

11. BIENALE LUTKOVNIH USTVARJALCEV SLOVENIJE
11TH BIENNIAL OF PUPPETRY ARTISTS OF SLOVENIA

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Lutkovno
gledališče
Maribor

MARIBOR
8.-11. 9. 2021



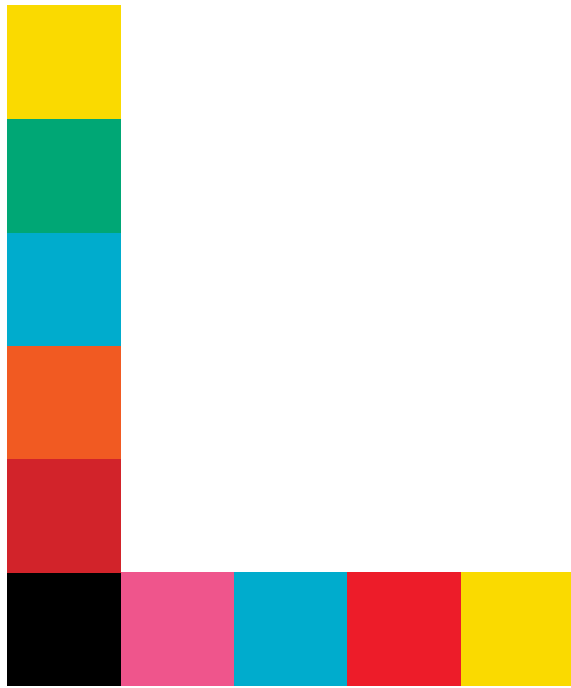
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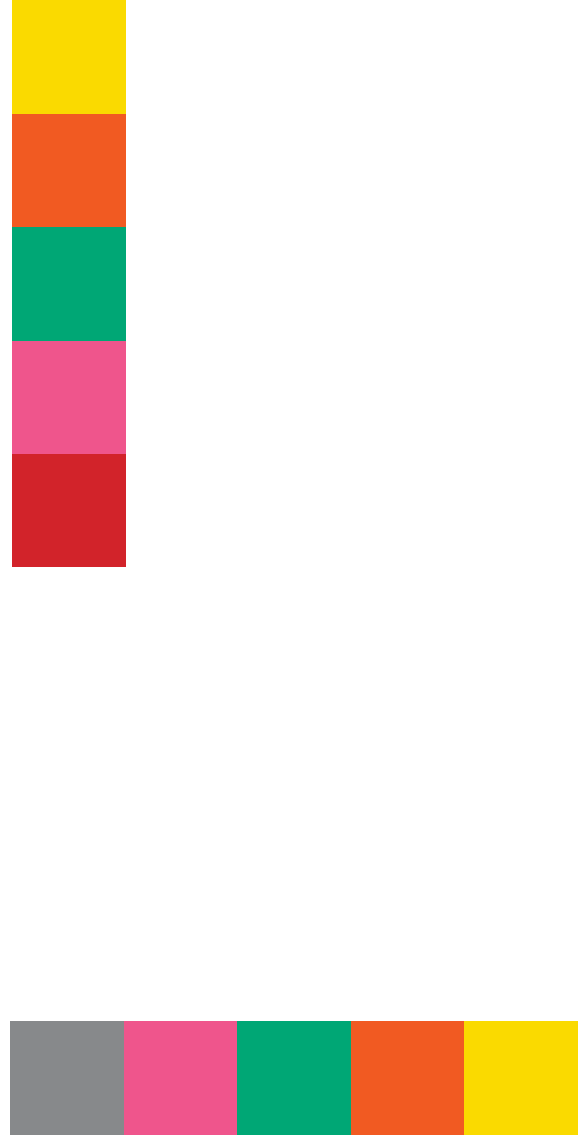
Barbara Stupica, *Posvetitev pomladi*, skica za scenografijo
The Rite of Spring, Scenography sketch

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ARTISTS
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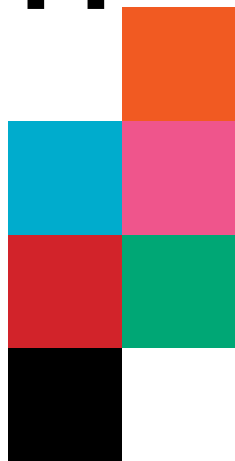
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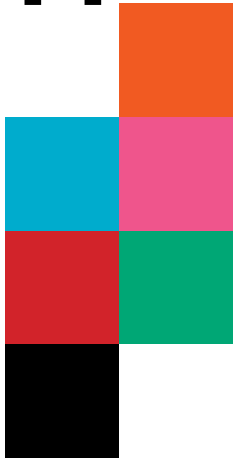
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Barbara Stupica, *Alice v čudežni deželi*, *Alice in Wonderland*, LGL in LGM, 2013

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Dr. VASKO SIMONITI

NEBOJŠA TEJIĆ, STA



Z letošnjo izvedbo doživlja Bienale lutkovnih ustvarjalcev Slovenije pomenljivo prelomnico, saj bo zakorakal v novo, drugo desetletje. Za njim je prva okrogla številka, deset uspešnih izdaj osrednjega nacionalnega lutkovnega festivala, ki je v zanesljivih in entuziastičnih rokah nadvse predanih organizatorjev v Mariboru.

Maribor, Ustanova lutkovnih ustvarjalcev in Lutkovno gledališče Maribor so že leta 2001 posvojili Lutkovni bienale, tako kot so lutkovni ustvarjalci posvojili Maribor. Bienale je postal del mesta, del njegove identitete, z njim je postal Maribor še pomembnejša točka na lutkovnem zemljevidu Slovenije.

