

MARIBOR  
11.-14. 9. 2019

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BIENNIAL  
OF PUPPETRY  
ARTISTS  
OF SLOVENIA

MARIBOR

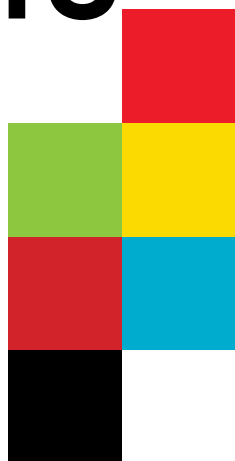
11.–14. september 2019

11<sup>th</sup>–14<sup>th</sup> September 2019



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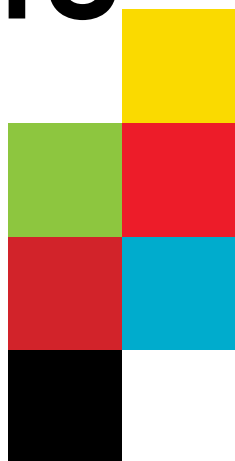
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# 10



mag.  
**ZORAN POZNIČ**

JURE MARKOVEC, STA



V 21. stoletju lutkovna umetnost deluje na polju več umetnosti in v sebi združuje več umetniških praks (vizualno, glasbeno, besedno, uprizoritveno), več časov, več svetov. Izjemna tradicija lutkarstva od Azije do Evrope priča tudi o tem, kako zelo je civilizacija potrebovala in še potrebuje lutkovno umetnost. Od japonske bunraku tehnike do češke marionetne tradicije in kompleksnejših postavitvev, kot je bila denimo Omerzujeva uprizoritev Cankarjeve *Hiše Marije Pomočnice*. Lok izjemnih lutkovnih stvaritev se razteza do najsodobnejših, neslutnih možnosti pripovedi in izraza, ki ga lutki vdihne človek. Prav animator, lutkovni umetnik, je z vsemi svojimi atributi in zmožnostmi občutljivo in hkrati najtrdnješe vezivo med lutko in idejno predlogo predstave. Lutki vdihne življenje, kako kompleksno jo zna dojeti, ji *zlesti pod kožo*, je izjemna umetnost. Da pa ta umetnost tudi traja in se razvija, so zaslužni vsi lutkovni ustvarjalci, od režiserja, scenografa, kostumografa, avtorja glasbe, do inšpicienta itd. Ob prazniku lutkovne umetnosti, kot ga praznujemo ob 10. bienalu lutkovnih ustvarjalcev Slovenije, se spodobi reči *hvala!*

Na Ministrstvu za kulturo smo namreč zelo ponosni na izvrstno sodobno produkcijo slovenskega lutkovnega gledališča zadnjih dveh let, prav tako nas veseli, da je mariborski bienale, poleg prikaza najboljših domače produkcije, tudi pomembno stičišče mednarodne strokovne javnosti. Ne ponuja le možnosti izmenjave dragocenih znanj, novih interpretacij in praks, poznanstev in povezovanj, temveč je ena redkih točk sistematične refleksije sodobne slovenske in tuje gledališke umetnosti. Je točka promocije za strokovno, kritiško in širšo, splošno javnost.

Prav tako odpira širok prostor za obravnavo najbolj kompleksnih družbenih in po drugi strani intimnih tem. Tako poleg osnovnega poslanstva lutkovne umetnosti, ki se je izoblikovala skozi desetletja, t. j. da skrbi za vzgojo najmlajšega občinstva, ga opismeni in navduši za kasnejše redno obiskovanje kulturnih dogodkov, prevzema tudi vlogo vrhunske kulturne ponudbe za odrasle. Ob tej priložnosti želim bienalu plodna prihodnja desetletja in se vračam na začetek. Skozi civilizacijo se je izoblikovalo nemalo tehnik, celo kombinacij lutkovne umetnosti, a vendar se vedno znova vračamo k človeku, ustvarjalcu, ki lutko opolnomoči za vznemirljivo odrsko življenje.

S prijaznimi pozdravi,

mag. Zoran Poznič,  
minister za kulturo

Puppetry art in the 21st century operates in several art fields and combines numerous art practices (visual, musical, vocal, performing), many times and many worlds. The incredible tradition of puppetry, from Asia to Europe, is also a testimony to how civilization needed and continues to need puppetry art. From the Japanese bunraku techniques to the Czech marionette tradition and more complex settings, such as Omerzu's staging of Cankar's *The Ward of our Lady of Mercy* by Silvan Omerzu. The extent of exceptional puppetry creations comes to those most modern, unimagined possibilities of narration and expression, breathed into a puppet by the human mind. It is the animators, the puppeteers, who, with all of their attributes and possibilities, create a sensitive and yet firm link between the puppet and the play's conceptual grounds. They instill life into the puppet, their ability to create complex connections, *to crawl under its skin*, is an incredible form of art. For this art to last and develop further, merit goes to all puppetry creators, from the directors, set and costume designers, composers, to the stage manager, etc. For this holiday of puppetry art, which we are celebrating on the 10th Biennial of Puppetry Artists of Slovenia, it is only decent to say *thank you!*

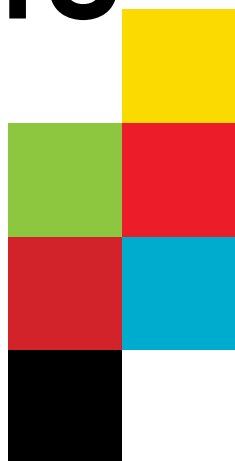
The Ministry of Culture is very proud of the extraordinary contemporary production of Slovenian puppet theatre from the last two years. We are also glad that the Biennial in Maribor is now also, alongside presenting the best Slovenian productions, an important meeting point for the international expert public. It does more than just offer the opportunity to exchange valuable knowledge, new interpretations and practises, to make connections and acquaintances, but is also one of the rare points of a systematic reflection on contemporary Slovenian and international theatre production. It is a point of promotion to the expert, critical and the general public.

It also opens a wide space for a discussion on the most complex and most intimate themes in our society. Alongside its own mission tied to puppetry art, which formed through decades, i.e. educating its youngest audiences, widening their horizons and sparking an interest in a later regular attendance of cultural events, it is also becoming a high culture event for adult visitors. On this occasion I wish all the best to the Biennial in the decades to come, and I return to the beginning. Through the history of civilization, a plethora of techniques had developed, some of them even combinations of puppetry art, yet we keep coming back to the human, the creator, who empowers the puppet into an exciting stage life.

With kind regards,

Zoran Poznič, MA,  
Minister of Culture

# 10



ALEKSANDER  
SAŠA  
ARSENOVIČ

SIMON KOLEŽNIK



## Jubilejni, 10. bienale lutkovnih ustvarjalcev Slovenije v Mariboru The jubilee 10th Biennial of Puppetry Artists of Slovenia in Maribor

Že tradicionalno bo zaključek poletja v mestu ob reki Dravi potekal v duhu lutkovne umetnosti in ustvarjanja. V veliko veselje in ponos mi je, da vam lahko kot župan Mestne občine Maribor prvič izrečem dobrodošlico prav ob jubilejnem, 10. bienalu lutkovnih ustvarjalcev Slovenije. Bienale, ki predstavlja osrednji nacionalni lutkovni festival in pregled najboljšega slovenskega lutkovnega ustvarjanja preteklih dveh sezon, je prav gotovo pomemben gradnik mariborskega kulturnega dogajanja in mestnega utripa. Letošnji raznovrsten in izjemno kakovosten program bo obogatil kulturno-umetniško življenje v mestu ter ponudil nekaj za vsakogar.

Ponosni smo lahko, da se bo v tekmovalnem programu s štirimi predstavami predstavilo tudi Lutkovno gledališče Maribor. Komplex mariborskega lutkovnega gledališča je za mesto izredno pomemben prireditveni prostor. Minoritska cerkev s samostanom, kjer danes deluje lutkovno gledališče, stoji v najstarejšem delu Maribora. Umestitev kulturnih vsebin prav v ta zgodovinski del mesta je na nek način simbolna. Kultura, ki je ključnega pomena za ohranjanje in razvoj identitete naroda, je neločljivo povezana z njegovo zgodovino. Z veseljem lahko povem, da bo Lutkovno gledališče Maribor v prihodnjih letih s projektom revitalizacije Vojašniškega trga, vključno s prenovo Sodnega stolpa in vzpostavitvijo Vinogradniškega muzeja, lahko delovalo v še lepšem in urejenem okolju. Ob dokončanju revitalizacije bo najstarejši del mesta bogatejši za dodatne mestotvorne vsebine. Organizatorjem in lutkovnim ustvarjalcem izrekam iskrene čestitke ob 10. jubileju osrednjega festivala. Želim vam uspešno ustvarjanje in motivacijo za naprej, da bomo lahko še vrsto let uživali v umetniških uprizoritvah lutkovnih predstav.

Aleksander Saša Arsenovič,  
župan Mestne občine Maribor

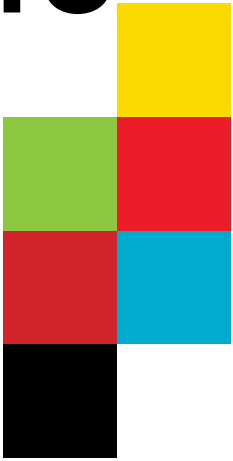
As is now tradition, the end of summer will be in the spirit of puppetry art and creativity in the city on the Drava River. It is with great joy and pride that I can, as the Mayor of the Municipality of Maribor, welcome the Biennial of Puppetry Artists of Slovenia for the first time on its 10th jubilee edition. The Biennial, which is the main national puppetry festival and an overview of the best Slovenian puppet performances from the past two seasons, is certainly an important element of Maribor's cultural landscape and of the city's pulse. This year's varied programme of exceptional quality will enrich the cultural and artistic life of the city and offer something for everyone.

We are proud that four performances of the Maribor Puppet Theatre will take part in the competition programme. The complex of our city's puppet theatre is an incredibly important events location for Maribor. The Minorite Church with the monastery, from where the puppet theatre now operates, is located in the oldest part of Maribor. In a way the placing of cultural contents within this historical part of the city is symbolic. Culture, which is essential for the preservation and development of a national identity, is inseparably linked with its history. It is my pleasure to say that the Maribor Puppet Theatre will, with the revitalisation of the Vojašniški trg Square, which will include the renovation of the Judgement Tower and the establishment of a viticulture museum, soon operate in an even nicer and tidier environment. With the completion of the revitalisation project, the oldest part of the city will be richer for city-forming contents.

I would like to express my sincere congratulations to the organisers and artists for the 10th jubilee edition of the central puppetry festival. I wish you success and motivation for the future, so that we will be able to enjoy many more years of artistic puppet performances.

Aleksander Saša Arsenovič,  
Mayor of the Municipality of Maribor

10



ANŽE  
VIRANT

URŠKA BOLJKOVAC



## Resno o lutkah Seriously about puppets

Eden mojih najzgodnejših spominov so lutke.

V spominu imam dvorano KUD-a France Prešeren, z lučmi, ki so izgledale kot bakle. In osvetljen odrski obok. Verjetno imam v spominu predstavo *Cufek*. Skoraj zagotovo sta na odru stala Goro Osojnik in Irena Rajh, moja mama. Dvorana in luči so še tam, KUD-a in *Cufka* pa ni več. Škoda.

Rojen sem bil v lutkovno družino. Doma so povsod visele lutke. Moje prvo potovanje po Evropi je bilo na lutkovni festival. Verjetno sem v otroštvu videl več lutkovnih predstav kot marsikdo. Lutke so od nekaj tako velik del mene, da sem bil prepričan, da so samoumevne in pomembne tudi drugim. Potem sem odrasel. Sprejet sem bil na AGRFT; in prvi šok – na akademiji o lutkah nismo govorili. V štirih letih smo govorili o vseh zvrsteh uprizoritvenih umetnosti: dramskem gledališču, performansu, operi, sodobnem plesu ..., o lutkah pa sploh ne. Kot da ne obstajajo. In sem sam začel govoriti o lutkah, pisal seminarske naloge, toda brez pravega učinka – lutke niso nikogar zares zanimale. In za hip sem tudi sam podvomil, ali so lutke res vredne zanimanja. Potem pa sem nekega dne brskal po reviji *Lutka* [Tudi revije skoraj ni več. Škoda.] in prebral „*Lutke so resna stvar*“.

In res so. Lutka je najbolj resna stvar. In sem začel resno razmišljati o lutkah. Napisal o njih resno diplomu. Začel resno ustvarjati predstave. In to kljub temu, da je lutkar ‚zasmehovan in za mnoge ljudi malo prepričljiv, podcenjevan in omalovaževan poklic‘, kot je leta 1938 zapisal Sergej Obrazcov. In kljub temu, da večina ljudi, ki me vprašajo, s čim se ukvarjam, in jim povem, reče „*Aha, lepo, samo ... kaj pa delaš, no, kot poklic?*“

Veseli me, da imamo dve resni nacionalni lutkovni gledališči in en kup resnih neinstitucionalnih, da imamo veliko resnih odraslih in otroških ljubiteljskih skupin. Veseli me, da imamo kar dve resni organizaciji, ki skrbita za razvoj lutkarstva: ULU in UNIMO. In pa, seveda, da imamo nadvse resen bienalni festival v Mariboru, kjer lahko resno predstavimo najboljše, kar se je v tej resni gledališki zvrsti zgodilo v Sloveniji. Lutke so resna stvar.

Anže Virant,  
predsednik Ustanove lutkovnih ustvarjalcev

One of my earliest memories is that of a puppets.

I can recall the KUD France Prešeren hall, adorned with lights that looked like torches. The illuminated arch of the stage. I am probably thinking of the play *Cufek*. Goro Osojnik and Irena Rajh, my mother, were most definitely on stage. The hall and the lights are still there however, KUD and *Cufek* are not. Pity.

I was born into a puppetry family. Puppets were hanging all around our home. My first ever journey across Europe was to attend a puppetry festival. I probably saw more puppet plays during my childhood than most people. Puppets have always been such a large part of me that I was sure they are as important and evident to others as well. But then I grew up. I was accepted to Academy of Theatre, Radio, Film and Television, and the first shock ensued – we did not mention puppets at all at the academy. In the next four years, we have studied all genres of performance art: drama theatre, performance, opera, contemporary dance ... not a word about puppets, though. As if they did not exist. So I began to talk about puppets, I wrote seminar papers about them, but to no avail – puppets did not interest anybody. For a moment, I myself started doubting if puppets are worth taking an interest in. But one day, I was looking through the magazine *Lutka* (which now almost doesn't exist any more. Pity.) and I read “*Puppets are a serious matter*”.

And that they are. A puppet is the most serious matter. So I started to ponder about puppets more seriously. I wrote a bachelor thesis about them. I started to creating plays serious. Even though the puppeteer is a “*mocked profession and for many a people perceived as an unconvincing, underestimated, and a belittled profession*”, as Sergej Obrazcov wrote in 1938. Still, the majority of people, when they ask me what I do for a living, when they receive my answer, say: “*Oh, nice. Just ... what do you do, well, for a living?*”

I am very glad that we have two serious national and a many more serious non-institutional puppet theatres. I am also glad we have many serious adult and children amateur groups. I am very glad that we have as much as two serious organisations that take care of the evolution of puppetry: ULU and UNIMA. And, of course, that we have the utmost serious Biennial in Maribor, where we can seriously present the best of what has happened in this serious theatre genre in Slovenia. Puppets are a serious matter.

Anže Virant,  
President of the Puppetry Artists Institution





# 10

NIKA  
LESKOVŠEK

## Poročilo za 10. bienale lutkovnih ustvarjalcev Slovenije Report for the 10th Biennial of Puppetry Artists of Slovenia

Najprej bi se za razburljivo, vznemirljivo in zlasti lepo potovanje želela zahvaliti Ustanovi lutkovnih ustvarjalcev Slovenije (ULU) in Lutkovnemu gledališču Maribor kot organizatorju, strokovnemu odboru in organizacijskemu odboru Bienala, predvsem pa vsem ustvarjalcem, producentom, pr-ovcem, skratka vsem, ki so omogočili, da smo to potovanje izpeljali.

Bienalno lutkovno produkcijo 2017–2019 so zaznamovale obletnice: 10. obletnica Bienala, 90-letnica UNIME, mednarodnega združenja lutkarjev, 30. festival Poletni lutkovni pristan, Lutkovno gledališče Ljubljana pa je praznovalo 70. obletnico. Poleg slavnostnih dogodkov ob počastitvah obletnic so te zaznamovale tudi vsebinski vidik uprizoritev: vplivale so na izbor naslovov v repertoarju, pa tudi na uprizoritvene pristope, ki se ukvarjajo z živim pristopom do arhiviranja predstav, ne le z golimi rekonstrukcijami. Morda je imel jubilej kaj opraviti tudi z večjim številom predstav velikega formata in povečanim številom predstav, zanimivih za odrasle gledalce.

### K statistiki

V konkurenci za prijavo za jubilejno, 10. izdajo Bienala so bile predstave, premierno uprizorjene med 1. majem 2017 in 30. aprilom 2019. Prispelo je 53 prijav. Da katera ne bi ostala prezrta, sem si ogledala še 11 dodatnih, neprijavljenih predstav (v večini že prijavljenih producentov in zunajinstitucionalnih predstav), dve sem vključila v končni izbor. Skupno sem si v času selektorskega mandata od avgusta 2018 do konca aprila 2019 ogledala 64 predstav. To je za primerjavo dvakrat več kot, recimo, selektor na 4. bienalu. Da število produkcij ne bi naraščalo, torej ni strahu. Pet predstav v času mojega selektorstva »ni bilo več živih«. Te sem si ogledala na posnetkih. To bržkone predstavlja drugo plat naraščanja produkcije. Omenim naj tudi »internationalizacijo« slovenskega lutkarstva. Kar nekaj prijav predstavljajo mednarodne koprodukcije. Te razvojne spremembe pravilnik sicer že predvideva, vendar bodo v prihodnje najbrž še v porastu. Dve od prijavljenih predstav, ki še nista doživeli slovenske premiere, sem si ogledala v tujini. Po skrbnem, dolgotrajnem in odgovornem premisleku – ki je moral upoštevati številne vidike, ki so kdaj presejali parcialno analizo posameznih uprizoritev in njeno širšo umestitev v kontekst slovenskega lutkarstva, – sem se odločila, da v tekmovalni program izjemoma predlagam 11 in ne 10 predstav, v spremljevalni program 5 predstav.

### H kriterijem programske selekcije

Povabilo k selektorstvu 10. bienala sem najprej razumela kot odziv na aktualno dogajanje na področju lutkarstva, povečanje uporabe intermedialnih principov in sodobnih lutkarskih tehnologij ter posle-

I would first like to thank to the Puppetry Artists Institution (ULU) and the Maribor Puppet Theatre as the organiser, the expert board and the organisational committee of the Biennial, but most of all my gratitude goes to all creators, producers, PR personnel. In short, to everyone who made this exciting, exhilarating and beautiful journey possible.

The puppet production between 2017 and 2019 was marked by anniversaries: 10th anniversary of the Biennial, 90th anniversary of UNIMA, the international puppetry association, 30th edition of the Summer Puppet Pier festival, while the Ljubljana Puppet Theatre celebrated its 70th anniversary. Alongside all celebratory events for these anniversaries, they also characterised the contents of the plays. They influenced the selection of titles in repertoires, and had a hand in staging approaches that deal with a live approach to archiving the plays and not just with bare reconstructions. Perhaps the jubilee had also something to do with the greater number of plays designed for a large stage and an increased number of plays that were designed for an adult audience.

### To the statistics

Considered for the competition programme of the jubilee 10th Biennial were plays that premiered between 1 May 2017 and 30 April 2019. The Biennial received 53 applications. So as not to overlook any of them I personally attended an additional 11 plays which did not apply (mostly by already declared producers of non-institutional performances). During my selector's term that lasted from August 2018 to the end of April 2019, I attended 64 plays. As a comparison, this is twice as much as the selector of the 4th Biennial. Therefore there should be no fear that the number of productions is not increasing. Five performances were "not alive" anymore during my term as a selector. I watched those on recordings. This probably represents the other side of the increased production. I should also mention the "internationalisation" of Slovenian puppetry, as quite a few applications were international co-productions. These developments were anticipated by our rules, however this trend will probably grow even more popular in the future. Two of the registered performances, which are yet to have a premiere in Slovenia, I watched abroad. After a careful, long, and considerate deliberation, which had to consider numerous aspects of Slovenian puppetry, I decided to make an exception and nominate 11 and not 10 performances into the competition programme of the festival, and 5 for the accompanying programme.

dično drugačnih tipov dramaturgij, ki se odmikajo od klasične naračije. In res. Te »nove« oblike dramaturgij, ki za rešitve posegajo na področje drugih umetnosti, kot so vizualne umetnosti in sodobni ples, so bile očitne v pregledu obeh sezon, zrcalijo pa se tudi v tekmovalnem in spremljevalnem programu: uporaba koreografskih principov, vizualnih inštalacij ali site-specific performansov, nekaj je bilo tudi eksperimentiranje z ambientalnimi postavitvami, manj pa drznih interaktivnih poskusov. Posebej veliko je bilo v tokratni produkciji primerov nastopov žive glasbe, kjer je glasba presegala funkcijo atmosferske podlage, žanrsko določala predstavo, prehajala na področje zvočnega gledališča ali se bližala kar kabarejski, če ne samostojni koncertni izvedbi. Sicer je še vedno pogosta potovalna dramaturgija (road movie dramaturgija) in razvojna (Bildungs) logika, kjer spremljamo junaka ali junakinjo na poti pri njenih podvigih, zorenjih in spoznanjih o svetu ter ima zlasti didaktično vrednost. Kar se tekstovnih predlog tiče, je bila ob pregledu produkcije opazna prisotnost klasikov pravljicarstva in pripovedništva (npr. H. C. Andersen, od domačih Svetlana Makarovič) ali preverjeni pristopi naslanjanja na nagrajene avtorje tekstovne ali likovne podobe. Ob prevladujočem prepričanju, da se zaradi rabe novih tehnologij beseda umika iz lutkovnega medija, sem bila presenečena, v kolikšni meri produkcije se režija še vedno »šlepa« na besedo, na način, da odriva lutkovni medij iz avtonomnosti na nivo ilustrativnega, se zanaša zgolj na privlačno vizualno podobo ali na veščine animatorjev. Videla sem kar nekaj simpatično zaokroženih predstav, narejenih v lutkarskem mediju, ne pa z mislijo nanj.

Seveda edino vodilo pri selekciji niso mogli biti samo dramaturški principi. Že takoj po ogledu prve predstave sem si postavila jasna vodila: iskala sem predstave, v katerih prihaja lutkovni medij do izraza v vsej svoji avtonomnosti, kjer je jasno razviden interes, tako zanimanje kot radovednost ustvarjalcev pri raziskovanju zmožnosti lutkovnega medija v najširšem pomenu besede, kjer so z izvirnostjo in kreativnostjo izkoriščali vse potenciale lutkarstva, gledalcem pa odkrivali sveže načine prikaznih zmožnosti in uporabe. Pomembna je bila veščina animatorjev in njihova sposobnost interpretacije, vdihniti animiranemu objektu prepričljivost in lastno osebnost. Ključni so bili domišljenost in inventivnost koncepta ter njegove izvedbe, povezanost posameznih uprizoritvenih elementov (vizualne podobe, specifične animacije, povezanost režije z uprizoritvenim konceptom predstave in njeno sporočilnostjo) ter učinkovanje in prepričljivost celote.

Kljub tako vnaprej postavljenemu jasnemu konceptu, ki je upošteval vse kriterije statuta Bienala, sem pri sestavljanju programa trčila na podobne probleme kot selektorji pred mano. Prvo je bilo vprašanje razmerja med tekmovalnim in spremljevalnim programom. Drugo je bilo, kako ustrezno reprezentirati zunajinstitucionalno produkcijo. In tretje je bilo nadaljevanje debate, ki smo jo vzpostavili s preostalima članoma žirije ob zaključku preteklega, 9. bienala, torej: kako razumeti poslanstvo Bienala, poleg tega, da gre, jasno, za predstavitev najboljšega dela slovenske lutkovne produkcije zadnjih dveh sezon: je to prostor golega tekmovanja in razdeljevanja nagrad, prikaza domače produkcije tuji publiki, ali druženja, reflektiranja in medsebojnega oplajanja raznoterih lutkarskih praks?

### **K pregledu in stanju produkcije ter izboru**

Pri pregledovanju produkcije sem dobila vtis, da je lutkovna scena pri nas razdrobljena, da kolektivno ne sledi aktualni produkciji in da so ustvarjalci večinoma zaposleni z lastnim preživetjem. »Work in progress« je tako postal že ustaljen produkcijski format na zunajinstitucionalni sceni. Sicer ne vedno, a načeloma se predstave sproti dopolnjujejo. Slabi produkcijski pogoji so bili tako večinoma del moje

### **To the criteria of the programme selection**

I first understood my invitation to be the selector of the 10th Biennial as a reaction contemporary events in the field of puppetry, the increased usage of inter-medial approaches and modern puppetry technologies, and subsequently other types of dramaturgy, which are moving further away from the classic narration. And, true, these "new" forms of dramaturgy, that are finding solutions in other art fields, such as visual art and contemporary dance, were obvious during the overview of both seasons, and are reflected in the competition and accompanying programmes: the usage of principles of choreography, visual installations or site-specific performances. There were also some experiments with ambient settings, and not as many daring attempts in interaction. There was an especially large number of live music among this year's productions, in which the music went beyond being a mere soundtrack as it defined the play's genre, created a transfer to the field of audio theatre and went close to becoming a cabaret, if not a full-blown concert. Still popular are also a road movie dramaturgy and the logic of Bildung, where we follow our hero or heroine on their quests, growth and discovery of the world, which have a predominantly didactic value. When it comes to productions based on adapted texts, there was a notable presence of storytelling and fairy tales' classics (e.g. H. C. Andersen, or our local Svetlana Makarovič) and the tried and tested approaches of leaning on the authors of award-winning texts or visual design. With the now dominant thought that the word is disappearing from the puppet medium due to the usage of new technologies, I was surprised to discover how much the direction of a production still "relies" on words. This is done in a way that it pushes the puppet medium from being autonomous to the level of the illustrative, it relies purely on an attractive visual image or the skills of animators. I saw several nicely rounded performances done in the puppet medium, but without any consideration for it.

Naturally, just dramaturgical principles could not have been the only selection criterium. Immediately after seeing the first play I have set clear guidelines for myself: I searched for plays in which the puppet medium is expressed in all of its autonomy, where I could clearly see interest and curiosity of the authors when exploring the possibilities of the puppet medium in the widest sense of the word, where they explored all the potentials of puppetry, and presented audiences with fresh ways of its staging potential and usage. Animators' skills were of importance as well as their capabilities of interpretation, to instil persuasive powers and a personality to the animated object. How sophisticated and inventive was the concept and its execution, integrity of all performing elements (visual image, animation specifics, link between the direction and the performing concept of the play and its message) and, last but not least, the effectiveness and plausibility of the whole were all key.

Despite a clearly defined concept, which adhered to all criteria of the Biennial statute, I encountered similar issues as my predecessors when composing the programme. First issue was the question of balance between the competition and the accompanying programme. Second was how to adequately represent the non-institutional production. And the third was a continuation of the debate established with the remaining two jury members of the 9th Biennial; thus how to understand the Biennial's mission, besides, obviously, being as a presentation of the best part of the Slovenian puppet production of the last two seasons. Is this a space of bare competition and giving out awards, a display of our local production to an international audience, or a space of socialisation, reflection and mutual exchange between the numerous puppetry practices?

selektorske poti. Težava, ki se je neposredno dotikala mojega deleža, pa se nanaša zlasti na postprodukcijo. Majhno število ponovitev, predvsem pa nevhvaležna postprodukcijska usoda, ki težko upraviči kakršna koli odstopanja od kalupov, s tem pa s težavo sprejme eksperimentiranja, niso zveneli najbolj spodbudno. Parcialno to rešujejo inštitucije, obe lutkovni in druga gledališča, s ponudbo gostovanj in festivalov. Vendar bi to zahtevalo sistemsko rešitev, morda v obliki posameznih kontinuiranih iniciativ in povezovanja z obstoječimi platformami (recimo Zlate paličice). Vsekakor pa z odločnim ukrepom kulturne politike, ki bi znala zanimive vsebine, ki že obstajajo, prinesiti do končnega, navsezadnje tudi odraslega uporabnika. A to so vsekakor problemi, ki jih niti ustvarjalci sami, kaj šele selektor, ne morejo reševati.

Ob vsem tem sem se posledično odločila, da namesto kuriranega programa, ki bi se podrejal avtorskemu selektorskemu konceptu in predstavil aktualne estetske trende produkcije, zberem pod t. i. spremljevalni program nekatere reprezentativne primere zunajinstitucionalne produkcije. Ta del programa razumem kot zrcalni del tekmovalnega in nočem, da je v hierarhičnem razmerju do tekmovalnega. Gre za nabor različnih predstav; nekatere od njih so celovito zaokrožene, druge predstavljajo inventiven nabor uprizoritvenih strategij, ki so bolj celovito integrirane v tekmovalnem programu, spet tretje zaenkrat učinkujejo še bolj na ravni geste. Ampak bolj kot za nabor določenih estetskih praks gre za prikaz drugačnega načina produkcije. In to v najbolj dobesednem smislu.

Predstave ohranjajo oseben in »ne-alieniran« pristop do dela, v katerem so ustvarjalci sami zadolženi za celoten postopek produkcije: od izvirne zamisli, uprizoritvenega koncepta, lutkovne tehnologije, včasih tudi izdelave lutk in scene, do – v končni fazi – animacije. Najbolj radikalen primer so »one [wo-]man« predstave, kjer ustvarjalec/-ka za vse skrbi sam/-a. Tudi teh je bilo nekaj. Animatorji inventivno uporabljajo DIY, torej naredi sam, in reciklažne postopke, manj kot golo estetsko vodilo kot pa za osnovne preživetvene mehanizme. Predvsem pa gre za prakse, ki jih preveva svojevrsten nezamenljiv karakter, odrezavost, nepogrešljiv humor in duh neobremenjenega ustvarjanja, skoraj pobalinska nabritost, ki se rojevajo iz igrivega navdušenja in delovnega elana. Gre torej za nekakšen osvobojen prostor ustvarjanja, ki se upira sistematizaciji oz. kapitalističnemu načinu produkcije, ki smo mu v današnjem tempu vsi podrejeni in ki ima seveda svoje prednosti in slabosti. Obenem zagotavlja visoko profesionalizacijo dela in zelo visoko postavlja estetske kriterije, po drugi strani pa tudi izčrpava energetski in človeški potencial.

Po drugi strani moram dodati, da doživljam delitev na institucionalno in zunajinstitucionalno produkcijo v smislu estetskih delitev do neke mere kot umetno. Veliko ustvarjalcev, ki samostojno delujejo zunaj institucij, namreč ustvarjajo tudi pod okriljem institucij, kjer jim zagotavljajo boljše produkcijske pogoje. Dve od koprodukcij z zunajinstitucionalnimi zavodi sta umeščeni tudi v tekmovalni program.

### Sklepne misli ob pregledu obeh sezon

Z veseljem ugotavljam, da vse izbrane predstave za program Bienala v popolnosti izkoriščajo avtonomnost lutkovnega medija v najširšem pomenu besede, ga drzno raziskujejo, mu iščejo samosvoje, izjemno kreativne rešitve, včasih načrtno kršijo njegova pravila in provokativno zastavljajo vprašanje o naravi lutkarskega medija – in prav je tako, saj le tako bistveno prispevajo k njegovemu razvoju.

