at the Ljubljana Puppet Theatre.



competition programme

Photo: JAKA IVANIC



Laila

Authors **Martina Maurič Lazar and Gregor Lorenci**,
based on motifs from animated films by Michaela Pavlátová
Directress **Martina Maurič Lazar**
Composer **Milko Lazar**
Assistant to Gregor Lorenci **Neva Vrba**
Musicians **Milko Lazar, Polonca Kores,**
Bojan Gorišek
Speech advisor **Tatjana Stanič**
Stage manager and sound master **Izidor Kozelj**
Set technician **Slobodan Ilić**
Seamstresses **Sandra Birjukov, Marjeta Valjavec**
Set makers **Mile Pavlović, Iztok Bobić, Zoran Srdić**

Performers **Martina Maurič Lazar, Polonca Kores**

Duration of performance *50 minutes*

Premiere *September 2011*

Lutkovno gledališče Ljubljana, Krekov trg 2, 1000 Ljubljana
W www.lgl.si
T +386 1 300 09 70
F +386 1 300 09 80
E info@lgl.si

The performance uses excerpts from *A Short Tale of Albert Kyšk, the Flying Dream* by Ivan Vyskočil, translated by Martina Maurič Lazar.

The tragicomical Laila, surrounded by thought bubbles, is a character created by Michaela Pavlátová, the Oscar-nominated and multiple award-winning Czech directress of live action and animated films. The episodes, now short as a breath, now long as a Monday, follow the life of a cute girl who sometimes gets lucky, but just as often has her fortune turned; a girl who sometimes wants to be a beauty, but at the same time realizes that the essence lies elsewhere; a girl who loves drawing, creating films, poetry, and potato chips. These episodes were pulled out of the two-dimensional reality of short animated film and brought to life in the three-dimensional reality of a theatre stage – with a flurry of music by Milko Lazar and with some ingenious stage inventions – by two multi-talented creative masterminds of puppetry and theatre, Martina Maurič Lazar and Gregor Lorenci.

At the **Ljubljana Puppet Theatre**, founded in 1948, the past decade brought some profound changes in leadership and artistic approaches. Since 2009, when the Theatre for Children and Youth joined LGL, their artistic ensemble grew to 24 members and creates about ten premiere performances each year while keeping some 40 performances from past seasons in the repertoire. They perform about 800 times each year on their six home stages (Grand stage, Small stage, Drama stage, Stage under the stars, the Tunnel, and the Kulturnica stage) as well as on various guest appearances in Slovenia and abroad, for a total audience of about 100,000. Their repertoire includes classical and contemporary works by Slovene and foreign authors with an emphasis on the youngest audience aged 1 to 12 [LGL dedicates about 75 % of their programme to this age group], though they have been focusing on adolescents and adults as well.

The Ljubljana Puppet Theatre collaborates with other Slovene theatres and foreign producers, and organizes two international biennial festivals: *Lutke* and *Golden Stick*.

They are an active member of several international associations including UNIMA, ASSITEJ and Small Size.

competition programme

Photo: NEJC SAJE



Hole

Author **Matija Solce** based on motifs from *Alice in Wonderland* by Lewis Carroll
Director and composer **Matija Solce**
Dramaturge of the adaptation **Tea Kovše**
Art concept **Marianna Stránská**
Set designer **Larisa Kazić**
Stage manager and sound master **Zvonimir Urbič**
Light director **Danilo Korelec**
Set technician **Andrej Slinkar**
Puppet, set, and costume masters **Sandra Birjukov, Iztok Bobić, Zoran Srdić, Marjeta Valjavec**

Actors **Miha Arh, Polonca Kores, Gašper Malnar, Martina Maurič Lazar**

Duration of performance *45 minutes*

Premiere of the adaptation *September 2012*

Take a trip down the rabbit hole and follow the Late Rabbit into a terrifying fairy tale world. A world of teacups, clockwork mechanisms, jam jars, memories, scents, and the sound of old attic doors. Enter the world of dreams, turn off your mind and surrender to Alice's prism of the world. Forget who you are. You are Alice.

This surreal sonata, a fusion of object theatre, puppets, and acting theatre with a pinch of cabaret and a good dollop of grotesque, will certainly take you by surprise, as it emphasizes the 'theatre of the subject'. Sound, light, words, and motion are equal impulses here, giving meaning to the whole through principles of musical logic. A multi-layered composition in which every member of the audience will find his or her own meaning.

Intended primarily for adults.



accompanying programme



Little Salamander Goes Across The Road

Director **Matija Solce**

Authors **Srečko Kosovel, Matija Solce**

Set designer **Primož Mihevc**

Art concept **Veronika Svobodová**

Dramaturge **Jelena Sitar Cvetko**

Speech advisor **Magda Lojk**

Light designer **Matija Solce**

Stage manager, sound designer and light director **Aleš Erjavec**

Set technician **Andrej Slinkar**

Set makers **Primož Mihevc, Veronika Svobodová,**

Marjeta Valjavec and Iztok Bobič, Zoran Srdić,

Mitja Ritmanič

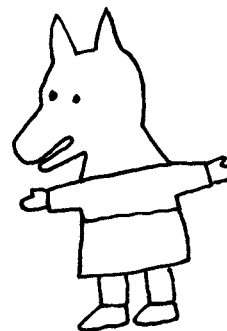
Actors **Miha Arh, Tjaša Koprivec, Polonca Kores and Nika**

Duration of performance *30 minutes*

Premiere *March 2013*

The aim of the dramatized poetry by Srečko Kosovel is to encourage the viewers to indulge in wonder as well as to soften, cheer up and rock themselves into the simple rhythms of his verses. This poetic and puppet collage takes its viewers to the world of sensory, musical and imaginative theatre. Use all your senses and enter the theatre, which in fact is the World itself – and allow yourselves to be amazed! For it really offers so many interesting things ...

In *Little Salamander Goes Across The Road*, there are no puppets. But there is animation! The animation of everything: space, material, objects, light, sounds, words, people. We animate Srečko Kosovel, we animate the performance, and we animate the viewers. Why? The artists wish not only to enjoy the images and events mediated by the poems, but also to scoop up their spirit. Poems are the scoops of life.



competition programme

Photo URŠKA BOLJKOVAC





You Catch!

Author **Saša Eržen**

Director and artistic design **Silvan Omerzu**

Assistant director **Urša Adamič**

Composer **Mitja Vrhovnik Smrekar**

Light designer **Danilo Korelec**

Stage manager and sound designer **Alojz Sedovnik**

Light director **Danilo Korelec**

Set technician **Iztok Vrhovnik**

Puppet, set, and costume masters **Iztok Hrga,**

Žiga Lebar, Silvan Omerzu

Actors **Martina Maurič Lazar, Brane Vižintin**

Duration of performance *30 minutes*

Co-production **Art Association Konj**

Premiere *November 2012*

Gledališče Konj, Vrhovčeva 13, 1000 Ljubljana

C Silvan Omerzu

E silvan.omerzu@guest.arnes.si

M +386 31 640 828

A comedy with running and singing designed for the youngest audience and directed by the versatile puppet artist Silvan Omerzu, this performance features an artistically purified, musically inspiring, playful and dynamic work. Its witty text was contributed by Saša Eržen, a writer of the younger generation whose picture book *The One about the Fleas* ranked her among the five finalists for last year's *Original Slovene Picture Book Award*.

In one of the shortest and most popular Slovenian folk tales, a dog is chasing a rabbit for stealing his shoes, and yet he hasn't caught him to this day. The tale inspired a contemporary stage version of this story where the dog and rabbit are neighbors. As is quite common between neighbors, the two of them quarrel, compare and compete with each other all the time. They really are like day and night: the dog wears sneakers, the rabbit shoes; the rabbit likes carrots, the dog loves sausages; one can hear better, the other can smell better. But they have something in common too – they both like to run, chase and play. There is a tree growing between their houses. They both claim it as their own. So they decide to compete for it in a running race. The result is surprising – and friendship unexpectedly blossoms beneath that tree. And with friends we share the things we love ...

Theatre Konj was established in 1993, performing their first play *Make Me a Coffin for Him* by Jan Zakonjšek and Silvan Omerzu. Their first performance already hinted at their unique artistic poetry, black humour and grotesque characters that are placed into a poetical metaphysical frame. This dionysic display of immorality, which combined nobility and vulgarity, tradition and modernity, obscenity and spirituality, was undoubtedly aimed at an adult audience; in recent years, Theatre Konj also started producing children's plays and successfully cooperated with various theatre partners. The plays by Theatre Konj were performed all over the world, won numerous awards and are usually directed and produced by Silvan Omerzu, who received the Prešeren Foundation Award in 2006.

competition programme

Photo URŠKA BOLJKOVAC



The Boy Who Became a Hedgehog

Directress **Margrit Gysin**

Dramaturge **Irene Beeli**

Creative team **Alenka Borec, Branko Caserman, Katarina Klančnik Kocutar, Šimon Koči, Bor Kos, Mojca Redjko, Jason M. Smith, Maja Švagelj, Zuzana Vítková**

Performer **Elena Volpi**

Duration of performance *40 minutes*

Co-production **Maribor 2012**

Premiere *April 2012*



The story of The Boy Who Became A Hedgehog would be nothing more than an ordinary story about an ordinary boy if one fine day that boy had not changed into a hedgehog. And although many people might not believe it, the life of a hedgehog is anything but simple and lovely. It is difficult enough getting out of bed, not to mention crossing a street or hugging a friend. The hedgehog's menu would not thrill any children either: only apples and pears, and on Sundays perhaps the odd worm as dessert.

But this is a performance about a boy-hedgehog who one foggy morning decides that he will never despair and that, instead of apples, he will rather look for his lucky star.

The **Puppet Theatre Maribor** was founded on 8th December 1973 with the goal of regularly creating and performing puppet plays for children at the home venue, all across Slovenia, and abroad. With a rising quality of the plays, the theatre gained recognition abroad and performed on numerous occasions and on all continents. The year 2010 was a milestone, as the Puppet Theatre Maribor moved into the newly renovated building of the Minorite monastery on Lent, which offered bigger rooms and state-of-the-art theatre equipment, allowing the theatre to wholly reinvent itself and expand its programme.

One season now brings 5–6 premieres which appeal not only to children but to young people and adults as well. The repertoire focuses on discovering what more the puppet medium has to offer and on the fusion between classical puppet technology and modern approaches.

The LGM encourages playwriting for puppet theatre and holds yearly calls. Apart from regular productions (about 25 different titles and 350 yearly performances), the theatre also offers a wide variety of other cultural and pedagogical activities, carries out innovative research projects, and organizes the Summer Puppet Pier, a popular international puppet festival.

Lutkovno gledališče Maribor, Vojašniški trg 2 A, 2000 Maribor

W www.lg-ms.si

C Andreja Lešnik

T +386 2 228 19 70

F +386 2 228 19 78

E info@lg-mb.si

competition programme

Photo BOŠTJAN LAH



Toy Blocks

Author **Nika Bezeljak** based on motifs from *House of Blocks*
by *Ela Peroci*

Directress **Nika Bezeljak**

Art concept **Sabina Šinko**

Dramaturge **Katarina Klančnik Kocutar**

Composer **Klemen Bračko**

Light designer **Enver Ibrahimagić**

Master carpenter **Mitja Pastirk**

Puppet, set, and prop masters **Mojca Bernjak, Biserka Bobnar,**
Branko Caserman, Darka Erdelji, Lucijan Jošt, Neva Vrba

Seamstress **Maja Švagelj**

Actors **Barbara Jamšek, Danilo Trstenjak**

Musician **Klemen Bračko**

Duration of performance *30 minutes*

Premiere *December 2012*

Toy blocks can be large and small, light and heavy, solid and hollow; we can draw on them, put stuff into them, and they are especially pleasant when they hold a surprise. In this performance, they are the building blocks of a special theatrical world inhabited by Jelka and Danilo.

As a performance, *Toy Blocks* is an aesthetic experience for the youngest theatregoers. It does not tell a concrete story, but we play in it and in doing so take ourselves very seriously. Jelka and Danilo play with blocks, assemble them and animate them. They build a home, their own house made out of blocks, and in it a world of tenants and happenings that are associated with real images of the world: with the weather, with the physical characteristics of objects, with the limits of the human body, with relationships between people, with stereotypes and peculiarities.



accompanying programme

Photo BOŠTJAN LAH



When Shlemiel Went to Warsaw

Author **Isaac Bashevis Singer**
Directress **Jelena Sitar Cvetko**
Translator **Savina Zwitter**
Dramaturge **Katarina Klančnik Kocutar**
Speech advisor **Metka Damjan**
Art concept **Svjetlan Junaković**
Puppet designer **Darka Erdelji**
Composer **Igor Cvetko**
Light designer and technical manager **Miljenko Knezoci**
Painter of puppets and scenic elements **Svjetlan Junaković**
Puppet technicians and puppet makers **Mirko Černic** and
Slavko Rakuša Slavinec
Maker of scenic elements **Branko Caserman**
Costume designer **Maja Švagelj**

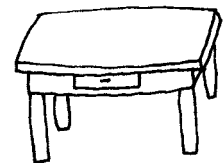
Actors **Miha Bezeljak, Aja Kobe, Danilo Trstenjak**

Duration of performance *50 minutes*

Premiere *November 2011*

Shlemiel, whose wife sells vegetables at the market, spends his days at home keeping an eye on their children and dreaming of the big outside world. One day, he decides to turn his dreams into reality, and as a Polish Jew, decides to go to Warsaw. He wraps a few slices of bread, an onion and a clove of garlic in a kerchief, tells his older boys to watch the younger children, and leaves his native Chelm. He enjoys his travels, and when he tires at night he takes off his boots and lies down to rest. He carefully makes sure that the toes of his boots face towards Warsaw, so that that the next morning he will know he is heading in the right direction. But (what would theatre be without the *but!*) a blacksmith has been watching his every move. As unsuspecting Shlemiel is snoozing and dreaming of the beauty of the promised city, the blacksmith turns the toes of his boots in the other direction ...

