



BIENALE
LUTKOVNIH
OF PUPPETRY
USTVARJALCEV
ARTISTS
OF SLOVENIA

ROB - R A M
7 - 1 0 2 0 1 6 3
.

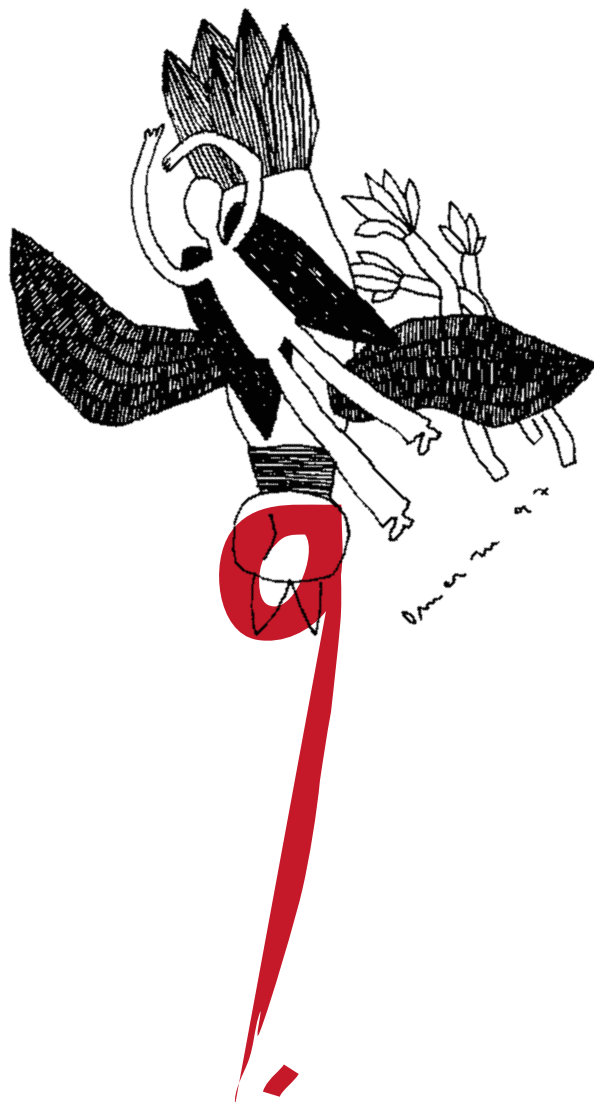
www.lg-mb.si
www.utu.si

13th - 16th September 2017

9



LUTKOVNO
GLEDALIŠČE
MARIBOR



www.lg-mb.si
www.ulj.si

BIENALE **BIENNIAL**
LUTKOVNIH **OF PUPPETRY**
USTVARJALCEV **ARTISTS**
SLOVENIJE **OF SLOVENIA**

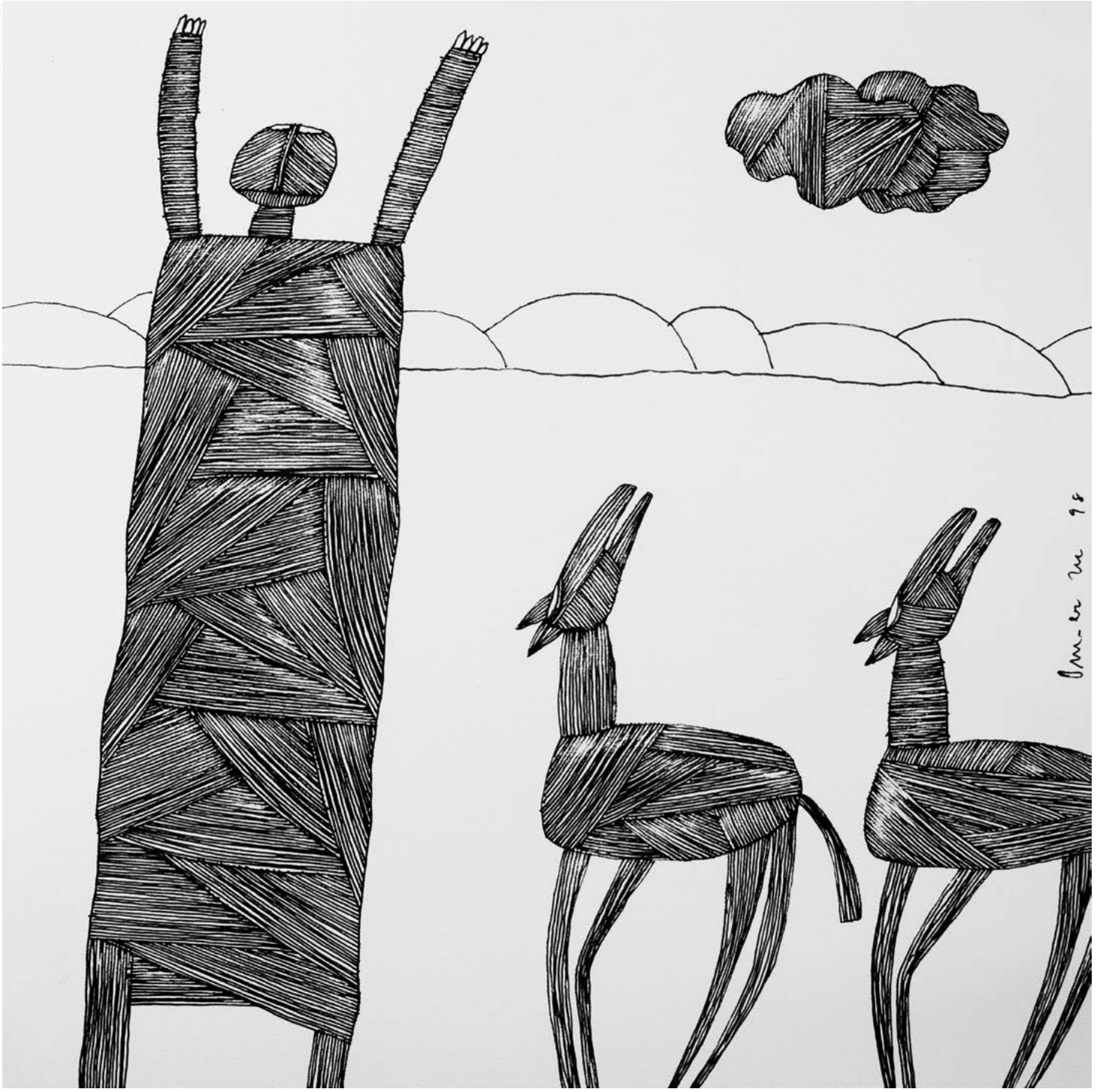
MARIBOR
13.-16. september 2017
13th-16th September 2017



Kazalo

Index

Anton Peršak	4
Dr. Andrej Fištravec	5
Olga Vujović	6
Prijavljene predstave na 9. bienale lutkovnih ustvarjalcev Slovenije	8
Entered Plays of the 9th Biennial of Puppetry Artists of Slovenia	10
Člani žirije Members of the Jury	12
Urnik bienala Schedule of the Biennial	14
Tekmovalni program Competition Programme	16
Spremljevalni program Accompanying Programme	34
Predstavitve sodelujočih gledališč in ustvarjalcev	
Presentations of Participating Theatres and Artists	42
Razstave, pogovori, strokovna srečanja ...	
Exhibitions, talks, professional meetings ...	46
O Bienalu in Ustanovi lutkovnih ustvarjalcev Slovenije	
About the Biennial and the Puppetry Artists Institution of Slovenia	62
Poročilo žirije 8. bienala lutkovnih ustvarjalcev Slovenije 2015	
A Report from the Jury of the 8th Biennial of Puppetry Artists of Slovenia 2015	64
Klemenčičeva nagrada in Pengovove listine 2017	
Klemenčič Award and Pengov Awards 2017	68
Člani Ustanove lutkovnih ustvarjalcev Slovenije	
The Puppetry Artists Institution of Slovenia	72
Pokrovitelji festivala	
Sponsors of the festival	74



Omerzu 95



Animator vdahne lutki življenje ... The Animator Breathes Life into a Puppet ...

Lutka in animatorka ali animator, torej igralka ali igralec, sta v posebnem ustvarjalnem odnosu, ki na svojevrsten način obrača na glavo običajno dvojnost igralca in vloge na odru: igralec, oseba z imenom in priimkom, igra, da ni ta ista oseba, temveč vloga, ki ji daje življenje. Če malo obračam besede kot Cankarjev Zlodej v Pohujšanju, igralec igra, da je nekaj, kar ni; animator lutke – ki pred animatorjevim delom ni bila, kar je, – pa vdahne lutki življenje in s tem dejanjem dopolni delo likovnega ustvarjalca lutke; lutka šele z animacijo postane, kar je. Svojevrsten paradoks pri tem je, da tako lutka kot animator (p)ostane-ta to, kar sta in kar nista – lutka brez animatorja bi bila bolj ali manj posrečena igrača, animatorjev nastop brez lutke pa nekakšna radijska vloga.

To obračanje besed je seveda predvsem kompliment – kompliment umetnikom, ki s številnimi veščinami in izjemno stvariteljsko močjo ustvarjajo fantazijske svetove, ki so med najbolj kompleksnimi avtorskimi deli. Vrhunska lutkovna uprizoritev organsko preplete vse umetnostne zvrsti in jih povzdigne v izjemno bogato estetsko doživetje. Tudi v zgodovini modernega gledališča je na samem začetku Gordon Craig, ki je poslanstvo igralca opredelil s skovanko »Übermarionette«. Tudi v osebni izkušnji posameznega obiskovalca in morebitnega kasnejšega ljubitelja gledališča je največkrat na začetku obisk lutkovne predstave. Otrok, ki ga prvič posrka vase resničnost sveta lutk, si bo za vse življenje zapomnil, da je resnica na odru najmanj toliko pomembna kot tista pred njim, za njim, pod njim in morda tudi nad njim. Organizatorjem in ustvarjalcem izbranih uprizoritev iskreno čestitam, saj ste vse do zaključka festivala prav vsi zmagovalci!

Anton Peršak,
minister za kulturo

A puppet and an animator, so an actress or an actor, have a special creative relationship, which in a unique way turns the usual duality of the actor and hers or his role on the stage upside down: the actor, the person with the name and surname, acts that she or he is not the same person but to role she or he breathes life into it. If I play with words, like the Devil in Ivan Cankar's *Pohujšanje v dolini šentflorjanski* (*Scandal in the St. Florian Valley*), the actress or actor plays someone she or he is not. Puppet animator – before animator's work a puppet is not what it is - breathes life into a puppet and with this action complements the work of a puppet creator. A puppet with animation becomes what it really is. But it is paradoxical that the puppet and the animator remain what they are and what they are not – a puppet without an animator would be a simple toy, while the animator's performance without a puppet would be some kind of radio play.

This twist of words is above all a compliment – a compliment to artists who, with many skills and exceptional creativity, create fantasy worlds that are among the most complex works of art. The top puppet performance organically intertwines all artistic genres and elevates them to an extremely rich aesthetic experience. In the history of modern theatre, at the very beginning, there is Gordon Craig, who defined the mission of an actress or actor with coinage *Übermarionette*.

An individual visitor and later a potential theatre enthusiast's first experience with the theatre is usually a visit of a puppet theatre. A child who is for the first time sucked into the reality of the world of puppets will remember for the rest of hers or his life that the truth on the stage is at least as important as the one before, behind, below and possibly also over her or him.

I congratulate the organisers and creators of the selected performances, since you are all winners until the end of the festival!

Anton Peršak,
Minister of Culture of the Republic of Slovenia



Naj bo devetka dobra podlaga za prihodnji, jubilejni mejnik! Make Ninth a Good Basis for the Coming, Jubilee Milestone!

Letošnje poletje bomo zaključili tokrat z že devetimi bienalnimi festivalom lutkovnih ustvarjalcev Slovenije. Tako bo poznopoletni uvod v pestro umetniško jesen v našem mestu ponovno lutkarsko živahen. Biennale, na katerem je Mariborsko lutkovno gledališče zmeraj uspešno pri predstavljanju svoje kreativnosti, bo zagotovo ponudil zanimive predstave in umetniške interpretacije.

Ponosen sem, da v Mestni občini Maribor gostimo dogodke, ki mestu dvigujejo ugled, hkrati pa večajo kakovost kulturno-umetniškega življenja tukajšnjih prebivalcev. Predvsem pa je veselje toliko večje, ker se dogodki odvijajo v objektu, ki je tako pomemben in markanten za zgodovino mesta Maribor. Minoritski kompleks je ena najpomembnejših mariborskih kulturno-zgodovinskih stavb, ki nas v svoji notranjosti popelje skozi celotno zgodovino mesta.

Vsem umetnikom 9. bienala lutkovnih ustvarjalcev Slovenije želim veliko zadovoljstva ob delu, uspeha in motivacije za naprej, obiskovalcem pa občutek, da so s predstav odšli polni novih idej, znanj in navdiha. Naj bo devetka dobra podlaga za prihodnji, jubilejni mejnik!

dr. Andrej Fištravec
župan Mestne občine Maribor

The summer will conclude with the already 9th Biennial of Puppetry Artists of Slovenia. The late-summer introduction to an eventful autumn in our city will be again full of puppets. The Biennial, where the Maribor Puppet Theatre is always successful in presenting its creativity, will definitely offer interesting performances and artistic interpretations.

I am proud that the Municipality of Maribor hosts events that enhance the reputation of the city, and at the same time increase the quality of the cultural and artistic life of local people. Above all, joy is even greater because events take place in a facility that is so important and remarkable for the history of Maribor. The Minorite Church is one of the most important Maribor cultural and historical buildings and it narrates the history of the city.

I wish all artists of the 9th Biennial of Puppetry Artists of Slovenia a lot of satisfaction at work, success and motivation for the future, and the visitors a lot of new ideas, knowledge and inspiration when watching the performances. Make Ninth a good basis for the coming, jubilee milestone!

Dr Andrej Fištravec
Mayor of the Municipality of Maribor

Če ima lutka noge, mora hoditi! If a puppet has legs, it has to walk!

Razmišljanje selektorice 9. bienala lutkovnih ustvarjalcev Slovenije A report from the selector of the 9th Biennial of Puppetry Artists of Slovenia

Sprejela sem vlogo selektorice lutkovnih predstav, ki so nastale v obdobju od 1. maja 2015 do 30. aprila 2017; in razmišljala o tem, da bom videla najnovejše predstave znanih lutkovnih ustvarjalcev in ob tem potovala po meni tako ljubi Sloveniji. Nisem pa si mislila, da bom preživljala noči brez sna ob misli na izbor, ki ga bom na koncu morala narediti.

Bila sem ponosna in zadovoljna, da so me izbrali ljudje, ki so dejavni na področju lutkovne umetnosti. Mislila sem si, da so me izbrali zaradi mojega poznavanja lutkovnega medija, desetletij izkušenj s kritičnim spremljanjem predstav, sposobnosti, da jih analiziram, in verjetno zaradi neke mere [dobrega] okusa. Seveda pa tudi zaradi dejstva, da nisem aktivno vpletena v slovensko lutkovno sceno; zato ni razlogov, da bi bila merila mojega izbora pristranska.

In potem sem trčila na vprašanje meril ... Včasih brez težav razložite, zakaj ste se odločili za uvrstitev neke predstave v program in za to, da neke predstave ne uvrstite vanj. Včasih pa je to zgolj slutnja, ki jo je treba ozavestiti. Eno od vodil, ki se je oblikovalo v času gledanja predstav, je to, da je treba izbrati predstave, ki bi jih kot gledalka z veseljem znova gledala [tekmovalni program]. Dodala pa bom tiste, ki so zanimive in posebne, vendar niso v celoti in v vseh segmentih prepričljive [spremljevalni program].

Mislila sem, da me nič ne more določati v mojem izboru ... Pa sem pozabila na zelo praktične dejavnike, kot je to, da bienale traja točno določeno število dni in je število predstav za oba programa bienala omejeno. Morda bi brez teh omejitev izbrala še katero predstavo, vendar samo v spremljevalnem programu.

Na 9. bienale so slovenski lutkovni ustvarjalci prijaviili 53 predstav. Prvo sem si ogledala 12. aprila 2016 [še pred njeno uradno prijavo na bienale], zadnjo predstavo sem si ogledala 29. aprila 2017. Največ ogledov je bilo v začetku leta 2017. Vse predstave – razen ene, ki je v času mojih ogledov ni bilo na sporedu, – sem si ogledala v živo. Predstave so bile uprizorjene na vseh mogočih prizoriščih: od profesionalnih prizorišč z vso opremo in v dobrih pogojih do improviziranih prizorišč v parku. Bila sem prepričana, da bom lahko vsaj deloma popravila »krivice«, ki se dogajajo neodvisnim lutkovnim ustvarjalcem, in da program ne bo sestavljen samo iz predstav dveh največjih slovenskih

I accepted the role of the selector of the puppetry performances that were in the making from 1st May 2015 until 30th April 2017, and I was thinking about seeing the latest performances by famous puppet artists and traveling across my lovely Slovenia. But I did not think that I would spend nights without sleep thinking about the selection of the plays.

I was proud and happy that I was selected by people who are active in the field of puppetry art. I thought that they chose me because of my knowledge of the puppetry media, the decades of experience critically observing the performances, the ability to analyse them, and probably because of some [good] taste. Of course, also because of the fact, that I am not actively involved in the Slovenian puppetry scene. Therefore, there are no reasons that the criteria of my choice/selection would be biased.

And then I collided with the question of criteria ... Sometimes you can easily explain why you decided to include some performance into the programme and some not. Sometimes it is just a hunch that needs to be made aware. One of the guidelines that I formed during the viewing of performances is that it is necessary to choose the performances that the viewer would look forward to watching them again [the competition programme]. And then I will add those that are interesting and special, but not entirely and in all segments convincing [accompanying programme].

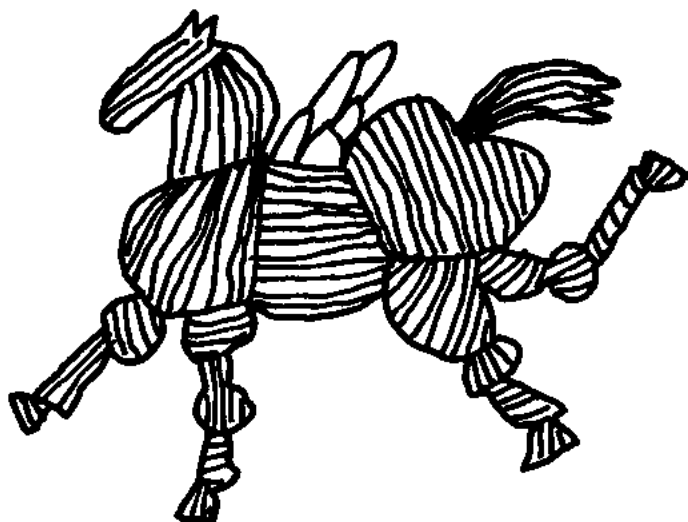
I thought that nothing can influence my choice ... I have forgotten about very practical factors, such as the fact that the Biennial lasts only a certain amount of days and the number of performances for both Biennial programmes is limited. Perhaps, without these restrictions, I would choose more performances, but only in the accompanying programme.

Slovenian puppetry creators applied 53 plays at the 9th Biennial. I watched the first one on 12th April 2016 [before its official registration at the Biennial] and the last one on 29th April 2017. I saw most of the plays in the beginning of 2017. All the performances – except for one that was not on the schedule during my visits – I watched live. The performances were staged at all possible venues: from professional venues with all the equipment and in good conditions to improvised ven-

lutkovnih gledališč, vendar tudi najboljše zamisli trčijo na oviro, ko zaradi pomanjkanja sredstev in prostorskih pogojev vidiš ne povsem uresničene želje ustvarjalcev. Čeprav sem včasih naletela na odlične predstave, odigrane v izjemno slabih pogojih, in obratno: videla sem manj uspešne, slabo »razumljive« predstave, ki so nastale in bile odigrane v odličnih pogojih. Takšne predstave je lahko prepoznati, saj občinstvo gleda na uro, se preseda, zeha, hoče domov [kakšnemu jokajočemu gledalcu celo izpolnijo željo in ga odnesejo ven]. Pojem »nerazumljivosti« je težje analizirati – sprva sem mislila, da imam težave z razumevanjem slovenskega jezika in da mi je kaj verbalno pomembnega pobegnilo; nekatere sem razumela šele, ko sem prebrala slikanico [veliko predstav je narejenih po slikanicah]. Otroci se včasih zamotijo z barvitim, veselim in dinamičnim dogajanjem in jim ni toliko mar za zgodbo. Problematično je tudi, ko se v znani zgodbi spreminjata besedilo in pomen; včasih niti ni jasno, ali je predstava narejena po motivih ali samo po navdihu znane zgodbe. Ob pomanjkanju logičnega razvoja dogajanja je moteče tudi nespoštovanje temeljnih zakonov animacije – z lutkami se ravna kot z nepomembnim materialom brez upoštevanja animacijskih možnosti, ki jih ponuja posamezna lutka. Če ima lutka noge, mora hoditi, če ima premične ude, ni razloga, da kar »leti« po zraku. In če lahko lutko brez škode za dogajanje in smisel predstave nadomestimo z igralcem, zakaj uporabiti lutke? Govorimo še vedno o lutkovni predstavi ali gre morda za dramsko predstavo?

Tako sem v tekmovalni program izbrala devet predstav: ker so bile dobro animirane in so izhajale iz lutkovne logike, ker so imele razumljivo zgodbo, pomen in sporočilo, ker so bile vizualno atraktivne in estetske, ker so dobro zvenele [govorna artikulacija in glasba], ker so igralci igrali s srcem in razumom ... in na koncu zato, ker sem si jih želela znova ogledati. Čeprav so bile te predstave v glavnem namenjene otroškemu občinstvu, imajo dovolj elementov, da nagovorijo gledalce vseh starosti in jih vznemirijo. Morda bo kdo pripomnil, da so predstave, ki sem jih izbrala v tekmovalni program, tradicionalne; so pa zato v spremljevalnem programu takšne, ki so z vizualnimi, tematskimi, izvedbenimi in zvočnimi elementi pokazale, kaj vse je lahko lutkovno gledališče, in jih z enako pozornostjo gledajo gledalci vseh starosti.

Olga Vujović



ues in the park. I was convinced that at least partly I would be able to right a “wrong” that happens to independent puppetry artists, and that the programme will not consist solely of the performances of the two largest puppet theatres in Slovenia. But also the best ideas collide with an obstacle when you see not fully realized wishes of the creators due to a lack of funds and space. Although I sometimes encountered excellent performances, performed in extremely bad conditions, and vice versa, I saw less successful, poorly “understandable” performances, emerged and performed in excellent conditions. Such performances can be easily recognized, as the audience glances at the clock, changes seats, wants to go home [some of the crying spectators get their wish granted and are taken out]. The concept of “incomprehensibility” is more difficult to analyse – at first I thought that I had problems understanding the Slovene language and that I missed something verbally important; I understood some of the plays only after I read the picture book [a lot of plays are inspired by the picture books]. Sometimes children are distracted by colourful, cheerful and dynamic events, and they do not care much about the story. It is also problematic when the text and meaning in the known story change. Sometimes it is not even clear whether the play is based on motifs or just inspired by the known story. In addition to the lack of logical development of events, disrespect for the basic laws of animation is also disruptive – the puppets are treated as irrelevant material without taking into account the animation possibilities offered by the individual puppet. If a puppet has legs, it has to walk, if it has movable limbs, there is no reason for it not to “fly”. And if a puppet can be replaced with an actor with no harm to the story and the meaning of the performance, why use the puppets? Are we still talking about a puppet show or is it perhaps a drama?

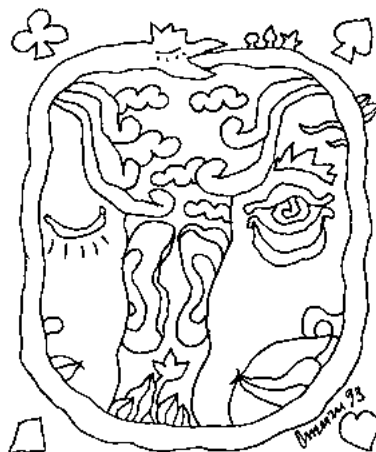
So I selected nine performances for the competition programme: because they were well animated and derived from the puppetry logic, because they had a comprehensible story, meaning and message, because they were visually attractive and aesthetic, because they sounded good [speech articulation and music], because the actors played with the heart and the mind ... and in the end because I wanted to see them again. Although these performances were mainly intended for the children’s audience, they have enough elements to persuade and inspire viewers of all ages. Perhaps someone will comment that the performances I have chosen in the competition programme are traditional. Therefore, performances in the accompanying programme show with the visual, thematic, performative and sound elements what a puppet theatre can offer, and these performances are intended for viewers of all ages.