Prisotna je profesionalizacija medija, estetski kriteriji so visoko postavljeni, opazno je sledenje sodobnim praksam, uvajanje intermedijskih pristopov. Nekateri avtorji so trenutno v izjemnem ustvarjalnem zamahu in tudi za mlajše generacije se ni bati. Pohvalno se razpira prostor za negovanje kritične refleksije in tudi za vzdrževanje

### To the overview and state of production and selection

As I was doing the overview of the production I gained the impression that the puppetry scene in Slovenia is fragmented, that it does not collectively follow the current production and that the artists are often preoccupied with their own survival. Bad production conditions were thus often a part of my path as selector. The issue, which interfered directly with my part, was especially post-production. Just a few replays but even more so, an ungrateful post-production fate, which can hardly excuse any deviation from the moulds and thus limits any experimentation. This all sounded like a pretty bad stimulation, which is partially solved by various institutions, both puppet theatres as well as other theatres, with their offers of tours and festivals. However, this would demand a systematic change, perhaps in the form of individual continuous initiatives and connections with pre-existing platforms (for example the Golden Stick Festival). Certainly with a decisive action made by our cultural politics, which would be able to bring the already existing interesting contents, to its final user, either a child or an adult. Nonetheless, these are issues that cannot be resolved by authors, let alone by a festival's selector. With all of this in mind, I eventually made the decision that instead of a curated programme, which would adhere to the concept of the selector as an author and present the current aesthetic production trends, I would collect several representations of non-institutional production under the so-called accompanying programme. I understand this part of the programme as a reflection of the competitive one and I do not wish a hierarchical relationship between the two. It is a selection of various plays, some of them are fully rounded while others present an inventive selection of performing strategies, which are more comprehensively integrated in the competition programme. Some are, for now, even more effective on the level of a gesture. Yet, more than a selection of various aesthetic practices, it is a display of a different production method, in the most literal meaning of the word.

Plays maintain a personal and "non-alienated" approach to work in which the creators are responsible for the whole production process, from the original idea, to the performing concept, puppet technology, sometimes even the manufacturing of puppets and sets, to – in its final stage – animation. The most radical example of this is "one [wo-]man" show in which the artist does all by him or herself. There were a few of these. Animators are DIY masters, it is less an aesthetic guideline than a basic survival instinct. These are practices filled with their unmistakable character, wit, sense of humour and the spirit of unbridled creativity. It is an almost rascal joy, which is born from the playful enthusiasm and working spirit. It is a liberated space of creativity which fights the systematisation of capitalist production to which we are all submissive in this day and age and which, naturally, it has its advantages and weaknesses. While it is certain to set high professional standards of work and aesthetics, it also drains human energy and potential.

On the other hand, I must add that I feel the separation of institutional and non-institutional production in the sense of aesthetics to be, to a degree, artificial. Many authors that work independently outside institutions also work for these institutions, as they guarantee them better work conditions. Two of the co-productions with non-institutional associations are also placed in the competition programme.

### Final thoughts over both seasons

It is with great pleasure that I have found out that all select plays for the programme of the Biennial take full advantage of the autonomy of the puppet medium in the largest scope of the word, boldly explore it, find individual and exceptionally creative solutions, some-

terminologije. Razveseljuje tudi število dodatnih dogodkov: pogovori o predstavah, domiselno oblikovani gledališki listi in spremna besedila. Kot produkcijski presežek sezon ocenjujem predstavo *Vražji triptih*, ki je bila uprizorjena v počastitev 70. obletnice LGL kot preplet postajnega tipa dramaturgije, gledališča objektov, inštalacij ... Gre za produkcijsko izjemno zahteven tip predstav »immersive theatre«, ki vzpostavlja paralelno fikcijsko realnost, v katero se lahko gledalec potopi za več ur. V tujini tovrstne predstave predstavljajo trend, pri nas pa jih doslej še ni uspela izpeljati nobena gledališka inštitucija. Da je bila ustvarjena v lutkovnem mediju, je zato dosežek sam po sebi.

Še posebej razveseljivo je tudi, da se predstave vedno bolj angažirano izrekajo o poziciji sveta v danem trenutku: o političnem stanju, o sobivanju, odnosu do drugega, medsebojni toleranci, kolektivnem odnosu do družbenih stigem, bolezni in umiranja; ukvarjajo se tudi s prevpraševanjem tradicionalnih spolnih vlog, z reciklažo materialov, so ekološko osveščene ... Predstave aktivno posegajo tudi v ustaljene nacionalne stereotipe in boje za identitetne politike, ki najmlajšim ne kažejo poenostavljene podobe sveta in ne podcenjujejo svoje publike.

Tako torej: spremljevalni in tekmovalni program za 10. bienale je znan. Na svoji selektorski poti sem videla veliko zanimivih, iskrivih idej in domislekov, videla sem vrsto animatorskih bravur, ki vsak dan sproti vdihujejo življenje lutkarski umetnosti ter ponujajo drugačno perspektivo življenju. Vseh nisem mogla uvrstiti na festival, tvorijo pa tisti temelj, na katerem se vsakodnevno rojeva in temelji slovenska lutkarija. Za vse to: hvala.

[Izbor iz poročila]  
Nika Leskovšek,  
selektorica 10. bienala lutkovnih ustvarjalcev Slovenije  
Ljubljana, 8. maj 2019

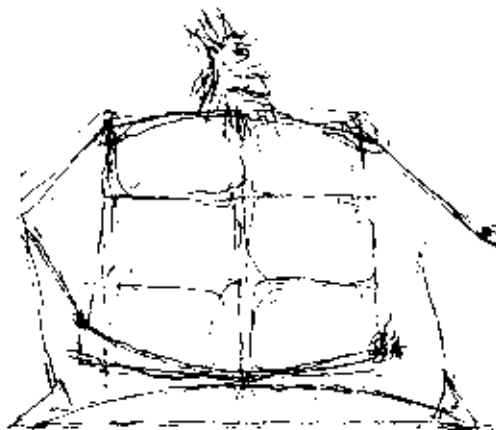
times deliberately break its rules and provocatively ask questions about the nature of the puppet medium. And that is how it should be. Only then can they fundamentally contribute to its growth.

Professionalisation of the medium is present, aesthetics criteria is set on a high level, there is noticeable adherence of the contemporary practices, and implementing intermedia approaches. Some authors are currently in an exceptional creative swing and there should be no fear for younger generations either. It is commendable, how wide the space for nurturing critical reflection is as well as the attention for terminology. The number of additional events is also delightful: discussions about plays, ingeniously designed theatre programmes and accompanying texts. As a production highlight of seasons I am rating the play *The Devil's Triptych*, which was performed for the commemoration of the 70th anniversary of the Ljubljana Puppet Theatre. Intertwined in the play are a stationed type of dramaturgy, theatre, objects, installations ... It is an extremely demanding type of play from a production point of view, called "immersive theatre", which establishes a parallel fictional reality, that the visitor can be immersed into for many hours. Abroad, these plays are currently trending, however in Slovenia no theatre institution had hitherto been able to pull it off. It is an achievement of its own that it was created in the puppetry medium.

It gives us great pleasure that plays are ever more engagingly declaring about the state of the world nowadays: be it about the political affairs, coexistence, relationships, mutual tolerance, collective attitude towards social stigmas, illnesses and dying; they are also questioning traditional gender roles, considering recycling and are environmentally conscious. The plays also actively interfere with established national stereotypes and the fights over identity politics, which do not present a simplified image of the world or underestimate the younger audience.

To conclude, the accompanying and competition programmes of the 10th Biennial are known. On my path as a selector I have seen many interesting, sparkling ideas and witty remarks. I have seen boldness in animations, which breathe life in puppetry art, and offer a different perspective of life. I was not able to place everyone at the festival, but they are all part of the same foundation upon which the Slovenian puppetry is born daily. For all of this, you have my gratitude.

[Excerpt from the report]  
Nika Leskovšek,  
Selector of the 10th Biennial of Puppetry Artists of Slovenia  
Ljubljana, 8th August 2019



# 10



## Prijavljene predstave na 10. bienale lutkovnih ustvarjalcev Slovenije 2019

### Entered Plays of the 10th Biennial of Puppetry Artists of Slovenia 2019

1. AEIOU / Hiša otrok in umetnosti, **Devet lun**
2. Barbara Stupica / Lutkovno gledališče Ljubljana, **Poletna knjiga**
3. Brane Solce, **Insomnia**
4. Gledališče Bičikleta, **Bonton za male lumpe**
5. Gledališče Lalanit, **Fuj, gosonica!**
6. Hiša otrok in umetnosti, **Av gust ne razume več tega sveta**
7. KD Matita / Studio Damuza, **RAT**
8. Lea Menard / Studio XXV, **Trobla in ključ**
9. Lutke Zapik / Centro Teatro Animazione e Figure Gorizia, **Račka Olivija gre v svet**
10. Lutkovno gledališče Fru-Fru / Hiša otrok in umetnosti, **O belem mucku, ki je bil čisto črn**
11. Lutkovno gledališče Fru-Fru / Koruzno zrno, **Tine in promet**
12. Lutkovno gledališče Ljubljana, **Bert**
13. Lutkovno gledališče Ljubljana, **Jure in Jaka**
14. Lutkovno gledališče Ljubljana, **Lučka Regrat**
15. Lutkovno gledališče Ljubljana, **Mali princ**
16. Lutkovno gledališče Ljubljana, **Martin Krpan**
17. Lutkovno gledališče Ljubljana, **Nasvidenje**
18. Lutkovno gledališče Ljubljana, **Nekje drugje**
19. Lutkovno gledališče Ljubljana, **Posvetitev pomladi**
20. Lutkovno gledališče Ljubljana, **Seansa Bulgakov**
21. Lutkovno gledališče Ljubljana, **Škrt škrt kra čof!**
22. Lutkovno gledališče Ljubljana, **Zajčkova hišica**
23. Lutkovno gledališče Ljubljana, **Zverinice iz Rezije**
24. Lutkovno gledališče Maribor, **Bela kamela**
25. Lutkovno gledališče Maribor, **Besede iz hiše Karlstein**
26. Lutkovno gledališče Maribor, **Čarovnik barv**
27. Lutkovno gledališče Maribor, **Deček in hiša**
28. Lutkovno gledališče Maribor, **Kako zorijo ježevci**
29. Lutkovno gledališče Maribor, **Moj lajf**
1. AEIOU / House of Children and Art, **Nine Moons**
2. Barbara Stupica / Ljubljana Puppet Theatre, **The Summer Book**
3. Brane Solce, **Insomnia**
4. Theatre Bičikleta, **Etiquette for Little Rascals**
5. Theatre Lalanit, **Ugh, It Is a Caterpillar!**
6. House of Children and Art, **Augustus Doesn't Understand This World Anymore**
7. KD Matita / Studio Damuza, **RAT**
8. Lea Menard / Studio XXV, **Trobla and the Key**
9. Puppets Zapik / Centro Teatro Animazione e Figure Gorizia, **Walking With Olivia**
10. Puppet Theatre Fru-Fru / House of Children and Art, **About a Little White Cat, That Was Completely Black**
11. Puppet Theatre Fru-Fru / Corn Seed, **Tine and Traffic**
12. Ljubljana Puppet Theatre, **Bert**
13. Ljubljana Puppet Theatre, **Jack and Jim**
14. Ljubljana Puppet Theatre, **Lučka the Dandelion**
15. Ljubljana Puppet Theatre, **The Little Prince**
16. Ljubljana Puppet Theatre, **Martin Krpan**
17. Ljubljana Puppet Theatre, **Goodbye**
18. Ljubljana Puppet Theatre, **Somewhere Else**
19. Ljubljana Puppet Theatre, **The Rite of Spring**
20. Ljubljana Puppet Theatre, **Session Bulgakov**
21. Ljubljana Puppet Theatre, **Scratch Scratch Scraww Plop!**
22. Ljubljana Puppet Theatre, **Rabbit's House**
23. Ljubljana Puppet Theatre, **The Little Beasts of Rezija**
24. Maribor Puppet Theatre, **White Camel**
25. Maribor Puppet Theatre, **Words from the House Karlstein**
26. Maribor Puppet Theatre, **The Wizard of Colours**
27. Maribor Puppet Theatre, **A boy and a House**
28. Maribor Puppet Theatre, **How Porcupines Ripen**

30. Lutkovno gledališče Maribor, **Netopir Kazimir**
31. Lutkovno gledališče Maribor, **Polž na potepu na kitovem repu**
32. Lutkovno gledališče Maribor, **Rdeča Kapica**
33. Lutkovno gledališče Maribor, **Snežna kraljica**
34. Lutkovno gledališče Maribor, **Ščeper in Mba**
35. Lutkovno gledališče Maribor, **Šivilja in škarjice**
36. Lutkovno gledališče Nebo / KUD Qulenium Ljubljana, **Abežeda**
37. Lutkovno gledališče Nebo / KUD Qulenium Ljubljana, **Z distance**
38. Lutkovno gledališče Pupilla, **BA BU**
39. Lutkovno gledališče Pupilla, **Estera ali praznik usod**
40. Lutkovno gledališče Pupilla, **Ko odprem oči**
41. Lutkovno gledališče Tri, **O dveh kozah**
42. Lutkovno gledališče Velenje – Festival Velenje, **Indijanska pravljica**
43. Lutkovno gledališče Velenje – Festival Velenje, **Lisička zvitorepka**
44. Lutkovno gledališče Velenje – Festival Velenje, **Princeska na zrnu graha**
45. Mednarodni center Lutkovne umetnosti Koper, **Palčica**
46. Mini teater, **Deklica z vžigalicami**
47. Mini teater, **Korenčkov palček**
48. Rozinteaater, **Ovbe, Kekec, ujma gre!**
49. ŠKUC gledališče, **Prva ljubezen**
50. Tugende / Studio 25, **Super Brina**
51. Zavod Kuskus / Werk 89, **Džumbus**
52. Zavod Kuskus / Dječje kazalište Branka Mihajlevića Osijek, **Nepozabek**
53. Talija, **Čudežno potovanje**
29. Maribor Puppet Theatre, **My Life**
30. Maribor Puppet Theatre, **Bat Kazimir**
31. Maribor Puppet Theatre, **Snail on the Whale's Whip**
32. Maribor Puppet Theatre, **Red Riding Hood**
33. Maribor Puppet Theatre, **Snow Queen**
34. Maribor Puppet Theatre, **Ščeper and Mba**
35. Maribor Puppet Theatre, **The Seamstress and the Scissors**
36. Puppet Theatre Nebo / KUD Qulenium Ljubljana, **Alphazed**
37. Puppet Theatre Nebo / KUD Qulenium Ljubljana, **From a Distance**
38. Puppet Theatre Pupilla, **BA BU**
39. Puppet Theatre Pupilla, **Estera or the Celebration of Destinies**
40. Puppet Theatre Pupilla, **As I Open My Eyes**
41. Puppet Theatre Tri, **The Two Goats**
42. Puppet Theatre Velenje – Festival Velenje, **Native American Fairy Tale**
43. Puppet Theatre Velenje – Festival Velenje, **The Cunning Little Vixen**
44. Puppet Theatre Velenje – Festival Velenje, **The Princess and the Pea**
45. International Center for Puppetry Arts, **Thumbelina**
46. Mini Theatre, **The Little Match Girl**
47. Mini Theatre, **Carrot Dwarf**
48. Rozinteaater, **Oh my, Kekec, Storm is Coming!**
49. ŠKUC Theatre, **First Love**
50. Tugende / Studio 25, **Super Brina**
51. Kuskus Institute / Werk89, **Bumm, krach, peng**
52. Kuskus Institute / Branko Mihajlević Children's Theatre in Osijek, **Forget Me Not**
53. Talija, **The Miraculous Journey**

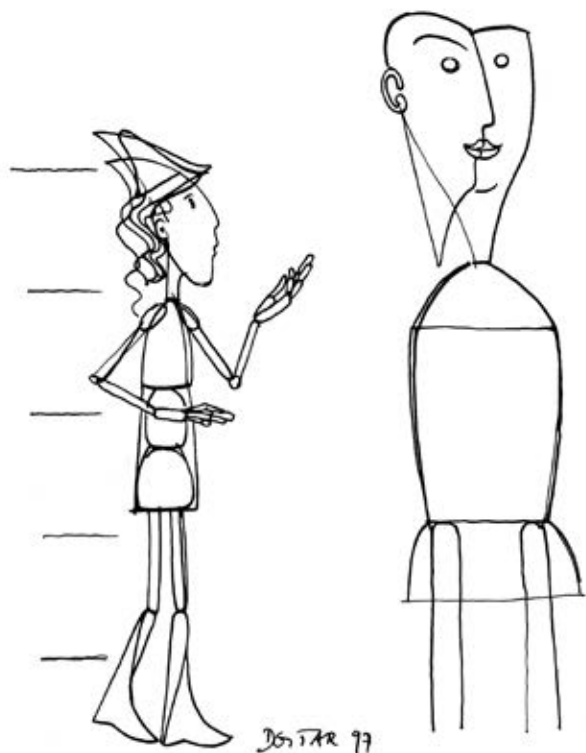


## Danijel Demšar

Danijel Demšar (1954), ilustrator, grafik, slikar in lutkar, je diplomiral na Akademiji za likovno umetnost Univerze v Ljubljani. Po končanem študiju se je zaposlil kot likovni pedagog in se začel ukvarjati s knjižno ilustracijo. Prvo likovno podobo za lutkovno predstavo je ustvaril leta 1991. Od takrat pa do leta 2009 je oblikoval petnajst lutkovnih predstav, od tega sedem za Lutkovno gledališče Ljubljana. Med njegove najbolj odmevne lutkovne stvaritve spadajo *Zgodbe s panjskih končnic* (1996) v produkciji Lutkovnega gledališča Jože Pengov in *Brkonja Čeljustnik* (1998) v produkciji Lutkovnega gledališča Ljubljana. Objavlja v otroških in mladinskih revijah (*Kurirček*, *Ciciban*, *Kekec*, *Cicido*) ter likovno opremlja šolske učbenike in berila. Za svoje ilustratorsko delo je prejel tri nagrade Hinka Smrekarja (1993 za ilustracijo knjige *Arabske ljudske basni*, 1997 za ilustracijo knjige *Šamardalov zaklad*, 2010 za ilustracijo knjige *Roža v srcu*) in dve Levstikovi nagradi – prvi, ki jo je prejel leta 1985, je leta 2013 sledila še Levstikova nagrada za življenjsko delo.

## Members of the Jury

Danijel Demšar (1954), illustrator, graphic artist, painter, and puppeteer graduated from the Academy of Fine Arts, University of Ljubljana. After finishing his studies he worked as an art teacher and dedicated himself to book illustrations. He created his first visual design for a puppet performance in 1991. Between then and 2009, he designed 15 puppet performances, seven of which he created for the Ljubljana Puppet Theatre. Among his most renowned puppetry creations are *Stories from Beehive Front-boards* (1996), produced by Puppet Theatre Jože Pengov and *Brkonja Čeljustnik* (1998), produced by the Ljubljana Puppet Theatre. He publishes in children and youth magazines (*Kurirček*, *Ciciban*, *Kekec*, *Cicido*) and illustrates textbooks and school readers. For his work he was awarded three Hinko Smrekar awards (1993 for the illustration of *Arabian Folk Fables*, 1997 for *The Treasure of al-Shamardal*, 2010 for his illustration of the book *Roža v srcu*). He also received two Levstik awards – following the first one in 1985 was the Lifetime Achievement Award in 2013.





## Blaž Lukan

Blaž Lukan (1955), pesnik, dramaturg in publicist, je leta 2006 doktoriral na Akademiji za gledališče, radio, film in televizijo Univerze v Ljubljani. Trenutno tam deluje kot docent in predstojnik Oddelka za dramaturgijo in scenske umetnosti. Bil je umetniški vodja gledališča Glej v Ljubljani in Slovenskega ljudskega gledališča Celje ter selektor festivala Borštnikovo srečanje ter mednarodnega festivala Lutke. Uveljavil se je predvsem kot gledališki kritično-analitični kronist in teoretik. Piše gledališke kritike, spremne študije h knjižnim objavam dramskih in gledališko teoretskih del ter razprave s področja dramatik in teorije scenskih umetnosti. Je tudi esejist, pisec leksikonov, priročnikov, delovnih zvezkov za osnovne šole, dramatizacij in avtorskih besedil, izdal pa je tudi več pesniških zbirk. Med letoma 2008 in 2012 je bil predsednik Društva gledaliških kritikov in teatrologov Slovenije. Od leta 2008 je član uredniškega odbora revije *Amfiteater*, do leta 2010 pa je bil član uredništva revije *Maska*.

Blaž Lukan (1955), poet, dramaturge and publicist, completed his postgraduate studies at the Academy of Theatre, Radio, Film and Television, University of Ljubljana. He is currently employed there as an assistant professor and Head of the Department of Dramaturgy and Performing Arts. In the past, he served as the artistic director of Theatre Glej in Ljubljana and the Slovene People's Theatre in Celje as well as a selector of the Maribor Theatre Festival and the International Puppet Festival Lutke. He is a renowned theatre critical analysis chronicler and theoretician. He writes theatre critiques, accompanying studies to literary publications focused on drama and theatre theory and dissertations from the fields of drama and performing arts. He is also an essayist, author of lexicons, guidebooks, primary school worksheets, dramatisations, and original texts. He has also published several poetry collections. Between 2008 and 2012, he served as president of the Association of Theatre Critics and Researchers of Slovenia. Since 2008 he has been on the editorial board of the *Amfiteater* magazine, while also serving as an editorial member of the *Maska* magazine until 2010.

## Kalle Nio

Kalle Nio (1982) je finski vizualni umetnik in režiser, ki deluje na presečišču gledališča, čarovnije, vizualne umetnosti in cirkusa. Sodi med najvznemirljivejše sodobne ustvarjalce tudi na področju lutkovne umetnosti. V svojih delih združuje zgodovinske tehnike odrske čarovnije s sodobno tehnologijo video projekcije in gledališkimi elementi. Je soustanovitelj gledališke skupine WHS in eden izmed ustanoviteljev Teatteri Union v Helsinkih. Njegov cilj je najti nove poti pri uporabi iluzij in čarovniških trikov kot ekspresivnih elementov predstave in tudi gladka inkorporacija video projekcij z nastopi v živo. Kot vizualni umetnik se predvsem ukvarja s subjekti videnega ter s presekom magije, filma in človeškega telesa. S svojo večkrat nagrajeno skupino WHS je nastopil v več kot 40 državah, svojo umetnost pa je razstavljal v muzejih in galerijah na Finskem in v tujini. Za svoje inovacije v čarovniji, vizualni umetnosti in oblikovanju vizualij je prejel nagrade tako doma kot po svetu.

Kalle Nio (1982) is a visual artist, director and a magician from Finland. He creates works that take place in the border zone between theatre, magic, visual arts and circus. In his works he combines historical techniques of stage magic with contemporary video projection technologies and theatrical elements. He is a co-founder of WHS and also one of the founders of Teatteri Union. His aim is to find new ways to use illusions and magic as expressive element in a live show and also to seamlessly combine video projections with live performance. His works as a visual artist deal mainly with the subjects of seeing and the collisions of magic, cinema and human body. With his group WHS he has performed in more than 40 different countries. His visual art exhibitions have been shown in museums and galleries in Finland and abroad. He has been awarded nationally and internationally from his innovations in magic, visual arts and projection design.





# 10

## URNIK BIENALA



### Sreda

11. september 2019

17.00, *Mala dvorana LGM*  
Lutkovno gledališče Ljubljana  
**Škrt škrt kra čof!**

18.00, *Razstavišče v kleti Minoritske cerkve*  
Odprtje razstave Danijela Demšarja

19.00, *Minoritska cerkev LGM*  
Lutkovno gledališče Maribor / Umetnostna galerija  
Maribor / Umetniško društvo Konj  
**Besede iz hiše Karlstein**

20.00, *Velika dvorana LGM*  
Uradno odprtje festivala

20.15, *Velika dvorana LGM*  
Werk89 / Zavod Federacija Ljubljana / Cankarjev dom /  
Zavod Kuskus  
**Džumbus**

21.00, *Avditorij LGM*  
Druženje z lutkarji

### Četrtek

12. september 2019

10.00, *Studio LGM*  
Voranc Boh, produkcija AGRFT / Hiša otrok in umetnosti  
**Ko umrem, sem srečen**

11.00, *Velika dvorana LGM*  
Lutkovno gledališče Maribor  
**Kako zorijo ježevci**

12.00, *Avditorij LGM*  
Srečanje tujih festivalskih gostov in članov ULU

14.30, *Sončni studio LGM*  
Pogovor o predstavah

17.00, *Mala dvorana LGM*  
Lutkovno gledališče Ljubljana  
**Nekje drugje**

19.00, *Velika dvorana LGM*  
Zavod Kuskus / Dječje kazalište Branka Mihaljevića  
Osijek  
**Nepozabek**

20.30, *GT22 [Glavni trg 22]*  
Odprtje razstave Monike Pocrnjić

21.00, *GT22 [Glavni trg 22]*  
Lutkovno gledališče Ljubljana  
**Seansa Bulgakov**

22.00, *GT22 [Glavni trg 22]*  
Druženje z lutkarji

## Petek

13. september 2019

10.00, *Velika dvorana LGM*

Lutkovno gledališče Fru-Fru / Hiša otrok in umetnosti  
**O belem mucku, ki je bil čisto črn**

11.00, *Studio LGM*

**Strokovni posvet: Prostori lutkovnega raziskovanja**

14.30, *Sončni studio LGM*

**Pogovor o predstavah**

16.00, *Mala dvorana LGM*

Lutkovno gledališče Maribor  
**Bela kamela**

18.00, *GT22 [Glavni trg 22]*

Rozinteater

**Ovbe, Kekec, ujma gre!**

20.00, *Velika dvorana SNG Maribor*

Lutkovno gledališče Ljubljana  
**Posvetitev pomladi**

21.00, *Avditorij LGM*

**Druženje z lutkarji**

Danijel Demšar

**Bogastvo odrskih podob** [11. 9. 2019–4. 10. 2019]

Razstavišče v kleti Minoritske cerkve.

Razstava je odprta v času dogodkov LGM.

Monika Pocrnjić

**Elektronski origami**

GT22, Glavni trg 22

Instalacija je na ogled v v četrtek, 12. 9., od 20.00 do 22.00,

v petek, 13. 9., in soboto, 14. 9., od 17.00 do 19.00.

Ogled razstave in instalacije je brezplačen.

## Sobota

14. september 2019

10.00, *Velika dvorana LGM*

Lutkovno gledališče Ljubljana  
**Martin Krpan**

11.30, *Mala dvorana LGM*

Lutkovno gledališče Maribor  
**Snežna kraljica**

13.00, *Minoritska cerkev LGM*

Lutkovno gledališče Ljubljana / TJP – Centre  
Dramatique National d'Alsace  
**Misterij sove**

14.30, *Sončni studio LGM*

**Pogovor o predstavah**

16.00, *Studio LGM*

**UNIMA – občni zbor**

18.00, *GT22 [Glavni trg 22]*

Lutkovno gledališče Nebo  
**Abežeda**

20.00, *Velika dvorana LGM*

**Podelitev nagrad**

20.30, *Velika dvorana LGM*

Kalle Nio / WHS / São Luiz Teatro Municipal / Helsinki  
Festival / Oulu Theatre

**The Green**

21.30, *Avditorij LGM*

**Druženje z lutkarji**

### **Legenda**

**Tekmovalni program**

**Spremljevalni program**

Dodatni program

# 10

## SCHEDULE OF THE BIENNIAL



### Wednesday 11th September 2019

17:00, *Small Hall LGM*  
Ljubljana Puppet Theatre  
**Scratch Scratch Scraww Plop!**

18:00, *Exhibition grounds in the basement of the Minorite Church*  
Opening of the exhibition of Danijel Demšar

19:00, *The Minorite Church LGM*  
Maribor Puppet Theatre / Maribor Art Gallery / Theatre Konj  
**Words from the House Karlstein**

20:00, *Great Hall LGM*  
Formal opening of the festival

20:15, *Great Hall LGM*  
Werk89 / Federacija Institute Ljubljana / Cankarjev dom / Kuskus Institute  
**Bumm, krach, peng**

21:00, *Auditorium LGM*  
Socialising with the puppeteers

### Thursday 12th September 2019

10:00, *Studio LGM*  
Voranc Boh, production of AGRFT / House of Children and Art  
**When I Die, I am Happy**

11:00, *Great Hall LGM*  
Maribor Puppet Theatre  
**How Porcupines Ripen**

12:00, *Auditorium LGM*  
Meeting of the foreign festival guests and members of ULU

14:30, *Sun Studio LGM*  
Discussion on performances

17:00, *Small Hall LGM*  
Ljubljana Puppet Theatre  
**Somewhere Else**

19:00, *Great Hall LGM*  
Kuskus Institute / Branko Mihaljević Children's Theatre in Osijek  
**Forget Me Not**

20:30, *GT22 [Glavni Trg 22]*  
Opening of the exhibition of Monika Pocrnjić

21:00, *GT22 [Glavni Trg 22]*  
Ljubljana Puppet Theatre  
**Session Bulgakov**

22:00, *GT22 [Glavni Trg 22]*  
Socialising with the puppeteers

## Friday 13th September 2019

10:00, *Great Hall LGM*  
Puppet Theatre Fru-Fru / House of Children and Art  
**About a Little White Cat, That Was Completely Black**

11:00, *Studio LGM*  
**Conference: Spaces of puppetry exploration**

14:30, *Sun Studio LGM*  
**Discussion on performances**

16:00, *Small Hall LGM*  
Maribor Puppet Theatre  
**White Camel**

18:00, *GT22 [Glavni Trg 22]*  
Rozinteaater  
**Oh my, Kekec, Storm is Coming!**

20:00, *Great Hall SNG Maribor*  
Ljubljana Puppet Theatre  
**The Rite of Spring**

21:00, *Auditorium LGM*  
**Socialising with the puppeteers**

Danijel Demšar  
**The Wealth of Stage Images** [11. 9. 2019–4. 10. 2019]  
Exhibition grounds in the basement of the Minorite Church.  
The exhibition is open during events at the LGM.

Monika Pocrnjić  
**Electronic Origami**  
GT22 [Glavni trg 22]  
The installation will be open on Thursday, 12th September, from 20.00 to 22.00, on Friday, 13th September, and Saturday, 14th September, from 17.00 to 19.00.

Admission is free.

## Saturday 14th September 2019

10:00, *Great Hall LGM*  
Ljubljana Puppet Theatre  
**Martin Krpan**

11:30, *Small Hall LGM*  
Maribor Puppet Theatre  
**Snow Queen**

13:00, *The Minorite Church LGM*  
Ljubljana Puppet Theatre / TJP – Centre Dramatique  
National d'Alsace  
**Open the Owl**

14:30, *Sun Studio LGM*  
**Discussion on performances**

16:00, *Studio LGM*  
**General meeting of UNIMA**

18:00, *GT22 [Glavni Trg 22]*  
Puppet Theatre Nebo  
**Alphazed**

20.00, *Great Hall LGM*  
**Awards Ceremony**

20:30, *Great Hall LGM*  
Kalle Nio / WHS / São Luiz Teatro Municipal / Helsinki  
Festival / Oulu Theatre  
**The Green**

21:00, *Auditorium LGM*  
**Socialising with the puppeteers**

**Key**  
Competition programme  
Accompanying programme  
Additional programme

# 10

TEKMOVALNI  
PROGRAM  
COMPETITION  
PROGRAMME

11. 9. 2019 ob 17.00, Mala dvorana LGM  
11. 9. 2019 at 17.00, Small Hall LGM

3+

Kitty Crowther

Lutkovno gledališče Ljubljana  
Ljubljana Puppet Theatre

# Škrt škrt kra čof! Scritch Scratch Scraww Plop!

Režiserka Directress **Ivana Djilas**

Avtorica likovne podobe, scenografka in kostumografka Art designer, set designer and costume designer **Barbara Stupica**

Dramaturginja in lektorica Dramaturge and speech advisor **Metka Damjan**

Oblikovalec svetlobe Lighting designer **Kristjan Vidner**

Avtor glasbe Composer **Blaž Celarec**

Asistent režije Assistant director **Brane Vižintin**

Asistentka dramaturgije Assistant dramaturge **Nuša Kalanj**

Vodja predstave in oblikovalec zvoka Stage manager and sound designer **Erik Krkač**

Igralci Actors **Brane Vižintin, Aja Kobe, Klara Kastelec** k. g. [guest appearance],  
**Blaž Celarec** k. g. [guest appearance]

Premiera 23. september 2017

Premiere 23rd September 2017

Dolžina predstave 40 minut

Duration of performance 40 minutes

*Škrt škrt kra čof!* je nežna pravljica za najmlajše, kjer se prepletajo močna čustva in bogata domišljija. Žabec Jerko se boji iti spat. Kaj je ta zvok – škrt škrt kra čof – ki se sliši pod njegovo posteljo? Jerkov oče ga poskuša prepričati, da ni ničesar, česar bi se moral bati. Vse dokler se sam ne uleže v posteljo in tudi njega zbudi skrivnostni zvok noči.