Shlemiel arrives in another, second Chelm that is almost the same as the one he left, with just one difference – the wife of that Shlemiel, who also left the second Chelm to travel the world, is much friendlier than his wife was. After all these twists and turns, Shlemiel concludes that *“If you leave Chelm, you end up in Chelm, and all the world is one big Chelm.”*



competition programme

Photo BOŠTJAN LAH



The Man Who Planted Trees

Directress and author of the script based on motifs from the story by Jean Giono **Nika Bezeljak**
Speech advisor **Metka Damjan**
Set designer **Branko Hojnik**
Movement advisor **Tanja Zgonc**
Light designers **Šimon Kočič** and **Branko Hojnik**
Light director **Miljenko Knezoci**
Sound designer and sound director **Marko Jakopanec**
Puppets and scenic design **Lucijan Jošt** and **Gregor Lorenci**
Set maker **Branko Caserman**
Dresser **Svetlana Maloić**

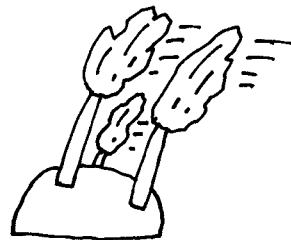
Author of the idea and actor **Miha Bezeljak**

Duration of performance *60 minutes*

Co-production *Maribor 2012*

Premiere *September 2012*

To plant a tree is an eloquent metaphor which illustrates carefulness, patience, perseverance, faith, magnificence, eternity, and life. A story about the life of a recluse, the performance talks about nature and invites you for a walk in a forest – a walk with yourself. It is an intense encounter between the actor and a great, noble story that prompts the question of how big or small he is, and what impact such an example has on his own life. The creative team plants the performance much like Jean Giono plants his tale: *“I wish to see the whole world intoxicated with life. I wish to see life bubble up like a torrent and flood all bitter and disheartened people with waves of joy, and hurl pink blood into their faces.”* On his little theatrical planet, the actor creates a world of his own. And by punching through the illusion, he offers both himself and the audience a chance to create, outside of the theatre hall, something of our own, something new and important to others. Most of all, we must take our time and find the peace in which to face ourselves and imbue ourselves with life.



accompanying programme

Photo MARKO JAKOPANEČ



The Trial or the Woeful Story of Joseph K.

Author **Matija Solce**, partially based on motifs from *The Trial*
by Franz Kafka

Director and composer **Matija Solce**

Dramaturge **Jelena Sitar Cvetko**

Artistic designers **Primož Mihevc** and **Matija Solce**

Light designers **Miljenko Knezoci** and **Matija Solce**

Puppets and set master **Primož Mihevc**

Costume master **Maja Švagelj**

Dresser **Svetlana Maloić**

Actors **Miha Arh**, **Miha Bezeljak**

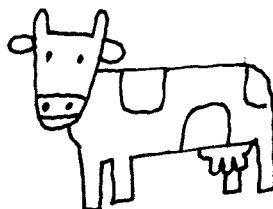
Duration of performance *70 minutes*

Co-production **Maribor 2012**

Premiere *April 2012*

In this timeless composition of music and puppets, the audience find themselves in the role of Josef K. The play mercilessly places the audience in hopeless situations, acquaints them with the inner workings of a societal machine and also with the intimate world of some of the people nearest and dearest to Joseph K. The audience is placed in the centre of happenings, where they must responsibly submit themselves to the tender mercy of the Trial. Different theatrical techniques are lined up both among the audience and around them: the black humour of hand puppets, the poetry of object-related theatre, and cabaret improvisation. Two actors, musicians and puppeteers run the machine system. Gentle puppet scenes alternate with strong rhythmic effects that occasionally erupt into a concert.

Ladies and gentlemen, you stand accused!



competition programme

Photo BOŠTJAN LAH



Salto Mortale

Author **Nebojša Pop Tasić**

Director, puppet, set and costume designer **Silvan Omerzu**

Dramaturge **Marko Bauer**

Composer **Bojana Šaljić Podešva**

Speech advisor **Metka Damjan**

Light designer **Šimon Kočič**

Light technician **Enver Ibrahimagić**

Sound designer **Marko Jakopanec**

Animation advisor **Brane Vižintin**

Puppet masters **Žiga Lebar** and **Silvan Omerzu**

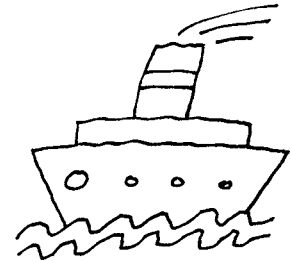
Set makers **Branko Caserman** and **Matjaž Bajželj**

Costume manufacturers **Iztok Hrga** and **Maja Švagelj**

Actors **Maksimiljan Dajčman**, **Barbara Jamšek**,
Boštjan Sever, **Elena Volpi** and **Anže Zevnik**

Duration of performance *60 minutes*

Premiere *May 2012*



Death sails into a place where it is told that it holds no jurisdiction. Welcome to the City of the Immortal, where without stopping spins the dance of six (un)deadly sins, an artificial paradise ruled by happiness and trade, a disco in broad daylight, a stage on which God and time play no role. Bad infinity, bad immortality. Written especially for this performance, Tasić's dramatic text unites the late medieval theme of the Dance of Death and the ecstatic St Vitus' dance, not in order to ward off death, but to call it back. Where each day is the same and sins are indistinguishable, where something has to be going on all the time, it seems best to bet on that seventh day and that seventh sin, idleness, melancholy acedia. In the spirit of Hölderlin's 'where danger threatens, salvation also grows', there is nothing more appropriate for this task than Omerzu's puppet bestiary. And we shout out against the gospel of John Donne, "*And death shall be again; death, thou shalt live!*"

competition programme



I, Legend

Authors **Zoran Petrovič** and **Team**

Director and script author **Zoran Petrovič**

Art concept **Nina Šulin**

Composer **Andrej Hrvatin**

Light designer **Miljenko Knezoci**

Sound designer **Zoran Petrovič**

Set makers **Team**

Performers **Barbara Jamšek, Nina Šulin, Andrej Vršič**

Duration of performance *40 minutes*

In cooperation with the **DAMU** theatre academy in Prague
and **Puppet Theatre Maribor**

Premiere *April 2013*

At first, there was nothing. And yet, right then and there almost countless aeons ago, something lay dormant. It prepared for a very special occasion. Something big. Something exciting. The creation of the world. Actually a recreation of the world, as the previous version wasn't too successful. To be more precise, all the twelve previous versions weren't all that good.

But this time, it will be better. This time, it will be entirely different. Only the finest of ingredients will be used, in all the precise quantities and at ideal ratios. This will be followed by the creation of man, a perfect being who will get to enjoy nothing but the best and the most beautiful. Unlike previous versions, he will get a head and he will know how to use it properly. The head will not be a mere ornament and will not be used as a device solely for sustenance. He can't. He mustn't! Or else—

The beginnings of **Moment**, with the goal of developing independent theatre, trace back to 2006. All projects originate through exploration, testing, learning, and [self-]criticism, in a ceaseless search of expressive possibilities and capabilities. Due to the different backgrounds of the creators, the projects are deliberately variegated, and these differences are clearly expressed and mutually confronted. This results in theatre that may be a little unconventional, but at the same time strives for quality, access to a broader audience, and attempts to widen the theatrical horizons of all generations.

The realization of Moment's visions largely rests on training projects and theatre workshops, aimed at different target groups, including professional creatives and students at art academies, but also catering to the younger generations and children to provide them with creative inspirations and theatrical education. Moment organizes the *Prestopi/Crossings* international festival of independent theatre, which serves as a beacon for top-notch productions by young theatre creatives with a strong influence on the development of contemporary theatre, but who are still struggling to establish themselves on the European theatre scene.

competition programme

Photo ZORAN PETROVIĆ



Food for Thought – On Display





The Little Witch, LGL, 1967, puppet designer: Slavko Hočevar

Pioneers

Three puppet designers – a sculptress, a paintress, and a sculptor –
three pioneers of the new representativeness of Slovenia's post-war puppetry

The puppets designed by these three pioneers of Slovenia's post-war puppetry are stored in an old shelter, wrapped in colorful linen bags to protect them from dust and hungry moths. They dangle on coat hangers and wait for an attentive hand to take them down, give them a 'health check' and caress them with a tender stroke or two. But they also wait for the puppeteers to pull their play out of moth-balls at last, and to bring these beautiful old puppets once again in front of the curious, attentive, and happy eyes of children. Some of them have already been refurbished and got to relive the applause and approval of their young audience. This pleased them and imbued them with the energy they will need for one more round of hanging around in their linen bags, waiting for a new opportunity. At any rate, these puppets from the fifties and sixties already deserve a museum cabinet or two, where lovers of puppetry both big and small could visit them daily.

The real beginnings of modern puppet theatre date back to 1950, when the Ljubljana Puppet Theatre (LGL) received its own venue with a marionette stage on Levstik Square, and one year later also opened a stage for hand puppets on Resljeva Street in Ljubljana. All three pioneers of Slovenia's post-war puppetry – the puppet designers **Ajša Pengov**, **Mara Kralj** and **Slavko Hočevar** – have for the most part also designed puppets for performances that were directed by Jože Pengov¹. The four of them discussed the artistic design of a

particular performance, what pitfalls to avoid, what to emphasize, what to disregard, in what period to put the puppets and why, what the proper character given to the puppets should be; and finally, where the 'niches' lay for their personal expressiveness, for the creativity that surpasses established norms and technical possibilities. The decision whether the play should be performed with marionettes or hand puppets was fully in the director's hands. And of course, a well-rounded art design of a performance is impossible without a set designer and costume designer²; the cooperation had to be very tight and the best way to achieve this was to have the di-

Henceforth, Pengov focused on directing and his role as head dramaturge at LGL. He also passed on his knowledge through various institutions – he was a member of the UNIMA executive committee, a member of the council board of the Šibenik Children's Festival, a council member of the Children Education Association (Društvo za odgoj djece), a council member of the Children Theatre Association of Yugoslavia (Zveza otroških gledališč Jugoslavije), a member of the puppetry council at the Slovenian Association of Cultural and Educational Organizations (Zveza kulturno-prosvetnih organizacij Slovenije) and a member of the editorial board of the professional publication *Lutka* (Puppet).

All key performances designed by the three pioneers were directed by Pengov, even though Mara Kralj also collaborated with director Mirko Mahnič and Janez Dobeic, and Slavko Hočevar collaborated with Polde Dežman, Črt Škodlar, Marjan Belina, Matjaž Loboda, Matija Milčinski and others; additionally, they both collaborated with the legendary Nace Simončič.

² The visual appearance of the performances during that period was polished by the following set designers: painter Lado Skrušny, architect Ernest Franz, architect Marjan Sežun, painter Marjan Pliberšek, painter Milan Butina, architect Viktor Molka, architect Marijan Amalietti, Vlado Rijavec, painter Albin Rogelj, set designer Sveta Jovanovič, paintress Čita Potokarjeva; very important were also the costume makers: Andra Avčinova, Magda Bidovc-Zajčeva, Majda Podvršič ... and the puppet manufacturers (in addition to the three pioneers themselves), namely: Janko Štefe, Miran Prinčič, Zdenko Majaron ... and the legendary puppet "montageur" Ciril Jagodic. Initially, the authors would manufacture the puppets themselves, while later on (especially for larger projects) they were mainly manufactured by colleagues in the puppet workshop according to the authors' sketches.

¹ The successful development of Slovene puppetry owes its thanks largely to Jože Pengov (1916–1968). Pengov had been involved with puppets since his early childhood. Even before the Second World War, he joined the *Pavlihova družčina* (Pavliha and Friends), a troupe founded by Dr Niko Kuret, who had been continuing the work of the founder of modern Slovene puppetry, painter Milan Klemenčič. Klemenčič introduced marionette theatre following the Italian model of hand puppets. Pengov was the first manager and leading director at the Ljubljana Puppet Theatre (LGL) until 1955 when he passed his managerial duties on to Polde Dežman.

rector bring all the participants together, with a clear vision of the entire performance firmly in his mind's eye.