Olga Vujović

Prijavljene predstave na 9. bienale 2017

Entered plays of the 9th Biennial of Puppetry Artists 2017

- | | |
|---|---|
| 1. Branko Solce Totem | 1. Branko Solce Totem |
| 2. Fekete Seretlek/Teatro Matita Sedmina | 2. Fekete Seretlek/Teatro Matita KAR [Repass] |
| 3. Festival Velenje – Lutkovno gledališče Velenje
Romeo in Julija | 3. Festival Velenje – Velenje Puppet Theatre
Romeo and Juliet |
| 4. Festival Velenje – Lutkovno gledališče Velenje
Volk in kozlički | 4. Festival Velenje – Velenje Puppet Theatre
Wolf and the Young Kids |
| 5. Gledališče Bičikleta Mehurčki | 5. Theatre Bičikleta Bubbles |
| 6. Gledališče Koper / Lutkovno gledališče Ljubljana Vihar | 6. Koper Theatre / LGL The Tempest |
| 7. Hiša otrok in umetnosti / Lutkovno gledališče FRU-FRU
Za petimi gorami | 7. House of Children and Art / Puppet Theatre FRU-FRU
Behind Five Mountains |
| 8. Jaka Šimenc / Center kulture Španski borci Mavrica | 8. Jaka Šimenc / Španski borci Culture Centre Rainbow |
| 9. Kulturni zavod Kult Butalci | 9. Kult Cultural Institute Butalci |
| 10. Kulturni zavod Kult / Nika Bezeljak / Laura Zafred
Čuk na palici | 10. Kult Cultural Institute / Nika Bezeljak / Laura Zafred
The Little Owl on a Stick |
| 11. Lutkovno gledališče Pupilla Cirkus Ganibilo | 11. Puppet Theatre Pupilla Circus Ganibilo |
| 12. Lutkovno gledališče Pupilla Mala kokoška peče kruh | 12. Puppet Theatre Pupilla Small Chicken Baking Bread |
| 13. Lutkovno gledališče Pupilla Smehljajoče se jabolko | 13. Puppet Theatre Pupilla The Smiling Apple |
| 14. Lea Menard / Studio XXV Ko bom velik | 14. Lea Menard / Studio XXV When I Am Big |
| 15. Lutkovno gledališče FRU-FRU / Hiša otrok in umetnosti
Diči diča! | 15. Puppet Theatre FRU-FRU / House of Children and Art
Diči Diča! |
| 16. Lutkovno gledališče Ljubljana Akvarij | 16. LGL Aquarium |
| 17. Lutkovno gledališče Ljubljana Bi se gnetli na tej metli? | 17. LGL Room on the Broom |
| 18. Lutkovno gledališče Ljubljana Jutri je bila zabava | 18. LGL Tomorrow's Party |
| 19. Lutkovno gledališče Ljubljana Karelčkove zgodbice | 19. LGL Karlchen Stories |
| 20. Lutkovno gledališče Ljubljana Medved in mali | 20. LGL Goose the Bear |
| 21. Lutkovno gledališče Ljubljana Misija X | 21. LGL Mission X |
| 22. Lutkovno gledališče Ljubljana Mojca Pokrajculja | 22. LGL Mojca and the Animals |
| 23. Lutkovno gledališče Ljubljana / Zavod Aksioma
v sodelovanju s festivalom Mesto žensk
Rekvjem za prihodnost | 23. LGL / Aksioma Institute in partnership
with the City of Women Festival Requiem for the Future |
| 24. Lutkovno gledališče Ljubljana Virginija Volk | 24. LGL Virginia Wolf |
| 25. Lutkovno gledališče Ljubljana V zavetju časa | 25. LGL In the Back of Time |
| 26. Lutkovno gledališče Maribor Andrej Nespanec | 26. LGM Andrej Sleepless |
| 27. Lutkovno gledališče Maribor / Puna kuča Zagreb
Coprnica Dragica | 27. LGM / Theatre Puna kuča Zagreb Dragica the Witch |
| 28. Lutkovno gledališče Maribor Kaj pa če ... | 28. LGM What if ... |
| | 29. LGM / Mini Theatre / Moment
About a Boy and a Penguin |



- | | | | |
|-----|---|-----|---|
| 29. | Lutkovno gledališče Maribor / Mini teater / Moment
O dečku in pingvinu | 30. | LGM The Pirate and the Moon |
| 30. | Lutkovno gledališče Maribor Pirat in luna | 31. | LGM The Naughty Pigs |
| 31. | Lutkovno gledališče Maribor Pobalinska pujsa | 32. | LGM Dream of a Star |
| 32. | Lutkovno gledališče Maribor Sanje o zvezdi | 33. | LGM A Midsummer Night's Dream |
| 33. | Lutkovno gledališče Maribor Sen kresne noči | 34. | LGM Light |
| 34. | Lutkovno gledališče Maribor Svetloba | 35. | Town Theatre Ptuj / Theatre Lalanit Moon |
| 35. | Mestno gledališče Ptuj / Gledališče Lalanit Luna | 36. | Mini Theatre Adventures of Professor Kurama, the Inventor |
| 36. | Mini teater Dogodivščine izumitelja Kurame | 37. | Mini Theatre / Godot Cultural Institute / Slovene Permanent Theatre in Trieste
And the Red Riding Hood ... |
| 37. | Mini teater / Kulturni zavod Godot / SSG Trst
In še rdeča kapica | 38. | Mini Theatre / Pro Rodopi Art Centre / Staffan Björklunds Teater Little Stories about Love |
| 38. | Mini teater / Pro Rodopi Art Centre / Staffan Björklunds Teater Majhne zgodbe o ljubezni | 39. | Mini Theatre Goldilocks |
| 39. | Mini teater Zlatolaska | 40. | Moment / GT22 BUM! |
| 40. | Moment / GT22 BUM! | 41. | Moment / GT22 Victoria 2.0 |
| 41. | Moment / GT22 Viktorija 2.0 | 42. | Moment / GT22 / Institute Razvoj Maribor
Into the Moon with Zvitorepec, Trdonja in Lakotnik |
| 42. | Moment / GT22 / Razvoj Maribor
Na luno z Zvitorepcem, Trdonjo in Lakotnikom | 43. | Moment / GT22 Via Matti – The Street of Fools |
| 43. | Moment / GT22 Via Matti – Ulica norcev | 44. | Peter Kus / Theatrical family Pinklec / Federacija Institute Ljubljana Wolfheart |
| 44. | Peter Kus / Gledališka družina Pinklec / Zavod Federacija Ljubljana Volčje srce | 45. | Dance Theatre Ljubljana / AEIOU Doodledee, It's Me! |
| 45. | Plesni teater Ljubljana / AEIOU Krickrac, to sem jaz! | 46. | Pripovedovalski variete Cultural Association
Aurora Borealis |
| 46. | Pripovedovalski variete Severni sij | 47. | Pripovedovalski variete Cultural Association / Stripburger / Forum Ljubljana
Little Wild Animals from Comic |
| 47. | Pripovedovalski variete / Stripburger / Forum Ljubljana Zverinice iz stripa | 48. | Slovene National Theatre Nova Gorica
Shockheaded Peter |
| 48. | SNG Nova Gorica Peter Kušter | 49. | Teatro Matita / Studio Damuza Dog's Life |
| 49. | Teatro Matita / Studio Damuza Pasje življenje | 50. | Tina Sovič / Corn Grain Society / Institute Mars / Maribor Dance Room Once Upon a Time in Africa |
| 50. | Tina Sovič / Društvo Koruzno zrno / Zavod Mars / Plesna izba Maribor Bilo je nekoč v Afriki | 51. | Tugende / Theatre MalihVelikih African Sun |
| 51. | Tugende / Gledališče MalihVelikih Afriško sonce | 52. | Tugende Peter Klepec |
| 52. | Tugende Peter Klepec | 53. | Bufeto Institute / LGM / Cankarjev dom / Association Celinka Platnomer – A Horse's Tale |
| 53. | Zavod Bufeto / Lutkovno gledališče Maribor / Cankarjev dom / Društvo Celinka
Platnomer – povest konja | | |

Člani žirije

Morana Dolenc

Morana Dolenc je leta 2005 zaključila študij na École Nationale Supérieure des Arts de la Marionnette v Franciji, nato pa tri leta kasneje diplomirala še iz teatrologije na Sorboni.

Po študiju je sodelovala pri projektih v Franciji in na Hrvaškem. Sodelovala je tudi pri številnih humanitarnih projektih in med letoma 2008 in 2012 vodila mednarodni lutkovni festival PIF. Bila je dolgoletna članica lutkovnega studia ZeKaM, kjer je igrala v številnih uprizoritvah (*Puppet patchwork*, *Plavi zvuk*, *Crveni muk*, *Clair-Obscour*, *Pješčani sati* ...).

Prvi samostojni projekt, plesno-lutkovno predstavo z naslovom *Meni ostajajo samo krila*, je posvetila mehiški slikarki Fridi Kahlo in z njo gostovala tudi v Makedoniji in Franciji. Nato so sledili še številni uspešni projekti za otroke in odrasle.

Trenutno sodeluje s številnimi hrvaškimi in tujimi gledališči ter z mnogimi priznanimi umetniki. Leta 2012 je ustanovila umetniško organizacijo LOFT (Lutkarska organizacija koju fakat trebamo), vodi pa tudi lutkovne delavnice za otroke. Honorarno je sodelovala kot asistentka na Umetniški akademiji v Osijeku.

Members of the Jury

In 2005, Morana Dolenc completed her studies at the École Nationale Supérieure des Arts de la Marionnette in France, and three years later she graduated from Sorbonne in theatre.

After the studies, she participated in projects in France and Croatia. She also participated in numerous humanitarian projects and led the PIF International Puppet Festival between 2008 and 2012. She was a long-time member of the puppet studio ZeKaM, where she played in numerous performances (*Puppet patchwork*, *Plavi zvuk*, *Crveni muk*, *Clair-Obscour*, *Pješčani sati* ...).

Her first solo project, a dance-puppet performance titled *Meni ostajajo samo krila* (*I Am Left Alone with the Wings*), has been dedicated to the Mexican painter Frida Kahlo. Morana Dolenc toured with this performance also in Macedonia and France. Then a number of successful projects for children and adults followed.

She is currently working with numerous Croatian and foreign theatres and with many renowned artists. In 2012, she founded the Puppet Organisation That We Need Indeed – LOFT, and she is also hosting puppetry workshops for children. She worked as an honorary assistant at the Academy of Arts in Osijek.

Tin Grabnar

Tin Grabnar (1992) je že v času šolanja na Prvi gimnaziji Maribor ter na Akademiji za gledališče, radio, film in televizijo Univerze v Ljubljani intenzivno sodeloval na področju performativnih in gledaliških praks. Kot član gledališča Moment, Gledališke šole Prve gimnazije in Gledališke šole MKC ter kot vodja gibalnega gledališča Dotik je ustvaril vrsto predstav, ki so odmevale doma in v tujini. Svoje interesno polje je širil v klasičnem in alternativnem, plesnem in lutkovnem gledališču. Med najbolj prepoznavnimi projekti tega obdobja so predstave: *V spominu umor*, *Sonata strahov*, *Počitnice*, *Dejanje brez besed* in *Zrcaljenje*, ki so gostovale na festivalih doma in v Evropi (Festival v Avignonu, Euro-scene Leipzig, Banja Luka, Hlinsko idr.). Udeležil se je delavnic pri umetnikih, kot so Jan Fabre, Sergei Ostrenko, Matija Solce, Oliver Frljič, Marek Bečka, Marcos Martinez, Schwalbe, Tomi Janežič in drugi.

Za svoje delo je prejel več nagrad.



Tin Grabnar (1992) was already during his studies at Prva Gimnazija Maribor and Academy of Theatre, Radio, Film and Television at University of Ljubljana very active in the field of performance and theatre. As a member of the Moment Theatre, Theatre School at Prva Gimnazija Maribor, MKC Theatre School and as a leader of the physical theatre Dotik, he created a series of performances meeting with wide acclaim at home and abroad. His interests lie in classical as well as in alternative, dance and puppet theatre. Among the most recognisable projects of this period are the performances: *V spominu umor* (*Murder in Memory*), *Sonata strahov* (*The Ghost Sonata*), *Počitnice* (*Holidays*), *Dejanje brez besed* (*Act Without Words*) and *Zrcaljenje* (*Reflecting*), which were featured at festivals in Slovenia and Europe (Festival in Avignon, Euro-scene Leipzig, Banja Luka, Hlinsko, etc.). He attended workshops under mentorships of artists such as Jan Fabre, Sergei Ostrenko, Matija Solce, Oliver Frljič, Marek Bečka, Marcos Martinez, Schwalbe, Tomi Janežič and others.

He received several awards for his work.

Nika Leskovšek

Nika Leskovšek trenutno deluje kot raziskovalka-asistentka na AGRFT, kjer razvija svojo doktorsko disertacijo pod delovnim naslovom *Gledalec, skupnost, mobilizacija in transformativni potencial uprizoritvenih umetnosti v obdobju po performativnem obratu*. Diplomirala je iz dramaturgije na AGRFT, na Filozofski fakulteti pa iz primerjalne književnosti in literarne teorije ter iz filozofije.

Dejavna je kot teoretska in praktična dramaturginja; pri gledaliških predstavah sodeluje z režiserji raznolikih poetik. Skupaj z ustvarjalno ekipo so leta 2013 prejeli nagrado za kolektivno stvaritev na festivalu Borštnikovo srečanje za predstavo *Vaje iz tesnobe* [rež. Jaka Andrej Vojevec, SSG Trst], v sezoni 2015/16 pa strokovno nagrado DGKTS za najboljšo uprizoritev sezone *Rose Bernd* [rež. Mateja Koležnik, SLG Celje]. Leta 2014 je Nika Leskovšek prejela štipendijo Ustanove Tarasa Kermaunerja za mlado raziskovalko sodobne slovenske dramatike. Piše tudi teoretske razprave in analize na področju sodobnih scenskih praks in sodobne slovenske ne-več-dramske pisave za različne strokovne revije in medije: *Maska*, *Sodobnost*, *Dialogi*, *Dnevnik*, *Radio Študent* ipd.

V zadnjih dveh letih vodi seminar sodobnih scenskih umetnosti na Zavodu Maska. Leta 2014 je prejela kulturno žepnino in razvila svoj prvi avtorski projekt »D – i – Y Pre d STAVA«, ki je bil uvrščen v spremljevalni program Borštnikovega srečanja. Je članica Društva gledaliških kritikov in teatrologov Slovenije (DGKTS). V preteklosti je bila članica mednarodne strokovne žirije na Tednu slovenske drame in na festivalu Dnevi komedije v Celju.



Nika Leskovšek currently works as a researcher assistant at AGRFT, where she is developing her doctoral dissertation under the title *Viewer, community, mobilization and transformative potential of performing arts in the period after the performative turn*. She graduated from dramaturgy at AGRFT, and from comparative literature and literary theory, and from philosophy at the Faculty of Arts. She is active as an art theoretician and dramaturge. In theatrical performances, she collaborates with directors of various poetics.

Together with the creative team, in 2013, she received Borštnik Jury Award at the Maribor Theatre Festival - Festival Borštnikovo srečanje for the performance *Vaje iz tesnobe* (*Exercises for Anxiety*) [director Jaka Andrej Vojevec, Slovene Permanent Theatre in Trieste], she received DGKTS Award for the best performance of the season 2015/16 for the performance *Rose Bernd* [director Mateja Koležnik, Celje People's Theatre].

In 2014, Nika Leskovšek received a scholarship from the Foundation of Taras Kermauner as a young researcher of contemporary Slovenian drama. She also writes theoretical discussions and analysis in the field of contemporary performing arts and contemporary (no longer) dramatic texts for various professional magazines and media: *Maska*, *Sodobnost*, *Dialogi*, *Dnevnik*, *Radio Študent* etc.

In the last two years, she has been conducting a seminar of contemporary performing arts at the Maska, Institute for Publishing, Production and Education. In 2014, she received a cultural pocket-money and developed her first author's project »D – i – Y Pre d STAVA«, which was included in the accompanying program of Maribor Theatre Festival - Festival Borštnikovo srečanje. She is a member of Association of Theatre Critics and Researchers of Slovenia (DGKTS). In the past, she was a member of international expert jury at The Week of Slovenian Drama and at the festival Days of Comedy in Celje.

Sreda

13. september 2017

17.00, Mala dvorana LGM

Kulturni zavod Kult / Nika Bezeljak / Laura Zafred
Čuk na palici

18.00, Mala dvorana LGM

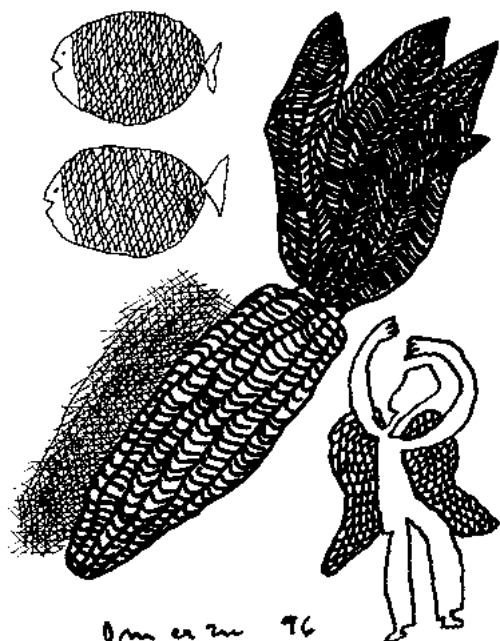
Kulturni in umetniški program RTV Slovenija
Klemenčič in njegov Gašper
Prvo javno predvajanje filma

19.00, Velika dvorana LGM

Lutkovno gledališče Maribor
Sanje o zvezdi

20.00, Avditorij LGM

Druženje z lutkarji



Četrtek

14. september 2017

10.00, Stara dvorana SNG Maribor

Lutkovno gledališče Ljubljana
Bi se gnetli na tej metli?

11.30, GT22 (Glavni trg 22)

Pripovedovalski variete / Forum Ljubljana / Stripburger
Zverinice iz stripa

13.00, Minoritska cerkev LGM

Lutkovno gledališče Maribor
Pirat in luna

14.00, Sončni studio LGM

Pogovor o predstavah

17.00, Velika dvorana LGM

Lutkovno gledališče Maribor / Mini teater / Moment
O dečku in pingvinu

18.00, Mala dvorana LGM

Lutkovno gledališče Ljubljana
Medved in mali

18.30, GT22 (Glavni trg 22)

Pripovedovalski variete / Forum Ljubljana / Stripburger
Zverinice iz stripa

19.00, Studio LGM

Matic Lukšič, produkcija AGRFT
Skica za srce

20.00, GT22 (Glavni trg 22)

Odprtje razstave in instalacije
Zemljevidi bienalov ULU
Horsepower/Konjska moč

21.00, Avditorij LGM

Druženje z lutkarji

Petek, 15. september 2017

10.00, *Mala dvorana LGM*
Lutkovno gledališče Ljubljana
Medved in mali

11.00, *Studio LGM*
Hiša otrok in umetnosti / Lutkovno gledališče FRU-FRU
Za petimi gorami

12.00, *Sončni studio LGM*
Pogovor o predstavah

17.00, *Velika dvorana LGM*
Lutkovno gledališče Ljubljana
Virginija Volk

18:00, *Studio LGM*
Hiša otrok in umetnosti / Lutkovno gledališče FRU-FRU
Za petimi gorami

18.00, *Sončni studio LGM*
Srečanje tujih festivalskih gostov in članov ULU

20.00, *GT22 (Glavni trg 22)*
Moment in GT22
Viktorija 2.0

21.00, *Avditorij LGM*
Druženje z lutkarji

Silvan Omerzu
Risbe, lutke, avtomati [25. 8. 2017–30. 9. 2017]
Studio UGM
Razstava je odprta od ponedeljka do petka, 11.00–18.00,
in v soboto, 11.00–13.00.

Solze in Omizja [7. 9. 2017–15. 10. 2017]
Razstavišče v kleti Minoritske cerkve.
Razstava je odprta v času dogodkov LGM.

Zemljevidi bienalov ULU in Horsepower/Konjska moč
GT22
Razstava in instalacija sta odprti v četrtek, 14. 9., od 20.00 do 22.00,
v petek, 15. 9., in soboto, 16. 9., od 10.00 do 19.00.
Ogled razstav in instalacije je brezplačen.

Sobota, 16. september 2017

9.00, *Velika dvorana LGM*
Lutkovno gledališče Maribor
Kaj pa če ...

11.00, *Mala dvorana LGM*
Lutkovno gledališče Ljubljana
Karelčkove zgodbe

12.00, *Sončni studio LGM*
Pogovor o predstavah

16.00, *Studio LGM*
Predstavitel knjige Edija Majarona
Vera v lutko, Knjižnica MGL, 2017

17.00, *Studio LGM*
Okrogla miza o položaju neodvisnih
lutkovnih ustvarjalcev

17.00, *Mala dvorana LGM*
Lutkovno gledališče Ljubljana
Karelčkove zgodbe

19.30, *Velika dvorana LGM*
Podelitev nagrad

20.00, *Velika dvorana LGM*
SNG Nova Gorica
Peter Kušter

21.00, *Avditorij LGM*
Druženje z lutkarji

Strokovne pogovore o predstavah vodi
izr. prof. Jelena Sitar Cvetko, Univerza na Primorskem.

Legenda
Tekmovalni program
Spremljevalni program
Dodatni program

Wednesday, 13th September 2017

17:00, *Small Hall LGM*
Kult Cultural Institute / Nika Bezeljak / Laura Zafred
The Little Owl on a Stick

18:00, *Small Hall LGM*
Culture and arts programme of the RTV Slovenia
Klemenčič and His Gašper
The first public screening of the film

19:00, *Great Hall LGM*
Maribor Puppet Theatre
Dream of a Star

20:00, *Auditorium LGM*
Socialising with the puppeteers



Thursday, 14th September 2017

10:00, *Old Hall SNG Maribor*
Ljubljana Puppet Theatre
Room on the Broom

11:30, *GT22 (Glavni trg 22)*
Pripovedovalski variete Cultural Association
/ Forum Ljubljana / Stripburger
Little Wild Animals from Comic

13:00, *The Minorite Church LGM*
Maribor Puppet Theatre
The Pirate and the Moon

14:00, *Sun Studio LGM*
Discussion on performances

17:00, *Great Hall LGM*
Maribor Puppet Theatre/ Mini Theatre / Moment
About a Boy and a Penguin

18:00, *Small Hall LGM*
Ljubljana Puppet Theatre
Goose the Bear

18:30, *GT22 (Glavni trg 22)*
Pripovedovalski variete Cultural Association
/ Forum Ljubljana / Stripburger
Little Wild Animals from Comic

19:00, *Studio LGM*
Matic Lukšič, production of AGRFT
Drawing for a Heart

20:00, *GT22 (Glavni trg 22)*
Opening of the exhibition and installation
The Maps of the Biennials of the Puppetry Artists
Institution [ULU]
Horsepower

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

Friday, 15th September 2017

10:00, *Small Hall LGM*
Ljubljana Puppet Theatre
Goose the Bear

11:00, *Studio LGM*
House of Children and Art / Puppet Theatre FRU-FRU
Behind Five Mountains

12:00, *Sun Studio LGM*
Discussion on performances

17:00, *Great Hall LGM*
Ljubljana Puppet Theatre
Virginia Wolf

18:00, *Studio LGM*
House of Children and Art / Puppet Theatre FRU-FRU
Behind Five Mountains

18:00, *Sun Studio LGM*
**Meeting of the foreign festival guests
and members of ULU**

20:00, *GT22 (Glavni trg 22)*
**Moment and GT22
Victoria 2.0**

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

Silvan Omerzu

Drawings, Puppets and Automaton (25. 8. 2017–30. 9. 2017)
Studio UGM [Studio Maribor Art Gallery]

The exhibition will be open from Monday to Friday from 11:00 to 18:00,
and Saturday from 11:00 to 13:00.

Tears and Round Tables (7. 9. 2017–15. 10. 2017)

Exhibition grounds in the basement of the Minorite Church.
The exhibition is open during events at the LGM.

**The Maps of the Biennials of the Puppetry Artists (ULU)
and Horsepower**, GT 22

The exhibition and installation will be open on Thursday, 14th
September, from 20:00 to 22:00, on Friday, 15th September, and
Saturday, 16th September, from 10:00 to 19:00.

Admission is free.

Saturday, 16th September 2017

9:00, *Great Hall LGM*
Maribor Puppet Theatre
What if ...

11:00, *Small Hall LGM*
Ljubljana Puppet Theatre
Karlchen Stories

12:00, *Sun Studio LGM*
Discussion on performances

16:00, *Studio LGM*
**Edi Majaron's book presentation
of Vera v lutko (Faith in the Puppet)**,
Library of Ljubljana City Theatre, 2017

17:00, *Studio LGM*
**Round table on the status of independent
puppet artists**

17:00, *Small Hall LGM*
Ljubljana Puppet Theatre
Karlchen Stories

19:30, *Great Hall LGM*
Awards Ceremony

20:00, *Great Hall LGM*
Slovene National Theatre Nova Gorica
Shockheaded Peter

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

Discussion on performances moderated
by assoc. prof. Jelena Sitar Cvetko, University of Primorska.

