



8<sup>th</sup>

BIENNIAL  
OF PUPPETRY  
ARTISTS  
OF SLOVENIA

MARIBOR  
10<sup>th</sup>-13<sup>th</sup>  
SEPTEMBER  
2015

Eeny,  
meeny,  
miny, moe,  
catch a tiger  
by the toe!

Eeny,  
meeny,  
miny, moe,  
catch a tiger  
by the toe!

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Photo by SAŠO KOVAČIČ / Archives of the National Museum of Contemporary History



Smooth Words Make Smooth Ways

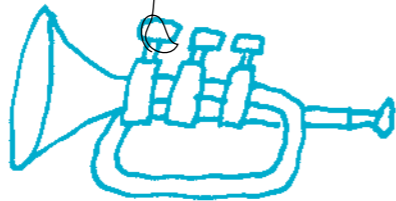


Photo: Archives of the National Museum of Contemporary History



## Puppetry Artists Beckon Into a World of Fantastical Adventures

I am delighted to see that Slovenian puppetry artists are once again inviting audiences of all ages to come and enjoy their performances at this year's Biennial of Puppetry Artists, organized so brilliantly by the Puppet Theatre Maribor.

The father of Slovenian puppetry, painter and puppeteer Milan Klemenčič, would certainly be overjoyed to see the giant strides that Slovenian puppetry has made since he had first unveiled his small domestic marionette theatre to the public over a century ago. Thanks to numerous puppetry artists who followed in his footsteps, many decades after his famous puppet play *Doctor Faustus*, the art of puppetry developed rapidly and established itself firmly in European culture. Slovenia's puppetry heritage is a product of domestic creativity and knowledge, and is tightly related to the events and cultural environment that shaped our history.

The selector of the eighth Biennial, Mag. Uroš Trefalt, has once again carefully chosen and substantiated his selection of performances that deserve special attention. I am certain that the response of the audience to the puppet performances, the professional discussion on the art and practice of puppetry, and the future development of puppetry will all attest to the merit of his selection. In the future, the special service departments at the Ministry of Culture will provide greater attention and support for quality puppetry projects, even those devised outside of the usual public institutions.

I would like to sincerely thank the artists and organizers of the Biennial for their successful work; to the puppetry artists, I wish you plenty of creative inspiration; and to those of us who will be attending some of the performances: let us enjoy the aesthetics, nostalgia and fantasy, and bring home an unforgettable artistic experience!

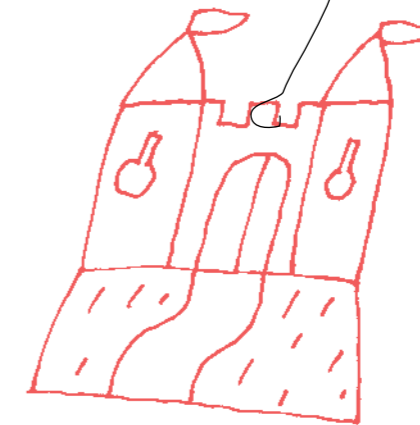
**Mag. Julijana Bizjak Mlakar,**  
Minister of Culture of the Republic of Slovenia

## An Impulse for Puppets

When it comes to the art of puppetry, Maribor holds a long and rich tradition. Year for year, the artistic ensemble of our Puppet Theatre presents new artistic achievements. The new puppet theatre premises are our pride and joy—and at the same time, a challenge. Together with the rest of the venues of our Puppet Theatre, the renovated Minorite Church and the external auditorium now offer new possibilities for unmatched artistic success. I wish all artists of the 8th Biennial of Puppetry Artists of Slovenia heaps of creative inspiration and lots of motivation during their stay and work together. And to the visitors after the end of a play, a fresh impulse so that the puppets may soon welcome them back again.

**Dr. Andrej Fištravec,**  
Mayor of the Municipality of Maribor

Early  
merry  
merry  
catch a tiger  
by the toe!



## Solidarity

One thing is for sure: time flies. Two years have passed and the new festival is at our door. The selector of this year's Biennial has made his choices and presented his criteria.

The selection is dominated by plays from both main puppetry institutions, the puppet theatres in Ljubljana and Maribor. Though it seems that both theatres have further opened up to top-level puppetry artists, something that is definitely commendable, the distribution also reveals the ever-growing lack of funding and support from the state and municipalities for non-institutional theatres, groups, and individuals. Better conditions in the past allowed these performers to focus more tightly on puppetry for adults and to devote more time to experimenting. Nowadays, they are forced to produce well-trying and commercially oriented plays for children. What a pity. Of all the things that are currently in the air, art is apparently not one of them—and all the politicians care about are voters. And so individuals, outstanding as they may be, have become insignificant. For example, I read the other day that the funeral procession for our internationally renowned opera soloist Rudolf Franc attracted a measly twenty-four mourners. Representatives of our state were nowhere to be seen, nor was anyone from the opera.

So let us visit performances given by our colleagues, and let us attend festivals. Let us show solidarity. If we won't raise the reputation of puppetry, nobody else will. A Czech colleague of mine recently told me that when their theatre first started performing plays for adults, their plays during the first year were attended by employees of the theatre, who also invited along their friends and relatives. And it worked out. They became one of the most widely recognised puppet theatres in the world, and their audiences now include children and adults alike.

We must not take anything for granted. Not even the fact that Maribor received a new puppet theatre several years ago, and a puppetry museum opened in Ljubljana earlier this year.

I hope that this year's festival will be a success and that we get to enjoy many outstanding performances.

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



Photo: Archives of the National Museum of Contemporary History

# Theatre of Experience

## A report from the selector of the 8th Biennial of Puppetry Artists of Slovenia

As I was viewing all forty-one (41) puppetry performances across Slovenia and hectically traveling from Prague to Slovenia and back, I was constantly occupied with the question about the purpose of contemporary puppet theatre. What does it have to tell today? Are we keeping it around purely out of habit or obligation towards tradition? Does it sound banal and provocative, already heard numerous times? I was driven to introspective questioning of puppet theatre by the growing absence of quality non-institutional performances on the one hand and the surprising originality of certain experience projects on the other. Stretched between questions and countries, I found my answer in the entirely original view of puppet theatre in Slovenia.

Theatre of experience—or *happening*, as it is known since the 1960s—is no novelty. To mention just one of history's most famous puppetry groups: Bread and Puppet, a group which left a strong imprint on the aesthetic, political, dramaturgical and experiential aspects of puppet theatre.

In this new century, dominated by modern technology and media, something special is popping up in Slovenia. *In the Land of Finger Puppets*, *Heart & Belly Button*, and *Timescope* are performances that familiarize children and adults with the questions of life, death, fantasy, and worldviews in original and extraordinary ways. They emphasize puppetry characteristics which can bring a welcome change to the digital lives of children of today. The experiential quality of theatre is that which emphasizes its differentness and uniqueness.

On that account, I have decided to offer this year's Biennial stage to those performances that would sooner be deemed an experiment rather than a classical theatrical structure by the traditional theatre critic, and that would—due to their lightheartedness—perhaps remain 'outside the theatre', forgotten in oblivion. The strength of these performances lies not only in the *site-specific* theatre, an approach which does not separate the viewer from the stage, but rather introduces him or her into the experience and space of theatre. A cut above are the interactive performances which include the young audience into the goings-on on stage, and transform the viewer into an actor through their experiences. Most kids who first come to such performances are initially reluctant and timid, but afterwards

leave the theatre full of impressions, ideas, and experiences. Even adults, who experience theatre differently, are touched by this form of theatre which tears down their routine habits and perception. It turns out that both creators and the audience long for mutual communication.

For this reason, many experiential performances are joined by a number of fantasy performances. Both *little blue and little yellow* and *Turlututu* do not directly involve the audience into the performance, but instead stimulate the viewer to think, to unveil various symbols, ideas, associations, and to look for answers. What we have here, then, is a rather abstract form of theatre which proves that children are not to be underestimated, as they perceive performances in an entirely different way compared to adults—of course provided that quality concepts are used, something which the selected performances no doubt possess.

Other performances covering more serious topics [*Duck, Death and the Tulip, Krabat, Pinocchio, and Freaks*] prove that some creators and theatres are well aware that more demanding topics, for example death, also grab the children's attention and open doors to a world which they yet do not know. The effect is unrivaled. During the performance, parents constantly worry that their children can't grasp the goings-on, while the children are impatient because their parents are constantly explaining and thus depriving them of the pleasure of following the performance. A characteristic generation gap as a consequence of the conservative pattern: what puppet theatre is, or what it should be.

This might also be why many of the plays entered for the Biennial were only filling in classical patterns of puppet theatre, never paying heed to the children's fantasy nor taking advantage of the possibilities offered by the puppetry medium. Such lamentations have been voiced for decades now, but we must not forget that generation Z lives in a completely different media environment compared to generation X or Y. The world that our children now live in offers 'more interesting' experiences than 'just' watching little figures jump about.

Hence they need that certain experience of differentness that only puppet theatre can deliver. Herein also lies the answer as to the meaning and role of contemporary puppet theatre. The chosen performances not only demonstrate their own quality, but also test different puppetry possibilities, hidden within the essence of this unique theatrical genre.

I am thankful for participating in the last three Biennials, which has given me a good insight into the evolution of Slovenian puppetry. It is rich with confident and outstanding creators who keep raising the production level from each season to the next. Unfortunately, three years later I now deem dramaturgy to be one of the weaker aspects of the performances. The concept of a practical dramaturge has met little understanding in Slovenian puppetry. Most of the performances I have selected this year could be even more complete under the clear and quality guidance of a dramaturge when it comes to the content, text, and dramaturgical aspects. Because many performances lose a clearly defined story in the flood of directorial ideas, some of them retain their quality only on the visual level, yet fall apart in the first few minutes in terms of their storyline. I further emphasize this point because it is precisely the absence of practical dramaturgy that prevents the director and the artistic team from reaching a higher level of perfection and clarity of the idea, thereby lowering the overall quality of Slovenian puppetry production.

The selection of performances in both the competition and accompanying programme also indicates, from season to season, a worrying decline of quality non-institutional puppetry groups. The amount of coproductions between puppetry and drama theatres is on the rise, while performances by independent groups grow ever more scarce—a fact that is hardly encouraging. For this reason, I have included several projects into the accompanying informative programme which deserve more attention and support, and are targeted at youth: *A Hero of Our Time*, *Sound Kitchen*, *Pavliha Revival*, *Always the Same Story*, and *A Little Lamp, Pea and Feather*.

I have already mentioned the specific quality of the Slovenian puppetry environment wherein fresh ideas stem from independent non-institutional spheres, blowing fresh air, new ideas, and progress into the institutions. However, since such groups and individuals receive few possibilities and little support from the cultural department of politics, there is less freshness and novelty entering Slovenian puppetry as a whole. Theatres therefore cling to seasoned and boring concepts or inferior commercial creators.

This year's 8th Biennial is like an adapted children's counting-out rhyme: *Eeny, meeny, miny, moe, catch a tiger by the toe!* This childishly nonsensical counting-out rhyme nevertheless contains meaning, fantasy, nostalgia, experience, and poetry.

Proposed Performances for the 8th Biennial of Puppetry Artists of Slovenia

The competition programme is divided into three sections:

### Experiential puppets

AEIOU Theatre for Babies and Toddlers and the House of Children and Art: *Heart & Belly Button*  
Puppet Theatre Zapik and the House of Children and Art: *In the Land of Finger Puppets*

Puppet Theatre Maribor and MCLU Koper: *Timescope*

### Serious puppets (Puppets are serious business)

Ljubljana Puppet Theatre: *Duck, Death and the Tulip*  
Ljubljana Puppet Theatre, Ulrike Quady Company (NL), OOrkaan (NL) and Art Association Konj: *Krabat*  
Ljubljana Puppet Theatre and Art Association Konj: *Pinocchio*  
Puppet Theatre Maribor: *Freaks*

### Fantasy puppets

Puppet Theatre Maribor: *little blue and little yellow*  
Ljubljana Puppet Theatre and Cultural Center of Tinquex (FR): *Turlututu*

### Accompanying Programme:

Ljubljana Puppet Theatre — BiTeater: *A Hero of Our Time* [serious puppets]  
Federacija Institute: *Sound Kitchen* [fantasy puppets]  
Moment and Studio LGM: *Always the Same Story* [serious puppets]  
Teatro Matita: *Pavliha Revival* [experiential puppets]  
Ljubljana Puppet Theatre: *A Little Lamp, Pea and Feather* [experiential and fantasy puppets]

Prague, 23rd May 2015

Mag. Uroš Trefalt,

Selector of the 8th Biennial of Puppetry Artists of Slovenia

Festival Puppetracker

Eeny,  
meeny,  
miny, moe,  
catch a tiger  
by the toe!