Lutkovno gledališče potrebuje še posebej predane ljudi, take, ki so se nenehno pripravljene učiti, se preizkušati in ki jih ni strah, da bi se kdaj spotaknili, ker vedo, da se bodo že nekako pobrali, tako kot lutke na nitih. Na odru se namreč sliši vsaka beseda, zazna se vsak gib, vsak vzdih ima svoj razlog in sekunde so lahko ure, če se ritem zatakne. Vsak trzlaj lutkarja je odločilen.

Na odrih lutkovnih gledališč nastaja prav posebna magija, ki je ni moč najti nikjer drugje. Lutkovno gledališče s svojim edinstvenim dodatnim odklonom od stvarnosti ustvarja trenutke, ki so včasih bolj resnični od življenja samega. Nek pisatelj je nekoč zapisal, da je oder magični krog, kjer se zgodijo najbolj realne stvari, in da v celotnem vesolju ni prostora, ki bi bil bolj resničen. Gledališče je tista umetnost, ki nam morda bolj kot druge nastavlja ogledalo, je prostor globokih pretresov in spoznanj, če le ima občinstvo, ki mu pusti, da se ga dotakne.

Vsem ustvarjalcem, ki so se uspeli prebiti skozi strogo sito selektorja in zadostiti zahtevnim kriterijem festivala, želim užitek v ponovnem stiku z občinstvom; občinstvu pa želim, da bi se ga magija na odru čim bolj dotaknila in očarala.

Dr. Vasko Simoniti,
minister za kulturo

With this year's version of the biennial, the Biennial of Puppetry Artists of Slovenia is experiencing a significant turning point, as it will step into a new, second decade. The biennial left behind its first round number, ten successful editions of the central national puppet festival, which is in the reliable and enthusiastic hands of very dedicated organisers from Maribor. Maribor, the Puppetry Artists Institution and Maribor Puppet Theatre adopted the Biennial of Puppetry Artists of Slovenia in 2001, just as the puppet artists adopted Maribor. The biennial became part of the city, part of the city's identity. With it, Maribor became an even more important point on the puppetry map of Slovenia.

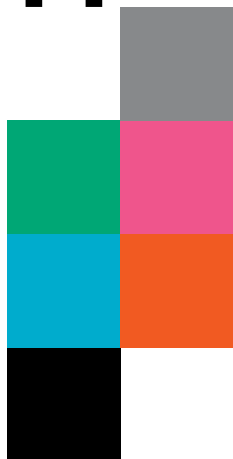
Puppet theatre needs very dedicated people who are constantly willing to learn, test themselves, and are not afraid of ever stumbling because they know they will somehow get up, just like puppets on strings. On stage, every word is heard, every movement is detected, every sigh has its reason, and seconds can become hours if the rhythm gets stuck. Every puppeteer's twitch is decisive.

Special magic is created on the stages of puppet theatres, which cannot be found anywhere else. Puppet theatre, with its unique additional deviation from reality, creates moments that are sometimes more real than life itself. One writer once wrote that the stage is a magic circle where only the most real things happen and that there is no place in all the universe that is more real. Theatre is that art that perhaps holds a mirror up to us more than others. It is a space of profound upheavals and discoveries, if only it has an audience to connect with.

I wish all the artists who managed to convince the selector and to meet the demanding criteria of the festival the pleasure of reconnecting with the audience. I want the audience to be touched and enchanted by the magic on stage as much as possible.

Dr Vasko Simoniti,
Minister of Culture

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ALEKSANDER SAŠA ARSENOVIČ

MESTNA OBČINA MARIBOR



Konec poletja nas v Mariboru že tradicionalno vabi v svet lutkarstva. Izredno ponosen sem, da se kljub zaprtim vratom kolesje umetnosti v preteklem letu ni ustavilo. Odločnost in vztrajnost umetnikov se kaže tudi v raznovrstnem programu 11. bienala lutkovnih ustvarjalcev Slovenije. Bienale kot osrednji nacionalni lutkovni festival nam bo tudi v letošnjem prerezu slovenske lutkovne ustvarjalnosti zadnjih dveh let ponudil 12 kakovostnih predstav. Med izbranimi se bo, vsem nam še toliko bolj v ponos, s tremi predstavami predstavilo tudi Lutkovno gledališče Maribor.

Kultura nedvomno zadeva vsakega posameznika in družbo kot celoto. Kot ključni člen razvoja, ki daje ljudem in mestu identiteto, jo moramo znati ceniti. Preplet kulturnih vsebin mariborskega Lutkovnega gledališča in prireditvenega prostora pod mogočnim hrastom v najstarejšem delu mesta na Lentu nosi simboličen pomen. V Mariboru smo in še vedno znamo živeti kulturo. Svojo prenovljeno podobo že kaže tudi Vojašniški trg, ki bo vključno s prenovljenim Sodnim stolpom in Vinogradniškimi muzejem že to jesen obogatil in popestril dogajanje v Mariboru.

Umetnikom in organizatorjem 11. bienala lutkovnih ustvarjalcev Slovenije se zahvaljujem za ves trud in uspešno delo. Tudi v prihodnje naj vas navdihuje ustvarjalnost. Vas, drage bralke in bralci, pa vabim k ogledu predstav, ki naj bodo lep uvod v pestro kulturno-umetniško jesen.