Fritz Wortelmann (1902–1976), the German writer, publisher, dramaturge, and first and foremost an expert who made great advances in German puppet theatre, described certain key thoughts on teamwork, the merits of joint work on a performance, and Pengov's character traits in an article on Jože Pengov in the *Figurentheater* magazine: *"The set designers and puppet designers were just as important to him as the composer, while his work usually began already with the translator and dramaturge, as he often wanted to tailor the particular form of drama used in the play according to his own ideas. He always wanted to inspire all his colleagues and always shared his ideas to help everyone find a common thread that would unite all these creative minds towards a common goal. He no less enthusiastically dedicated his attention to the narrators and animators, trained with them tirelessly, convinced them over and over again about his ideas, encouraged them, corrected them, spurred their fantasy, and praised them. /.../ He paved his very own way in his choice of narrators; sometimes he would spend months trying to find the voice he had heard in his idea and for which he was convinced it was absolutely essential for the 'right' realization of the performance. /.../ and he was happy to have had the honor of working with so many gifted creative minds who had enabled him to reach such a high artistic level without having to resort to imitation of foreign influences."*³

The contents of the performance served as Pengov's starting point for choosing the sort of puppets and, to a certain degree, he suggested what shapes the puppet should take. For him, nothing should be done without a good reason. He was well aware that the puppet is the instrument of the puppeteer and he required all of his puppeteers to be technically well versed with the handling of puppets. He sensed that being an animator is an innate creative talent first and a technical skill only second, and the same holds true for puppet makers. Perhaps due to his insistence on perfecting any and all details, his directorial opus is not quite as exhaustive and comprises only a total of twenty directed performances (eleven with marionettes, and nine with hand puppets).

Milan Čečuk (1925–1978), the Croatian writer, puppeteer and theatre critic, judged Pengov's marionette performances to be a role model of integral marionette style and full of pure poetry, while his hand puppet performances were almost an archetype of the unification of different

typical properties of individual puppet types into a very poetic and mosaic stylistic unity.⁴ Čečuk styled Pengov an *absolute puppeteer*, by which he hinted at Pengov's aspirations towards discovering and reviving the poetic dimension within the art of puppetry: *"/.../ to materialize his creative visions through the puppet, not just in tune with the material essence hidden inside this most poetic of all dead objects, but also in tune with all of his capabilities for embodying life on the miniature stage. /.../ The small classical hand puppet, the Javanese/Java puppet, the head-puppet and the glove puppet, the marionette – each of these puppet types not only could, but positively had to become functional on the set only if its material and artistic properties [from which stems its expressiveness on stage] corresponded to the contents of the performance, regardless whether the puppet was the dominant element of the play or just one of the particles in its mosaic."*⁵

Pengov's creative opus has not only revitalized Slovene puppetry; it also transformed tradition into a complementary element of modernity, and turned modernity into a function that feeds from unbroken tradition, as Čečuk beautifully described Pengov's role. He sought out the national, indigenous character only when its poetic component could be balanced with the level of contemporary European dramaturgy. And it was precisely within such high standards that Ajša Pengov, Mara Kralj and Slavko Hočevar demonstrated their excellence.

Ajša Pengov

Ajša Pengov was born in Vienna in 1913 and went on to study sculpture, graduating from the Vienna Academy of Fine Arts.⁶ She was

⁴ Milan Čečuk, *Umjetnost i dijete* [On Art and the Child], 1st year of publication, 2nd volume, 1969.

⁵ *Ibid.*

⁶ Melita Forstnerič Hanjšek's interview with Ivica Bilek represents one of the very few available sources for a reconstruction of Ajša Pengov's life. Even so, it contains several pieces of information that diverge from the scant amount of sources in Slovene publications. The interview mentions that she graduated from the Vienna Academy of Applied Arts (nowadays the University of Applied Arts Vienna; until 1934, it was called the *Kunstgewerbeschule/Vienna School of Arts and Crafts*). The catalogue *From Sketch to Puppet* [Od skice do lutke] published by the Ljubljana Bežigrad Gallery in 1999, however, mentions that she graduated from the Vienna Academy of Fine Arts [Akademie der bildenden Künste Wien] and that she worked at the Sarajevo Theatre from 1954 to 1964. The Bežigrad catalogue cites that she died in 1980, while Bilek mentions in his interview that he collaborated with Ajša Pengov until 1983. In short, our task is to harmonize the data with our Sarajevo colleagues, or rather to acquire the required documentation. There is one piece of information in Forstnerič Hanjšek's interview that is definitely wrong: her claim that the author of the original puppets for *Little Sleepy Star* was Ajša Pengov is incorrect; the author of the *Little Sleepy Star* was Mara Kralj. Bilek worked as a puppet master in the reconstruction of the performance *Little Sleepy Star* at LGL. Source: Melita Forstnerič Hanjšek, *Elektrika se je zaiskrila iz mečev* [Electricity Sparked from the Swords], *Večer*, 15th February 2012, page 16.

³ Fritz Wortelmann, *Figurentheater* magazine, 10th year of publication, 2nd volume, October 1969.



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born into the wealthy Haberfellner family and her father was a diplomat. While in Vienna, she met her future husband Božo Pengov, who also studied sculpture at the Academy of Fine Arts under prof. Josef Müllner (1879–1968). They stayed together for only a short time, as they got divorced in the early 1950s. Ajša soon received an invitation from the Sarajevo Puppet Theatre, where she designed her first Sarajevo performance with large marionettes, *Dr. Doolittle*, in the mid-1950s. The people of Sarajevo welcomed her with open arms and she remained there until her death in 1980.⁷

After the Second World War, in 1950, she designed her first puppets together with Božo Pengov for *Martin Krpan* (Fran Levstik/Jože Šorn), a performance at the Ljubljana Puppet Theatre. The puppets were manufactured at the Ljubljana School for Arts and Crafts under the guidance of Božo and Ajša Pengov, the sets were designed by Lado Skrušny, the costumes by Mija Jarc, and the puppets were strung by Ciril Jagodic. Immediately next year, she designed marionettes for two performances – for the legendary *Speckles the Ball*, and puppets based on designs by painter Milan Klemenčič for the *Magic Violin*. Even in these first three performances, the marionettes displayed her exquisite sense for detail through which she expressed the character of the puppets and an affinity for the application of different materials.⁸ In a visual sense, puppets are always hovering very close to caricatures, a fact stemming from their historical role on the long path of puppetry within the framework of world theatre as a whole. Ajša's notion of puppets was in a way still based on the puppetry tradition of the 19th century, when marionettes were designed to mimic the human form as closely as possible, both in regards to their body as well as to their face and behavior.⁹ In his director's notes, Jože Pengov eloquently captured the character and style of marionettes, and described the difference in character and function between marionettes and hand puppets: "*Marionettes are*

⁷ More details on the life of Ajša Pengov were revealed by the Sarajevo puppeteer Ivica Bilek in his interview with Melita Forstnerič Hanjšek in the *Večer* newspaper, 15th February 2012, page 16.

⁸ "*On one hand, the relentless pursuit of technical perfection in marionette play enabled a continuous refinement of stage techniques and of the mise-en-scène; but it also led to excessive pedantry, to the fixation on minute details that is of secondary importance for the marionette style, since the marionette staging must preserve the proportions between the size of the puppet and the size of the prop. The right to exaggerate the size of the prop and thereby achieve a grotesque effect is reserved for hand puppets,*" admonished Stanka Godnič in her article on Jože Pengov at the Ljubljana Puppet Theatre, *Lutka*, magazine for puppet culture, issue 32, 1979, page 28.

⁹ For example, marionette heads were made from wax precisely because it had a similar sheen to human skin. Source: Henryk Jurkowski, *A History of European Puppetry*, Volume I, Puppet Library, Klemenčič Days, Ljubljana 1998, page 331.

Mojca and the Animals, LGL, 1952, puppet designer: Ajša Pengov

a fantasy, a fairy tale image, the tenderness without the pulsing friskiness, without the happy vivaciousness – a deeply dreamy, beautiful, silent inner experience. A symbol of the passive and the tender. Hand puppets are the rompish reality, a parody, grotesque, skittishness, joy, the honest slyness and even the use of force towards a just outcome. A symbol of activity and power.”¹⁰ And Ajša's puppets radiated precisely this fairy tale fantasy and tenderness; they were beautiful, introverted, with a strong character. At the same time, they were also in tune with the prevailing artistic style of fairy tale illustrations. Their excellence lay in the details; her carefulness and her sense of subtle artistic expressiveness shine through her animal puppets (wolf, fox, bear, etc.) she designed for *Mojca and the Animals* in 1952. Mojca's character resembles a doll, a veristic toy, while the animals turned into veritable little works of art in Ajša's quest for verism – their wood-carved mimic, or the mobility of their jaw, head, and body. This carefully designed wooden puppet, dressed in a virtuoso 'animal pelt' made from felt, deserves a place d'honneur in some European puppet museum.

It is precisely in the design of the wolf for various LGL performances where we can see the development, or rather the tendency for stylization and modernization of marionettes. The wolf in Ajša Pengov's *Mojca and the Animals* from 1952 is a veristic work of art. The wolf in Mara Kralj's *Little Red Riding Hood* from 1961 does have a similarly executed 'pelt', but even the stylized figure alone without any expressive details already represents the familiar type of a malicious, grotesque wolf, even though its blueprints – Mara's drawings – were gentle caricatures. Slavko Hočevár's wolf in *The Wolf and the Seven Little Goats* (which dates to 1961 as well) on the other hand represents the trends in hand puppet design of that time – a grouchy, extremely stylized and caricatured wolf whose pelt of rough sackcloth is somehow frighteningly modern, especially with his accessory – a checkered scarf around his neck.

The performance *Mojca and the Animals* was very well received. The critic Stanka Godnič noted that the choice of marionettes was justified: “/.../ they endowed the performance with a great dose of spontaneity and heartiness on stage. It was directed by Pengov, the puppets were designed by Ajša Pengov, and the set designer was Ernest Franz. In terms of directing, the performance continued the principles laid out with *Speckles* but took one step closer towards poetization and lyricism. The harmonious symbiosis of the children's world and

the animal world was further boosted by the creatively designed, animated and narrated animal puppets.”¹¹ Godnič referred to the visual style of the puppet design as stylized poetic realism.

The performance *Speckles the Ball*, often also called a puppetheque performance, was a part of the regular programme for decades and has just recently returned to the stage. Shortly after its inception it was heralded as the archetype of modern puppetry, and it was through this performance that Pengov reformed the understanding of puppet dramaturgy in 1951. Stanka Godnič asserted that as far as the textual part is concerned, *Speckles the Ball* was no example of great literature: “/.../ rather, it is merely simple and creative storytelling that nonetheless established new puppet techniques, new acting and directing approaches, and new directions in repertoire in Slovenia's puppetry. With *Speckles*, Pengov started solidifying his principles about the indigenoussness of the puppet, about the needlessness of having the puppet mimic a human and his movement on stage; in short, the needlessness of theatrical realism. He replaced any mimicry that could lead to clumsiness with a stylization of both the visual and audible aspects of a puppetry performance.”¹² Pengov's ideas and desires were properly realized through the execution and the visual appearance of the marionettes by Ajša Pengov. For this performance, she embraced the stylization of the puppets and gave them fewer facial features, renouncing many of the details that adorned her earlier creations. With that, the puppet was no longer attempting to imitate the proportions of the human body nor trying to approach its movement; rather, she emphasized those parts of the puppet that lend it its expressiveness on stage – the head and the hands, while the feet of a marionette of course retain their basic function. “From a technical standpoint, the principle of not imitating a human resulted in a new breakdown of mise-en-scène. The puppet movement is either divided into short intervals or their movement is merely an illusion. This is made possible by a special conveyor belt technique, which gives the illusion of unhindered movement and creates the impression that the movement is spreading and simultaneous through fluid changes of scenery with an open curtain. The set designer boosts this impression with a reasonable grouping of the scenic elements which interchange backstage and bolster the feeling that the rather static puppet is actually moving on stage, where the belt runs in the opposite direction. This simple yet extremely efficient stage technique has become a

¹⁰ Jože Pengov, Director's Notes 1958, Lutka, magazine for puppet culture, issue 32, Ljubljana 1979.

¹¹ Stanka Godnič, Jože Pengov at the Ljubljana Puppet Theatre, Lutka, magazine for puppet culture, issue 32, 1979, page 27.

¹² Ibid., page 25.