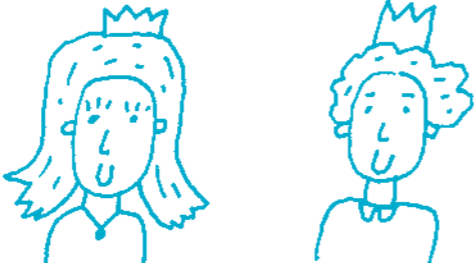


Photo: Archives of the National Museum of Contemporary History



## Festival Puppetracker



### Thursday 10th September 2015

9:00 *Small Hall LGM*  
Ljubljana Puppet Theatre and Cultural Center of Tinquex (FR): **Turlututu**

10:00 *Great Hall, SNG Maribor*  
Ljubljana Puppet Theatre, Ulrike Quady Company (NL), OOrkaan (NL) and Art Association Konj: **Krabat**

11:00 *Small Hall LGM*  
Ljubljana Puppet Theatre and Cultural Center of Tinquex (FR): **Turlututu**

12:00 *Sun Studio LGM*  
**Puppet Theatre as a Learning Environment for Symbol Languages**  
Lecture and professional discussion

17:00 *Judgement Tower*  
Zoran Srdić Janežič and Jana Putrle Srdić:  
**Corporis Animati**  
Exhibition opening and interactive performance

18:00 *Time Window LGM*  
**Pavliha in Uniform**  
Opening of the exhibition on Partisan puppet theatre

19:00 *Great Hall LGM*  
**Opening ceremony of the festival**  
Puppet Theatre Maribor: **Freaks**

21:00 *Small Hall LGM*  
**Moment and Studio LGM: Always the Same Story**

22:30 *Small Hall LGM*  
**Moment and Studio LGM: Always the Same Story**



### Friday 11th September 2015

9:00 *Studio LGM*  
Puppet Theatre Zapik and the House of Children and Art: **In the Land of Finger Puppets**

10:00 *Exhibition furniture depot of the Maribor Regional Museum*  
Puppet Theatre Maribor and the MCLU Koper International Center for Puppetry Arts in cooperation with the Maribor Regional Museum: **Timescope**

11:00 *Studio LGM*  
Puppet Theatre Zapik and the House of Children and Art: **In the Land of Finger Puppets**

12:00 *Exhibition furniture depot of the Maribor Regional Museum*  
Puppet Theatre Maribor and the MCLU Koper International Center for Puppetry Arts in cooperation with the Maribor Regional Museum: **Timescope**

13:00 *in the city*  
Meeting of the festival guests

16:00 *Sun Studio LGM*  
**Our Daily Puppet**  
Discussion on performances, moderated by Jelena Sitar Cvetko

18:00 *Great Hall LGM*  
Ljubljana Puppet Theatre and Art Association Konj: **Pinocchio**

19:00 *Small Hall LGM*  
Ljubljana Puppet Theatre — BiTeater: **A Hero of Our Time**

20:30 *Small Hall LGM*  
Ljubljana Puppet Theatre — BiTeater: **A Hero of Our Time**

21:30 *Minorite Stage*  
Biennial members: **He Who Moves Means No Harm**  
Mini puppetry nocturne





## Festival Puppetracker



### Saturday 12th September 2015

9:00 *Great Hall LGM*  
Ljubljana Puppet Theatre: **A Little Lamp, Pea and Feather**

10:00 *Studio LGM*  
AEIOU Theatre for Babies and Toddlers and the House of Children and Art: **Heart & Belly Button**

11:00 *Great Hall LGM*  
Ljubljana Puppet Theatre: **A Little Lamp, Pea and Feather**

12:00 *Studio LGM*  
AEIOU Theatre for Babies and Toddlers and the House of Children and Art: **Heart & Belly Button**

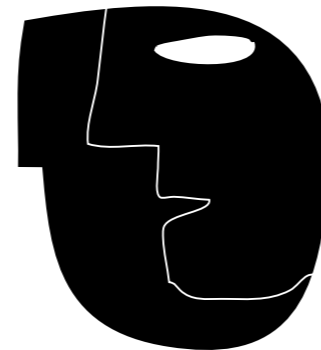
16:00 *Sun Studio LGM*  
**Our Daily Puppet**  
Discussion on performances,  
moderated by Jelena Sitar Cvetko

18:00 *Small Hall LGM*  
Puppet Theatre Maribor: **little blue and little yellow**

19:00 *Great Hall LGM*  
Ljubljana Puppet Theatre: **Duck, Death and the Tulip**

20:00 *Small Hall LGM*  
Puppet Theatre Maribor: **little blue and little yellow**

21:30 *Minorite Stage*  
Biennial members: **He Who Sings Means No Harm**  
Mini musical nocturne



### Sunday 13th September 2015

9:00 *Great Hall LGM*  
Federacija InSTITUTE: **Sound Kitchen**, performance

10:00 *on the Drava River*  
Teatro Matita: **Pavliha Revival**

11:00 *Great Hall LGM*  
Federacija InSTITUTE: **Sound Kitchen**, performance




13:00 *on the Drava River*  
Teatro Matita: **Pavliha Revival**

16:00 *Sun Studio LGM*  
**Our Daily Puppet**  
Discussion on performances,  
moderated by Jelena Sitar Cvetko

17:00 *Small Hall LGM*  
**Puppeteers**, individual performances by Slovenian puppetry artists

19:00 *Great Hall LGM*  
**Festival Closing** and Awards Ceremony  
Lichtbende [NL]: **TUTU**

#### Key:

-  = competition programme
-  = accompanying programme
-  = additional programme

#### Exhibitions

The *Pavliha in Uniform* exhibition will be open during the festival between 10:00 and 20:00. Admission is free.

The *Corporis Animati* exhibition will be open from 10th to 13th September between 10:00 and 22:00, and from 14th to 20th September between 16:00 and 20:00. Admission is free.

Who Is Who from A to Z



Eeny,  
meeny,  
miny, moe,  
catch a tiger  
by the toe!

Photo: Archives of the National Museum of Contemporary History



## The Eighth Jury

International Jury of the 8th Biennial of Puppetry Artists of Slovenia  
(in alphabetical order):

- **Simon Hart, GB**
- **Mojca Jan Zoran, SLO**
- **Jasna Vastl, SLO**

Having gained an honours degree in music at the University of Glasgow, **Simon Hart** enjoyed thirty years of a busy, varied and successful career. He studied singing at the Royal College and the Royal Academy of Music in London and later performed as a soloist with choirs and opera ensembles in South England and his native Scotland. He also taught music at the Royal Academy of Dramatic Art (RADA), the Queen Margaret University College, and the University of Aberdeen. Simon also trained as an actor at the Bristol Old Vic theatre and performed as an actor in performances at the Old Vic in Bristol, the Wolsey Theatre in Ipswich, the Dundee Rep and the Eden Court in Inverness, the Scottish Opera, on television and elsewhere. He directed several award-winning performances.

For the past twenty years, Simon has been Artistic Director of Puppet Animation Scotland, a national organization dedicated to the strategic development of performing arts with a focus on the artistic development of puppetry and animation. Since 1984, Puppet Animation Scotland organizes the largest British artistic festival for children—the Puppet Animation Festival—with more than 210,000 visitors having attended the festival in all parts of Scotland. Puppet Animation Scotland also organizes the Manipulate festival, a top-level festival of visual theatre, hosting innovative international puppetry productions, animated forms, and visual performances. Simon lives and works in Edinburgh. He has two daughters, three grandchildren, and an ancient, extremely deaf cat.

**Mojca Jan Zoran** is a theatre critic, theoretician and essayist, curator, author of radio plays.

A graduate in Philosophy and Comparative Literature, she holds an M.A. in Philosophy and is a specialist in management.

She has worked as a freelancer in the field of culture and was employed at the Ministry of Culture of the Republic of Slovenia as expert advisor for performing arts and systemic affairs in culture.

Director of the Slovenian Theatre Institute since August 2014.

She has written several dozen radio plays and published over a hundred reviews of theatre productions and dozens of expert treatises and essays on theatre.

She has been a jury member for theatre festivals in both Slovenia and abroad and the selector of several puppet theatre festivals.

A firm believer in the puppet!

**Jasna Vastl** was born in the previous century. She is one of three sisters and sister to one brother.

While in elementary school, she took alpine lessons and sang soprano in a choir.

In high school, she drew, ran, and traveled.

After briefly studying architecture, she enrolled into the Ljubljana Academy of Arts, spent time studying in Bratislava and graduated in Visual Communication. She received her MA in set and costume design from the Ljubljana Academy of Theatre, Radio, Film and Television. Since 2010, she has been Assistant Professor at that very same Academy, teaching set design.

Her creativity gets free reign in set design, costume design and puppet design. As set, costume and puppet designer, she cooperated with a majority of Slovenian theatres and was also active abroad (in Serbia, Austria, Germany, and Croatia).

Her statistics: 59 set designs, 46 costume designs, 15 puppet designs, 3 directions, 2 individual and 23 group exhibitions, 9 awards.

P.S.: Her first encounter with puppets was at age seven, because the folklore club meeting got canceled.

P.P.S.: She still travels.



Studio LGM,  
12th September 2015 at 10:00 and 12.00

AEIOU Theatre for Babies and Toddlers  
and the House of Children and Art

# Heart & Belly Button

Authors and directresses **Katja Kähkönen, Mateja Ocepek, Katja Povše**

Dramaturge **Anže Virant**

Artistic designers **Katja Kähkönen, Mateja Ocepek**

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

Sound designer **Miha Šajina**

Photographer **Matej Povše**

Performers **Mateja Ocepek, Katja Povše**

Premiere *24th April 2015*

Duration of performance *45 minutes*

Coproduction **Association of Puppeteers, H'art Institute**  
The project was supported by the Department for Culture  
of the Municipality of Ljubljana.

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2-6

*Heart & Belly Button* is a unique form of sensory theatre, a didactic and artistic playground, an interactive installation and playhouse. Two surgeons lead the children on a voyage through the mysterious human body, where the children-helpers crawl, feel, touch, and have fun. With simplicity and humor, Dr. Scab and Dr. Skin help them search for answers that often pop up when they hear a heartbeat, deal with peeing and pooping, when countless thoughts are racing through their mind, or when they are bleeding from a wound. Those children who are a few years older are already wondering about what moves our arms, why we can run, and of course how we come into this world. By entering the fantasy operating theatre, children learn in a relaxed and playful way about the organs and functions of their body while also familiarizing themselves with the world of theatre, puppetry and visual arts.

The performance was developed within the framework of the *Experience Art Labyrinth* at the House of Children and Art.

Since 2010, the independent artist group AEIOU has been creating performances for visual, physical, and object theatre wherein theatre fuses with other artistic practices. The artists create a harmony between the sonic and visual aspects of their performances while also ensuring their performances are adapted to the psychological and physical development stage of the youngest audience. The mutual relatedness between various artistic genres ensures that the children experience an integral first contact with the world of art and theatre. Since 2013, AEIOU has been active in Finland as well.

The House of Children and Art is a modern cultural center for the development of creativity and sensibility in children and youth. The House is home to a group of puppetry artists, renowned both in Slovenia and abroad, who develop and simultaneously test their creations in a constant dialogue with children. As researchers of art and relationship, they are constantly developing new forms of communication through theatre. In addition to the familiar forms of family theatre and artistic laboratories, the House is also developing special forms of theatre exhibitions—exhibitions that combine interactive experiential theatre with art installations, where visitors morph into actors and explorers. The programme includes both contemporary theatrical forms and modern approaches in upbringing and education approaches with special consideration for the main principles and elements of theatre and experiential pedagogy. The aforementioned exhibitions have blossomed into interactive performances within the framework of the *Experience Art Labyrinth* programme, comprising an ever-growing part of the House repertoire. The House is gaining recognition and esteem precisely due to their experiential artistic projects, placing them among Slovenia's most important cultural educators in the field of staging practices.

competition  
programme

Photo by MATEJ POVŠE



Great Hall, SNG Maribor  
10th September 2015 at 10:00

Ljubljana Puppet Theatre,  
Ulrike Quady Company (NL), Oorkaan (NL)  
and Art Association Konj

## Otfried Preussler **Krabat**

Directress **Ulrike Quade**  
Author of the adaptation **Marcel Roijaards**  
Artistic designer **Silvan Omerzu**  
Costume designer **Jacqueline Steijlen**  
Lighting designer **Floriaan Ganzevoort**  
Video author **Mark Thewessen**

Performers **Gašper Malnar, Martina Maurič Lazar, Zvezdana Novaković** [guest appearance], **Simon Klavžar** [guest appearance], **Rok Felicijan** [guest appearance]

Premiere *12th September 2014*  
Duration of performance *55 minutes*

Ljubljana Puppet Theatre – see page 26.

Art Association Konj – see page 28.

10+

*Krabat* is a harrowing and creative musical puppetry performance about good and evil, innocence, friendship, and love. Krabat, a young sorcerer, is an apprentice to the Master of the Black Mill, who casts a devilish spell on him. Transformed into a raven, he soars high above the wheat fields. Despite the wonderful feelings he experiences up there, his happiness doesn't last long. Having discovered a terrible secret, Krabat is forced to flee. But there is no salvation for him—until he hears the singing of a girl, instilling in him the strength to finally make a stand against the black magic.

The Dutch **Ulrike Quade Company** stages visual theatrical performances under artistic directress Ulrike Quade. Her creative team tackles topics which reflect contemporary and existential quandaries. Their designs incorporate characteristic, monumental stage designs, employing various theatrical media, including puppets. In search of new theatrical forms, the Ulrike Quade Company often collaborates with other artists and institutions in the framework of both national and international coproductions. They recently collaborated with the Jo Strømgren Kompani, Nicole Beutler Projects, and The Glasshouse / Kees Roorda.  
[www.ulrikequade.nl](http://www.ulrikequade.nl)

**Oorkaan** is the only institution in the Netherlands creating high-quality musical productions for children and youth. They want to give all children a chance to experience the power of live music (be it classical, jazz, improvised, vocal, or so on) as performed by top musicians. Each season, they present some 15 new releases and existing productions, and stage 250 performances in theatres and concert halls across the Netherlands and abroad. They provide an opportunity to both young and more experienced musicians and musical creatives to experiment while creating musical performances for children. Their educational section is preparing a comprehensive educational programme for elementary schools which includes attending performances, creative workshops, and professional educational materials for pedagogues. Oorkaan have also developed Oorkania, a web-based musical game.  
[www.oorkaan.nl](http://www.oorkaan.nl)

competition  
programme

Photo by GREGOR GOBEC



Great Hall LGM,  
12th September 2015 at 9:00 and 11:00

Ljubljana Puppet Theatre

Based on motifs from *The Princess and the Pea* by H. Ch. Andersen

# A Little Lamp, Pea and Feather

Directress **Katja Povše**

Artistic designer **Špela Trobec**

Composer **Zvezdana Novaković**

Costume designer **Iztok Hrga**

Lighting designer **Kristjan Vidner**

Sound designer **Izidor Kozelj**

Performers **Miha Arh, Maja Kunšič, Zvezdana Novaković**  
(guest appearance)

Producer **Pija Bodlaj**

Stage manager and sound technician **Izidor Kozelj**

Light technician **Kristjan Vidner**

Set technician **Alojz Milošič**

Set, puppet and costume manufacturers **Iztok Bobič, Zoran Srdić, Mitja Ritmanič, Sandra Birjukov, Brina Fekonja, Mateja Sušteršič, Marjeta Valjavec, Polona Černe, Jože Lašič, Maša Kužner, Dulbo d.o.o., Jernej Remše s. p., Izток Hrga, Hermina Pavšin (wigs), Špela Trobec, Špela Ulaga, Mizarstvo Tratar s. p.**

Premiere *11th March 2015*

Duration of performance *35 minutes*

Lutkovno gledališče Ljubljana

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1+



*A Little Lamp, Pea and Feather* is a performance for the youngest of audiences—even those who have never been inside a theatre before. It was inspired by *The Princess and the Pea*, one of Andersen's several fairytales that were first published 180 years ago. *A Little Lamp, Pea and Feather* tells the tale of a prince who is searching for his princess, but not one girl in his extensive kingdom is right for him, as none can pass the test: to lie in a proper royal bed and feel a single pea under a mountain of mattresses. One stormy day, the prince is saved from drowning by a girl. He immediately likes her and offers to marry her. She claims to be a real princess, so she gets the test as well: under a mountain of mattresses on a proper royal bed, he places a single pea. When she complains in the morning that she endured a sleepless night despite the apparent mountain of comfort, there is finally reason to celebrate.

Founded in 1948, **Ljubljana Puppet Theatre** underwent thorough leadership and artistic changes in the past decade. Since 2009, when the Theatre for Children and Youth joined LGL, their artistic ensemble grew to 24 members and now 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 address 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*.