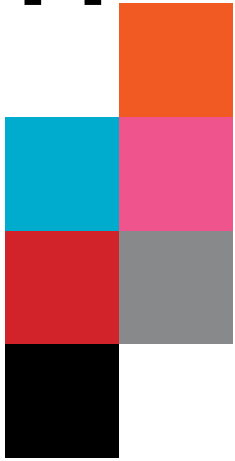
Aleksander Saša Arsenovič,
župan Mestne občine Maribor

At the end of the summer, Maribor traditionally invites us into the world of puppetry. I am incredibly proud that despite the closed doors, the wheels of art has not stopped in the past year. The determination and perseverance of the artists are also reflected in the diverse programme of the 11th Biennial of Puppetry Artists of Slovenia. The biennial as the central national puppet festival will also offer 12 selected and quality performances created by Slovenian puppeteers in the last two years. We are very proud that the Maribor Puppet Theatre will also be among the selected ones with three performances. Culture undoubtedly concerns every individual and society as a whole. As a key element of development that gives people and the city an identity, we need to know how to appreciate it. The intertwining of the cultural contents of the Maribor Puppet Theatre and the event space under the mighty oak in Lent, the oldest part of the city of Maribor, carries a symbolic meaning. In Maribor, we have, and we still know how to live culture. Vojašniški trg Square is already showing its renewed image, and including the renovated Judgement Tower and Wine museum, it will already this autumn enrich happenings in Maribor.

I want to thank the artists and organisers of the 11th Biennial of Puppetry Artists of Slovenia for all their efforts and successful work. Let creativity inspire you in the future as well. Dear readers, I invite you to watch the performances, which should be a nice introduction to the diverse cultural and artistic autumn.

Aleksander Saša Arsenovič,
Mayor of the Municipality of Maribor

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ANŽE VIRANT

URŠKA BOLJKOVAC



V zadnjih dveh letih se je veliko zgodilo. Veliko je bilo slabega. Bil je covid. Bilo je zaprtje. Bile so takšne in drugačne omejevalne politike – življenja in kulture. Tako, slabe stvari so omenjene, več prostora pa si ne zaslužijo.

Zgodilo pa se je tudi veliko dobrega. Število članov Ustanove lutkovnih ustvarjalcev se ni zmanjšalo. Še več: dobili smo novo članico (dobrodošla!). Zaživela je Kritiška platforma sodobnega lutkarstva EU, kjer so lutke končno dobile svoje mesto za kritiko, refleksijo in svoj prostor za obveščanje. To je nekaj, kar je slovenski lutkarji zagotovo manjkalo. Na Bienale je bilo sicer prijavljenih manj predstav kot prejšnja leta, toda glede na vse se mi zdi številka dvainštirideset, kolikor predstav si je ogledal selektor, za dve tako drugačni leti zelo spodbudna. Glede na delne podatke (uradnih žal še ni) so nekatera lutkovna gledališča med zaprtjem dosegala celo večjo gledanost predstav kot prej. Seveda ni mogoče primerjati izkušnje ogleda predstave v živo in preko spleta, a že to, da smo vsi dosegali veliko (za manjše producente pa včasih celo ogromno) število obiskovalcev, kaže na to, da so lutke (in umetnost nasploh) pomemben in nenadomestljiv del naših življenj. In ne nazadnje – Bienale lutkovnih ustvarjalcev 2021 bo. Ne glede na to, na kakšen način, s kakšnimi omejitvami ... lutke se vračajo na mariborske odre.

Vse to nakazuje, da kljub vsemu lutke niso samo preživele, temveč so vsa gledališča iskala in našla načine za ustvarjanje in tudi za nove poti, s katerimi so prišla do gledalcev. In vesel sem, da Bienale bo. Ker je čudovita priložnost, da se ponovno preštejemo. Da vidimo, kako smo preživeli. Predvsem pa, da se po več kot letu in pol ponovno vidimo v živo, v živo pogovorimo in v živo objamemo. No, morda bodo objemi še malce počakali.

Anže Virant,
predsednik Ustanove lutkovnih ustvarjalcev

A lot of things have happened in the last two years. There were a lot of bad things. There was Covid. There was lockdown. There were restrictions, both in life and in culture. So, we mentioned the bad things, and this is all that they get.

But a lot of good things happened, too. The number of members of the Puppetry Artists Institution did not decrease. We even got a new member (welcome!). The EU Contemporary Puppetry Critical Platform came to life, where puppets finally got their place for criticism, reflection and their own space to communicate. This is something that Slovenian puppetry certainly lacked. Fewer performances were registered for the biennial than in previous years. But considering everything, the number forty-two, that is the number of performances the selector watched, was very encouraging for two such different years. According to partial data (unfortunately, there are no official ones yet), some puppet theatres increased viewership during the lockdown. Of course, there is no way to compare the experience of watching a performance live and online, but the fact that we have all recorded large (smaller producers sometimes even enormous) numbers of visitors shows that puppets (and art in general) are essential and irreplaceable part of our lives. And last but not least - the Biennial of Puppetry Artists of Slovenia 2021 is here. Regardless of the way, of restrictions, the puppets return to the Maribor stages.

All of this suggests that despite everything, the puppets not only survived, but all the theatres searched for and found ways to create as well as new ways to reach the audience. And I am glad the biennial is here. And it is a wonderful opportunity to count ourselves again. And to see how we survived. And above all, that after more than a year and a half, we see each other again, talk live and hug live. Well, maybe the hugs will have to wait a little bit longer.