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staple of marionette performances and to a large degree also determines the distribution of scenic elements on the stage.”¹³ This was how Godnič accurately described the new techniques. Yet in his quest for a modern repertoire and innovative techniques, Pengov never neglected the pillars of tradition; in that same year, he designed Pocci’s *Magic Violin* based on artistic designs by Klemenčič. It is supposed to be the most popular play of the classical European puppet repertoire, and Milan Klemenčič had already prepared it for the Slovene audience in the pioneering era of Slovene puppetry, the 1920s. The puppets, based on Klemenčič’s drawings, were designed by Ajša Pengov, who had thus designed puppets for two starkly different performances in a single year. The *Magic Violin* had by then already been a classic, committed to the aesthetics at the turn of the century, while *Speckles the Ball* heralded both a modernization of puppetry in its aesthetic expression as well as a stylization and markedly less expressive puppet features in their artistic design. *Golden Fish* from 1953 was the last LGL performance for which Ajša Pengov designed the marionettes. The *Golden Fish* successfully fused noble tradition and new aspirations. The facial features of the puppets resembled almost Daumieresque mischievous caricatures, of course more so in the sketches than in the actual finished puppets. They emanated the esprit and excellence of the classical puppet tradition. Ajša designed the titular Gold Fish in such a manner that its technical execution enabled the animation of whole-body movement, with which she could vividly represent a swimming fish. Her golden scales were made from lace-like, golden-colored tinfoil. The witnesses to this piece of Slovene puppetry history remembered the *Golden Fish* by its scenic and costumographic opulence, and by an atmosphere of a genuine poetic fairy tale. Ajša Pengov also distinguished herself through her subtle imagination and mysterious charm. Despite all this, Stanka Godnič found certain faults in this performance as well: “*The Golden Fish continued in the given direction, though J. Pengov’s directing also clashed slightly with his principle of not imitating real life. She was searching in the direction of artism, which aspired to prove the power of the puppet by also adopting the staging functions of real theatre – such as the dance of an oriental dancer.*”¹⁴ Critics in that time were stern, though they also persistently lauded the progress of Slovene puppetry. They were excited about modern trends and knew how to properly evaluate and praise good performances, and how to correctly rank them

Pinocchio, LGL, 1959, puppet designer: Mara Kralj

¹³ Ibid., pages 25/26.

¹⁴ Ibid., page 28.

through the comparative method within the Yugoslavian and European framework. This was further aided by positive reviews from foreign experts at international festivals and symposia. In the early 1950s, Ajša Pengov ensured her spot among the top European puppeteers with her sophisticated marionette creations. Despite having worked at Ljubljana Puppet Theatre as a sculptress and puppet designer for less than three years (1950–1953) and having designed puppets for only five plays, all of these five plays are written in golden letters in the anthology of Slovene puppetry.

Mara Kralj

In 1953, Mara Kralj joined the Ljubljana Puppet Theatre as a puppet designer. Mara Kralj was a born Viennese as well, having been born into the famous Jeraj family in 1909. Her father Karel was a musician and concertmaster at the Vienna Court Opera, her mother Vida a poetess of Slovene modernism. Their homes in Vienna and later in Ljubljana were the meeting place of the cultural elite of that time. The three sisters lived in the very heart of cultural happening, so it comes as little surprise that all three of them devoted themselves to art. Her older sister Vida was a violinist, her younger sister Oli a cellist. Mara entered the ceramics department at the upper secondary technical school in Ljubljana, and after graduating successfully in 1928 married the painter Tone Kralj in that same year. She continued her education as paintress in Paris and Florence, and studied puppet and film mask design in Prague at the Barrandov studios.¹⁵ She worked as a make-up artist at Triglav Films since 1947 and was involved in the making of the first Slovene full-length film, *Na svoji zemlji* (On Our Own Land). In 1953, she joined the LGL and stayed there as puppet designer until 1964. She created the first glove puppets for the television series *Butalci* in 1968. The first shows were aired live. She designed a similar type of puppets in 1969 for the Jože Pengov Puppet Theatre in Dravljje. She also worked on small sculptures, illustrations, and portraits. During the mid-1980s she returned to the LGL for a short time to help bring *The Tale of Tsar Saltan* to life, based on sketches by her husband Tone Kralj and according to the instructions from director Jože Pengov. The performance was directed by Edi Majaron in 1985, and two years later it was also televised. Mara Kralj died in Ljubljana in 2010.

The first performances where Mara Kralj designed the puppets was the *Puss in Boots* in 1953 with drafts for the scenery contributed by Tone Kralj. In a way, Mara Kralj continued exactly where Ajša Pengov

left off. We can see this continuity in certain details such as the precisely carved and designed lion marionette or the facial expressiveness of the minister, and her detour towards less stylization and the tendency towards less detailed and expressive puppets is discernible in her design of the marionette for the title character, the Puss in Boots. Stanka Godnič believed that Mara Kralj really understood her first puppets and their stylistic characteristics and possibilities, and that she continued to develop her poetic romanticism, as Godnič called Ajša Pengov's distinct style. Godnič acknowledged Pengov's sense for the beautiful and the pleasant, and recognized her ability to avoid uncanniness and to replace it with grotesque and wittiness: "*She really succeeded in her humorous portrayal of literary characters. She achieved the visual effects and artistic unity with carefully selected and highlighted details.*"¹⁶

The biggest success that a performance at LGL ever achieved (apart from *Speckles the Ball* of course) was with *Little Sleepy Star*, staged for the first time in 1955. It achieved a phenomenal level of popularity among the young audience and was performed for decades while also meeting a very positive response with domestic and international puppetry experts as well. *Little Sleepy Star* was a comprehensive work of art with a lucky unity of contents (texts written by Fran Milčinski Ježek), visual design (Mara Kralj) and directing (Jože Pengov). Godnič lauded the exquisite scenic representativeness of the situations, the happy caricaturing of the characters, the attractive progression of short dynamic sequences, the unintrusive connection between the visions and the real plot that was enabled by the playful and attractive visuals; at the same time though, she emphasized that *Little Sleepy Star*, despite being the pinnacle of its kind of approach, brought little freshness in terms of contents and style.¹⁷ Matjaž Loboda considered *Little Sleepy Star* to be the culmination of a certain era and considered its purity of style to be the result of Pengov's visions regarding the poetic possibilities of marionette theatre.¹⁸ Most domestic critics praised the performance highly and expressed their enthusiasm over *Little Sleepy Star*; the performance was even praised by the famous Russian puppetry expert Sergey Obraztsov who visited a performance in Ljubljana in 1957 and received a duplicate of the *Little Sleepy Star* to include in his puppet collection. This little double helped in the reconstruction of all mar-

¹⁶ Stanka Godnič, Jože Pengov at the Ljubljana Puppet Theatre, *Lutka*, magazine for puppet culture, issue 32, 1979, page 29.

¹⁷ *Ibid.*

¹⁸ Matjaž Loboda, Notes on the puppeteer and his work, *Lutka*, magazine for puppet culture, issue 32, 1979.

¹⁵ Edi Majaron, Mara Kralj 1909–2010, *Delo* newspaper, 30th October 2010, page 16.

ionettes for *Little Sleepy Star* after the entire performance (puppets, props, and scenic elements) was destroyed in a fire.¹⁹ The reconstruction of the *Star* in the new millennium proved the value of a hand and demonstrated how the mind and temperament of the creative mind behind the puppet are expressed through the hand. In his excellent booklet *The Thinking Hand*, Juhani Pallasmaa cites John Berger's thoughts on how the artist identifies and fuses with his product: "Each confirmation or negation brings you closer to the object, until finally you are, as it were, inside it; the contours you have drawn no longer marking the edge of what you have seen, but the edge of what you have become."²⁰ The original *Little Sleepy Star* from the hands of Mara Kralj was a cute innocent girl with a glow in her eyes and an indeterminable brilliance in her eyes, just like a real star. The replica that was manufactured during the reconstruction of the performance, however, only followed its precursor in its general facial features; the little soul that adorned Mara's original turned out to be impossible to breathe into the replica. This fact actually comes as a surprise since they followed the original down to the minutest details, yet they simply couldn't replace Mara's authentic touch who had transferred her impulses and emotions into her little *Star* 60 years ago. It is in these bits and bobs that Mara Kralj's qualities really become apparent. It would seem that this case serves as a fitting example of Pallasmaa's thesis that each creator must personify his/her tools and instruments, must become one with the nature of the material, and must, to put it this way, transform him-/herself into the finished product, be it material or immaterial. The physical similarity or the resonance between artist/creator and his/her work is sometimes more than surprising.

The next important marionette performance by Mara Kralj was *Pinocchio* in 1959, a dynamic play that further confirmed Pengov's direction towards modernization. It brought stylized puppets, gentle

grimaces, and the facial type of puppet (e.g. the boy) that Mara had already hinted at in the hand puppet play *We Are Hunting a Bear*. Her designs for the Cricket displayed equal virtuosity as Ajša Pengov's animal designs for *Mojca and the Animals*. Milan Čečuk praised *Pinocchio* highly and indicated the key differences between marionettes and hand puppets: "It is no coincidence that Pengov brought *Pinocchio* to life with marionettes, while *The Wolf and the Seven Little Goats* was realized through hand puppets. Old master Geppetto teaches his puppet to walk – this is the source of all of *Pinocchio's* adventures and misadventures. The scene of learning to walk, this most essential expositive act, absolutely cannot be imagined with a hand puppet since a hand puppet technically has no legs [they are unnecessary, even when the puppet does have legs for visual effect]. /.../ The marionette is indispensable in this scene, not just because it has all the extremities but also because these extremities harbor the entire poetic allure of a child's clumsiness who is just learning his first ordered and deliberate moves. Then again, hand puppets are ideal to convincingly express the nimbleness of each and every animal – and because they also display a certain grotesque nature, Pengov with his infallible sense for the expressive means of puppetry simply had to choose hand puppets, so that the animal characters in Jan Grabowski's popular *Wolf and the Goatlings* could identify with the contents and the meaning of their replicas, even if it is achieved with a slightly satirical tone that is aimed more at adults rather than children."²¹ In addition to marionettes for *Sluggard Lazybones* (1956), *The Happy Prince* (1958) and *Little Red Riding Hood* (1961) that have all followed the maxim of less expressive facial physiognomy, simplifications and stylization popular in that time, Kralj has also designed a series of puppets for hand puppet theatre.

In 1954 when designing puppets for the *Lying Trickster's Birthday*, she joined the ranks of designers who continued the legacy of pre-war Slovene puppetry with the characters of the *Lying Trickster*, Jasper, and Pavliha. This early tradition was closely analyzed and characterized by Dr Niko Kuret. Pavliha was a popular character in times of Partisan puppet theatre (Pavliha's stage) and went on to become a Slovene puppet hero.²² When designing the *Lying Trickster*, Kralj stayed within the usual typification of this character and came up with a lovely and amiable merry fellow wearing a Slovene folk costume and a hat. *Lying Trickster's Birthday* is part of the *Three Odd*

¹⁹ The blaze that broke out in the workshops at Viba film destroyed the entire collection of stage items from two immensely important performances – *Little Sleepy Star* and *Blue Bird*. The cute puppets by Mara Kralj and the scenery by Ernest Franz for *Little Sleepy Star* were entirely destroyed; the fire also consumed the important artworks by France Mihelič who had contributed so much to *Blue Bird*. The question of restoring these two pinnacles of art wasn't raised just within the puppetry circles, but within the entire theatric and cultural scene as a whole.

Little Sleepy Star was reconstructed between 2006–2008, while a reconstruction of *Blue Bird* will apparently not be possible. Despite the reconstruction of *Little Sleepy Star*, this unfortunate fire caused invaluable damage to the history of Slovene and European puppetry, having destroyed the original puppets from two key achievements of Slovene puppetry.

²⁰ Juhani Pallasmaa, *The Thinking Hand*, Varia collection, Studia humanitatis, Ljubljana 2012, pages 60/62.

²¹ Milan Čečuk, *Umjetnost i dijete* [On Art and the Child], 1st year of publication, 2nd volume, 1969.

²² Jelena Sitar, Pavliha & Niko Kuret, exhibition publication, Koper Regional Museum, 2007.

Stories trilogy, the other two parts being *The Magic Box* and *The Story About Aunt Kunigunda* (1954). Puppets in both performances follow Mara's facial stylization much like the puppets in *We Are Hunting a Bear* (1955).

Mara contributed her skills as puppet designer to two other anthological marionette performances. The first was *Blue Bird* (1964), based on designs by painter France Mihelič, and the other was *The Tale of Tsar Saltan* (1985), based on ideas from her husband Tone Kralj. While it is true that both performances owe their existence to the artistic designs by two painters who rank among the cream of the crop in the history of Slovene painting, the actual design of the puppets themselves is still not to be disregarded. It was precisely Mara Kralj who brought the drawings into life as puppets and infused them with much more than just their shape. Both performances were outstanding especially due to their visual design, though their good directing, suitable animation, enthusiastic narration, and fitting music of course also helped a good deal. Stanka Godnič wrote that in 1964, the LGL spontaneously matured to reach its highest peak: the staging of Maeterlinck's *Blue Bird*, as adapted by dramaturge Janko Kos and directed by Jože Pengov.²³ Apart from painter Mihelič, the composer Uroš Krek was involved as well. This was an important event not just for puppetry, but for the broader creative circles of theatre as a whole. "*Blue Bird, in its purest form, could only be brought to life on a puppet stage, as it was only there that it reached the suggestiveness of total theatre.*"²⁴ The *Blue Bird* received the Prešeren Foundation Award in 1965.