Ko otroci spremljajo zgodbo o nočnih strahovih malega žabca, je tudi njih malce strah, ker se poistovetijo z glavnim junakom, skupaj z njim iščejo rešitev in tolažbo ter hkrati razrešujejo svoje napetosti in težave. Tudi gledališka predstava lahko postane prostor, v katerega otroci »vstopijo« in ugotovijo, da ni tako hudo, če si majhen in boječ. Tovrstne zgodbe otrokom podajajo pomembna sporočila: da strah obstaja in da ima vsakdo lahko svoje strahove.

*Scritch Scratch Scraww Plop!* is a gentle fairy tale for the youngest of audiences. It intertwines strong emotions with a rich world of imagination. Jeremy is a frog, and he is afraid to go to bed. What is that sound – scritch scratch scraww plop – which he can hear underneath his bed? Jeremy's dad tries to convince him that there is nothing to be afraid of, but when he lies down in the bed, he too is awakened by mysterious sounds in the night.

As children follow the story of the night-time fears experienced by the young frog, they also feel a bit scared as they empathise with the protagonist. Together with him, they look for a solution and consolation, while also solving their own tensions and problems. The show thus becomes a space in which children "enter" and where they discover that it is OK to be young and fearful. Stories like this convey important messages to children: that fear exists and everyone can have their own fears.





# 10

TEKMOVALNI  
PROGRAM  
COMPETITION  
PROGRAMME

15+

Berta Bojetu - Boeta

## Besede iz hiše Karlstein Words from the House Karlstein

11. 9. 2019 ob 19.00, Minoritska cerkev LGM  
11. 9. 2019 at 19.00, the Minorite Church LGM

Lutkovno gledališče Maribor, Umetnostna galerija Maribor,  
Umetniško društvo Konj  
Maribor Puppet Theatre, Maribor Art Gallery, Theatre Konj

Režiser in avtor likovne podobe Director and art designer **Silvan Omerzu**

Dramaturginja Dramaturge **Brina Klampfer**

Lektorica Speech advisor **Metka Damjan**

Oblikovalec svetlobe Lighting designer **Jaka Šimenc**

Avtorica glasbe Composer **Bojana Šaljić Podešva**

Oblikovalec zvoka Sound designer **Marko Jakopanec**

Izvajalci glasbe Music **Martin Sikur, David Trebižan, Bojana Šaljić Podešva**

Igralki Actors **Barbara Jamšek, Vesna Vončina**

Premiera 7. september 2017

Premiere 7th September 2017

Dolžina predstave 45 minut

Duration of performance 45 minutes

*Besede iz hiše Karlstein* so most med Bertino zgodnjo poezijo in kasnejšimi romani. Tudi to njeno delo opozarja na problem patriarhalnega reda v družbi. Jozefini na obreden način, skoraj preko iniciacije, potujeta po postajah svojega notranjega sveta in preko lastnega žrtvovanja razkrivata, da v svojo hišo vabita ubijalce, tiste, ki morijo. Njun jaz potuje po treh postajah – preko gospoda, nedolžnosti, do zavedanja lastnega telesa do tretje postaje, ki pomeni zaznamovanost, saj v Jozefinino hišo ljudje prihajajo in iz nje odhajajo. Jozefina živi v svetu, v katerem je popolnoma sama in nemočna nad svojo usodo; ta svet ne ponuja in nikoli ne bo ponujal nikakršne katarze ali očiščenja.

Celotna poetika Berte Bojetu vedno obstaja na več nivojih. Prav ta način upesnjevanja pa se zdi edini možen za razdvojenost, ki avtorico spremlja skozi vse življenje. Judinja po očetu, ki jo je zapustil, zaznamovana z materinim odhodom v zapor, kristjanka po materi ... se je vse življenje borila in iskala svojo izgubljeno identiteto. Nikoli judinja, saj judje vero prevzamejo po materi, vendar v nenehnem iskanju svojih judovskih korenin.

*Words from the House Karlstein* is the bridge between Berta Bojetu's early poetry and her later novels. This work also draws attention to the problem of the patriarchal order in society. Josephines in a ceremonial manner, almost through initiation, travel through the stations of their inner world. Through their own sacrifice they reveal that they invite in their house the killers, those who kill. Their ego travels through three stations – via the master, innocence, to the awareness of their own body, and to the third station, which signifies stigmatization, as people come and go from Josephine's house. Josephine lives in a world in which she is completely alone and helpless over her destiny; this world does not offer and will never offer any kind of catharsis or purification.

The entire poetics of Berta Bojetu always exists on several levels. This way of poetising seems to be the only possibility for the ambivalence, which accompanied the author her whole life. Jewish after her father who left her, marked by her mother's departure to prison, and a Christian after her mother ... all her life she fought and searched for her lost identity. Never a Jew, as Judaism is passed down from the mother's side, but in constant search of her Jewish roots.



# 10

TEKMOVALNI  
PROGRAM  
COMPETITION  
PROGRAMME

12. 9. 2019 ob 11.00, Velika dvorana LGM  
12. 9. 2019 at 11.00, Great Hall LGM

5+

Peter Svetina

Lutkovno gledališče Maribor  
Maribor Puppet Theatre

## Kako zorijo ježevci How Porcupines Ripen

Režiser Director **Bojan Labovič**

Avtor likovne podobe Art designer **Damijan Stepančič**

Dramaturginja Dramaturge **Zala Dobovšek**

Lektorica Speech advisor **Metka Damjan**

Kostumografka Costume designer **Mojca Bernjak**

Oblikovalec svetlobe Lighting designer **Urban Kolarič**

Avtor glasbe Composer **Vasko Atanasovski**

Oblikovalec zvoka Sound designer **Mitja Pastirk**

Igralci Actors **Uroš Kaurin, Dunja Zupanec, Danilo Trstenjak**

Premiera 22. september 2018

Premiere 22nd September 2018

Dolžina predstave 40 minut

Duration of performance 40 minutes

Predstava *Kako zorijo ježevci* je nastala po istoimenski knjižni predlogi avtorja Petra Svetine. Knjiga je izšla pri Založbi Miš, zanjo pa je avtor prejel večernico, nagrado za najboljše slovensko otroško ali mladinsko izvirno leposlovno delo.

Ježevca Helge in Nikozija si zastavljata veliko nenavadnih vprašanj. V svetu, kjer sobivata z lenivcema Henrikom in Emilom ter goriležem, mravljincom, golobom pismonošo in mnogimi drugimi ..., je povsem običajen takle dvogovor:

Svit: „A se spomladi večkrat zgodi, da ježevci odpadete z dreves?“

Helge: „Niti ne bi vedel. Pravzaprav ne vem, kdaj ježevce dozori.“

Smiselni nesmisli in nesmiselni smisli se nizajo v podobo nam domačega sveta, ki pa hkrati prav zaradi svoje nenavadnosti gledalce spodbuja k simpatičnim miselnim akrobacijam. Zasnova predstave sledi igrivosti besedila in nas postavlja v sredo igrišča, kjer je vse mogoče in domišljija nima meja.

Likovna podoba Damjana Stepančiča je zvesta duhu Svetinovih *Ježevcev*: vse živali so znane, pa vendar z izborom materialov ubrane malce drugače.

The show *How Porcupines Ripen* is based on a book with the same title, written by Peter Svetina. The book, for which the author received the Večernica Award for best new children's or youth literary work, was published by Miš Publishing.

Helge and Nikozija are two porcupines who ask themselves many unusual questions. In the world they live in, alongside the sloths Henrik and Emil, a gorilla, an ant, a messenger pigeon, and many others... a conversation like this is nothing out of the ordinary:

Svit: "Do porcupines often fall off trees during spring?"

Helge: "I wouldn't know. Actually, I don't even know when porcupines ripen."

Meaningful nonsenses and meaningless senses create an image of a very familiar world to the viewers, which, at the same time, because of its strangeness, encourages viewers to perform nice mental acrobatics. The design of the performance follows the playfulness of the text and puts the viewers in the middle of a playground where everything is possible and imagination is limitless. The visual design by Damijan Stepančič follows the spirit of *Porcupines* by Peter Svetina, all animals are familiar to the viewers but due to the choice of the material presented a little bit different.



# 10

TEKMOVALNI  
PROGRAM  
COMPETITION  
PROGRAMME

12. 9. 2019 ob 17.00, Mala dvorana LGM  
12. 9. 2019 at 17.00, Small Hall LGM

Lutkovno gledališče Ljubljana  
Ljubljana Puppet Theatre

7+

Zala Dobovšek, Nina Šorak, Tin Grabnar, Asja Kahrmanović Babnik

## Nekje drugje Somewhere Else

Animirana pripoved s kredno risbo Animated chalkboard tale

Režiser Director **Tin Grabnar**

Avtor likovne podobe Art designer **Matija Medved**

Avtorja stop motion animacije Stop-motion animation **Matija Medved, Lea Vučko**

Dramaturginja Dramaturge **Zala Dobovšek**

Lektorica Speech advisor **Metka Damjan**

Asistentka režiserja Assistant director **Nina Šorak**

Kostumografka Costume designer **Sara Smrajc Žnidaršič**

Oblikovalec svetlobe Lighting designer **Kristjan Vidner**

Avtor glasbe Composer **Mitja Vrhovnik Smrekar**

Avtor video mappinga Video mapping designer **Boštjan Čadež**

Asistentka in montažerka videa Video editor and assistant **Lea Vučko**

Mentor za animacijo Animation mentor **Kolja Saksida**

Avtorica zvočnih efektov Sound effects **Mateja Starič**

Vodja predstave in oblikovalec zvoka Stage manager and sound designer **Aleš Erjavec**

Igralka Actress **Asja Kahrmanović Babnik / Ajda Toman**

Premiera 11. in 12. maj 2017 / Premiere 11th and 12th May 2017

Dolžina predstave 40 minut / Duration of performance 40 minutes

Predstava govori o deklici, ki se znajde v osrčju vojne. Njeno okolje se je postopoma spremenilo. Postalo je nevzdržno. Deklica želi oditi v deželo, kjer bi ji lahko bilo lepše. Oditi želi nekam drugam, daleč stran od vojnih grozot. *Nekje drugje* je pretresljiva zgodba o nesmiselnosti vojnih grozodejstev. Kakšen je svet vojnih grozot, če ga gledamo skozi otroške oči? Šele v tej perspektivi lahko do konca dojamemo nesmiselnost vojne. Ker je takšna tema kočljiva in boleča, velikokrat ostane zamolčana. Vendar je o njej nujno spregovoriti prav najmlajšim.

Predstava vključuje vrsto sodobnih tehnoloških pristopov k lutkovnemu gledališču. Klasična lutkovna animacija se prepleta s prostorskimi video projekcijami in virtualnim risanjem. Igralka-animatorka na vrtečo se mizo riše okolje, po katerem pohajkuje deklica. S kredo riše hribovito pokrajino, visoke nebotičnike in srhljive vojake. Gre za preprosto črtno risbo, ki v predstavi čudežno oživi. Narisane figure se začnejo premikati po vrteči se površini table in se odzivajo na okolje, v katerem se znajdejo. To je mogoče zato, ker narisano kredno risbo

The performance talks about a girl caught in the middle of a war. Her environment gradually changed. It became intolerable. The girl's only wish is to leave for a land where things would be nicer. She wants to go somewhere else, somewhere far away from the horrors of war. *Somewhere Else* is a shocking story about the absurdity of war atrocities. How do the horrors of war look like if we observe them through a child's eyes? Only through this perspective can we fully comprehend the full absurdity of war. As this is a delicate and painful topic, it often stays unspoken, yet it is a topic that needs to be discussed, especially in front of the youngest audiences.

The performance includes a variety of modern technological approaches to puppet theatre. The classical puppet animation is intertwined with live video projections and virtual drawings. The actress-animator draws the environment on a rotating table, through which our heroine is strolling. She uses chalk to draw hilly landscapes, high skyscrapers and scary soldiers. It is a simple line drawing, which magically comes to life during the performance. The drawn figures



skrivaj dopolnjuje projicirana slika. Ta slika se giblje po principu stop-motion animacije. Kombinacija premikajoče in nepremikajoče se risbe ustvari iluzijo, da je kreda oživila. S pomočjo dinamičnega video mappinga in posebej za to ustvarjenih senzorjev, ki v živo sledijo vsem premikom mize, se zabriše meja med realno in projicirano sliko. V lutkovnem gledališču je to popolnoma nova tehnika, ki prestopa in briše meje med posameznimi žanri. Video projekcije ujamejo gledalca v osrčje razburljive zgodbe vojnih grozot, ki pa se na srečo dogajajo nekje drugje. Ali pa tudi ne?

move around the surface of the rotating table and react to the environments in which they find themselves. This is possible by a hidden projected image, which actually complements the chalk drawing. This underlying image is moving according to the principles of stop-motion animation. The resulting combination of moving and non-moving drawings creates an illusion of an animated chalk drawing. Through the dynamic video mapping and specially made sensors, which are following all the movements on the table live, the boundary between the real and projected image becomes blurred. It is an entirely new technique in the puppet theatre, crossing and erasing the boundaries between individual genres. The video projections encapsulate the audience into the very heart of an exciting story about the horrors of war, which are fortunately happening somewhere else. Or maybe not?

# 10

TEKMOVALNI  
PROGRAM  
COMPETITION  
PROGRAMME

12. 9. 2019 ob 19.00, Velika dvorana LGM  
12. 9. 2019 at 19.00, Great Hall LGM

8+

Peter Kus, Urša Adamič

Zavod Kuskus, Dječje kazalište Branka Mihaljevića Osijek  
Kuskus Institute, Branko Mihaljević Children's Theatre in Osijek

## Nepozabek Forget Me Not

Režiser in avtor glasbe Director and composer **Peter Kus**

Dramaturginja Dramaturge **Urša Adamič**

Avtor likovne podobe Art designer **Natan Esku**

Kostumografka Costume designer **Zdenka Lacina**

Oblikovanje svetlobe Lighting designer **Igor Elek**

Avtor odrskega giba Stage movement designer **Miha Arh**

Igralci Actors **Ivica Lučuč, Kristina Fančović, Aleksandra Colnarić**

Premiera 3. november 2018

Premiere 3rd November 2018

Dolžina predstave 45 minut

Duration of performance 45 minutes

V središču predstave *Nepozabek* je odnos dedka z njegovo vnukinjo Lučko. Dedek postaja pozabljiv, vidi stvari, ki jih ni, čudno se vede in nikomur ne zna pojasniti, zakaj je tako. Medtem ko Lučkino mamo dedkovo obnašanje vse bolj skrbi, se zdi Lučki zanimivo; vživi se v njegov svet nenavadnih idej in prebliskov. Dedek se med staranjem in napredujočo boleznijo vrne v svoje otroštvo, Lučka pa ob njem vse bolj odrašča. V nekem trenutku se njuni poti prekrížata in povežeta v skupnem doživljanju igre.

Predstava s pomočjo mask, lutk, gledališča predmetov in senc na poetičen in vizualno vznemirljiv način predstavi psihološki svet starostnikov z demenco. Tako se otroci in odrasli lažje vživijo v njihovo drugačno doživljanje sveta in bolje razumejo in sprejmejo spremembe, ki jih ta bolezen prinaša.

The central theme of the performance is the relationship of a grandpa with his granddaughter Lučka. He is becoming forgetful, he sees things that are not there, his behaviour is erratic and, he is unable to explain why this is happening. While Lučka's mother is increasingly more worried about her grandpa's behaviour, Lučka finds it fascinating and is drawn to his world of unusual ideas and flashes. While grandpa, as he ages and the disease advances, returns to his childhood, Lučka is growing up alongside him. Their paths cross at a certain moment, and they connect in the mutual understanding of the play.

Through the usage of masks, puppets, the theatre of objects and shadows, the performance presents the psychological world of the elderly with dementia in a poetic and visually stunning way. Children and adults alike can thus identify with their different experience of the world and better understand and accept the changes occurring in their relations with the elderly, brought by this disease.





# 10

TEKMOVALNI  
PROGRAM  
COMPETITION  
PROGRAMME

16+

12. 9. 2019 ob 21.00, GT22  
12. 9. 2019 at 21.00, GT22

Lutkovno gledališče Ljubljana  
Ljubljana Puppet Theatre

## Seansa Bulgakov Session Bulgakov

Predmetno-lutkovni brainstorming po motivih Mojstra in Margarete  
Puppet-object brain-storming after the motifs of The Master and Margarita

Režiser in avtor priredbe Director and author of the adaptation **Matija Solce**

Dramaturga Dramaturgs **Tjaša Bertoncelj, Benjamin Zajc**

Scenograf Set designer **Tomáš Žížka**

Oblikovalec svetlobe Lighting designer **Kristjan Vidner**

Avtor glasbe Composer **Klemen Bračko**

Avtor videa Video **Gregor Gobec**

Igralci Actors **Gašper Malnar, Miha Arh, Filip Šebšajevič**

Premiera 1. junij 2018

Premiere 1st June 2018

Dolžina predstave 60 minut

Duration of performance 60 minutes

*Seansa Bulgakov* je rekonstrukcija romana, postavljena na dinamiki kontrastov med burko in abstraktnimi slikami gledališča objekta; te so ostale na pogorišču zmede, ki jo je za seboj pustil Satan s svojimi pajdaši. V svoji fragmentiranosti ter z ritmizacijo besed, gibov in zvokov povezuje asociacije na današnji obsedeni svet in tragično plat slehernika z njegovimi težavami, strahovi in poželenji.

Trio igralcev, animatorjev in glasbenikov gledalca postavi v vlogo pričevalca in priče posameznim dogodkom ter ga v dinamičnem tempu pripelje skozi nekatere avtorsko interpretirane slike romana.

Igra, polna dramske ekspresije, poetičnih impresij, igrivosti in hkratnega spogledovanja z ironično kritiko sveta, bo pustila različne vtise in možnosti interpretacije. Smisel odkrivamo v mesenosti Bulgakovove snovi, ki v obliki gledališča objekta oživlja pred našimi očmi, ali v glasbeni dramaturgiji dela, ki je na trenutke izrazito koncertna. V predstavi prepoznamo sebe kot pacienta v družbenem sanatoriju ali pa se preprosto prepustimo toku asociacij v seansi, polni domiselnih preobratov.

*Session Bulgakov* is a reconstruction of the novel, set up on the dynamics of contrasts between burlesque and abstract images of object theatre, which were left on the charred remains of the confusion, left behind by Satan and his accomplices. In its fragmentation and with the rhythmisation of words, gestures, and sounds it draws associations with today's obsessed world and the everyman's tragic side, with their problems, fears and desires.

The trio of actors, animators and musicians puts the audience into the role of testifiers and eyewitnesses to specific events, and dynamically leads them through several originally interpreted images of the novel. The play is filled with dramatic expression, poetic impressions, playfulness and simultaneous flirtation with an ironic criticism of the world. It leaves itself open to various impressions and possible interpretations. We discover meaning either in the corpulence of Bulgakov's subject matter, coming to life in front of our eyes as object theatre or in the musical dramaturgy of the work, which is at times explicitly concert. We recognise ourselves in the performance, either as a patient in a social sanatorium or we simply immerse ourselves into the stream of associations in this session filled with inventive twists and turns.



# 10

TEKMOVALNI  
PROGRAM  
COMPETITION  
PROGRAMME

5+

Nika Bezeljak

## Bela kamela White Camel

13. 9. 2019 ob 16.00, Mala dvorana LGM  
13. 9. 2019 at 16.00, Small Hall LGM

Lutkovno gledališče Maribor  
Maribor Puppet Theatre

Režiserka Directress **Nika Bezeljak**

Avtor likovne podobe in scenograf Art and set designer **Enej Gala**

Lektorica Speech advisor **Metka Damjan**

Kostumografka Costume designer **Mojca Bernjak**

Oblikovalec svetlobe Lighting designer **Miljenko Knezoci**

Avtor glasbe Composer **Klemen Bračko**

Oblikovalec zvoka Sound designer **Andi Gal**

Igralca Actors **Barbara Jamšek, Miha Bezeljak**

Premiera 23. november 2017

Premiere 23rd November 2017

Dolžina predstave 55 minut

Duration of performance 55 minutes

Nomadsko družino v mongolski puščavi pričakuje rojstvo kameljih mladičev. Zadnja se rodi bela kamela, ki je mama po težkem porodu noče sprejeti, noče je hraniti in ne skrbeti zanjo. Osemletni fantek Ugna se v skrbi za preživetje bele kamele in svoje družine odpravi v mesto po rešitev. Tako prevzame odgovornost, se spopade s strahovi, prisluhne klicu preživetja in nežnim klicem narave na pomoč. Mongolsko okolje, trda in neizprosna narava, ki narekuje življenje tamkajšnjim prebivalcem, nam prikaže zgodbo o spoštovanju večjega od nas, tega, česar ne moremo nadzorovati, s čimer pa lahko sovivamo in sodelujemo. Družina, sestavljena iz treh generacij, prinaša modrosti in uvide otroka, staršev in starih staršev. Staknejo glave in odločijo se izpeljati star običaj – glasbeni obred, ki bo povezal belo kamelo z njeno mamico. Ob zvokih igrane glasbe in petja se sila narave in umetni oz. umetniški poseg človeka prepleteta v skupno dobro – preživetje vseh.

Predstava nastaja kot gledališče objektov, je sproti nastajajoči svet, ki se iz žive narave spreminja v neživo, iz ljudi v živali, iz jurtinega platna v neskončno modrino mongolskega neba ...

Scenarij predstave je nastal po resničnih dogodkih.

A nomadic family in the Mongolian desert is expecting the birth of camel calves. The last born is a white camel. Its mother, after a difficult birth, rejects the white camel and does not want to feed or take care of it. The eight-year-old boy Ugna, concerned over the survival of the white camel, heads with his family to the city to find a solution. Thus he takes on responsibility, confronts his fears, and hears the calls of survival and nature's calls for help. The Mongolian environment, a hard and unforgiving nature that dictates the lives of its inhabitants, tells us the story of respecting that what is greater from us, what we cannot control, but we can co-exist and co-operate with it. The family, consisting of three generations, brings wisdoms and insights from the child, parents, and grandparents. They get together and decide to perform a musical ritual, which will connect the white camel with her mother. Through the sounds of music and singing the forces of nature and the artificial, or artistic, human intervention intertwine in the common good – the survival of everyone.

The play is created as a theater of objects and it is a constantly evolving world, which turns from an animate nature into an inanimate one, humans to animals, the jute canvas into an endless blue Mongolian sky ...

The script is based on actual events.



# 10

TEKMOVALNI  
PROGRAM  
COMPETITION  
PROGRAMME

13. 9. 2019 ob 20.00, Velika dvorana SNG Maribor  
13. 9. 2019 at 20.00, Great Hall SNG Maribor

Lutkovno gledališče Ljubljana  
Ljubljana Puppet Theatre

14+

Igor Stravinski

# Posvetitev pomladi The Rite of Spring

Lutkovni balet  
Puppet Ballet

Režiser Director **Matjaž Farič**

Avtorica likovne podobe Art designer **Barbara Stupica**

Dramaturginji Dramaturgs **Staša Prah, Nika Švab**

Oblikovalec svetlobe Lighting designer **Andrej Hajdinjak**

Avtor video projekcij Video animation **Jure Lavrin**

Vodja predstave in oblikovalec zvoka Stage manager and sound designer **Luka Bernetič**

Fotograf Photographer **Jaka Varmuž**

Igralci Actors **Voranc Boh, Jan Bučar, Lovro Finžgar, Klemen Janežič** k. g. [guest appearance],  
**Iztok Lužar, Matevž Müller, Dušan Teropšič** k. g. [guest appearance]

Premiera *21. marec 2019*

Premiere *21st March 2019*

Dolžina predstave *45 minut*

Duration of performance *45 minutes*

Lutkovni balet je nastal na glasbo ruskega skladatelja Igorja Stravinskega, ki je eno najbolj kontroverznih skladb v zgodovini glasbene umetnosti napisal v začetku 20. stoletja. Danes se zdi skoraj neverjetno, da je ta priljubljena in cenjena skladba ob premieri v Parizu doživela škandal, da je bila koreografija Vaclava Nižinskega ocenjena kot katastrofalna, glasba pa nerazumljena.

Zgodba za izhodišče jemlje posameznika in njegovo usodo, ki pa mu jo kroji družba. Prvinam klasične animacije lutk so v lutkovnem baletu *Posvetitev pomladi* dodani sodobnoplesni gibi, animirani objekti in video projekcija, ki s svojimi vsebinami podpira vse preostale elemente. Tako v gibu kot v vsebini gre za ritual, za posvetitev klasičnim tehnikam umetniškega dela, ki so kasneje žrtvovane za kreativno svobodo.

Narava zahteva žrtev. Skupnost organizira žrtvovanje. Žrtev je navno čist in brezkompromisno predan posameznik, ki je pripravljen odplesati v smrt za dobrobit skupnosti. Žrtvovanje je mnogokrat povezano z manipulacijo. Prav tako je lutka mnogokrat prisposoda manipulacije. V omenjenem se zlivata dva fragmenta razmišljanja, ki vodita do uprizarjanja *Posvetitve pomladi* z lutkami. Gre za gibalni iz-

The puppet ballet was developed on the basis of the music written by the Russian composer Igor Stravinsky, who composed one of the most controversial musical pieces in the history of musical art in the beginning of the 20th century. Today, it seems almost unbelievable that this highly popular and esteemed composition was considered as scandalous at its world premiere that the choreography, conceived by Vaclav Nijinsky, was regarded as a catastrophe, and that the music itself was misunderstood.

The basis of the story is the individual and his or her destiny, defined by society. The puppet ballet *The Rite of Spring* has elements of classical puppet animation, which are complemented by contemporary dance movements, animated objects and video projection that supports all the previous elements with its contents. In both movement and content it is about a ritual, a dedication to the classical techniques of an artwork, which are later sacrificed for creative freedom. Nature demands sacrifice. The community organises a sacrifice. The victim is a naively clean and uncompromisingly committed individual who is ready to dance to death for the welfare of the community. Sacrifice is often associated with manipulation, just as the puppet



živ, ki zajema razumevanje gibanja kot prisposodbo za preživetje. Pri tokratni *Posvetitvi pomladi* gre za veliko več kot le za manipulacijo. Gre za vprašanje, koliko življenja zmoremo vdahnuti nečemu, kar bomo kmalu žrtvovali.

too is often a metaphor for manipulation. Blending within this are the two fragments of reflection that lead to the staging of *The Rite of Spring* with the puppets. It is about the challenge of movement, including the understanding of movement as a metaphor for survival. This version of *The Rite of Spring* is about much more than just the manipulation. It is about the question of how much life we are able to breathe into something that we are soon going to sacrifice.

# 10

TEKMOVALNI  
PROGRAM  
COMPETITION  
PROGRAMME

14. 9. 2019 ob 10.00, Velika dvorana LGM  
14. 9. 2019 at 10.00, Great Hall LGM

7+

Fran Levstik

Lutkovno gledališče Ljubljana  
Ljubljana Puppet Theatre

## Martin Krpan

Divja lutkovna prigoda  
A Wild Puppet Adventure

Režiser Director **Tin Grabnar**

Avtorji priredbe Adaptation **Ana Duša, Tin Grabnar, Brina Klampfer**

Avtorica likovne podobe Art designer **Špela Trobec**

Dramaturginja Dramaturge **Brina Klampfer**

Lektorica Speech advisor **Metka Damjan**

Scenografa Set designers **Tin Grabnar, Špela Trobec**

Kostumografka Costume designer **Sara Smrajc Žnidarčič**

Oblikovalec svetlobe Lighting designer **Igor Remeta**

Avtorica songov in korepetitorica Songs [text] and rehearsal coach **Ana Duša**

Avtor glasbe Composer **Marjan Stanič**

Avtor uglasbitve songov Songs [music] **Mitja Vrhovnik Smrekar**

Vodja predstave in oblikovalec zvoka Stage manager and sound designer **Erik Krkač**

Igralci Actors **Maja Kunšič, Martina Maurič Lazar, Zala Ana Štiglic,**

**Marjan Stanič** k. g. [guest appearance]

Premiera 25. oktober 2018 / Premiere 25th October 2018

Dolžina predstave 50 minut / Duration of performance 50 minutes

Besedilo za divjo lutkovno prigodo *Martin Krpan* je nastalo na podlagi pripovedke Frana Levstika, ki jo je objavil pred 160 leti v *Slovenskem glasniku*. Zgodba o pogumnem, močnem, bistrem, preprostem in skromnem junaku je skozi zgodovino doživela veliko ponatisov, priredb, ilustracij, radijskih iger, gledaliških priredb, nastala je tudi animirana risanka. Levstik se je ob pisanju zavedal, da takrat po večini nepismeno slovensko ljudstvo potrebuje preprosto zgodbo o kmečkem junaku, ki jo bo razumelo in se z njo poistovetilo, a kljub temu ni zapadel v enoznačno pisanje.

Martin Krpan, ki s svojo kobilo skrivoma tihotapi sol, bleščeče cesarsko življenje na dunajskem dvoru, nonšalantno sekanje prečudovite dvorne lipe in divji dvoboji ponujajo čudovito izhodišče za lutkovno ustvarjanje. Uporabljena je tradicionalna tehnika ročnih lutk. Zgodba se odvija na klasičnem prizorišču za ročne lutke, imenovanem kastelet.

The text for the wild puppet adventure *Martin Krpan* is based on the tale by Fran Levstik, published in the *Slovenski glasnik* [Slovene Herald] magazine 160 years ago. Throughout its history the famous story about a courageous, strong, clever, simple and modest hero lived to see many reprints, adaptations, illustrations, radio plays, theatre adaptations, and even an animated cartoon film. Levstik was well aware of the fact that the then mostly illiterate Slovenian people needed a simple story about a peasant hero, a story which they could understand and identify with. However, when conceiving his tale, Levstik succeeded not to fall into unambiguous writing.

Martin Krpan, with its salt-smuggling mare, dazzling imperial life of the Vienna court, the nonchalant cutting down of the beautiful court linden tree, and wild duels, offers a wonderful starting point for a puppet show. Traditional hand puppets are used. The story takes place on a classic hand puppet stage, a kastelet.





# 10

TEKMOVALNI  
PROGRAM  
COMPETITION  
PROGRAMME

14. 9. 2019 ob 11.30, Mala dvorana LGM  
14. 9. 2019 at 11.30, Small Hall LGM

5+

Lutkovno gledališče Maribor  
Maribor Puppet Theatre

Tin Grabnar, Nina Šorak po motivih H. C. Andersena / based on motifs by H. C. Andersen

## Snežna kraljica Snow Queen

Zvočna pravljica  
Audio fairy tale

Režiser Director **Tin Grabnar**

Avtorica likovne podobe Art designer **Darka Erdelji**

Dramaturginja Dramaturge **Nina Šorak**

Lektorica Speech advisor **Metka Damjan**

Kostumografka Costume designer **Mojca Bernjak**

Oblikovalec svetlobe Lighting designer **David Orešič**

Avtor glasbe Composer **Peter Kus**

Oblikovalec zvočnih efektov Sound effects designer **Mateja Starič**

Oblikovalec zvoka Sound designer **Andi Gal**

Igralca Actors **Barbara Jamšek, Miha Bezeljak**

Premiera 16. januar 2018  
Premiere 16th January 2018

Dolžina predstave 55 minut  
Duration of performance 55 minutes

Kay in Gerda sta bratec in sestra. Nekega večera starša odideta na ples. Starejša sestra bi morala poskrbeti za svojega mlajšega brata, ta pa čudežno izgine. Ugrabila ga je Snežna kraljica. V brezizhodnem položaju se Gerda odpravi na pot proti severnemu tečaju. Pot postane soočanje z njenimi strahovi, predstavlja iniciacijo v odraslost: iz pridnega dekletca, ki uboga starše s skoraj preveč odgovorno držo, se izvije junakinja, ki vzame dogodke v svoje roke in premeta ovire na poti k bratčevi rešitvi. Na plan prideta njen pogum in drzno presejanje ustaljenih norm.

Predstava je kombinacija namiznih lutk, pripovedovanja in zvočnega gledališča. Animatorja s pomočjo zvoka, ustvarjenega z različnimi predmeti, animirata našo domišljijo. Predmeti pa niso gola ilustracija situacij, ampak nastopajo kot živ, presenetljiv odrski material.