Anže Virant,
President of the Puppetry Artists Institution



Barbara Stupica, *Jutri je bila zabava, Tomorrow's Party*, LGL, 2015

Poročilo selektorja 11. bienala lutkovnih ustvarjalcev Slovenije

A report from the selector of the 11th Biennial of Puppetry Artists of Slovenia

Re-animacija naivnosti: animirane forme v pričakovanju publike

Ko sem pred poletjem leta 2020 začel s selektorsko naperjenostjo slediti lutkovni produkciji, sem naivno, ampak res brutalno naivno, mislil, da je najhuje za nami. Da je s tem opravljeno, da smo prestali test, ki nas je utrdil v trpežni potrpežljivosti, pripravil na paleta duhamornih barvnih odtenkov izhodnih scenarijev in naučil iznajdljivega prilagajanja spremenljivi realnosti. Po mojih pričakovanjih se je obetala relativno vsakdanja jesen. Razlogi, zaradi katerih moja naivnost v vzratnem ogledalu z vsakim dnem deluje bolj neutemeljena, so tako očitni, da jih niti ni treba navesti. Večje gledališke otrplosti, kot smo jo doživeli v zadnji sezoni, si preventivno raje ne zamislim. Na tem mestu bi moral slediti vendar. Vendar ...

... Število prijavljenih predstav na 11. bienale lutkovnih ustvarjalcev Slovenije je v zadnjem letu nihalo. Na neki točki je krepko presegalo štirideset predstav, a je bilo nekaj načrtovanih premier iz različnih razlogov prestavljenih v kasnejše termine oziroma so producenti odstopili od prijave. Tako je bilo na koncu prijavljenih 35 predstav, poleg teh sem si ogledal še sedem uprizoritev, s čimer je končno število ogledanih predstav 42. To je v primerjavi s predhodnim bienalom kar občutno zmanjšanje, kljub temu pa gre v kontekstu okoliščin, ki so najbolj prizadele nevladne producente in samozaposlene, malo manj boleče pa tudi obe javni lutkovni gledališči, za pravzaprav merodajen in legitimen korpus predstav.

Veliko večino predstav sem si, iz dneva v dan bolj hvaležen, uspel ogledati v živo nabitih dvoranah, nekaj v internih, zaprtih izvedbah, devet pa v spletnih prenosih oziroma preko video posnetkov. Čeprav interne premiere in spletni prenosi ukinjajo pomembne dimenzije gledališkega dogodka in reducirajo možnost njegove družbenosti, sem jih obravnaval kot zadostno formo gledalske izkušnje. In smo zopet pri vendar. Vendar sem – zaradi okoliščin in neenakovrednih načinov soočanja z delovanjem v omejitvenem okviru – strokovnemu odboru bienala predložil program dvanajstih predstav, ki ni razmejen na tekmovalni in spremljevalni. Ta odločitev ni zgolj posledica prepričanja, da gre za poljubno razdelitev sicer komplementarnih elementov, ki jih ne ločuje stvarna kvalitativna razlika, temveč gre tudi za gesto povezovanja in tvornosti skupnega, stičnega. Podobno intenco oblikovanja lutkovne skupnosti v javni sferi prepoznavam tudi v zagonu kritiškega lutkovnega portala in obuditvi revije Lutka. Če se posvetimo utemeljitvi izbora programa, je že na začetku razvidno, da v njegovem ospredju več kot očitno ni lutka. Oziroma ni zgolj lutka, saj lutkovno, kot ga vzpostavlja tokratni program, izhaja iz dejanskega stanja in ga je treba obravnavati v razširjenih koordinatah gledališča animiranih form. Čeprav je velik del ustvarjalnih naporov

Re-animation of naivety: animated forms in anticipation of the audience

Before the summer of 2020, when I started to track the puppet production with a selective focus, I naively, but really brutally naively, thought the worst was behind us. That we are done with that, that we passed a test that strengthened our enduring patience, prepared us for a palette of dull colour shades of exit scenarios, and taught us to adapt to changing reality ingeniously. I expected relatively ordinary autumn. The reasons why my naivety in the rearview mirror seems every day more and more unfounded are so obvious that they do not even need to be mentioned. I prefer not to imagine a greater theatrical numbness than we experienced last season. At this point however should follow. However ...

... The number of registered performances for the 11th Biennial of Puppetry Artists of Slovenia has fluctuated in the last year. At one point, it exceeded forty performances, but some of the planned premieres were postponed for various reasons, or the producers withdrew their applications. In the end, 35 performances were registered, in addition to which I watched seven performances, which makes the final number 42. This is a significant reduction compared to the previous biennial, but in the context of the circumstances that most affected non-governmental producers and the self-employed, and a little less painfully both public puppet theatres, this is a legitimate collection of performances.

I was able to watch the vast majority of the performances, more and more grateful day by day, live in packed halls, some more privately, and nine performances I watched online or via videos. Although internal premieres and online broadcasts abolish important dimensions of a theatrical event and reduce the possibility of its sociability, I have treated them as a sufficient form of theatrical experience. And again, here comes however. However, due to the circumstances and unequal ways of working within a restrictive framework, I submitted to the biennial's expert board a programme of twelve performances, not divided into a competition programme and accompanying programme. This decision is not only a consequence of the belief that it is a random division of otherwise complementary elements that do not differ in the actual quality but also a gesture of connecting and creating something common and contiguous. I recognise a similar intention of creating a puppet community in the public sphere in the launch of the critical platform and in the revival of the magazine Puppet (Lutka).