As Mara Kralj was well acquainted with the history and theory of puppetry, she also penned a number of articles and, amongst other things, wrote the following: "*The puppet does not represent the real human body and its motion; it deliberately distances itself from the proportions of human limbs. It is not something individual, but rather an archetype. Its centre of gravity lies in its lead-weighted legs and as such isn't even natural. This determines the manner of its movement and it is precisely this ever-present rigidity that gives it*

²³ Janko Kos wrote that with the staging of *Blue Bird*, Jože Pengov fully realized his ideas about the ideal puppet performance, which predominantly required the harmonization of classical text with a corresponding visual design and with a demanding staging-artistic technique. The deciding factor was the fact that Mihelič's sketches enabled him to transpose Maeterlinck's neoromantic fairytales into the modern grotesqueness of surrealism while functionally subjugating all modern technical means to the text and its aesthetically-spiritual components.

Source: Dr Janko Kos, From Tradition Into Modern Puppetry, Anthology of 25 Years of LGL (1973), Lutka, magazine for puppet culture, issue 32, 1979.

²⁴ Stanka Godnič, Jože Pengov at the Ljubljana Puppet Theatre, Lutka, magazine for puppet culture, issue 32, 1979, page 30.

its style. Much as its body, its facial expression is typical as well; it is not spiritually variegated, but rather represents the average character of the role. This is what contents and form must adapt to, and this is where the imperative of marionette theatre comes from. Puppets are unfeeling – they can only work."²⁵

Slavko Hočevar

The third puppet designer, who started his career at LGL in the second half of the 1950s, was the sculptor Slavko Hočevar. He was born in Ljubljana in 1927. He studied sculpture at the Ljubljana Academy of Fine Arts where he graduated in 1956. Between 1956–1970 he worked as artistic lead at LGL, and later on devoted his time to pedagogical work. He introduced new technological approaches, which furthered the contemporary understanding of theatrical puppets as works of art.²⁶ His puppets were humorous, displayed primal stylized forms and were made of a combination of different materials. Wood and leather were often swapped for new materials such as rubber foam, various synthetic materials, knitted fabrics, etc. He also wrote several professional articles.²⁷ Slavko Hočevar died in 1996 in Ljubljana. He designed his first puppets at LGL in 1956 for the performance *The Wicked Castle Lord* in the form of hand puppets. Before Hočevar designed puppets for *The Wolf and the Seven Little Goats*, a performance that Matjaž Loboda ranks right at the top of the third era of LGL and which brought profound changes to the hand puppet stage, Hočevar had been designing puppets for a series of performances in both marionette and hand puppet theatre. As to the performances that may already have been shifting the frontiers at least in the visual artistic sense, we must certainly include *The Two Vagabonds* from 1959. The typical late-fifties scenery, which heralded the aesthetics of the sixties, was designed by architect Marijan Amalietti. Hočevar supplemented him with marionettes that flirted with certain contemporary illustrations from children's books and also used decidedly modern materials. Those were the times when plastic materials first started appearing on the market, knitted fabrics and rubber foam were in vogue, and the features of the puppets were both caricatured and typified at the same time, much like the industrial production of children's toys of that time. From a visual artistic standpoint, this was certainly one of the most modern performances.

²⁵ Mara Kralj, Something on Puppets and Puppet Theatre, Kmečka žena, issue 7, 1950, page 7.

²⁶ From Sketch to Puppet, Slavko Hočevar, Bežigrad Gallery, Ljubljana, October 1994.

²⁷ Slavko Hočevar, Plastic Arts in Puppetry, Lutka 1966/67.

According to the professional public of that time, the performance *The Wolf and the Seven Little Goats* that was staged in 1961 represented a definite shift in repertoire, technique, and the positioning principles of hand puppets. It was a milestone also because in addition to hand puppets, Java puppets also appeared on stage, and the scenic space expanded considerably. The standard hand puppet repertoire of Pavliha and the Lying Trickster was replaced by new characters. Stanka Godnič wrote enthusiastically: “*The 1961/62 season has suddenly, convincingly, and fundamentally established the modern style of hand puppets. [...] The beginnings of this bloom can be traced to Pengov’s directing of The Wolf and the Seven Little Goats: a very autonomous dramatization, with many fresh details, of the classical fairy tale motif by the Brothers Grimm, adapted for puppets by Jan Grabowski. The Java puppet technique ushered in fresh possibilities in animation and with them a vivaciousness that was fully utilized by the director. With this new technique, Slavko Hočevar has further refined his artistic talent for plasticity in puppets. Vladimir Rijavec as set designer has gratefully grasped all the possibilities of an enlarged stage.*”²⁸ Dr Janko Kos agreed with Godnič: “*After the world of hand puppets had been almost exclusively dominated by folk burlesque in its traditional visual and acting form until 1960, Pengov succeeded with his Wolf and the Seven Little Goats in creating the modern type of hand puppet performance. Slavko Hočevar lavishly styled the performance with stylized puppets that, through a combination of traditional hand puppets and Java puppets, opened up a whole new world of animation possibilities; this pursuit brought with it an artistically pure staging scene. The breakthrough from tradition into modernity was thus serendipitously concluded.*”²⁹ Hočevar established a nice artistic and design nuance between the soft cute goatlings, the witty drake and duck, and the rude sackclothed wolf, who is nevertheless rather cute with his large muzzle and long tongue. The form and character of the puppets fused nicely into an effective expressive unity. Pengov also decided to mix several puppetry techniques in *The Little Ghost Bavbav* (1964), but his decision was well-conceived and dramaturgically justified. Loboda judged the results as being stylistically pure and resulting in a homogeneous mosaic. He interlaced glove puppets, which originate in grotesque, with Java puppets, which were born for fairy tales and poetry, as Čečuk fittingly ob-

served. Hočevar understood this very well, as he used new materials for the production of puppets and picked the appropriate forms according to the contents of the fairy tale and the materials used. The stylization of the little ghosts resulted in fantastical little creatures, and the seamen puppets featured an entertaining typification of the faces. “*The confrontation between both sets of puppets in this performance is a virtuoso example of scenic combinatorics that makes the poetry of the fairy tale so convincing only when juxtaposed with the grotesque image of reality. This is the sine qua non of this performance and only through this feature does the performance achieve its main purpose with both the young and grownup parts of the audience – it is immensely refined in countless minute scenic details, both in the little details of each individual puppet and in the big details that emboss the special character of movement in all puppets or in certain groups of puppets. They are simply not afraid of ghosts anymore, because the little ghost Bavbav convinced them that even ghosts can be afraid like humans.*”³⁰ It would be hard to conceive of a more flattering compliment to Hočevar’s performance than the one bestowed by Čečuk. Hočevar conjured a complete world of modern puppetry grotesque supplemented by lively movement on the stage, while traditional hand puppet props nicely blended in with the modern scenic design. Experts were convinced that with *The Little Witch*, a marionette performance from 1967, Hočevar took one further step towards the emancipatory function of the prop in marionette play, since the prop is not brought alive merely through an intervention by the puppet, but rather comes alive all on its own in its autonomous animative act. In his designs of the witches’ faces, Hočevar unhinged his imagination and used a different facial expression to underline the ‘differentness’ of the little witch. The costumes from contemporary modern materials were designed by Majda Podvršič Pengov, and the uniformity of the performance was rounded off by set designer Vlado Rijavec. Much like Pengov, Hočevar was deeply interested in recent technological advances that enabled different approaches in the set-up of a performance, and in the use of new materials that have slowly replaced the old materials and paved the way for a different, more modern aesthetic expression. At first glance, it might seem that Hočevar’s biggest contributions were in the modernization of the hand puppet, but he was equally forward-thinking in his marionette approach, for example in *The Little Witch*, in Simončič’s

²⁸ Stanka Godnič, Jože Pengov at the Ljubljana Puppet Theatre, Lutka, magazine for puppet culture, issue 32, 1979, pages 36/39.

²⁹ Dr Janko Kos, From Tradition Into Modern Puppetry, Lutka, magazine for puppet culture, issue 32, 1979, page 40.

³⁰ Milan Čečuk, Umjetnost i dijete (On Art and the Child), 1st year of publication, 2nd volume, 1969.

Unusual Fairy Tale, and in *The Mishmash Bakery* by Svetlana Makarovič. He enhanced each performance with a fitting stylization, turned the characteristic traits of the characters into a witty and playful spectrum of commedie del'arte (in *Let's Play Pretend a Wedding* by M. Milčinski and J. Rode), or created a strong line of caricatured characters made from wood (in *Wonderful Circus* by Marjan Marinc). Hočevár's opus is extensive: he designed puppets for more than thirty performances, all while exploring new materials and new staging techniques, and forayed into entirely new directions both with hand puppets and with marionettes. There can be no doubt that his creative excellence has left a lasting impression in the history of LGL.

Summary

Ever since 1950, LGL has focused on exploring the medium of puppet theatre, and its most eye-catching aspect, the visual appearance, has been in the hands of insightful and curious creative minds during the first two post-war decades.

It initially gained fresh momentum in marionette theatre with *Speckles the Ball* by Ajša Pengov and with *Little Sleepy Star* by Mara Kralj, eventually reaching its aesthetic climax with *Blue Birds* (France Mihelič) and *The Tale of Tsar Saltan* (Tone Kralj). The marionette remained at the crossroads between the old elegance and the new principles in the stylization of its expressiveness.

How far-reaching the changes in aesthetic expression were is best illustrated by *Little Sleepy Star* from 1985 (directed by Matija Milčinski, with artistic design by Branko Stojakovič). The differences in approach, artistic design and execution, and aesthetics could not be more profound than they were between Mara's and Branko's *Little Sleepy Star*. And yet Stojakovič's *Star* was so well-versed in the speak of the eighties that it received the award for best performance at the Yugoslavian Biennial of puppetry in Bugojno, with Stojakovič taking home the award for artistic design and Božo Vovk pocketing an award for his portrayal of Ceferin. In the Maribor newspaper *Večer*, Lojze Smasek perfectly described *Little Sleepy Star* as being multi-layered – lyrical and gently witty in the heavens, and buffoonishly mocking down on Earth. The performance made great use of the technical advantages of a new, wider stage, and had nothing to be ashamed of if compared to Mara's *Star* from back in the day. The third version of *Little Sleepy Star* arrived in the new millennium. Director Diego de Brea staged it at LGL in 2001, while the artistic design and computer animation were supplied by Samo Lapajne. While this particular reiteration of the *Star* may not have been

a superlative of the early 21st century when it comes to the design of the puppets' characters, it did usher in the novelty and modernity of computer animation, which enabled the performance to 'shoot into outer space'.

In the sixties, Slavko Hočevár revved up the field of hand puppetry with *The Wolf and the Seven Little Goats*, the performance that gently brushed aside the old standard repertoire of the pre-war Lying Trickster and the interwar-period Pavliha stage.³¹ That the first eleven years of hand puppet performances at LGL were modeled after folk burlesque and buffoonery, and that it continuously repeated and reshuffled the classical theatrical functions of hand puppets, can be written down merely to the fact that the conditions for a breakthrough of modern puppetry into the field of hand puppets had yet to ripen. Even though the development of hand puppets did lag a bit behind the modernization of marionettes, having come into full bloom only after 1960, it has been more consistent and oftentimes easier since the very beginnings. The modernization was aided in no small part by the original texts by Frane Milčinski and Nace Simončič; modern puppet techniques allowed for larger stages and larger puppets; and puppet design followed the trends of emphasizing the fantastical stylization, with a conscious departure from attempts at imitating the human body, its moves and proportions.

Let us finish with a thought by Juhani Pallasmaa: each and every manual skill, whether it be that of a pianist, a puppeteer or a juggler, demands constant practice that is based on obsessive devotion and commitment. Research suggests that mastering any specialized manual or physical skill requires some ten thousand hours of practice. And as Josif Brodski put it, no artisan or creator knows during his creative process whether he is manufacturing something, or creating it – beauty is not hit-or-miss, it is always a by-product of something else, often of ordinary things.



³¹ "The initial style of this stage continued the classical legacy of Božo Pengov's Pavliha theatre, and in 1951 Slavko Pengov designed simple turned-wood puppets for the first performance, *The Troubles of Parsley's Mother, /.../* does not exceed the typical boundaries of the old puppetry tradition, neither with the indispensable Pavliha nor with the insistence on situational comedy plot twists."

Stanka Godnič, Jože Pengov at the Ljubljana Puppet Theatre, *Lutka*, magazine for puppet culture, issue 32, 1979, page 36.

Vesna Teržan

Erudite

Zlatko Bourek – creator of a very special magical world; almost impossible to compare with anyone from the world of puppetry; rudeness, grotesque, eroticism, sardonic humor and fresh, original forms took root in his performances, and figure theatre was born; a theatre of wonders, yet at the same time a commentary on our cruel reality.

“Brown bread, a linen shirt, a house of wood, clean water – what these things represent today, that is figure theatre playing Molière.”