Kay and Gerda are brother and sister. One evening their parents leave to a dance. The older sister is supposed to take care of her younger brother, but he miraculously disappears. The Snow Queen kidnapped him. In this hopeless situation, Gerda decides to go on a journey to the North Pole. On her way, she has to confront her fears. Her journey represents an initiation into adulthood – a good responsible little girl transforms into a heroine who takes matters into her own hands, surmounts obstacles and saves her brother. Her courage and boldly exceeding established norms come to the fore.

The performance is a combination of table puppets, storytelling and sound theater. Animators, with the help of sounds created with various objects, animate our imagination. The objects, however, are not a mere illustration of the situations, but they act as lively, surprising stage material.



# 10

TEKMOVALNI  
PROGRAM  
COMPETITION  
PROGRAMME

14+

Franz Pocci, Célia Houdart

## Misterij sove Open the Owl

14. 9. 2019 ob 13.00, Minoritska cerkev LGM  
14. 9. 2019 at 13.00, the Minorite Church LGM

Lutkovno gledališče Ljubljana, TJP – Centre Dramatique  
National d'Alsace, Strasbourg  
Ljubljana Puppet Theatre, TJP – Centre Dramatique  
National d'Alsace, Strasbourg

Intermedijska interpretacija *Sovjega gradu* [1936]  
Intermedia interpretation of *The Castle of Owls* [1936]

Režiser Director **Renaud Herbin**

Dramaturginja Dramaturge **Mateja Bizjak Petit**

Lektorica Speech advisor **Metka Damjan**

Scenograf Set designer **Mathias Baudry**

Oblikovalka svetlobe Lighting designer **Fanny Bruschi**

Umetniški svetovalec Art advisor **Nino Laisné**

Avtor glasbe Composer **Morgan Daguenet**

Vodja predstave in oblikovalec zvoka Stage manager and sound designer **Luka Bernetič**

Igralca Actors **Maja Kunšič, Iztok Lužar**

Premiera 17. september 2017  
Premiere 17th September 2017

Dolžina predstave 50 minut  
Duration of performance 50 minutes

Predstava na oder postavlja miniaturne like iz predstave *Sovji grad*, ki jo je leta 1936 ustvaril slovenski lutkar Milan Klemenčič. Uveljavljeni francoski režiser Renaud Herbin je navdih za predstavo dobil v fundusu Lutkovnega gledališča Ljubljana, kjer so ga očarale miniaturne lutke pionirja slovenskega lutkarstva. Z uporabo Klemenčičeve lutkovne zapuščine je tako tradicijo na področju lutkovne umetnosti postavil v kontekst sodobnih uprizoritvenih praks. Sodobna francoska pisateljica Célia Houdart je Poccijevo zgodbo, ki se dotika vprašanj preobrazbe, zvijač in prevare, nadgradila v duhu sodobne filozofske pripovedi. Osrednji junak je Vitez Čukolov, začaran v sovo. Človeška podoba mu bo vrnjena šele takrat, ko bo našel nekoga, ki mu bo v želji po uresničevanju želja populil vsa peresa. Naleti na prebrisanega Gašperčka Larifarija, ki si zaželi, da bi postal minister. Začarani vitez ga mora s svojimi peresi ves čas reševati iz zapletenih situacij. Vse dokler ni izpuljeno zadnje pero.

The performance brings back to stage the miniature characters from the performance *Sovji grad* [*The Owl Castle*], created by the Slovenian puppeteer Milan Klemenčič back in 1936. Renowned French director Renaud Herbin found the inspiration for the performance in the storage of the Ljubljana Puppet Theatre, where he was charmed by the miniature marionettes designed by the famous pioneer of Slovenian puppetry. By using Klemenčič's marionette he thus put the tradition of puppetry art into the context of contemporary performance practices. Contemporary French novelist Célia Houdart upgraded Pocci's story, which deals with issues such as metamorphosis, ruse and deception, in the spirit of a contemporary philosophical tale. Its central character is the knight Kauzenveit, who has been turned into an owl. He will only regain his human form when he finds someone willing to pluck out all his feathers in order to fulfil his own wishes. He runs into the cunning Kasperl, who makes a wish to become a minister. The cursed knight must use his feathers to constantly save Kasperl from quite a few complicated situations. All until the last feather is plucked out.



V tej predstavi je gledalec postavljen pred izziv, naj na novo preverja svoj odnos do odra in iluzije. Iz miniaturnega Klemenčičevega odra se gledalčev pogled prestavi v zakulisje, tja, kamor običajno nima dostopa. Prostor se razgrne, gledalčev pogled preobrazi, perspektive se množijo v ritmu gibanja kamer in video projekcij. Njegov odnos do videnega je povsem svoboden, saj je primoran izbrati svoj zorni kot gledanja, ki ga med predstavo lahko spreminja in si s tem ustvarja svojo lastno odsko interpretacijo zgodbe. Zavzeti mora določen položaj v prostoru in povsem zaupati v svojo zmožnost, da se poveže s podobo ali z gibom.

In this performance, audiences are challenged to reconsider their attitude towards stage, illusion and reality. The spectator's gaze shifts from the Klemenčič's miniature stage beyond the decor, where it is not usually allowed. Space opens up, the viewer's gaze transforms, and perspectives multiply, following the rhythm of movement of cameras and video projections. The spectator's relation towards the occurring action is entirely optional, everyone in the audience can choose their viewing angle, which can change during the performance and thus create individual stage interpretations of the story. The only thing the spectator has to do is to take a certain position in the space and trust his or her ability to connect with the seen image or movement.

# 10

SPREMLJEVALNI  
PROGRAM  
ACCOMPANYING  
PROGRAMME

11. 9. 2019 ob 20.15, Velika dvorana LGM  
11. 9. 2019 at 20.15, Great Hall LGM

5+

Werk89, Zavod Federacija Ljubljana, Cankarjev dom, Zavod Kuskus  
Werk89, Federacija Ljubljana Institute, Cankarjev dom, Kuskus Institute

Peter Kus, Nana Milčinski

## Džumbus Bumm, krach, peng

Režiser in avtor glasbe Director and composer **Peter Kus**

Dramaturginja Dramaturge **Nana Milčinski**

Avtor likovne podobe Art designer **Dan Adlešič**

Koreografka Choreographer **Andreja Podrzavnik Rauch**

Kostumografka Costume designer **Katarina Müller**

Oblikovalec svetlobe Lighting designer **Borut Bučinel**

Grafični oblikovalec Graphic designer **Nejc Prah**

Igralci Actors **Urška Cvetko, Krištof Hrastnik, Michael Pöllmann**

Premiera 27. september 2017

Premiere 27th September 2017

Dolžina predstave 50 minut

Duration of performance 50 minutes

*Džumbus* predstavlja lik nenavadnega dečka, ki ne govori besed, temveč se namesto z jezikom izraža s samosvojimi zvoki in glasbo. Če imajo stvari vsaka svoj zvok, potem lahko z igranjem nanje opisuje svet in sebe ter se tako sporazumeva. Toda ko deček odkrije svojo novo govorico in jo predstavi staršem, zdravnikoma, učiteljici in sovrstniku, naleti na odpor. Vsi njegovo ustvarjalnost, domišljijo in izvirnost razumejo kot motnjo, ki jo je treba odpraviti. V svetu, ki mu vladajo pravila in družbene konvencije, za ropotajočega otroka ni prostora. Naučiti se mora jezika in prilagoditi večini. Deček odrašča, se sooča s svojo drugačnostjo in išče način, kako bi v svetu omejitev in prepovedi ohranil svojo individualnost.

Igralci in glasbeniki se v predstavi sprašujejo, kaj bi se zgodilo z vsakim od nas, če bi postal ropotajoči deček. Njegovo zgodbo uprizarjajo s pomočjo zvočnega ustvarjanja, igranja ter animacije množice različnih izvirnih glasbil in zvočil, izdelanih iz vsakdanjih predmetov. Razvijajo žanr glasbenega gledališča, v katerem je zvok enakovreden drugim elementom predstave.

*Bumm, krach, peng* presents a figure of an unusual boy, who does not talk words but communicates with sounds and music instead. If each everything has its own sound, then he can describe the world and express himself simply by playing them. However, when the boy discovers his new language and presents it to his parents, the doctors, teacher and his school mate, he is confronted by refusal. They all see his creativity, imagination and uniqueness as a disturbance that needs to be corrected. In the world subjected to rules and social conventions, there is no room for a rattling child. He has to learn human language and comfort to the majority. As the boy is growing up, he is confronted by his individuality and needs to look for a way how to retain his individuality in the world of limitations and prohibitions. In the performance, the actors and musicians ask themselves what would happen with each one of us if we were to become a noise-making child. They present his story by playing and animating multitude of different instruments and sound-producers, created out of everyday objects. They are developing a genre of sound theater in which sound is equal to the other elements of theater.



# 10

SPREMLJEVALNI  
PROGRAM  
ACCOMPANYING  
PROGRAMME

13. 9. 2019 ob 10.00, Velika dvorana LGM  
13. 9. 2019 at 10.00, Great Hall LGM

2+

Claude Aveline

Lutkovno gledališče Fru-Fru, Hiša otrok in umetnosti  
Puppet Theatre Fru-Fru, House of Children and Art

# O belem mucku, ki je bil čisto črn

## About a Little White Cat, That Was Completely Black

Avtorici idejne zasnove in režiserki Authors of the idea and directors **Irena Rajh, Katja Povše**

Dramaturg Dramaturge **Anže Virant**

Avtorica likovne podobe Art designer **Veronika Vesel Potočnik**

Kostumograf Costume designer **Iztok Hrga**

Avtorja glasbe Composers **Gregor Zemljič, Nina Sardi**

Izdellovalec scenografije Set manufacturer **Gorazd Rajh**

Izdellovalka lutk Puppet designer **Marina Hrovatin**

Igralki Actors **Irena Rajh, Katja Povše**

Premiera *12. maj 2018*

Premiere *12th May 2018*

Dolžina predstave *30 minut*

Duration of performance *30 minutes*

V družini Belimuc so bili od nekdaj vsi beli. Mama in oče sta bela, babici in dedka so beli, prababice in pradedki, bratranci in sestrične, strici in tete ... Vsi so bili beli.

Danes v družini Belimuc pričakujejo naraščaj. Končno se iz košare zasliši nežno mijavkanje. Mama in očka Belimuc si presrečna ogledujeta male mucke, nato pa osuplo obstojita, ko med samimi majhnimi belimi kepicama zagledata drobno črno glavico. Kaj takega se v družini Belimuc še nikoli ni zgodilo. „Saj je prav tak kot košček pre-moga na preprogi iz snega!“

Predstava nagovarja najmlajše in jih na igriv in humoren način uči strpnosti in razumevanja drugačnosti ter vabi k medsebojnemu spoštovanju, sprejemanju raznolikosti in odprti harmonični družbi.

Everyone has always been white in the family Whitecat. Mum and dad are white, the grandparents are white, the grand-grandparents, cousins, uncles and aunts ... All of them were white.

Today, the Whitecat family is expecting. A gentle meow can finally be heard from the basket. The Whitecat couple is delighted, and they are looking over the small kittens. Suddenly, they stop in their tracks. Among the small white lumps they see a small black head. This has never happened in the Whitecat family. „It's just like a piece of coal on a snow carpet!“

The performance addresses the youngest audience in a playful and humorous manner about tolerance, understanding difference and mutual respect, accepting diversity and of an open and harmonious society.





# 10

SPREMLJEVALNI  
PROGRAM  
ACCOMPANYING  
PROGRAMME

13. 9. 2019 ob 18.00, GT22  
13. 9. 2019 at 18.00, GT22

Rozintheater

5+

Andrej Rozman Roza, Barbara Bulatović

## Ovbe, Kekec, ujma gre! Oh my, Kekec, Storm is Coming!

Režiserja Directors **Andrej Rozman Roza, Barbara Bulatović**

Avtorica likovne podobe Art designers **Barbara Bulatović**

Oblikovalec svetlobe Lighting designer **Anže Kreč**

Avtor glasbe Composer **Nino de Gleria**

Animatorja in igralca Antimators and actors **Andrej Rozman Roza, Barbara Bulatović**

Premiera *10. november 2017*

Premiere *10th November 2017*

Dolžina predstave *30 minut*

Duration of performance *30 minutes*

Predstava je narejena po prvi Kekčevi prigodi, ki jo je Josip Vandot opisal v knjigi *Kekec na hudi poti*. Še preden je ukanil samotarsko zeliščarico Pehto in divjega lovca Bedanca, se je Kekec s svojo starejšo polsestro Jerico izgubil, tako da sta namesto do Tretje doline prišla do dveh bajeslovnih bitij, gorske vile Škrlatice in divjega moža Prisanka, pri katerem Kekcu grozi, da bo moral vse življenje pasti divje koze.

Gre za edino Kekčevo pripoved, ki še ni bila filmsko posneta. V njej je še posebej izpostavljeno nasprotje med dobroto in sebičnostjo, kar jo dela v današnjem času še bolj aktualno kot ob nastanku. Za predstavo, ki bi morala razveseljevati tako odrasle kot otroke, so narejeni izvorni songi v nekoliko posodobljeni Kekčev maniri.

The performance is an adaptation of Kekec's first adventure, which Josip Vandot described in the book *Kekec on the Hard Path*. Before Kekec fooled the loner herbalist Pehta and the poacher Bedanec, he and his older half-sister got lost. Instead of arriving to the Third Valley, they met two mythological creatures – the mountain fairy Škrlatica, and the wild man Prisank. The latter threatened Kekec that he will be forced to shepherd wild goats for the rest of his life.

It is the only Kekec's tale that we are not yet familiar with it from film. It juxtaposes kindness and selfishness, which makes it even more topical for this day and age than for it was written. The performance, which should delight children and adults alike, contains original songs in a somewhat modernised Kekec fashion.



# 10

SPREMLJEVALNI  
PROGRAM  
ACCOMPANYING  
PROGRAMME

3+

Primož Čučnik, Petra Stare, Andrej Štular

## Abežeda Alphazed

Režiserka in dramaturginja **Directress and dramaturge Petra Stare**

Avtor likovne podobe **Art designer Andrej Štular**

Avtorica in izvajalka glasbe **Composer and music performer Katja Stare**

Igralca **Actors Petra Stare, Andrej Štular**

Premiera *29. marec 2019*  
Premiere *29th March 2019*

Trajanje predstave *40 minut*  
Duration of performance *40 minutes*

14. 9. 2019 ob 18.00, GT22  
14. 9. 2019 at 18.00, GT22

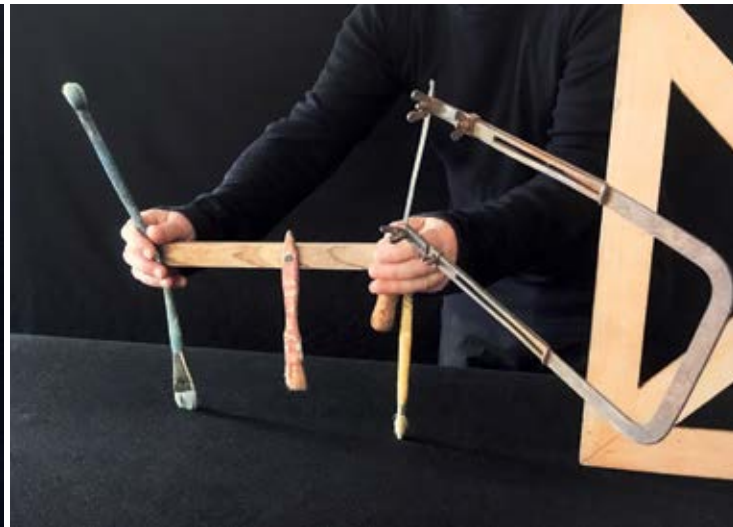
Lutkovno gledališče Nebo  
Puppet theatre Nebo

Kako videti in slišati črke? Preprosto: vzamemo najdene predmete, prav tiste, ki smo jih našli med zavrženimi in pozabljenimi stvarmi na podstrešju, v garaži in delavnici, med polomljenimi igračkami in stariimi šolskimi potrebščinami. Pregledamo jih in razvrstimo. Po barvi, obliki, velikosti, po zvoku in gibanju, po besedah in zgodbah. S predmeti se poigramo in z njimi sestavimo črke. Prikličemo še glas in besedo, zvok in glasbo, govor in poezijo. Tako z animacijo predmetov in zvoka ustvarimo nov svet gledališča predmetov. V kolažu, polnem humorja, nenehnih obratov in besednih iger, kjer črke vidimo in slišimo. Od A do Ž.

Predstava na otroke deluje na čutni in čustveni ravni ter tako nevsiljivo vstopa v njihov miselni svet.

How do letter look and sound? Simple. We take found objects, those that we found among the disposed and forgotten objects in the attic, garage, workshops, among broken toys, and old school supplies. We inspect and sort them out. Sort them according to their colour, shape, size, sound and movement, words, and stories. We play with these objects and create letters with them. We call upon the voice and word, sound and music, speech and poetry. Thus, through the animation of objects and sound we create a new world of a theatre of objects. In a collage full of humour, topsy-turvy and play of words, in which we can see and hear the letters. From A to Z.

The performance speaks to children on a sensuous and emotional level and thus unobtrusively enters their world of imagination.



# 10

SPREMLJEVALNI  
PROGRAM  
ACCOMPANYING  
PROGRAMME

12+

Matija Solce

KD Matita, Studio DAMUZA

## RAT

Glasbeno-gledališki psiho "slap-stick" Musical-theatrical psycho "slap-stick"

Režiser Director **Matija Solce**

Avtorja likovne podobe Art designers **Matija Solce, Jiří N. Jelinek**

Avtor glasbe Composer **Matija Solce**

Igralci Actors **Matija Solce, Pavol Smolárik, Anna Bubníková, Jiří N. Jelínek, Ivo Sedláček**

Premiera 20. april 2018

Premiere 20th April 2018

Trajanje predstave 60 minut

Duration of performance 60 minutes

Glasbeno-gledališki psiho »slap-stick« je navdahnjen z Orwellovo distopijo 1984. Podzemno poveljstvo bodoče družbe vodijo najpametnejše živali na svetu: podgane! Primitivne lutke. Srečaj se z njimi, iz [dveh] oči v [dvanajst] oči – one že vedo za tebe in čakajo na tvoj odziv!

Gre za preprost princip lutkovnega gledališča kot parafraze današnjega življenjskega sloga in moči kapitala kot najmočnejše stvari. Stara ljudska glasba se združuje z eksperimentalnim zvokom novih glasbenih instrumentov.

Nova gledališka oblika: kombinacija lutkovne obrti in eksperimenta.

Musical-theatrical psycho "slap-stick" is inspired by Orwell's dystopia 1984. The underground headquarters of the future society is led by the smartest animals on the world: rats! Primitive puppets. Meet them from two eyes to twelve eyes – they already know about you and they are waiting for your reaction!

The simple principle of puppet theater as a paraphrase of today's lifestyle and the power of capital as the most powerful thing.

Old folk music combines experimental sound of new musical instruments.

New theatrical form: combination of puppet craft and experiment.



# 10

GOSTUJOČA  
PREDSTAVA  
GUEST  
PERFORMANCE

10+

Kalle Nio in kolektiv / Kalle Nio and collective

14. 9. 2019 ob 20.30, Velika dvorana LGM  
14. 9. 2019 at 20.30, Great Hall LGM

Kalle Nio / WHS, São Luiz Teatro Municipal,  
Helsinki Festival, Oulu Theatre

## The Green

Režiser in izvajalec Director and performer **Kalle Nio**

Avtorja likovne podobe in oblikovalca svetlobe Art and lighting designers **Kalle Nio,**  
**Johannes Hallikas**

Oblikovalca zvoka Sound designers **Janne Masalin, Kalle Nio**

Svetovalka za scenarij Script consultant **Silvia Hosseini**

Asistent na vajah Rehearsal assistant **Jouni Ihalainen**

Avtor video projekcij Video projections **Kalle Nio**

Pevka Singer **Tuuli Lindeberg**

Premiera 27. avgust 2019

Premiere 27th August 2019

Trajanje predstave 50 minut

Duration of performance 50 minutes

Igralci v srednjem veku so pogosto nastopali kar na travnatih površinah, zato so oder v gledališkem žargonu poimenovali *the green* (sl. zelenica). Predstava *The Green* obljublja vizualno močno gledališče, ki kot izrazna sredstva uporablja čarovnijo, video projekcijo, filmski zvok in scensko kompozicijo.

*The Green* so navdihnili pošastologija, čustva praznine in videoposnetki odpiranja škatel na YouTubeu. Prazen oder in zeleno ozadje se počasi spremenita v živ lik, ki prevzame oblast nad odrom. S kombinacijo čarovniških tehnik iz 19. stoletja in najnovejših video in zvočnih tehnologij ta predstava brez besed ponuja tako nekaj zemeljskega kot tudi abstraktnega in magičnega. *The Green* popelje občinstvo na rob nestvarnega, kjer je meja med resničnostjo in zablodo zabrisana.

Predstavo so podprli: Finska kulturna fundacija, Umetniška fundacija Samuela Hubra, Muzej umetnosti Kumu, Silence Festival, Subcase, Finski center za promocijo kulture, Cirko – center za novi cirkus.

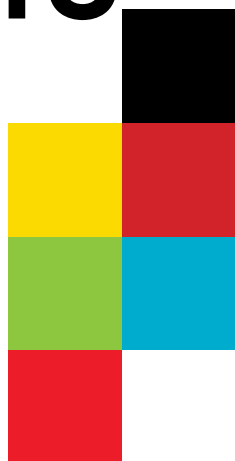
Borrowing its name from the medieval theatre slang term for the stage, *The Green* promises visually strong theatre, which uses stage magic, video projection, cinematic sound and scenic compositions as its means of expression.

*The Green* is inspired by hauntology, feelings of emptiness and unboxing videos on YouTube. The nothingness of an empty stage and green screen slowly turn into a living character that takes over the stage area. Combining 19th century stage magic techniques with the latest video and sound technology, the mood of this show without words ranges from the mundane to the abstract and magical. *The Green* leads the audience to the brink of the unreal, where the border between reality and delusion is blurred.

The production of the show has been supported by: The Finnish Cultural Foundation, Samuel Huber Art Foundation, Kumu Art Museum, Silence Festival, Subcase, Arts Promotion Centre Finland, Cirko – Centre for New Circus.







## Predstavitve sodelujočih gledališč in ustvarjalcev Presentations of the Participating Theatres and Artists

### CANKARJEV DOM

V kulturnem in kongresnem središču Cankarjev dom predstavljajo, producirajo, koproducirajo, organizirajo in posredujejo kulturno-umetniške, kongresne, sejemske, protokolarnе ter druge prireditve, razstave in festivale. Ker je Cankarjev dom predvsem kulturno središče, kulturi in umetnosti namenjajo letno več kot dve tretjini razpoložljivih terminov v dvoranah. S svojim programom želijo izboljšati kakovost življenja, oblikovati, razvijati, udejanjati kulturno in širšo nacionalno identiteto ter kulturno-umetniško vzgajati mlade. Pri uresničevanju sodobnih kulturno-umetniških projektov sodelujejo s sorodnimi kulturnimi ustanovami doma in po svetu. Tako se trudijo, da bi k odprtosti glavnega mesta pripomogli z vsestranskim kulturno-umetniškim in znanstvenim mednarodnim pretokom.

### DJEČJE KAZALIŠTE BRANKA MIHALJEVIĆA OSIJEK

Otroško gledališče Branka Mihaljevića v Osijeku je s svojim delom pričelo leta 1950 kot Pionirsko gledališče, v katerem so v predstavah nastopali otroci amaterji. Z občinskih odlokom je gledališče leta 1958 dobilo profesionalni status in naziv Otroško gledališče Ognjen Prica, ki je bil v uporabi vse do leta 1991. Leta 2006 je z odlokom mestne uprave in mestnega sveta dobilo ime po pomembnem osiješkem glasbeniku Branku Mihaljeviću. V času svoje zgodovine je imelo gledališče na repertoarju pomembna dela hrvaških in tujih avtorjev, ki so jih realizirali pomembni ustvarjalci in likovni umetniki. Realizirali so lutkovne in dramske predstave, še posebno pa so spodbujali delo z otroki. Gledališče je s svojimi predstavami gostovalo na vseh pomembnih festivalih na Hrvaškem in v tujini ter je za svoje umetniške dosežke prejelo številne nagrade in priznanja.

### HIŠA OTROK IN UMETNOSTI

Hiša otrok in umetnosti je sodoben kulturni center za razvoj ustvarjalnosti in senzibilnosti otrok in mladih. V Hiši že od leta 2001 delujejo doma in mednarodno priznani lutkovni ustvarjalci, ki svoje delo razvijajo v dialogu z otroki in ga na ta način preverjajo. Kot raziskovalci umetnosti in odnosov nenehno snujejo nove oblike gledališke komunikacije. Hiša poleg že znanih oblik družinskega gledališča in umetniških laboratorijev razvija posebne oblike gledaliških razstav-predstav, ki združujejo interaktivno izkustveno gledališče z umetniško instalacijo, da obiskovalci postanejo igralci in raziskovalci. V program so vključene sodobne gledališke forme in tudi moderni vzgojno-izobraževalni pristopi – z upoštevanjem poglobitvenih načel gledališke in prvin doživljajske pedagogike. Omenjene raziskave so obrodile interaktivne predstave v okviru programskega sklopa *Izku-*

### CANKARJEV DOM

The Cankarjev dom Cultural and Congress Centre (CD) presents, produces, co-produces, organises and provides cultural and artistic, congress and other events, state ceremonies, exhibitions and festivals. Since CD is dominantly a cultural centre, over two thirds of the available halls are annually reserved for culture and the arts. With its programme, CD wants to enrich the quality of lives, to form, foster and effectuate cultural and wider national identity and educate the youth in culture and the arts. In order to realise their contemporary cultural and artistic projects, CD cooperates with similar cultural institutions at home and abroad. The institution has thus been contributing to the openness of the capital city with its versatile cultural, artistic and scientific events of internationally resounding character.

### CHILDREN'S THEATRE BRANKO MIHALJEVIĆ IN OSIJEK

The Children's Theatre Branko Mihaljević in Osijek first began operating in 1950 as the Pioneer Theatre, which featured amateur child actors. With a municipal ordinance in 1958, the theatre received a professional status and was renamed into Children's Theatre Ognjen Prica, a name that stayed in use until 1991. In 2006, the theatre was once again renamed, this time after the important local poet Branko Mihaljević. Throughout its history, the theatre's stage hosted important works from Croatian and international authors, which came to life through the work of eminent authors and artists. Both drama and puppet performances were realised, with a special emphasis on work with children. The theatre and its shows travelled through all the important festivals in Croatia and abroad, where it received numerous awards and recognitions for its artistic achievements.

### HOUSE OF CHILDREN AND ART

House of Children and Art is a modern cultural centre for developing creativity and sensibility in children and youth. Since 2001, internationally renowned puppeteers have been working at the House in a dialogue with children has been conducting its activities in the field of cultural and art education. As researchers of art and relations, they are constantly tinkering with new ways of theatre communication. In addition to the already known forms of family theatre and art laboratories, visitors can attend a special form of theatre exhibitions-performances, new forms of experiential theatre that combine an interactive experiential theatre where they become both actors and researchers. Its programme includes both contemporary theatre forms and modern educational approaches. They follow all the

*stveni labirint umetnosti*, ki tvorijo vse večji del repertoarja Hiše. Hiša postaja vse bolj prepoznavna in cenjena prav zaradi svojih izkustvenih umetniških projektov, ki jo umeščajo med najpomembnejše izvajalce kakovostnih kulturno-vzgojnih vsebin na področju uprizoritvenih praks v Sloveniji.

### **LUTKOVNO GLEDALIŠČE FRU-FRU**

Lutkovno gledališče Fru-Fru, v svojih začetkih (1984) tipično gledališče iz kovčka, postane leta 1993 profesionalno družinsko gledališče. V petindvajsetih letih delovanja preraste v repertoarno gledališče s sodobno lutkovno estetiko, ki presega meje konvencionalnega lutkovnega gledališča. Letno odigrajo več kot 350 predstav. Spogledujejo se s sodobnimi gledališkimi pristopi, ki so blizu današnji generaciji, vendar še vedno ostajajo zvesti osnovnim principom – znanim zgodbam za otroke poiskati primerne lutkovne podobe. Posebno pozornost namenjajo predstavam za najmlajše. Nove sezone gradijo s spoštovanjem do lastne zgodovine; predstave, ki so oblikovale Fru-Fru-jevo podobo in prepoznavnost zadnjih 25 let, so še vedno žive in aktualne in imajo posebno mesto v lutkoteki.

Predstave so komunikativne in interaktivne ter dostopne vsem. Fru-Fru igra po vrtcih, šolah in kulturnih ustanovah po vsej Sloveniji in v zamejstvu. Lutkovno gledališče Fru-Fru je doslej sodelovalo na več uglednih mednarodnih festivalih doma in v svetu ter je dobitnik mnogih priznanj in nagrad. Sodelujejo s priznanimi lutkovnimi režiserji, likovnimi ustvarjalci, pisci besedil, glasbeniki in igralci. Prav tako delujejo kot odprt prostor, laboratorij za nove ideje mladih, še neveljavljenih ustvarjalcev, ki ob strokovni podpori mentorjev razvijajo svoj lastni umetniški izraz.

### **LUTKOVNO GLEDALIŠČE LJUBLJANA**

Lutkovno gledališče Ljubljana je osrednje slovensko lutkovno gledališče, ki uprizarja lutkovne in dramske predstave za otroke, mlade in odrasle. Pretežna ciljna usmeritev gledališča je mlado občinstvo. Javni zavod je bil ustanovljen leta 1948 (kot Mestno lutkovno gledališče), od leta 1984 pa ima prostore v Mestnem domu na Krekovem trgu. Delo gledališča gradi na stoletni tradiciji slovenskega lutkarstva. Z ustanovitvijo Lutkovnega muzeja je gledališče tudi uradno postalo skrbnik dragocene, stoletne dediščine. Gledališče upravlja pet stalnih in več manjših, občasnih prizorišč. Na teh s skoraj tisoč sedeži pripravi na leto do 15 premiernih uprizoritev, ima pa okoli 110.000 obiskovalcev.

LGL posebno pozornost namenja tudi kulturno-umetnostni vzgoji; v vseh njenih razsežnostih in na nacionalni ravni sodeluje v prizadevanju za krepitev standardov in sistemsko umeščanje kakovostnih kulturnih vsebin v programe vzgojno-izobraževalnih ustanov.

### **LUTKOVNO GLEDALIŠČE MARIBOR**

Lutkovno gledališče Maribor je bilo ustanovljeno 8. decembra 1973 z združitvijo dveh ljubiteljskih lutkovnih gledališč v mestu; sezona 1974/75 pa šteje za prvo profesionalno sezono. Začetki razvoja lutkovne umetnosti v Mariboru pa sodijo v čas med obema vojnoma. Jeseni leta 2010 se je Lutkovno gledališče Maribor preselilo v prenovljeno stavbo Minoritskega samostana na Lentu, kar je gledališču zaradi razkošja čudovitega prostora in najsodobnejše gledališče

main principles of theatre pedagogy, including the elements of experiential pedagogy. The aforementioned researches brought forth interactive shows within the context of the experiential labyrinth of art programme, which form an ever-increasing part of the House's repertoire. The institution is becoming more and more recognised and valued for its experiential art projects, which place the House among the most important performers of quality cultural and educational contents in the field of performing arts in Slovenia.

### **PUPPET THEATRE FRU-FRU**

The Fru-Fru theatre began (1984) as a typical suitcase theatre, turning into a professional family theatre in 1993. In the following twenty-five years, it grew into a repertory theatre with contemporary puppetry aesthetics, which now surpasses the boundaries of a conventional puppet theatre. They perform over 350 plays yearly. They are flirting with contemporary theatre approaches that are close to today's generation, however, they remain faithful to their basic principles – finding suitable puppet narrations for well-know children stories. Special attention is given to plays for their youngest audiences. New theatrical seasons are built with respect to their history; the plays that have shaped the image and recognisability of the theatre in the last 25 years are still alive, relevant and they have a special place in theatre's puppetheque. They also remain faithful to their basic principles, as their plays are communicative and interactive as well as accessible to everyone. Fru-Fru performs in nursery schools, primary schools and cultural establishments across Slovenia, as well as beyond the country's borders. So far, the theatre has participated at many respectable international festivals at home and abroad, and it is also the recipient of many awards and acknowledgements. It works with renowned puppet directors, artists, screenwriters, musicians and actors. It also operates as an open space, a laboratory for fresh ideas of the youth, hitherto unrecognised authors who, with the help of mentors, develop their own artistic expression.