The Theatre is the author and curator of the collection of Slovenian puppets at the Museum of Puppetry on the Ljubljana Castle, opened in May 2015.

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

Photo by MIHA ERAS



accompanying  
programme

Great Hall LGM,  
11th September 2015 at 18:00

Ljubljana Puppet Theatre  
and Art Association Konj

## Carlo Collodi Pinocchio

Translator **Albert Širok**

Director and author of the dramatization **Silvan Omerzu**

Dramaturge **Zala Dobovšek**

Song author **Saša Eržen**

Artistic designer **Silvan Omerzu**

Composer **Mitja Vrhovnik Smrekar**

Choreographer **Branko Potočan**

Speech advisor **Irena Androjna Mencinger**

Lighting designer **Jaka Šimenc**

Performers **Asja Kahrmanović** (Pinocchio), **Miha Arh** (Mastro Antonio, Mangiafuoco, The Cat), **Iztok Valič** (Mister Geppetto, The Doctor), **Polonca Kores** (Drummer 1, Carabiniere 1, Rabbit 1, The Crow, The Tuna Fish), **Boštjan Sever** (The Fox, Harlequin, The Judge), **Sonja Kononenko** (Talking Cricket, Colombina), **Nina Ivanič** (The Fairy, Pulcinella), **Irena Zubalič** (Drummer 2, Carabiniere 2, Rabbit 2, The Owl, The Pigeon)

Producer **Pija Bodlaj**

Stage manager and sound designer **Aleš Erjavec**

Lighting technician **Matej Vidic**

Set technicians **Iztok Vrhovnik, Andrej Slinkar**

Set, mask and puppet manufacturers **Silvan Omerzu, Žiga Lebar,**

**Zoran Srdić, Izток Bobič, Brina Fekonja, Polona Černe**

Costume manufacturers **Iztok Hrga, Sandra Birukov, Marjeta**

**Valjavec, Mateja Šušteršič**

Dressers **Jadranka Pavlovič, Vita Lesnjak**

Premiere *21st April 2015*

Duration of performance *55 minutes*

6+

In today's era of permissive parenting, *Pinocchio* can be thought of as a peculiar 'upbringing manifesto'. A child has to fight his way through a number of obstacles and challenges—and on top of being poor, he has to do it alone. His drawn-out process of getting to know himself requires constant effort, despite his disobedience and stubbornness. Before Pinocchio 'earns' his transformation into a real boy and becomes an attentive, kind-hearted person, he must experience all the splendor and misery of this world the hard way. His journey is staged in the forms of shadow theatre, hand puppets, marionettes, and head masks. This makes not just the story, but the puppetry language excitingly eventful as well.

The 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. Their dionysic displays of immorality, which combined nobility and vulgarity, tradition and modernity, obscenity and spirituality, were 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 artistically designed by Silvan Omerzu, who received the Prešeren Foundation Award in 2006.

Ljubljana Puppet Theatre – see page 26.

Gledališče Konj

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competition  
programme

Photo by MIHA FRAS



Great Hall LGM,  
12th September 2015 at 19:00

Ljubljana Puppet Theatre

# Duck, Death and the Tulip

Director **Fabrizio Montecchi**

Author **Wolf Erlbruch**

Translator **Veronika Simoniti**

Artistic designer of shadow puppets **Federica Ferrari**

based on motifs by **Wolf Erlbruch**

Composer **Mitja Vrhovnik Smrekar**

Song author **Jera Ivanc**

Set and lighting designer **Fabrizio Montecchi**

Speech advisor **Irena Androjna Mencinger**

Performers **Polonca Kores, Asja Kahrmanović**

Producer **Pija Bodlaj**

Stage manager and sound technician **Alojz Sedovnik**

Light technician **Danilo Korelec**

Set technician **Iztok Vrhovnik**

Shadow puppet, set and costume manufacturers **Gregor Bajc, Sandra Birjukov, Izток Bobič, Polona Černe, Brina Fekonja, Federica Ferrari, Jernej Remše s. p., Mitja Ritmanič, Zoran Srdić, Marjeta Valjavec, Ključavničarstvo Uroš Mehle s. p.**

Premiere *16th October 2014*

Duration of performance *50 minutes*

Ljubljana Puppet Theatre – see page 26.

5+

This shadow performance draws inspiration from the picture book *Ente, Tod und Tulpe* (2007) by German author and illustrator Wolf Erlbruch. His picture books are full of life events, clearly and simply ennobled with sensitive consideration, treating philosophical topics through light-hearted poetic prose, steeped in humour. We are cheerfully and delicately, yet wittily confronted with tough topics which kids love asking about, but adults usually tend to avoid. The story of *Duck, Death and the Tulip* deals with death. Through the unlikely friendship between Duck and Death—which despite initial distrust blossoms into true, genuine friendship—the children learn that death, too, is a part of life.

Photo by MIHA ERAS





Small Hall LGM,  
10th September 2015 at 9:00 and 11:00

Ljubljana Puppet Theatre  
and Cultural Center of Tinquex (FR)

# Turlututu

Director **Matija Solce**  
Dramaturge **Mateja Bizjak Petit**  
Artistic designer **Hervé Tullet**  
Light designer **Matija Solce**

Performer **Maja Kunšič**

Producer **Ana Rokvič Pinterič**  
Stage manager and sound designer **Lojze Sedovnik**  
Light technician **Matej Vidic**  
Set technician **Slobodan Ilić**  
Puppet and set manufacturers **Sylvain Moreau, Iztok Bobič, Sandra Birjukov, Polona Černe, Larisa Kazić, Zoran Srdić**

Premiere *15th November 2013*  
Duration of performance *35 minutes*

Ljubljana Puppet Theatre – see page 26.

2+

This miniature puppet performance for the youngest audience is based on the adventures of Turlututu, a cartoon character which the renowned French illustrator and author Hervé Tullet has been working on for years. In this performance, the character steps out of the picture book onto the stage, where magical theatrical things happen.

*“Turlututu is nowhere to be found. He fell from the book and disappeared. But how is he to be found, when he can be smaller than a flea or higher than a church tower? How is he to be looked for, if it takes him only an instant to change his colour, fly away to space or simply vanish by just uttering the right magic words? Quite easily, actually. Let’s all be Turlututu! And catch him.”*

**The Tinquex Creativity Centre for Youth** (Le Centre de Créations pour l’Enfance, FR) has been operating since 1960 in Tinquex, a city in the French Champagne region. Their main objective is to provide access to contemporary art and to arts and culture education to the broadest public, but especially to children and youth, for which the Centre received the French National Grand Prix for Cultural Innovation for their endeavours in arts and culture education and creative artistic work.

By closely connecting children and artists in contemporary arts and culture education, their projects provide important artistic experience. Sensitization in all areas of artistic creativity encourages children to play, get familiar with pleasure, develop their conscience, unshackle their imagination, and inspire each and every one of them to get more creative on their own. Young people are thus opened up to imaginary worlds in visual, literary, musical and kinetic arts—and above all, they receive invaluable insight into the creativity of our world. Since 1985, the Centre has been arranging and promoting traveling exhibitions for children, developed in cooperation with illustrators and contemporary artists. Starting in 2011, they also expanded into the field of creating puppetry performances. The Centre is a member of the international Houses of Poetry federation and regularly organizes the Fair of Poetry for Youth (Marché de la poésie jeunesse), the only such event in France. In addition, the Centre also acts as a publisher and publishes the *VA!* magazine of poetry for youth as well as the *Petit Va!* collection of contemporary poetry for youth.

Since 2011, the Centre is headed by Mateja Bizjak Petit, who also founded the House of Slovenian Poetry several years ago within the framework of the Centre to act as a platform for diverse forms of artistic exchange between France and Slovenia.

[www.danslalune.org](http://www.danslalune.org)

Photo by JURŠKA BOLJKOVAC



Small Hall LGM,  
11th September 2015 at 19:00 and 20:30

Ljubljana Puppet Theatre — BiTeater

15+

accompanying  
programme

Author's project based on motifs  
by M. Y. Lermontov

# A Hero of Our Time

Directress **Zala Sajko**

Dramaturge and lighting designer **Anže Virant**

Artistic designer **Brina Fekonja**

Musicians **Nik Franko, Gašper Letonja, Simon Intihar**

Video author **Simon Intihar**

Choreographer **Klemen Janežič**

Make-up artist **Maja Ašič**

Performer **Nataša Keser**

Producer **Pia Bodlaj**

Stage managers **Anže Virant, Janko Oven**

Set manufacturers **Sandra Birjukov, Marjetka Valjavec,  
Jernej Remše, Zala Kalan, Iztok Bobič, Zoran Srdić**

Premiere *6th July 2014*

Duration of performance *45 minutes*

The things we own tell an entirely different story about us than the one we tell ourselves. With objects, we can concretize that which we think we are—but everything we are is just a virtual, animated role. Hence we experience the story of the hero of our time through fragments of his life, as revealed by his objects. Animation within the theatre of objects establishes the mutual relationship between the hero-human and his objects.

As we bite into the fruit of knowledge, we suddenly find ourselves at a point where we know that action is necessary. We can kill our sensitivity and adapt to our role within society; we can yield to melancholy—or we can come to terms with the fact that our virtual self is merely a guise, and expose our true self for all the world to see. If the majority discourse were to allow that, of course.

BiTeater, a project brought to life by young theatre artists, was devised as a platform for young creatives where they can develop and unfurl their creativity, and through which they can present their potential to well-established theatres as well. In this way, the Ljubljana Puppet Theatre attempts to soften the dire straits of a generation which, in these times of crisis and in a (too) small cultural space, is having extreme difficulties finding realistic prospects to simply do what some of the elder generation still take for granted—to 'hold and perform a job in their profession'.

The programme of the BiTeater is developed in cooperation with young authors and the Association of Theatre Directors, and since it does not represent a classical repertoire theatre, it is not bound to aesthetic conventions or marketing imperatives; BiTeater, therefore, is a place of freedom.

BiTeater found its right of domicile in the Kulturnica on the Židovska steza 1, a place that is evolving into a creative space for theatrical experimentation and for discovering new staging approaches in puppetry and other performing arts.

Photo by JURŠKA BOLJKOVAC



Exhibition furniture depot of the Maribor Regional Museum,  
11th September 2015 at 10:00 and 12:00

6+

Puppet Theatre Maribor and the Koper  
International Center for Puppetry Arts  
in cooperation with the Maribor Regional Museum

# Timescope

Director and composer **Matija Solce**

Set, costume and puppet designer **Sara Evelyn Brown**

Dramaturge **Katarina Klančnik Kocutar**

Speech advisor **Metka Damjan**

Light designer **Miljenko Knezoci**

Sound designer **Marko Jakopanec**

Puppet technicians, puppet and costume manufacturers

**Sara Evelyn Brown, Primož Mihevc, Mojca Bernjak,**

**Darka Erdelji, Milan Borovič**

Manufacturers of scenic elements **Lucijan Jošt,**

**Branko Caserman**

Performers **Miha Bezeljak** (Time-machinist Segen),

**Danilo Trstenjak** (Rittmeister), **Elena Volpi** (Porter Willie)

Premiere *16th October 2014*

Duration of performance *55 minutes*

Puppet Theatre Maribor – see page 38.

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Through a wardrobe, we enter the center of the old town—into Burg in der Mark, Marchburg, Marburg, Markpur; or as we call it now, Maribor. With the Timescope, we can jump straight into the whirlpool of genuine events experienced by the townsfolk throughout the centuries. Animated objects, hand puppets, and subtle sonic, sensual and visual installations bring historical stories directly to the audience and turn a museum visit into a unique artistic experience. Our soldiers, bakers, coopers, weavers, innkeepers, and watchmen are already looking forward to a grand old time!

This performance is a dynamic curtsey to the City for its venerable 850th anniversary.

The Koper International Center for Puppetry Arts (MCLU) acts as producer, co-producer and organizer of domestic and international puppetry activities, workshops and projects that are held within the framework of the Puppet Studio Lutkarnica, Teatro Matito, and other international puppetry and *site-specific* festivals such as PUF (Koper, Izola, Piran), HistEria (Gračišče pri Koprju) and Floating Castle at the Snežnik Castle.

MCLU primarily collaborates with the young generation of authors, exploring the possibilities of puppetry, alternative theatre, and *site-specific* events. Since 2004, MCLU has been collaborating with the DAMU Academy of Performing Arts in Prague and with a network of domestic and international institutions and producers. Their festivals showcase domestic and international puppetry and alternative theatre, student puppetry productions, and serve as staging points for international master classes in puppetry, set design, and site-specific performances.

Photo by BOŠTJAN LAH



competition  
programme

Small Hall LGM,  
12th September 2015 at 18:00 and 20:00

Puppet Theatre Maribor

## Leo Lionni little blue and little yellow

Director and artistic designer **Miha Golob**

Translator **Mojca Redjko**

Speech advisor **Metka Damjan**

Composer **Vasko Atanasovski**

Assistant directors **Natan Esku, Elena Volpi**

Light designer **Miljenko Knezoci**

Sound designer **Mitja Pastirk**

Puppet masters **Primož Mihevc, Darka Erdelji, Mojca Bernjak**

Manufacturers of scenic elements **Lucijan Jošt,  
Branko Caserman**

Performers **Miha Bezeljak, Anže Zevnik**

Premiere *16th April 2015*

Duration of performance *45 minutes*

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3+

Little Blue and Little Yellow are the best of friends. Together, they go to school and play. One day, they embrace—and turn green. They return home different, and are not recognized by their families. Little Blue and Little Yellow cry and cry—all the way to recognition.

Through a dynamic interplay of colors, little and big theatregoers alike come face to face with many important questions about friendship, closeness, identity, appearance and what's on the inside, about the composition of everything living, about themselves and others.

Leo Lionni gained extensive recognition with his picture book *little blue and little yellow*, published in 1959. He was the first illustrator to use collage as a fundamental technique. To mark the premiere, Miš Publishing issued a Slovenian translation of the picture book.

The **Puppet Theatre Maribor (LGM)** was founded on 8th December 1973 with the goal of regularly creating and performing puppet plays for children at their home venue, all across Slovenia, and abroad—a goal that was more than reached. 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 reinvent itself and expand its programme.

One season now brings six premieres, which appeal not only to children but to young people and adults as well. The repertoire focuses on a constant evolution of the art of puppetry and fuses classical puppet technology with modern animation and visual approaches, resulting in performances that deal with current topics and engage the audience. The LGM is successfully establishing ties and holding guest performances all across Slovenia and at important festivals abroad, even going on international tours.