That was how Zlatko Bourek compared his version of Molière’s *Imaginary Invalid* in 1998 at the Ljubljana Puppet Theatre (LGL); his comparison speaks of basic, simple, primal things that are an inspiration, a message, and a lesson. In those days, Bourek was interested in pre-Brechtian, pre-modern theatre, and in figure theatre by the German sculptor Ernst Barlach.¹ The German *Figurentheater* (figure theatre), in contrast to *Puppentheater* (puppet theatre), is regarded in expert circles as a distinct artistic genre of puppet theatre. It is all about new forms, about an open stage and open ways of performing, and also involves mixing in figures from other art forms and playing with objects (*Objekttheater*). The expression *Figurentheater* was first used in the 19th century; nowadays, the German art world uses both expressions to mean puppet theatre – *Figurentheater* and *Puppentheater* – even though figure theatre still, and once again, emanates a distinct air of artistic and experimental approach. With that said, Bourek viewed the German ‘Figurentheater’ and the American puppet group Bread and Puppet Theater² as reference forms of political and street theatre, and as models of a satirical, sardonic and bitter theatre approach that he himself had also maintained.

Puppet theatre and figure theatre demand simplicity, including simple farcical texts and corresponding simple and witty forms. Bur-

lesque, buffoonery and caricature had always been the defining characteristics of puppet theatre. These fundamental findings and other more complex insights serve as Bourek’s building blocks, or rather as his mortar, in his performances. He understood perfectly the how and why of drastic ‘Faustian’ performances, satirical puppet sketches, and politically engaged burlesques that lashed out at contemporary politics and at human nature in general. Such theatre is his playground; he knows and he understands what to do in order for his message to hit home with every member of his audience. He knew how to very effectively incorporate all of this into his performances and he loved scooping up elements from old theatre traditions – yet without intimate knowledge of the world’s art history, ranging from visual arts, music, theatre and film all the way to philosophy and literature, his creativity would surely never have acquired the multi-layered meanings, keen insights, efficacy, and artistic value it holds now.

In the most noble sense of this Latin expression, Zlatko Bourek is truly an erudite. He is an extraordinarily learned man with a deep and wide-ranging knowledge which he is pleased to pass on to everyone who is craving for knowledge, whether young or old. The breadth of his interests and knowledge is also attested by his formal education: in addition to being an academic painter and sculptor, he is also a theatre director, set designer, costume designer, caricaturist, illustrator, and author of animated films – for all this and more, his invitation into the Croatian Academy of Sciences and Arts (HAZU) was simply inevitable; he became an associate in 2002 and was honored with full membership in 2010.

Bourek arrived in Ljubljana a long time ago, in the 1970s, following an invitation by the director, dramaturge and puppetry expert Edi Majaron. The first performance at Ljubljana Puppet Theatre for which

1 Slavko Pezdir, From the Landscape Where Man is the Highest Peak, a talk with Zlatko Bourek, Delo newspaper, 4th May 1998.

2 Theatre of masks, or rather of ‘living puppets’, was established in New York in 1963 by Peter Schumann, born in 1934 in Silesia (Germany). It is a form of political theatre that was used extensively during the 1960s in the form of processions with masks and performances to express, amidst others, the general societal protest against the Vietnam War.

Bourek designed the puppets and scenery was Frane Puntar's *See-saw* in 1978. Although the style of his marionettes followed the spirit of the eventful seventies, his puppets already displayed – and how else could it be – Bourek's characteristic caricaturing, while his puppets of the hairy jumpers displayed the most esprit in character.

In 1982, Bourek staged Isidor Vladimirovich Shtok's *Divine Comedy* at LGL, a performance that, according to the opinion of many experts, represents one of the big hits of European puppet theatre.³ Just another reason for Bourek to attempt his hand at it, as a 'total author'. Both the visual artistic design of the performance as a whole as well as directing were firmly in his hands. His train of thought, which analyzed the drama and reassembled it as a harmony of actor and puppet, left its mark in the satirical character of the puppets and actor's costumes as well as in the splendid 'hand-writing' of the lively drawings (puppet blueprints), in the playful forms and in their spectacular effect on stage.

More than five years had to pass before Bourek once again collaborated with the LGL. On the wintery evening of 13th December 1987, LGL saw the premiere of Aristophanes's *Lysistrata*. Edi Majaron took the directing rudder, while the artistic design erupted from Bourek's imagination and flowed through his hands into fantastical figures with a heavy erotic charge; the entire core of the performance stemmed from Bourek's vast knowledge, artistic imagination, and experience. Grotesque, caricatured features, expressive stylization of characters and costumes that were soaked with eroticism, with the authentic Greek Eros and Thanatos – all this made *Lysistrata* very modern and, at the same time, very faithful to the spirit of antiquity.

Bourek-Majaron's *Lysistrata* shocked the Yugoslavian puppetry audience and experts of that time. Its lasciviousness and expressive visuals that combined grotesque, humor, fantastic fiction, and bitter classical Greek satire have in a grotesquely debauched way heralded the collapse of Yugoslavia. Even the topic itself – the Peloponnesian wars and the women's commitment to ending that fratricidal war (Spartan and Athenian women have achieved an end to the war through a sexual strike) along with their resourcefulness in outwitting the haughty 'manhood' and seize the power which was reserved solely for males – involved ancient yet modern political, social and psychological issues: sex, power, authority, dominance, manipulation, women, eroticism, men, society, etc. Bourek managed to pass

³ In 1961, two Russian artists – Isidor Vladimirovich Shtok and puppetry artist Sergey Obraztsov – godfathered the debut performance of the *Divine Comedy* at the State Central Puppet Theatre in Moscow.

Source: Programme book for the *Divine Comedy*, LGL, 1982/83 season.



Lysistrata, LGL, 1987, puppet designer: Zlatko Bourek



PHOTO BOSCIJAN LAH

his comment on all of this and gave it shape in the playful form of seven male puppets, in the copious sexual attributes of seven actresses, and in the costume of one dog (an actor dressed as a dog). Actresses in colorful oriental dresses with expressive masks, excessive make-up and 'universal' curves (humongous boobs and butts strapped to their costumes) who manhandle ludicrously deformed, clumsily-moving male characters with a wide variety of obvious phalluses, their faces spasmodically and terrifyingly grimaced – all this imagery and its outstanding caricatures of human nature have secured Bourek's *Lysistrata* a place in history and written figure theatre ('Figurentheater') into the very heart of theatrical arts. With *Lysistrata*, Bourek reached and perhaps crossed the borders of the extreme, yet managed to keep his work of art consistent, and his performance speaks in superlatives about that certain *je ne sais quoi* which pushes man and his imagination to the 'heavens'. He achieved all of this with just a few strokes in a unique and universally understandable visual language. He wittily congealed the playfulness of the constellations of both genders, and the eroticism shined through in all its antique cathartic glory.

Let's Play With Puppets from 1988 is a performance by the LGL where Bourek incorporated various different puppet types (marionettes, hand and shadow puppets, Sicilian puppets) that were joined by pantomime (Andrés Valdés), ballet, choral singing and an unusual concept of scenery. The animators were now in plain sight, now hidden, with the happenings always suggestively directed toward the focal point. The performance was directed by Ljubomir Draškić.

In 1992, Bourek was invited to a collaboration by Jelena Sitar and Igor Cvetko. He prepared the artistic design for their musical-scenic project. Sitar and Cvetko took on a very interesting project – *The Burning House*, Haydn's puppet opera, which was performed in collaboration with Puppet Theatre Zapik and the Cankarjev dom in Ljubljana. In terms of organization and production, this was a very tough nut to crack.⁴ Cvetko led the preparations for the musical part and coordinated the opera singers and the small orchestra while Sitar, who was also the directress of the performance, dealt with the puppets and actors. Bourek designed the drafts for the puppets and sets that were then manufactured by the Sarajevo master Ivica

⁴ The debut performance of the opera took place in 1776 at the Esterhazy Palace in Eisenstadt. It was performed with marionettes and with the prescribed musical corpus. The performance in Ljubljana featured less music and was performed with a variation of modern hand puppets.

Source: Jelena Sitar, *The Burning House II*, *Lutka* magazine, issue 53, 1996, pages 141/142.

Imaginary Invalid, LGL, 1998, puppet designer: Zlatko Bourek

Bilek. The costumes and hairstyles were supervised by Diana Bourek while Zlatko Bourek himself cast and painted the puppet heads. As always he perfectly captured the nature of each individual character and united them in a humorous collective. This resulted in a colorful and expressive puppet performance that perfectly harmonized with Haydn's humorous music.

Bourek collaborated with the LGL again in 1998. The performance that once again challenged him as an absolute, integral author was Molière's *Imaginary Invalid*. Bourek also wrote the adapted script and took over dramaturgy, directing, artistic design, puppet design, trained the actors and animators, and had the following to say about it: *"I.../ in order to study the text in the old fashion of figure theatre, we will also be taking an 'acting class' in addition to studying the performance itself I.../ perhaps this will be the first step towards a puppetry academy in Ljubljana I.../"* Bourek staged Molière's *Imaginary Invalid* at LGL as a figure theatre performance, and at the Croatian Drama HNK with just actors. *"Compared to puppet theatre, figure theatre is rougher, sardonic, sarcastic, and mean in its expression – it is more direct,"* explained Bourek. *"The distinctive feature of figure theatre (and of puppets) lies mainly in just one deceptively little detail. Actors enter and leave the scene ... while the figures in our theatre ascend from the floor and descend again in any place on the stage they like, following some obscure rule of their own that fundamentally distinguishes them from the real world. Movement in figure theatre does not just imitate a living human; it is about carrying the object, where the actor must obey the rules of carrying that object correctly. Actors who enjoy moving and animating a piece of 'something' and enjoy seeing 'that thing' also 'talk' are like joyful children – but they break a darn good sweat doing so."*⁵ The *Imaginary Invalid* was a successful satire with grotesque figures (puppets), surreal elements and of course the humour of Bourek and Molière. Daily newspapers called the *Imaginary Invalid* a caricature of human weaknesses and a vivacious burlesque. The brilliant visuals and the manufacturing method of the masks and figures was a revolution in Slovene puppetry, both from the artistic, expressive and typical viewpoints as well as due to the implementation of modern artificial materials in the puppets. Unfortunately these puppets were stored in a very improper manner and the materials they were made of fell prey to 'certain chemical processes'.

In 1999, Bourek joined a group of experts who were designing and carrying out the pedagogical programme of LGL – he worked as a

mentor to first-year students of puppet play at LGL's studio for theatre and puppets, and contributed his visual design to *From One To Zero*, a performance authored by Milan Dekleva. Under Bourek's professorship and directorial guidance, everyone got a chance to show his skills as actor-animator. Many 'numbered muppets' were made, wittily stylized and sardonically expressive.

The third public production by students in 2001 under the mentorship of director Matjaž Loboda brought *Ivanka of the Cave*, a 'native play' from the 19th century that was artfully modernized by Andrej Rozman Roza. Bourek contributed the scenery and the puppets that were once again made in collaboration with Ivica Bilek. The most fitting choice for this story were buffoonish, clumsy, coarse, and humorous Sicilian puppets.

Puppet theatre, 'figure' theatre and theatre of masks needs simple contents that are close to plebeian street theatre, with an emphasis on critical realism and stemming from the love for other people; not with the desire to hurt or ridicule someone, but simply to bare their shortcomings in a witty manner. The skill of Harlequinesque theatre and the principle of figure theatre are in a way the hallmarks of most of Bourek's performances, as he delighted in drawing inspiration from theatrical tradition. Some experts see the origins of Bourek's theatre, in a stylistical and semantical sense, in hand puppet theatre. Bourek often connected the actor's body to the puppet and used various masks or painted/masked the actor's face. He also masked various parts of the human body and even animated them. He perceived eroticism to be an important communication channel that supplies his creative process and his creations with optimism, happiness, laughter, and delight.

Bourek's early erotic drawings, which were published under the title *Eros aresu ures* (Antibarbarus 2011) together with essays by the poet Tonko Maroevič, represent one of his most recent projects (apart from exhibitions).⁶ His drawings from the time when he served in the military have stood the test of time and serve as a testament to Bourek's inexhaustible creative vitality.

⁵ Programme book for the *Imaginary Invalid*, Grand stage at LGL, 1997/98 season, page 2.

⁶ In the early winter of 2009, the Pilon Gallery in Ajdovščina featured an exhibition of Bourek's paintings and 45 folder drawings from the year 1956 when Bourek was completing his military service in the XIII. proletarian brigade Rade Končar.



Lysistrata, LGL, 1987, puppet designer: Zlatko Bourek

Is There a Text in Puppetry?

A dynamic and relaxed symposium involving an exchange of ideas, views, and experience in the modern art of puppetry from the viewpoint of 'puppetness'

Studio LGM, 15th September 2013, 15:00

During the formation phase of a performance, a period that is rife with ideas, visions, and emotions, many creators lose sight of the actual essence of creative puppetry and forget how the actual transfer of the text onto the stage is accomplished.

The goal of this symposium is to encourage the creators towards a deeper reflection on the function of text in a puppet performance and on its peculiarities in the framework of scenic arts.

This subject stems from the insights of the current festival and directly tackles the question of the ever-present prevalence of text, literature and even radio plays over the specific creativity of puppetry, which is evident in the flood of words on stage and the subsequent loss of 'puppetness'.