### **LJUBLJANA PUPPET THEATRE**

The Ljubljana Puppet Theatre (LGL) is the central puppet theatre in Slovenia, which runs a programme of puppet and theatre performances for children, youth and adults, with the former two being the theatre's main focus group. Established as the City Puppet Theatre in 1948, this public institution found its current home in 1984 inside the Town Home at the Krekov trg Square. The theatre is building on the century of Slovenian puppetry. With the foundation of the Museum of Puppetry, the theatre also became the official custodian for the valuable, century-old heritage. The theatre manages five permanent and several smaller, temporary venues. Altogether the venues combine to almost a thousand seats and annually host up to 15 premieres and about 110,000 spectators.

LGL gives special emphasis on arts and cultural education; in all of its dimensions and on a national level it collaborates in the efforts to solidify standards and systematic incorporation of quality cultural contents into the programmes of educational institutions.

opreme omogočilo celostno prenovno delovanje in širitev programa. Vsako gledališko sezono je na sporedu šest premiernih uprizoritev, hkrati pa program dopolnjujejo uspešnice preteklih sezon in lutkovne predstave. LGM vsako leto organizira mednarodni festival Poletni lutkovni pristan, ki ostaja stalnica poletnega dogajanja v mestu, vsako drugo leto pa skupaj z Ustanovo lutkovnih ustvarjalcev priredi Bienale lutkovnih ustvarjalcev Slovenije.

Gledališče sodeluje tudi z različnimi institucijami, neodvisnimi organizacijami in posamezniki, saj v tem prepoznava možnost povečane kakovosti lastne javne službe, širše dostopnosti vsebin in učinkovitejše popularizacije lutkovne umetnosti; nenehno vlaga v izobraževanje in razvoj dejavnosti.

### **LUTKOVNO GLEDALIŠČE NEBO**

Lutkovno gledališče Nebo je nastalo leta 2001 v Kranju, da bi ohranjalo klasične lutkovne tehnike ter povezovalo druge umetniške medije (fotografija, strip, film) z lutkovnim gledališčem. Sprva se je gledališče posvečalo predstavam za odrasle, danes je večina repertoarja namenjenega otroški publiki. V njem sodelujejo priznani likovni, glasbeni in literarni ustvarjalci. Gledališče ustvarja poetične otroške predstave in angažirane odrske dogodke za odrasle. Predstave Lutkovnega gledališča Nebo so prežete s poetiko, humorjem, inovativnostjo in minimalizmom.

### **ROZINTEATER**

Gledališče Andreja Rozmana Roze, Rozinteater, je repertoarno gledališče s predstavami za občinstvo od dveh let do zadnje ure. Rozinteater nima lastnega odra in večino predstav odigra na gostovanjih. Nastopa na najprestižnejših nacionalnih in regionalnih gledaliških odrih v Sloveniji ter pri Slovencih v zamejstvu, na alternativnih in amaterskih prizoriščih, po vrtcih, osnovnih in srednjih šolah, na slovenističnih oddelkih univerz doma in po svetu, v galerijah in muzejih ter se vključuje v gledališke abonmaje in festivale.

### **TJP – CENTRE DRAMATIQUE NATIONAL D'ALSACE, STRASBOURG**

TJP – Centre Dramatique National d'Alsace, Strasbourg (Francija) si prizadeva otipljivo predstaviti bogastvo sodobne uprizoritvene ustvarjalnosti, zlasti njeno povezanost z umetnostjo lutkarstva. V svojem delovanju izpolnjuje tri osnovne naloge (produkcijo, širjenje, raziskovanje-razvoj), ki definirajo številna področja eksperimentiranja, od koder prihajajo ali pa se prekrivajo različne umetniške prakse, profesionalne in ljubiteljske. Sodobna umetnost lutkarstva raziskuje sodobno pisavo in predlaga nove načine uprizarjanja, razkriva neskončno bogastvo umetniških oblik, pogosto se opira na starodavne lutkarske tehnike, ki pa se vedno znova prenavljajo in presenečajo.

### **UMETNIŠKO DRUŠTVO KONJ**

Umetniško društvo Konj je bilo ustanovljeno z namenom produciranja lutkovnih in gledaliških predstav ter likovnih razstav v lastni produkciji oz. v koprodukciji z gledališči in galerijami. S predstavami in razstavami je gostovalo na festivalih in po galerijah doma in v tujini ter zanje prejelo številne nagrade. Silvan Omerzu pa je za svoje delo leta 2006 prejel nagrado Prešernovega sklada.

### **MARIBOR PUPPET THEATRE**

The Maribor Puppet Theatre (LGM) was established on December 8 1973 when two amateur theatres joined forces, but puppetry as an art form has been present in Maribor from the days between the two world wars. In autumn of 2010, the Maribor Puppet Theatre moved into the newly renovated building of the Minorite monastery on Lent. The wonderful new spaces and the state-of-the-art theatre equipment allowed for a complete overhaul of the theatre's operations and the expansion of its programme. Each theatre seasons brings six premieres, together with the hits from previous seasons. Every year, the LGM organises the Summer Puppet Pier, an international puppet festival that remains a regular feature of summer events in the city, while every other year, in collaboration with the Puppetry Artists Institution, the institution organises the Biennial of Puppetry Artists of Slovenia.

The theatre collaborates with various institutions, independent organisations, and individuals as it recognises the potential to improve the quality of its own programme, create a wider range of contents, and more efficient popularisation of puppetry art. It constantly invests in education and the development of activities.

### **PUPPET THEATRE NEBO**

The Puppet Theatre Nebo (Sky) was created in 2001 in Kranj with the purpose to preserve classical puppetry techniques and to connect other art media – photography, comic books, film – with puppet theatre. At first, the theatre focused on shows for adults, while today the majority of its repertoire is dedicated to children. Renowned art, music and literary producers are members of the group. The theatre creates poetic performances for children and engaging stage happenings for adults. The Puppet Theatre Nebo's performances are filled with poetic, humour, innovation, and minimalism.

### **ROZINTEATER**

Rozinteater – the theatre created by Andrej Rozman Roza – is a repertory theatre with plays for audiences from 2 years of age to their final hour. It does not have its own stage and most of the plays are performed as guest appearances. Rozinteater has performed on Slovenia's most important national and regional stages as well as for Slovene audiences beyond the country's borders; in alternative and amateur venues; in kindergartens, primary and secondary schools; in Slovene studies departments at universities at home and abroad; and in art galleries and museums. Its productions have also been included in the subscription seasons of presenting theatres and in festivals.

### **TJP – CENTRE DRAMATIQUE NATIONAL D'ALSACE, STRASBOURG**

Centre Dramatique National d'Alsace in Strasbourg (France) endeavours to present the palpable richness of the contemporary performing creativity, especially its association with the art of puppetry. Their mission consists of three fundamental tasks (production, expansion, research-development), which define numerous fields of experimenting, which are the source or overlap different artistic practices, both professional and amateur ones. Contemporary art of

## UMETNOSTNA GALERIJA MARIBOR

Umetnostna galerija Maribor je eden osrednjih muzejev za moderno in sodobno umetnost v Sloveniji z zbirko več kot 7.000 umetniških del slovenskih avtorjev od konca 19. stoletja do danes. Slikarstvu, kiparstvu in grafiki se pridružujejo fotografska dela, video umetnost, večmedijske instalacije in interaktivni projekti. V UGM lahko ob največjih imenih slovenske vizualne umetnosti zadnjih sto let sledite vplivnemu dogajanju na mednarodni umetniški sceni, prepoznate mlade vzhajajoče zvezde sodobne umetnosti in raziskujete aktualne teme vizualne umetnosti. UGM s svojo zbirko in programom, ki letno zajema okoli 20 raznolikih razstav, pomembno sooblikuje dogajanje v slovenskem in mednarodnem prostoru. Razvejan izobraževalni program v galeriji povezuje različne generacije, narodnostne skupnosti in izobraževalne institucije.

## WERK89

Werk89 je začelo ustvarjati gledališče za mlado in kritično občinstvo leta 2010. Od takrat so ustvarili več kot 15 gledaliških projektov. Med njimi je predstava *Dirty Rich* leta 2010 dobila prvo nagrado na OFF-SPRING.contest (Szene Bunte Wähne). Predstava *Katja in Kotja* je prejela nagrado Jungwild-Förderpreis 2012 – nagrado za promocijo Mladega gledališča, leta 2013 pa nagrado žirije STELLA13. Zadnja predstava *Džumbus*, ki je leta 2017 nastala v koprodukciji z režiserjem in glasbenikom Petrom Kusom, je 2018 prejela nagrado za najboljšo glasbo na 25. mednarodnem otroškem festivalu v Subotici, 2019 pa nagrado otroške žirije v okviru 15. otroškega gledališkega festivala Pozorište Zvezdarište v Beogradu in nagrado za izvirnost koncepta na Lutfestu v Bosni in Hercegovini.

## ZAVOD FEDERACIJA LJUBLJANA

Zavod Federacija je umetniški kolektiv, ki je bil ustanovljen leta 1997. Omogoča neodvisno produkcijo in organizacijo projektov različnih avtorjev, pretežno s področja uprizoritvenih umetnosti, t. j. sodobnega plesa, lutkovnega, improvizacijskega in eksperimentalnega gledališča. Organizira tudi razstave, glasbene projekte ter festivale (Goli oder). Avtorji v okviru Federacije so se predstavili na številnih mednarodnih gostovanjih po Evropi, Aziji in Avstraliji ter za svoje delo prejeli mnoge nagrade in priznanja doma in v tujini.

## ZAVOD KUSKUS, UMETNIŠKA PRODUKCIJA

Kuskus je neodvisni zavod, ki se pretežno posveča organizaciji umetniških projektov skladatelja, režiserja, graditelja izvirnih instrumentov in pedagoga Petra Kusa. Producira predstave s področja lutkovnega in glasbenega gledališča, organizira različne koncerte, razstave, delavnice in izobraževalne seminarje. Pri tem združuje številne umetnike s področja glasbe, gledališča, vizualne umetnosti in plesa ter v koprodukcijah sodeluje z neodvisnimi producenti in javnimi institucijami iz Slovenije, Hrvaške, Avstrije in Tajvana. Približno polovico dogodkov izvede zunaj meja Slovenije. Izvaja umetniške projekte na vrtcih in šolah ter sodeluje s pedagoškimi fakultetami in Zavodom za šolstvo.

puppetry examines contemporary writing and proposes new ways of performing. It discloses the infinite wealth of various art forms, relying often on ancient puppet techniques, which still consistently renovate and surprise.

## THEATRE KONJ

Theatre Konj was established with the purpose of producing puppet and theatre performances and art exhibitions, either on their own or in collaboration with other theatres and galleries. Their performances and exhibitions were hosted on festivals and in galleries at home and abroad, where they won numerous awards. For his work, Silvan Omerzu received the Prešeren Foundation Award in 2006.

## MARIBOR ART GALLERY

With its collection of over 7,000 works of art by Slovenian artists from the end of the 19<sup>th</sup> century up to today, the Maribor Art Gallery (UGM) is one of the central museums for modern and contemporary art in Slovenia. Painting, sculpture, and prints are joined by photography, video art, multimedia installations and interactive art projects. At the UGM one can follow, alongside major names of Slovenian visual art in the last hundred years, influential developments of the international art scene, get acquainted with the rising stars of modern art and explore current themes in visual arts. With its collection and programme, which consists of about 20 different exhibitions per year, the UGM decidedly shapes the Slovenian and international art scenes. The gallery's branched educational programme connects different generations, ethnic groups and educational institutions.

## WERK89

Werk89 began creating theatre for young and critical audiences in 2010. Since then, they have created more than 15 theatre projects. Among them was also *Dirty Rich*, which received the First Prize at the OFFSPRING.contest (Szene Bunte Wähne). The performance *Katja und Kotja* received the Jungwild-Förderpreis 2012 award – an award for the promotion of Youth theatre, and in 2013 the STELLA13 jury award. Their last performance *Bumm, krach, peng*, was developed in a co-production with director and musician Peter Kus, who received the best music award at the 25<sup>th</sup> Subotica International Children's Theatre Festival, the children's jury award at the 2018 edition of the Children's Theatre Festival Pozorište Zvezdarište in Belgrade, and the Best Original Idea Award at Lutfest in Bosnia and Herzegovina.

## FEDERACIJA INSTITUTE LJUBLJANA

Federacija Institute is an art collective, which was established in 1997. It enables independent productions and the organisation of projects by various authors, mostly from the fields of performing arts, i.e. contemporary dance and puppet, improvisation and experimental theatre. It also organises exhibitions, music projects and festivals (Naked Stage). Authors working in the collective participated in a number of international projects around Europe, Asia and Australia, and have received numerous awards and recognitions in Slovenia and abroad.

## WHS

WHS je finska vizualna gledališka/sodobna cirkuška skupina, ki so jo ustanovili vizualni umetnik in čarovnik Kalle Nio, žongler Ville Walo ter scenografka in kostumografka Anne Jämsä. Njihove produkcije so v zadnjem desetletju odigrale pomembno vlogo pri vzponu finskega novega cirkusa. V njihovih predstavah je novi cirkus postal moderna, neodvisna in nenehno spreminjajoča se oblika izražanja. Predstave, ki strogo sledijo najnovejšim gledališkim in cirkuškim razvojnim trendom, so mediji označili kot avantgardne tudi v širšem kontekstu gledališča in umetnosti nasploh.

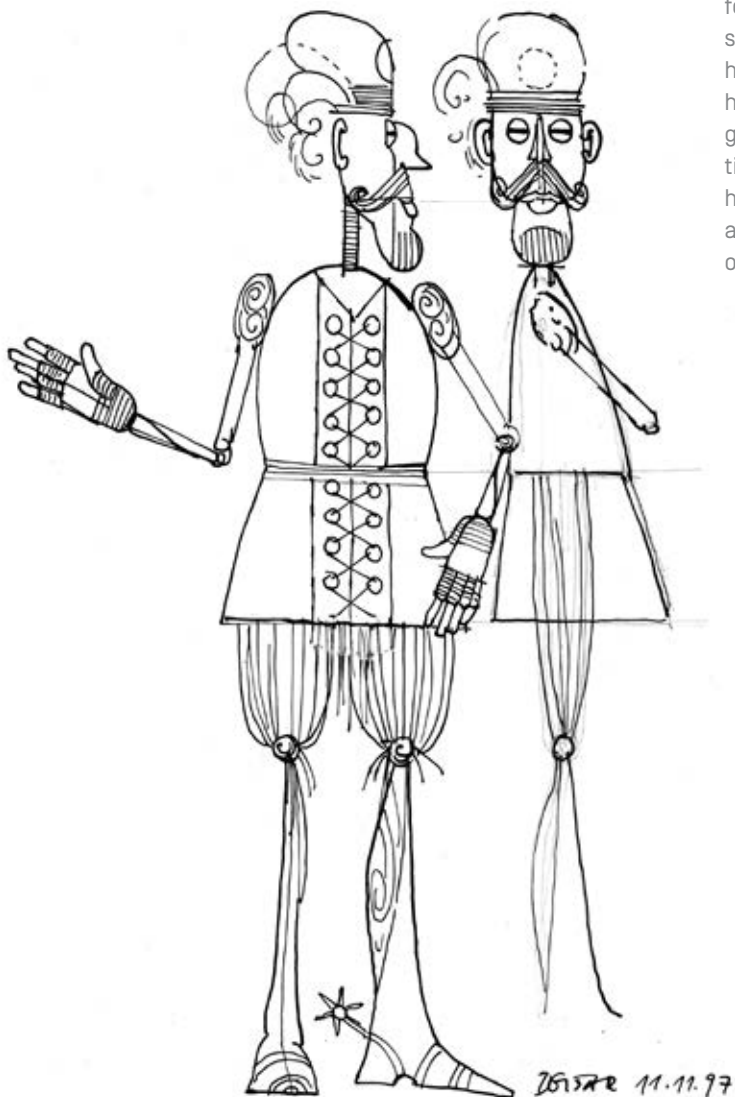
## KUSKUS INSTITUTE, ART PRODUCTION

Kuskus Institute is an independent institute, mainly devoted to the organisation and support of art projects of the composer, director, original musical instruments builder, and educator Peter Kus. It produces puppet and musical theatre performances, organises concerts, exhibitions, workshops, and educational seminars. In these projects, it connects numerous artists from the fields of music, theatre, visual arts, and dance. It co-produces projects with independent producers and public institutions from Slovenia, Croatia, Austria and Taiwan. About half of its projects are performed outside of Slovenia. It also produces art projects in nurseries and schools, and cooperates with faculties of education and the National Institute of Education.

## WHS

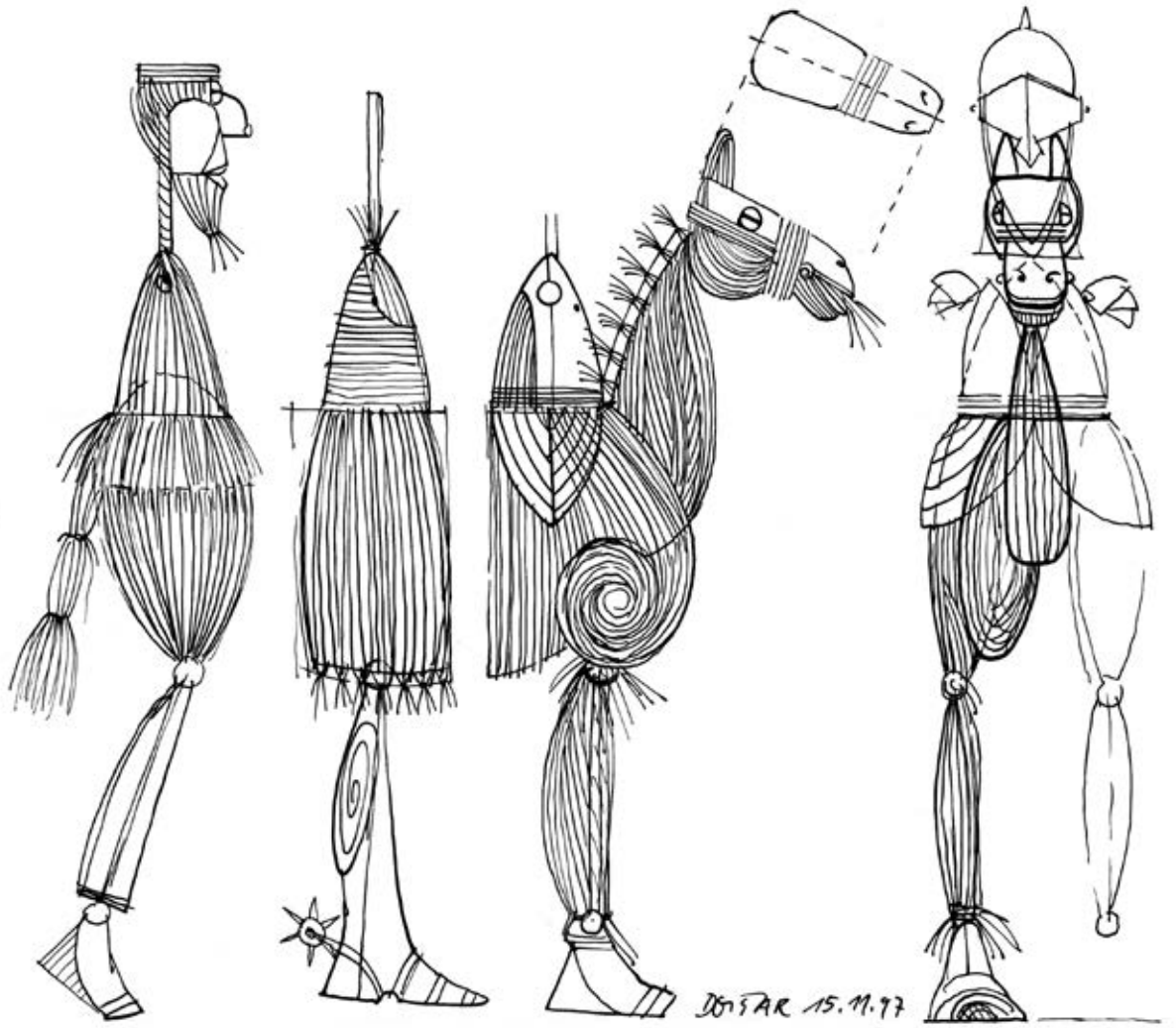
WHS is a visual theatre/contemporary circus group from Finland, founded by visual artist/magician Kalle Nio, juggler Ville Walo and set & costume designer Anne Jämsä. The productions of the group have been a crucial factor behind the rise of Finnish new circus that has rapidly occurred in the past decade. In the performances of the group new circus has become a very modern, independent and continually changing form of expression. In the press the performances have been called avant-garde also in the larger contexts of theatre and art in general. The performances have been on the sharp edge of the latest developments of theatre as well as circus.

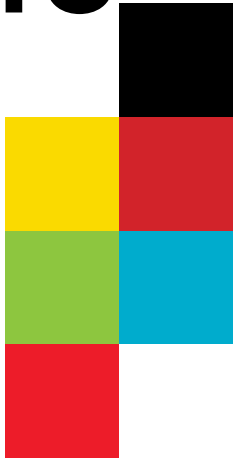
DANIJEL DEMŠAR



~ POGLAVAR ~

~ VITEZI / KONJ ~





# Bogastvo odrskih podob

Vesna Teržan

“Vsak išče svoj izraz. Rad imam svobodo, rad raziskujem in sem temu primarnemu vzgibu vse podredil. Delo umetnika je neskončna igra in ker sem po naravi igriv, je bila moja pot v umetnost povsem naravna in logična,” reče hudomušno in prikima, da so igra, iskanje novega in drugačnega temelj ustvarjalnosti in osnovni princip umetnosti. Pogleda risbo pred seboj: “To je ena taka osnova, ki jo lahko piliš vse življenje, nadgrajuješ in prideš na koncu do stilizacije, do pravega rezultata, ali pa tudi ne. Odvisno, kam te odpeljejo improvizacije in raziskovanje.” Danijel Demšar, akademski slikar, vstopa v likovno polje na različne načine in se ukvarja z zelo različnimi likovnimi tehnikami. O tem priča ves njegov opus, pa tudi nekaj tisoč skic, risb in osnutkov v njegovem arhivu. Nekatere od njih so se prelevile v ilustracije, druge v prefinjene risbe, iz tretjih pa so nastale tehnične risbe za lutke, pa četudi je zgodba, kako nastajajo zamisli in skice za lutkovne predstave, pravzaprav zelo drugačna. Lutke zahtevajo zelo poseben delovni proces.

Likovno sceno je že leta 1993, na 20. mednarodnem grafičnem bienalu v Ljubljani, vznemirila njegova osebna in posebna likovna tehnika, ko z ročnim valjčkom in včasih tudi z intervencijami risbe ali čopiča ustvarja monoprinte. Pri teh grafikah ne izhaja iz predhodnih risb, kajti zanje je pomemben sam proces gradnje ploskve. Prav to je bila tudi tema njegove diplomske naloge. Ročno odtisnjeni monoprinti kažejo tehnično znanje in občutljivost ustvarjalca, ko uporablja matrice iz realnega sveta: travne bilke, liste ... in z njimi ustvari “duhovne krajine”.

Kmalu po akademiji se je Demšar začel ukvarjati z ilustracijo in postal eden odličnejših slovenskih ilustratorjev otroške literature. Dobra poznavalka slovenske ilustracije, umetnostna zgodovinarica Maruša Avguštin, je napisala prva strokovna besedila o Demšarjevi ilustraciji in prepoznala, kako njegova likovna govorica razsvetli upodobljene mitološke like, kako sta smisel za humor in poetičnost tisti lastnosti, ki ju v njegovem opusu poleg visoke likovne profesionalnosti najprej opazimo; kako so mu literarne osnove izziv za likovno raziskovanje, zato spreminja likovne tehnike in s tem menja tudi svoj slog. Njegovo poznavanje otrokovega doživljajskega sveta je tako samodejno, da ne čuti potrebe po posebnem vživljanju vanj. Odličnosti, ki jih najdemo v njegovi ilustraciji, najdemo tudi v likovnih zasnovah lutkovnih predstav.

Celostno likovno zasnovo (lutke, kostume in sceno) je Demšar zasnoval za kar 15 lutkovnih predstav. Razmislek, kako zasnovati likovno podobo lutkovne predstave, je vezan na vsebino, na zgodbo, ki jo posamezna predstava uprizarja, pa tudi na osnovno sporočilo, ki ga ustvarjalci želijo posredovati občinstvu. Seveda je, kot pravi Demšar,

režiser predstave prvi in zadnji, ki odloča, kakšna bo uprizoritev. Vendar sta prav vizualna in zvočna komponenta predstave tisti, ki otrokom in odraslim najbolj neposredno približata vsebino in sporočilo. Uspeh je zagotovljen, ko se režiserjeva prizadevanja in vizija skladno zlijejo z idejami likovnega umetnika in njegovo vizualizacijo vsebine. In prav pri Demšarjevih likovnih zasnovah se zdi, da je njegova likovnost vodila režiserje, in ne obratno. Njegov razmislek je zares celosten, pri marsikateri predstavi so lutke in scena tako organsko zraščeni (*Brkonja Čeljustnik* in *Zgodbe s panjskih končnic*), da ustvarijo celostno umetnino, ki ji prav nič več ne moremo dodati. A če bi ji odvzeli le en element, bi jo pohabili, izgubila bi svoj popolni gledališki učinek. A kljub temu bi še vedno delovali njeni osnovni mehanizmi, saj je koncept Demšarjeve gradnje likovnega “telesa predstave” tako natančen, da bi morebitne odvzete elemente sam “likovni sistem” dopolnil in omilil. Pač podobno kot zdrav organizem, ki zna zapolniti nastalo hibo.

Ko Demšar snuje likovno zasnovo lutkovne predstave, se njegov razmislek odvija na več ravneh. Osnovna ideja nastaja skozi hitre skice, zriše jih nešteto. Ko izriše oblike in jim da ustrezni karakter, se s pomočjo tehnologa te uobliči v lutke, v protagoniste predstav. V oblikah in barvah pa tiči tudi Demšarjev občutek za humor in poetičnost. Kajti ko oblikam opredeli še barvno skalo, je skupni vizualni učinek tisti, ki da predstavi vzdušje in značaj ter nakaže tudi vsebinske poudarke. Pri tem je ključnega pomena izbira materialov. Tako nastane likovna podoba, ki predstavo pelje iz poetičnega v humornost in spet nazaj v praviljično poetičnost.

Demšar se zaveda pomena prostorske umestitve osnovne ideje, torej snovanja mizanscene in prostorskih razmerij. To je faza dela, ko mora stopiti v dvorano, kjer se bo predstava odvijala. Videti mora različne poglede – kaj se vidi iz prve vrste in kaj z zadnjega sedeža, kje in kako bodo vstopali animatorji, kje bo središče dogajanja, kje periferne epizode, ko se lutka približuje posamezni mizanscenski središčni epizodi. Prostor organizira na najbolj logičen način. Osnovne koordinate x in y mu ustvarijo prostorski križ, nanj naveže možnost kroženja elementov (*Zgodbe s panjskih končnic*), kar lutkam omogoči temelje prostorske orientacije. Prostor gradi hkrati horizontalno in vertikalno. Dogajanje ob osi y drsi od zgoraj in navzdol; tako dobi simbolni pomen gradacije med nebom in zemljo, med duhovnim in zemeljskim/telesnim. Tako ustvari svoje malo vesolje, ko se okoli obeh osi ustvari orbita, v kateri se odvija predstava.

Že pri prvih likovnih zasnovah lutkovnih predstav je Demšar doživel uspeh. Tako sta že v novembru 1991 publika in kritika dobro sprejeli premiero lutkovne predstave *Kresna noč*, ki je nastala po motivih Ja-





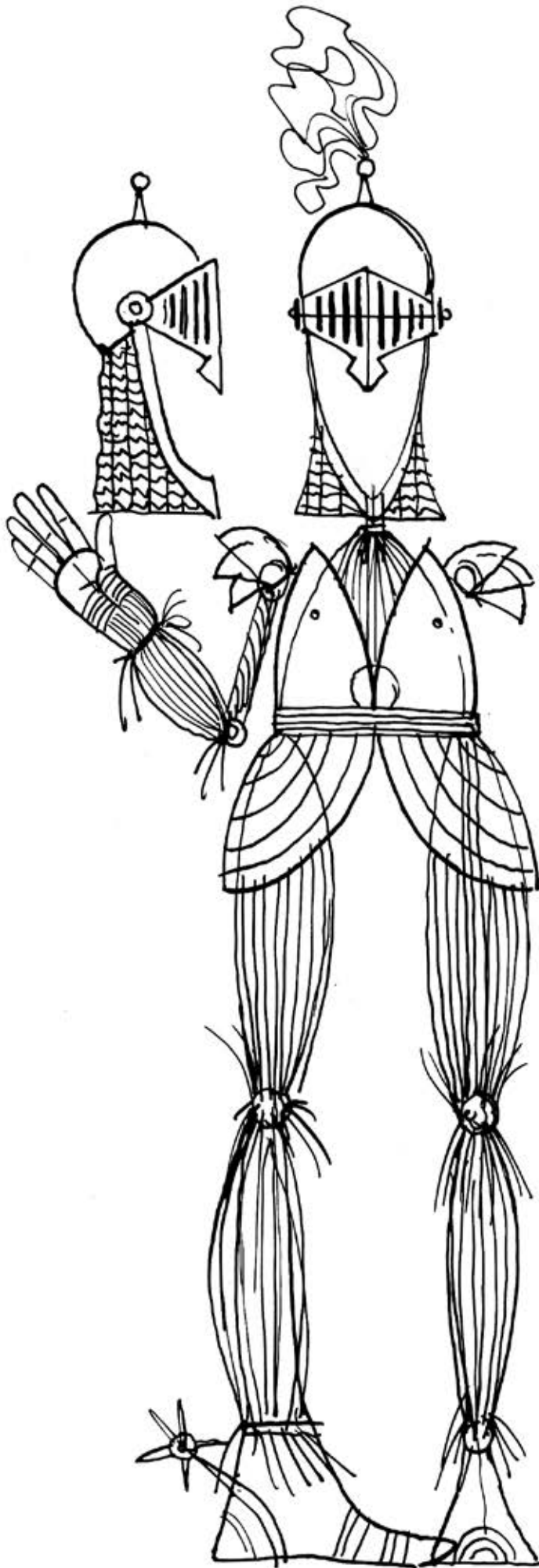
neza Trdine in njegovih *Bajk in povesti o Gorjancih*. Za oder je literarno osnovo priredil Miran Hercog in predstavo tudi režiral. Na odru Lutkovnega gledališča Ljubljana se je razgrnilo slikovito odrsko dogajanje. V to teatralno razbohoteno vzdušje je zavil sporočilo Trdinovih bajk in povesti. Milan Dekleva je v časopisu Dnevnik zapisal, kako je Demšar napolnil oder s toliko fantazije (in groteskne skrivnostnosti), s toliko pozornosti za detalj in atmosfero prizora, da se bogastvu odrskih podob komajda sledi. Demšarjevo likovnost je dopolnjevala ekstatično dražljiva in čutna glasba Julijana Strajnarja. Dekleva je pohvalil tudi animacijo lutk, odrsko luč, izdelavo lutk, kostumov in scene. Gledališko oceno je zaključil: *"Kresna noč je igra, ki nas sooča tako z apokaliptično trzavico zahodnjaškega subjektivizma, torej z agonijo naše nespameti, kot tudi s čarobnim premikom v bajnost sveta, v čas, ko smo z nedolžnim, otroškim pogledom znova dojemljivi za tisto, česar ni mogoče uzreti z očmi. Bomo znali prisluhniti živalim in rastlinam? Bomo ob antropološki zavesti znova rehabilitirali kozmično zavest?"* Na široko odprtem odru so se premikale gore, drevesa, kresnice v ozadju, sitne muhe, groteskni oblastniki, polhi, mačke, srne, rastline, ogenj ... in Martinek, velika lutka, ki sta jo animirala dva animatorja. *"Sijajno groteskne so oblastniške lutke z dolgimi grabežljivimi rokami in požrešnimi usti; presenetljivo se še stopnjujejo v zveržene coprnice in coprnike, sugestiven je satan, odličen je plamteči ogenj. Zabavni so polhi in zeli in zverinice, izvirno domiselne v vseh ozirih – kot vsa predstava."* Tako je zapisal Lojze Smasek v časopisu Večer in poudaril Demšarjevo dognano likovno zasnovo, ki je bila izvrstna rešitev pravljíčnega, humornega in grotesknega.