LGM encourages playwriting for puppet theatre and holds competitions for original puppetry performance submissions. Apart from regular productions (about 400 yearly performances of 30 different titles), the LGM also conducts a complex variety of cultural and pedagogical activities, carries out innovative research projects, and organizes the Summer Puppet Pier, a popular international puppet festival, as well as the national Biennial of Puppetry Artists of Slovenia.

competition  
programme

Photo by BOŠTJAN LAH



Great Hall LGM,  
10th September 2015 at 19:00

Puppet Theatre Maribor

15+

Rok Vilčnik based on motifs  
from the movie Freaks

# Freaks

Director **Bojan Labovič**

Artistic designer **Tereza Venclová**

Composer **Gregor Stermecki**

Dramaturge **Rok Vilčnik**

Speech advisor **Simon Šerbinek**

Light designer **Enver Ibrahimagić**

Sound designer **Mitja Pastirk**

Music producer **Peter Dekleva**

Musicians **Peter Dekleva, Gregor Stermecki**

Puppet technicians, puppet and costume manufacturers

**Primož Mihevc, Mojca Bernjak, Darka Erdelji, Milan Borovič**

Manufacturers of scenic elements **Lucijan Jošt,**

**Branko Caserman**

Make-up artist **Mojca Bernjak**

Performers **Maksimilijan Dajčman** (Jimmy Skeleton · Johnny Half-Boy · Freaks), **Barbara Jamšek** (Josephine-Joseph · Frieda · Rosie-Rosa), **Metka Jurc** (Hans · Petrushka · Rosa-Rosie · Bearded Lady), **Nataša Keser** [guest appearance] (Cleopatra · Fanny Armless · Koo Koo · Freaks), **Anže Zevnik** (Hercules · Prince Radian)

Premiere 18th September 2014

Duration of performance 65 minutes

Puppet Theatre Maribor – see page 38.

This puppet musical stars a circus caravan of beautiful, gifted circus virtuosos and ghastly sideshow freaks living side by side and exhibiting themselves to the audience's disgust and delight alike. The dwarfish Hans falls in love with the beautiful Cleopatra; as she feigns sharing his feelings, he breaks up with his faithful fiancée, the equally dwarfish Frieda. Despite fighting back, she finds herself no match for the tall beauty. At their sham wedding, Hans's deformed colleagues discover the true reason behind Cleopatra's affection and decide to take revenge, to the tune of "as freaks we're each unique, there's no one who's beyond critique, and if we are not what you seek, get the hell lost from our creek". The final settlement is anything but comforting—is reaching ethical equilibrium through revanchist violence acceptable?



Photo by BOŠTJAN LAH



Small Hall LGM,  
10th September 2015 at 21:00 and 22:30

Moment and Studio LGM in cooperation with  
the DAMU Theatre Academy in Prague

# Always the Same Story

Author and director **Zoran Petrovič**  
Dramaturge **Aleksandra Blagojevič**  
Set and costume designer **Matic Gselman**  
Light designers **Jason Smith, Šimon Koči**

Performer **Tilen Kožamelj**

Premiere *31st August 2013*

Duration of performance *40 minutes*

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15+

The performance is the result of experimentally oriented approaches to object theatre and originates from Slovenia and the Czech Republic, two countries with different yet spiffy puppetry traditions. The project, designed as a personal confession of a man, involves an interplay of animation, acting, motion, and subtle atmosphere. The performance analyzes the phenomenon of tango and attempts to unravel ordinary—yet too often taboo—questions on interpersonal relationships, and focuses especially on an individual's understanding of his or her own existence in relation to his or her partner.

The mission of Moment is to create and develop independent theatre and related performing arts. All projects originate through exploration, testing, learning, and (self-)criticism, in a ceaseless search of expressive possibilities and capabilities. Moment unites creatives from various performing arts, ranging from puppetry, dance, physical and poetic to performative theatre. Due to the different backgrounds of the creators, their 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. Their fundamental activities include regular productions in contemporary performing arts, organizing and conducting training programmes, programmes for young creatives in performing arts, festival productions, and connecting performing arts and public welfare. The project is carried out with the help of Slovenian and international partners who are interested in opening up the field of contemporary theatre.

Studio LGM is LGM's programme platform for experimentation, aimed at individuals and groups who wish to take more resolute steps towards puppet theatre. It represents a field base for the research and experimental planning of puppet creations, the space for demolition of genre prejudices, and for the testing of new, sometimes hybrid modes of expression. The goals of our Studio programmes are manifold: provide consequent information and experience-based learning about the art of puppetry, as well as ensure unfettered research and unhindered creativity in our field. All participants are expected to contribute evenly, while knowledge and experience can be passed on through condensed seminars and workshops with suitable professional guidance. Given the Studio's desired openness, various studio programmes can be combined, supplemented and adapted.

accompanying  
programme

Photo by MIHA SAGADIN



Studio LGM,  
11th September 2015 at 9:00 and 11:00

Puppet Theatre Zapik  
and the House of Children and Art

# In the Land of Finger Puppets

Concept authors **Igor Cvetko, Jelena Sitar**  
Screenwriter, dramaturge and directress **Jelena Sitar**  
Artistic designer **Igor Cvetko**  
Scenic backgrounds of three children's songs **Jerca Cvetko**  
Set technician **Marjan Kunaver**  
Performer of the puppetry workshop **Irena Rajh Kunaver**  
Photographer **Romana Zajec**

Performers **Ana Špik, Anže Virant**

Premiere *18th October 2014*

Duration of performance *60 minutes*



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House of Children and Art – see page 22.

3+

We enter *The Land of Finger Puppets* to help Liza, a young gosling who got lost and can't find her way back home. Children help looking for her home: in folk songs in various settings, between finger shadows in various forms, and behind the curtain of the Grand Little Finger Theatre. The fingers explore, caress, tickle, play old finger games, and stage fairytales: about the hedgehog and the fox; Little Red Riding Hood; Mojca Pokrajculja; the Prince, the Princess and the terrible dragon, and many more. The finger-puppets do everything to distract the children from searching for Liza's place under the sun—until everyone finds themselves in front of a fabulous merry-go-round. This interactive experiential performance merges tradition with contemporary theatre and explores the possibilities of their dialogue. It was developed within the framework of the *Experience Art Labyrinth* at the House of Children and Art.

Theatre Zapik (founded in 1997) is represented by two famous Slovenian puppet artists: the ethnomusicologist, musician and visual artist Igor Cvetko, and the dramaturge, directress and pedagogue Jelena Sitar. Zapik is a theatre lab dedicated to the exploration of boundary theatrical forms in puppetry, and theatre production is not the only goal of its authors. Zapik's performances have always had a rather chamber, interactive, analogue, and minimalistic character, striving for an authentic encounter with the audience who more often than not turn into actors in a common play. The two creative artists are authors of all segments of a performance, enabling the Sitar-Cvetko tandem to develop their own poetics, ensuring them a very special place in Slovene puppetry production. One of Zapik's most important directions of exploration and creativity is finger theatre. A finger puppet is directly connected to finger games, a topic that was thoroughly covered by Igor Cvetko as ethnomusicologist. He wrote the book *Slovenske otroške prstne igre* (Slovenian Finger Games for Children, 1996) and later expanded on this topic in *Najmanjše igre na Slovenskem* (Slovenian's Tiniest Games, 2000). When it comes to finger puppets, Igor and Jelena are especially interested in their psychological value: since the acting space of finger theatre is a human palm, the play-performance can be performed in intimate vicinity of the other actors. This is also how Jelena's book *Zgodbe za lutke in prste* (Stories for Puppets and Fingers, 2001) and Igor's *Veliko malo prstno gledališče* (Grand Little Finger Theatre, 2010) are to be understood. The aforementioned books also clearly express the artistic challenge that they both see in finger theatre. Their 'finger' performances *How Mousie Cooked the Goats* (1997) and *Ku-Kuc, Fairytales on Fingers* (2008) have also received international awards.

Photo by ROMANA ZAJEC



On the Drava River,  
13th September 2015 at 10:00 and 13:00

Teatro Matita

15+

accompanying  
programme

# Pavliha Revival

Author, composer and director **Matija Solce**  
Artistic designer **Sara Evelyn Brown**  
Dramaturge **Jelena Sitar Cvetko**

Performer **Matija Solce**

Premiere *June 2014*

Duration of performance *40 minutes*

From the tradition of Commedia dell'arte, Everyman, Hanswurst, Pulcinella and Harlequin sprouts a new puppetry hero, a revolutionary of this day and age—the Slovenian. What has happened in Renaissance Italy is happening here as well: in the form of traditional hand puppets, black humor from the streets, and satire that borders on provocation, but can't be taken too seriously as it is, after all, just puppets. Each of us becomes the butt of one of Pavliha's jokes—Pavliha, an almost-forgotten puppetry hero who is now rousing us just like King Matjaž once did, in these hard times when even laughter seems irrelevant. *Pavliha Revival* is a simple, yet rhythmically and technically perfected puppetry performance for a mixed audience.

**Teatro Matita** was founded by Matija Solce in 2002 after he graduated from the famous Bruno Leone puppetry school in Naples. He is a musician, a puppeteer, a writer, an organizer of theatre and music workshops, a mentor. And, of course, a director. He is currently working on his dissertation at the Department of Alternative Puppetry at the theatre academy DAMU in Prague (where he also got his master's degree). In his work, music and theatre are tightly intertwined. His concerts can therefore swiftly turn into an interactive theatre play, or a puppet play can suddenly turn into a song. His performances have traveled half the globe and earned numerous awards. Matija works as a director in theatres across Slovenia, the Czech Republic and elsewhere; he organizes puppet, theatre and music workshops; he leads a band called Fakete Seretlek; he is a member of the Ethno in Transit movement; and each year, he organizes as well as leads an international project: Etno Hist(e)ria, HistEria, or Floating Castle. Sometimes he also performs some of his plays right out of his suitcase.

Teatro Matita  
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PHOTO: ARCHIVE TEATRO MATITA





Great Hall LGM,  
13th September 2015 at 9:00 and 11:00

Federacija Ljubljana Institute

# Sound Kitchen

Concept author, composer and director **Peter Kus**  
Artistic design consultant **Andrej Štular**  
Illustrator **Kaja Avberšek**

Performer **Peter Kus**

Premiere *28th March 2015*

Duration of performance including workshop *90 minutes*

The project was co-produced by the House of Children and Art,  
and was supported by the City of Ljubljana and  
the Ministry of Culture of the Republic of Slovenia.

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Jarška cesta 14, 1000 Ljubljana  
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5+

Sound Kitchen is a performance about the synesthesia of hearing and taste. The story unfolds in a kitchen, where the audience members are invited as guests—but the chef has lost his sense of taste. He discovers that he could restore his sense of taste by creating sounds and listening to them. So he turns into a musician and composer who now 'cooks' sounds, tastes their infinite combinations, and enjoys the delicious sound extravaganza. His mouth has become his ears.

This performance follows the succession and dramatic order of a rich sound feast, ending with a workshop where the audience can try their hand at cooking some of the sonic dishes themselves.

The **Federacija Ljubljana Institute** is an artists' cooperative, uniting many different performing artists and focusing on new models of production. In addition to contemporary dance, part of the programme is dedicated to the broader field of the theatre of animated forms—the field that the composer and creative theatre artist **Peter Kus** is engaged in. His original performances in recent years are furthering the genre of the so-called *sound animation* which combines musical elements with the theatre of objects. He also develops and builds new musical instruments, designs interactive sound exhibitions, and works as a music pedagogue.

accompanying  
programme



Photo by ANDREJ ŠTULAR

Great Hall LGM,  
13th September 2015 at 19:00

Lichtbende (NL)

# TUTU

Directors, artistic designers, technicians and performers

**Marie Raemakers, Rob Logister**

Composers and musicians **Axel Schappert, Helene Jank**

Dramaturge and choreographer **Jeanette van Steen**

Projection and animation supervisor **Rop Severien**

Premiere 2014

Duration of performance 50 minutes

Lichtbende, Stichting Pro Pro Producties  
1 e Schinkelstraat 14, 1075 TX Amsterdam, Netherlands  
W [www.lichtbende.nl](http://www.lichtbende.nl)  
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5+

This performance takes place during the decisive inter-war period, a time when the struggle for personal freedom was cherished, new technologies were rapidly appearing, and intercultural exchange was picking up. We follow the story of a girl with red shoes, dancing all the eclectic styles of that period: tango, step, Vaudeville, standard dances, classical ballet, Bauhaus ballet, and so on. She dances to express happiness, sadness and distress in that time of fundamental changes. Dance is a visualization of her life. The impact of the performance relies on rhythmical music dramaturgy, emphasized with big mechanical and manual projections of everyday objects through a magic lantern. The performers—animators and musicians—remain visible throughout the performance, introducing surprising new turns of perspective and adding dynamic to the rhythm of the story.

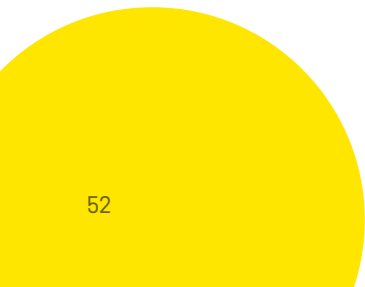
The internationally renowned **Lichtbende** company creates contemporary theatre performances using projections from a magic lantern—the grandmother of the modern movie projector—combined with live music, thereby blending theatre, visual arts and music into a mélange that reminds of the earliest stages of moviemaking. Vintage analogue devices and instruments (magic lantern, barrel organ and gramophone) are being used in new and unconventional ways, resulting in an innovative and unique mix of shadow theatre and theatre of objects.

The company was founded in 2010 by Marie Raemakers, Rob Logister and Axel Schappert, relying on twenty years of experience in pedagogical and research work in the field of shadow theatre. Lichtbende was the merger of two companies: the Musiscoop Theatre by the late 'master of light and shadow' Ida Lohman, and the art education group Projectie Project by the Raemakers-Logister tandem which specialized in artistic creations with the astonishing moving images of the 'Laterna Magica'.