Key

Competition programme

Accompanying programme

Additional programme

13. 9. 2017 ob 17.00, Mala dvorana LGM
13. 9. 2017 at 17:00, Small Hall LGM

3+

Kulturni zavod Kult, Nika Bezeljak, Laura Zafred
Kult Cultural Institute, Nika Bezeljak, Laura Zafred

Svetlana Makarovič

Čuk na palici

The Little Owl on a Stick

Režija Directress **Nika Bezeljak**

Likovna podoba Art directress **Nina Šulin**

Glasba Music **Svetlana Makarovič**

Aranžmaji Arrangements **Laura Zafred, Matic Smolnikar, Žiga Fabbro, Aleš Zorec**

Igrajo Actors **Laura Zafred, Miha Bezeljak, Matic Smolnikar, Aleš Zorec, Rok Felicijan**

Premiera *10. oktober 2015*

Premiere *10th October 2015*

Dolžina predstave *40 minut*

Duration of performance *40 minutes*

Otroški kabaret *Čuk na palici* predstavlja oživljene protagoniste v lutkovni podobi in uprizarja zbirko uglasbenih pesmi ene najbolj priljubljenih slovenskih avtoric za otroke. V družbi navihanih, prevzetnih, požrešnih, razvajenih, lažnivih, kratkovidnih in zaljubljenih živali spoznamo življenjske zagate in rešitve. Otroci v predstavi spoznajo tudi različne inštrumente: violino, kitaro, ukulele, bas, klarinet, bobne, ksilofon, dežno palico, lončeni bas, činele, glinene ptičke, dromljo ... nekatere od njih lahko ob koncu predstave tudi preizkusijo.

Children's cabaret *The Little Owl on a Stick* presents revived protagonists as puppets and a collection of lyrics by one of the most popular Slovenian authors for children set to music. Accompanied by roguish, presumptuous, greedy, spoiled, lying, shortsighted animals, that are in love, we get to know life dilemmas and solutions. In the performance, children learn about various instruments: violin, guitar, ukulele, bass, clarinet, drums, xylophone, rainstick, ceramic bass, cymbals, ceramic bird whistle, Jew's harp ... Children can test some of the instruments after the show.



13. 9. 2017 ob 19.00, Velika dvorana LGM
13. 9. 2017 at 19:00, Great Hall LGM

6+

Lutkovno gledališče Maribor
Maribor Puppet Theatre

Sanje o zvezdi Dream of a Star

Po motivih kratke zgodbe **Charlesa Dickensa**
Based on motifs from the short story by **Charles Dickens**

Režija in likovna podoba Director and Art director **Silvan Omerzu**
Dramaturgija Dramaturge **Katarina Klančnik Kocutar**
Lektorstvo Speech advisor **Metka Damjan**
Izdelava kostumov Costume manufacturer **Mojca Bernjak**
Izdelava lutk Puppet manufacturers **Silvan Omerzu in Žiga Lebar**
Oblikovanje scenografije Set designers **Lucijan Jošt, Branko Caserman**
Glasba Music **Matija Krečič**
Igrajo Actresses **Barbara Jamšek, Metka Jurc, Elena Volpi**

Premiera 22. september 2016
Premiere 22th September 2016

Dolžina predstave 45 minut
Duration of performace 45 minutes

Zgodba *Sanje o zvezdi* je nastala kot odmev na smrt pisateljve sestre. Globoka izkušnja minevanja, ki ni v življenju prihranjena nikomur, je upodobljena v zgodbi glavnega junaka, ko se sooča s smrtjo sestre in mame. Vendar jo Dickens oblikuje v prelepo pripoved o presežnem – o zvezdi – kamor je vsakdo namenjen in kjer se bo s svojimi ljubimi znova srečal. S predstavo se selimo v minule čase, a govorimo o univerzalnih vprašanih začetka in konca vsega, kar je živo. Na ta temeljna vprašanja iščemo odgovore od ranega otroštva – časa čudenja vsemu, kar nas obdaja – do trenutka, ko zapustimo ta svet, le oblike vprašanj in odgovori nanje se skozi življenjska obdobja spreminjajo. Umetnost ponuja nadvse raznolike upodobitve – ne samo kot odgovore, ampak v obliki namigov, slutenj in odstiranje novih vprašanj za razmislek. Včasih na na videz preprost način, ki je poln lepote in poetične resnice; to razumejo in čutijo tako otroci kot odrasli.

The story *Dream of a Star* [*A Child's Dream of a Star*, 1850] was inspired by the loss of the writer's sister. Profound experience of the death of loved one, which is not spared to anyone, is depicted in the story of the main character when he is faced with the death of the sister and mother. However, Dickens transforms it into beautiful story about transcendence, about a star, where everybody is headed to and where we will meet our loved ones once again. With this performance we are going back in time, but we are talking about universal questions about the beginning and the end of everything that is alive. We are looking for answers to these fundamental questions since our early childhood, the time in our lives when we wonder about everything what surrounds us, until the moment we leave this world. Only the form of questions and answers is changing through the cycle of life. Art offers very diverse depictions, not only as answers but also in form of clues, premonitions and it asks new questions. Sometimes on a seemingly simple way, which is full of beauty and poetic truth; both children and adults understand and feel this.



14. 9. 2017 ob 10.00, Stara dvorana SNG Maribor
14. 9. 2017 at 10:00, Old Hall SNG Maribor

3+

Lutkovno gledališče Ljubljana
Ljubljana Puppet Theatre

Julia Donaldson, Axel Sheffler

Bi se gnetli na tej metli?

Room on the Broom

Režija Director **Jaka Ivanc**

Prevod in priredba Translation and adaptation **Milan Dekleva**

Dramaturgija Dramaturge **Andrej Jaklič**

Likovna podoba Art director **Natan Esku**

Kostumografija Costume designer **Barbara Stupica**

Glasba Music **Davor Herceg**

Igrajo Actors **Alenka Tetičkovič, Martina Maurič Lazar, Gašper Malnar, Maja Kunšič, Iztok Lužar, Lovro Finžgar**

Premiera 17. november 2016

Premiere 17th November 2016

Dolžina predstave 50 minut

Duration of performace 50 minutes

Bi se gnetli na tej metli? je še ena v dolgi vrsti uspešnic uigranega in izredno uspešnega tandema – škotske pisateljice Julie Donaldson in njenega zvestega sodelavca, nemškega ilustratorja Axla Schefflerja. Tudi v tokratni pustolovščini gre za srečanje s svetom živali, le s to razliko, da mesto skorajda groznega Zverjasca zasedata prav nič zlobna Čarovnica, zato pa toliko bolj nevaren in zlokotnjen Zmaj. Čarovnica s sršečimi lasmi in njena Mačka skupaj potujeta na metli. Zaradi velike hitrosti (mogoče pa zaradi Mačkine nagajivosti?) Čarovnica izgubi svoje pokrivalo, zato se spusti na tla in ga išče vsepovsod. Z vsakim izgubljenim predmetom se znajde pred vrsto preizkušenj, pri katerih ji pomagajo vedno novi prijatelji, ki predmete bolj kot ne po naključju najdejo, za nagrado pa dobijo metlo »za en krog« – leteti je pač nekaj, česar ne zna, kaj šele zmore vsakdo, in zato tudi nekaj, kar si vsakdo še kako želi ...

Room on the Broom is yet another hit of extremely successful duo – Scottish writer Juila Donaldson and her loyal collaborator, German illustrator Axel Scheffler.

In this new adventure we will again go on an adventure to the world of animals, only this time the place of the almost dreadful Gruffalo will be taken by anything but evil Witch, and by far more dangerous and hungry Dragon. The Witch with bristling hair and her Cat are travelling together on a broom. Due to high speed (and perhaps due to Cat's playfulness?), the Witch loses her hat. She lands on the ground and starts looking for it everywhere. Although she suddenly finds herself faced by quite a range of tests, she is always helped by some new friends, who manage to find her lost things, so she rewards them with a ride on the broom – flying is something not everyone can do, and therefore something everyone wants ...



14. 9. 2017 ob 11.30 in ob 18.30, GT22
14. 9. 2017 at 11:30 and at 18:30, GT22

4+

Pripovedovalski variete, Stripburger, Forum Ljubljana
Pripovedovalski variete Cultural Association, Stripburger, Forum Ljubljana

Ana Duša, Špela Frlic, Rok Kušlan, Andrej Štular, Klemen Bračko

Zverinice iz stripa

Little Wild Animals from Comic

Striparsko-pripovedovalska animacija po motivih rezijanskih ljudskih zgodb
Comic-narrative animation based on motifs from the folk stories from Resia

Režija Directors **Ana Duša, Špela Frlic, Rok Kušlan**
Likovna podoba Art directors **Andrej Štular, David Krančan, Kaja Avberšek**
Glasba Music **Klemen Bračko**

Pripovedujejo Storytellers **Ana Duša, Špela Frlic, Rok Kušlan**

Premiera 29. januar 2016
Premiere 29th January 2016

Dolžina predstave 50 minut
Duration of performance 50 minutes

Najprej so bile *Zverinice iz Rezije*, zbirka ljudskih pravljic. Potem so prišli trije striparji (David Krančan, Andrej Štular, Kaja Avberšek), ki so vsak po eni izmed zgodb naredili svoj strip. Nato so se jim pridružili trije pripovedovalci, ki so v pripovedovanje vzeli vsak po en strip. Po svoje so ga predihali, razsekali in s pomočjo striparskega avtorja spet sestavili v novo celoto. Prvine stripa so prenesli na veliko platno in nastala je striparsko-pripovedovalska animacija. Mogoče zveni zapleteno, ampak v resnici sploh ni ... *Zverinice iz stripa* sestavljajo tri zgodbe: *Grdina*, *Bežimo, tecimo, svet se podira* in *Leteča lesica*.

First there were *Little Wild Animals from Resia*, a collection of folk fairy tales. Then three cartoonists came (David Krančan, Andrej Štular, Kaja Avberšek), and each made a comic inspired by one of the folk fairy tales. Then three storytellers joined, and each narrated one of the comic books. Each in their own way, they broke the comic in pieces, and with the help of the author of the comic made a new whole. Elements of comic were brought to big screen and comic-narrative animation was created. Maybe it sounds complicated, but in reality it is not ... The animation *Little Wild Animals from Comic* consists of three stories: *Ugly*, *Let's Run, the World is crumbling!* and *Flying Fox*.



den osnovnih problemov in...
 bolj preprosti kriterij u...
 pravne države so pogoj...
 zganil njen prisilni apar...
 reagiral, ko se bo zgodil...
 va v obliki kaznivega d...
 in za to predpisala kaze...
 zlorab pride tudi pri se...
 manju predpisov, je še v...
 na faza njihovo uresni...
 stična Nemčija kot fašis...
 listična Sovjetska zveza...
 pravno ureditev, pa so p...
 dodelstva vendarle ostaj...
 jih pač nihče ni hotel ali...
 ko radikalnih situacij da...
 kijub temu pa je začem...
 dnih mlitov še vedno na...
 svo, če se želi kdo izog...
 ti mlini začnejo svoj slo...
 težko ustaviti, zato jih...
 pognati.

pravo je jas...
 nostu, ko obst...
 la je be...
 prjeno kazni...
 ganja...
 ni vsi...
 orilca odkri...
 sodna...
 Seveda pa...
 kdaj se...
 omenjen...
 prim...
 kaj spregle...
 določ...
 je lahko pr...
 tožilstvo...
 aj lahko ta...
 prebnih post...
 če do njega...
 Ta določba...
 tako policija...
 nesp...
 njive direk...
 policije ta...
 delo, ki ga...
 dveh...
 le še karikat...
 organizacije? Predsednik...
 dnjih izjavah o učinkov...
 vedata, da v...
 le obtožbe, ki...
 e o tem, ali se...
 rim se rešijo vsi neodvis...
 kšne karikature očino v...
 ganjali, dru...
 in državljane stanejo, ka...



14. 9. 2017 ob 17.00, Velika dvorana LGM
14. 9. 2017 at 17:00, Great Hall LGM

2+

Lutkovno gledališče Maribor, Mini teater, Moment
Maribor Puppet Theatre, Mini Theatre, Moment

O dečku in pingvinu

About a Boy and a Penguin

Po motivih slikanice **Oliverja Jeffersa**

Based on motifs from the picture book by **Oliver Jeffers**

Režija Director **Zoran Petrovič**

Likovna podoba Art director **Primož Mihevc**

Dramaturgija Dramaturge **Marek Turošik**

Lektorstvo Speech advisor **Simon Šerbinek**

Glasba Music **Lea Čehovin**

Igra Actor **Miha Bezeljak**

Premiera 22. avgust 2015

Premiere 22nd August 2015

Dolžina predstave 45 minut

Duration of performance 45 minutes

Deček živi precej osamljeno življenje brez vrstnikov, brez bratov in sester, brez prijateljev. Toda nekega dne na njegova vrata potrka nenavaden gost in deček mu odpre. Tako se prične njuno pustolovsko potovanje v iskanju odgovorov. Interaktivno predstavo za otroke, pa tudi za njihove starše, je navdihnila priljubljena slikanica Oliverja Jeffersa *Izgubljen in najden*. Zgodba otroke spodbuja k strpnosti, zaupanju ter pripravljenosti pomagati, predvsem pa govori o pravem prijateljstvu, ki premaga vse ovire.

A boy lives a rather lonely life without peers, brothers, sisters and friends. But one day an unusual guest knocks on the door and the boy opens the door. The guest and boy's adventurous journey in the quest for answers begins. The interactive performance for children, as well as for their parents, was inspired by Oliver Jeffers' picture book *Lost and Found*. The story encourages children towards tolerance, trust, and willingness to help, but above all talks about true friendship that overcomes all obstacles.



14. 9. 2017 ob 18.00 in 15. 9. 2017 ob 10.00, Mala dvorana LGM
14. 9. 2017 at 18:00 and 15. 9. 2017 at 10:00, Small Hall LGM

2+

Lutkovno gledališče Ljubljana
Ljubljana Puppet Theatre

Katja Gehrman

Medved in mali Goose the Bear

Režija Directress **Ivana Djilas**

Prevod Translation **Alenka Veler**

Dramaturgija in lektorstvo Dramaturge and speech advisor **Metka Damjan**

Likovna podoba Art directress **Donna Wilson**

Scenografija Set designer **Ajda Vogelnik**

Glasba Music **Blaž Celarec**

Igrajo Actors **Maja Kunšič, Urška Hlebec, Iztok Lužar**

Premiera *21. april 2016*

Premiere *21st April 2016*

Dolžina predstave *35 minut*

Duration of performance *35 minutes*

Mehkoba pletenih podob vse bolj priljubljene oblikovalke Donne Wilson in njene pravljичne instalacije so izhodišče za lutkovni svet v tej predstavi.

Medved in mali je na videz preprosta zmešnjava. Nekega dne se iz izgubljenega jajca izleže raček, ki že od samega začetka misli, da je medved. Medvedov obraz je namreč prvo, kar zagleda. Za črkami zgodbe in drevesi namišljenega gozda se skriva nekaj izjemno bistvenih vprašanj o sobivanju in sprejemanju drugih. Ali je vse, kar je videti drugače, tudi zares tako drugačno od nas samih? Koliko svojega časa in pozornosti smo pripravljene nameniti odnosom z drugimi ljudmi?

The softness of knitted designs by the more and more popular designer Donna Wilson and her fairytale installations are the starting point for the puppet world in this performance. *Goose the Bear* is a seemingly simple mix-up. One day a little duckling hatches out of a lost egg. From the very beginning, the duckling thinks it is a bear, since the very first thing the duckling sees is the bear's face. Hidden behind the tale's letters and imaginary forest's trees are some essential questions about coexistence and accepting of others. Is everything that seems different really so different from us? How much of our time and attention we are ready to dedicate to relationships with other people?



15. 9. 2017 ob 11.00 in ob 18.00, Studio LGM
 15. 9. 2017 at 11:00 and at 18:00, Studio LGM



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

Irena Rajh

Za petimi gorami

Behind Five Mountains

Zamiselj in režija Author of the idea and director **Irena Rajh**
 Dramaturgija in tehnična izvedba Dramaturge and technical implementation **Anže Virant**
 Scenografija in izdelava scene Set designer and set manufacturer **Anja Gruden**
 Kostumografija in izdelava scene ter kostumov Costume designer and set and costume manufacturer **Iztok Hrga**
 Avtorica glasbe in igranje na glasbila Composer and playing musical instruments **Zvezdana Novaković**
 Oblikovanje zvoka in igranje na glasbila Sound designer and playing musical instruments **Andrej Hrvatin**
 Igra in animacija Actors and animation **Ana Špik, Tines Špik**

Premiera 11. november 2016
 Premiere 11th November 2016

Dolžina predstave 50 minut
 Duration of performance 50 minutes

Vsi radi potujemo, tako otroci kot odrasli. Na potovanje se lahko odpravimo z avtom, vlakom, ladjo, peš ... Pa ste že kdaj potovali samo na preprogi domišljije, s katero ste poleteli na drugi konec sveta? Ste kdaj odprli kovček, poln neznanih predmetov, spominkov in razglednic, ki so vas ponesli na neznane kraje?

Za petimi gorami je doživljajska avanturistična predstava, ki nas bo popeljala na vznemirljivo potovanje in odkrivanje skritih kotičkov sveta. V izkustveni predstavi se tokrat posvečamo različnim kulturam v različnih ekoregijah, ki generirajo različne zgodbe in odpirajo svet medkulturnih dialogov.

We all love to travel, both children and adults. We can travel by car, train, boat, on foot ... But have you ever travelled on the flying carpet of imagination to the other end of the world? Have you ever opened a suitcase full of unknown items, souvenirs, and postcards that took you to unknown places?

Behind Five Mountains is an adventurous performance, which will take us on an exciting journey where we will discover the hidden corners of the world. In the experimental performance, we are this time exploring different cultures in various ecoregions, which generate different stories and open the world of intercultural dialogues.



16. 9. 2017 ob 9.00, Velika dvorana LGM
16. 9. 2017 at 9:00, Great Hall LGM

Lutkovno gledališče Maribor
Maribor Puppet Theatre

Nebojša Pop Tasić

Kaj pa če ... What if ...

5+

Režija Director **Marko Bulc**

Likovna podoba Art director **Damir Leventić**

Lektorstvo Speech advisor **Metka Damjan**

Kostumografija Costume designer **Mojca Bernjak**

Glasba Music **Damir Avdić**

Igrajo Actors **Metka Jurc, Tilen Kožamelj, Danilo Trstenjak,**
Filip Šebšajević, k. g. [guest appearance]

Premiera *1. oktober 2015*
Premiere *1st October 2015*

Dolžina predstave *45 minut*
Duration of performance *45 minutes*

Igriva lutkovna predstava brez lutk o igri brez igrač se poigrava z igrami preteklosti in jih premešča v sedanost 'novih' otrok: rime, nasprotja, uganke, gluhi telefon, pantomima, oponašanje, prstne igre, preigivanje papirja, črni mož, hokej, zibka itd. Dinamičen izlet v analogne čase, ko je še bila 'igrača v glavi', ni zgolj nostalgichen obrat v preteklost, pač pa želi navdušiti k ponovni uporabi glave za ustvarjalno igro brez digitalne tehnologije.

»Pojem igre, poleg domišljjskega preiganjanja dolgčasa, zajema veliko več. Kadar se otrok igra, preigrava življenje, pravzaprav vadi življenje.«

[Nebojša Pop Tasić]

This playful puppetry performance without puppets about a game without toys plays with games from the past and brings them to the present of "new" children: rhymes, opposites, riddles, Chinese whispers, pantomime, imitating, finger games, origami, hockey, Cat's cradle etc. This performance is a dynamic trip to the analogue days, when the "toy was still inside the head". It is not just a nostalgic turn to the past, but it wants to inspire children to once again use their heads for innovative play without digital technologies.

"The concept of a game is much more than just how to kill the time. Whenever children play, they outplay life. They rehearse for life."

[Nebojša Pop Tasić]



16. 9. 2017 ob 11.00 in ob 17.00, Mala dvorana LGM
16. 9. 2017 at 11:00 and at 17:00, Small Hall LGM

2+

Lutkovno gledališče Ljubljana
Ljubljana Puppet Theatre

Rotraut Susanne Berner

Karelčkove zgodbice

Karlchen Stories

Režija in likovna podoba Director and art director **Silvan Omerzu**

Prevod Translation **Alenka Veler**

Glasba Music **Mitja Vrhovnik Smrekar**

Lektorstvo Speech advisor **Irena Androjna Mencinger**

Igrajo Actors **Asja Kahrmanović / Patrizia Jurinčič Finžgar** k. g. [guest appearance],
Lovro Finžgar, Sonja Kononenko / Polonca Kores

Premiera 9. februar 2017

Premiere 9th Februar 2017

Dolžina predstave 35 minut

Duration of performance 35 minutes

Karelček je navihani štiriletnik, ki ima rad pingvinčka in korenček. Pa mamo in očka. Pa še guganje in sneg in to, da je vedno prvi. Vprašanji mu nikoli ne zmanjka in kljubovanja se ne naveliča. Simpatična družina, ki rada počne stvari skupaj, nam pokaže, da se lahko tudi jutro, ki ga pričnemo slabe volje, prelevi v prav dober dan, še posebej, če se vmes gugamo res visoko, pojedemo najboljšo rižoto na svetu in dočakamo prvi sneg.

Predstava, polna toplote in nežnega humorja, je odigrana z namiznimi in senčnimi lutkami. Odvija se na lesenem odru, kjer s pomočjo okvirja in drsnih vrat vstopamo v različna prizorišča Karelčkovega vsakdana.

Karlchen is a roguish four-year-old who loves carrots and a penguin. And mum and dad. And swings and snow and that he is always first. He never runs out of questions. He never gets tired to defy. A nice family, whose members like to do things together, shows us that even a bad morning can turn into a good day, especially if we swing really high, eat the best rice in the world, and see the first snow.

A performance, full of warmth and delicate humor, is staged with table and shadow puppets. It takes place on a wooden stage. Through a frame and sliding doors we enter the various venues of Karlchen's everyday life.



14. 9. 2017 ob 13.00, Minoritska cerkev LGM
14. 9. 2017 at 13:00, the Minorite Church LGM

Lutkovno gledališče Maribor
Maribor Puppet Theatre

3+

Pirat in luna

The Pirate and the Moon

Po motivih slikanice Dennisa Haseleya in s pesmimi **Bine Štampe Žmavc**
Based on motifs from the picture book by Dennis Haseley and with songs by **Bina Štampe Žmavc**

Režija Director **Tin Grabnar**

Likovna podoba in scenografija Art directress and set designer **Darka Erdelji**

Dramaturgija Dramaturge **Katarina Klančnik Kocutar**

Lektorstvo Speech advisor **Metka Damjan**

Glasba Music **Iztok Drabik Jug**

Igrata Actresses **Barbara Jamšek, Elena Volpi**

Premiera 3. marec 2016

Premiere 3rd March 2016

Dolžina predstave 45 minut

Duration of performance 45 minutes

Lutkovna predstava senčnega gledališča je umeščena v cerkveno ladjo, kjer gledalci na piratski ladji plujejo po širnih morjih sveta. Pirat pleni, kar mu je všeč, ugrablja ladje in si prisvaja njihov tovor, le daljne lune na nebu, kljub silnim naporom, ne more doseči. Spozna nepremagljivo moč lepote, ki ne izhaja iz posedovanja, temveč temelji na hrepenečem spoštovanju nedosegljivega. Čudovita ambientalna predstava svetlobnih presenečenj, senc, animacijskih spretnosti in zvočnih mojstrov.

This shadow theatre puppet performance is placed in a church nave and the audience sail the wide oceans of the world on a pirate ship. The pirate plunders what he likes, steals other ships and takes their cargo. But despite his hardest efforts, he cannot reach the far away Moon high up in the sky. He gets to know the unconquerable power of beauty, which stems not from possession, but rests on the yearning respect of the unattainable. A wonderful ambient performance filled with lighting surprises, shadows, skillful animation and sound mastery.