Leta 1996 so ga povabili v Lutkovno gledališče Jože Pengov, da ustvari likovno zasnovo za predstavo po literarni predlogi Lojzeta Kovačiča *Zgodbe s panjskih končnic* pod režisersko taktirko Saše Jovanovića. Kovačičevim zgodbam in Demšarjevi likovnosti so bili skupni ljudska razigranost, frivolnost in slikovitost, ponekod tudi fantastika, ki je skoraj s surrealističnim pristopom upodabljala zunanja in notranja nasprotja, ki sta jih razpihovala Angel in Zlodej. Tako se je razprla pahljača med telesnim in duhovnim, med spolnostjo in ljubeznijo, med dobrim in zlom, med trenutkom in večnostjo ... Prav pri tej likovni zasnovi je najbolj prišel od izraza Demšarjev koncept osnovnih osi x–y, ki tvori trdno jedro mizanscene. To je opazil tudi gledališki kritik Slavko Pezdir: *"V izvedbenem pogledu je uprizoritev usrediščena okoli mlinskega kamna, kjer v krogu ždijo pivski komentatorji in iz katerega se navpično vzpenja okoli osi gibljiv križ iz lesa vinske trte. Na eni strani križeve prečke je pritrjen miniaturni mlinski kamen s stiliziranim križem, na drugi ročici [nemirne tehcnice življenja] pa so obešene povečane mesnate rdeče ustnice. V ta gibljivi in pomenljivi mehanizem – miniaturnega "teatra mudni" režiserja, likovnika Demšarja in tehnologa Bileka – vstopajo groteskno oblikovane in v kontrastnih tonih panjskih končnic obarvane lutke različnih tehnik, večinoma vodljive od zadaj in od spodaj, izpovedne predvsem s svojo preprosto in grobo celostno pojavnostjo, in ne v detajlih."* Pezdir zaključil, kako uprizoritev treh Kovačičevih zgodb potrjuje, da ob primerni izbiri literarne predloge ter domišljeni uporabi posebnih izraznih sredstev in možnosti lahko prav lutkovno gledališče gledalcu posreduje občutja in spoznanja, kakršnih ne more noben drug medij. Čez dobri dve leti, oktobra 1998, je na odru Lutkovnega gledališča

Ljubljana zasijala predstava *Brkonja Čeljustnik* po literarni predlogi Bogomirja Magajne in v režiji Mirana Herzoga. Predstava je bila izbrana kot slavnostna premiera ob 50-letnici LGL; tudi zgodba je bila pomenljiva: govorila je o človeški objestnosti in nečimrnosti. Brkonja Čeljustnik je dobrodušni pramož, velikan iz mitološkega kraškega podzemlja, kjer mu delajo družbo vile, škrtati, rak Dolgokrak in zmaj Triglav. Krasijo ga razkošni brki, ki so njegov ponos, njegova moč. Človečki so ga v pijani razposajenosti poškodovali, prizadeli, kajti odrezali so mu mogočne brke. In tukaj se začne zaplet, se odigrata tragedija in komedija. V globokem bistvu pa zgodba govori o porušenem razmerju med človeštvom in naravo. Demšar je v središče mizanscene postavil scenografski element, temelječ na logiki osi. Hkrati je šlo za neke vrste organsko razraščanje scene iz enega lika, iz prsnega koša ali, bolje rečeno, iz naročja velikana Brkonje in njegovih mogočnih brk. Demšar razlaga, kako scena sploh ni bila statična, prav nasprotno. *"Spodnji element se je razgradil v sceno, zgornji pa, ki je bil Brkonjev prsni koš, je bil na tečajih in se je v enem momentu spremenil v zibko. Prsni koš je imel tudi oklep, kot neke vrste lupino, in ko se je spremenila vsebina, se je spremenil tudi element "prsnega koša". Vse to, kako se je spreminjalo, je imelo svoj smisel."* Slavko Pezdir je v svoji oceni v časopisu Delo tudi pri tej predstavi izrazil navdušenje nad likovno zasnovo. *"Avtor nadvse domiselne, lepe in likovno atraktivne likovne zasnove, ki tako v izbiri materialov kot tudi v središčni postavitvi velikanske mitološke fantazijske podobe naslovnega junaka, iz katere se – kot iz narave – vse rojeva in v katero se na koncu tudi vse vrača, imenitno podčrtava naravovarstveno temo, je bil Danijel Demšar."* Poleg velikega Brkonje se je Demšar odločil za razmeroma drobne javajke, ki so čvrsto odigrale svoj part v velikanovem naročju. Nabor materialov ni bil slučajen, zavestno je izbral naravne: les, žakljevinna, rafija, svila ... Pri tej predstavi se je pokazalo, kako sta prav likovna zasnovi in glasba režiserju omogočila, da je uspešno realiziral nekatere zamisli.

Te tri predstave, ki smo jih izpostavili, pa tudi predstava *Zarika in Sončica* (besedilo Ivo Svetina) v režiji Jana Zakonjška in v produkciji Lutkovnega gledališča Ljubljana v gledališki sezoni 1994/95, najbolje izkazuje Demšarjevo kompozicijsko mizanscensko odličnost in fantazijsko bogastvo likovnih elementov, ki predstavo napolnijo s sugestivno vizualno pripovedno močjo. Njegova likovnost postane gonilni element predstave, brez nje bi predstava govorila povsem drugačen jezik in podajala drugačno sporočilo. Njegove lutke in scena se razlikujejo od predstave do predstave, so oblikovno in barvno raznolike in karakterno različne: včasih eksotične, drugič domačijsko ljudske, prepletene s skrivnostnimi pomeni in simboli. Pomemben element Demšarjevih likovnih zasnov je ta, da so lutke in scenski elementi organsko povezani. Ne da se jih ločiti – kot pri drugih predstavah. Lutka se pogosto razraste v scenski element, in obratno: scenski element postane subjekt, protagonist lutkovne pripovedi.

Demšarjeve podobe gledalcu prišepetavajo pomene in sporočila na več zaznavnih ravneh. Z učinki, ki so lastni le likovni govorici, se predstave globoko vtisnejo v naše nezavedno. Kajti platenje pomenov, ki jih sugerira Demšarjeva likovnost, nadigra režiserjev del in popolni uprizoritev s pravljíčno domišljijo in humorjem. Ta v sebi nosi globoke resnice, izhajajoče iz filozofskih premis in tudi iz ljudskih modrosti in spoznanj.



DEMŠAR 17/97

~VITEZ HRABROSLAV ~(JUHAK)











Danijel Demšar

The Wealth of Stage Images [11. 9. 2019–4. 10. 2019]

Exhibition grounds in the basement of the Minorite Church.

The exhibition is open during events at the LGM.

# The Wealth of Stage Images

Vesna Teržan

*"Everyone is looking for their expression. I like freedom, I like to explore and I abide completely by this basic instinct. The work of an artist is an infinite game, and since I am playful by nature my path into the world of art came naturally and logically."* He says it with a sly smile on his face and nods that playfulness, the search for something new and different are the foundations of creativity and the basic principle of art. He looks at the drawing in front of him, *"This is a basis on which you can mould your whole life, upgrade it, and at the end you reach stylisation, the true result. Or not. Depends on where improvisation and exploration take you."* Danijel Demšar, academically-trained painter, enters the art field in various ways and deals with very different art techniques. His whole oeuvre is a testimony to this fact, as well as the thousands of sketches, drawings, drafts in his archive. Some of them turned into full-fledged illustrations, some into detailed drawings, while others became bases for technical drawings for puppets. Although the story of how ideas and sketches for puppet plays are created is actually very different. Puppets demand a very special work process.

His personal and individual technique already agitated the fine arts scene at the 20th Biennial of Graphic Arts of Ljubljana in 1993, when he created monoprints with a hand-roller and drawings and brush-stroke interventions. These graphic prints have no preliminary drawings as the process of the structuring of the surface is most important. This was also the theme of his graduation thesis. Hand-printed monoprints demonstrate the technical ability and sensibility of their author, as real-world matrices are used – grass blades and leaves ... with which he creates "spiritual landscapes".

Soon after finishing his studies, Demšar began his illustration work and became one of the most renowned illustrators of children literature in Slovenia. Maruša Avguštin, art historian and an expert on Slovenian illustration, was the first to write about Demšar's illustrations. She recognised how his art technique illuminates depicted mythological figures, how a sense of humour and his poetics are those qualities that his oeuvre immediately communicates to the viewer, alongside his high standards of professionalism. Literary sources are a challenge to Demšar, through them he explores art fields and therefore changes techniques and his own style. His understanding of how children experience the world is so automatic that he feels no need to live this experience himself. The excellence we find in his illustration can also be found in the visual designs of his puppet plays.

Demšar designed comprehensive art designs (puppets, costumes, sets) for fifteen puppet plays. The thought process of creating a vis-

ual design for a puppet play is linked to the content – the story of an individual play. It is also linked to the basic message that the authors want to convey to their audiences. Naturally, as Demšar says, the director is the first and last to decide on how a play will actually look. However, it is the play's visual and audio components that directly bring the content and the message of the play to children and adults. Success is guaranteed when the director's efforts and vision are synchronised with the artist's ideas and his or hers visualisation of the content. With Demšar's designs it feels that his artistry was what led the directors and not vice versa. His artistic input is truly comprehensive, in many a play the puppets were organically integrated with the sets (*Brkonja Čeljustnik* and *Stories from Beehive Front-boards*), which create a total artwork to which nothing can be added. If we were to take a single element from the play we would cripple it, it would lose its full theatrical effect. Despite everything, its basic mechanisms would still work as Demšar's concept for the construction of the "body of the play" is so precise that if any of the elements were to be removed, they would be automatically interjected and alleviated by the "visual system". Just like a healthy organism that can supplement any new defects.

When Demšar creates a visual design for a puppet play his attention goes into several layers. The basic idea is created through quick sketches, a plethora of them. When he is done with the shapes, he gives them their appropriate character, and with the help from a technologist they become puppets, the performances' protagonists. Demšar's sense of humour and poetics can also be found in the shapes and colours. Once he settles on a colour scheme, the combined visual effect is what gives the performance its atmosphere and character, highlighting important details. The selection of materials is crucial. This is how a visual design that can take the play from the poetic to the humorous and then back to the enchanting poetics is created.

Demšar is aware of the importance of the basic idea's spatial integration, therefore the creation of the mise-en-scène and spatial relations. This is a work phase during which he needs to step into the hall where the play will take place. He needs to observe different views – what can be seen from the first row and what from the last seat. Where and how will the animators enter, where will most of the action occur and where will the peripheral episodes take place, as a puppet approaches the individual central mise-en-scène episode. The space is organised in the most logical way with the basic coordinates of x and y representing a spatial cross, to which Demšar attaches the possibility of rotating the elements (*Stories from Beehive*





Front-boards), which allow puppets the basics of spatial orientation. He simultaneously builds the space horizontally and vertically. Events on the y-axis slide from the top and bottom, which creates a symbolic importance of the gradient between the sky and earth, the ethereal and the earthly / corporeal. Thus he creates his own little universe, with an orbit around both axes, within which the play takes place.

Demšar quickly found success with his first few visual designs for puppet plays. Thus in November 1991, the audiences and critics warmly received the premiere of *Midsummer Night*, which was developed after the motifs by Janez Trdina and his *Tales and Fables from the Gorjanci Hills*. The literary base was adapted for the stage by Miran Hercog, who was also the play's director. Ljubljana Puppet Theatre's stage was set for the colourful stage happenings. The message of Trdina's tales and fables was wrapped into this thriving theatre atmosphere. Milan Dekleva wrote for the *Dnevnik* newspaper that Demšar filled the stage with so much fantasy (and grotesque mysteriousness), attention to detail and scene atmosphere, that he could barely follow the richness of stage imagery. Demšar's artistic flair was supplemented by the ecstatically seductive and sensuous musical score by Julijan Strajnar. Dekleva also commended the puppet animation, stage lightning, and the designs of the puppets, costumes, and the set. He concluded his review of the play by, "*Midsummer Night is a play that confronts us with both the apocalyptic tremors of western subjectivism, therefore the agony of our follies, as well as with a magical transference into the fabulosity of a world and the time when our gaze is full of childlike wonder and innocence. When we are once again susceptible to that which can not be seen with the naked eye. Will we be able to listen to the animals and plants? Will the anthropological consciousness once again rehabilitate the cosmic consciousness?*" Mountains, trees, background fireflies, annoying flies, grotesque rulers, dormice, deer, plants, fire all moved on the wide open stage... and Martinek, a large puppet, animated by two animators. "*The rulers' puppets are wonderfully grotesque with their long grabbing arms and gluttonous mouths; surprisingly they further progress into twisted witches and warlocks, Satan's presence is suggestive and the flickering flame is excellent. The dormice are a lot of fun, as are the herbs and beasties. The play is original in all of its aspects.*" Lojze Smasek wrote this review for the *Večer* newspaper and put the emphasis on the excellence of Demšar's visual design, which was a wonderful fusion of the magical, humorous, and the grotesque.

In 1996, he was invited to join the Puppet Theatre Jože Pengov, to create the visual design for a play based on Lojze Kovačič's *Stories from Beehive Front-boards*, directed by Saša Jovanović. Common to both Kovačič's stories and Demšar's artistic flair were folksy playfulness, frivolity, and picturesqueness, with elements of the fantastic mixed in and with an almost surrealist approach to the depiction of external and internal conflicts incited by the Angel and the Devil. Thus, a fan unfolded between the corporal and spiritual, sexuality and love, good and evil, between a moment and eternity... It was with this play that Demšar's concept of the x and y axes, which form the core of the mise-en-scène, came to the foreground the most, which did not go unnoticed by the theatre critic Slavko Pezdir, "*In its*

*execution, the play is set around a millstone, encircled by drinking buddies, from which a cross made from grapevine wood is spinning around its axis. To one side, the cross has an attached miniature millstone with a stylised cross, while from the other side of the perpendicular bar [the restless scales of life] hang enlarged full red lips. In this mobile and symbolical mechanism – a miniature Theatrum Mundi created by the director, artist Demšar and technologist Bilek, enter grotesquely shaped puppets made in various media and coloured in the contrastive colour schemes of beehive front-boards. The puppets, which are mostly controlled from the back or below, are lyrical in their simplicity and entirely crude exterior, and not with their details.*" Pezdir concludes how the staging of Kovačič's three stories confirms that, with a suitable selection of literary source material and with an inventive usage of special means of expression and possibilities, puppet theatre can convey to its audience sensations and realisations that no other medium can.

About two years later, in October 1998, *Brkonja Čeljustnik* began shining on the stage of the Ljubljana Puppet Theatre. The play, based on a literary source by Bogomir Magajna and directed by Miran Hercog, was the ceremonial premiere at the 50<sup>th</sup> anniversary of the LPT. Its story was also significant as it spoke of human wantonness and vanity. Brkonja Čeljustnik is a gentle pre-man, a giant from the mythological Karst underworld, where fairies, dwarves, Longlegs the Crab and Triglav the Dragon keep him company. His sumptuous moustache is his pride and his strength. In their drunken stupor humans damaged him, hurt him, as they cut off his mighty moustache. This is where the twist begins, an interplay of tragedy and comedy. In its deeper meaning, the story speaks of broken relations between humanity and nature. Demšar placed, in the middle of the mise-en-scène, a set element based on the axis of logic. Simultaneously this set was a sort of an organic growth from one character, from the chest or, even better, the lap of the giant Brkonja and his mighty moustache. Demšar explains how the set was anything but static, on the contrary. "*The lower element dissolved into the set, while the upper, which was Brkonja's chest, was on hinges and in one moment transformed into a cradle. The chest also had an armour, like a shell, and when the story changed, the 'chest' element also transformed. All of this, the transformations, had a purpose.*" Slavko Pezdir also expressed his enthusiasm for this visual design in his *Delo* newspaper review. "*The author of the most ingenious, beautiful and visually attractive art basis, which both in the selection of the materials as well as in the central setting of the giant mythological image of the central character, from which – just as from nature – everything is born and to which at the end everything returns, exquisitely underlines the environmental theme, was Danijel Demšar.*" Alongside the giant Brkonja, Demšar decided for relatively small rod puppets that firmly held to their part in the giant's lap. The selection of materials used was no coincidence. He purposefully chose natural ones: wood, jute, raffia, silk... During the making of this play it became obvious how the art design and music allowed the director to successfully realise several ideas.

These three plays that we highlighted, alongside the play *Zarika in Sončica* [text by Ivo Svetina] directed by Jan Zakonjšek and produced by the Ljubljana Puppet Theatre in the 1994/95 season, best





demonstrated Demšar's skill in the creation of a *mise-en-scène* and how rich in fantasy are his art elements. The latter fill the plays with a suggestive visual narrative power. His artistry becomes the power source of the play, without it the play would speak a completely different language and convey a different message. His puppets and sets vary from play to play, there is a variety of styles and colours in them. Their characters are different too. Sometimes exotic, other times homely and folkish, intertwined with mysterious meanings and symbols. They cannot be separated in the way they can be separated in other plays. A puppet often transforms into a set element

and vice versa, the set element becomes the subject, protagonist of the tale.

Demšar's images whisper meanings and messages to the spectator through various sensory levels. With effects that can only be part of the visual language of art, these plays sink deep into our subconscious. The layering of meanings suggested by Demšar's visual language outplays the director's part and fills the play with magical imagination and humour, which carry with it deep truths coming from philosophical premises as well as folk wisdoms and realisations.

# 10

INSTALACIJA  
INSTALLATION

GT22, Glavni trg 22  
Instalacija je na ogled v v četrtek, 12. 9., od 20.00 do 22.00,  
v petek, 13. 9., in soboto, 14. 9., od 17.00 do 19.00.

GT22, Glavni trg 22  
The Installation will be open on Thursday, 12. 9.,  
from 20.00 to 22.00, on Friday, 13. 9., and  
Saturday, 14. 9., from 17.00 to 19.00.

## ELEKTRONSKI ORIGAMI ELECTRONIC ORIGAMI

Monika Pocrnjić

Origami je umetnost zlaganja papirja v določen objekt. Ta je lahko nepremičen, kakor tihožitje, ali premikajoč se z uporabo kinetične energije človeških rok. Njegove raznovrstne aplikacije so omogočile razširitev nekaterih najbolj poglobljenih področij, kot so oblikovanje, moda, arhitektura, biotehnologija, interakcija, inženirstvo in vera. Zbirka instalacij je rezultat razmišljanja na temo, kako razviti čutne, krhke in gibljive origami skulpture iz vsakdanjih materialov in elektronskih naprav. Umetnica je v delih združila tehniki zlaganje papirja in spajkanje elektronike ter tako vnesla gibanje v organske kose. Reaktivna dela so kinetične skulpture, ki raziskujejo odnos med človekom in objekti. Gre za eksperimente z alternativnimi viri energije in senzorji za zaznavo okolja.

Monika Pocrnjić je hekerca in likovna pedagoginja. Rada riše, spajka in predeluje uporabne predmete ter jih sestavlja v instalacije za performativne namene. Živi in dela vsepovsod, kjer lahko najde papir, svinčnik in spajkalnik.

Origami is the art of folding paper into a specific object, which can be static like a still-life or mobile with the use of the kinetic energy coming from human hands. Its manifold applications enabled the expanse of some of the most in-depth fields such as design, fashion, architecture, biotechnology, interaction, engineering, and faith. The collection of installations is a result of contemplation on how to develop sensory, delicate and mobile origami sculptures from everyday materials and electronic devices. The artist's works combine the techniques of paper folding and soldering of electronics, which allowed her to insert movement in these organic pieces. Reaction works are kinetic sculptures, which explore the relationship between humans and objects. They are experiments with alternative energy sources and environment perception sensors.

Monika Pocrnjić is a hacker and an art teacher. She likes to draw, solder, and she processes practical objects and combines them into installations for performances. She lives and works wherever she can find some paper, a pencil and soldering iron.



# 10

PREDSTAVITEV  
PRESENTATION

12. 9. 2019 ob 10.00, Studio LGM  
12. 9. 2019 at 10.00, Studio LGM

AGRFT, produkcija magistrskega programa Dramska igra, smer Igra z lutko, Hiša otrok in umetnosti  
AGRFT, production of M.A. study programme Stage Acting, field Puppet Acting, House of Children and Art

## Ko umrem, sem srečen When I Die, I Am Happy

Po motivih zgodbe *Avgust* Hermanna Hesseja  
Based on motifs *Augustus* by Herman Hesse

Mentorica Mentor doc. mag. **Martina Maurič Lazar**  
Dramaturg Dramaturge **Anže Virant**  
Scenografka Set designer **Katarina Majcen**  
Igralec in animator Actor and animator **Voranc Boh**

Avgust zajema življenje s polno žlico. Spi povsod drugje kot doma, vsak dan spozna na stotine novih ljudi in ne glede na njegova dejanja ga vsi sprejemajo in se ga ne naveličajo.

Nekega dne se zaljubi v tujko in jo, prepričan v svoj šarm, skuša odvrniti od njenega moža. Čeprav mu tujka vrača ljubezen, ne zapusti svojega vdanega moža. Avgust prvič v svojem življenju občuti zavrnitev.

Začne izkoriščati svoj šarm, ponižuje svoje prijatelje, jih izkorišča in uničuje njihova življenja. Kljub temu je še zmeraj neustavljivo privlačen, k njemu prihajajo kot muhe na med. Toda nič mu ne prinese zadovoljenja. Bolj kot jemlje drugim ljudem, bolj je sam prazen. Odloči se za ultimativno rešitev – samomor. Z ustnicami se že dotika roba čaše, v kateri je strup; ko vstopi njegov boter, ki ga ni videl že od otroštva, mu iz rok iztrga čašo, jo spiije in reče: „Jaz sem kriv tvoje bede. Tvoja mati je pri krstu izrazila željo in jaz sem jo izpolnil, četudi je bila nora.“ Avgustu ponudi odrešenje in ta ga sprejme ...

V magistrski produkciji Voranc Boh odkriva svet morale in načel. Upiiranje nagonu, brzdanje misli. Se ravnam po svetu ali se svet ravna po meni? Kako vemo, kaj je normalno? Ali jaz vplivam na svet ali svet name? Hkrati pa gre tudi za raziskavo lutkovnega medija, odnosa med predmetom in igralcem, predmetom in animatorjem ter za različne pristope uporabe lutkovnosti v naraciji.

Augustus is living his life to the fullest. He sleeps everywhere but at home, every day he meets hundreds of new people and regardless of his actions, they all accept him and delight in his company.

One day he falls in love with a stranger and, convinced of his own charms, he tries to lure her away from her husband. Despite the great love this woman has for Augustus, she decides to remain with her devoted husband. For the first time in his life, Augustus feels the sting of rejection.

He begins to take advantage of his charm, he humiliates his friends, exploits them and begins destroying their lives. Despite all this he is still irresistibly attractive, they all come to him like moths to flames. However, nothing brings him any satisfaction. The more he takes from others, the more empty he feels. He decides for the ultimate solution – suicide. As his lips are already touching the poison-filled chalice, his godfather, a person he has not seen since his childhood, enters. He rips the chalice from his hands, drinks it and says, “I am to blame for your misery. Your mother expressed a wish at your baptism and I carried it out, crazy as it was.” He offers deliverance to Augustus and he accepts ...

In this production of his master's thesis, Voranc Boh discovers the world of morals and principles. The resistance to impulses, holding back thoughts. Do I adjust to the world or does the world adjust to me? How do we know what is normal? Do I influence the world or am I influenced by the world? Simultaneously it is also an exploration of the puppetry medium, the relationships between the object and actor, object and animator, and of various approaches of puppetry usage in a narration.



# 10

STROKOVNI POSVET  
CONFERENCE

13. 9. 2019 ob 11.00, Studio LGM  
13. 9. 2019 at 11.00, Studio LGM



## Strokovni posvet: Prostori lutkovnega raziskovanja Conference: Spaces of Puppetry Exploration

Sodobna lutkovna umetnost raziskuje različne govornice lutkovnega med materijo, podobo, gibom, zvokom, tehnologijo in prostorom. Novi pristopi in izrazi ter hibridne uprizoritvene oblike širijo polje sodobnih lutkovnih praks izven okvira tradicionalnega pojmovanja lutkovnega gledališča. Posvet želi spodbuditi premislek, na kakšen način tovrstne prakse prispevajo k reinenciji načinov, kako vse lahko mislimo lutkovno in animacijo ter ali nam ob tem lahko pomagajo tudi natančnejše zaobjeti vprašanje avtonomnosti lutkovnega medija, ki jo je kot osrednje vodilo pri izboru izpostavila tudi selektorica letošnjega Bienala.

Kako razumeti avtonomijo lutkovnega mišljenja ter kako proizvesti obrat od uprizarjanja [zgodb] v lutkovnem mediju do raziskovanja in izhajanja iz same narave lutkovnega ter animacije?

Tovrstno razumevanje lahko ugledamo pri animaciji predmetov, kjer objekti izven svoje običajne funkcije in konvencionalne rabe spregovorijo kot »prenovljena živa bitja«. Vpisuje se v zvočne svetove materialnega, odnose med telesom in materijo, njihovo podobo in gibanjem, v preplet pristopov in tehnik ter v delo likovne in tehnološke zasnove lutk. Koreografski principi, zvočna animacija, animacija predmetov, prostorske postavitve in vizualne instalacije, različne lutkovne in druge tehnologije, prisotne v predstavah Bienala, nas opozarjajo na performativni potencial materialnih stvari, ki presega zgolj človeški dar oživiljanja in podeljevanja pomena. Zareže v dihotomijo pojmovanja sveta med subjektom kot aktivnim nosilcem dejanja in pomena ter objektom kot mrtvo, a potencialno animirano snovjo, kot piše Martina Ruhsam v prispevku, predstavljenim na konferenci *Does it Matter? Composite Bodies and Posthuman Prototypes in Contemporary Performing Arts* ter objavljenim v skupni številki revije *Maska in Lutka*, posvečeni gledališču animiranih form.

Kako torej nove smernice lutkovnega skozi perspektivo posthumanistične misli premikajo gravitacijo v obravnavi razmerja med človeškim in predmetnim, živim in neživim ... ter v tem decentraliziranem svetu omogočajo emancipacijo materialnega [lutke, predmeta, snovi, prostora, telesa ... z vsemi njihovimi značilnostmi], da – če ga kot takšnega prepoznamo in mu prisluhnemo – postane soustvarjalec, ki nas lahko v ustvarjalnem procesu tudi vodi in preseneti?

Strokovni posvet je zasnovan kot prostor srečanja in dialoga različnih pogledov in izkušenj v ustvarjalnih pristopih in postopkih, da bi detektirali tako zagate in izzive kot potencialne novih lutkovnih poti.

Contemporary puppetry art explores various means of puppetry communication between the material, image, movement, sound, technology, and space. New approaches and expressions alongside hybrid staging forms expand the field of contemporary puppetry practices outside the traditional idea of what a puppet theatre is. The conference aims to stimulate reflection on how these practices contribute to the reinvention of ways in which we can conceive puppetry and animation, and if a more precise question of the autonomy of the puppetry medium can help us with it. The latter was also highlighted as the central theme of the selection for this year's Biennial by its selector.

How to understand the autonomy of puppetry thinking and how to produce a turn from producing [stories] in the puppetry medium to the exploration and emanation of the nature of the puppetry and animation?

This sort of understanding can be observed in the animation of objects in which the objects speak as "renovated living creatures", outside of their usual function and conventional use. It inscribes itself in the audio worlds of the material, relations between body and matter, their image and movement, an entanglement of approaches and techniques, and into the art and the technological design of puppets. Principles of choreography, sound animation, object animation, spatial settings and visual installations, various puppet and other technologies present in the Biennial's performances all alert us of the performative potential of the material, which goes beyond the human gift of revival and the insertion of meaning. It cuts into the dichotomy of conceptualising the world between the subject as the active performer of the action and meaning and the object as a dead, but potentially animated matter, as Martina Ruhsam writes in her article presented at the conference *Does it Matter? Composite Bodies and Posthuman Prototypes in Contemporary Performing Arts* and published in the joint edition of the *Maska and Lutka* magazines that was dedicated to the theatre of animated forms.

How do these new trends in puppetry, through the perspective of post-humanist thought, shift the gravitation in handling the relationship between the human and material, the living and non-living, and how can in this decentralised world support the emancipation of the material [puppets, object, matter, space, body ... with all of their characteristics]. Can it – if we recognise it as such and listen to it –



### **Izhodišča za pogovor:**

- Kakšna izhodišča so produktivna in kako vplivajo na nadaljnje delo? Iz česa izhajamo in kako vzpostavljamo uprizoritveni koncept?
- Katera so temeljna vprašanja, ki si jih zastavimo?
- Ali na začetku nujno potrebujemo zgodbo? In če da – koliko zgodbe?
- Proces kot eksperimentalni laboratorij in (ne)obremenjenost s končnim »rezultatom«.
- Kaj uprizarjamo: sliko, misel, besedo ali zgodbo? [izhodišče je sposojen naslov prispevka Martine Maurič Lazar na simpoziju *Ali obstaja lutkovno besedilo?* Bienale, 2013]
- Vprašanje telesa in vloge animatorja v kompoziciji lutkovnega.
- Odnos do pomena: kdo tvori pomen [smisel]; kje se tvori in kdaj je čas zanj?
- Raziskovanje materialov in tehnologije.
- Organizacija dela in načrtovanje ustvarjalnega procesa.
- Kaj prinašajo različni načini sodelovanja?
- Prostor za produktivno-ustvarjalne napake.
- Kako misliti prostore in potencialne lutkovnega?

Posvet bo vodila Nika Arhar in bo potekal v sodelovanju z Društvom gledaliških kritikov in teatrologov Slovenije.

become a cocreator, which can lead us in our creative process and surprise us?

The expert conference is designed as a space of meetings and dialogue coming from different perspectives and experiences in creative approaches and procedures, in order to detect the issues and challenges of new ways in puppetry.

### **Bases for discussion:**

- Which starting points are productive and how do they influence future work? What is our basis and how do we establish the staging concept?
- Which are the basic questions we ask ourselves?
- Is the story necessary at the beginning? If so – how much of the story?
- The process as an experimental laboratory and how (un)burdened we are with the final "result"
- How do we stage: a painting, a thought, a word or a story? [the basis is the borrowed title of the article by Martina Maurič Lazar at the symposium *Does a puppetry text exist?* Biennial, 2013]
- The question of the body and role of an animator within a puppetry composition
- Relation to meaning: who forms meaning [purpose]; where does it form and when is its time
- Exploration of materials and technology
- Organisation of work and the planning of the creative process
- What do different ways of collaboration bring?
- Space for productive and creative mistakes
- How to think spaces and puppetry potentials?

The discussion will be led by Nika Arhar and will be done in collaboration with the Association of Theatre Critics and Researchers of Slovenia.

# 10

SEMINAR IN POGOVORI  
SEMINAR AND DISCUSSIONS



## Kritiško-novinarski seminar in pogovori o predstavah

### The critics' and journalists' seminar and discussions on the performances

Kritiško-novinarski seminar je namenjen refleksiji lutkovnega gledališča in bo ponudil priložnost za razmislek o tem, kako pristopiti k analizi predstav, prepoznavati različne uprizoritvene estetike in piliti svoj lastni slog pisanja. 10. bienale lutkovnih ustvarjalcev Slovenije ponuja mnogo različnih izhodišč in motivacij za pisanje o sodobnem lutkovnem gledališču. Program, ki vključuje stilno, generacijsko in žanrsko raznolikost, je dobra odskočna deska za navdih in urjenje, kako videno pretvoriti v besede: v intervju, kritiko, poročilo ali podcast. Vsaka oblika zapisa igra pomembno vlogo v beleženju lutkovne zgodovine. Seminar poskuša tokratni festival zaobjeti čim bolj celostno in z različnih vidikov: kritiškega, umetniškega, novinarskega. Predstave, razstave, strokovni pogovori, sodobni in tradicionalni pristopi, prekaljeni lutkarji in lutkarice ter tisti, ki šele vstopajo na lutkovni teritorij, naj bodo deležni refleksije, ki je v lutkovnem gledališču dandanes kronično primanjkuje.