Photo by ROB LOGISTER



the eighth guest



## Food for Thought – On Display

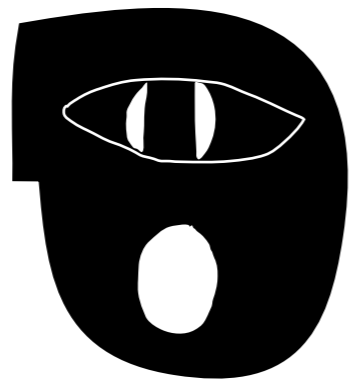


Photo: Archives of the National Museum of Contemporary History

Judgement Tower,  
10th September 2015 at 17:00

15+

# Corporis Animati

Interactive sculpture and puppet performance

Director **Zoran Srdić Janežič**

Concept authors **Zoran Srdić Janežič, Jana Putrle Srdić**

Performer **Aja Kobe**

Sound designer **Simon Bergoč**

Robot constructor and programmer **Otto Urpelainen**

Puppet, animation and scenography designer

**Zoran Srdić Janežič**

AR code and video animators **Jan Sterniša, Jože Slaček**

Text author **Jana Putrle Srdić**

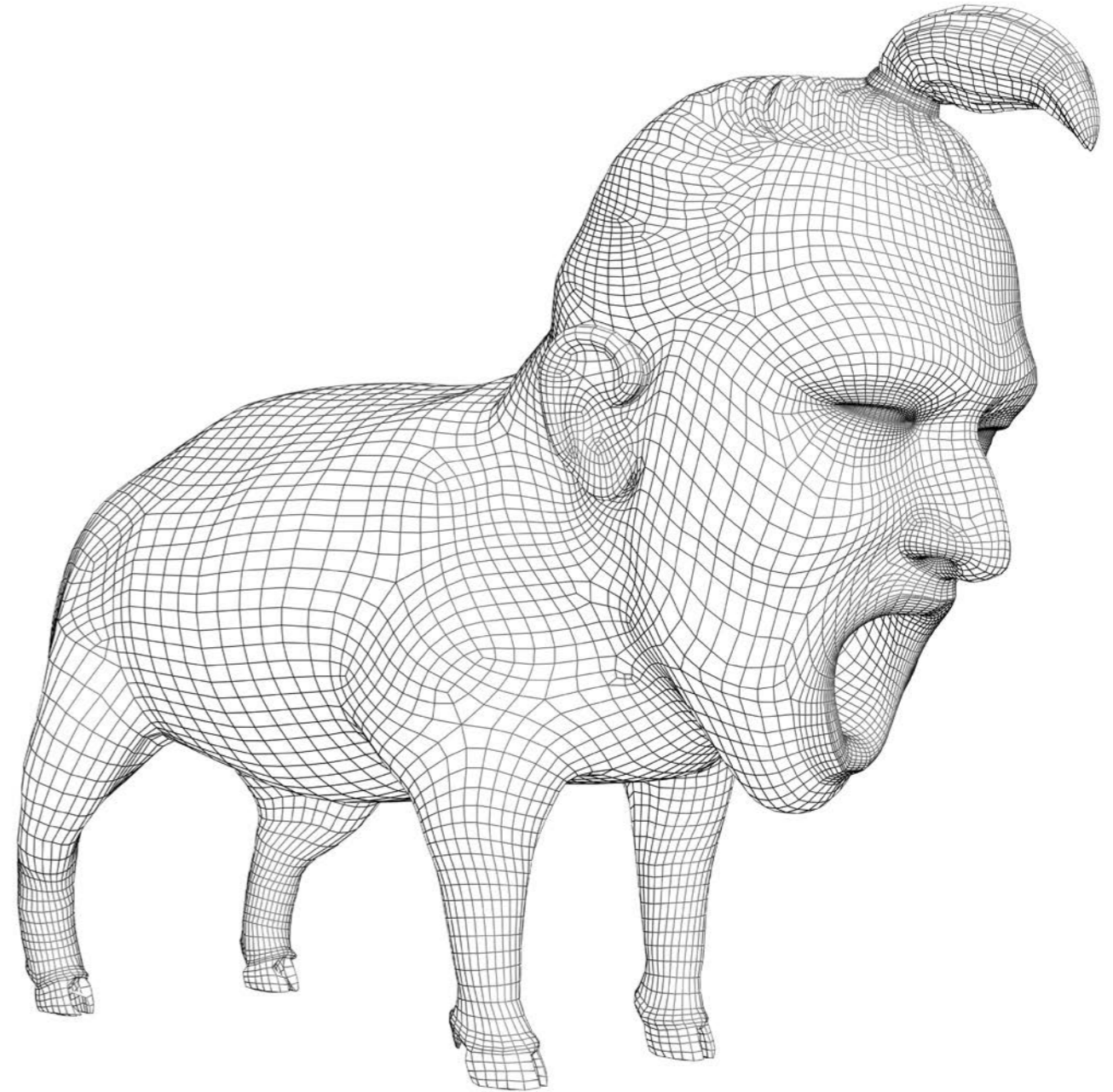
3D printing by **Poti-poti**

Production **Zavod Gulag**

Co-producers **Youth Cultural Centre Maribor – Cultural Incubator,**

**Puppet Theatre Maribor, Narodni dom Maribor**

ARCHIVE ZAVOD GULAG



## Corporis Animati

*An Exploration of Materials in Contemporary Sculpture*

### Opus Corpus Indeterminata: A Human-Pig Hybrid

The *Corporis Animati* art project is part of a broader opus, *Corpus Indeterminata* (= *Indeterminate Body*), which explores the use of various materials in contemporary sculpture while striving to fuse sculpture with other art forms, such as puppetry and digital media. The basis of *Corpus Indeterminata* is the link between classical and contemporary media: between sculpture technology, the technology of materials, computer arts, and 3D technology on the one hand, and masks or various puppetry mechanisms on the other. In past modules of the opus that went on exhibit in Maribor and Kranj, the *Corpus Indeterminata* also touched on robotics and automata.

The content of the opus deals with the relationship between worth and value. The surplus of pig and the deficit of human sculpting *material* are an implication that individual parts or even the entire physical pig [= potential nourishment material] can be bought and have a certain market value, while the human body, as a physical material, is untouchable—it is pretty much sacred, a carrier of life; a value. Even so, in specific situations, the human body may be treated as a material, for example in aesthetic liposuction. In contrast to this, liposuction for the purpose of acquiring materials for art is not permitted beforehand: to extract one's own body fat, the artist must apply to a special ethics commission in advance.

Certain parts of the human body, for example hair or urine, are used in the cosmetic and health industry, and represent a grey area between the extimate and the sublime; this is also precisely the topic of this project. This contrast has already been indicated in the artist's previous work, *Lost & Found*: the body hair of, say, a saint is perceived differently from average human body hair woven into a piece of clothing: when the viewer becomes aware of them, he is beset by a certain revulsion. Something that was once as familiar as simple

body hair—now that he has noticed it in an unusual spot—has now returned as something abhorrent. Such a transfer is the foundation of the extimate.

Through individual modules of the project, the artist has, on a perceptual level, developed a sculpture of the human body with a pig's head from pig fat—and saved a pig's body with a human head [made from the artist's own human body fat] for the future. The pig with a human head was developed as a mass and expressionless, that is to say unshaped, form in 3D software, where it became multiple. In this phase, *Corpus Indeterminata 3D* utilized 3D technologies, developing a 3D scanning method for the pig and the artist's portrait so that they served as templates for modeling a fused image, designed for 3D printing. These 3D objects of small pigs with human heads resulted in the computer animation, used also in *Corporis Animati*.

### Corporis Animati: From Physical into Digital Space and back

In addition to the topic of the relationship between pig materials [nutrition] and human body fat, *Corporis Animati* now juxtaposes a live body [the performer and the interactive visitors] with non-living animated objects [puppets and virtual 3D pigs] and hybrid bodies. In this art project, the bodies are a result of fusing the human with the pig—a paradoxically non-anthropocentric approach in the new Age of Man.

*Corporis Animati* is a stand-alone module adhering to Benjamin's theory of the work of art as a reproduction and to explorative practices of contemporary sculptors [Anthony Gormley, Marc Quinn, Paul McCarthy] who use casts of living bodies to emphasize the presence /absence of the mass body ahead of the expressiveness of the modeled form. The author combines both with the field of contemporary

puppetry practices and simultaneously reexamines the function of the 3D matrix, the performative body, and the puppets in the interaction. The 3D matrix becomes visible through our perception and via AR code projection, placed within the theatre space.

The project explores the double function of the 3D matrix through the opus of the collected scans: this developmental phase is suitable for the moving animated projection via AR codes. Working with code also enables projection on smartphones and tablet computers, laying the groundwork for an interactive animation. After the performance, moving sculptures are exhibited throughout the space: puppets, an automaton-robot, and virtual animations which are recognized by a computer through AR code and then projected as pre-rendered animated objects. Numerous multiples of piglets with human heads are a result of 3D scanning and are projected from the physical into digital space; conversely, the same small creatures are projected from the digital into physical space via AR code.

### New Technology: New Relationships in the World of Digital Art

*Augmented reality* is a rather recent computer technology, linking the physical world with an interactive virtual 3D world. Through computer software, the device registers a code in physical space and projects a virtual 3D object in that spot. This object is pre-rendered using 3D animation, effectively making the shape stand out above the surface. The advantage of augmented reality is the fact that while the observer is still in the real environment, he can also observe the virtual world.

This intermedia work of art relatively easily finds its place on the screens of those interfaces that are nowadays considered the trendiest form of communication. With its technical and physical

characteristics, this form of communication forces artists to redefine the very foundations of their cognitive and aesthetic attitude. The screen as an electronic space consisting of a teeming number of pixels extends into the depths of cybernetics and paves the way into new environments which are fundamentally different from the traditional media of printed books, sculptures, images, graphics, and film. As a medium, the screen simulates the transition from analogue to digital; from traditionally raised questions about the real or unreal, and from natural foundations all the way to the *background*, which is now dominated by the algorithm matrix; and thus, from mimesis to the construction of models. Modern internet relationships prompt a new usage for art, giving rise to the viewer-listener-actor hybrid who must switch fluidly between different forms of perception and conceptual patterns. Cooperation demands a complex activity while facilitating inclusivity, influence, and a greater degree of understanding of what is going on.

*Corporis Animati* is the first Slovenian art project combining sculptures in a gallery setting, coding with augmented reality, and 3D animated objects.

Learn more about the *Corpus Indeterminata* project at: <http://issuu.com/instituteforartsgulag/docs/ciiid>

*On exhibit:*

Judgement Tower, 10-13th September 2015, 10:00-22:00

Judgement Tower, 14-20th September 2015, 16:00-20:00

Jelena Sitar Cvetko

## Pavliha in Uniform

*The evolution of Slovenian puppetry in revolutionary times*

War turns people into soldiers. Puppeteers can don a uniform as well. World War II saw many a uniformed puppeteer—the famous Sergey Obraztsov (Kolland 1998, page 2, 196) donned the Russian uniform, and Max Jacob (Kolland 1998, pages 96-107) donned the German one. Each of them served their homeland in war and peace alike. Certain puppets wore uniforms too, and others were content with seeing uniforms worn by their animators. Kasperl and Faust took to the stage in front of German soldiers, while Punch and Petrushka entertained from the hands of Allied soldiers. At performances held by puppeteers from the Allied Powers, viewers often had the chance to see Hitler in person—in the form of a wooden puppet, of course, and the audience certainly found the event more entertaining than he did. In these performances, the puppet Hitler was mostly the laughingstock and the target of humiliation. He fared no better in our lands when he appeared on stage in the hands of Partisan puppeteer Milenko. Allow me to invite you to the performance:

### Performance / Puppet Variety Show

1944, New Year's Eve in Čermošnjice. A *Puppet Variety Show* hosted by the first Partisan puppet theatre is announced, the poster simply says *Performance*. The performers, using marionettes, are Partisans: some of them are pre-war Sokol puppeteers, one was an actor at Klemenčič's Marionette Theatre, the others simply colleagues who picked up puppetry. Janez Kuhar is playing the accordion. First of all, a puppet dressed as the theatre director in a tailcoat addresses the audience—a speech from the director is the traditional introduction to puppetry performances. What an interesting combination: the director in a tailcoat, speaking from the hands of a uniformed Partisan! The animator is Dušan Povh, better known as an excellent filmmaker. Povh also speaks. According to Alenka Gerlovič,

he's rattling off his text entirely *off the cuff* (Gerlovič 1979, page 34). Afterwards, accompanied by accordion music, the Sailor performs gymnastics on the bar, spins and twirls around expertly, performs a handstand and other figures, finishing it off with a tuck dismount. After him—with the accordion still playing—comes a clown puppet which can grow larger and smaller, and which cannot be missing from any respectable puppet cabaret. The skilled animator Lojze Lavrič had been appearing on stage with these two acts even before the war.

Next comes Hitler holding a speech. He speaks in a Maribor dialect with added German words—not speaking, really, but rather barking. The witty speech reaps booming laughter. In the end, Hitler bows out with a *Heil*. In terms of speech and animation, Milenko Doberlet justifies his reputation as one of the best Slovenian puppeteers of his time.

An SS officer, a fascist and a White Guardist appear with the song *What Will Be?*, singing a pamphlet to the well-known French chanson *Paris* as was common in theatres along the front line. All three are worried what will be when the war is lost. When Dušan Povh, Vito Globočnik and Franci Divjak – Štef lay down the puppets, our old buddy Sailor stumbles on stage, now properly drunk, singing *Oh, you dear Augustin* in German and faceplanting next to a lamp post. Next up is a ballet dancer bearing a striking resemblance to Marlene Dietrich, singing to the tune of Lili Marleen:

*"Where are those times, oh sailor my dear,  
When the world was for us, Germans, to steer?  
Now that they've driven us back to our Reich,  
The Allied ring of terror and fire is now closing in—"*  
And the sailor sings the chorus: *"Oh my, Lili Marleen."*

Four strophes later, accompanied by Kuhar's accordion melody, the ballet dancer once again dances and finishes her appearance with

the *splits*. The song text, written by Branko Simčič, is sung by Alenka Gerlovič, and the ballet dancer dances in the deft hands of Lojze Lavrič. Dušan Povh's Sailor is voiced by Vito Globočnik.

And we've already arrived at the final act of this puppet variety show, Pavliha. We see him in uniform with a Triglav cap on his head. He is leading the Mule, who stops right in the middle of the stage and won't budge an inch further. Whatever Pavliha tries is of no use. Pavliha utters a *swearword three typed pages long* (Gerlovič 1979, page 38). In dialogue with Pavliha, the Mule divulges the reason for its stubbornness: among the audience in the hall sit three artilleryists—and mules had nothing but bad experiences with them and their cannons. The text of this scene is sadly lost to history. In the end, the Mule sings a song about combat from its viewpoint:

*"Mule! If alive you want to stay  
and for years to come you'd like to bray,  
then know that your butt is in peril  
when you notice a cannon barrel  
so tuck in your tail, stay away from the rail,  
and ruuuuuuuun."*

Pavliha is played by Dušan Povh, the Mule is played by Lojze Lavrič and voiced by Alenka Gerlovič.

Kuret's Slovenian puppet hero Pavliha is wearing a Partisan uniform this time around, but he stays true to his role of a likable quibbler which he took over from Gašperček. He appears together with a mule. Although the humor of the scene is based predominantly on the text, the stubborn Mule also provides Pavliha with numerous opportunities for situational comedy.