15. 9. 2017 ob 17.00, Velika dvorana LGM
15. 9. 2017 at 17:00, Great Hall LGM

Lutkovno gledališče Ljubljana
Ljubljana Puppet Theatre

Kyo Maclear

Virginija Volk

Virginia Wolf

6+

Režija, priredba in scenografija Director, adaptation and set designer **Fabrizio Montecchi**

Prevod Translation **Veronika Simoniti**

Likovna podoba [po motivih **Isabelle Arsenault**] Art directress [based on motifs by **Isabelle Arsenault**]

Federica Ferrari

Igrata Actresses **Martina Maurič Lazar, Maja Kunšič**

Premiera 20. april 2017

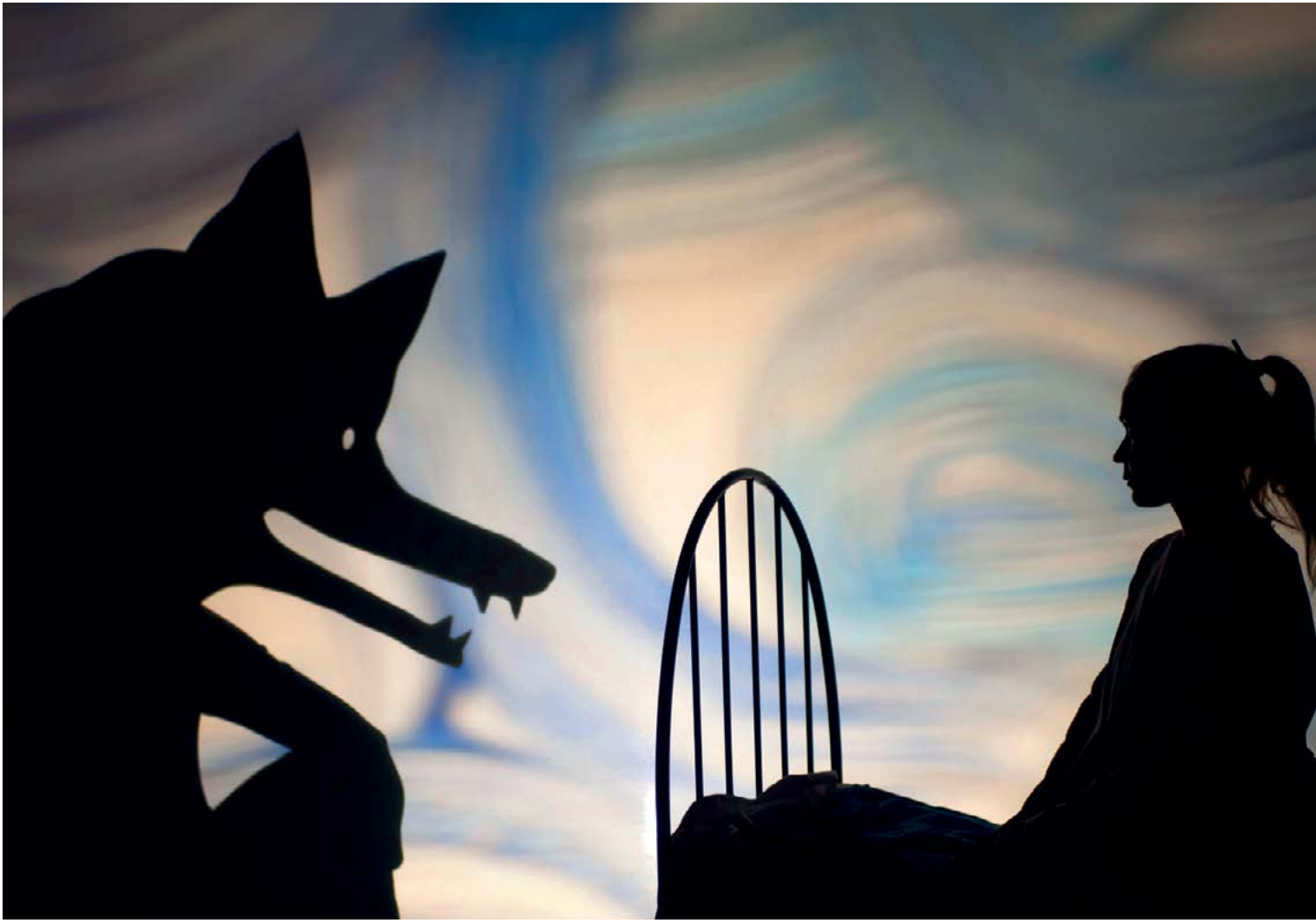
Premiere 20th April 2017

Dolžina predstave 50 minut

Duration of performance 50 minutes

Uprizoritev *Virginija Volk* je nastala po motivih slikanice avtoric Kyo Maclean in Isabelle Arsenault. Vanesa ima sestro Virginijo, ki se počuti prav volčje oziroma se tako obnaša. Kar naprej tuli, renči in revska, slabe volje je, ne ljubi se ji družiti z nikomer, vse ji gre na živce in prav nič je ne more potolažiti. A Vanesa se odloči, da jo bo spravila v dobro razpoloženje. Poskuša marsikaj, a ne gre tako zlahka. Končno ji Virginija pove, da bi jo osrečilo, če bi lahko nekam poletela. Nekam, kjer so kolački, lepe cvetlice in drevesa in prav nobene potrtosti. Tja, v Rožni park! Vanesa se ne obotavlja, poišče škatlo z barvicami in stene kmalu postanejo pisane in slikovite. Virginijina soba se spremeni v Rožno dolino, v cvetoči vrt, poln barv in svežine. Naenkrat vse poleti, postane svetlo in veselo, z Virginijo vred.

The staging of *Virginija Volk* [*Virginia Wolf*] is based on motifs from the picture book by Kyo Maclean and Isabelle Arsenault. Vanessa has a sister Virginia, who feels wolfish and she also behaves that way too. She constantly howls, snarls and yelps, she is moody, she does not like hanging out with anybody, everything annoys her and nothing can comfort her. But Vanessa decides to cheer her up. She tries just about everything, but it is not that easy. Finally, Virginia tells her that she would be happy if she could fly away. Somewhere, where there are muffins, beautiful flowers and trees, and where there is absolutely no grief. To the Flower Park! Without hesitation, Vanessa looks up for a box of crayons and walls soon become colourful and picturesque. Virginia's room turns into Flower Valley, into a blooming garden, full of colours and freshness. Suddenly, everything begins to fly, becomes bright and cheerful, including Virginia.



15. 9. 2017 ob 20.00, GT22
15. 9. 2017 at 20:00, GT22

Moment in GT22
Moment and GT22

16+

Viktorija 2.0

Victoria 2.0

Režija Director **Zoran Petrovič**

Dramaturgija Dramaturge **Marek Turošik**

Scenografija in likovna podoba Set designers and art directors **Monika Pocrnjić, Toni Soprano**

Fotografija Photographer **Toni Soprano**

Izdelovalci scene Set manufacturers **Mojmir Ferenc, Matjaž Capi Capuder, Drago Pšunder**

Igra Actress **Zala Ana Štiglic**

Premiera 16. december 2016

Premiere 16th December 2016

Dolžina predstave 35 minut

Duration of performance 35 minutes

Avtorski projekt dramskega gledališča, lutk, predmetov in video-tehnologije.

Avtorski projekt na meji med dramo in performansom, lutkami in gledališčem predmetov, stvarnostjo in iluzijo. Avtorski projekt za odrasle in mladino.

Zmagovalci so samozavestni. Zmagovalci so strastni. Zmagovalci se cenijo. Zmagovalci vedo, kaj hočejo in kako to doseči. Zmagovalci nikoli ne odnehajo. Zmagovalci so disciplinirani. Zmagovalci ne čakajo na popolne pogoje. Zmagovalci vedo, da je največje tveganje ne tvegati. Zmagovalci se primerjajo izključno s sabo. Zmagovalci ne potrebujejo nikogaršnje potrditve. Zmagovalci so zdravi in se zdravo prehranjujejo. Zmagovalci so lepo grajeni in imajo čudovite, čvrste, polne zadnjice. Zmagovalci imajo partnerje. S čudovitimi, čvrstimi, polnimi zadnjicami. Zmagovalci imajo spolne odnose. Strastne spolne odnose. Mnogo njih. Prijateljev tudi. Zmagovalci so ljubljene. Zmagovalci ljubijo življenje. In življenje ljubi njih. Zmagovalcev ni veliko. Zmagovalcev je zelo malo. Zmagovalci zmagojejo.

Author's project of drama theatre, puppets, objects and video-technology.

Author's project on a thin line between drama and performance, puppets and object theatre, reality and illusion. Author's project for adults and youth.

Winners are self-confident. Winners are passionate. Winners have high self-esteem. Winners know what they want and how to achieve it. Winners never give up. Winners are disciplined. Winners do not wait for perfect conditions. Winners know that the greatest risk is not to risk. Winners compare themselves exclusively with themselves. Winners do not need anybody's approval. Winners are healthy and they eat healthy. Winners are nicely built, they have beautiful, toned, full buttocks. Winners have partners. Winners have partners with beautiful, toned, full buttocks. Winners have sex. Winners have passionate sex. Winners have a lot of sex. Winners have a lot of friends. Winners are loved. Winners love life. And life loves winners. There are not many winners. There are few winners. Winners win.



16. 9. 2017 ob 20.00, Velika dvorana LGM
16. 9. 2017 at 20:00, Great Hall LGM

11+

Slovensko narodno gledališče Nova Gorica
Slovene National Theatre Nova Gorica

The Tiger Lillies, Julian Crouch, Phelim McDermott

Peter Kušter

Shockheaded Peter

Režija Directress **Ivana Djilas**

Prevod Translation **Andrej Rozman Roza**

Dramaturgija Dramaturge **Ana Kržišnik Blažica**

Lektorstvo Speech advisor **Srečko Fišer**

Aranžmaji Arrangements **Boštjan Narat, Blaž Celarec, Joži Šalej**

Scenografija in oblikovanje lutk Set designer and puppet designer **Barbara Stupica**

Kostumografija Costume designer **Jelena Proković**

Koreografija Choreographer **Maša Kagao Knez**

Svetovanje za animacijo lutk Puppet animation consultant **Brane Vižintin**

Oblikovanje maske Make-Up designer **Tina Prpar**

Igrajo Actors **Ana Facchini, Kristijan Guček, Peter Harl, Gorazd Jakomini, Patrizia Jurinčič Finžgar, Jure Kopusar, Matija Rupel, Marjuta Slamič, Andrej Zalesjak**

Glasbeniki Music **Blaž Celarec** k. g. [guest appearance], **Boštjan Narat** k. g. [guest appearance], **Joži Šalej** k. g. [guest appearance]

Premiera 7. december 2016

Premiere 7th December 2016

Dolžina predstave 1 ura in 30 minut

Duration of performance 1 hour and 30 minutes

Glasbena igra kultne londonske skupine Tiger Lillies je priredba svetovno znane otroške slikanice *Peter Kušter* [*Struwwelpeter*, 1845] nemškega psihiatra, pesnika in pisatelja Heinricha Hoffmanna.

Hoffmannov *Peter Kušter* obsega različne zgodbe, napisane v času t. i. črne romantike. Bizarne zgodbe pripovedujejo o slabem vedenju otrok in možnih nevarnih posledicah le-tega. Otrok, ki noče jesti, vse bolj hujša, dokler ne umre; drugi, ki ne pazi, kod hodi, pade v vodo in skoraj utone; deklica, ki se igra s prepovedanimi vžgalicami, zgori ... V zgodbah se uporablja strah, da bi se otroci naučili lepega vedenja in ubogljivosti. Ne glede na dvomljivo izročilo tovrstne *črne pedagogike* spada delo med najuspešnejše otroške knjige. Nenavadna igra, namenjena odraslim in mladini, navdušuje z groteskno-morbidno intenzifikacijo dobro znanih zgodb in črnim humorjem ter obeta odličen gledališki dogodek.

Musical by the cult London group, The Tiger Lillies, is based on an adaptation of *Shockheaded Peter* [*Struwwelpeter*, 1845], a picture book for children written by a German psychiatrist, poet and author Heinrich Hoffmann.

Hoffmann's *Struwwelpeter* includes various stories written in the time of so-called Dark Romanticism. Bizarre stories describe bad behaviour of children and possible dangerous consequences of that kind of behaviour. A child, who refuses to eat, loses weight until he or she dies. A child, who does not watch where he or she is going, falls into the water and almost drowns. A girl, who plays with forbidden matches, burns ... With the help of fear, writer tries to teach children good behaviour and obedience. Regardless of the dubious tradition of such black pedagogy, the work is one of the most successful children's books. An unusual play dedicated to adults and youth enthralls with grotesque-morbid intensification of well-known stories and with black humor, and promises an excellent theatre event.



Predstavitve sodelujočih gledališč in ustvarjalcev

Presentations of Participating Theatres and Artists

HIŠA OTROK IN UMETNOSTI

Hiša otrok in umetnosti je sodoben kulturni center, v katerem otroci in mladostniki razvijajo svojo ustvarjalnost in senzibilnost. Kulturno vzgojo uspešno izvajajo že od leta 2001. Kot raziskovalci umetnosti in odnosov ves čas snujejo nove oblike gledališke komunikacije. Samo v Hiši lahko prisostvujete posebni obliki gledaliških razstav-predstav, ki združujejo interaktivno izkustveno gledališče in umetniško instalacijo, v katerih obiskovalci postanejo igralci in raziskovalci.

V programih zasledujejo tako sodobne gledališke forme kot tudi moderne vzgojno-izobraževalne pristope. Upoštevajo vse poglavitne principe gledališke pedagogike in vključujejo prvine doživljajske pedagogike.

LUTKOVNO GLEDALIŠČE FRU-FRU

Iz družinskega gledališča je v dvajsetih letih nastalo repertoarno gledališče, ki svoje predstave namenja najmlajšim od drugega leta dalje. Vsako leto izvede več kot 250 predstav. Pri predstavah FRU-FRU-ja sodelujejo priznani lutkovni režiserji, likovni ustvarjalci, pisci besedil, glasbeniki in igralci. Gledališče gostuje po vsej Sloveniji in pri zamejskih Slovencih. Predstave se redno uvrščajo na nacionalni festival Biennale lutkovnih ustvarjalcev Slovenije. Mednarodno se gledališče udeležuje na uglednih mednarodnih festivalih v: Belgiji, Nemčiji, Veliki Britaniji, Italiji, Avstriji, ZDA, Rusiji, na Hrvaškem in Poljskem. FRU-FRU je dobitnik mnogih priznanj in nagrad.

KULTURNI ZAVOD KULT

V Kulturnem zavodu Kult se ukvarjajo z gledališko produkcijo že od leta 2004.

V tem času so premierno uprizorili kar nekaj predstav za otroke in odrasle, in sicer lutkovne in igrane. Nekatere od njih igrajo še danes: *Picko in Packo*, *Pikec v trgovini*, *Mali kakadu*, *A je to*, *Prava princeska*, *Tinko Polovinko*, *Krpan vs. Brdavs*, *Brez miru*, *Čuk na palici* in letos še *Butalci*.

V predstavah Zavoda Kult je do zdaj sodelovalo približno 45 različnih gledaliških ustvarjalcev, odigrali pa so že več kot 500 ponovitev.

LUTKOVNO GLEDALIŠČE LJUBLJANA

Lutkovno gledališče Ljubljana je osrednje slovensko lutkovno gledališče, ki uprizorja 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 ustano-

HOUSE OF CHILDREN AND ART

House of Children and Art is a modern cultural centre for children and youth where they can develop their creativity and sensibility. Since 2001, the centre has been successfully implementing cultural education. As researchers of art and relations, they constantly develop new forms of communication with the help of the theatre.

Only here you can be part of special theatre exhibitions/shows, where visitors become actors and researchers in a sensory interactive theatre and art installations.

They are pursuing both contemporary theatre forms and modern educational approaches in their programmes. They follow all the main principles of theatre pedagogy with including the elements of experiential pedagogy.

PUPPET THEATRE FRU-FRU

In twenty years, this family theatre grew into a repertory theatre. Their performances are suitable for children from the age of two. They do over 250 shows per year. The Puppet Theatre FRU-FRU works with renowned directors of puppet shows, artists, authors, musicians and actors. They perform throughout Slovenia and for Slovenes living across the border. Their performances are regularly taking part at the Biennial of Puppetry Artists of Slovenia. On an international level the theatre is taking part at prestigious international festivals in Belgium, Germany, Great Britain, Italy, Austria, USA, Russia, Croatia, Poland. The Puppet Theatre FRU-FRU received several acknowledgements and won many awards.

KULT CULTURAL INSTITUTE

Kult Cultural Institute has been involved in theatre production since 2004.

During this time, a number of performances for children and adults were premiered, performances with actors or puppets. Some of the performances are still on the programme: *Picko in Packo* [*Max and Moritz*], *Pikec v trgovini* [*Pikec in the shop*], *Mali kakadu* [*The Little Cockatoo*], *A je to* [*Pat and Mat*], *Prava princeska* [*The Real Princess*], *Tinko Polovinko* [*Tinko, who does everything only half way*], *Krpan vs. Brdavs* [*Krpan vs Brdaus*], *Brez miru* [*No Peace*], *Čuk na palici* [*The Little Owl on a Stick*]. This year they premiered *Butalci* [*Butalci*].

So far, approximately 45 different theatre artists participated in performances of the Kult Cultural Institute and performances have been repeated more than 500 times.

vitvijo 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 pa 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, sami začetki razvoja lutkovne umetnosti v Mariboru pa sodijo v čas med obema vojnama. 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 gledališke opreme omogočilo celotno prenovo delovanja in širitev programa. Vsako gledališko sezono je na sporedu šest premiernih uprizoritev, hkrati pa program dopolnjujejo uspešnice preteklih sezon in lutkotečne 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 ustvarjalec priredi Bienale lutkovnih ustvarjalec 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.

PRIPOVEDOVALSKI VARIETE

Pripovedovalski variete sta leta 2010 ustanovili Špela Frlic in Ana Duša z namenom promocije in razvoja sodobnega odrskega pripovedovanja. V letih, ki so sledila, je organizacija sodelovala z različnimi kulturnimi producenti ter izobraževalnimi ustanovami, s katerimi so poleg enkratnih pripovedovalskih dogodkov nastajale pripovedovalske predstave in različni izobraževalni programi. Pripovedovalski variete največ sodeluje z Vodnikovo domačijo v Ljubljani, kjer organizira pripovedovalske predstave za otroke in pripovedovalsko šolo za odrasle.

FORUM LJUBLJANA / STRIPBURGER

Forum Ljubljana je nevladna kulturna institucija, ustanovljena 1994. leta, namenjena različnim oblikam umetniške in kulturne produkcije ter multimedije, kamor sodi tudi stripovska revija Stripburger, katere zgodovina sega v leto 1992.

Uredniška ekipa se je udeležila več pomembnih stripovskih festivalov v tujini in zbudila precejšnje zanimanje strokovne javnosti. Januarja 2001 je na Mednarodnem stripovskem festivalu Angoulemu Stripburger prejel nagrado Alph-Art v kategoriji najboljši fanzin. Posebno pozornost pa je Stripburger vzbudil s svojimi posebnimi izdajami: *Stripburek – Comics from the other Europe*, antologija vzhodnoevropskega stripa oz. stripa iz bivših socialističnih dežel, *Honey Talks*, zbirka stripov po motivih panjskih končnic, in *Workburger*, mednarodna antologija različnih stripovskih pripovedi, ki obravnavajo temo sodobnega dela.

LJUBLJANA PUPPET THEATRE

The Ljubljana Puppet Theatre is the main Slovenian puppet theatre staging puppet and drama performances for children, youngsters and adults. Its predominant target audience are young people. The public institution was established in 1948 (as the City Puppet Theatre). Since 1984, the theatre has been based in Mestni dom (Town Home) in Krekov trg (Krek Square). The theatre builds on the hundred-year tradition of Slovenian puppetry. With the establishment of the Museum of Puppetry, the theatre officially became the caretaker of this precious, century-old heritage. The theatre manages five regular and several smaller, occasional venues. At these venues, which offer seating for approximately thousand people, it produces up to fifteen premieres a year and is visited by around 110,000 spectators.

The theatre also pays special attention to cultural and artistic education; in all its dimensions and on the national level, participates in the endeavours to strengthen the standards and systemically place quality cultural contents in the programmes of educational institutions.

MARIBOR PUPPET THEATRE

The Maribor Puppet Theatre was founded on 8th December 1973 when two amateur theatres joined forces.

The beginnings of puppetry art in Maribor date back between the two wars. In the autumn of 2010, the Maribor Puppet Theatre moved into the newly renovated building of the Minorite monastery on Lent, which offered beautiful rooms and state-of-the-art theatre equipment, and allowed the theatre to reinvent itself and expand its programme. Every season brings six premieres. Successful performances from past seasons and puppeteque performances complement the programme. Every year, the Maribor Puppet Theatre organises The Summer Puppet Pier, an annual international summer festival, and every two years, the theatre together with the Puppetry Artists Institution of Slovenia organises the Biennial of Puppetry Artists of Slovenia.

Cooperation with various institutions, independent organisations and individuals increases the quality of the proprietary programme the theatre, brings their offer to a wider range of audience, and further popularizes the art of puppetry. The theatre invests in education and active development.

PRIPOVEDOVALSKI VARIETE CULTURAL ASSOCIATION

Pripovedovalski variete Cultural Association was founded by Špela Frlic and Ana Duša in 2010 with the goal of promoting and developing contemporary storytelling on stage. In years that followed, the organization collaborated with various cultural producers and educational institutions. Unique storytelling events, also storytelling performances, and various educational programmes were created. Pripovedovalski variete Cultural Association mostly collaborates with Vodnik's Homestead in Ljubljana, where they organise storytelling performances for children and school of storytelling for adults.

MINI TEATER

Mini teater sta leta 1999 osnovala Robert Walzl in Ivica Buljan, da bi okrepila ustvarjanje v postdramskem teatru in gledališču za mlado občinstvo. Estetsko se Mini teater usmerja k besedilom avtorjev, kot so Bernard-Marie Koltès, Heiner Müller, Robert Walser, Elfriede Jelinek, Jean Genet, Hervé Guibert, Arthur Rimbaud, A. S. Puškin in H. Ch. Andersen, v njem pa imajo prednost raziskovalne režijske estetike z režiserji, kot so I. Buljan, A. Anurov, P. Calvario, S. Nordey, R. Walzl in J. Ivanc, v programu za mlado občinstvo pa posebno pozornost posveča inovativnim umetniško-vzgojnim projektom.

Letno izvedejo približno petsto predstav v Ljubljani, Sloveniji, zamejstvu in na številnih mednarodnih festivalih, v desetih letih pa je Mini teater izpeljal sto osemdeset gostovanj na vseh celinah ter uglednih festivalih v Moskvi, Neaplju, Havani, Varšavi, Dunaju, Bruslju, Sarajevu, Beogradu, Kairu, Teheranu in drugod.

Za svoje gledališko ustvarjanje je prejel številne nagrade in priznanja v tujini in Sloveniji.

MOMENT / GT22

Moment je nevladna in neprofitna organizacija s statusom javnega interesa na področju kulture, ustanovljena leta 2006 z namenom ustvarjati in razvijati neodvisno gledališče in sorodne uprizoritvene umetnosti.

Projekti nastajajo skozi raziskovanje, preizkušanje, učenje in (samo) kritiko, v nenehnem iskanju izraznih možnosti in zmožnosti. Gojijo in združujejo ustvarjalce z različnih in raznolikih uprizoritvenih področij: od lutkovnega, plesnega, fizičnega, poetičnega do performativnega gledališča, a samega gledališča ne želijo deliti ali omejevati. Razumejo ga celovito, s težnjo učiti se drug od drugega.

Zaradi različnih ozadij ustvarjalcev so projekti zavestno raznoliki, te raznolikosti pa so jasno izražene in medsebojno konfrontirane. Tako nastajajo gledališča, ki se odmika od konvencionalnih smernic in želi vsakič znova presegati samo sebe.

Predstava *Viktorija 2.0* je kolektivno delo skupine. Je del širšega dvoletnega projekta Unplugged/Izštekanjani.

FORUM LJUBLJANA / STRIPBURGER

Forum Ljubljana is a non-governmental cultural institution, founded in 1994. It promotes various forms of artistic and cultural production and multimedia, including the comic strip Stripburger, whose history dates back to 1992.

The editorial board visited numerous important comics festivals and succeeded in arousing the attention of the international public. In January 2001, the magazine won an award at the International Comics Festival Art in Angoulême in the category for the best fanzine. Big attention was also given to special editions of the magazine, namely *Stripburek – Comics from the Other Europe*, anthology of Eastern European comics or comics from the former socialist countries; *Honey Talks – comics inspired by painted beehive panels*; and *Workburger – an international anthology of diverse comics narratives, revolving around the topic of contemporary work*.

MINI THEATRE

Mini Theatre was founded in 1999 by Robert Walzl and Ivica Buljan, with the purpose of enhancing creativity in post drama theatre and theatre for the youngsters. Mini theatre is aesthetically directed towards texts written by authors such as:

Bernard-Marie Koltès, Heiner Mueller, Robert Walser, Elfriede Jelinek, Jean Genet, Hervé Guibert, Arthur Rimbaud, A. S. Pushkin, and H. Ch. Andersen. Priority is given to research directing aesthetics with directors like I. Buljan, A. Anurov, P. Calvario, S. Nordey, R. Walzl, and J. Ivanc. The programme for the youngsters dedicates special attention to innovative educational projects.

Yearly, Mini Theatre performs about five hundred performances in Ljubljana, across Slovenia and abroad, as well as at numerous international festivals. In ten years, they had 180 performances on tour on all continents and have performed at prestigious festivals in Moscow, Naples, Havana, Warsaw, Vienna, Brussels, Sarajevo, Belgrade, Cairo, Teheran ... Mini Theatre has won a number of awards and recognitions for its theatrical achievements in Slovenia and abroad.

MOMENT / GT22

Moment is a non-governmental and non-profit organisation and has a status of acting in the public interest in the field of culture. It was founded in 2006 with the goal of creating and developing the independent theatre and related performance art.

Projects are created through researching, testing, learning, and through (self-) criticism. They constantly search for expressive possibilities and abilities. They cultivate and bring together artists from various areas: from puppet, dance, physical, poetic to performative theatre, but they do not want to divide the theatre itself or limit it. They understand it as a whole, and have the tendency to learn from one another.

Due to the different backgrounds of the artists, the projects are consciously diverse, and these diversities are clearly expressed and confronted. This creates a theatre that deviates from conventional guidelines and wants to overcome itself every time.

The performance *Victoria 2.0* is a result of the collective work of the group. It is part of a wider two-year project Izštekanjani (Unplugged).