Prispevki bodo v času Bienala sprotno objavljeni na festivalskem blogu. Mentorica seminarja je Zala Dobovšek, doktorica scenskih umetnosti, gledališka kritičarka, dramaturginja in asistentka na Akademiji za gledališče, radio, film in televizijo Univerze v Ljubljani.

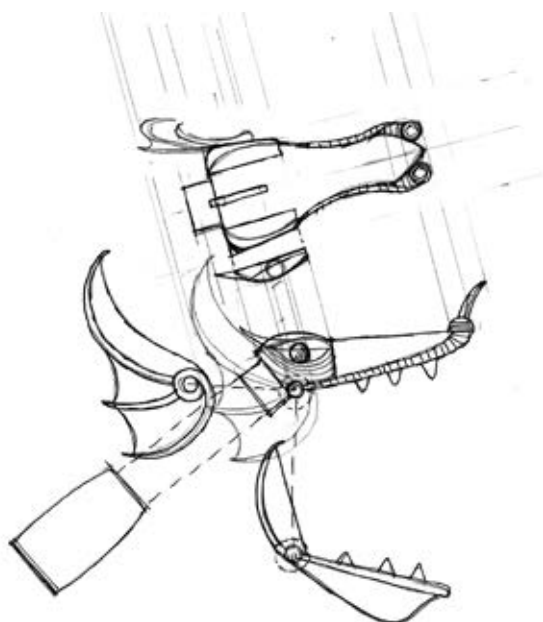
Udeleženske in udeleženci seminarja bodo vodili tudi pogovore o predstavah Bienala.

The seminar for critics and journalist is intended for a reflection on puppet theatre and will offer an opportunity to think about how to approach the analysis of plays, how to recognise various staging aesthetics and sharpen your own writing style. The 10<sup>th</sup> Biennial of Puppetry Artists of Slovenia offers many prompts and motivations for writing on contemporary puppet theatre. Its programme, which includes a diversity of styles, generations and genres, is a good springboard for inspiration and training on how to transform what was seen into words. Either by interview, review, report, or with a podcast. Each form of recording plays an important role in the archiving of puppetry history. The seminar tries to comprehensively encompass this edition of the festival and from various views – that of a critic, artist, journalist. The plays, exhibitions, expert discussions, contemporary and traditional approaches, old school puppeteers and those who are just entering puppetry territory – all should receive a reflection, which is so chronically missing from contemporary puppet theatre.

All produced articles will be published on the festival's blog during the biennial.

The seminar is under the mentorship of Zala Dobovšek, who holds a doctoral degree in performing arts and works as a theatre critic, dramaturge and assistant at the Academy of Theatre, Radio, Film and Television, University of Ljubljana.

Participants will also hold discussions on individual performances.



# 10

PODKAST  
PODKAST

## Abonma: Bienale Abonma: Biennial

Seriya podkastov v produkciji KUD Moment Maribor in GT22  
A series of podcasts produced by KUD Moment Maribor and GT22

Festivalska serija komentiranja predstav je nastala in bila prvič izpeljana v času 53. Festivala Borštnikovo srečanje – kot ena izmed epizod projekta Abonma.

V festivalski seriji *Abonma: Bienale* spremljamo predstave tekmovalnega programa 10. bienala lutkovnih ustvarjalcev Slovenije. V vsaki od enajstih epizod serije v realnem času predstave opisujemo in komentiramo po eno od tekmovalnih predstav. Sočasno s predstavo se oglašamo iz studia You're up radia, kjer med ogledom posnetkov predstav iz tekmovalnega programa festivala komentiramo dogajanje na odru. Kot da bi komentirali tekmo ... le da komentiramo predstavo.

Med komentiranjem se odpre tudi teme, ki jih posamezna predstava razpira, pa tudi preizprašuje principe in metode uprizoritvenih, odrskih, družbenih in ritualnih konvencij delovanja gledaliških repertoarjev, nikakor pa projekt ne stremi k podajanju sodb o predstavah ali ocenjevanju teh.

Pri izvedbi serije *Abonma: Bienale* bodo sodelovali udeleženci kritiškega seminarja, ki ga vodi dr. Zala Dobovšek, in sicer Tjaša Bertoncelj, dramaturginja, Klara Drnovšek Solina, študentka primerjalne književnosti in južnoslavistike, Maša Jazbec, prevajalka in pedagoginja, Maša Radi Buh, študentka sociologije kulture, Benjamin Zajc, dramaturg, in Nika Leskovšek, selektorica 10. bienala lutkovnih ustvarjalcev Slovenije, in Nika Švab, dramaturginja.

Arhiv vseh epizod bo dostopen na Soundcloudu Maribor is the future [soundcloud.com/maribor-is-the-future] ter na spletni strani Radia Maribor.

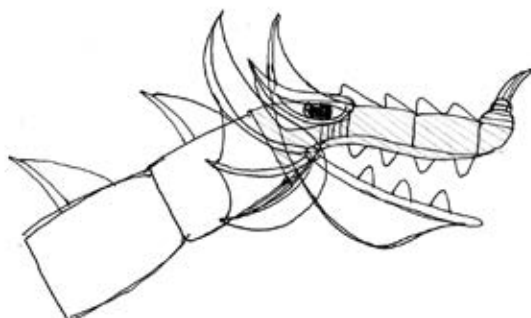
The festival's series of commentating performances was first developed and executed during the 53<sup>rd</sup> Maribor Theatre Festival, as one of the first episodes of the Abonma project.

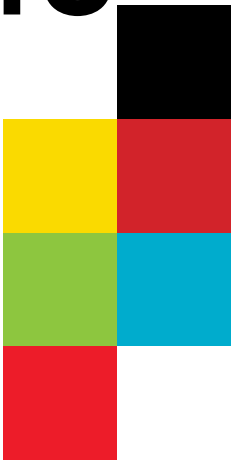
The festival's podcast series *Abonma: Biennial* is focusing on the performances in the competition for the 10th Biennial of Puppetry Artists of Slovenia. Each of the series' eleven episodes presents and comments on one of the performances from the competition programme in real-time. Simultaneously with the performance we are also coming in live from the You're up radio studio, where we, while watching recordings of performances from the competitive programme of the festival, are commentating everything that is happening on stage. It is basically like a match commentary... just that we are commenting on a performance.

During the commentary we are also opening themes present in individual performances, while also questioning the principles and methods of performing, stage, social and ritual conventions of theatre repertoires. However, the project is not aimed towards passing judgement or critiquing the performances.

Authors of the *Abonma: Biennial* series will be participants of the critics' seminar led by Zala Dobovšek, PhD. Namely, they are Tjaša Bertoncelj, dramaturge, Klara Drnovšek Solina, student of comparative literature and south slavic languages, Maša Jazbec, translator and educator, Maša Radi Buh, student of sociology of culture, Benjamin Zajc, dramaturge, Nika Leskovšek, selector of the 10<sup>th</sup> Biennial of Puppetry Artists of Slovenia, and Nika Švab, dramaturge.

Archives of all episodes will be made available on the Soundcloud Maribor is the future [soundcloud.com/maribor-is-the-future].





## O Bienalu in Ustanovi lutkovnih ustvarjalcev

### About the Biennial and the Puppetry Artists Institution

#### Bienale lutkovnih ustvarjalcev Slovenije

Bienale lutkovnih ustvarjalcev Slovenije je osrednji nacionalni lutkovni festival, ki ga organizirata Ustanova lutkovnih ustvarjalcev (ULU) in javni zavod Lutkovno gledališče Maribor (LGM). Festival predstavlja prerez slovenske lutkovne ustvarjalnosti zadnjih dveh let, je bienalni in se odvija v letu z liho letnico. Namen Bienala je prikaz izbora najboljših slovenskih lutkovnih predstav preteklih dveh sezon (premiero uprizorjenih med 1. majem v letu prejšnjega festivala in 30. aprilom v letu izvedbe festivala), da bi predstavili umetniške presežke na področju lutkovne ustvarjalnosti. Kriteriji izbora festivalskega programa so:

- kakovost
- uprizoritvena celostnost
- izvirnost estetike v vseh segmentih predstave
- domiselni ustvarjalni princip
- izpovedna moč
- interpretacijski način
- animacijska tehnika in tehnologija
- poudarki po mnenju aktualnega selektorja festivala

Na festivalu sodelujejo institucije, nevladne organizacije, umetniške akademije, neformalne skupine in posamezniki ter drugi izvajalci na področju lutkovne ustvarjalnosti (s sedežem v Republiki Sloveniji in zamejstvu) ne glede na članstvo v ULU.

Festival je tekmovalnega značaja z naslednjimi cilji:

- izbor in predstavitev najboljših dosežkov preteklih dveh let na področju lutkovne umetnosti,
- promocija in popularizacija lutkovne ustvarjalnosti pri vseh starostnih skupinah občinstva doma in v tujini,
- nagrajevanje lutkovnih ustvarjalcev in njihovih stvaritev,
- spodbujanje kakovostne in profesionalne ravni slovenske lutkovne ustvarjalnosti,
- pretok informacij in izmenjava predstav,
- predstavitev slovenske lutkovne ustvarjalnosti tujim selektorjem, organizatorjem in strokovni javnosti,
- predstavitev tuje lutkovne ustvarjalnosti v domačem prostoru,
- spodbujanje raznolikosti in hkrati povezanosti lutkovnega prostora in izraza,
- strokovna izmenjava v obliki pogovorov, posvetov, seminarjev in predavanj.

#### The Biennial of Puppetry Artists of Slovenia

The Biennial of Puppetry Artists of Slovenia is the main national puppetry festival, organised by the Puppetry Artists Institution (Ustanova lutkovnih ustvarjalcev, short ULU) and the public institute of Maribor Puppet Theatre (Lutkovno gledališče Maribor, short LGM). The 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 puppet 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:

- 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 organisations, art academies, informal groups and individuals, and other performers in the field of puppetry (based in the Republic of Slovenia and neighbouring countries), regardless of their membership in the ULU.

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

- select and display the best achievements of the past two years in the field of puppetry art,
- promotion and popularisation of creative puppetry in all age groups, both home and abroad,
- reward puppetry creators and their creations,
- promotion of quality and professionalism within Slovene puppetry,
- enable the flow of information and exchange of performances,
- present Slovenian creative puppetry to foreign selectors, organizers and the professional public,
- introduce foreign achievements of creative puppetry to the Slovenian audience,
- encourage both diversity and connectedness in the sphere of puppetry,

### **Ustanova lutkovnih ustvarjalcev**

Ustanova lutkovnih ustvarjalcev (ULU) je prostovoljna, strokovna, nepridobitna in nadstrankarska organizacija lutkovnih ustvarjalcev, ki se poklicno ukvarjajo z lutkovno umetnostjo. Ustanovljena je bila leta 2001. Namen ustanovitve ULU je predvsem skrb za razvoj gledališke kulture in lutkovne umetnosti, za kvaliteto lutkovne stroke, za navezovanje stikov s sorodnimi lutkovnimi organizacijami v tujini in za strokovno izpopolnjevanje na področju lutkovne umetnosti. Ustanova od leta 2001 organizira Bienale, osrednji lutkovni festival, ki predstavlja prerez slovenske lutkovne ustvarjalnosti zadnjih dveh let, razstave lutkovnih in likovnih ustvarjalcev ter izdaja strokovno literaturo.

### **Ustanova lutkovnih ustvarjalcev**

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Predsednik **Anže Virant**

Člani **Matevž Gregorič, Špela Hren Juhart,**

**Jelena Sitar Cvetko, Matija Solce**

Strokovni odbor

**Tin Grabnar, Silvan Omerzu, Barbara Jamšek**

- enable a professional exchange in the form of discussions, conferences, seminars and lectures.

### **Puppetry Artists Institution**

The Puppetry Artists Institution (Ustanova lutkovnih ustvarjalcev) is a volunteer, professional, non-profit and non-party organisation of puppetry artists who are professionally engaged in puppetry. It was founded in 2001. Its main goals are to support the development of theatrical culture and puppetry arts, to ensure the quality of the puppetry profession, to maintain contacts with similar puppetry organisations abroad, and to ensure a continuing education in the field of puppetry arts. Since 2001, the institution organises the Bienial, which is the main puppetry festival that 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.

### **Ustanova lutkovnih ustvarjalcev (Puppetry Artists Institution)**

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## Poročilo žirije 9. bienala lutkovnih ustvarjalcev Slovenije 2017

### A Report from the Jury of the 9th Biennial of Puppetry Artists of Slovenia 2017

Žirija si je v štirih intenzivnih dnevih čudovitih lutkovnih doživetij ogledala devet predstav tekmovalnega in štiri predstave spremljevalnega programa. Razigranost, iznajdljivost, preprostost, domišljija in pingvini so letos osrednje besede, s katerimi bi lahko opisali pričujoče uprizoritve. Z velikim veseljem ugotavljamo, da je v tekmovalnem programu prisotno vedno več predstav, ki so nastale zunaj državnih institucij. To priča o živosti lutkovnega udejstvovanja tudi zunaj osrednjih lutkovnih ustanov. Ugotavljamo pa, da so bile v tekmovalni program uvrščene izključno predstave za otroke in se sprašujemo, ali je to realna podoba slovenskega lutkovnega prostora.

Lutkovno mišljenje, obravnavane teme, likovni pristopi in raznolike uprizoritvene strategije, ki smo jih lahko zaznali v devetih izbranih predstavah iz tekmovalnega programa, na svojevrsten način pričajo o stanju sodobnega lutkarstva v Sloveniji. Žirija je ob razmišljanju o vsaki izmed predstav težko razpravljala zgolj o tem, kar je bilo videno na odru. Nenehno se je pojavljala potreba, da smo vsako izmed predstav gledali skozi kontekst slovenskega lutkarstva in jo poizkušali razumeti širše, izven okvirjev letošnjega Bienala. Skoraj vsaka izmed predstav je neizprosno razpirala vprašanja razumevanja sodobnega slovenskega lutkarstva, relevantnosti izbranih uprizoritvenih strategij in predvsem umetniškega smotra posameznih predstav. Osrednje vprašanje, ki se je vedno znova pojavljalo, je nedvomno definicija **lutkovnega** v lutkovnem gledališču. Ob pojavu sodobnih lutkovnih praks in drugačnih uprizoritvenih pristopov, ki smo jih zaznali tudi in predvsem v spremljevalnem programu, imamo v žiriji občutek, da bi pojem lutkovnega potreboval redefinicijo. Veseli smo, ker so nekatere izmed uprizoritev pogumno naslavljale to vprašanje in preizpraševale okvirje ustaljenega.

Ob tej priložnosti, tik pred jubilejnim festivalom, bi bilo vredno premisliti še o vlogi Bienala lutkovnih ustvarjalcev Slovenije v širšem kulturnem prostoru. Je to festival, ki pogumno predstavlja nove prakse slovenskega lutkarstva? Je to festival, ki poskuša definirati in razumeti klasično lutkovno tradicijo? Je festival namenjen analitični refleksiji preteklih dveh sezon? In mora res Bienale lutkovnih ustvarjalcev Slovenije vse bolj postajati poligon dokazovanja moči? Ali pa je namenjen izmenjavanju izkušenj, novim spoznanjem, druženju in proslavljanju lutkovne umetnosti. V času težkih vprašanj, ki so pred nami, bi bilo potrebno s še večjo silovitostjo razpreti pogled in pričeti s sodelovanjem.

In four intensive days of wonderful puppetry experiences, the jury attended nine performances from the competitive programme and four performances of the accompanying programme. The playfulness, ingenuity, simplicity, imagination and penguins are this year's keywords with which we can describe these stagings. It is with great joy that we realise how the competitive programme has more and more performances that were developed outside national institutions. This is a testimony on how puppetry thrives outside central puppet institutions. We also recognise that all performances within the competitive programme were aimed at children and we wonder if this is truly the actual state of contemporary puppetry in Slovenia. The mindsets, selected themes, artistic approaches and the variety of staging strategies, which we were able to detect within these nine selected performances from the competitive programme all, in their own way, make statements on the condition of contemporary puppetry in Slovenia. With each performance, the jury had difficulties on focusing purely on what they saw on the stage. There was a constant need to see each and every performance through the lens of Slovenian puppetry and we attempted to comprehend it in a wider spectrum, outside the frames of this year's biennial. Almost all performances were unrelenting when it came to the question of understanding contemporary Slovenian puppetry, the relevancy of selected staging strategies and especially to the artistic aims of individual plays. The central question, repeated again and again, was doubtlessly the definition of puppetry within the puppet theatre. With the emergence of contemporary puppet practices and different staging approaches, which we also and especially recognised within the accompanying programme, the jury feels that the concept of puppetry would need a redefinition. We are glad that several of the performances bravely addressed this question and also questioned the frames of the status quo.

With this opportunity, right before the jubilee festival, it would be worth considering the role of the Biennial of Puppetry Artists of Slovenia in a wider cultural space. Is this a festival that bravely presents new practices of Slovenian puppetry? Is this a festival that tries to define and understand the classical puppet tradition? Is the festival meant for an analytical reflection of the last two seasons? And does the Biennial of Puppetry Artists of Slovenia really need to become a polygon for a show of strength? Or, is it supposed to be an exchange of experiences, new realisations, socialisation, and the celebration of puppetry arts. In these times of difficult questions ahead of us, we should be even more impetuous to widen our view and start collaborating.

Žirija 9. bienala lutkovnih ustvarjalcev Slovenije v sestavi:  
Morana Dolenc (predsednica), Nika Leskovšek, Tin Grabnar

IZBOR NAGRAD za 9. bienale lutkovnih ustvarjalcev Slovenije:

### Grand prix

#### *Medved in mali*

v produkciji Lutkovnega gledališča Ljubljana

Uprizoritev *Medved in mali* je žlahtna pripoved o majhnem račku, ki odkar se je izvalil iz jajca, misli, da je medved. Skozi prisrčno zgodbo se pred nami razpirajo pomembna vprašanja o sobivanju in sprejemanju drugih. V tej uprizoritvi so vsi elementi harmonično uglašeni in se med seboj dopolnjujejo. Nežna likovna podoba, ki zaobjame gledalčevo vizualno doživetje, se sklada s premišljenim oblikovanjem svetlobe in sobiva z dobro načrtovano glasbo. Vsaka stvar je na svojem mestu. Dogodki, polni duhovitosti, nas počasi zapeljejo v umirjen ritem zgodbe. Predana, iskrena in precizna animacija nam omogoči vstop v mehek gozdni svet, kjer nas ustvarjalci soočijo z vprašanjem o razlikah in sorodnostih. Spretno in z občutkom se razigrajo v žanru gledališča za najmlajše. Uprizoritev *Medved in mali* je jasen dokaz, kako kvalitetna, relevantna in učinkovita je lahko lutkovna umetnost.

### Nagrada za najboljšo režijo

Marko Bulc za uprizoritve *Kaj pa če ...*

v produkciji Lutkovnega gledališča Maribor

Režija Marka Bulca v uprizoritvi *Kaj pa če ...* se vseskozi odvija v tvornem in zabavnem dialogu z gledalci uprizoritve in jih vabi v nove in nove igrive situacije. V uprizoritev vkomponire besedilne in gibalne premetanke vseskozi presenečajo in izza vogala prinašajo preproste, a duhovite rešitve. Animacija povsem vsakdanjih predmetov na goli igralni plošči tako ustvarja nove igralne svetove in nove načine zabave. Z nabritim poganjanjem ekipnega duha pa iz predstave pomete vsako sled duhamornosti ali izključenosti iz dogajanja. Marko Bulc s hvaležno uporabo koncepta gledališča kot igrišča pred nas postavlja temeljno vprašanje: Na kakšne načine se danes še lahko igramo gledališče?

### Nagrada za animacijo in igro

Maja Kunšič za vlogo račka v uprizoritvi *Medved in mali*

v produkciji Lutkovnega gledališča Ljubljana

Maja Kunšič v predstavi *Medved in mali* kreira lik malega račka, ki je drugačen od drugih, vendar se tega ne zaveda. Vztrajno in brez pre-daje osvaja svet okrog sebe. Enostavna, klasična lutkarska tehnolo-

Jury of the 9<sup>th</sup> Biennial of Puppetry Artists of Slovenia  
Morana Dolenc (chair), Nika Leskovšek, Tin Grabnar

AWARD WINNERS at the 9<sup>th</sup> Biennial of Puppetry Artists of Slovenia:

### Grand prix

#### *Goose the Bear,*

produced by Ljubljana Puppet Theatre

*Goose the Bear* is a noble tale of a small duckling. From the day it hatched from its egg, the duckling thinks it is a bear. Through this heart-warming tale important questions are about the coexistence and accepting of others are asked. All elements of the play are harmonically tuned and complement each other. Its gentle visual design, which encapsulates the spectator's visual experience, fits with the meditated arrangement of light and coexists with the suitable music. Every thing is in its place. The humour-filled events slowly seduce us into the calm rhythm of the story. A devoted, honest and precise animation enable us to enter into a soft woodland, where the authors confront us with the question of differences and similarities. Skilfully and with plenty with a real feel for the audience, the play flourishes in the genre of children theatre.

*Goose the Bear* is solid proof of how puppetry art can be full of quality, relevancy and effectiveness.

### Award for Best Director

Marko Bulc for the performance of *What if ...*,

produced by the Maribor Puppet Theatre

Marko Bulc's direction of the play *What if ...* is constantly unfolding through a fruitful and fun dialogue with the play's audience. It constantly invites spectators to enter new playful situations. The play incorporated textual and movement anagrams, it is full of surprises and brings forth simple, yet humours solutions. The animation of everyday objects on a bare play board thus creates new game worlds and new ways of having fun. With its charming team spirit, there are no traces of dullness or exclusion from the action. Marko Bulc gratefully uses the concept of theatre as a playground and asks us a fundamental question: in which ways can we still play theatre today.

### Award for Animation and Acting

Maja Kunšič for her role as a duckling in *Goose the Bear,*

produced by Ljubljana Puppet Theatre

In *Goose the Bear* Maja Kunšič creates the character of the little duckling, who is different from everyone else but fails to realise it. Persistently and without surrender it conquers the world around it.



LGL  
*Medved in mali Goose the Bear*



LGM  
*Kaj pa če ... What if ...*



LGM  
*Kaj pa če ... What if ...*



Kulturni zavod Kult, Nika Bezeljak, Laura Zafred Kult Cultural Institute, Nika Bezeljak, Laura Zafred  
*Čuk na palici The Little Owl on a Stick*



gija ročne lutke dopušča natančno in uigrano animacijo. Spretno uporabljen dodatek raztegljivih nog doprinese k duhovitosti in specifičnosti karakterja. Maja Kunšič s svojo iskrenostjo, preciznostjo in občutkom za mero na odru vzpostavi lik, ki s svojo izraznostjo uspe raznežiti, nasmejati in zabavati občinstvo. Mali raček nam med predstavo zleze pod kožo.

### **Nagrada za animacijo in igro**

**Miha Bezeljak** za vloge v uprizoritvah *Čuk na palici*

v produkciji Kulturnega zavoda Kult in

*O dečku in pingvinu*

v produkciji Lutkovnega gledališča Maribor, Mini teatra in gledališča Moment

Miha Bezeljak s svojim talentom in vrhunsko animacijo prikaže brezštevne transformacije iz lika v lik ter se spretno sprehaja iz ene lutkovne tehnike v drugo. V predstavi *Čuk na palici* duhovito animira raznovrstne živali in publiko inteligentno predstavi skice gozdnega življenja. Bezeljakova razigranost in performativna spretnost odlično odgovarjata izbrani uprizoritveni formi. V predstavi *O dečku in pingvinu* samostojno uprizori vse like v predstavi. Režijsko-lutkovne rešitve ga vodijo skozi različne lutkovne tehnologije in postopke, v katerih na zavidljivi ravni briljira. Natančno in vešče obvladovanje lutk, razigranost in lahkotnost pokažejo lutkovno umetnost v polnem sijaju.

### **Nagrada za celostno likovno podobo**

**Donna Wilson** za uprizoritev *Medved in mali*

v produkciji Lutkovnega gledališča Ljubljana

Donna Wilson s celostno izdelano likovno podobo ročnih lutk, scenografije in kostumografije vnese v uprizoritev *Medved in mali* nepogrešljivi avtorski pečat ali raje: prepoznavno povezovalno nit. Vizualne elemente uprizoritve preplete na način, da omogoči izčiščeno odrsko sobivanje animatorjev in lutk v zgodbi; z optimističnimi in barvitimi vzorci inventivno razigrava in razbremeni črno-bele lutkarske konvencije, predvsem pa uprizoritev napolnjuje z nepogrešljivim občutkom nežne toplote in mehkebe.

### **Posebna nagrada za igrivo uporabo jezika v besedilu iz uprizoritve *Kaj pa če ...***

**Nebojša Pop Tasić** za besedilo iz uprizoritve *Kaj pa če ...*

v produkciji Lutkovnega gledališča Maribor

Nagajive besedne pregibanke, premetanke in uganke, sklepane v igrivih rimah in domislicah predstavljajo tiste glavne verbalne odlike uprizoritve *Kaj pa če ...* V izmislicah Nebojše Pop Tasića kar kličejo k igranju in inventivni zapolnitvi s strani gledalcev. Stare besede za novo rabo iz tradicionalnih otroških iger izvajajo nove možnosti za gledališče ter bistveno dopolnjujejo celostno idejo uprizoritve.

### **Posebna nagrada za sozvočje glasbe z drugimi uprizoritvenimi elementi**

**Ustvarjalni kolektiv uprizoritve *Čuk na palici***

v produkciji Kulturnega zavoda Kult

Domišljeno sestavljena glasba, ki spretno prepleta in povezuje značajne šansone Svetlane Makarovič, je osrednji motor uprizoritve *Čuk na palici*. Vzpostavlja atmosfero, slika zvočne pokrajine in nas spontano zapelje na potovanje po barvitnem živalskem svetu. V vrtincu glasbenih točk smo tako lahko priča nevsakdanjemu spoju kabarejske in

Its simple and classic hand puppet technology allows for a precise and trained animation. The skilfully used leg extensions bring an element of humour and specification of character. With her honesty, preciseness and feeling of scope, Maja Kunšič creates a character that can make an audience laugh, soften, and entertain. The little duckling simply grows on us during the play.

### **Award for Animation and Acting**

**Miha Bezeljak** for his roles in *Little Owl on a Stick*,

produced by Kult Cultural Institute, and

*About a Boy and a Penguin*,

produced by Maribor Puppet Theatre, Mini Theatre and Theatre Moment

With his talent and excellent animation, Miha Bezeljak creates countless character transformations and jumps from one puppetry technique to another. The light-hearted play *Little Owl on a Stick* brings various animals to life and presents the audience intelligent sketches of woodland life. Bezeljak's playfulness and performative skills respond perfectly to the select staging form. In the play *Little Boy and a Penguin* he is the sole creator of all the play's characters. His directorial and puppetry solutions lead him through various puppetry technologies and procedures at which he excels on an enviable level. His precision and skill in managing the puppets, alongside the playfulness and lightness all show puppetry art in its full glory.

### **Award for Visual Design**

**Donna Wilson** for her work on *Bear the Goose*,

produced by Ljubljana Puppet Theatre

Donna Wilson's comprehensive visuals for the hand puppets, set and costume designs brought her unmistakable artistic touch into the *Bear the Goose*. Or better, we can recognise the common thread. Visual elements of the staging are intertwined in a way in which they enable a clear stage cohabitation of the animators and the puppets in the story. She inventively plays with optimistic and colourful patterns that she uses to relieve the black-and-white puppetry conventions. More than anything, the staging is filled with the unmistakable sense of gentle warmth and softness.

### **Special award for the playful usage of language in the text of the *What if ...* performance**

**Nebojša Pop Tasić** for this text of *What if ...*,

produced by Maribor Puppet Theatre

Playful anagrams, cyphers and riddles, done through light-hearted rhymes and ideas represent those main verbal virtues of the play *What if ...*. The ideas of Nebojša Pop Tasić simply call for the audiences to play and create their ingenious fillers to complete the story. Old words for a new use from traditional children's games bring forth new possibilities for theatre and essentially complete the play's idea.

### **Special award for the harmony of music with other staging elements**

**The creative collective of the play *Little Owl on a Stick*,**

produced by Kult Cultural Institute

The intricate music, which skilfully intertwines and connects fa-



Forum Ljubljana, Pripovedovalski variete, Stripburger *Bežimo, svet se podira!*  
 Forum Ljubljana, Pripovedovalski variete Cultural Association, Stripburger  
*Let's Run, the World is crumbling!*

lutkovne forme. Skozi to intenzivno glasbeno doživetje nas popelje homogena skupina med seboj dobro usklajenih glasbenikov in animatorjev. Njihov živahni notranji ritem, sproščenost in igrivost se iz kompaktnega kolektiva na odru preselijo v občinstvo. Pri tem se v publiko naseli toplina, ki jo odnesemo s seboj domov.

### **Posebna nagrada za lutkovni pristop in domišljeno likovno podobo**

**Andrej Štular** za uprizoritev zgodbe *Bežimo, svet se podira!* v produkciji Foruma Ljubljana, Pripovedovalskega varieteja in Stripburgerja

Lutkarski pristopi in lutkovno razmišljanje pogosto vnemata vroče debate med ljudmi iz stroke. Andrej Štular v zgodbi *Bežimo, svet se podira!* jasno pokaže, da je razmišljanje o lutkovnih pristopih nujno. Še več, dokazuje, da je lutkar lahko vsestranski in celostni umetnik. V svojem pristopu premišljuje o vseh aspektih, ki vplivajo na končno podobo izdelka, o čemer najjasneje pričajo domišljeno izbrani predmeti. Ti predmeti lahko nekemu predstavljajo odpadni material, lutkarju pa postanejo sredstvo za ustvarjanje in ključ za odpiranje brezmejnega domišljije. Čarovnija, ki z minimalnimi premiki predmetov nastane na odru, nam jemlje dih.

### **Posebna nagrada po presoji žirije za relevantnost kolektivne uprizoritvene geste**

**Ustvarjalni kolektiv uprizoritve *Kaj pa če ...***  
 v produkciji Lutkovnega gledališča Maribor

V gledališču imamo redko kdaj priložnost videti uprizoritev, ki tako jasno artikulira svoje poslanstvo. Ustvarjalci predstave *Kaj pa če ...* razmišljajo izven estetskih okvirjev odrskih desk. Razmišljajo o sledih, ki jih bo uprizoritev pustila v publiko. Strateško naslavljajo pomembna vprašanja našega časa. V družbi, kjer prevladuje potreba po materialnih dobrinah, nas vračajo v otroški svet iger. Pri tem pa vsebina predstave ne ostane zgolj na nivoju naracije, temveč je uprizoritvena misel prisotna v vsaki pori predstave. Gesta, ki jo s tem izkažejo na odru, tako dobi moč posegati v naše občutja, mišljenja in ravnanja. Predstava *Kaj pa če ...* je predstava, ki ve, kaj hoče.

mous chansons by Svetlana Makarovič, is the central theme of *Little Owl on a Stick*. It creates the atmosphere, paints soundscapes and spontaneously takes us on a journey through a colourful animal world. Within the whirlpool of musical acts we can witness to an unusual combination of cabaret and puppet forms. A homogenous group of coordinated musicians and animators takes us through this intensive musical experience. Their lively internal rhythm, relaxation and playfulness transfer from the compact collective on stage onto the audience. Thus, the audience is filled with a sense of warmth that follows them home after the play.

### **Special award for the puppetry approach and a conceptual visual image**

**Andrej Štular** for the play *Let's Run, the World is crumbling!*, produced by Forum Ljubljana, Pripovedovalski variete Cultural Association and Stripburger

Puppetry approaches and mindsets often ignite fierce debates among professionals. In his story *Let's Run, the World is crumbling!*, Andrej Štular clearly shows that it is necessary to think about puppetry approaches. More than that, he proves that a puppeteer can be a versatile and universal artist. In his own approach, Štular contemplates all the aspects that influence the final image of the product, which is most clearly shown in the imaginative selected objects, which could be someone's trash, but to a puppeteer they are a means of creation and a key to unlock the limits of imagination. The magic created, just with minimal movement of stage objects, takes our breath away.

### **Special award Jury Award for the relevancy of the collective staged gesture**

**The creative collective of the play *What if ...***,  
 produced by Maribor Puppet Theatre

We rarely have the opportunity to see a performance that so clearly articulates its mission. The authors of *What if ...* think outside the stage's aesthetic frames. They think of traces left in the audience by the performance. They strategically place important questions of our time. In a society ruled by the need for material goods, they return us into the world of child's play. During all of this, the content of the play does not only stay on the level of narration, but its main idea is present in every crevice of the play. The gesture made on the stage thus gains the power to reach into our feelings, perceptions and actions. *What if ...* is a play that knows what it wants.