If we take a look at the justification for the selection of the programme, it is obvious that there is no puppet in its foreground. In other words, there is not just a puppet because the puppet, as es-

usmerjen k hibridnim animacijskim tehnikam, uporabi novih tehnologij in raznovrstnih animacijskih materialov, je kljub temu pogosto opaziti, da animacijska forma ne pogojuje tudi spremembe uveljavljenega pripovednega okvira, v katerem lutkar ali animator zavzema tudi vlogo pripovedovalca, lutke oziroma animirani predmeti pa medtem ostajajo v drugem dramaturškem polju. S tem ne mislim zgolj na tradicionalne in ustaljene lutkovne forme, ki večinoma temeljijo na mimetičnem principu odrske naracije, temveč tudi sodobne umetniške prakse animacije, ki povezovanje, šivanje in prehajanje med vsemi uprizoritvenimi ravnmi razrešujejo z večino in redkeje konceptualno.

Program bienala tako tvorijo predstave, ki gradijo kompleksne in prežemajoče dramaturške ploskve in vsebino prepričljivo osmišljajo zlasti skozi animacijsko formo in lastno logiko delovanja. Vsakdanji (in neobičajni) predmeti in materiali, svetlobni učinki, zvočne krajine, sence, prostori, deli telesa in lutke so na ta način podvrženi nadzoru, hkrati pa se animacijski manipulaciji tudi izvijajo. Zato je nekatere uprizoritve pomembno brati skozi odnos med lutko in lutkarjem, med animatorjem in predmetom oziroma materijo. Ta razmerja lahko povežemo z dvojicami človeškega in predmetnega, živega in neživega, subjekta in objekta, tvornega in trpnega itd., vendar ne v smislu njihove jasne definicije, opozicije in določitve meja, temveč prav z njihovim prepletanjem, prehajanjem in preobražanjem. Zaradi tega so ustvarjalni premisleki s področij plesa in koreografije, vizualne umetnosti, glasbenega, predmetnega in fizičnega gledališča, ki naslavlajo samoumevnosti odnosa do telesa in predmeta ter njihove odrske animacije in imaginacije, toliko pomembnejši. Oder kot odprt prostor srečanja številnih predsodkov in razlik, animacija kot možnost stičišča njihove raznorodnosti.

Nepomembna pri izboru ni niti stopnja odzivnosti in refleksije konteksta ustvarjanja. Pogost način je aktualizacija klasičnih literarnih predlog, v razmahu pa so avtorski projekti, ki s svežo perspektivo, kolektivnim avtorstvom in odgovorno držo spregovorijo o sodobnosti: času, ki mu v luči okoljske problematike zmanjkuje časa; prostoru, ki mu s potrošniškim kopičenjem zmanjkuje prostora; človeku-zbegancu teh časov in prostorov; človeku-razočarancu; človeku-zvedavcu, ki mu je vse [še posebej človeško] hkrati tuje in blizu ... V jedru torej še vedno ostaja človek, ki pa ni več čvrsta antropocentrična sila sveta, ampak negotovo vzpostavljajoča se odgovorna zavest.

Ploden vidik uprizoritve, ki sestavljajo program, so tudi načini sklepanja zavezništev z gledalci in odtisovanja v njihovo izkušnjo ter mesto, ki ga ta zaseda v uprizoritvenem dogodku. Daleč od tega, da so gledalske pozicije statična strukturna mesta, prejemniki fiksnih in

tabliše, ki so ustanovljeni v programu, izvirajo iz dejanske situacije in morajo biti upoštevane v razširjenih koordinatah gledališča animiranih form. Čeprav veliko kreativnega naporja je usmerjeno v hibridne animacijske tehnike, uporabo novih tehnologij in različnih animacijskih materialov, je pogosto opaziti, da animacijska forma ne spreminja ustaljenega narativnega okvira, v katerem lutkar ali animator igra tudi vlogo pripovedovalca. Hkrati pa ostajajo lutke in drugi animirani predmeti v drugem dramaturškem polju. S tem ne mislim zgolj na tradicionalne in ustaljene lutkovne forme, ki večinoma temeljijo na mimetičnem principu odrske naracije, temveč tudi sodobne umetniške prakse animacije, ki povezovanje, šivanje in prehajanje med vsemi uprizoritvenimi ravnmi razrešujejo z večino in redkeje konceptualno.

Program bienala tako tvorijo predstave, ki gradijo kompleksne in prežemajoče dramaturške ploskve in vsebino prepričljivo osmišljajo zlasti skozi animacijsko formo in lastno logiko delovanja. Vsakdanji (in neobičajni) predmeti in materiali, svetlobni učinki, zvočne krajine, sence, prostori, deli telesa in lutke so na ta način podvrženi nadzoru, hkrati pa se animacijski manipulaciji tudi izvijajo. Zato je nekatere uprizoritve pomembno brati skozi odnos med lutko in lutkarjem, med animatorjem in predmetom oziroma materijo. Ta razmerja lahko povežemo z dvojicami človeškega in predmetnega, živega in neživega, subjekta in objekta, tvornega in trpnega itd., vendar ne v smislu njihove jasne definicije, opozicije in določitve meja, temveč prav z njihovim prepletanjem, prehajanjem in preobražanjem. Zaradi tega so ustvarjalni premisleki s področij plesa in koreografije, vizualne umetnosti, glasbenega, predmetnega in fizičnega gledališča, ki naslavlajo samoumevnosti odnosa do telesa in predmeta ter njihove odrske animacije in imaginacije, toliko pomembnejši. Oder kot odprt prostor srečanja številnih predsodkov in razlik, animacija kot možnost stičišča njihove raznorodnosti.