SNG NOVA GORICA

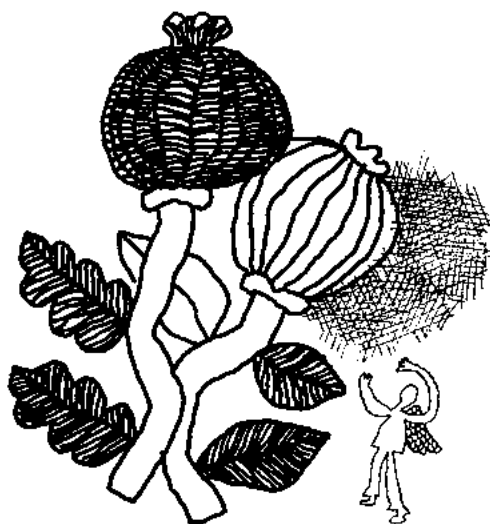
Gledališka snovanja v Novi Gorici so se začela leta 1955 z ustanovitvijo polprofesionalnega Goriškega (mestnega) gledališča, ki je leta 1969 preraslo v profesionalno institucijo in se preimenovalo v Primorsko dramsko gledališče. Leta 1994 je bila zgrajena nova gledališka stavba z moderno odsko tehnologijo, leta 2004 pa je gledališče dobilo status institucije nacionalnega pomena, ki jo v celoti finančno podpira država, in spremenilo ime v Slovensko narodno gledališče Nova Gorica. Na pomen in usmerjenost gledališča bistveno vpliva geografska lega Nove Gorice na stiku slovanske in romanske kulture.

Repertoar sestavljajo uprizoritve sodobnih in klasičnih dramskih besedil, zaznamujeta pa ga hkrati lokalna, mediteranska obarvanost in odprtost za nova iskanja, za eksperiment. Mediteransko noto, značilno za to območje Slovenije, je moč zaznati tako v izbiri dramskih del, še posebej komedij, kot tudi v samih uprizoritvah, za katere so značilne mediteranska dinamika, vročekrvnost, dialektalne barve in nema-lokrat tudi ambientalne različice postavitev.

SLOVENE NATIONAL THEATRE NOVA GORICA

Theatre creativity in Nova Gorica started in 1955 when the semi-professional Gorica (City) Theatre was established. The theatre became fully professional in 1969 and changed its name to Primorsko dramsko gledališče.

In 1994, a new theatre building with modern stage equipment was built, and in 2004, the theatre became an institution of national importance and is now fully subsidised by the state. It also changed its name to Slovensko narodno gledališče Nova Gorica [Slovene National Theatre Nova Gorica]. The theatre's importance and its programme and artistic orientation are vastly influenced by its geographical position – Nova Gorica lies on the junction of Slavic and Romance cultures. The repertoire consists of contemporary texts and classics, and is at the same time marked by the local, Mediterranean tone and the openness to research and experiment. The Mediterranean note, characteristic for this part of Slovenia, can be perceived both in the selection of works, especially comedies, as well as in the stagings, that are full of Mediterranean dynamics, hot-bloodedness, dialects and are very often performed on atmospheric open-air stages.



Omara 96

Silvan Omerzu

Risbe, lutke, avtomati [25. 8. 2017–30. 9. 2017]

Studio UGM

Razstava je odprta od ponedeljka do petka, 11.00–18.00, in v soboto, 11.00–13.00.

Solze in Omizja [7. 9. 2017–15. 10. 2017]

Razstavišče v kleti Minoritske cerkve. Razstava je odprta v času dogodkov LGM.

Silvan Omerzu KO SOLZE USAHNEJO

Vesna Teržan

“S Solzami zaklinja čas, ko se čustva in solze sušijo in ne puste spati.”

Tako je zapisala Helena Pivec ob Omerzujevi razstavi **Solze** (v odličnem članku v časopisu *Večer*) in odprla razpravo o številnih vidikih in pomernih te prelomne prostorske postavitve lutk in njihovega odnosa do gledališča, galerije, muzeja in digitalnih medijev.

Omerzu je *Solze* prepustil (na milost in nemilost) enemu najzahtevnejših in najočarljivejših galerijskih prostorov – samostanski cerkvi Galerije Božidar Jakac v Kostanjevici na Krki, kjer jih je leta 2006 prvič predstavil javnosti. Cerkev nekdanjega cistercijanskega samostana iz 13. stoletja s svojo žlahtno arhitekturo, križnimi rebrastimi oboki in vrhunsko kiparsko plastiko iz ‘zlatega’ kamna na kapitelih, pilastrih in konzolah, ki dajejo prostoru neizrekljivo večno lepoto, je za vsakega umetnika preizkusni kamen. Vsakdo, ki razstavlja v kostanjeviški cerkvi, tvega, da ga bosta cerkveni ambient in igra sončne svetlobe pogotnili in izničila. Le najboljše, najtrdnjše in hkrati sublimne, enostavne in skromne, a z močjo filozofske misli, ki je vtkana v njihovo materijo, le takšne ta prostor sprejme in jim dovoli, da zasijejo v svoji najlepši podobi. Omerzu je tvegat, uspel in hkrati doživel čudež.

V cerkev je postavil lesene lutke človeške velikosti (cca 160 cm). Njihov asketski izgled nosi mir, skrivnostnost ... in to je cerkveni ambient še potenciral. Lutke so likovno zelo enotne, delujejo kot skupina, a hkrati se razlikujejo v detajlih, tukaj tiči njihova individualnost. Toraks je iz utrjene prozorne gaze, na lesenih rokah so rokavčki, črni označujejo moške, beli s čipkami pa ženske, rokavčki zakrivajo gibljive zglobe ramen in komolca, sedeče na lesenih kockah pa kažejo kolenske zglobe in gležnje; vidna je tehnologija, vidna so vodila, ki namigujejo na njihovo gibkost. Hrbtina stran lutke razkrije votlino trupa, v njem je palica; ta animatorju omogoča, da aktivira njen življenjski sukus. Kostanjeviška cerkev je sprejela njegove lutke v vsej svoji zahtevnosti in popolnosti. In tako je svetloba, ki jo cerkev s hvaležnostjo sprejema vsako jutro in se od nje poslovila, ko pade mrak, že s svojim drobnim, pronicajočim snopom skozi gotska okna lutke oživila, ustvarjala sence, da so se poigrale z obrazi, rokami ter spodbudila njihov gibalni potencial. Že zgolj sprememba svetlobe je v cerkvi sprožila dogajanje in pričarala animacijo lutk. Torej se sploh ni čuditi, da je dr. Blaž Lukan razstavo lutk *Solze* označil kot gledališko instalacijo oziroma lutkovni performans.

Hkrati se je Lukan spraševal, kdo to nad nami joka, kajti solz niso točile lutke, jokal je nekdo nad njimi, visoko pod oboki kostanjeviške cerkve. Je bil Bog, so bili angeli? Morda naša zavest, ki je končno dojela usodo tega planeta in se ne želi sprijazniti z igro vesolja, z njegovo neskončnostjo, s črnimi luknjami in črno energijo? Je vsa ta temna snov v vesolju morda tisti neulovljivi hudič? Smo mar še vedno razpeti med

hudičem in bogom? Ali pa sta nam nove dileme in ‘dualizme’ prinesla razvoj znanosti in astrofizika? Kaj torej storiti s podatkom, da ima naše Sonce goriva le še za približno pet milijard let in se bo ob izteku svoje življenjske dobe napihnilo v rdečo orjakinjo in zelo verjetno požrlo planet Zemljo? Ali pa obstoj ‘božjega delca’, Higgsovega bozona, ki so ga za eno zeptosekundo, najmanjšo časovno enoto, opazili v raziskovalnem središču CERN in bi naj vsem drugim delcem v vesolju dajal maso? Ali Bog vse to ve? Morda pa zaradi tega toči solze!

Pa vendar, *Solze* kapljajo kot v *klepsidri*, vodni uri starih Grkov, v ‘*tisti, ki krade vodo*’, kot je v spremnem besedilu v katalogu kostanjeviške razstave zapisal dr. Jure Mikuž. A *klepsidra* odmerja kratka obdobja dneva in noči, ne meri večnosti, pa ne zgolj zato, ker je ta neizmerljiva. Čas, ki so ga uprizorile *Solze*, pa je dajal občutek neskončnega trajanja, časa, ki je večnost. Kapljice, ki so padale izpod cerkvenega oboka v steklene posodice, so s svojim odzvenom uprizarjale trenutke, je zapisal Mikuž, ki jih na zemlji krademo večnosti in v katero izginjamo; hkrati je kapljanje solz uprizarjalo ritem odtekanja našega odmerjenega tuzemskega življenja, ko se preračunavata dolžina poti in trenutek našega zagotovega odhoda; tako – drug za drugim, čakajoč v vrsti ... In nekdo je točil solze tudi v vseh prostorskih postavitvah, ki so sledile kostanjeviški. V letu 2007 so nadaljevale pot na Ljubljanski grad v *Kazemate*, kjer so osvojile kamnito in hladno nekdanje zaporniško okolje, ter leta 2008 zasedle *Maison du spectacle La Bellone* v Bruslju, ambient nekdanje elektrarne iz 19. stoletja, ki jim je omogočila visok volumen in dala novo prostorsko doživetje. Preizkus njihove vzdržljivosti se je nadaljeval leta 2009 v mariborski *Pekarni*, kjer so pod staro leseno stropno konstrukcijo ‘odigrale’ svoje mirno in hkrati dinamično zretje v prostor. V vsakem izmed naštetih prostorov je bilo drugače, v vsakem so lutke pripovedovale drugačno, novo zgodbo svojega bivanja in naravne nuje svoje biti.

Solze so tekale vse do te postavitve v Minoritskem samostanu v Mariboru, kjer so usahnile. Zakaj? Morda zato, ker so lutke prestopile v podzemlje, v kripto, in ostale brez sončne svetlobe? Ali pa so se solze osušile, ker smo se utrujeni sprijaznili s tem življenjem na zemlji, s takšnim, kakršno pač je, vključno z vsemi preteklimi, sočasnimi in prihodnjimi vojnami, se sprijaznili s človeško zlobo, krutostjo in pohlepom?

Minoritski samostan je edini srednjeveški samostan v Mariboru. Zgrajen in naseljen v 13. stoletju, leta 1784 pa je bil kot posledica jožefinskih reform razpuščen in kmalu so samostanske stavbe postale vojašnica 47. cesarskega in kraljevega pešpolka in cerkev vojaško skladišče. Od takrat do danes je dolga pot, a leta 2010 je bila zaključena prenova tega zelo devastiranega samostana, dali so mu novo vsebino, vanj se je vselilo Lutkovno gledališče Maribor. Arheološka izkopavanja so pod





cerkvijo razkrila dve kripti in posamezne faze stavbnega razvoja cerkve vse od 12. do 18. stoletja. Kripti so ohranili, konzervirali in ju namenili občasnim razstavam. Tokrat so ta prostor naselile Omerzujeve lutke in se ponovno znašle v samostanskem okolju, pregnantnim z zgodovino in prenovljenim v sodobni maniri.

Tukaj, v samostanskem podzemlju, so se *Solzam* pridružila majhna lesena omizja lutk, ki dopolnjujejo vzdušje in likovni dramaturgiji prostorske postavitve dajejo nov element – *menso* – štirikotno mizo z enakovredno družbo. V cerkvenem obredju je *evharistija* (zahvala) ena najpomembnejših zakramentov in nanjo je vezana tudi *mensa*, *mensa* kot oltar ali *mensa domini*. Omerzujeva omizja samostanskemu prostoru nehote vračajo evharistično svečanost in tako dobivajo nov pomen, ki mu jih določa staro poreklo prostora.

Mala omizja imajo za seboj bogato lutkovno zgodovino, vse od nastopanja v Omerzujevih predstavah (na primer *oče in sin* v predstavi *Kleist* Slovenskega mladinskega gledališča, 2006) do prostorskih postavitvev. Njegove lutke so sposobne obvladati več situacij in prostorov. Torej tako v avtonomnem prostoru likovne instalacije/razstave, kjer je izključen poseg animatorja, kjer lutka pokaže svojo moč, kot tudi v gledaliških predstavah, kjer lutka sodeluje z animatorjem in hkrati z lastno močjo mirne odrske prezence pripravi gledalca, da jo sam animira, saj ga vabi njena podoba (skulptura), opremljena z vodili, sprožilci njenega scenškega gibalnega potenciala. A v tej moči Omerzujevih lutk je še nekaj več, tisto neizrekljivo, neopisljivo, tisti – *Je ne sais quoi!*

Omizja je razstava leta 2010 v Mednarodnem grafičnem likovnem centru (MGLC) v Ljubljani naredila skoraj tako znamenita, kot so bile *Solze* v vseh svojih prostorskih postavitvah doslej. Omizja kot motiv torej najdemo tako v njegovih predstavah kot v galerijskih postavitvah, a tisto, kar je njihova srž, je zgoščena in polnopomenska (kot je lepo opi-

sal Lukan) materializirana zbranost, zbranost človeške skupnosti ob prostoru mere in v aktu premisleka o lastni vlogi v skupnosti in o samem sebi.

Obe mizansceni (*Omizij* in *Solz*) sta preprosti in v sebi nosita pra-mir in kontemplacijo, nekaj, kar laiki pripisujemo menihom in njihovem poslanstvu. Morda se zato lepo prilegata ambientu minoritov iz redov manjši bratov (izhajajoč iz samostanskega reda frančiškanov). Ali so se lutke prilagodile prostoru ali pa so one prostor prilagodile sebi? Zdi se to zadnje, saj je prostor z njimi dobil povsem drug značaj. Noben prostor, nobena galerija (tudi t. i. idealna bela kocka ne) ni zgolj lupina, v katero se umesti eksponate, vsak prostor ima svoje zakonitosti: ali ga opredelijo mere ali razgiban volumen in njegov zvok ali naravna svetloba ali pa kakovost (pomanjkljivost) umetnega svetlobnega parka. Vsak prostor da razstavi svoje vzdušje in stopi v dialog z razstavljenimi eksponati – enkrat je močnejši prostor, drugič eksponati in včasih znajo biti celo v idealnem razmerju.

Srednjeveški menihi, ki so se v tem prostoru gibali pred stoletji, pa bi morda menili, da so lutke hudičevo delo. Kajti nekoč je veljalo, da je lahko samo On človeka napeljal, da z animacijo lutke posnema Stvarnika in ji vdihne dušo, ji podari življenje. Predrzo dejanje, ki pa je le še eno v nizu človeških ustvarjalnih aktov, ki ta svet, to civilizacijo, to družbo naredijo zanimivo in polno očarljivih in drznih dogodkov. Ob vsej moči človeške ustvarjalnosti bi se lahko Stvarnik zamislil, kaj vse je pozabil ustvariti v tistih sedmih dneh. Pa vendar je v Omerzujevih lutkah nekaj 'božjega'. V sebi nosijo neke vrste naravno lepoto in skladnost, v svojem tihem bivanju ne poznajo človeškega napuha, tega jim (skupaj z vsemi drugimi naglavnimi grehi) lahko vdihne šele človek – animator; takrat lutke prevzamejo človeško naravo in se prepustijo vsem zablodam in skušnjavam človeškega rodu.



Silvan Omerzu

Drawings, Puppets and Automatons (25. 8. 2017–30. 9. 2017)

Studio UGM [Studio Maribor Art Gallery]

The exhibition will be open from Monday to Friday from 11:00 to 18:00, and Saturday from 11:00 to 13:00.

Tears and Round Tables (7. 9. 2017–15. 10. 2017)

Exhibition grounds in the basement of the Minorite Church.

The exhibition is open during events at the LGM.

Silvan Omerzu

WHEN THE TEARS DRY UP

Vesna Teržan

"With Tears he conjures time, when the emotions and tears are drying up, and do not let us sleep." Wrote Helena Pivec about Silvan Omerzu's exhibition *Tears* (in an excellent article in the newspaper *Večer*) and opened a discussion on many aspects and meanings of this groundbreaking spatial installation of puppets and their relationship to theatres, galleries, museums and digital media.

Silvan Omerzu handed over *Tears* (at the mercy of) to one of the most demanding and most spectacular gallery space - the monastery church of the Božidar Jakac Art Museum in Kostanjevica na Krki. There he presented the exhibition *Tears* to the public for the first time in 2006. The church of the former Cistercian monastery from the 13th century with its noble architecture, cross ribbed vaults and sculptures made from the "golden" stone on capitals, pilasters and consoles, which give the space an unbeatable eternal beauty, is an touchstone for every artist. Anyone who exhibits in the church in Kostanjevica na Krki risks that the church space and the sunlight will swallow and destroy her or him. This space accepts only the best, the strongest, but and at the same time they have to be sublime, simple and modest, and with the power of philosophical thought embedded in their matter. This space allows that kind of artist to shine. Silvan Omerzu risked, succeeded and at the same time experienced a miracle.

He placed in the church wooden puppets in human size (circa 160 cm). Their ascetic appearance carries peace, mystery, and the church space has emphasized all of this. The puppets are artfully very uniform, they act as a group, but at the same time they differ in detail. This is where their individuality hides. Thorax is made of hardened translucent gauze. On the wooden hands they have sleeves, black sleeves denote men, white lace sleeves denote women. The sleeves cover movable joint of shoulders and elbows. The puppets are sitting on wooden cubes. They show their knee joints and ankles. The technology is visible. The controlling devices are visible, and they indicate puppets' flexibility. The back side of the puppet reveals the torso cavity. Inside of the torso, there is a rod, which enables the animator to activate the puppet's life essence. The church in Kostanjevica na Krki accepted Silvan Omerzu's puppets in all their complexity and perfection. And so did the light, that church receives with gratitude every morning and says goodbye to it every evening, revive the puppets with its tiny beam through the Gothic windows. The light created shadows, that played with faces and hands, and encouraged the movement potential. The mere change of light in the church triggered the activities and conjured the puppet animation. So it is not at all surprising that dr Blaž Lukan described *Tears*, an exhibition of puppets, as a theatrical installation or a puppet performance.

At the same time, Lukan wondered who was crying above us. The puppets did not shed tears, someone above them was crying, high under the arches of the Kostanjevica church. Was it God, or maybe angels? Perhaps our consciousness, which finally realized the fate of this planet and does not want to accept the game of the universe, its infinity, black holes and black energy? Is all this dark matter in the universe perhaps the uncatchable devil? Are we still torn between the devil and God? Or did the development of science and astrophysics confront us with new dilemmas and "dualities"? So what can we do with the fact that our Sun has fuel left only for about five billion years. At the end of its lifetime, the Sun will become a full-blown red giant and very likely it will swallow the Earth. Or the existence of the 'Gods Particle', Higgs boson, observed in the European Organisation for Nuclear Research CERN for one zeptosecond, the smallest time unit. Higgs boson is supposed to give mass to all the particles in the universe. Does God know all this? Perhaps, this is why God sheds tears! Nevertheless, *Tears* drip the same way as in clepsydra, the water clock of the Greeks, like in "the one that steals water", according to introduction text written by dr Jure Mikuž for the catalogue of the exhibition in Kostanjevica na Krki. But clepsydra measures short periods of time during day and night. It does not measure eternity, not just because it is immeasurable. The time performed by *Tears* gave the feeling of endless duration, of eternity. Mikuž wrote, that the droplets that were falling from the church arches into glass containers with their clinks staged the moments we steal from eternity here on Earth and into which we disappear. At the same time, dropping tears staged the rhythm of the flow of our measured earthly life, when the length of the journey and the moment of our assured departure are being calculated; So - one by one, waiting in line ...

And someone shed tears in all spatial installations that followed Kostanjevica na Krki. In 2007, *Tears* continued their journey to Kazamate at the Ljubljana Castle, where they prevailed over the cold, stone, former prison environment. In 2008, *Tears* occupied Maison du spectacle La Bellone in Brussels, ambient of former electric power plant from the 19th century, which enabled them a high volume and gave a new spatial experience. The test of their durability continued in 2009 in Pekarna Maribor, where under the old wooden ceiling construction the puppets "staged" their quiet and at the same time dynamic staring into space. Each of these spaces was different and in each of the spaces the puppets narrated new and different story of their being and the natural necessity of their nature.

The tears shed until the installation in Minorite monastery in Maribor, where they dried up. Why? Maybe because the puppets have crossed





over into the underworld, into the crypt and were left without the sunlight? Or maybe the tears dried up, because we are tired and we have accepted this earthly life as it is, including all past, concurrent and future wars, we have accepted the human malice, cruelty and greed? The Minorite monastery is the only medieval monastery in Maribor. It was built and inhabited in the 13th century. In 1784, as a result of the reforms of Emperor Joseph II, the monastery was abolished. The buildings of the monastery soon became the military barracks and the church military storage facility of the 47th Emperor's Royal infantry regiment. Since then, there has been a long way to go, but in 2010 the renovation of this very devastated monastery was completed. The monastery got a new content, and the Puppet Theatre Maribor moved into it. Archaeological excavations underneath the church revealed two crypts and individual phases of the building's development from the 12th to the 18th century. Crypts were preserved in situ. Occasional exhibitions take place in crypts. This time, this place is inhabited by Silvan Omerzu's puppets. The puppets again ended up in a monastic environment, full of history and renovated in contemporary style. Here, in the monastic underworld, small wooden tables with puppets sitting around joined *Tears*. The tables complement the atmosphere and they add a new element to the visual dramaturgy of the spatial layout - a mensa - a square table with an equal society. In the ecclesiastical liturgies, the Eucharist (thanksgiving) is one of the most important sacraments and it is linked to mensa, mensa as an altar or mensa domini. Silvan Omerzu's tables inadvertently give back the Eucharistic ceremony to the monastery space, and the tables are gaining a new meaning, which is determined by the old origin of the space. Small round tables have a rich puppet history, performing in Silvan Omerzu's plays (for example, father and son in the play *Kleist*, Mladinsko Theatre, 2006) or being a part of spatial installations. His puppets are able to cope with several situations and spaces. The autonomous space of art installations/exhibitions, where the intervention of the animator is excluded, and where the puppet shows its strength, as well as the theatre performances, where the puppet works with the animator, and at the same time with the power of its own peaceful stage presence prepares the viewer to animate it (sculpture). The viewer is invited by the image (sculpture) of the puppet equipped with the controlling devices, that are triggers of its scenic movement potential. But in the Silvan Omerzu's puppets is something more, something indescribable, something unthinkable, that - *Je ne sais quoi!* The exhibition in 2010 in International Centre of Graphic Arts (MGLC) in Ljubljana made *Round Tables* almost as famous as were *Tears* in all of its spatial layouts so far. *Round Tables* as a motif are found both in Sil-

van Omerzu's performances and in the gallery layouts. But their essence is concentrated and imaginable (as Lukan described nicely) materialized concentration, concentration of the human community in the area of the *mère* and in the act of reflection on their own role in the community and in the act of reflection on oneself. Both *mise-en-scènes* (in round tables and tears) are simple and carry tranquility and contemplation within themselves, something that the laymen attribute to the monks and their mission. Perhaps, therefore, they fit nicely into the ambient of minorities, the Order of Friars Minor Conventual, (originated from Franciscan monastic order). Did the puppets adapt to the space or have they adapted that space to themselves? Latter seems to be the case, because the space has gained completely different character. No space, no gallery (even the ideal white box) is not just a shell in which the exhibits are placed. Each space has its own laws, either it is defined by its dimensions or its dynamic volume and the sound, either by natural light or quality (deficiency) of artificial lighting park. Every space gives the exhibition its own atmosphere and enters into the dialogue with the exhibited exhibits - sometimes the space is more powerful, sometimes the exhibits, and sometimes they can even be in an ideal relationship. Medieval monks, who had inhabited this space centuries ago, may think that puppets are the devil's work. Because once it was believed that only He could induce man to animate a puppet to imitate the Creator, to give a puppet the soul, to breath life into a puppet. A bold act, another one in a series of human creative acts that make this world, this civilization, interesting and full of charming and daring events. The Creator should ponder on what he had forgotten to create in those seven days. And yet, in Silvan Omerzu's puppets, there is something 'divine'. They carry some kind of natural beauty and harmony. In their quiet existence, they do not know human pride; this (together with all other cardinal sins) can only be inhaled in puppets by the human - animator. Then puppets take on the human nature and indulge in all the mischief and temptations of the human race.



GT22, razstava je odprta v četrtek, 14. 9., od 20.00 do 22.00,
v petek, 15. 9., in soboto, 16. 9., od 10.00 do 19.00.

GT22 - The exhibition will be open on Thursday, 14th September, from 20:00 to 22:00,
on Friday, 15th September, and Saturday, 16th September, from 10:00 to 19:00.

ZEMLJEVIDI BIENALOV ULU

THE MAPS OF THE BIENNIALS OF THE PUPPETRY ARTISTS INSTITUTION

Kuratorji in prostorska postavitve Curators and exhibition designers sonda21, Nika Bezeljak, Andrej Firm
Produkcija GT22, Ustanova Fundacija Sonda Production GT22, Foundation Sonda

Zemljevidi bienalov ULU je razstava v sklopu kuratorskih raziskovanj Gledališki dokumenti 2016 in 2017, ki jih z in v GT22 izvaja Fundacija Sonda. Razstava je v prostor postavljen dokumentarni projekt. Predstavila bo vse lokacije, gostitelje, udeležence, deležnike, žirante, nagrajence in del spremljevalnih okoliščin vseh bienalov doslej. Dokumentarni projekt, ki bo predstavil informacije kot likovno podobo, soočil dejstva in ponudil razmislek o njihovem povezovanju, razumevanju in vrednotenju, ko se več časovnih točk sreča v zemljevidu tega trenutka. Prostorska postavitve predstavlja vstop v nov likovni prostor, ki nam pove nepričakovane in tudi neznane zgodbe festivala.