The proposer and coordinator of this symposium is this year's biennial selector mag. Uroš Trefalt, who will also steer the course of the symposium.

The participants of this symposium, mostly (co)creators of this year's festival performances, are in alphabetic order:

Aleš Jan:

Characteristics of Radio Plays on the Puppet Stage

Miha Arh:

Text – Merely an Inspiration

Jelena Sitar Cvetko:

Is There Really a Text in Puppetry and a Puppetry Director?

Martina Maurič Lazar:

What Do We Really Stage – an Image, a Thought, a Word, or a Story?

(loosely connected to the author's performance *Laila*)

Ajda Rooss:

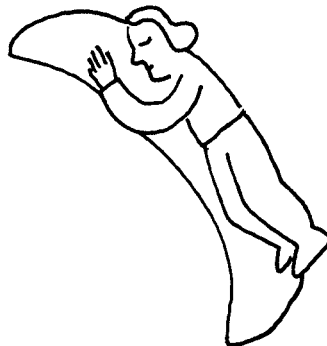
The Repertoire Dilemma in Choosing a Typical Puppetry Text

Silvan Omerzu:

The Puppet as a Symbol, The Text as a Message

Marjana Petrović:

'Tons of Conversation, Precious Little Imagination'



Mag. **Uroš Trefalt**,
selector and symposium coordinator

A Retrospective





Mala čaravnica, LGL, 1967, oblikovanje lutk: Slavko Hočevar

Awards of the 6th Biennial of the Puppetry Artists Institution of Slovenia 2011

A Report from the Jury of the 6th Biennial

The programme of the 6th Biennial of the Puppetry Artists Institution of Slovenia as selected by Amelia Kraigher brings a solid, well-considered and broad spectrum of Slovene creativity in puppetry. The cornucopia of different genres, staging types and puppetry formats, aimed at a broad slice of the audience ranging from 3-months-old toddlers to adult viewers, acknowledges the specificity of the puppetry medium as directed by the vision of puppetry firmly entrenched within the broader sphere of contemporary performing arts. The expert jury, comprised of Karel Makonj [presiding juror], Barbara Orel and Uroš Trefalt [members], asserts that the accompanying programme excels through an enviable level of quality in the plays as well. International cooperation and joint productions significantly contribute to the spread of knowledge and enrich Slovene cultural space with fresh author's aesthetics.

The Award for Best Director

goes to **Marek Bečka** for directing the play *Snow White*, produced by Mini Theatre.

The special value of this particular directing achievement lies in the fact that it never resorts to using – or even abusing – fairy tales, where the basic motif of the struggle between good and evil is often lost. Marek Bečka not just preserves this archetypal motif, he modernizes the fairy tale in a humorous way and places it firmly within our modern globalized society. Thanks to the acting approach, this performance can be enjoyed by various age groups and even entire families. The youngest ones can recognize the underlying story, while the others appreciate the upgraded concept. Hence we may call it a multi-layered play, not just in terms of age groups but also from the standpoint of the puppeteers. Precisely this mutual interaction in this play is inspirational and exceptionally executed.

The Award for Acting and Animation

goes to **Elena Volpi** and **Aljaž Jovanović** for their acting and animation in *Snow White*, produced by Mini Theatre.

Elena Volpi and Aljaž Jovanović prove just how important excellent animation, mutual coordination and a genuine connection with the

audience are when it comes to puppet theatre. They carry a skillful dialogue with the puppet and utilize all possibilities offered by animation. Both actor-animators display a mastery of the specific properties of puppetry language, and their outstanding performance opens the door to expressiveness in puppetry. Both are well-rounded creators and remind us time and time again that a perfect puppetry illusion truly can be created from simple things.

The Award for Visual Design

goes to **Silvan Omerzu** for the visual design of *Forbidden Loves*, co-produced by Ljubljana Puppet Theatre and Theatre Konj.

The visual design displays the typical author's features that are so characteristic of Omerzu's artistic language: the interest in the figurative puppet, the object, the kinetic mechanisms and automatons that are used minimalistically and even ascetically within the broad visual spectrum of puppet theatre. They unfold within the contrast between a precisely executed detail and a monumentally set gesture. Through these means, the author suggestively expresses the archetypal motifs from Greek mythology and human civilization, and confronts them with an individual's phantasms, dehumanized images and shapes.

The Award for Music in Interaction with the Animation of Objects

goes to **Matija Solce** for his music in interaction with the animation of objects in *The Bremen Musicians*, produced by Ljubljana Puppet Theatre.

Matija Solce creatively connects the world of music with the world of puppet theatre. This connection between object theatre, stage improvisation and animation of objects corresponds with the primary purpose of the instruments and proves that these two worlds, the world of music and the world of animated objects, complement and enrich each other. This provides for a creative link between actor and objects and establishes the interaction between stage and audience in a way that is rarely seen in performances for youth and children.

A Special Award

goes to the **artistic ensemble of Ljubljana Puppet Theatre** for their coherent realization of the creative idea behind *Love Dolls*, co-produced by LGL and DudaPaiva Company.

With this decision, the Jury wishes to emphasize the actors' collective play in this performance, and commend its complexity and versatility. The expressive elements stem from many different genres and performing arts: from puppetry, music theatre, dance and motion theatre to drama theatre. The expressive means of these elements demand that the actors use certain skills that are not always possible to be displayed on stage. This experience is also valuable for the future artistic development of the ensemble, and it shows the audience just how broad the spectrum of puppet theatre for youth and children truly is.

A Special Award

goes to **Peter Kus** and **Darko Korošec** for their original instruments in *The Singing Castle*, co-produced by Forum Ljubljana, Invida and the Federacija Ljubljana Institute.

Through their originality, wit and simplicity, the improvised instruments stimulate the spectator's imagination and playfulness, something that is very important in contemporary theatre. The actor on stage does not strive to simply impersonate a character on stage, but rather becomes a performer and utilizes expressive means of a multimedial nature that cross the boundaries between individual realms of art. In this sense, different places can transform into singing castles and become places of culture.

The Award for Best Performance – Grand Prix

goes to **Flesh or Revelation**, produced by Puppet Theatre Maribor. *Meat or Revelation* uses contemporary performing approaches and invites adult viewers in an entirely untraditional manner to examine their own existence and the urgency of confessing in a crisis situation – the moment before death. This post-modernist performance with quotes from the development of European civilization, from the Holy Bible and the testimonials of Saint Augustus to the *Apocalypse Cum Figuris* show by Jerzy Grotowski, creates a distinctively auton-

omous, grotesque world in the cleft between the collective and the subjective subconscious. It is exactly here that it discovers new performance possibilities and implements them in the interaction between the actor, the puppet, and the object. The oscillation between the expressiveness of the play on one side and the emphasized musicality and rhythm on the other creates a stage world that does not enforce clear answers on the audience, but rather raises questions that stimulate their insight and perception – not only on a rational level, but on an emotional and subconscious level as well.

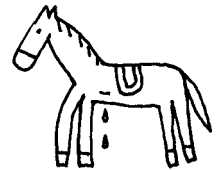
International jury:

Karel Makonj [CZ], Barbara Orel [SLO], Uroš Trefalt [SLO]

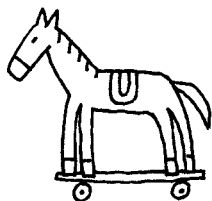


47 entered plays of the 7th Biennial (from A to Z)

1. *AEIOU, Theatre for Babies, Toddlers and Parents, and H'artArts Institute: You and I*
2. *Branko Solce: Strigu migu*
3. *Festival Velenje and Maribor 2012: Best Not to Tangle With The Devils!*
4. *Theatre Glej, Children's Theatre Dubrava and the Federacija Institute: Forest of Songs*
5. *Gledališče iz desnega žepka (Theatre from the Right Pocket) Aunt Pehta*
6. *Pupilla Culture Society: Zootravelers*
7. *KunKuvo Arts and Culture Associaton: Holy Fright*
8. *Puppet Theatre Fru-Fru: Videk's Shirt*
9. *Puppet Theatre Fru-Fru: The Winter Fairytale*
10. *Puppet Theatre Kranj: A Fairy Tale from Carni**
11. *LGM: The Boy Who Became a Hedgehog*
12. *LGM: Toy Blocks*
13. *LGM: When Shlemiel Went to Warsaw*
14. *LGM: The Man Who Planted Trees*
15. *LGM: The Trial or the Woeful Story of Joseph K.*
16. *LGM: Fisherman Taro*
17. *LGM: Salto Mortale*
18. *LGM: Snifette and Sniffy*
19. *LGM, Town Theatre Ptuj and Maribor 2012: Kurent*
20. *LGM and Športniki: Gagarin!*
21. *LGL: Elder's Tale*
22. *LGL: Laila*
23. *LGL: Hole*
24. *LGL: Makalonca*
25. *LGL: Mousie Mouse and Whitemouse*
26. *LGL: Little Salamander Goes Across The Road*
27. *LGL: All Different, All Strange*
28. *LGL: Animal Farm*
29. *LGL, DudaPaiva Company & Laswerk, Kilden Teater & Riksteatret: Bestiaires*
30. *LGL and Teatro Capodistria: Romeo & Juliet*
31. *LGL and Art Association Konj: You Catch!*
32. *Puppet Theatre Nebo: Minutes**
33. *Puppet Theatre Nebo: Mirror*
34. *Puppet Theatre Zapik: Little Red Riding Hood**
35. *Puppet Studio Koper and Teatro Matita: Happy Bones*
36. *Puppet group KPD Šmihel: Where Is My Shadow*
37. *Puppet group KPD Šmihel: The Mask Is Looking for its Face*



38. *Town Theatre Ptuj, Theatre Labirint, Association of Puppeteers: Aska or The Wolf or The Dance for Life*
39. *Town Theatre Ptuj, Theatre Labirint, Association of Puppeteers: Little Red Riding Hood*
40. *Ljubljana Mini Theatre: The Mishmash Bakery*
41. *Ljubljana Mini Theatre: Dragon and Princess*
42. *Ljubljana Mini Theatre and Cultural Club Slovenj Gradec: Little Sleepy Star*
43. *Ljubljana Mini Theatre and NUKU Tallinn: Morrison and the Four Seasons*
44. *Moment Maribor: I, Legend*
45. *Narrative Theatre of Miss Bazilika: Spider Kwaku Anansi*
46. *Slovene Youth Theatre, LGL and Art Association Konj: A Tower*
47. *Zofka Institute: The Princess and the Pea*



* Performances that entered the festival but have not had a premiere before the conclusion of selection (30th April 2013), and were thus not yet reviewed.

Dessert





Lysistrata, LGL, 1987, puppet designer: Zlatko Bourek

The Biennial Why

The Biennial of Puppetry Artists of Slovenia (hereinafter: Biennial) is Slovenia's main national puppetry festival, organized by the Puppetry Artists Institution (hereinafter: ULU) and the public institute of Puppet Theatre Maribor (hereinafter: LGM). The biennial festival offers a profile of Slovenia's puppetry creativity in the past two years and is held in every odd year.

The main goal of the Biennial is to showcase a selection of the best Slovene puppetry performances from the past two seasons (those that premiered between 1st May in the year of the previous Biennial and 30th April in the year of the current Biennial), with a particular focus on the artistic pinnacles in the field of puppetry.

The selection criteria for the festival programme are as follows:

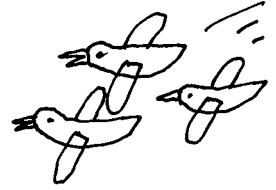
- quality
- integrity of the performance
- innovative aesthetics in all segments of the performance
- inventive creative principle
- expressive power
- manner of interpretation
- animation technique and technology
- emphasis on particular elements according to the opinion of the festival selector

Participants of the festival are institutions, non-governmental organizations, art academies, informal groups and individuals, and other performers in the field of puppetry (based in the Republic of Slovenia and abroad) regardless of their membership in the ULU.

The festival has a competitive nature and pursues the following goals:

- select and display the best puppetry performances of the past two years
- promote and popularize creative puppetry in all age groups, both home and abroad
- reward puppetry creators and their creations
- promote quality and professionalism within Slovene puppetry
- enable the flow of information and exchange of performances
- present Slovene creative puppetry to foreign selectors, organizers and the professional public
- introduce foreign achievements of creative puppetry to the Slovene audience
- encourage both diversity and connectedness in the sphere of puppetry
- enable a professional exchange in the form of talks, conferences, seminars and lectures





Puppetry Artists Institution of Slovenia

The Puppetry Artists Institution (Ustanova lutkovnih ustvarjalcev, short ULU) is a volunteer, professional, non-profit and non-party organisation of puppetry artists who are professionally engaged in puppetry. It was founded in 2001. The main goals were to support the development of theatrical culture and puppetry arts, to ensure the quality of the puppetry profession, to maintain contacts with similar puppetry organizations abroad, and to ensure a continuing education in the field of puppetry arts. Since 2001, the institution organizes the Biennial (the main puppetry festival which offers an insight into Slovenia's puppetry creativity in the past two years), holds puppetry and other artistic exhibitions as well as publishes professional literature.