Nepomembna pri izboru ni niti stopnja odzivnosti in refleksije konteksta ustvarjanja. Pogost način je aktualizacija klasičnih literarnih predlog, v razmahu pa so avtorski projekti, ki s svežo perspektivo, kolektivnim avtorstvom in odgovorno držo spregovorijo o sodobnosti: času, ki mu v luči okoljske problematike zmanjkuje časa; prostoru, ki mu s potrošniškim kopičenjem zmanjkuje prostora; človeku-zbegancu teh časov in prostorov; človeku-razočarancu; človeku-zvedavcu, ki mu je vse [še posebej človeško] hkrati tuje in blizu ... V jedru torej še vedno ostaja človek, ki pa ni več čvrsta antropocentrična sila sveta, ampak negotovo vzpostavljajoča se odgovorna zavest.

nespremenljivih predvidenih učinkov, saj se predstave zavedajo kontingentnosti vznikajočih pomenov, nedovršenosti in odvisnosti od gledalske filtracije. Interaktivnost je le manjši (a verjetno najbolj viden) del te uprizoritvene strategije, zlasti razvidnost animacije in razplatenost postopkov pa spodbujata aktivacijo različnih načinov in tipov gledanja ter pozornosti. Ob razgaljenih principih, ki gradijo animacijo, njihovem prepoznavanju in posledičnem »razčaranju« gledališke iluzije njihova izpovedna moč in možnost potopitve nista nič manj učinkoviti ali silni.

Če bi želeli strniti kriterije tokratnega izbora, so ti potemtakem utemeljeni v kreativnem dialogu vsebine in uprizoritvene strategije, animacijski inovativnosti, intenzivnem in celostnem dogodkovnem odzivu ter stopnji odgovornosti v odnosu do materialov, postopkov in sporočilnosti. Tematska in izrazna raznolikost pri tem nista namen izbora, temveč njegova spontana posledica, ki kaže širino animacijskega v sodobnem gledališču.

Upam, da tako zasnovan program izraža ambicioznost in drznost dosežkov ustvarjalcev ter predstavlja vznemirljiv vozil umetniških, kulturnih in družbenih silnic, ki segajo preko zgolj estetskega učinka uprizoritvenega dogodka. Če kaj, potem izbor ne perpetuira nemoči, travme in pogojnosti preteklih dveh sezon, ampak bolj priča o premišljenih in prodornih načinih umetniške animacije, brez katerih bi bilo razumevanje in predvsem skupnostno doživljanje odrsko oživljene precej omejeno. Kjer prevladuje navidezna nedostopnost, kjer se zdijo razdalje neskončne ali nepremostljive in volumni povsem izpraznjeni, sodobne animirane prakse slovenskega gledališča ustvarjajo bližino v razlikah, osmišljajo njihov stik in praznine napolnjujejo ter jih preobražajo z neusahljivimi viri pomenov. Zaradi njih hvaležno priznavam, da se naivni optimizem lanskega poletja ni izčrpal.

Rok Bozovičar,
selektor 11. bienala lutkovnih ustvarjalcev Slovenije

establishing responsible consciousness.

A fruitful aspect of the performances that are part of the programme is also the ways in which alliances with the audience are made and imprinted in their experience, as well as the place the performance takes at the event. Spectator positions are not just static structures, recipients of fixed and unchanging predicted effects, as performances are aware of the contingency of emerging meanings, imperfections, and dependence on spectator filtration. Interactivity is only a small (but probably the most visible) part of this staging strategy. In particular, the clarity of the animation and the stratification of the procedures encourage the activation of different ways and types of viewing and attention. With the exposed principles that build animation, their recognition and the consequent "dis-enchantment" of theatrical illusion, their expressive power and the possibility of immersion are no less effective or powerful.

If we summarise the criteria of this year's selection, they are based on a creative dialogue of content and performance strategy, animation innovation, intensive and comprehensive event imprint and the level of responsibility in relation to materials, procedures and meaningfulness. Thematic and expressive diversity is not the purpose of the selection, but its spontaneous consequence, which shows the width of animation in contemporary theatre.

I hope that the programme designed in this way expresses the ambition and boldness of the artists' achievements and represents an exciting knot of artistic, cultural and social lines of force that reach beyond the purely aesthetic effect of the staging event. If anything, then the selection does not perpetuate the helplessness, trauma and conditionality of the past two seasons but rather testifies about thoughtful ways of artistic animation, without which the understanding and especially the community experience would be rather limited. Where apparent inaccessibility prevails, where distances seem infinite or insurmountable and volumes completely emptied, modern animated practices of Slovenian theatre create closeness in differences, make sense of their contact and fill gaps and transform them with inexhaustible sources of meaning. Because of them, I gratefully acknowledge that the naive optimism of last summer has not been exhausted.

Rok Bozovičar,
Selector of the 11th Biennial of Puppetry Artists of Slovenia



Barbara Stupica, *Alica v čudežni deželi*, *Alice in Wonderland*, LGL in LGM, 2013



Predstave v selekciji za 11. bienale lutkovnih ustvarjalcev Slovenije

Performances for the selection for the 11th Biennial of Puppetry Artists of Slovenia