### Jurček and the Three Robbers

Pavliha will also be appearing in the next Partisan puppet performance, developed by the somewhat modified team of the Partisan puppet theatre after the success of their variety show. The play is titled *Jurček and the Three Robbers*. The puppeteers are no longer trying to display their puppetry brilliance nor attempting to poke fun or entertain the audience, but want to tell a story through the puppets. In this updated Partisan fairytale, aimed rather at children than adults, the Sokol Jurček and Kuret's Pavliha appear together for the first time. Pavliha is a positive hero, a Partisan champion, known for his courage. As an agent for good, he shoots three agents of evil in the end—three robbers who pillaged, put entire villages to the torch, and incarcerated innocents. Pavliha, who appeared in a stylized national garb before the war, is now wearing a Partisan uniform and holding a rifle in his hands instead of the fish baton or parasol which



Photo: Archives of the National Museum of Contemporary History

he used as a cane in pre-war performances. Switching the prop not only suits the contents of his new performance, but also the possibilities of a different puppet technique. A hand puppet such as Kuret's Pavliha can be extremely proficient at using the prop and swinging its cane at its enemies—but a marionette puppet, which is what Pavliha was turned into while with the Partisans, has little potential for directly using such a prop. For a marionette, a *ranged* weapon in the form of a firearm is a better choice. Another change is also his elevated status, achieved through valorous combat. Herein lies the difference between the Partisan Pavliha, who is still merrily cracking jokes, and the pre-war Gašperček and Pavliha Tatman (Pavliha Scarecrow). Previously a jocular realist, less interested in ideals than a good sausage, now turns into a fervent freedom fighter. If he were a brave knight, he would certainly deserve a princess bride in a fairytale. That is exactly what happens: Pavliha falls in love with his neighbor Franca, a conscious civilian. She is being constantly courted by the White Guardist Janez, but she doesn't like him one bit. She does like the brave Partisan, however, and ends up marrying him with the consent of the Partisan commander (the king in fairytales) who turns out to be—her brother. What about Jurček? They abduct his parents, burn down his house, but he never loses hope. He boldly joins the Partisans and together they free his parents from captivity. Unlike Pavliha, Jurček as a Sokol role model of a nationally conscious boy kept his main characteristics even in the Partisan story. The character of Jurček in particular enabled the performance to prosper even after the war, as many war-orphaned children could identify with the main character. Just as all proper fairytales, *Jurček* has a happy ending too: the main hero proves his worth, good triumphs, evil is punished, and in addition to the aforementioned wedding, Jurček's interned parents return as well. Their house is gone, however, and the recently reunited family [and nation] awaits a long reconstruction.

The text was prepared by Alenka Gerlovič, who also directed the performance. Lavrič, Povh and Divjak manned the theatre bridge, while the puppets were voiced, in addition to the aforementioned performers and Globočnik, by several newcomers: Milena Dolgan, Ive Šubic and Minka Lipovec.

The first group of performers was shortly followed by another, as members of the Central Technical Department of the Communist Party were required elsewhere to assist in current business and could no longer attend to their *fieldwork*. Except for teacher and puppeteer Hinko Vilfan who assumed the role of Pavliha, all other members of the new team were complete novices to puppetry and

the original group took quite some time to train the newcomers to be *as good as them*. All members of the new cast spoke and controlled the puppets at the same time. The first performance by the new team was carried out on 17th April 1945 in Semič.

Vilfan did a splendid job of couching and expressing the character of the Partisan Pavliha—and all this in verse. This was the origin of Pavliha's Hymn:

*"Distrust me not, nor doubt my goals,  
don't question me, nor what I hide.  
The Partisans, our bravest souls,  
know me well, both far and wide.  
In battles hard, on marches long  
through vales and towns we carried on  
with our brigades I marched in song  
good-natured, valiant son.  
With my breath hot groats I cooled,  
and seasoning them with my jokes ..."* (Gerlovič 1979, page 66)

Pavliha's song was set to music by two different composers, Janez Kuhar and Marjan Kozina. Kuhar also composed music for the accordion that accompanied the gymnast's performance and was performed on accordion by Janez Koprivnikar –Maj. From both those hymns, Vilfan's Pavliha chose and sang Kuhar's version.

In addition to numerous guest performances, the puppetry troupe also visits Vinica. They are there precisely on the day of liberation, adding Hitler's obituary to their usual programme. This is followed by guest performances across Slovenia, made possible by a new, collapsible marionette stage. After 15th August 1945, the Partisan puppet theatre was disbanded. Their plan to visit Belgrade and commit their programme to film was never realized.

#### The Foundations of the Partisan Puppet Theatre or What Came First

Partisan puppeteers performed with marionettes. At that point, these puppets already held a respectable tradition in Slovenia. The pioneer of Slovenian puppetry, painter Milan Klemenčič, performed his first puppet play in December 1910 using marionette puppets. His performance *The Dead Man in a Red Coat*, staged at the Klemenčič family home in Šturje pri Ajdovščini, served as a preamble to a prolific puppetry production—at first in the Slovene Littoral region and later in Ljubljana where the first Slovenian Marionette Puppet Theatre opened its doors (1920–1924). Klemenčič's contribution to puppetry tradition can then be traced further to the Atena Society, with enthusiastic contributions from Miran Jarc together with Savo

Photo by SAŠO KOVAČIČ / Archives of the National Museum of Contemporary History



Klemenčič, Milenko Doberlet and others. And here we encounter the first major influence.

Milan Klemenčič's puppet animation approach and high aesthetical standards for theatre have found their way into Partisan puppet theatre precisely through his cooperation with Milenko Doberlet. His Hitler performance was a masterpiece of animation and speech. Most influences on Partisan puppets stem from pre-war Sokol puppetry. Influenced by Czech marionette stages, Slovenian Sokols have developed a rich puppetry scene. They organized actual competitions and competed in the skills of animation and speech inter-

pretation, discipline, imaginative directing, and acting achievements. By the end of the 1930s, they even published their own newspaper, *Sokolski lutkar* (Sokol Puppeteer). Before the war, Slovenia was home to no less than forty-seven amateur Sokol puppet theatres. Lojze Lavrič as the trailblazer and central figure of Partisan puppet theatre was part of this movement, and Franci Divjak –Štef was active among the Sokols before the war as well. It comes as no surprise then that puppet technology and animation approaches were directly influenced by the Sokols.

And then comes the the third influence: Niko Kuret, who introduced



Pavliha to Slovenians. At first merely a voice on the radio, his Pavliha later comes alive on stage as a hand puppet and swiftly spreads across Slovenia. Kuret's wish to see it transform into a genuine movement is shot down by the start of the war.

#### Puppet Heroes: Gašperček, Pavliha and Jurček

We Slovenians like to joke that we're all *related*. Like people, like puppets—they are often related as well. The influences on the formation of the Partisan puppet theatre also affected its characters and heroes.

Gašperček was the central character of most of Klemenčič's plays. Since Klemenčič translated most of the texts for the plays in his theatre from German, his stage also saw the advent of the German puppetry hero, a traditional comical servant figure, already well-established in Renaissance commedia dell'arte and Molière's classicist comedy. Even more importantly, numerous nations carry a proud puppetry tradition whose central character is a national puppetry hero (Pulcinella, Guignol, Petrushka, Punch, Kasperl, Kašparek, etc.).

Along with the translations of mainly German literature, Slovenian puppetry thus also welcomed their Kasperl, whom Klemenčič translated as Gašperček. He usually brings humour into plays, and contrasts the big ideas and emotions of the main characters with his stomach and common sense—a sort of Sancho Panza or Sganarel. Milenko Doberlet performed the role of Gašperček in Klemenčič's plays. He had already been Gašperček's hands and voice at the Marionette Puppet Theatre in the Mestni Dom (1920–1924), and on the miniature stage at Klemenčič's home before World War II. The Partisan puppeteers were thus joined by an interpreter of Klemenčič's central humorous character. Milan Klemenčič was thus through animation and actor's interpretation indirectly involved in Partisan puppet theatre.

Gašperček (Czech 'Kašparek') was also the central character of Sokol plays, which were becoming increasingly imbued with national awakening—and the main character, of course, had to become a role model for young Sokols. The playful and occasionally subversive Kašparek /Gašpreček with his fool's cap and equally foolish behaviour gradually grew less and less suitable for the purpose and nature of the plays, and thus had to change. A different boy named Jurček entered the stage. His name was meant to nevertheless sustain a trifle of Gašperček's character; there is a certain saying in Slovenian along the lines of "Well aren't you a real Jurček!", meaning someone is being somewhat of a fool. Jurček changed over from Sokol to Partisan stages practically unchanged: a nationally conscious boy, disci-

plined, brave, loyal, amicable, and closely linked with his home, family, and homeland. Jurček was the first puppet that Lavrič created with the Partisans, but did not appear in the very first play. In plays that the puppeteers performed to audiences of children, Jurček served as a character whom the children could identify with, especially so after the war. Jurček is joined on stage by Pavliha.

And it was Pavliha, if not Jurček, who performed in the very first play on New Year's Eve 1944. He does have to wait for the last act, but all is well. He appears on stage together with the Mule, who naturally won't budge from its spot right in the middle of the stage, providing plenty of opportunities for situational and verbal comedy. As documented by witness accounts, Pavliha manages to retain some of his jocularly. All written accounts describing the response of the audience mention Pavliha's humour.

And where does Pavliha come from? He appeared in folk and artistic literature tradition as a jester, and was ultimately planted on stage by Niko Kuret, the father of Slovenian hand puppets. He staged his first hand puppet performance, titled *Gašperček as Prince*, in Kranj in 1934 [Sitar 2007, page 2]. Afterwards, Gašperček appeared in several puppet plays that were broadcast on radio, meaning they were little more than puppetry texts read out loud. In one of these broadcasts, on 7th October 1939, Pavliha suddenly appears for the first time and takes the microphone over from Gašperček. In a witty text, Kuret lets the audience know that the German Gašperček was drafted into military service and that he will be replaced by the Slovenian puppet hero Pavliha. This is followed by the fairytale puppet play *The Stolen Gold Coins*, whereafter Gašperček disappears from Kuret's repertoire.

Six months after his radio debut, Pavliha holds his world premiere as a hand puppet. The text readers step behind a *paravent*, pick up hand puppets with lathed wooden heads, and transform into puppets. On 13th January, they invite children from a nearby kindergarten and perform *Pavliha and the Witch*. Soon thereafter, the first regular puppet performance is on the programme: *The Poisonous Sausage*, complete with an audience of forty children right in the studio [Sitar 2007, page 4]. The next logic step is a public puppet performance: on 1st May 1940, the White Hall at the Hotel Union hosted Pavliha's Stage with the performance *Hardheartedness Punished or How Parsley's Mother is Facing Bailiffs*. This day marks the birthday of Slovenian hand puppet theatre, and Pavliha is holding his first public appearance in front of an audience.

Pavliha is a hand puppet. He inherited Gašperček's role, and with it, his function and his spirit. At first, he is carrying a cane to swing at his adversaries; then, a red parasol; and when he joins the Partisans, he





is such a proficient marionette rifleman that he finishes three robbers with just one shot: a German, an Italian, and a White Guardist. The co-existence of two main heroes in one performance is an interesting phenomenon. In this regard, the minutes from a conference of the Department for National Education in the framework of the Education Section of the Slovene National Liberation Committee on 25th November 1944 state as follows: “Comrade Lavrič, an experienced puppeteer, has suggested guidelines for the organization and operation of puppet theatres or troupes [ ... ] Instead of the former Gašperček, the main puppets shall henceforth be Pavliha and Jurček.” [Gerlovič 1979, page 53] Pavliha abdicates his title and his central role to Jurček. Puppet plays were meant to be performed for children too [or, rather, for children first and foremost!], and it is only fitting that the main hero be a child as well. This makes it easier for the audience to identify with the hero. Besides, when Klemenčič and Kuret adapted fairytales for puppet theatre, they commonly added an obligatory comic character who appears along the title hero and serves as his contrast, while infusing the fairytale with humour and action. Pavliha was well accustomed to this situation and got along in this role splendidly.

#### **Jurček After the War or What Came Afterwards**

The central figure of post-war puppet theatre was Lojze Kovač, who adopted Partisan puppets and included *Jurček and the Three Robbers* in the programme of his company. He also used particular puppets in certain other plays performed by his puppet troupe. The set for *Jurček* was not the original set; instead, they used old Sokol set designs. Milan Sežun, a member of the theatre, remembers a forest set which had previously already been drawn by Vaclav Skrušny. In 1946, the team was joined by Ciril Jagodic who took over the voicing of Pavliha. Lojzka Učakar did the voice design for Jurček. Among the animators was Lado Skrušny, who most likely also controlled Jurček. Jagodic, Sežun, and Skrušny later became part of the professional team at MLG. Separating the animation from the recitation parts of the role was a consistent practice in Kovač's troupe and later on became a routine approach to marionette theatre for the ensemble of the main puppet theatre in Ljubljana. Mila Kačič, otherwise a member of the ensemble at SNG Drama, also participated in puppet performances; she had been collaborating with Kuret and Pengov in the Pavliha Company on the Pavliha's Stage even before the war. The troupe resided at the Narodni dom. The premises had to be renovated, as the Narodni dom was in bad shape after the war. They also embarked on countless guest performances. Traveling mostly by train, they visited children in colonies—especially orphans from

other parts of Yugoslavia—and it seemed that Jurček and the topics related to him were particularly suitable for them. As guests, the puppeteers often ate at these colonies as well, and for some of them the sweetish taste of mixed marmalade they received for breakfast left a lasting, unpleasant memory.

In July 1949, the puppets are decommissioned. The puppet collection passes into the hands of the Department for National Education, which put them on exhibit at the 1st course for amateur puppet stages in Maribor, where Lavrič holds seminars on Partisan puppets. Due to years and years of use—as already mentioned, Kovač used certain puppets in other plays as well—the puppets were in dire need of thorough restoration. Mina Pajk, who had sewn the puppets' first costumes, tracked down similar textiles and replaced the moth-eaten clothes with new ones. She received a helping hand from Marjanca Jemec Božič, who had then been employed at the Department for National Education.

On 14th September 1952 in Dolenjske Toplice, *Jurček* once again appears on stage, in honor of the 10th anniversary of the founding of the first brigades on Slovenian territory. Lavrič restored the faded color on the puppets' wooden heads. The City Theatre, at that point operating at full steam, lends their stage and some actors, while Ciril Jagodic refurbishes the strings and some of the controls so that the actors at the City Puppet Theatre could easier operate their puppets. From this it is clear that Jagodic and professional puppeteers in Ljubljana weren't using the same puppet controls as the Sokols or Partisans, but had developed their own prior to that point. In all likelihood, they used the so-called *Ciril's control*, developed by Jagodic in cooperation with Jože Pengov, at that time director at the MLG. The Department for National Education, which backs the renovation of the play, has extended an offer for collaboration to Alenka Gerlovič and Lojze Lavrič as well. Gerlovič has received assistance from Jože Pengov in directing the restaged play. The play was performed on a replica of the original set design by Alenka Gerlovič. The restaged play held numerous guest appearances across Lower Carniola and White Carniola in September and added three additional stagings after that, according to Vera Štihova, before returning to the museum shelves.