Administrative board

Chairman *Silvan Omerzu*

Members *Ajda Rooss, Elena Volpi, Irena Rajh Kunaver, Katja Povše*

Expert board

Martina Maurič Lazar, Amelia Kraigher, Katarina Klančnik Kocutar

Supervisory board

Renata Kalembe, Jože Zajec, Ksenija Ponikvar

Ustanova lutkovnih ustvarjalcev (Puppetry Artists Institution)

Draveljska 44, 1000 Ljubljana, Slovenia

W www.ulu.si

Coordinator *Irena Rajh Kunaver*

M +386 41 663 904

E info@ulu.si

Members of the Puppetry Artists Institution

Ljubljana Puppet Theatre
Krekov trg 2, 1000 Ljubljana
W www.lgl.si
C Špela Juntos, Edita Golob
T +386 1 300 09 76
E organizacija@lgl.si

Puppet Theatre Maribor
Vojašniški trg 2 A, 2000 Maribor
W www.lg-mb.si
C Katarina Klančnik Kocutar
T +386 2 228 19 70
E info@lg-mb.si

Societies, groups, theatres and individuals

[in alphabetical order]

Amelia Kraigher
Rakitna 112, 1352 Preserje
M +386 41 932 062
E amelia.kraigher@guest.arnes.si

Društvo Hiša otrok in umetnosti
(House of Children and Art Society)
Komenskega 9, 1000 Ljubljana
W www.hisaotrok.si
C Irena Rajh Kunaver
M +386 41 663 904
E irena@hisaotrok.si

Društvo lutkovnih ustvarjalcev
(Ljubljana Association of Puppeteers)
Rožna dolina CII/9, Ljubljana
C Saša Jovanović
M +386 41 632 494
E sasa.jovanovic@siol.net

Gledališče Labirint (Theatre Labyrinth)
C Tina Oman
M +386 31 262 050
E tina.oman@gmail.com

Gledališče Lalanit (Theatre Lalanit)
W www.lalanit.com
C Iuna Ornik
M +386 41 990 403
E info@lalanit.com

Gledališče Življenje na dotik (Theatre Life on Touch)
Krekov trg 7, 1000 Ljubljana
W <http://magic.marmelade.free.fr/bula/>
C Barbara Bulatovič
M +386 40 459 962
E bbulat02@yahoo.com

Lutkovna skupina Uš (Puppet Theatre Company Aphid)
C Renata Kalembo
M +386 31 202 706
E ushlutke@yahoo.com

Pripovedno gledališče gdč. Bazilike
(Narrative Theatre of Ms. Bazilika)
Jesenkova 9, 1000 Ljubljana
W www.bazilika.com
C Katja Povše
M +386 31 301 516
E bazilika@bazilika.com

Gledališče iz desnega žepka (Theatre from the Right Pocket)
Dolenjska cesta 57, 1000 Ljubljana
W <http://desnizepek.wix.com/desnizepek>
C Boštjan Štorman
M +386 31 414 413
E desni.zepek@gmail.com

Gledališče Konj (Theatre Horse)
Vrhovčeva 13, Ljubljana
W www.fruf.ru
C Silvan Omerzu
M +386 31 640 828
E silvan.omerzu@guest.arnes.si

Gledališče Lutke čez cesto (Theatre Puppets Across the Street)
Župančičeva 20, 4000 Kranj
C Ajda Rooss
M +386 41 428 772
E ajda.rooss@guest.arnes.si

Gledališče Lutke Zajec (Theatre Puppets Zajec)

Šmartinska 158, 1000 Ljubljana

W www.lutke-zajec.si

C Tadeja Zajec

T +386 1 541 76 73

M +386 40 599 995

E tadeja.zajec@lutke-zajec.si

Krščanska kulturna zveza / Christlicher Kulturverband (Christian Culture Association)

10. Oktoberstrasse 25/III, A – 9020 Klagenfurt, Austria

W www.kkz.at

C Martin Kuchling

T +43 463 51 62 43

E office@kkz.at

KUD Teater za vse (Arts and Culture Association Teater For All)

Nova ulica 1, Koroška Bela, 4270 Jesenice

W www.teaterzavse.si

C Bernarda Gašperčič

M +386 41 290 740

E bernarda@teaterzavse.si

Puppet maker Cveto Sever

Selca 157, 4227 Selca

C Cveto Sever

M +386 40 333 500

Puppet Theatre Fru-Fru

Posavskega 22, 1000 Ljubljana

W www.frufru.si

C Irena Rajh Kunaver

M +386 41 663 904

T +386 1 5346 808

E irena@frufu.si

Lutkovno gledališče Koruzno zrno (Puppet Theatre Corn Seed)

Travniška 22, 2310 Slovenska Bistrica

W www.koruznozrno.com

M +386 41 562 015

E zrno_puppets@yahoo.com

Lutkovno gledališče Kranj (Puppet Theatre Kranj)

Tomšičeva 22, 4000 Kranj

C Boštjan Sever

M +386 40 756 758

E bosta.sever@gmail.com

Lutkovno gledališče Nebo (Puppet Theatre Sky)

Valjavčeva ulica 3, 4000 Kranj

W www.ljudmila.org/nebo

C Petra Stare

M +386 31 364 945

E nebo@mail.ljudmila.org

Lutkovno gledališče Pupilla (Puppet Theatre Pupilla)

Glavna ulica 47, 9220 Lendava

W www.pupilla.si

C Sabina Šinko

M +386 31 510 865

E sabina.sinko@guest.arnes.si

Lutkovno gledališče Tri (Puppet Theatre Three)

Valjavčeva 12, 4000 Kranj

W www.kud-ig3.si

C Ksenija Ponikvar

M +386 40 230 879

E ksenija.ponikvar@siol.net

Puppet Theatre Zapik

Gregorčičeva 13, 1000 Ljubljana

W www.zapik.org

C Igor Cvetko

M +386 40 732 545

E lutke.zapik@gmail.com

Lutkovni studio Lutkarnica (Puppet Studio Puppetyard)

Mladinska 6, 6000 Koper

W www.lutkarnica.org

C Maja Bavdaž Gross

M +386 41 778 061

E maja.bavdaz@guest.arnes.si

Teatro Matita

W www.teatromatita.com

C Matija Solce

M +386 40 472 730

E matija_solce@yahoo.com

Teatro Papelito

Hrvatini 204, 6280 Ankarán

W www.papelito.net

C Brane Solce

M +386 31 760 765

E bsolce@yahoo.com



Klemenčič Award

The Klemenčič Award is the highest lifetime achievement award in Slovene puppetry and puppetry-related arts. It is awarded to creative individuals who have contributed a great deal to the development of this art form in Slovenia. Until 1998, it was awarded by the Klemenčičevi dnevi Association, and is being awarded since 2009 by UNIMA Slovenia.

The award is named after the Slovenian painter, costume designer, set designer, puppeteer and photographer **Milan Klemenčič** (1875–1957).

He first encountered marionette theatre in Gorizia as a child, an event that would have a large impact on his life. After attending grammar school in Gorizia and Trieste, he studied at the Venetian Academy of Fine Arts, at the Brera Academy in Milan, and at the Royal Academy of Fine Arts in Munich.

In 1903 he moved to the Šturje neighborhood in Ajdovščina with his family. The best years of his life [in his own words] represent his most prolific period in painting and photography, while he also began his forays into puppetry. He painted a great deal (portraits and motifs from the environment), engaged in photography (he is considered a pioneer of color photography in Slovenia), and took part in numerous painting exhibitions. At his home on 22nd December 1910, he performed his first marionette play, *The Dead Man in a Red Coat*. After the First World War, he moved to Ljubljana with his family and devoted his time mostly to puppetry, restoration, and scenography. He founded the Slovene Marionette Theatre in 1919 and led it until 1924, mostly performing plays by Poggi, Bendorff, Novelli, Anna Vertua Gentile, and Ivan Lah. At the founding congress of the Yugoslavian Puppetry Union in Ljubljana in 1930, he was elected Honorary Chairman. After the puppet theatre was disbanded, he once again focused on painting, but continued staging marionette plays at his home. Even though Klemenčič was constantly swinging back and forth between painting and puppetry, he successfully combined the two, and his contributions in photography have been notable as well.

His works were exhibited for the first time after his death in 1958 at the Avtoportret exhibition in Slovenia. 1970 saw the first two stand-alone exhibitions devoted entirely to his works. His Gorizian motifs were exhibited at the Gorizia Museum, and the foyer of the Hall of the First Slovene Government in Ajdovščina hosted an exhibition of his paintings depicting Gorizia, the Vipava Valley, and local inhabitants. The Gorizia Museum hosted another retrospective exhibition in 1976 that

displayed all of Klemenčič's artistic activity including oil paintings, studies, drafts, and puppets. Another exhibition was set up in 2007 at the Pilon Gallery in Ajdovščina. In 2010, a memorial plaque was unveiled on the façade of the house in the Šturje neighborhood of Ajdovščina where Klemenčič staged his first puppet performance. In 1958, he was posthumously named Honorary Member of the UNIMA. The Ljubljana Puppet Theatre has restored two of his miniature marionette performances in the scope of their Puppetheque programme – *Doctor Faust* (1938, 1982, 2005) and *The Owl Castle* (1936, 1990, 2013).

The Klemenčič Award can be awarded to the following artists:

- Actors who have performed important actor-animator roles and thereby contributed to the development and preservation of a specific form of acting – the art of animation.
- Directors whose substantial share of directing was performed in puppet theatres and whose directing ideas in puppetry have contributed to the development and modernization of Slovene puppetry.
- Visual artists for their excellent creative work in puppets and scenery, whose originality has diversified contemporary puppetry approaches in Slovene puppet theatres.
- Technologists for their inventions, advancements, and technical-technological solutions that have improved the expressiveness of puppet animation.
- Musicians whose musical compositions have further harmonized puppetry performances and whose musical sounds have successfully replaced the sound of spoken words.
- Literary artists whose plays have contributed to the advances of authentic Slovene puppetry as a distinct dramatic genre in Slovenia.

Previous award winners:

- Ciril Jagodic, 1995
- Lojze Kovačič, 1996
- Peter Dougan, 1997
- Mara Kralj, 1998
- Breda Vintar Hrovatin, 2009

The call for nominations was announced at the general meeting of the UNIMA on 25th April 2013. By the end of the nomination period,

the secretariat of UNIMA Slovenia had received three nominations. The voting period for the Klemenčič Award was concluded on 15th June 2013. The final decision was entrusted to the Programme Board of UNIMA Slovenia.

The Programme Board consisting of Alenka Vogeljik, Katja Povše and Silvan Omerzu, has unanimously decided on 11th July 2013 that the Klemenčič Award goes to Zlatko Bourek for his contributions to Slovene puppetry.

Explanation: We are at once honored and proud that such a diverse artist devoted himself to puppet theatre, which combines figurality with narrativity. His puppetry creations are integral works of art that have left a large mark in puppetry, both in Slovenia and worldwide.

The award will be awarded at the closing evening ceremony of the 7th Biennial of Puppetry Artists of Slovenia on 15th September 2013 at the Puppet Theatre Maribor.

Photo ŽIGA KORITNIK



The Owl Castle, LGL, 2013

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Programme book for the 7th Biennial of Puppetry Artists of Slovenia

The 7th Biennial of Puppetry Artists of Slovenia is organized by the *Puppetry Artists Institution* and the *Puppet Theatre Maribor*.

Expert board

Katarina Klančnik Kocutar, Aja Kobe, Amelia Kraigher, Martina Maurič Lazar and Silvan Omerzu (chairman)

Organizational committee

Mojca Planšak, Katja Povše, Irena Rajh Kunaver, Mojca Redjko and Jason M. Smith

for LGM *Mojca Redjko*

for ULU *Silvan Omerzu*

selector of the 7th Biennial *Uroš Trefalt*

expert jury of the 7th Biennial *Zlatko Bourek,*

Barbara Bulatović, Matjaž Pograjc

published by *Puppet Theatre Maribor*

represented by *Mojca Redjko*

translator *Dušan Rabrenović*

designer *Danijela Grgić*

illustrations *Silvan Omerzu, Danijela Grgić* (p. 21)

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Maribor, September 2013

Puppet Theatre Maribor

Vojašniški trg 2 A

2000 Maribor, Slovenija

T +386 2 228 19 70

E info@lg-mb.si

W www.lg-mb.si

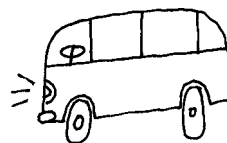
Tickets

The LGM box office is open daily from Monday to Friday from 10:00 to 13:00, Tuesdays and Thursdays additionally from 15:00 to 18:00, Saturdays from 9:00 to 11:00, and one hour before every performance.

T 02 22 81 979 / 031 614 533

Tickets can be purchased online using the Moneta system at www.lg-mb.si.

The price for a children's or youth performance is 5 EUR, adult performances (15+, 16+ and 18+) are 10 EUR.



Notes