- | | |
|---|--|
| 1. AEIOU gledališče za dojenčke in malčke / Hiša otrok in umetnosti / Kulturni center Rulla, Finska, Spominčica | 1. AEIOU Baby and Toddler Theatre / House of Children and Art / Children's Cultural Centre Rulla, Finland, Forget-me-not |
| 2. Gledališče Bičikleta, Dva zmerjavca | 2. Theatre Bičikleta, Two Rascals |
| 3. Hiša otrok in umetnosti / Lutkovno gledališče Fru-Fru, To ni pika! | 3. House of Children and Art / Puppet Theatre Fru-Fru, This Is Not a Dot! |
| 4. Lutkovno gledališče Fru-Fru / Hiša otrok in umetnosti, Majhno težavo imam | 4. Puppet Theatre Fru-Fru / House of Children and Art, I Have a Little Problem |
| 5. Društvo kreativcev Tobiro / Hiša otrok in umetnosti, Ljubo doma | 5. Association Tobiro / House of Children and Art, Home Sweet Home |
| 6. Hiša otrok in umetnosti / Collectif Ma-Théâ – Centre de Création pour l'Enfance de Tinquieux, Francija / Gradsko kazališče lutaka Rijeka, Hrvaška, Oh la la | 6. House of Children and Art / Collectif Ma-Théâ – Centre de Création pour l'Enfance de Tinquieux, France / Rijeka City Puppet Theatre, Croatia, Oh la la |
| 7. Hiša otrok in umetnosti, Pokukaj! | 7. House of Children and Art, Peek! |
| 8. Hiša otrok in umetnosti, Želja in volja | 8. House of Children and Art, Wish and Will |
| 9. Kulturno-umetniško društvo Moment, Maribor / Nova pošta (Slovensko mladinsko gledališče in Maska Ljubljana), Slaba družba | 9. Moment, Maribor / The New Post Office – (Mladinsko Theatre and Maska, Ljubljana), Bad Company |
| 10. Kulturno umetniško društvo Transformator, Vrvica, ki je rešila svet | 10. The Cultural and Artistic Association Transformator, The String That Saved the World |
| 11. Društvo lutkovnih ustvarjalcev – Gledališče Lalanit / Uroš Potočnik, Povodni mož | 11. Ljubljana Association of Puppeteers – Theatre Lalanit / Uroš Potočnik, The Water Man |
| 12. Lea Menard / AGRFT / KUD Baobab, Pasjedivščina – Moja pasja dogodivščina | 12. Lea Menard / AGRFT / Baobab Association, Dogventure – My Dog Adventure |
| 13. Lutkovno gledališče Ljubljana / Collectif Ma-Théâ (Centre de Créations pour l'Enfance) in Svetovni festival lutkovnih gledališč Charleville-Mézières, Francija, Kuku | 13. Ljubljana Puppet Theatre / Collectif Ma-Théâ (Centre de Créations pour l'Enfance) and World Festival of Puppet Theatres in Charleville-Mézières, France, Coucou |
| 14. Lutkovno gledališče Ljubljana, Moč | 14. Ljubljana Puppet Theatre, The Power |
| 15. Lutkovno gledališče Ljubljana, Najprisrčnejši velikan | 15. Ljubljana Puppet Theatre, The Smartest Giant in Town |
| 16. Lutkovno gledališče Ljubljana / Slovensko mladinsko gledališče / Univerza v Ljubljani / Center urbane kulture Kino Šiška, Nebo nad menoj | 16. Ljubljana Puppet Theatre / Mladinsko Theatre / University of Ljubljana / Kino Šiška Centre for Urban Culture, The Sky Above |
| 17. Lutkovno gledališče Ljubljana, Peskovnik | 17. Ljubljana Puppet Theatre, Sandpit |
| 18. Lutkovno gledališče Ljubljana / Flota, Murska Sobota / Flota, Ljubljana, Tihožitje, devet poskusov, kako ohraniti življenje | 18. Ljubljana Puppet Theatre / Flota, Murska Sobota / Flota, Ljubljana, Still Life, Nine Attempts to Preserve Life |
| 19. Lutkovno gledališče Ljubljana, Tjulenj | |

20. Lutkovno gledališče Ljubljana / Zavod Imaginarni, **Nevidna**
21. Emanat, Lutkovno gledališče Ljubljana, FELD Theater für junges Publikum, **Reči reči**
22. Lutkovno gledališče Maribor, **Bimberli**
23. Lutkovno gledališče Maribor, **Ostržek**
24. Lutkovno gledališče Maribor / Gradsko kazalište lutaka Rijeka, **Cesarjeva nova oblačila**
25. Lutkovno gledališče Maribor / werk89, Dunaj / Zavod Kuskus, **Ponočnjaki**
26. Lutkovno gledališče Maribor, **Zlatolaska in trije medvedi**
27. Lutkovno gledališče Maribor / Hiša otrok in umetnosti, **Možiček žebliček**
28. Lutkovno gledališče Maribor, **Ferdo, veliki ptič**
29. Lutkovno gledališče Maribor, **Rumi in kapitan**
30. Lutkovno gledališče Maribor, **Drobtine iz mišje doline**
31. Mini teater, **Obisk za medveda**
32. Pripovedno gledališče gdč. Bazilike, **Zavrti tigr!**
33. KD Matita / MCLU Koper, **Biti don Kihot**
34. Javni zavod Ljubljanski grad, **Friderik, grajska podgana**
35. GVR Zavod, Kino Šiška, Cirkulacija², **Poslednja skušnjava**
19. Ljubljana Puppet Theatre, Seal
20. Ljubljana Puppet Theatre / Imaginarni Institute, **Invisible**
21. Emanat, Ljubljana Puppet Theatre, FELD Theatre, **Things Things**
22. Maribor Puppet Theatre, **Bimberli**
23. Maribor Puppet Theatre, **Pinocchio**
24. Maribor Puppet Theatre / Rijeka City Puppet Theatre, **The Emperor's New Clothes**
25. Maribor Puppet Theatre / werk89, Vienna / Kuskus Production, **Nighthawks**
26. Maribor Puppet Theatre, **Goldilocks and the Three Bears**
27. Maribor Puppet Theatre / House of Children and Art, **The Little Nail**
28. Maribor Puppet Theatre, **Ferdo, the Giant Bird**
29. Maribor Puppet Theatre, **Rumi and the Captain**
30. Maribor Puppet Theatre, **Crumbs from Mouse Valley**
31. Mini Theatre, **A Visitor for a Bear**
32. Narrative Theatre of Ms Bazilika, **Spin the Tiger!**
33. KD Matita / International Centre for Puppetry Arts, Koper, **Being Don Quixote**
34. Public Institution Ljubljana Castle, **Friderik, the Castle Rat**
35. GVR Institute, Kino Šiška Centre for Urban Culture, Cirkulacija², **The Last Temptation**