Partisan puppets were also captured on film and, on special occasions, escaped the shelves of the National Museum of Contemporary History where they are kept, and appeared in front of an audience.

It is interesting to know that there exist certain replicas of Partisan puppets, which were used in the second half of the 1940s by young

puppetry amateurs under the tutelage of Lojze Lavrič. With *Jurček*, they even visited a festival in Brno. In 1947, the collection of replicas (excluding the gymnast and the clown) was purchased by Dr. Stane Strnad, a physician and Sokol puppeteer from Slovenj Gradec.

#### **Slovenian Hand Puppets During World War II**

Less known is the fact that at one point, hand puppets were on the brink of being used in Partisan puppet theatre as well. Leon Otavnik –Leč, who probably got his enthusiasm for puppets from his friend and propagandist colleague Milenko Doberlet, had already had several puppet models cut from cork, and some puppet heads even reached their final design in full basswood glory. Dušan Omahen remembers a puppet head of Hitler made from cork by Leč. Due to a sudden transfer to the Headquarters Technical Department, where they needed a skilled artist for the production of matrices, Leč's puppet theatre remained an unrealized project. Just how seriously he took his project up to that point is evidenced by Leč's and Doberlet's visit to Filip Kumbatovič, the leader of the Art Department at the Education Section of the Presidency of the Slovene National Liberation Committee. Kumbatovič wrote a letter to Cene Logar, chief of the Propaganda Department of the National Liberation Army and Partisan Detachments of Slovenia: “[... ] *I have been visited by comrade Otavnik Leon and comrade Doberlet Milenko regarding the matter of puppet theatre. We had already been discussing puppet theatre previously, at a meeting of the sections of the Propaganda Department of the Headquarters, when I was appointed delegate for the theatre sector at the Headquarters [ ... ] For the army, as for all forces deployed in the field, this would be a welcome addition.*

*Comrade Otavnik had been my student at the Technical Faculty. As he is extremely proficient in various sculptural techniques (especially wood and clay), he would be able to manufacture suitable puppets in a short amount of time. [ ... ]*” On that very same day of his visit to Kumbatovič, Leč got transferred over to the Headquarters.

It would seem that at the Headquarters Technical Department, there was no time for puppets. The heads for Leč's puppets disappeared. Thinking he would quickly get back to his 15th Division—which he then never did—he simply left his puppets right there.

When it comes to hand puppets, the publication of the first Slovenian book on puppetry must be mentioned. And if marionette puppets see their premiere on liberated territory, Kuret's *Pavliha*, a manual for hand puppets, sees the light of day three years earlier in occupied Ljubljana. The book is a result of the activity of Niko Kuret and his Pavliha Company (later Pavliha's Stage) prior to the war and rep-

resents the foundation for the later development of hand puppet theatre and puppet pedagogy in Slovenia. And if marionettes were controlled by Partisans in a puppet theatre that enjoyed the status of a Partisan cultural institution on liberated territory, Kuret's Pavliha in the book was born among civilians in an occupied city, entrapped with barbed wire. The manual was published with the desire for a more pleasant, more fun, more creative life for the children and their relatives, whose freedom of movement was restricted in both space and time by the barbed wire and curfews. In the hands of actors without names and in the hands of his audience, Pavliha performed in rooms, cellars, attics, backyards. He was made from paper, wood, cloth, potatoes. It is unknown where and how many times Pavliha took to the stage among Slovenian children during the war, since these were small, local, and as far as the national art history is concerned, entirely uninteresting performances—but to all involved, they probably seemed like deliverance. After the war, Pavliha remained among kids as a hand puppet; they either made him themselves or with help from their parents, some even bought him together with other puppets in a store and included him in their toy collection at home. He appeared on many school theatre stages. In December 1951, the City Puppet Theatre included Kuret's Pavliha into their regular repertoire. As their first play, they performed *The Troubles of Parsley's Mother*—precisely the text which kicked off Pavliha's journey before the war. The Parsley play was followed by many other plays involving Pavliha, performed in Ljubljana and at innumerable guest performances across Slovenia: *The Magic Hat and the Magic Box* 1953, *Lying Trickster's Birthday*, *The Story About Aunt Kunigunda*, *We Are Hunting a Bear*, *The Wicked Castle Lord*, and many others.

#### **European Front Line Theatre and Partisan Puppets**

*“Where else in Europe has Hitler danced on strings controlled by a Partisan? Where else has he raged mindlessly in front of a mocking, hostile audience and saluted them with his buffoonishly tout Heil? And where else was he executed by Pavliha for his death sentence, repeatedly condemned by the people, by the always fresh, rompish audience of young and old?”* [Gerlovič 1979, page 9] Vid Gregorač enthusiastically writes about Partisan puppets. But if we take a different perspective, both in space and time, we realize that uniformed soldiers with puppet in hand were not that rare an occurrence in Europe. Along with numerous other civil activities, puppetry also resettled to the front line, with new context and new contents.

Puppets were a welcome addition to the front line, since the ensem-



ble of wooden puppets required so little: the actors don't eat, don't use up much space, they can relocate swiftly when needed—and most of all, unlike soldiers, they are resistant to the enemy's bullets. These are only a handful of practical reasons. With regard to contents, puppets hold many other advantages: Puppets, who cannot die, appear on the front line where death is near. Having to face death every day, soldiers are relieved—just as people had been centuries ago—when their puppet hero beats Death (or beats those who may cause it) with a stick and makes fun of it. Even more so, puppeteers make fun of their enemies. Allied puppet stages saw many a Hitler being ridiculed, insulted and beaten by his opponents. Even

ry respectable Allied puppet stage treated their audience to at least one Hitler, while in turn, the Germans with their Kasperles battered the Allies and laughed at them. A symbol, a caricature, a stylization; everything speaks in favour of using puppets on the front lines as an effective tool for propaganda and entertainment. Europe has a rich and fascinating history of front line puppet theatre. Puppets are found in many places and in good company, including some famous names of puppetry, for example Max Jacob on the German or Sergey Obrastsov on the Russian side.

Puppetry stages, managed by famous and unknown uniformed puppeteers alike, see the use of hand puppets, marionettes, and

stick puppets. Their programmes include both the entertainment of cabaret and variety plays as well as *big topics*, such as the traditional German *Doctor Faustus*.

In his article *The Puppetry Alliance* (Kolland 1998, page 162), famous historian and theoretician of puppet theatre Henryk Jurkowski researched the topic of wartime puppetry in Allied countries and emphasized the phenomenon of Slovenian Partisan puppetry in particular.

### Context

The cultural and artistic movement in the Slovenian Partisan army is indeed a very special undertaking; the Partisans engage in ballet, opera, contemporary dance, instrumental and vocal music, visual arts, all genres of literature, and much more. The production is extraordinary not just in its extent, but also features outstanding quality and an unbelievably resolute and modern artistic expression.

Part of this bustling mosaic are also the works of the Partisan puppet theatre. Looking at the period of Slovenian puppetry during World War II, we discover a prolific production that has significantly connected historic conditions with current events and has provided the necessary conditions for the bloom of institutionalized professional puppetry, amateur puppetry, and pedagogical work in the field of puppetry in Slovenia. In the wider historical context of Slovenian puppet theatre, the period of Partisan puppets is of vital importance—not just because those were times of extremely devoted puppetry in terms of political and engaged theatre, or because important artists such as Nikolaj Pirnat, Janez Kuhar, Marjan Kozina, Ive Šubic, Dušan Povh, Mila Kačič, Marjanca Jemec Božič, Jože Pengov and others played a part in these performances and gave it their creative best. It was uniformed puppets, of all things, that united several Slovenian pre-war puppetry movements and saw puppetry develop to such a degree that it had earned its rightful place among other art forms in post-war Slovenia. If it wasn't for Partisan puppets—Pavliha, Hitler, the Ballet Dancer, the Sailor, Jurček—Slovenians would have hardly seen the founding of the City Puppet Theatre, have hardly received their own independent professional puppet theatre and be able to start working right away, just three years after the war.

The Partisan puppeteers and especially their students represented an important part of the first ensemble at the MLG. In addition to the formal status, their aesthetic and technological principles constituted the foundation for the rapid artistic rise of this theatre. Founded in the autumn of 1948, the theatre already performed *Speckles*

*the Ball* as early as spring 1951, and the play has remained a staple on that very same stage throughout the years down to the present day. The first half of the 1950s brought two cult LGL performances: *Puss in Boots* and *Little Sleepy Star*. The Ljubljana puppeteers have crowned the golden age of Pengov's marionettes with the first Prešern Award for puppetry. Puppeteers at the Ljubljana Puppet Theatre are internationally famed for their marionettes—for their special technology and skillful animation which they still pass down from generation to generation.

In addition to professional puppeteers, Partisan puppet theatre has also given several mentors who, through the Department for National Education, spread the knowledge of puppetry to amateurs. During the war, the first Slovenian book on puppets is published. *Pavliha* is a valuable puppetry manual with an important educational function, both during and after the war, as it encourages its readers to explore their own creativity in puppetry.

### Literature:

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### On exhibit:

Time Window LGM, 10th-13th September 2015, 10:00-22:00

# Puppet Theatre as a Learning Environment for Symbol Languages

Lecture followed by professional discussion on the importance of early introduction into the world of puppetry

When it comes to the art of puppetry, more than three quarters of our national production address the younger audiences. This peculiarity naturally draws it closer to the realm of education and upbringing.

The Slovenian *National Guidelines for Arts and Cultural Education in the Field of Education* (2009) are modeled on the *Road Map to Arts Education* (UNESCO 2006), a pivotal European document, and deal with proven effects on the integral development of individuals and society as a whole. The Guidelines also resulted in a publication titled *Arts and Cultural Education, A Handbook With Examples of Good Practices from Kindergartens, Elementary and Middle Schools* (Ministry of Education and Sport and the National Education Institute of The Republic of Slovenia, 2011). The Guidelines and the Handbook specify certain goals and principles and especially emphasize the importance of partnership and cooperation between educational institutions and cultural institutions, as the field of arts and cultural education must be developed further. In addition, the *National Programme for Culture 2014-2017* designates arts and cultural education as an important point of contact between culture, education and science, and considers it one of the primary field goals.

In contemporary theories (summarized after Dr. Robi Kroflič), education through art—next to newly defined models of listening education and inductive education—is understood to play a supporting role in the development of pro-social action and morality. One of the foremost methodical innovations worldwide is the integral Reggio Emilia approach, based on the fusion of listening pedagogics, art experience, and using expressive artistic languages as a tool for the integral development of children.

In education and upbringing, listening is key—and listening processes are best supported through aesthetic tension providing em-

pathy, a search for relations, connecting structures, grace, humour, provocations, and freedom: “[...] if aesthetics fosters sensibility and the ability for connecting things far removed from each other, and if learning takes place through new connections between disparate elements, then aesthetics can be considered an important activator for learning.” (Vecchi 2010) The affirmation of beauty and the joy therein is one of the fundamental anthropological characteristics of a humane attitude towards reality.

Contemporary theories of education contain no utilitarian arguments for the introduction of art in education models—instead, what lies in the foreground is the idea of beauty as a vital seed of civilization. In Aristotelian aesthetics, the imitation of reality has not only a mechanical but also a creational character to it, with the metaphor (the foundation of symbol language) holding a key role: it is connected both to an explorative attitude towards reality and to personal participation. A work of art engages the entire spectrum of one’s sensory, intellectual, emotional and motivational layers of personality, and stimulates the training of our capacities for change (instead of the traditional tendency for constancy).

For this reason, studying the languages of art and including them into models of teaching is an essential task of pedagogues and artists, including those in the field of puppetry, seeing how the puppet is the most complex aesthetic carrier of the multilayeredness of meaning.

Lecturers **Marie Raemakers** and **Rob Logister** (Lichtbende, NL)

Members of the Lichtbende group, Raemakers and Logister have been organizing top-level arts and culture education programmes for schools and individuals for over twenty-five years. In 2005, they received the highest award in the Netherlands for their work in this field: the Jan Kassies Award.

With a short break in between, the lecture will be followed by a professional discussion as an opportunity for reflection, an attempt at definition, and a comparison of two European areas. Participants in the discussion (in alphabetical order): Assist. Prof. Janja Batič, Polona Legvart, Alma Redžić Selimović, Darja Štirn Koren, mag. Elena Volpi and the lecturers.

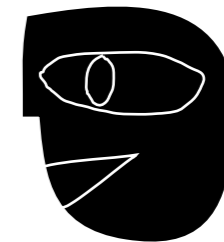
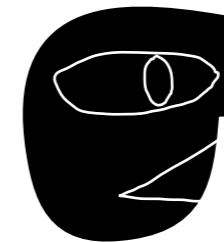
# Writing About and For Puppet Theatre

*A practical seminar for the curious and determined*

This year’s 8th Biennial of Puppetry Artists of Slovenia will provide a large variety of starting points and motivation for writing about puppet theatre. The programme, offering a large diversity in terms of styles, target generations and genres, will surely kickstart your inspiration and your determination to transform the seen into the written—be that an interview, a report, or a commentary. For no matter the format, each and every piece of writing is an important factor both for your progress as a writer and for keeping track of the history of puppetry. Taking into consideration the preferences of each individual participant of the seminar, we will attempt to capture this year’s Biennial in writing from as many viewpoints as possible: as journalists, as critics, as artists. The coming performances, exhibitions, professional discussions, modern and traditional approaches, experienced puppeteers and those who are taking their first tentative steps with puppets—all of this will receive a healthy dose of reflection so sorely missing from puppet theatre these days.

Mentor and leader of the seminar **Zala Dobovšek**

**Zala Dobovšek** graduated in dramaturgy from the Ljubljana Academy of Theatre, Radio, Film and Television (AGRFT) in 2009, and also studied at the Department of Alternative and Puppet Theatre at the DAMU Theatre Academy in Prague. She is a writer for Radio Študent, the Pogledi biweekly magazine, and various professional periodicals. Between 2009 and 2014, she worked as a theatre critic at the Delo newspaper. She was a member of several professional juries (FBS, Week of Slovenian Drama, Gibanica, MESS Festival Sarajevo, Ministry of Culture) and festival selector (MESS Festival Sarajevo 2014, Golden Stick 2013). She is a member of the Association of Theatre Critics and Researchers of Slovenia. As a practical dramaturge, she worked at the Mini Theatre, ŠKUC Theatre, Ljubljana City Theatre, Sensorium Institute, Ljubljana Puppet Theatre, Puppet Theatre Maribor, and the DAMU in Prague. Her master’s thesis received the student Prešeren Award. Currently enrolled in a doctoral programme at the AGRFT, her dissertation carries the working title *Theatre and War: Fundamental Relations between Performing Arts and Wars on the Territory of Ex-Yugoslavia in the 1990s*. She is an assistant professor of dramaturgy and performing arts at the AGRFT.