The Maps of the Biennials of the Puppetry Artists Institution is an exhibition within the curatorial surveys of the Theatrical Documents 2016 and 2017. The surveys are carried out by Foundation Sonda and GT22 in GT22. The exhibition is a documentary project set in exhibition space. The exhibition will present all locations, hosts, participants, jury members, winners, and a part of the accompanying programme of all biennials so far. It is a documentary project, that will present information as visual images. It will confront us with facts, and it will give us food for thought about connecting, understanding and evaluating when different moments in time meet on the map of this moment. The exhibition display is an entrance to a new art space, which narrates unexpected and unknown stories of the festival.



GT22, instalacija je na ogled v četrtek, 14. 9., od 20.00 do 22.00, v petek, 15. 9., in soboto, 16. 9., od 10.00 do 19.00.

GT22 The installation will be open on Thursday, 14th September, from 20:00 to 22:00, on Friday, 15th September, and Saturday, 16th September, from 10:00 to 19:00.

KONJSKA MOČ

HORSEPOWER

Avtorja Authors Zoran Srdić Janežič, Otto Urpelainen

Konjska moč: poetika gibanja je intermedijska situacija za premišljevanje tehnološkega napredka v posthumanističnem kontekstu.

Konj v instalaciji je hibridni robot [hibrot] z lastno zaznavno in gibalno inteligenco, ki jo poganja bioreaktor. Za razliko od kiborgov, pri katerih je organizem opremljen z elektronskimi podaljški, je hibrot organizem, ki enakovredno vključuje elektronske in biološke elemente. Hibrot ni niti živ niti mrtev, nahaja se v vmesnem prostoru, v katerem ne štejeta niti življenje niti smrt, temveč kategorije, ki so izven človeškega dometa. Pojem konjska moč se ne nanaša zgolj na moči motorjev z notranjim izgorevanjem v avtomobilizmu, hkrati se na pojem vežejo številni drugi kulturni pomeni, kajti konj je v človeških civilizacijah postal bodisi simbol vojaške in patriarhalne moči [kipi konjenikov] bodisi kulturalizirane narave z udomačitvijo »divjih živali« in nadzorom nad naravnimi silami [jamske poslikave]. Obe perspektivi temeljita na strogo hierarhičnih in antropocentričnih razmerjih, pri čemer je konj zgolj predmet nadzora.

V suspenzu, ki ga ustvari pričakovanje [anti]potencialnosti v vprašanju ali se bo konj premaknil ali ne, leži tudi poetika neuporabnosti. Konj, ki že od začetka človeške civilizacije služi kot gibalno orodje za človeka, postane samostojno bitje, ki je uporabno samo sebi.

Horse power: The Poetics of Movement is an intermedia situation established so that one can reflect on technological progress in the post-humanistic context.

The horse in the installation is a hybrid robot [hybrot] with perception and movement intelligence that is powered by a bioreactor. In opposition to cyborgs [organisms equipped with electronic extensions], the hybrot is an organism created from equal shares of electronic and biological elements. The hybrot is neither alive nor dead, it lies somewhere in between, somewhere where neither life nor death count, in a space governed by categories that are beyond human range. The term horse power is not applicable merely to the power of the internal combustion engines used in motor vehicles, for it is also linked to numerous other cultural meanings, as the horse has been, since the beginning of civilisation, either a symbol of military and patriarchal power [sculptures of horsemen] or a symbol of cultivated nature with the domestication of "wild animals" and control over natural forces [cave paintings]. Both perspectives are based on strictly hierarchical and anthropocentric relations in which the horse is merely a subject of control.

The suspense created by the expectation of the [anti]potentiality as to whether the horse will move or not, also includes the poetics of uselessness. A horse that has served as a tool for moving mankind since the beginning of civilization, has now become an independent being that is useful only to itself.



NADA ŽBANK



HANA JOSIĆ

13. 9. 2017 ob 18.00, Mala dvorana LGM
13. 9. 2017 at 18:00, Small Hall LGM

Klemenčič in njegov Gašper Klemenčič and His Gašper

Scenarij in režija Screenwriter and directress **Magda Lapajne**

Strokovno vodstvo Under the leadership of **Matjaž Loboda**

Direktor fotografije in snemalec Director of photography and cameraman **Pavel Jurca**

Kreativni grafični oblikovalec Creative graphic designer **Živko Ratkovič**

Montažerka Editor **Mateja Pevec**

Kolorist Colourist **Matej Pevec**

Mojster zvokovne obdelave Audio mastering **Marjan Drobnič**

Oblikovalec glasbe Music **Blaž Šivic**

V vlogi Milana Klemenčiča **Primož Pirnat** Starring **Primož Pirnat** as Milan Klemenčič

V igranih prizorih so nastopili Scenes performed by **Iztok Jereb, Areh Mahkovic, Ahac Mahkovic, Bela Manfreda, Jože Lasič, Iztok Bobič**

V vlogi Gašperja Starring **Gašper Tič** as Gašper

V igranih lutkovnih prizorih so nastopili Puppet scenes were performed by **Božo Vovk, Iztok Jereb, Miha Arh, Matevž Müller, Božidar Jokič, Alenka Pirjevec, Sonja Kononenko, Lovro Finžgar, Aja Kobe, Boštjan Sever** k. g. [guest appearance]



Dokumentarni program Documentary programme
 Producent filma Film producer Matjaž Ham
 Tajnica režije Script supervisor Ana Magajna
 Producent Producer Jaka Hemler Urednik Editor Andraž Pöschl

Kulturni in umetniški program Culture and arts programme
 Producentka Producer Tanja Prinčič
 Odgovorna urednica Managing editor Živa Emeršič
 RTV Slovenija 2016/2017

Klemenčič in njegov Gašper je dokumentarni portret akademskega slikarja Milana Klemenčiča, ki je že leta 1910 v Šturjah pri Ajdovščini ustvaril Malo marionetno gledališče. Kasneje je s svojim dolgoletnim delovanjem postavil temelje slovenskemu lutkovnemu gledališču, ki se lahko primerja s tovrstnimi evropskimi gledališči z veliko daljšo tradicijo.

Že pred prvo svetovno vojno je Milan Klemenčič napisal program o ustanovitvi pravega lutkovnega gledališča na Slovenskem, objavil pa ga je šele po vojni, ko je Ljubljana dobila Slovensko marionetno gledališče. Postal je vodja gledališča, izdelal je tudi lutke in sceno, prevedel besedila za predstave ter izbral igralce. Gledalci so bili navdušeni nad predstavami in nad njegovim znamenitim likom Gašperjem, ki ga je Klemenčič prevzel iz besedil Franca Poccija. Gašper, nemirni duh, ki za vsako stvar najde pravi odgovor, je postal njegov spremljevalec in je tudi v tem primeru rdeča nit portreta.

Deset let se je nato Klemenčič posvečal samo slikanju, zatem pa se je odločil, da bo ustvaril svoje lastno gledališče. Ljudi je povabil na svoj dom na predstavo *Sovji grad*. Vse je sam tako natančno izdelal, da so figurice pred gledalci dobesedno oživele. Sledila je predstava *Doktor Faust*, ki pomeni vrh njegove lutkovne umetnosti. Predstava je še danes na repertoarju Lutkovnega gledališča Ljubljana. Je dragocen dokument časa in žlahten delček zakladnice slovenske kulturne dediščine.

Milan Klemenčič je bil tudi prvi, ki se je pri nas preizkusil v barvni fotografiji, lahko pa ga štejemo tudi med prve scenografe in kostumo-

A documentary portrait of the academic painter Milan Klemenčič, who already in 1910 created the Small Marionette Theatre (Malo marionetno gledališče) in Šturje near Ajdovščina. After working in this field for many years, he laid the foundations of a Slovenian puppet theatre, which can be compared to European theatres with a much longer tradition.

Even before the First World War, Milan Klemenčič wrote a programme on the establishment of first real puppet theatre in Slovenia. He published it after the war, when Ljubljana got the Slovenian Marionette Theatre (Slovensko marionetno gledališče). He became the director of the theatre, he also created puppets and sets, he translated texts for performances and he selected actors. The audience was impressed with the performances and his famous character Gašper, which Klemenčič took from the texts of Franz Pocci. Gašper, a restless spirit that finds the right answer for every question, has become his companion and is also the red thread of the portrait in this case.

For ten years, Klemenčič dedicated himself only to painting. After that, he decided to create his own theatre. He invited people to his home to the performance *Sovji grad* (*The Owl Castle*). Everything was created so precisely that the miniature puppets revived in front of the viewers. The performance *Doktor Faust* (*Doctor Faustus*) followed and Klemenčič reached his creative peak with this performance. The performance remains in the repertoire of the Ljubljana Puppet Theatre. It is a valuable document of time and a noble piece of treasury of Slovenian cultural heritage.

Milan Klemenčič was also the first in Slovenia who tried out colour photography and he was one of the first set and costume designers.

16. 9. 2017 ob 16.00, Studio LGM
16. 9. 2017 at 16:00, Studio LGM

Predstavitev knjige Edija Majarona **VERA V LUTKO**, Knjižnica MGL, 2017 Edi Majaron's book presentation of *Vera v lutko* (Faith in the Puppet), Library of Ljubljana City Theatre, 2017

»Delo *Vera v lutko* Edija Majarona lahko beremo vsaj na dva načina: kot zbornik znanstveno-strokovnih člankov s področja lutkovne umetnosti in kot intimno izpoved človeka, ki je svoje življenje posvetil ustvarjanju in razmišljanju o lutkovni umetnosti,« je ob prvi izdaji knjige, ki je izšla leta 2014 v Subotici, v vlogi recenzenta zapisal Tomaž Gubenšek. »Eruditivna razmišljanja o dramaturgiji in zgodovini lutkarstva, s posebnim poudarkom na lutkarstvu v Sloveniji, nam predstavijo najpomembnejše ustvarjalce s tega področja (Klemenčič, Kuret, Pengov idr.) ter jih smiselno umestijo v širše umetniške in družbene kontekste. Prav to je ena od odlik tega dela, saj Majaronu uspe skozi strukturirano analizo samoreflektirati procese razvoja lutkarstva; bralca popeljati skozi bogato in vznemirljivo zgodovino, a se istočasno izogniti zgolj pogledu v preteklost; *Vera v lutko* je sodobno delo, zazrto v prihodnost.« Slovenska izdaja knjige je izšla pri Knjižnici MGL v pregledani in dopolnjeni različici, spremno besedo pa je prispevala animatorka in lutkovna režiserka Martina Maurič Lazar.

“The Edi Majaron's work *Vera v lutko* (*Faith in the Puppet*) can be read at least two ways: as an anthology of scientific articles in the field of puppetry art and as an intimate confession of a man who has dedicated his life to creating and thinking about puppetry art, “ wrote theatre critic Tomaž Gubenšek to the first edition of the book, which was published in 2015 in Subotica. “Eruditative reflections on dramaturgy and the history of puppetry, with a special emphasis on puppetry in Slovenia, present us the most important artists in this field (Klemenčič, Kuret, Pengov, etc.) and place the artists in broader artistic and social contexts. This is one of the qualities of this work, since Majaron succeeds through structured analysis to self-reflect the processes of development of the puppetry, he succeeds to explain to the reader the rich and exciting history of puppetry, and at the same time to avoid to only glance into the past. *Faith in the Puppet* is a contemporary work that looks into the future.” The Slovene revised edition of the book was published by the Library of Ljubljana City Theatre. Martina Maurič Lazar, the animator and puppet director, wrote the foreword to the book.



Oblikovalka Designer Mojca Višner
Avtorica ilustracije na naslovnici Illustration on the cover by Eva Mlinar

14. 9. 2017 ob 19.00, Studio LGM
14. 9. 2017 at 19:00, Studio LGM

AGRFT, produkcija magistrskega programa Dramska igra, smer Igra z lutko
AGRFT, production of M.A. study programme Stage Acting, field Puppet Acting

Skica za srce

Drawing for a Heart

Mentorstvo Mentorship **doc. mag. Martina Mavrič Lazar**

Dramaturgija Dramaturge **Eva Jagodic**

Likovna zasnova in izdelava lutk Design concept and puppet manufacturer **Likovni atelje Maco**

Kostumografija Costume designer **Yaghodic Lukshich Couture**

Scenografija Set designer **Norm Harvič**

Oblikovanje svetlobe Lighting designer **Tin Grabnar**

Glasba Music **The Macos**

Igra Actor **Matic Lukšič**

Premiera *10. marec 2017*

Premiere *10th March 2017*

Dolžina predstave *50 minut*

Duration of performance *50 minutes*

Skica za srce je avtorski projekt, ki je nastal kot zaključek magistrskega študija igre z lutko na AGRFT. Na ta program sem se vpisal, ker so me že kot otroka zanimalo lutke. To zanimanje se je med odrasčanjem sicer malo izgubilo, nadomestilo pa ga je zanimanje za dramsko gledališče in igro, glasbo ter risanje.

Študent mora na magistrskem programu pripraviti produkcijo, ki je del magistrskega dela. Na lutkovni igri gre za avtorski projekt, študent lahko torej naredi karkoli. In kako grozno je to! Kaj sploh je ta *karkoli*? Kaj me sploh zanima? O čem si *želim* govoriti v svojem avtorskem projektu? Na koncu vseh teh preizpraševanj pa se je vedno pojavilo še vprašanje: Ali sploh hočem biti igralec? In takoj za tem še nekaj klasičnih eksistencialističnih vprašanj, ki seveda niso nič novega pri študentu dramske igre, ki se je na študij vpisal takoj po zaključeni gimnaziji, ko sploh še ni vedel, kdo je in kaj bi rad delal. Čeprav si na vsa vprašanja nisem znal odgovoriti, sem sam pri sebi točno vedel, da si seveda želim biti igralec, da si seveda želim delati gledališče, ker to pač rad počnem. V želji, da si bom na takšna vprašanja v prihodnosti lažje odgovoril, sem se odločil, da tem vprašanjem posvetim ta avtorski projekt. Zgodba govori o iskanju srca. In to je pravzaprav vse, kar lahko napišem. Zgodba ne govori o iskanju izgubljene ljubezni ali o krpanju strtega srca. Gre za popotnico samemu sebi. O iskanju srca za igralca. In iskanju srca za lutko.

Drawing for a Heart is an author's project, which was created as a master thesis of M.A. study programme Stage Acting, field Puppet Acting. I enrolled in this programme because already as a child I was interested in puppets. This interest slowly faded away during the growing up, but it was replaced with the interest in dramatic theatre, stage acting, music and drawing.

Student of M.A. programme has to prepare a production, which is a part of hers or his master's thesis. The production is author's project, so the student can do anything she or he wants. And how terrible this is! What is this "anything"? What am I interested in? What do I "want" to talk about in my author's project? And at the end of all these questions, there was this one question: Do I even want to be an actor? And immediately after that, there were some classic existentialist questions, which of course are nothing new to the student of a stage acting, who enrolled in studies immediately after the completed secondary school, when she or he did not even know who she or he was and what she or he would like to do. Although, I did not know the answers to all of these questions, deep down I knew I want to be an actor, I knew I want to do theatre, because this is what I love to do. To find the answers to these questions more easily in the future, I decided to dedicate this author's project to these questions. The story is about finding a heart. And that is actually all I can say about the play. The story does not talk about finding a lost love or patching a broken heart. It helps you on your way. The story is about finding a heart for the actor, and finding a heart for a puppet.

16. 9. 2017 ob 17.00, Studio LGM
16. 9. 2017 at 17:00, Studio LGM

OKROGLA MIZA o statusu samozaposlenih v kulturi in drugih neinstitucionalnih ustvarjalcih s področja lutkovnega gledališča

ROUND TABLE on the status of self-employed cultural and other non-institutional artists in the field of puppet theatre

Tudi lutkovno gledališče se – tako kot vsa področja kulture – v zadnjih letih sooča z vse težjimi pogoji delovanja. Če imamo na eni strani dokaj dobro urejen status obeh mestnih lutkovnih gledališč, pa je položaj samozaposlenih in drugih neinstitucionalnih lutkarjev bolj vprašljiv. V devetdesetih letih so bila neinstitucionalna lutkovna gledališča gonilo razvoja lutkovne umetnosti, tako kar se tiče produkcije kot tudi inventivnosti, danes pa lahko opazimo, da so, predvsem po začetku krize leta 2008, številna prenehala delovati ali pa se zaradi preživetja na trgu preusmerila v bolj komercialno produkcijo predstav. Že pogled na selektorske izbore zadnjih nekaj lutkovnih bienalov kaže absolutno prevlado nacionalnih gledališč, saj si zaradi boljših pogojev delovanja in zaradi manjše skrbi preživetja na trgu lahko privoščijo večjo produkcijo in bolj tvegane odrske postavitve. Neinstitucionalni lutkovni ustvarjalci so praktično odrezani od virov sofinanciranja za lastne produkcije, nekateri delujejo v okviru obeh institucionalnih gledališč, depriviligirani pa so tudi, ko prosijo za status, saj na primer v strokovnih komisijah na ministrstvu tako s področja uprizoritvenih umetnosti kot v komisiji za obravnavo vlog samozaposlenih v kulturi ni nikogar, ki bi poznal ali spremljal lutkovno gledališče. Prav tako je zaskrbljujoč status samozaposlenih, saj so trenutno vsi lutkovni ustvarjalci postavljeni v zgolj dve kategoriji: animator lutk ter lutkar-tehnolog, kar niti slučajno ne ustreza večini ustvarjalcev, ki delujejo kot celostni lutkovni umetnik, torej kot animator, tehnolog, režiser, pisec ... Sodelujejo predstavniki Ministrstva za kulturo, Nacionalnega sveta za kulturo, društva Asociacija in samozaposleni.

Moderator okrogle mize bo **Anže Virant**.

As in all areas of culture, puppet theatre has also faced increasingly difficult business conditions in recent years. If, on the one hand, we have a pretty well-regulated status of both city puppet theatres, the position of self-employed and other non-institutional puppets is more questionable. In the 1990s, non-institutional puppet theatres were the driving force behind the development of puppetry art, both in terms of production and inventiveness, but it can be seen that many, especially after the start of the crisis in 2008, have ceased to function or due to their survival on the market the production of the performances became more commercial. Just a glance on the selectors' choices of the last few puppet biennials reveals the absolute dominance of national theatres, because they can afford bigger production and riskier stage installations due to better operating conditions and less worries about survival on the market. Non-institutional artists are practically cut off from sources of co-financing for their own productions. Some of them work with both institutional theatres. They are also deprived when applying for status, because no one really knows and follows puppet theatre at professional committees at the ministry, committee in field of performing arts or committee for processing applications of self-employed in culture. The status of self-employed is also worrying, since right now all puppet artists are divided in only two categories - puppet animator and puppet-technologist, which by no means suits the majority of artists who work as a puppet artist, as an animator, technologist, director, writer ...

Representatives of Ministry of Culture, National Council for Culture, Association Asociacija and freelancers participate.

Anže Virant moderates the round-table discussion.

STROKOVNI POGOVORI O PREDSTAVAH

DISCUSSION ON PERFORMANCES

Strokovne pogovore o predstavah, kot že vrsto let, vodi Jelena Sitar Cvetko z Univerze na Primorskem.

Jelena Sitar Cvetko, dramaturginja, sicer pa lutkovna ustvarjalka, soustvarja slovenski lutkovni prostor že tri desetletja. Kot režiserka, dramaturginja in izvajalka predstav raziskuje predvsem komorno lutkovno gledališče. Podpisuje štirideset režij v profesionalnih gledališčih, kakšnih deset pa v svojem lutkovnem ateljeju Zapik, znanem po minimalističnih interaktivnih predstavah, kjer z Igorjem Cvetkom raziskujeta mejne oblike gledališča. Zanimajo ju zlasti prstne lutke, v zadnjih letih pa sta se posvetila razvoju kamišibaj gledališča na Slovenskem. Od leta 2010 Sitarjeva deluje kot visokošolska učiteljica na Pedagoški fakulteti Univerze na Primorskem, kjer bodočim vzgojiteljem in učiteljem posreduje znanje in jih vodi skozi lastne izkušnje v svet gledališča, lutk in kamišbaja.

Jelena Sitar Cvetko, dramaturge, and also a puppet artist, co-creates the Slovenian puppet sphere for three decades. As a director, dramaturge and performer she studies mostly chamber puppet theatre. She is directing forty performances in professional theatres, around ten in her own puppet studio Zapik. Studio Zapik is known for minimalistic interactive performances, where together with Igor Cvetko she explores the border forms of the theatre. In particular, they are interested in finger puppets, and in recent years they have devoted themselves to the development of the kamišibai theatre in Slovenia. Since 2010, Jelena Sitar Cvetko has been a professor at the Faculty of Education at the University of Primorska, where she hands over the knowledge to the future teachers and professors. She guides them through the world of theatre, puppets and kamišibai.

KRITIŠKO-NOVINARSKI SEMINAR

CRITICS' AND JOURNALISTS' SEMINAR

V času 9. bienala lutkovnih ustvarjalcev bo v sodelovanju s spletnim portalom *Koridor – križišča umetnosti* in *GT22* potekal tudi kritičko-novinarski seminar, ki bo ažurno spremljal festival. Seminar bo ponudil priložnost, kako pristopiti k analizi predstav, prepoznavati različne uprizoritvene estetike, izostriti lastno interpretacijo, izoblikovati različne sloge pisanja ter lutkovne predstave vrednotiti in postavljati v pravi kontekst.

Sodelujoči bodo s kritičkimi zapisi in podcasti spremljali in reflektirali festivalsko dogajanje, recenzirali predstave, komentirali spremljevalne dogodke in se pogovarjali z lutkovnimi ustvarjalci/ustvarjalkami.

Prispevki bodo dostopni na spletni strani Koridorja [koridor-ku.si] in festivalskem blogu [lutkovnibienale2017.wordpress.com].

Mentorica seminarja je dramaturginja in gledališka kritičarka Zala Dobovšek.

Sodelujejo Tjaša Bertonec, Katja Gorečan, Maša Radi, Nika Švab, Benjamin Zajc, Maša Jazbec

At the time of the 9th Biennial of Puppetry Artists of Slovenia, in cooperation with the web portal *Koridor - Crossroads of Art* and *GT22*, a critics' and journalists' seminar will be held which will keep us up to date with the festival events. The seminar will offer an opportunity to learn how to approach the analysis of performances, to recognize different staging aesthetics, to sharpen one's own interpretation, to create different styles of writing, to evaluate puppet shows and to put the shows into the right context.

Participants will with critics and podcasts recap the festival events, they will review the performances, they will comment on accompanying events and they will talk with puppet artists.

Contributions will be available on the website of Koridor [koridor-ku.si] and on the festival blog [lutkovnibienale2017.wordpress.com].

The seminar under mentorship of the dramaturge and theatre critic Zala Dobovšek.

Participating Tjaša Bertonec, Katja Gorečan, Maša Radi, Nika Švab, Benjamin Zajc, Maša Jazbec

O Bienalu in Ustanovi lutkovnih ustvarjalcev Slovenije

About the Biennial and the Puppetry Artists Institution of Slovenia

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 (premierno uprizorjenih med 1. majem v letu prejšnjega festivala in 30. aprilom v letu izvedbe festivala) s težnjo predstavitev umetniških presežkov 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 tako doma kot 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 Slovenia's main national puppetry festival, organized by the Puppetry Artists Institution (Ustanova lutkovnih ustvarjalcev, short ULU) and the public institute of Puppet Theatre Maribor (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 individual, 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,
- promote and popularize creative puppetry in all age groups, both home and abroad,
- reward puppetry creators and their creations,
- promote quality and professionalism within Slovene puppetry,
- enable the flow of information and exchange of performances,
- present Slovene creative puppetry to foreign selectors, organizers and the professional public,
- introduce foreign achievements of creative puppetry to the Slovene audience,
- encourage both diversity and connectedness in the sphere of puppetry,
- enable a professional exchange in the form of talks, conferences, seminars and lectures.

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.

Upravni odbor

Predsednik: **Matija Solce**

Člani: **Matevž Gregorič, Špela Hren Juhart, Ana Rokvič Pinterič, Jelena Sitar Cvetko, Anže Virant**

Strokovni odbor:

Mojca Jan Zoran, Silvan Omerzu, Barbara Jamšek

Nadzorni odbor:

Andrej Adamek, Miha Bezeljak, Maja Kunšič

Ustanova lutkovnih ustvarjalcev

Draveljska 44, 1000 Ljubljana, Slovenija

S www.ulul.si

K Irena Rajh

M +386 41 663 904

E info@ulul.si

Puppetry Artists Institution of Slovenia

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. The main goals were to support the development of theatrical culture and puppetry arts, to ensure the quality of the puppetry profession, to maintain contacts with similar puppetry organizations abroad, and to ensure a continuing education in the field of puppetry arts. Since 2001, the institution organises the Biennial (the main puppetry festival which offers an insight into Slovenia's puppetry creativity in the past two years), holds puppetry and other artistic exhibitions as well as publishes professional literature.