# 10

NAGRADA  
AWARD

## Klemenčičeva nagrada za življenjsko delo in Pengovove listine 2019

### Klemenčič Lifetime Achievement Award and Pengov Awards 2019

Člani komisije Mojca Kreft, dramaturginja in teatrologinja, Silvan Omerzu, lutkovni ustvarjalec, režiser in likovnik, ter Jože Zajec, lutkar, režiser in lutkovni tehnolog-pedagog, so sledili *Pravilom za podelitev Klemenčičeve nagrade in priznanja Jožeta Pengova*, ki jih je sprejela in potrdila skupščina UNIME.

Člani so spoštovali določila Pravidnika, da je »Klemenčičeva nagrada najvišje priznanje za življenjsko delo na področju lutkarstva in lutkovne umetnosti v Sloveniji, Pengovova listina pa predstavlja najvišje priznanje za dosežke na področju lutkovnega ustvarjanja v najmanj zadnjih štirih letih« in soglasno sklenili, da:

#### Klemenčičevo nagrado za življenjsko delo prejmeta

Breda in Tine Varl za vrhunske stvaritve na področju lutkovne umetnosti.

Lutkarja, režiserja in pedagoga, umetniški vodji Lutkovnega gledališča Maribor ter uspešna snovalca koncepta mednarodnega lutkovnega festivala *Poletni lutkovni pristan*, ki letos praznuje tridesetletnico delovanja.

Oba lutkovna ustvarjalca, Breda in Tine, vsak zase in kot umetniški dvojec, sta vtisnila neizbrisni pečat predvsem Lutkovnemu gledališču Maribor.

Oba sta v času svojega večdesetletnega delovanja, vse od sedemdesetih let dalje, v gledališčih v Sloveniji in na avstrijskem Koroškem zaznamovala razvoj lutkovne umetnosti. Pomemben mejnik v ustvarjanju je tudi njuna televizijska priredba in izvedba pravljic *Zverinice iz Rezije*; prav z vizualizacijo obeh ustvarjalcev smo se prvič seznanili s to pomembno kulturno in duhovno dediščino.

Za avstrijski ORF sta Breda in Tine pripravila in realizirala izbor pravljic *Mihec Mahec* s 16 epizodami, za SAT 3 pa *Pravljico o celovškem zmaju*.

Breda je sodelovala na več skupinskih razstavah, predvsem s scenскими in likovnimi osnutki ter z izborom lutk v Sloveniji in na nekdanjem območju skupne države Jugoslavije. V Avstriji je razstavljala v znamenitem avstrijskem gledališkem muzeju Österreichisches Theatermuseum v Lobkowitzevi palači na Dunaju.

V specifičnostih izražanja lutkovnosti, v tej pomembni zvrsti gledališke in scenske umetnosti, so njune številne lutkovne uprizoritve zaživele v svojstvenih podobah – uporabljala sta vse zvrsti lutkovnih tehnologij. Njuno delo je odlikovalo natančno preučevanje delovanja lutke v različnih odrskih tehnikah, lutkovnih tehnologijah in režisersko-dramaturških poetikah v ustvarjenih lutkovnih uprizoritvah.

Lutkovna opusa Brede in Tineta Varla pričata o izjemnem umetniškem ustvarjalnem erosu, o vizionarskem delovanju, o dragocenem

Members of the Expert Jury: Mojca Kreft, dramaturge and theatreologist, Silvan Omerzu, puppetry creator, director and artist, and Jože Zajec, puppeteer, director and puppet technician-educator, all acted in accordance to the *Rules for the bestowal of the Klemenčič Award and the Pengov awards*, which were accepted and approved by the UNIMA Assembly.

Members of the jury respected the Rulebook's provisions that, "the Klemenčič Award is the highest acknowledgement for lifetime achievements in the fields of puppetry and puppetry art in Slovenia, while the Pengov Award represents the highest acknowledgement for achievements in the field of puppetry for at least the last four years" and unanimously agreed that:

#### The Klemenčič Lifetime Achievement Award goes to

Breda and Tine Varl for their exceptional creations in the field of puppetry art.

The puppeteers, directors and educators, artistic leaders of the Maribor Puppet Theatre, and successful authors for the concept of the international puppet festival *Summer puppet Pier*, which is celebrating its thirtieth anniversary in 2019.

Both puppeteers, Breda and Tine, have, as individuals and an artistic duo, left their indelible mark on the Maribor Puppet Theatre.

In their decades of work, since the 1970s onward, they both marked the development of puppetry art in Slovenian theatres as well as those in Austrian Carinthia. An important milestone in their oeuvre is also their television adaptation of the *Little Wild Animals from Resia* fairy tales. It was through the visualisation in the series by both authors that first introduced this important cultural and spiritual heritage.

For the Austrian ORF they also prepared and realised *Mihec Mahec*, a selection of fairy tales with 16 episodes, and *The Fairy Tale of the Klagenfurt Dragon*, also for SAT 3.

Breda collaborated in numerous group shows in Slovenia and in the area of what used to be Yugoslavia, especially with her set and visual designs and with a selection of puppets. She also exhibited her work at the famous Austrian theatre museum, the Österreichisches Theatermuseum inside the Palais Lobkowitz in Vienna.

Within the specifics of puppetry expression, in this important genre of theatre and performing arts, their numerous puppet performances came to life with unique visuals, as they used all possible puppetry technologies. Their work was marked by careful studies of how a puppet functions within various stage techniques, puppetry technologies and directorial and dramaturgical poetics of their puppet plays.

umetniškem vodenju gledališča. Tine Varl je ob režijah s strokovnim elaboratom zasnoval mariborsko lutkovno gledališče kot poklicno ustanovo, ki je vrsto let domovala na Rotovškem trgu, Breda Varl pa je v svojem mandatu vodenja gledališča omogočila, da je gledališče skupaj z mestom pridobilo nove prostore na obrežju Drave v Minoritskem samostanu. Tako so se razmišljanja in sanje obeh umetnikov zlagoma uresničevale.

Če se je Tine poglobljeno posvečal slovenski in tuji lutkovni dramati in odrskim režijam, potem je Breda kot arhitektka in likovnica v svojih lutkovnih delavnicah snovala lastne likovne rešitve številnih predstav, kostumografske rešitve v predstavah poklicnih nacionalnih gledališč in postavljala likovne razstave. Kot pedagoginja na Pedagoški fakulteti v Mariboru je pri študentih vzgajala zavest o lutkovni umetnosti kot celostni umetnini, ki združuje likovne elemente z igro, animacijo, besedo in glasbo v neprecenljivo živo umetnost.

Breda in Tine sta vrsto let predstavljala intenzivno kulturno vez med Slovenijo in avstrijsko Koroško, kjer sta delovala kot učitelja in ustvarjalca lutkovnih predstav med mladimi ljubitelji, Tine pa, ki je lutkarstvo doumeval kot svoje poslanstvo, je že prej sodeloval z lutkovnimi skupinami v Mariboru in z lutkovnimi ustvarjalci na srečanjih ljubiteljskih in poklicnih gledališč s pedagoško naravnanimi seminarji.

Ob zavidljivem scensko-uprizoritvenem opusu Brede Varl, ustvarjenem v več kot 120 scenografijah, kostumografijah in likovnih zasnovah zgoj na slovenskih odrih, je izdala še nekaj pomembnih drobnih monografij, ilustriranih knjižic o tem, kako lutka ustvariti, oblikovala je plakate, gledališke liste in občasno ustvarjala še knjižne opreme. V desetletjih, ko se je ta umetniški par posvečal lutkovni ustvarjalnosti v matični hiši Lutkovnega gledališča Maribor in je k sodelovanju vedno znova vabil mlade ustvarjalce (režiserje, likovnike, glasbenike in številne druge sodelavce), je gledališče zaživelo in dobivalo priznanja doma in na gostovanjih v tujini, po Evropi in vse do Argentine in Mehike.

Neizmerna predanost, zavezanost, sožitje in ljubezen do lutkovne ustvarjalnosti in lutkovnega gledališča je zakonski par Breda in Tine Varla postavil na piedestal dveh umetniških osebnosti, ki sta se rodila, živela in predajala umetnosti v svojem mestu, v Mariboru, nju-no delo pa je izjemno odzvanjalo v slovenskem kulturnem prostoru in na evropski lutkovni sceni.

## **Pengovo listino prejme**

### **Maksimiljan Dajčman, animator in igralec iz Lutkovnega gledališča Maribor**

Animator in igralec Maksimiljan Dajčman se je v svojem štiridesetletnem delovanju v gledališču z vsem srcem, znanjem in predanostjo posvečal lutkovni umetnosti. Njegova zavezanost mariborskemu lutkovnemu gledališču ga je izostrila v vestnega lutkarja, ki je soustvarjal lutkovne predstave za vse generacije obiskovalcev gledališča. Z zavidljivim številom vlog, s svojo prezenco, glasovno in govorno izrazitostjo, z igralskimi in animatorskimi veščinami, je oplajal predstave različnih avtorjev, bil v inspiracijo mnogim sodelavcem in se uživljal v zavest mnogoterih generacij otrok.

Maksimiljanov večni optimizem, radost in smisel za humor ... Z delovno disciplino in odprtostjo do novih gledaliških prijemov je ustvarjal lutkovno-animacijske like, ki so ga odlikovali pri sprejemanju in oblikovanju vseh novih in tradicionalnih lutkovnih estetik in animacij v sleherni lutkovni uprizoritvi. Kjerkoli je sodeloval, je soustvarjal

The puppetry oeuvres of Breda and Tine Varl are testimonies to their incredible artistic and creative Eros, visionary work, and the value of an artistic lead in a theatre. With his directorial efforts, Tine Varl helped make the Maribor Puppet Theatre into a professional institution that, for a number of years, found its home on the Rotovški trg Square. During her term for leading the theatre, Breda Varl enabled for the theatre, together with the city, to acquire new spaces inside the Minorite monastery on the banks of the Drava River. Thus the visions and dreams of both artists slowly became a reality.

If Tine dove deeply into the dramatics of puppetry and stage directions in Slovenia and abroad, then Breda, as an architect and artist, created original puppetry solutions for a number of plays, costume solutions for performances in professional national theatres, and exhibited her art. As a professor at the Faculty of Education in Maribor, she instilled consciousness for puppetry art as an integral art form, which combines artistic elements with acting, animation, words and music into an invaluable form of live art.

For a number of years, Breda and Tine represented the intensive cultural bond between Slovenia and Carinthia in Austria, where they worked as teachers and authors of puppet shows for younger audiences. Tine, who saw puppetry as his mission, already had earlier collaborations with puppetry groups in Maribor and puppeteers at various meetings of amateur and professional theatres with educationally oriented seminars.

Alongside the envy-worthy oeuvre of set designs by Breda Varl, which spans more than 120 set, costume and visual designs just on Slovenian stages, she also published several important little monographs, illustrated booklets, on how to make a puppet. She also designed posters, theatre programmes and sometimes even book equipment.

During the decades in which this artist couple devoted themselves to puppetry arts at their parent theatre, the Maribor Puppet Theatre, they continuously invited numerous young artists to collaborations (directors, artists, musicians and many others). The theatre flourished and received acknowledgements at home and on its travels abroad; around Europe, and all the way to Argentina and Mexico.

The immeasurable dedication, enthusiasm, harmony and love for puppetry art and the puppet theatre placed the marital couple Breda and Tine Varl on the pedestal of two artistic personalities, which were born, lived and gave themselves to art in their city, Maribor, while their work had a tremendous echo across the Slovenian cultural space as well as on the European puppetry scene.

## **The Pengow Award goes to**

### **Maksimiljan Dajčman, animator and actor from the Maribor Puppet Theatre**

Throughout his forty years of theatre work, animator and actor Maksimiljan Dajčman, devoted his heart, knowledge and energy entirely to puppetry art. His dedication to the Maribor Puppet Theatre sharpened him into a committed puppeteer, who worked on puppet shows for theatre audiences of all generations. With an enviable number of roles, his presence, vocal and speech range, acting and animating skills, he enriched shows of various authors. He was an inspiration to many co-workers and part of the consciousness of many generations of children.

Maksimiljan's eternal optimism, joy and sense of humour ... With his work discipline and openness to new theatre approaches he created

profiliranost Lutkovnega gledališča Maribor, ki je v štiridesetih letih delovanja doseglo zavidljivo raven v slovenskem in mednarodnem prostoru.

Spomnimo, da »njegov odrski spomin in izkušnje segajo od ljubiteljstva do profesionalizma, njegov izraz od preprostega do skrivnostno zapletenega, od nežnega do močnega, od tihega do gromkega, od nevidnega do vseprisotnega lutkovnega ustvarjalca«.

Maksimiljan Dajčman se počasi poslovlja od profesionalnega mariborskega lutkovnega odra, ki ga je v svojih začetkih aktivno pomagal osnovati in mu je bil zvest in v oporo vseh štirideset let.

### Pengovovo listino prejmeta

**Polonca Kores** in **Asja Kahrmanović Babnik**, igralki-animatorki, za umetniški stvaritvi v predstavi W. Erlbruch: *Račka, Smrt in tulipan* [režija F. Montecchi] iz Lutkovnega gledališča Ljubljana.

Obe igralki in animatorki s prepoznavno lutkovno poetičnostjo in estetiko pri uresničevanju lutkovnih uprizoritev že več let zavzemata pomembno mesto. Njuna glasovna, animatorska in scensko-uprizoritvena ujetost v koncept uprizoritve, sožitje z lutko in verovanje vanjo kot izrazno sredstvo, s katerim lahko pripovedujeta zgodbe, so njune najvišje vrednote. Prepričljiva je njuna izpovedna razsežnost videnja vsebine in metafore s temeljnimi izhodišči v lutkovnosti, in sicer v vseh njenih poetikah lutkovne ustvarjalnosti.

Uprizoritvenim videnjem ter doumevanjem, ki sta jih interpretativno in animatorsko uresničevali, sta igralki Polonca Kores in Asja Kahrmanović Babnik vdihnili čarobnost svojstvene poetičnosti, celo liričnosti, hkrati pa sledili vsebini in sporočilu lutkovnega besedila o rački, smrti in tulipanu in jo nadgradili v umetniški dogodek.

To subtilno igro so skozi senčna oblikovanja pripovedi obeh animatork in igralk prepoznavali otroci in obiskovalci na odrih po Sloveniji, predstava pa je izjemno navduševala tudi na svetovnih lutkovnih festivalih, kjer je prejemale visoka priznanja. Igralki sta pretresljivo zgodbo, ki tematizira smrt, približevali dejstvu o ljubezni in minljivosti življenja, ki se mu človek ne more izogniti. Skozi nenavadno prijateljstvo med Račko in Smrtjo, ki kljub začetni nezaupljivosti na koncu postane trdno in iskreno, otroci spoznavajo, da je tudi smrt del življenja.

Obe lutkovni ustvarjalci na odrskem prizorišču s subtilno igro na violino, petjem in animacijo senčnih lutk pripovedujeta zgodbo o pomembnih simbolih in resničnostnih premenah življenja. Asja in Polonca sta to izvrstno upodobili v prepričljivem umetniškem izrazu in avtorskem »rokopisu« uprizoritve.

Člani komisije:

Mojca Kreft

Silvan Omerzu

Jože Zajec

Ljubljana, 25. maj 2019

animated puppet characters that distinguished him in accepting and moulding all new and traditional puppet aesthetics and animations in any of his puppet plays. Wherever he would work, he co-created the profile of the Maribor Puppet Theatre. During the forty years of his work it reached an enviable level in Slovenia and the internationally space.

Let us recall that, "his stage memory and experiences go from that of an amateur to those of a professional. His expression can range from being simple to mysteriously complicated, gentle to powerful, quiet to thunderous, and from invisible to that of an ever-present puppetry artist."

Maksimiljan Dajčman is slowly saying his goodbyes from the professional puppet stage in Maribor, which he actively helped create in its beginning, and to which he was faithful to and supported for all forty years.

### The Pengov Awards goes to

**Polonca Kores** and **Asja Kahrmanović Babnik**, actresses-animators for their artistic creations in the play W. Erlbruch: *Duck, Death and the Tulip* [dir: F. Montecchi], Ljubljana Puppet Theatre.

Both actresses and animators have for years been stalwarts of puppetry poetics and aesthetics with a recognisable style when realising puppet creations. Their vocals, animations, and the ability to become immersed within the set and performance concepts of the play, harmony with the puppet and their belief in it as a means of expression with which they can convey stories, are their highest values. Their lyrical dimension of seeing the core content is convincing, as are their metaphors based in puppetry, in all of their poetics of puppetry creativity.

With their stage sight and comprehension, which they realised through interpretation and animation, both actresses – Polonca Kores and Asja Kahrmanović Babnik – breathed the magic of their individual poetics, even lyricism, while they also followed the content and message of the puppetry text about a duckling, death and a tulip, which they upgraded into an art event.

This subtle play was, through the shadow narrations of both animator-actresses, recognised by children and spectators on stages around Slovenia, while the play was also an incredible success on international puppet festivals where it received high recognitions. The actresses brought the shocking story, which thematises death, closer to the idea of love and the transience of life, which is unavoidable for any human being. Through the unusual friendship between the Duckling and Death, which despite the initial mistrust later becomes firm and sincere, children learn that death is also part of life. Both puppet creators on stage tell a story of meaningful symbols and the truths of life's alterations through their subtle playing of the violin, singing and the animation of shadow puppets. Asja and Polonca excelled with their convincing artistic expression and with their auteur "manuscript" of the performance.

Members of the jury:

Mojca Kreft

Silvan Omerzu

Jože Zajec

Ljubljana, 25th May 2019

# 10

ČLANI  
MEMBERS

Člani Ustanove lutkovnih  
ustvarjalcev

Members of the Puppetry  
Artists Institution

## Javna Zavoda / Public Institutions

### Lutkovno gledališče Ljubljana / Ljubljana Puppet Theatre

Krekov trg 2, Ljubljana  
S/W [www.lgl.si](http://www.lgl.si)  
T/T +386 1 300 09 70  
E/E [info@lgl.si](mailto:info@lgl.si)

### Lutkovno gledališče Maribor / Maribor Puppet Theatre

Vojašniški trg 2, Maribor  
S/W [www.lg-mb.si](http://www.lg-mb.si)  
T/T +386 2 228 19 70  
E/E [info@lg-mb.si](mailto:info@lg-mb.si)

## Nevladne organizacije

[po abecednem vrstnem redu]

## Non-governmental organisations

[in alphabetical order]

### Društvo B.O.B. / Association B.O.B.

Jakopičeva 12, Ljubljana  
S/W [www.facebook.com/pages/Lutkovna-skupina-bobek](http://www.facebook.com/pages/Lutkovna-skupina-bobek)  
K/C Andrej Adamek  
M/M +386 31 505 222  
E/E [lutke.bobek@gmail.com](mailto:lutke.bobek@gmail.com)

### Društvo Hiša otrok in umetnosti / House of Children and Art

Komenskega 9, Ljubljana  
S/W [www.hisaotrok.si](http://www.hisaotrok.si)  
K/C Anže Virant  
M/M +386 40 795 440  
E/E [anze@hisaotrok.si](mailto:anze@hisaotrok.si)

### Društvo Koruzno zrno / Puppet Theatre Corn Seed

Travniška 22, Slovenska Bistrica  
S/W [www.koruznozrno.com](http://www.koruznozrno.com)  
K/C Matevž Gregorič  
M/M +386 41 562 015  
E/E [zrno\\_puppets@yahoo.com](mailto:zrno_puppets@yahoo.com)

### Društvo lutkovnih ustvarjalcev / Ljubljana Association of Puppeteers

Rožna dolina CII/9, Ljubljana  
K/C Saša Jovanović  
M/M +386 70 747 227  
E/E [sasajovo65@gmail.com](mailto:sasajovo65@gmail.com)

### Gledališče iz desnega žepka / Theatre from the Right Pocket

Dolenjska cesta 57, Ljubljana  
S/W [www.desnizepek.wix.com/desnizepek](http://www.desnizepek.wix.com/desnizepek)  
K/C Boštjan Štorman  
M/M +386 31 414 413  
E/E [desni.zepek@gmail.com](mailto:desni.zepek@gmail.com)

### Krščanska kulturna zveza / Christian Culture Association

Viktringer Ring 26/3  
A – 9020 Celovec / Klagenfurt  
S/W [www.kkz.at](http://www.kkz.at)  
K/C Verena Smrtnik  
T/T +43 664 433 2742  
E/E [office@kkz.at](mailto:office@kkz.at)

### KUD Teater za vse / Arts and Culture Association Theatre for All

Nova ulica 1, Koroška Bela  
S/W [www.teaterzavse.si](http://www.teaterzavse.si)  
K/C Bernarda Gašperič  
M/M +386 41 290 740  
E/E [bernarda@teaterzavse.si](mailto:bernarda@teaterzavse.si)

### Lutkovno gledališče Fru-Fru / Puppet Theatre Fru-Fru

Posavskega 22, Ljubljana  
S/W [www.frufrufu.si](http://www.frufrufu.si)  
K/C Irena Rajh  
M/M +386 41 663 904  
E/E [irena@frufu.si](mailto:irena@frufu.si)

### Lutkovno gledališče Nebo / Puppet Theatre Nebo

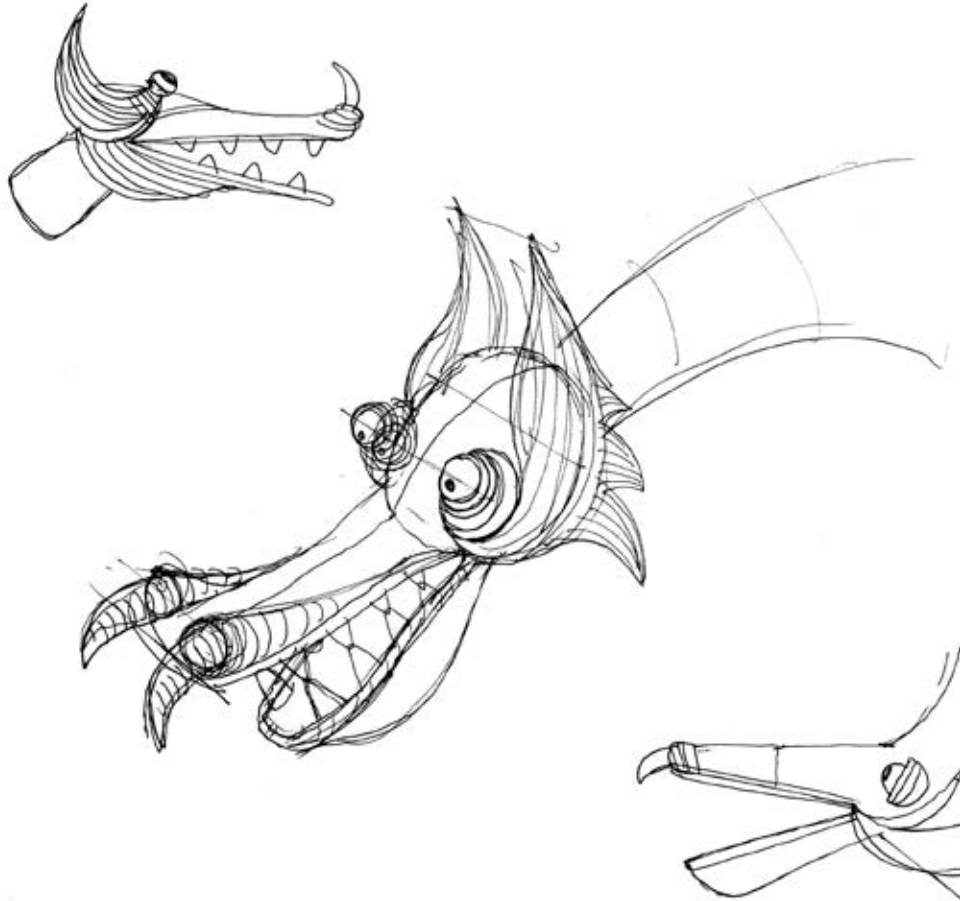
Valjavčeva ulica 3, Kranj  
S/W [www.ljudmila.org/nebo](http://www.ljudmila.org/nebo)  
K/C Petra Stare  
M/M +386 31 364 945  
E/E [nebo@mail.ljudmila.org](mailto:nebo@mail.ljudmila.org)

### Lutkovno gledališče Tri / Puppet Theatre Tri

Valjavčeva 12, Kranj  
S/W [www.kud-lg3.si](http://www.kud-lg3.si)  
K/C Ksenija Ponikvar  
M/M +386 40 230 879  
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### Lutkovno gledališče Zapik / Puppet Theatre Zapik

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## Programska knjižica 10. bienala lutkovnih ustvarjalcev Slovenije Programme Booklet for the 10th Biennial of Puppetry Artists of Slovenia

**10. bienale lutkovnih ustvarjalcev Slovenije** organizirata **Ustanova lutkovnih ustvarjalcev** in **Lutkovno gledališče Maribor**.

The **10th Biennial of Puppetry Artists of Slovenia** is organized by the **Puppetry Artists Institution** and **Maribor Puppet Theatre**.

Strokovni odbor festivala / Expert board

**Miha Bezeljak, Tin Grabnar** (predsednik / chair), **Barbara Jamšek, Silvan Omerzu, Ajda Rooss**

Organizacijski odbor / Organizational committee

**Matevž Gregorič, Špela Hren Juhart, Marko Jakopanec, Katarina Klančnik Kocutar, Anže Virant**

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za ULU / for ULU **Anže Virant**

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**Danijel Demšar, Blaž Lukan, Kalle Nio**

izdajatelj **Lutkovno gledališče Maribor** / published by

**Maribor Puppet Theatre**

zanj / represented by **Katarina Klančnik Kocutar**

urednica / editor **Zala Koren**

lektorica / proofreader **Metka Damjan**

prevajalca / translators **Nika Skok Petranovič, Matic Šavli**

likovna urednica in oblikovalka / art editor & designer **Danijela Grgič**

avtor ilustracij / illustrator **Danijel Demšar**

avtor fotografije na naslovnici / Cover photo by **Tomaž Prošek**

fotografije predstav iz individualnih producentovskih arhivov

/ photos of performances from individual producers' archives

obdelava fotografij / photo editing by **MatFormat**

tiskarna / printed by **Evrografis**

naklada **500 izvodov** / print run **500 copies**

**Maribor, september 2019** / Maribor, September 2019

Lutkovno gledališče Maribor, zanj direktorica

/ Maribor Puppet Theatre, represented by director

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## Festivalska blagajna Festival box office

Blagajna Lutkovnega gledališča Maribor je odprta vsak dan od ponedeljka do petka med 10. in 13. uro, v četrtek tudi med 15. in 18. uro, v soboto med 9. in 11. uro ter uro pred vsako predstavo. The LGM box office is open daily from Monday to Friday from 10.00 to 13.00, 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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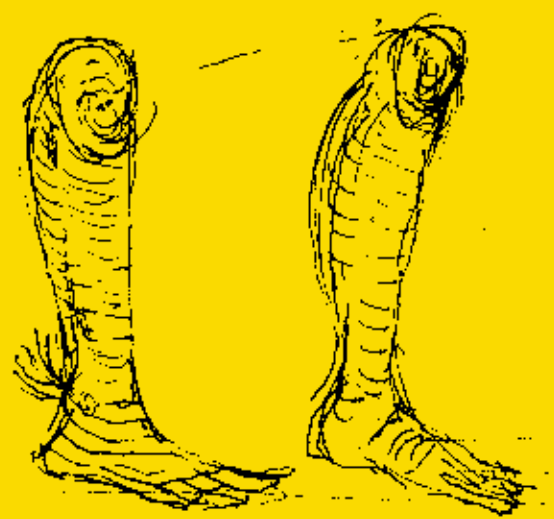
**Spletni nakup vstopnic je mogoč s plačilnimi karticami na naslovu [www.lg-mb.si](http://www.lg-mb.si).**

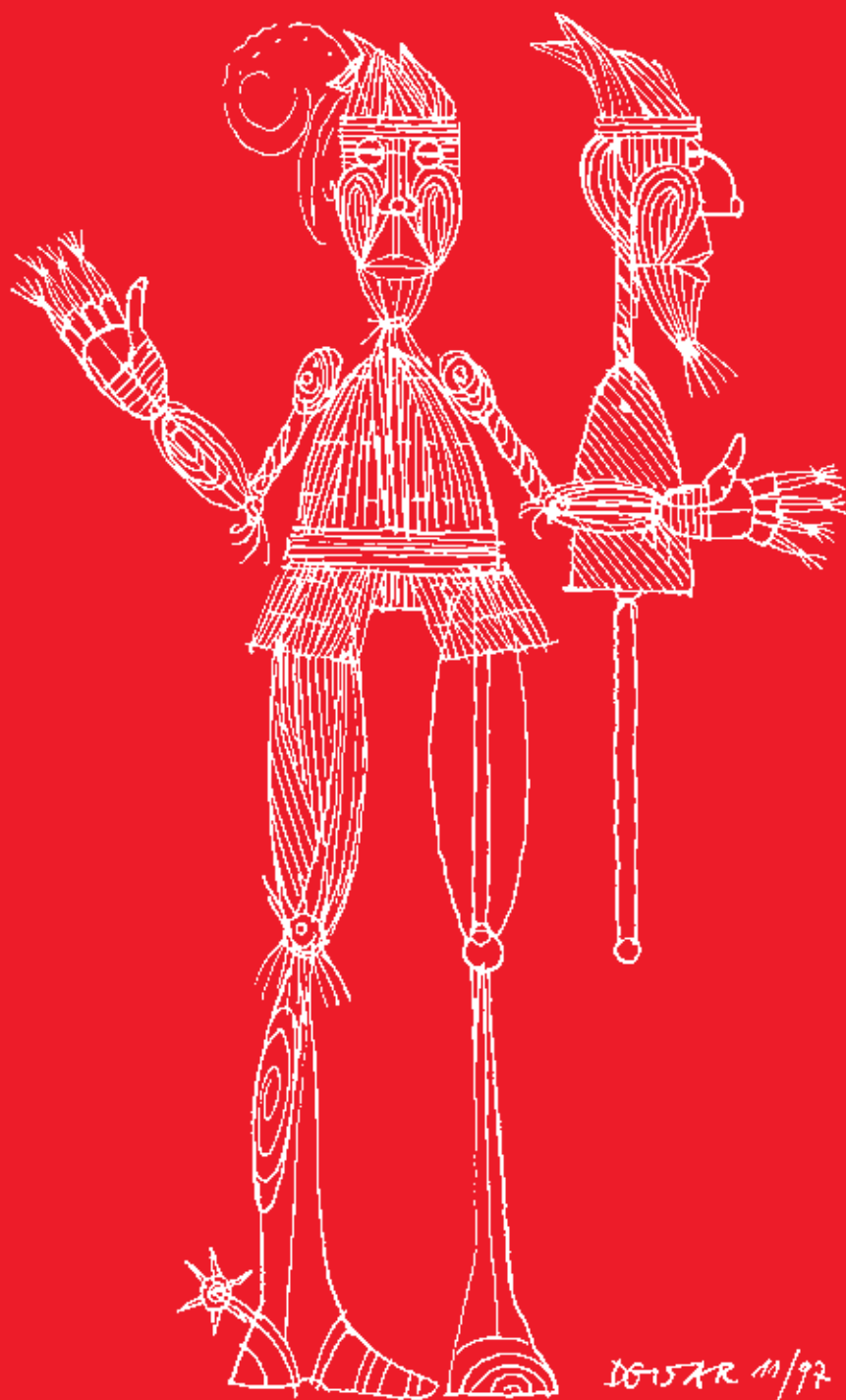
Tickets can be purchased online at [www.lg-mb.si](http://www.lg-mb.si) using payment cards.

Cena vstopnice za otroško predstavo znaša 5 evrov, za predstavo za odrasle 10 evrov. Zanje veljajo običajni sezonski popusti. Ogled razstav, obisk strokovnih pogovorov in večernih dogodkov je brezplačen.

Ticket prices for performances for children are €5, for performances for adults €10. The usual season discounts also apply. Admission to exhibitions, professional discussions and evening events is free.







~VITEZ GLASOVIK~ (PESNIK)