A Retrospective



Photo: Archives of the National Museum of Contemporary History



## A Report from the Jury of the 7th Biennial of Puppetry Artists of Slovenia 2013

The expert jury, comprised of Zlatko Bourek (presiding juror), Barbara Bulatović and Matjaž Pograjc (members), is pleased to assert the following:

- The festival has successfully dealt away with the cliché notions about artists who supposedly drink like a fish, smoke like a chimney, wildly copulate around like rabbits and never-ever-do anything else but steal from the country, the city, God, your local voluntary fire brigade, our bowling club, their folklore association, and everyone else whom they haven't yet stolen from, but soon will;
- And the festival has proven that all performances in the main and accompanying programmes are good, pretty, interesting, even prettier and more interesting and even more good, better, the best—

The expert jury would like to ask all puppeteers and non-puppeteers to leave their bank account after the performance. They will receive a transfer from the powers that be in the sum total of exactly zero because the smiles, tears, hugs, inhales, and exhales that resulted from this year's performances cannot be paid in any shape or form—nor can they be taken away, fortunately, by either the Leftists or the Right-wings, the Commies nor the Motleys. This pleasure is all yours—so cheers! and see you next time.

The expert jury has decided to award all intended awards.

The **Special Jury Award** goes to the team of *I, Legend*, produced by Moment from Maribor, for their original use of theatre conventions.

Explanation: The performance displays a striking intensity of teamwork utilizing well-known tools. Human hands are the main actors of a complicated and precise surgical operation; the audience follows with interest from the start all the way to the end of the legend. Using simple props, such as an apple, a pear, a tree, and a canvas, the team create a dedicated performance dealing with the physics, metaphysics, and pataphysics of human existence.

The **Award for Special Achievements** goes to the AEIOU Theatre for Babies, Toddlers and Parents for their theatrical communication

with the youngest theatre audience in their performance *You and I*.

Explanation: This performance is an innovation, a newly-minted form of theatre in Slovenia; the authors are fully dedicated to all its details, starting with the gradual creation of the 'playing' space. The authors establish a creative theatrical communication with the youngest of audiences, to whom theatre is still an unknown. Through direct communication, they see to the prewashing, washing, tumble drying, and softening. Dash and stop—now that is top.

The **Award for Special Achievements** goes to Marjan Kunaver for the incidental music in the performance *Videk's Shirt*, produced by the FRU-FRU Puppet Theatre.

Explanation: With direct instrumental accompaniment, the musician precisely, melodiously and faithfully tracks, upgrades and complements everything that is not being told through visuals and words: strings can do what threads can't; and what weaving and felting can't achieve is done through sparkling and rustling.

The **Award for Special Achievements** goes to Nebojša Pop Tasić for the original text for *Salto Mortale*, produced by the Puppet Theatre Maribor.

Explanation: We are thankful to our parents for having sent us to school where we learned to write, and thankful to our teachers for having shown us upper and lower case letters, for having inspired us to write mostly blossoming verses to our first girlfriend, short stories for the school newsletter and long-winded lamentations into our secret teenage diary—all to finally grasp that we don't even have the hint of an idea, and modestly end up writing Facebookish monosyllables like yes, no, maybe and wtf, lol, etc and similar nonsense on a cellphone that cost stupid money. Leave acting to those who know how to act, and writing to those who know how to write. Nebojša Pop Tasić knows. He knows how to write—so let him write, and forever and ever amen, and to hell with death.

The **Award for Visual Design** goes to Svjetlan Junaković for the performance *When Shlemiel Went to Warsaw*, produced by the Puppet Theatre Maribor.

Explanation: The set design, masks and puppets conjure up a multi-dimensional metaphorical walk through a picture book while being functional for the outstanding 'musician' animator team. Through dramaturgical knacks, the old cupboard is constantly transforming—now a long road, a polygon of consciousness, now a porcelain set on the little shelf of subconsciousness, now a cabinet for higher powers. The multilayered visual and set design and the witty functionality are just added bonuses to a performance about how Shlemiel journeyed—or rather stayed home.

The **Award for Acting and Animation** goes to Elena Volpi for the performance *The Boy Who Became a Hedgehog*, produced by Puppet Theatre Maribor.

Explanation: Through spontaneous narration, the actress balances the thin line between acting and animation in the so-called *object or material theatre*, which is rather less-known in Slovenia. Her animation is neither manipulation nor interpretation, but rather a direct synthesis of the above elements which she conveys to the young viewership in a well-balanced manner and creates a narrative fantasy world through uncoerced communication.

The **Award for Acting and Animation** goes to Martina Maurič Lazar and Brane Vižintin in the performance *You Catch!*, produced by the Ljubljana Puppet Theatre.

Explanation: Félix Savón, the Cuban heavyweight boxer, winner of three gold medals at the Olympic Games, once famously quipped before sending his opponent crying to the mat: "*Technique is technique, because without technique there is no technique.*" This seemingly utterly stupid quote is in truth quite smart. It is useful in cooking, knitting, window cleaning, and even puppetry: Martina Maurič Lazar and Brane Vižintin in *You Catch!* display such sophisticated technique that they send a wooden dog barking and a wooden rabbit hop-hopping, a table into the woods, dinner into breakfast, technique into art, Martina into Brane and Brane into Martina; the viewer into a connoisseur, me into you and you into me. Two and one at the same time, both. Us.

The **Award for Best Directing** goes to Silvan Omerzu for his performances *Salto Mortale* (Puppet Theatre Maribor) and *You Catch!* (Ljubljana Puppet Theatre).

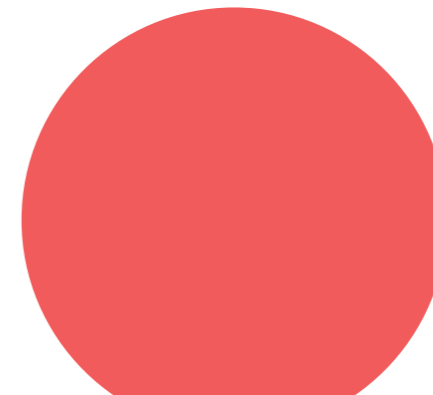
Explanation: A famous director must know how to properly call his actors lazybones, shriek nasty and nastier words at his technicians, throw spotlights at his secretaries and strangle producers—all this to make his art earn more money, more interviews, and more Thai massages at the local brothel. Silvan Omerzu has proven that he doesn't want to be a famous director. He is just a man who thinks text, dreams images, carves wood, draws illustrations, paints the set, fixes spotlights, carries loudspeakers, and knows how to find fellow creative minds. No sweat without sweat, so he works. Sometimes he likes puppets, sometimes he doesn't. Sometimes he likes theatre, sometimes he doesn't. Sometimes he's besieged by enthusiastic critics, sometimes he's left hanging all sad and alone. By directing *Salto Mortale* and *You Catch!*, Silvan Omerzu has proven that good theatre doesn't need a famous director, but rather a good director who understands the other, the different. Being good, not famous, is the best directing.

The **Award for Best Performance – Grand Prix** goes to *The Trial or the Woeful Story of Joseph K.*, produced by Puppet Theatre Maribor.

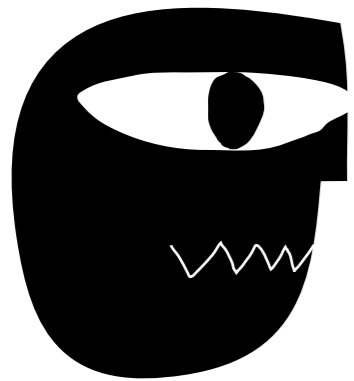
Explanation: There are performances that change the world, and then there are performances that have already changed the world. But there are also worlds that will change future performances: after seeing *The Trial or the Woeful Story of Joseph K.*, one cannot help but put on a leather coat, grab a crowbar and smash a few trash cans, some glass and a couple flower pots, scream and wail and grunt, and finally happily cut off one's own head—just to make space for something better, something more just. Because the world might seem a much better place if it wasn't littered anymore by humans, but rather by someone who is worthy of all the fish, birds, clouds and the Sun, the laughter and sadness. The right kind of hostility clears the mind and purifies the heart, and there is no prettier performance that teaches you to hate yourself. Because you are guilty.

## 45 Partaking Plays of the 8th Biennial from A to Z

1. AEIOU Theatre for Babies and Toddlers and the House of Children and Art: **Heart & Belly Button**
2. Brane Solce: **Paper'n'Music**
3. Family Theatre Kolenc: **The Wolf and the Seven Young Kids**
4. Festival Velenje and Velenje Puppet Theatre: **Little Butterfly**
5. Festival Velenje and Velenje Puppet Theatre: **Ferdinand the Bull**
6. Festival Velenje and Velenje Puppet Theatre: **The Three Little Pigs**
7. Festival Velenje and Velenje Puppet Theatre: **The Swineherd**
8. Theatre Lalanit, Ljubljana Association of Puppeteers, and OKC Krice krace Kranj: **Nina in Wonderland**
9. Upper Carniola Art Association Kranjski komedijanti: **Snow White**
10. KD Matita: **Pavliha Revival**
11. KD Matita and DAMU (CZ): **Beckettomotive**
12. KD Matita and DAMU (CZ): **Life of Mary**
13. KUD Bob: **Fear**
14. Pupilla Cultural Society Lendava: **Pooh**
15. Culture Association Svoboda osvobaja Slovenske Konjice: **The Propolis Scandal**
16. Puppet Theatre Fru-Fru and the House of Children and Art: **Frog in Love**
17. LGL: **Lublana**
18. LGL: **A Little Lamp, Pea and Feather**
19. LGL: **Duck, Death and the Tulip**
20. LGL: **Four Black Ants**
21. LGL: **The Gruffalo's Child**
22. LGL – BiTeater: **A Hero of Our Time**
23. LGL and Centre de Créations pour l'Enfance Tinquieux (FR): **Turlututu**
24. LGL and Art Association Konj: **Pinocchio**
25. LGL, Ulrike Quade Company (NL), Oorkaan (NL), Art Association Konj: **Krabat**
26. LGL and LGM: **Alice in Wonderland**
27. LGM: **Cyrano**
28. LGM and MCLU Koper: **Timescope**
29. LGM: **little blue and little yellow**
30. LGM: **The Fairy Who Sees in the Dark**
31. LGM: **The Rooster Assembles**
32. LGM: **Pied Piper of Hamelin**
33. LGM: **Practical Advice for Well-Behaved Children**
34. LGM: **Freaks**
35. LGM: **The Golden Bird**
36. Puppet Theatre Zapik and the House of Children and Art: **In the Land of Finger Puppets**
37. MCLU Koper: **About the Fox and Other Small Forest Animals**
38. Town Theatre Ptuj, Theatre Labirint and Ljubljana Association of Puppeteers: **Thumbelina**
39. Town Theatre Ptuj, Association Lalanit Ljubljana and Potujoča hišica Children's Theatre: **Someone Always Loves You**
40. Mini Theatre: **Jurček and the Three Robbers**
41. Mini Theatre: **How to Catch a Star**
42. Mini Theatre and Novo kazalište theatre Zagreb (HR): **Revenir**
43. Studio LGM, Moment and DAMU (CZ): **Always the Same Story**
44. New Visions New Voices Theatre Company and the Federacija Ljubljana Institute: **Zao-Yin-Siao-Zi Bi-Ba-Bong [Bing, bang, boing, The Noise-Making Boy]**
45. Federacija Ljubljana Institute: **Sound Kitchen**



Dessert





## 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 Puppet Theatre Maribor public institute (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, 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 Kalemba, Jože Zajec, Ksenija Ponikvar**

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**C** Irena Rajh Kunaver

**M** +386 41 663 904

**E** [info@uln.si](mailto:info@uln.si)





## Members of the Puppetry Artists Institution

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C Martin Kuchling  
T +43 463 51 62 43  
E office@kkz.at

### KUD Teater za vse [Arts and Culture Association Theatre For All]

Nova ulica 1, Koroška Bela, 4270 Jesenice  
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### Puppet maker Cveto Sever

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C Cveto Sever  
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### Mednarodni center lutkovne umetnosti [International Center for Puppetry Arts]

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Our sincerest thanks to the National Museum of Contemporary History for the constructive cooperation.

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## Programme Booklet for the 8th Biennial of Puppetry Artists of Slovenia

The 8th Biennial of Puppetry Artists of Slovenia is organized by the Puppetry Artists Institution and the Puppet Theatre Maribor.

Expert board

Aja Kobe, Silvan Omerzu (chair), Ajda Rooss,  
Jelena Sitar Cvetko and Danilo Trstenjak

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## Getting Festival 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.

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Tickets can be purchased online using the Moneta system at [www.lg-mb.si](http://www.lg-mb.si).

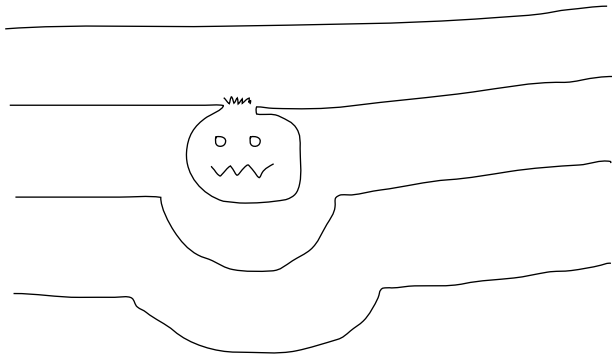
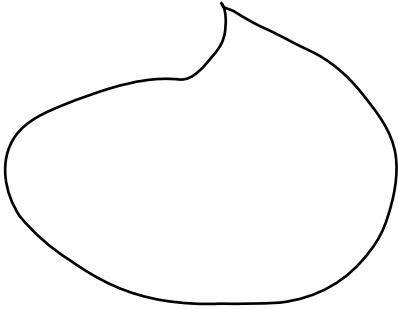
Ticket prices for all performances are uniform at €5.

The usual season discounts also apply.

Admission to exhibitions, professional discussions, presentations, and evening events is free.



Notes



Eeny,  
meeny,  
miny, moe,  
catch a tiger  
by the toe!

DRAWING



*fin*  
KONEC