Administrative board

Chairman: **Matija Solce**

Members of the Administrative Board: **Jelena Sitar, Anže Virant, Matevž Gregorič, Špela Hren Juhart**

Expert board:

Mojca Jan Zoran, Silvan Omerzu, Barbara Jamšek

Supervisory board:

Andrej Adamek, Miha Bezeljak, Maja Kunšič

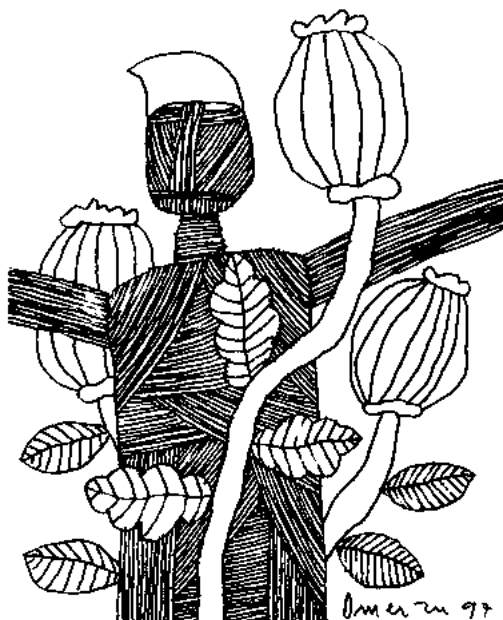
Coordinator:

Irena Rajh [041 663 904]

Ustanova lutkovnih ustvarjalcev [Puppetry Artists Institution]

Draveljska 44, Ljubljana, Slovenija.

info@ulul.si, www.ulul.si



Poročilo žirije 8. bienala lutkovnih ustvarjalcev Slovenije 2015

A Report from the Jury of the 8th Biennial of Puppetry Artists of Slovenia 2015

Strokovna žirija v sestavi Simon Hart, Mojca Jan Zoran in Jasna Vastl si je ogledala devet tekmovalnih predstav, nastalih na lutkovnih prizoriščih v zadnjih dveh letih.

Predstave, ki smo jih gledali, so raznovrstne tako v tehnikah in izrazih kot tudi v kvaliteti izvedbe. Posamične predstave med izbranimi kažejo, da je slovensko lutkarstvo, tudi v primerjavi z mednarodnim prostorom, v dobri profesionalni kondiciji, še posebej majhne forme pa vnašajo tudi inovativnost, originalnost in humornost. Novosti in prebojni umetniški momenti se v veliki meri dogajajo v obeh institucijah, ki si drzneta tvegati in v svoj redni program uvrstiti tudi lutkovne eksperimente, pri katerih rezultat ni predvidljiv. Menimo, da je to kvaliteta, ki bi jo bilo treba gojiti in morda še razviti tudi v prihodnosti. Morda tudi z drznimi odločitvami umetniških vodij, da mešajo ali soočijo različne prepoznavne estetike in režijske pristope že uveljavljenih stalnih ustvarjalnih ekip. Morda bi bile nove kombinacije, kot na primer Silvan-Matija, če izpostavimo dva zelo prepoznavna in kvalitetna slovenska lutkovna ustvarjalca, umetniški potencial, ki bi lahko razširil ustvarjalni prostor slovenske lutkarije in gledalcem ponudil še ne doživete umetniške užitke. Pri odločitvi o nagradah smo bili kot vedno v težki situaciji. Prav znotraj tega izbora smo se soočali z dilemo, ali naj odloči srce ali razum. Oboje je v gledališču izrednega pomena. Zato je presojalo srce in odločal razum.

Posebno nagrado po presoji žirije prejme Miha Arh za animacijo Brļava v predstavi *Ostržek* (Lutkovno gledališče Ljubljana, UD Konj) **Obrazložitev:** V monumentalni predstavi *Ostržek* s shematičnimi karakterji je težko najti prostor za individualne stvaritve. In prav to je uspelo Mihi Arhu s stransko vlogo mačke Brļav, v katero je s premišljeno animacijo in interpretacijo vnesel individualen karakter ter ustvaril mojstrsko lutkovno miniaturo, ki daje odrskemu trenutku svežino, lahkotnost in humor.

Nagrado za izvirno vizualno adaptacijo slikanice prejme ustvarjalna ekipa predstave *Mali modri in mali rumeni* v produkciji Lutkovnega gledališča Maribor **Obrazložitev:** Malo postane veliko, ko se tega lotijo ustvarjalci predstave *Mali modri in mali rumeni*. Osnova je slikanica, ki pa je predstava ne prevaja, temveč nadgradi in s tem ustvari novo, samostojno odrsko pojavnost. K temu bistveno prispevata oba igralca, Miha Bezeljak in Anže Zevnik, ki s svojo igralsko prezenco in animacijo ustvarjata igrivo in humorno gledališko doživetje.

The expert jury, comprised of Simon Hart, Mojca Jan Zoran and Jasna Vastl, saw nine performances from the competition programme on puppetry venues in the last two years.

The performances we have seen are diverse in both technique and interpretation as well as in the quality of the performance. The individual performances among the selected ones show that the Slovenian puppetry, also in comparison with the international, is in prime condition, and especially the small forms are introducing innovation, originality and humor. Innovations and artistic breakthroughs extensively occur in both institutions that dare to risk and put on their regular repertoire puppetry experiments, which result is unpredictable. We believe that this is a quality that should be cultivated and possibly further developed in the future, perhaps with daring decisions of arts manager. They could mix or confront various recognisable aesthetics and directing approaches of already recognisable permanent creative teams. Perhaps new combinations such as Silvan-Matija, if we highlight two very recognisable and high-quality Slovene puppetry artists, are an artistic potential that could expand the creative space of the Slovene puppetry art and offer the audience not yet seen artistic delights. With the decision on the awards, we were as always in a difficult situation. We were faced with dilemma whether we should listen to our hearts or our minds. Both play an important role in the theatre. That is why the heart judged and the mind decided.

The Special Jury Award goes to Miha Arh for animation of the cat Brļav in the play *Pinocchio* (Ljubljana Puppet Theatre, Theatre Konj). **Explanation:** It is difficult to find space for individual creations in *Pinocchio*, the monumental play with schematic characters. But this was exactly what Miha Arh did with the supporting role of the cat Brļav. With thoughtful animation and interpretation, he added the role the individual character, and created a masterpiece of miniature puppet theatre, which gives the performance freshness, lightness and humor.

Award for original visual adaptation of the picture book goes to the creative team of *little blue and little yellow* produced by Maribor Puppet Theatre.

Explanation: Little becomes big when creators of the play *little blue and little yellow* set themselves to it. The basis of the performance is the picture book, but the performance is not just a translation, it is an upgrade. New, independent stage appearance is created. Both actors, Miha Bezeljak and Anže Zevnik, significantly contribute to this. The actors create with their presence and animation a playful and humorous theatrical experience.

Nagrado za glasbo prejme Mitja Vrhovnik Smrekar za predstavi *Račka, Smrt in tulipan* [Lutkovno gledališče Ljubljana] ter *Ostržek* [Lutkovno gledališče Ljubljana, UD Konj]

Obrazložitev: V predstavah *Račka, Smrt in tulipan* ter *Ostržek* je glasba soustvarjalec odrskega dogajanja. Mitja Vrhovnik Smrekar je v obeh predstavah ustvaril glasbo, ki zna in zmore biti v ospredju in prevzeti odgovornost ali stopiti v ozadje in nuditi podporo. Njegova glasba ni le zvočna podoba predstave, je veliko več, je aktiven soigralec lutki in igralcu.

Nagrado za predelavo kompleksnosti teme v enostavno, enovito in duhovito gledališko celoto prejme AEIOU gledališče za dojenčke in malčke za predstavo *Srce in popek* [AEIOU gledališče za dojenčke in malčke, Hiša otrok in umetnosti]

Obrazložitev: Človeško telo, delovanje organov, kirurška operacija ... kompleksne teme, ki jih znajo AEIOU-jevci predelati v enostavno, enovito in duhovito gledališko celoto, v kateri se harmonično združujejo vizualna podoba s premišljenimi barvami, dramaturško in režijsko vodenje, vedno profesionalen odnos do posamičnega gledalca in publike kot celote ter kvalitetna igra obeh protagonistk.

Nagrado za likovno podobo prejme Federica Ferrari za predstavo *Račka, Smrt in tulipan* v produkciji Lutkovnega gledališča Ljubljana

Obrazložitev: Federica Ferrari pri ustvarjanju likovne podobe predstave *Račka, Smrt in tulipan* sledi slikanici Wolfa Erlbrucha. Prav to sledenje, oplemeniteno z odličnim poznavanjem gledališča senčnih lutk, ustvari novo kvaliteto – subtilno likovno podobo predstave, v kateri svet smrti in mrtvih senc ni le podoba na drugi strani življenja, temveč je del živopisnega življenja samega, z rojstvom, bivanjem in smrtjo.

Nagrado za igro in animacijo prejme Asja Kahrmanović v predstavi *Račka, Smrt in tulipan* Lutkovnega gledališča Ljubljana

Nagrado za igro in animacijo prejme tudi Polonca Kores v predstavi *Račka, Smrt in tulipan* Lutkovnega gledališča Ljubljana

Obrazložitev: Tema smrti je tema, ki se ji izogibamo in smo jo skoraj izgubili iz naših življenj. A vendar je del življenja samega. Asja Kahrmanović v vlogi Smrti in Polonca Kores v vlogi Račke s svojo izčiščeno igro in odlično natančno animacijo senčnih lutk vsak trenutek samoumevno in brez velikih zunanjih učinkov stikata smrt in življenje, življenje in smrt. Videti je enostavno, poetično, izčiščeno in lepo. A za tem so igralska in interpretativna poglobljenost, izrazna nežnost, natančna karakterizacija, uigranost, nepopustljiva koncentracija in tehnično dovršena animacija. Asja in Polonca vsak trenutek predstave hodita

Award for Music goes to Mitja Vrhovnik Smrekar for his music in *Duck, Death and the Tulip* [Ljubljana Puppet Theatre] and *Pinocchio* [Ljubljana Puppet Theatre, Theatre Konj].

Explanation: The music in plays *Duck, Death and the Tulip* and *Pinocchio* is the co-creator of the going-ons on stage. For both plays, Mitja Vrhovnik Smrekar created music that knows and can be at the forefront and can take responsibility or it can step into the background and can provide support. His music is not only the sound of the performance, it is much more, it is an active fellow actor to the puppet and the actor.

Award for the processing the complex theme into a simple, uniform and witty theatrical whole goes to AEIOU, Theatre for Babies and Toddlers, for the performance *Heart and Belly Button* [AEIOU, Theatre for Babies and Toddlers, House of Children and Art].

Explanation: The human body, the organ functions, the surgical operation ... Complex themes that the artists of AEIOU, Theatre for Babies and Toddlers, transform into simple, uniform and witty theatrical whole. In the performance we can see harmonic connection between visual image with well-thought out colours, dramaturgy and directing, an always professional attitude towards the individual viewer and the audience, as well as the quality play of both protagonists.

Award for Visual design goes to Federica Ferrari for the play *Duck, Death and the Tulip* produced by Ljubljana Puppet Theatre.

Explanation: Federica Ferrari's visual design of the play *Duck, Death and the Tulip* follows the picture book by Wolf Erlbruch, but her visual design of the play is enriched with her excellent expertise in shadow theatre. She creates a new quality – a subtle visual design of the play, where the world of death and dead shadows is not just an image on the other side of life, but it is part of the vivid life of itself, with birth, existence and death.

Award for Acting and Animation goes to Asja Kahrmanović for her acting in *Duck, Death and the Tulip*, produced by Ljubljana Puppet Theatre.

Award for Acting and Animation goes to Polonca Kores for her acting in *Duck, Death and the Tulip*, produced by Ljubljana Puppet Theatre.

Explanation: The topic of death is a topic we rather avoid and we usually do not want to talk about it. But death is still a part of our lives. Asja Kahrmanović in the role of Death and Polonca Kores in the role of Duck with purified play and great animation of shadow puppets, and

po robu. Njun korak v stran ali ščepec preveč bi poetično nežnost in lepoto, ki jo ustvarjata, pahnil v težko zamorjenost in patetiko.

Nagrado za najboljšo režijo prejme Matija Solce za predstavo *Časoskop* v produkciji Lutkovnega gledališča Maribor in Mednarodnega centra lutkovne umetnosti MCLU Koper v sodelovanju s Pokrajinskim muzejem Maribor

Obrazložitev: Matija Solce je avtor s prepoznavnim režijskim pristopom in konceptom, ki ga odlikuje eruptivna energija, spojena z odličnim poznavanjem sveta objektov in lutke ter občutkom za prostor in igralca. V predstavi *Časoskop* se s sodelavci loti popolnoma negledališke teme, ki pa jo zna z režijskimi prijemi pretopiti v kompleksno, izrazno večplastno in natančno urejeno gledališko predstavo.

Nagrado za najboljšo uprizoritev – grand prix – prejme predstava *Časoskop* v produkciji Lutkovnega gledališča Maribor in Mednarodnega centra lutkovne umetnosti MCLU Koper v sodelovanju s Pokrajinskim muzejem Maribor

Obrazložitev: *Časoskop* je predstava, ki ti ne da dihati. Skozi zgodovino Maribora drvi s hitrostjo in močjo ekspresnega vlaka. Prizor sledi prizoru, domisljica domisljici ... peklenski tempo gledalca v manj kot uri prestavi za 850 let. Znotraj te na videz spontane silovitosti pa vladajo inteligenca, razum, natančnost, disciplina, odlična uigranost vseh treh nastopajočih, duhovitost in eklektična vizualna podoba. Gledamo kronologijo Maribora, ki pa je odsko narejena tako, da je hkrati lahko tudi kronologija katerega koli mesta, tudi imaginarnega. *Časoskop* je kompleksna predstava, ki ponuja toliko, da si jo želiš ogledati znova in znova.

without any great external effects interweave life and death, death and life. It looks simple, poetic, clean and beautiful. All this is a result of comprehensive acting and interpretation, tender interpretation, precise characterisation, mutual coordination, uncompromising concentration and technically perfect animation. Asja and Polonca the whole time walk a fine line. One wrong step and poetic tenderness and beauty they create would change into bitterness and pitifulness.

Award for Best Director goes to Matija Solce for the play *Timescope*, produced by Maribor Puppet Theatre and the MCLU Koper International Center for Puppetry Arts in cooperation with the Maribor Regional Museum.

Explanation: Matija Solce is an author with a recognizable directorial approach and a concept characterized by eruptive energy, which is combined with excellent expertise in the world of objects and puppets and a feeling for of space and actor. In the play *Timescope*, he and his colleagues deal with a completely non-theatrical theme which he transforms with his directorial approach into complex, expressively multifaceted and precisely arranged theatre performance.

Award for Best Directing – Grand Prix – goes to *Timescope*, produced by Maribor Puppet Theatre and the MCLU Koper International Center for Puppetry Arts in cooperation with the Maribor Regional Museum.

Explanation: *Timescope* is a play, that wants all your attention. It rushes through the history of Maribor with the speed and power of an express train. Scene after scene, idea after idea ... in less than an hour viewer shifts for 850 years. But within this seemingly spontaneous rampage, intelligence, intellect, precision, discipline, excellent mutual coordination of all three performers, wittiness and eclectic visual design prevail. We look at the chronology of Maribor, which, however, is designed in such a way that it can also be a chronology of any place, even imaginary. *Timescope* is a complex performance that offers so much that you want to see it again and again.

BOŠTJAN LAH



LGM
Časoskop Timescope

MATEJ POVŠE



AEIOU gledališče za dojenčke in malčke, Hiša otrok in umetnosti
Srce in popek Heart and Belly Button

MIHA FRAS



LGL in UD Konj
Ostržek Pinocchio

MIHA FRAS



LGL
Račka, Smrt in tulipan Duck, Death and the Tulip

BOŠTJAN LAH



LGM
Mali modri in mali rumeni little blue and little yellow

Klemenčičeva nagrada in Pengovove listine 2017

Klemenčič Award and Pengov Awards 2017

Člani strokovne komisije Silvan Omerzu, lutkovni ustvarjalec, režiser in likovnik, Jože Zajec, lutkar in režiser, in Mojca Kreft, dramaturginja in teatrologinja, so sledili *Pravilom za podelitev Klemenčičeve nagrade in listine Jožeta Pengova*, ki jih je sprejela in potrdila skupščina UNIMA. Sledili so pravilom, ki določajo postopek in merila za izbor nagrajenke/-ca za Klemenčičevo nagrado in Pengovovo listino.

Po pravilih *Klemenčičevo nagrado in Pengovovo listino* podeljuje Društvo UNIMA Slovenija. Nagrada in listino se podeljujeta bienalno, praviloma ob zaključku nacionalnega lutkovnega festivala v organizaciji ULU, če s posebnim sklepom ni odločeno drugače.

Nagrada Milana Klemenčiča

Strokovna komisija je soglasno sklenila, da nagrado *Milana Klemenčiča za življenjsko delo prejme*

EDI MAJARON, lutkovni ustvarjalec, režiser, pedagog in esejist.

Pengovova listina

Strokovna komisija je soglasno sklenila, da podeli dve priznanji, omenjeni s Pengovovo listino: za ustvarjalni opus s področja likovnega ustvarjanja v posameznih lutkovnih in scenskih uprizoritvah kot doprinos k lutkovni umetnosti in za koncept ter uresničitev prvega slovenskega Lutkovnega muzeja s preglednostjo o delovanju slovenskih lutkovnih gledališč in njihovimi temeljnimi postulati te vrste gledališkega ustvarjanja, pri čemer so izpostavljeni vsi najpomembnejši avtorji, njihove uresnitve in mejniki, ki so zaznamovali stoletno lutkovno umetnost na Slovenskem ter se tako enakovredno vključevali v evropske in svetovne tokove lutkovne ustvarjalnosti.

Pengovovo listino prejmejo:

Barbara Stupica, likovna ustvarjalka

ter

Ajda Rooss in Nadja Ocepek za postavitev slovenskega Lutkovnega muzeja na Ljubljanskem gradu kot doprinos k preglednemu upodabljanju slovenske lutkovne umetnosti v muzejskih razsežnostih, možnostih njenega zgodovinenja, arhiviranja, restavriranja in razstavljanja.

Utemeljitev:

Klemenčičevo nagrado za življenjsko delo prejme

Edi Majaron, lutkar, režiser in pedagog.

Edi Majaron je v času delovanja vse od petdesetih let dalje, ko se je ob glasbi začel posvečati ustvarjalnim hotenjem v svojstvenem svetu

The members of the expert jury, Silvan Omerzu, puppet artist, director and artist, Jože Zajec, puppeteer and director, and Mojca Kreft, dramaturge and theatreology expert, followed the *Rules for bestowal of Klemenčič and Pengov awards*, accepted and approved by the UNIMA Assembly. They followed the rules that determine the procedure and criteria for selecting the award winners for the Klemenčič Award and Pengov award.

UNIMA Slovenia bestows Klemenčič award and Pengov award. Awards are awarded biennially at the end of the national puppetry festival organized by ULU, unless there is a special decision of a committee.

Klemenčič Award

The expert jury reached the unanimous conclusion that *Milan Klemenčič lifetime achievement award* goes to

EDI MAJARON, puppet artist, director, pedagog and essayist.

Pengov award

The expert jury has unanimously decided to award two Pengov awards: for creative work in the field of artistic creation in puppet and theatre performances as a contribution to puppet art, and for the concept and realization of the first Slovenian Museum of Puppetry with the overview of the activities of Slovenian puppet theatres and their basic postulates of this genre of theatrical creation. They highlighted all the most important authors, their achievements and the milestones that marked the century-old puppetry art in Slovenia. These authors were equally involved in the European and world trends of puppetry creativity.

Pengov awards go to:

Barbara Stupica, artist

and

Ajda Rooss and Nadja Ocepek for setting up the Slovenian Museum of Puppetry at Ljubljana Castle which contributed to the transparent depicting of Slovenian puppetry art in museums, and allowed to archive, restore and exhibit Slovenian puppetry art.

Explanations:

Milan Klemenčič lifetime achievement award goes to

Edi Majaron, puppet artist, director and pedagogue.

Edi Majaron is one of those puppet artists, who, with in-depth reflections, is already creating a puppet history and he has been creating the puppet history for more than sixty years. Since the 1950s, Edi Ma-

lutk v uprizoritvah na lutkovnih odrih, v začetnem obdobju, predvsem v Lutkovnem gledališču Ljubljana, kasneje v drugih slovenskih in jugoslovanskih ter tujih lutkovnih gledališčih, kjer je dosegal zavidljivo raven te zvrsti gledališke umetnosti, zapisal v našo zavest kot eden tistih lutkovnih ustvarjalcev, ki s poglobljenimi premisleki ustvarja že lutkovno zgodovino, saj ustvarja že več kot šestdeset let. V gledališčih in v specifičnostih izražanja v lutkovnih umetnostih so njegove številne lutkovne uprizoritve zaživele v svojstvenih podobah – uporabljal je vse zvrsti lutkovnih tehnologij. Njegovo delo odlikujejo natančno proučevanje delovanja lutke v različnih odrskih tehnikah, lutkovnih tehnologijah in režisersko-dramaturški poetiki ustvarjenih lutkovnih predstav. Posvečal se je lutkovni teoriji in pedagoškemu delu.

Leta 1954 je ustanovil svoje prvo gledališče, ki se je nekaj časa imenovalo Lutkovno gledališče Dravlje, leta 1970 pa se je preimenovalo v Lutkovno gledališče Jože Pengov. Do leta 1979 je Majaron delal kot svobodni umetnik, nato pa prevzel mesto umetniškega vodja v Lutkovnem gledališču Ljubljana [LGL]. Tu je pomembno vplival na repertoar, njegovo vodenje so zaznamovala sodobna lutkovna besedila s posebnim poudarkom na slovenskih novitetah. LGL je vodil do leta 1984, ko se je spet zapisal svobodnjakom. Leta 1992 je ustanovil neodvisno lutkovno skupino Freyer teater Ljubljana.

V drugih evropskih gledališčih je sodeloval z najimenitnejšimi imeni evropskega in svetovnega lutkarstva, npr. s Čehom Janom Malikom, Poljakom Henrykom Jurkovskim, z znamenito Margareto Nicolescu, ki je v francoskem mestu Charleville de Meziere vodila izjemno lutkovno šolo za izobraževanje vseh lutkovnih poklicev, usmerjeno v svet, vpet je bil v tokove vse do nemškega, angleškega, italijanskega, ameriškega lutkovnega gledališča ... Sodeloval je z visokimi lutkovnimi šolami in akademijami po svetu ter pripravljaval prve lutkovne festivale oziroma srečanja visokih lutkovnih šol in akademij v Ljubljani [1983, 1984, festival Lutke '88, pripravil je slovenski svetovni kongres UNIMA v Ljubljani [1992] z obširnimi festivalskim programom. Pravzaprav je v šestdesetih letih svojega ustvarjanja spoznaval in prepoznaval imenitne lutkovne ustvarjalce – umetnike in teoretike, v slovenskem lutkovnem gledališču pa je svoje ime povezoval tako z Jožetom Pengovom, Milanom Klemenčičem, Maro Kraljevo, Franetom Puntarjem in drugimi, s svojimi sodobniki in kasneje z mlado generacijo lutkovnih ustvarjalcev, ki je na to pot šele vstopala.

Svoje izkušnje in vedenja je prenašal v slovensko lutkovno zavest.

Bil je član svetovne UNIME, sodeloval v njenih različnih komisijah, bil na velikih lutkovnih festivalih s svojimi predstavami, kot član žirije ali kot selektor.

Soustvarjal je podobo lutkovne umetnosti na Slovenskem s preglednimi razstavami, svetoval in ohranjal svojstveno videnje tega gledališča. In nazadnje se je v svojem poslednjem obdobju posvetil še pedagoškemu delu na Pedagoški fakulteti v Ljubljani, pisal teoretične prispevke, eseje in raziskovalne članke, prispeval pa je tudi besedila za različne lutkovne zbornike in monografije ob razstavah ter samostojno razstavo, ki sta jo zasnovala z Agato Freyer: *100 let slovenske lutkovne umetnosti*.

In rezultat vsega je tudi knjiga *Vera v lutko*, ki je izšla v gledališkem mestu, v Novem Sadu, in je tik pred izidom tudi v slovenski dopolnjeni izdaji pri knjižnici Mestnega gledališča ljubljanskega. Edi Majaron se v knjigi pisanju posveča prvoosebno, s spomini na svoje začetke, obudi spomin na svoje učitelje, posveti se izpovedi o osebni zavestni odločitvi in posvetitvi lutkovnemu gledališču in umetnosti. Z zavzetostjo,

jaron has been devoting himself to music and above all to creativity in this special world of puppets in puppet stage performances, in the early period, especially in the Ljubljana Puppet Theatre, later in other Slovenian and Yugoslav and foreign puppet theatres, where he achieved an enviable level of this type of theatre art. In theatres and in the speciality of expression in puppetry art, his puppet performances have come to life in special images – he used all types of puppet technologies. His work is distinguished by a thorough study of the functioning of puppets in various stage techniques, puppet technologies and directing and dramaturgical poetics of puppet performances. He devoted himself to the puppet theory and pedagogical work.

In 1954, he founded his first theatre, which for some time was called Dravlje Puppet Theatre, and in 1970, it was renamed to Jože Pengov Puppet Theatre. Until 1979, Majaron worked as a freelance artist, and then he took over the position of an artistic director at the Ljubljana Puppet Theatre [LGL]. He significantly influenced the theatre's repertoire, and his guidance was marked by contemporary puppet texts with a special emphasis on Slovenian novelties. He led LGL until 1984, when he again started to work as a freelance. In 1992, he founded independent puppet group Freyer Theatre Ljubljana.

In other European theatres, he has collaborated with the most eminent names of European and world puppetry, for example with the Czech Jan Malik, the Pole Henryk Jurkowski, with the famous Margaret Nicolescu, who in the French city of Charleville-Mézières led an exceptional school of puppetry arts to educate all kind of puppetry professions. He worked with German, English, Italian and American puppet theatre ... He worked with schools and academies of puppetry arts around the world. He organised the first puppetry festivals and meetings for school and academies of puppetry in Ljubljana [1983, 1984, Lutke Festival '88], he organised international puppet association UNIMA congress in Ljubljana [1992] with an extensive festival programme. In fact, during these sixty years of working on his creations, he got to know and recognized eminent puppet artists – artists and theorists – and in Slovenian puppet theatre he collaborated with Jože Pengov, Milan Klemenčič, Maja Kralj, Frane Puntar and others, he collaborated with his contemporaries and later with a young generation of puppet artists who had just entered this path. He shared his experiences and expertise with the Slovenian puppet consciousness.

He was a member of UNIMA, he participated in various commissions of UNIMA, he performed at large puppet festivals with his performances, was a jury member or a selector.

He co-created the image of puppetry art in Slovenia with retrospective exhibitions, he advised and he preserved the unique image of this theatre. In his last period, he dedicated himself to pedagogical work at the Faculty of Education in Ljubljana, wrote theoretical contributions, essays and research articles, and contributed texts for various year-books and monographs at exhibitions, he contributed an independent exhibition, designed together with Agata Freyer: *100 Years of Slovenian Puppetry Art*.

And the result of all this is the book *Vera v lutko (Faith in the Puppet)*, which was released in Novi Sad, and soon the Slovene revised edition will be published by the Library of Ljubljana City Theatre.

Edi Majaron wrote the book in first person, and in the book he remembers his beginnings, recalls the memory of his teachers, explains his conscious decision to dedicated himself to the puppet theatre and puppetry art. With his enthusiasm, sophisticated sense for narration,

pretanjenim občutkom za pripovedno izpoved, ko ne zamolči svojih dilem pri ustvarjalnih postopkih dela v lutkovnih gledališčih in ne pri raziskovalnih vzgibih pri pedagoško-andragoškem poklicu, nam njegovo zapisovanje omogoča nekakšen pregled v prerezu delovanja slovenskega lutkarstva z enako pronicljivo preglednostjo mejnikov na svetovnem lutkovnem prosceniju kot na slovenskem. Knjiga je istočasno tudi dokument, ki misli lutkovno umetnost.

Majaron se je ob vseh ustvarjalnih lutkovnih tradicionalnih in novih premisah posvečal še lutkam na filmu in za RTV Slovenija ustvaril več nanizank, med drugimi deli je ustvaril lutkovno serijo dvanajstih oddaj po lastnem besedilu *V znamenju dvojčkov* ter marionetno serijo *Prgišče priljubljenih pravljic*, pa marionetno nadaljevanko v šestih delih po Puškinovi *Pravljici o carju Saltanu* ter druge tv-lutkovne oddaje in tv-priredbe lutkovnih predstav.

Kot profesionalnega glasbenika je Edija Majarona vznemirjalo vprašanje glasbe kot del vizualnega doživetja pri lutkovni uprizoritvi, odnos med klasično glasbo in klasičnimi lutkovnimi tehnikami ter odnos med zvokom in animacijo, zato je skomponiral scensko glasbo za svoje režije lutkovnih besedil in priredb *Pegama in Lambergerja*, *Gugalnico*, *Janka in Metka*, *Lizistrato*, *Pohujšanje v dolini šentflorjanski ...*

Ob tem se je v zadnjih letih tudi sistematično posvečal pedagoškemu delu na Pedagoški fakulteti v Ljubljani in izobraževal več generacij študentov, z njimi javno predstavljal študijske produkcije ter objavljal strokovno in znanstveno teoretično publicistiko, ki je prevedena v tuje jezike. Za svoje delo je prejel več pomembnih nagrad, postal je zaslužni profesor.

Majaronovo delo odlikuje prizadevanje za enakovredno uveljavitev lutkovnega gledališča z drugimi gledališko-scenskimi umetnostmi, estetikami in smermi.

Pengovovo listino prejmejo [utemeljitve]:

BARBARA STUPICA, likovna ustvarjalka

Barbara Stupica ima na področju scenografije in oblikovanja lutk v slovenskem prostoru pomembno mesto s prepoznavno lutkovno poetičnostjo in estetikom. Njena estetska videnja s temeljnimi izhodišči lutkovnosti v vseh razsežnostih lutkovne uprizoritve je režiserjem, animatorjem in igralcem omogočala, da so v celovitosti lahko izpeljevali svoja idejna in uprizoritvena videnja, dajala jim je čar svojstvene poetičnosti, celo liričnosti, hkrati pa je sledila vsebinam in sporočilom posameznih lutkovnih besedil.

Barbara je sodelovala v Lutkovnem gledališču Ljubljana v najrazličnejših vlogah: kot likovna ustvarjalka na področju lutkovne umetnosti in scenskih ustvarjalnosti (likovna zasnova lutk, scene in kostumov, osnutki lutkovnih junakov, lutkovna scenografija), ustvarjala je kostume za lutkovne in dramske predstave, ilustrirala je gledališke liste in oblikovala določene uporabne predmete.

Svojega dela se loteva drzno, preudarno, celovito, včasih tudi ekstravagantno, a vselej s pravo mero uprizorljivega in umetniško dorečenega vizualnega vtisa vizualnih podob s slogovno izčiščenostjo lutkovne govornice. Naj omenimo le nekaj uprizoritev: *Spet kosovirji*, *Matiček se ženi* A. T. Linhart, *Od ena do nič*, *Mala Lili*, *Rumeno čudo*, *Sneguljčica*, *Zakaj?*, *Beneški trgovec*, *Mala morska deklica*, *Medvedek Pu*, *Grozno vilca*, *Živalska farma*, *Alica v čudežni deželi ...*

he confesses his dilemmas about his creative work in puppet theatres and his dilemmas about the research motives of the pedagogical-andragogical profession. And so his writings are some sort of overview of the work of Slovenian Puppetry. He did an insightful retrospective of the milestones of the international and Slovenian puppetry. The book is at the same time a document that expresses puppetry art.

Beside all his traditional and new premises in puppetry art, Majaron dedicated his time also to puppets in the movies. He created several series for RTV Slovenia. Among other works, he created a puppet series with twelve episodes based on his own texts *V znamenju dvojčkov* [The Twins], marionette series *Prgišče priljubljenih pravljic* [A Handful of Popular Fairy Tales], marionette serial with six episodes based on Puškin *Pravljica o carju Saltanu* [The Story about Tsar Saltan] and other puppet shows and adaptations of puppet shows for the television.

As a professional musician, Edi Majaron dealt with the issue of music as part of a visual experience in the puppet performance, with the relationship between classical music and classical puppet techniques, and with the relationship between sound and animation. He therefore composed music for the puppet plays he was directing and for adaptations, for *Pegam in Lamberger* [Pegam and Lamberger], *Gugalnica* [The Swing], *Janko in Metka* [Hansel and Gretel], *Lizistrata* [Lysistrata], *Pohujšanje v dolini šentflorjanski* [Scandal in the St. Florian Valley] ...

At the same time, in recent years, he has also systematically devoted his time to pedagogical work at the Faculty of Education in Ljubljana and has educated several generations of students. He took part in public presentations of student projects. He published professional, scientific, theoretical nonfiction, which was translated into foreign languages. He received several important awards for his work, and he became a meritorious professor.

Majaron's work is distinguished by the efforts for the equalization of puppet theatre with other theatre-scenic arts, aesthetics and styles.

Pengov Awards go to [explanations]:

BARBARA STUPICA, artist

Barbara Stupica has an important place in the field of set design and puppet design in Slovenia, with her recognizable puppet poetry and aesthetics. Her aesthetic vision with the basic principles of puppetry in all dimensions of the puppet performance enabled directors, animators and actors to be able to fully derive their conceptual and performance visions. She added to the performance the charm of inherent poetic, even lyricism, while she was following the content and message of individual puppet texts.

Barbara also collaborated with Ljubljana Puppet Theatre as an out-worker, designer and artist, as an artist in the field of puppetry arts and performing arts: puppet, set and costume design. She sketched puppets, designed sets, created costumes for dramas, puppet and children plays, illustrated programmes for some performances in Ljubljana Puppet Theatre and designed certain useful items.

In her work you can sense boldness, prudence, integrity, sometimes also extravagance, and the right measure of the artistically perfected visual images with the stylistic clean puppet language. Let us just mention some of her production: *Spet kosovirji* [Kosovirs again], *Matiček se ženi* [This Merry Day or Matiček's Wedding] by A. T. Linhart,

Področja, na katerih ustvarja Barbara Stupica na slovenski uprizoritveni sceni, so številna: od gledališča, plesa do opernih predstav ter filma, od grafičnega oblikovanja do ilustracije, kar je dokazala tudi z dokumentarno miniaturno razstavo iz cikla *Oblikovalska identiteta* v Cankarjevem domu [2016].

Likovni opus Barbare Stupica, ustvarjen v Lutkovnem gledališču Ljubljana, predstavlja njeno zavezanost lutkovnogledališki umetnosti.

Ajda Roos in Nadja Ocepek za postavitev slovenskega Lutkovnega muzeja na Ljubljanskem gradu

Lutkarstvo ima velik pomen za slovensko kulturo in je pomemben del slovenske kulturne dediščine. Gledališki muzej je večplasten projekt, ki poleg razstave slovenskih lutk vzpostavlja tudi sistemsko skrb za področje slovenske lutkovne dediščine in je bil odprt leta 2015 ter obsega v programski shemi osrednjo stalno muzejsko postavitev kot predstavitev mejnikov zgodovine slovenskega lutkarstva. Ob tem ohranja muzejske depoje, skrbi za konservatorsko-restavratorsko delavnico, lutkovne prostorske instalacije, obnove lutkotečne produkcije LGL. S predstavitev lutkovne muzejske stroke, ob prepletu lutkovne poti od LGL do muzeja na gradu, sta se avtorici poigrali tudi s sodobnostjo lutkovnih principov in s skulpturami Silvana Omerzuja na Lutkovni poti – umetniški postavitvi z mehanično vodenimi lutkovnimi instalacijami, ki simbolno povezujejo obe sodelujoči instituciji, – ustvarili preplet zgodovinskih dejstev s sodobnimi lutkovnimi tokovi. Avtorici sta ob vzpostavitvi slovenskega gledališkega muzeja zasnovali tudi vsebinsko in vizualno spremno gradivo s publikacijami, ki omogočajo poglobljeno razumevanje slovenske lutkovne umetnosti. Tako je Ajda Roos in Nadja Ocepek uspelo razviti časovno premico dinamičnega razvoja lutkarstva v Sloveniji: od ljudskega izročila, preko ključnih avtorjev-pionirjev lutkovne umetnosti na bogatih raznoterih poteh slovenske lutkovne ustvarjalnosti do institucionalizacije lutkovnih gledališč in slediti razcvetu poklicnih lutkovnih skupin, zavodov ter gledališč/teatrov.

S postavitev Lutkovnega muzeja na Ljubljanskem gradu, pregledni stoletni zgodovini in zaznamkih lutkovnega udejstvovanja v dvajsetem stoletju, se je Slovenija pridružila tistim državam evropske skupnosti, ki se že ponašajo z odličnostjo svojih muzejev, a slovenski lutkovni muzej postaja nekakšna zvezda vodnica, ki je zažarela v vsem svojem sijaju.

Mojca Kreft, l. r.
Silvan Omerzu, l. r.
Jože Zajec, l. r.

Ljubljana, 22. maj 2017

Od ena do nič [From One to Nothing], *Mala Lili* [Little Lil], *Rumeno čudo* [Yellow Wonder], *Sneguljčica* [Snow White], *Zakaj?* [Why?], *Beneški trgovec* [The Merchant of Venice], *Mala morska deklica* [The Little Mermaid], *Medvedek Pu* [Winnie the Pooh], *Groznovilca* [Scary Fairy], *Živalska farma* [Animal Farm], *Alica v čudežni deželi* [Alice in Wonderland] ...

Barbara Stupica is very creative on Slovenian performing arts scene: theatre, dance, opera performances, film, graphic design, illustration; what she also showed with a documentary miniature exhibition of her works as part of the Society of Designers' Exhibition Cycle 'Design Identity' in Cankarjev dom Cultural Centre [2016].

The artistic opus of Barbara Stupica, created in the Ljubljana Puppet Theatre, represents her commitment to puppet art and theatre.

Ajda Rooss and Nadja Ocepek for setting up the Slovenian Museum of Puppetry at Ljubljana Castle.

Puppetry is of great importance for Slovenian culture and it is an important part of Slovenian cultural heritage. The museum is a multi-layered project that, in addition to exhibiting Slovenian puppets, establishes systematic care in the field of Slovenian puppetry heritage. The museum was opened in 2015 and has in the programme scheme a central permanent exhibition, which presents the milestones of Slovenian puppetry history. The museum also preserves depots, takes care for conservation and restoration workshop, puppet spatial installations, and renewal of puppet production of LGL.

The authors presented in a playful way the field of the puppet museum on this Puppet Path from theatre to the Museum of Puppetry at Ljubljana Castle, the contemporaneity of puppet principles and the sculptures of Silvan Omerzu at the Puppet Path – with its mechanically operated puppet scenes, the Puppet Path is an artistic installation that symbolically links the two participating institutions. And so they interweaved historical facts with contemporary currents of puppetry. The authors set up the Slovenian theatre museum, they also designed content and visual material with publications that enable a deep understanding of Slovenian puppetry art. Thus, Ajda Rooss and Nadja Ocepek managed to develop the timeline of the dynamic development of puppetry in Slovenia: from folk tradition, through key authors – pioneers of puppetry art on the rich routes of Slovenian puppet creativity, to the institutionalization of puppet theatres. Ajda Rooss and Nadja Ocepek were following the flourishing of professional puppet groups, institutes and theatres.

With the installation of the Museum of Puppetry at Ljubljana Castle, a retrospective exhibition of the puppet history and the markings of puppet activity in the 20th century, Slovenia joined those countries of the European community that already have excellent museums, but the Slovenian Museum of Puppetry is becoming some sort of a guiding star, a star that now glows brighter than all.

Mojca Kreft, m.p.
Silvan Omerzu, m.p.
Jože Zajec, m.p.

Ljubljana, 22nd May 2017

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
T/T +386 1 300 09 70
F/F +386 1 300 09 80
E/E info@lgl.si

Lutkovno gledališče Maribor [Maribor Puppet Theatre]

Vojašniški trg 2 A, Maribor
S/W www.lg-mb.si
T/T +386 2 228 19 72
F/F +386 2 228 19 78
M/M +386 51 385 787

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
K/C Andrej Adamek
M/M +386 31 505 222
E/E lutke.bobek@gmail.com

Hiša otrok in umetnosti [House of Children and Art]

Komenskega 9, Ljubljana
S/W www.hisaotrok.si
K/C Anže Virant
M/M +386 40 795 440
E/E anze@hisaotrok.si

Društvo Koruzno zrno [Puppet Theatre Corn Seed]

Travniška 22, Slovenska Bistrica
S/W www.koruznozrno.com
K/C Matevž Gregorič
M/M +386 41 562 015
E/E zrno_puppets@yahoo.com

Društvo lutkovnih ustvarjalcev

[Ljubljana Association of Puppeteers]

Rožna dolina CII/9, Ljubljana
K/C Saša Jovanović
M/M +386 41 632 494
E/E sasa.jovanovic@siol.net

AEIOU, gledališče za dojenčke in malčke

[AEIOU, Theatre for Babies and Toddlers]
S/W www.aeiou.si
K/C Mateja Ocepek
M/M +386 31 991 030
E/E info@aeiou.si

Gledališče Labirint [Theatre Labyrinth]

M/M +386 31 262 050
E/E tina.oman@gmail.com

Gledališče Lalanit [Theatre Lalanit]

S/W www.lalanit.com
K/C Luna Ornik
M/M +386 41 990 403
E/E info@lalanit.com

Gledališče Življenje na nitki [Theatre Life on a Thread]

Krekov trg 7, Ljubljana
S/W <http://magic.marmelade.free.fr/bula>
K/C Barbara Bulatovič
M/M +386 40 459 962
E/E bbulato2@yahoo.com

Lutkovno gledališče Uš [Puppet Theatre Uš]

Tomačevo 34, Ljubljana
K/C Renata Kalemba
M/M +386 31 202 706
E/E ushlutke@yahoo.com

Pripovedno gledališče gdč. Bazilike

[Narrative Theatre of Ms. Bazilika]

Jesenkova 9, Ljubljana
S/W www.bazilika.com
K/C Katja Povše
M/M +386 31 301 516
E/E bazilika@bazilika.com

Forum Ljubljana / Stripburger [Forum Ljubljana / Stripburger]

Metelkova 6, Ljubljana
S/W www.stripburger.org
K/C Katarina Mitrovič
T/T +386 1 434 40 94
E/E burger@ljudmila.org

Gledališče iz desnega žepka [Theatre from the Right Pocket]

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

Krščanska kulturna zveza [Christian Culture Association]

Viktringer Ring 26/3
A – 9020 Celovec / Klagenfurt
S/W www.kkz.at
K/C Mateja Kert
T/T +43 463 5162 4313
E/E office@kkz.at

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

Nova ulica 1, Koroška Bela
S/W www.teaterzavse.si
K/C Bernarda Gašperčič
M/M +386 41 290 740
E/E bernarda@teaterzavse.si

Lutkovno gledališče Fru-Fru (Puppet Theatre Fru-Fru)

Posavskega 22, Ljubljana

S/W www.fruf.ru.si

K/C Irena Rajh

M/M +386 41 663 904

E/E irena@fruf.ru.si**Lutkovno gledališče Kranj (Puppet Theatre Kranj)**

Tomšičeva 22, Kranj

K/C Boštjan Sever

M/M +386 40 756 758

E/E bosta.sever@gmail.com**Lutkovno gledališče Nebo (Puppet Theatre Sky)**

Valjavčeva ulica 3, Kranj

S/W www.ljudmila.org/nebo

K/C Petra Stare

M/M +386 31 364 945

E/E nebo@mail.ljudmila.org**Lutkovno gledališče Tri (Puppet Theatre Tri)**

Valjavčeva 12, Kranj

S/W www.kud-lg3.si

K/C Ksenija Ponikvar

M/M +386 40 230 879

E/E ksenija.ponikvar@siol.net**Lutkovno gledališče Zapik (Puppet Theatre Zapik)**

Gregorčičeva 13, Ljubljana

S/W www.lutke-zapik.si

K/C Igor Cvetko

M/M +386 40 732 545

E/E lutke.zapik@gmail.com**Kulturni zavod Kult (Kult Cultural Institute)**

Žabarjeva 2, Ljubljana

S/W FB: Kulturni zavod Kult

K/C Saša Klančnik

M/M +386 41 362 692

E/E klancnik_s@yahoo.com**Mednarodni center lutkovne umetnosti
(International Center for Puppetry Arts)**

Mladinska ulica 6, Koper

S/W www.mclu.info

K/C Maja Bavdaž Gross

M/M +386 41 778 061

E/E maja.bavdaz@guest.arnes.si**Teatro Matita**S/W www.teatromatita.com

K/C Matija Solce

M/M +386 40 472 730

E/E matija_solce@yahoo.com**MINI teater Ljubljana (Mini Theatre Ljubljana)**

Zavod za promocijo in izvedbo lutkovnih in gledaliških predstav

Križevniška 1, Ljubljana

S/W www.mini-teater.si

T/T +386 1 425 60 60

F/F +386 1 425 60 61

M/M +386 41 314 414

E/E info@mini-teater.si**Moment (Moment)**

Kamniška ulica 34, Maribor

S/W www.moment.si

K/C Zoran Petrovič

M/M +386 40 696 586

E/E zoran@moment.si**Pripovedovalski variete (Pripovedovalski variete
Cultural Association)**

Trubarjeva 7, Ljubljana

S/W www.pripovedovalskivariete.si

K/C Mojca Zupanič

M/M +386 41 924 515

E/E kultura_org@yahoo.com**Samostojni ustvarjalci
Freelancers****Nika Bezeljak**

Ul. Eve Lovše 14, Maribor

M/M +386 31 597 847

E/E nika.bezeljak@gmail.com**Tin Grabnar**

Mali trg 5, Ljubljana

M/M +386 70 834 434

E/E tingrabnar@hotmail.com**Amelia Kraigher**

Rakitna 112, Preserje

M/M +386 41 932 062

E/E amelia.kraigher@guest.arnes.si**Lea Menard**

C. na Brdo 67, Ljubljana

S/W www.leamenard.com

M/M +386 31 201 589

E/E leamenard@yahoo.com**Silvan Omerzu**

Vrhovčeva 13, Ljubljana

M/M +386 31 640 828

E/E silvan.omerzu@guest.arnes.si**Barbara Orel**

AGRFT, Nazorjeva 3, Ljubljana

E/E barbara.orel@guest.arnes.si**Zoran Petrovič**

Shakespeareva 8, Maribor

S/W www.moment.si

M/M +386 40 696 586

E/E info@moment.si**Cveto Sever**

Selca 157, Selca

K/C Cveto Sever

M/M +386 40 333 500

Brane Solce

Hrvatini 204, Ankaran

K/C Brane Solce

M/M +386 31 760 765

E/E bsolce@yahoo.com**Sabina Šinko**

Glavna ulica 47, Lendava

S/W www.lutkepupilla.si

M/M +386 31 510 865

E/E sabina.sinko@guest.arnes.si**Jože Zajec**

Šmartinska 158, Ljubljana

S/W www.lutke-zajec.si

M/M +386 41 665 876

E/E info@lutke-zajec.si

Pokrovitelji in partnerji festivala / Festival sponsors and partners



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO



MESTNA OBČINA MARIBOR
UNIVERZITETNO MESTO MARIBOR



UGM

KORIDOR±
križišča umetnosti

GT22

PERON



MIKLAVŠKA PEKARNA



VEČER



Programska knjižica

9. bienala lutkovnih ustvarjalcev Slovenije

Programme Booklet for the 9th Biennial of Puppetry Artists of Slovenia

9. bienale lutkovnih ustvarjalcev Slovenije organizirata **Ustanova lutkovnih ustvarjalcev** in **Lutkovno gledališče Maribor**.
The **9th Biennial of Puppetry Artists of Slovenia** is organized by the **Puppetry Artists Institution of Slovenia** and **Maribor Puppet Theatre**.

Strokovni odbor festivala / Expert board

Miha Bezeljak, Aja Kobe [predsednica/chair], **Martina Maurič Lazar, Jelena Sitar Cvetko, Matija Solce**

Organizacijski odbor / Organizational committee

Matevž Gregorič, Marko Jakopanec, Katarina Klančnik Kocutar, Tanja Lužar, Anže Virant

za LGM / for LGM **Katarina Klančnik Kocutar**

za ULU / for ULU **Matija Solce**

selektorica 9. bienala / selector of the 9th Biennial **Olga Vujović**
strokovna žirija 9. bienala / expert jury of the 9th Biennial **Morana Dolenc [HR], Tin Grabnar, Nika Leskovšek**

izdajatelj **Lutkovno gledališče Maribor** / published by

Maribor Puppet Theatre

zanj / represented by **Katarina Klančnik Kocutar**

urednica / editor **Tanja Lužar**

lektorica / proofreader **Metka Damjan**

prevajalka / translator **Nika Skok Petranovič**

oblikovalka / designer **Danijela Grgič**

avtor ilustracij / illustrator **Silvan Omerzu**

avtor fotografije na naslovnici / Cover photo by **Sašo Kovačič**

fotografije predstav iz individualnih producerskih arhivov

photos of performances from individual producers' archives

obdelava fotografij / photo editing by **MatFormat**

tiskarna / printed by **Evrografis**

naklada / print run **500 izvodov**

Maribor, september 2017 / Maribor, September 2017

Lutkovno gledališče Maribor, zanj direktorica

Maribor Puppet Theatre, represented by director

Vojašniški trg 2 A, 2000 Maribor, Slovenija

T/T +386 2 228 19 70

E/E info@lg-mb.si

S/W www.lg-mb.si

F/F https://www.facebook.com/lutkovnogledalisce.maribor

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.

T/T +386 2 228 19 79

M/M +386 31 614 533

E/E blagajna@lg-mb.si

S/W www.lg-mb.si

Spletni nakup vstopnic je mogoč s plačilnimi karticami na naslovu www.lg-mb.si.

Tickets can be purchased online at www.lg-mb.si using payment cards.

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

Ticket prices for all performances are uniform at €5. The usual season discounts also apply. Admission to exhibitions, professional discussions, presentations and evening events is free.

Handwriting practice sheet with multiple sets of horizontal lines. Each set consists of a top line, a middle line, and a bottom line. There are two red lines acting as section dividers. The first red line is positioned between the second and third sets of lines. The second red line is positioned between the sixth and seventh sets of lines. The third red line is positioned between the tenth and eleventh sets of lines. The fourth red line is positioned between the thirteenth and fourteenth sets of lines.