Marek Waszkiel

Dr. Marek Waszkiel (1954) je od leta 1978 predavatelj na Gledališki akademiji v Varšavi. Zgodovinar, kritik, predavatelj in urednik je bil med letoma 1977 in 2005 član Inštituta za umetnost Poljske akademije znanosti. Na Gledališki akademiji v Varšavi je bil zadolžen za lutkovni oddelek v Bialystoku (1999–2005), vodil je Lutkovno gledališče Bialystok (2005–2012), Gledališče animacije v Poznau (2014–2017) in opravljal naloge umetniškega svetovalca v Gledališču v Shenzhenu na Kitajskem (2016–2020). Dolga leta je bil predsednik Unime na Poljskem, v mednarodni Unimi je bil član izvršnega odbora in vodil komisiji za komunikacije in publikacije ter za izobraževanje. Objavil je številne študije o lutkovni umetnosti na Poljskem ter članke o lutkovem gledališču po vsem svetu. Sodeluje s številnimi lutkovnimi gledališči, šolami in festivali po vsem svetu kot predavatelj, svetovalec in organizator.

Members of the Jury

Marek Waszkiel (1954), PhD, professor of history of puppetry art at the Theatre Academy in Warsaw (since 1978), historian, critic, lecturer, editor. During many years connected with the Institute of Art of the Polish Academy of Sciences (1977–2005). He was: a vice-rector of the Warsaw Theatre Academy, responsible for the Puppet Theatre Department in Bialystok (1999–2005); head of the Bialystok Puppet Theatre (2005–2012), Animation Theatre in Poznań (2014–2017) and artistic consultant of the Amber Theatre in Shenzhen (China, 2016–2020). Simultaneously he was the president of UNIMA-Poland, a member of the executive committee of UNIMA International, the chairman of the UNIMA Communication and Publication Commission, and the UNIMA Training Commission. He published many studies on puppetry in Poland, as well as many articles about puppet theatre all over the world. He co-operates with many puppet theatres, puppetry schools and festivals in several countries as a lecturer, organiser of different events and puppetry art consultant.



Barbara Stupica, Peter Kušter, skica za lutko / Shockheaded Peter, sketch for a puppet

Špela Čadež

Špela Čadež [1977] kot neodvisna režiserka animacij in producentka deluje od leta 2008. Po zaključenem študiju grafičnega oblikovanja [2002] na Akademiji za likovno umetnost v Ljubljani je nadaljevala s šolanjem na Akademiji za medijsko umetnost v Kölnu. Že med študijem je s svojima lutkovnima animacijama *Zasukanec* [2004] in *Liebeskrank* [2007] pridobila mednarodno prepoznavo. Njeni animirani filmi so prejeli več kot 100 nagrad po vsem svetu, predvajali pa so jih na festivalih, kot so Sundance, Clermont Ferrand in Annecy. Med drugim je avtorica kratke lutkovne animacije *Boles* [2013, velika nagrada na DOK Leipzig, nominiranec Cartoon d'Or] in večplanske kolažne animacije *Nočna ptica* [2016, velika nagrada na mdr. HAFF Festival Holland, Animafest Zagreb]. Navdušena je nad analogno animacijo in dobrimi zgodbami.

Špela Čadež [1977] has been working as an independent animation director and producer since 2008. After graduating in Graphic Design [2002] at the Academy of Fine Arts and Design in Ljubljana, she continued her studies at the Academy of Media Arts in Cologne. Already during her studies, she gained international recognition with her puppet animations *Mate to Measure* [2004] and *Lovesick* [2007]. Her animated films have received more than 100 awards worldwide and have been screened at festivals such as Sundance, Clermont-Ferrand and Annecy. Among other things, she is the author of the short puppet animation *Boles* [2013, Grand Prix at DOK Leipzig, Cartoon d'Or nominee] and the collage animation *Nighthawk* [2016, Grand Prix at international HAFF Festival Holland, Animafest Zagreb]. She is passionate about analogue animation and good stories.

Zala Dobovšek

Zala Dobovšek [1983], dramaturginja, teatrologinja in docentka za področje dramaturgije in študijev scenskih umetnosti na Akademiji za gledališče, radio, film in televizijo. Na AGRFT je diplomirala iz dramaturgije in se v času študija izobraževala na gledališki akademiji DAMU v Pragi [Divadelní fakulta Akademie múzických umění v Praze]. Leta 2019 je doktorirala na AGRFT (smer Študiji scenskih umetnosti) z disertacijo *Gledališče in vojna: temeljna razmerja med uprizoritveno umetnostjo in vojnami na območju nekdanje Jugoslavije v 90. letih 20. stoletja*. Je aktualna predsednica Društva gledaliških kritikov in teatrologov Slovenije. Od leta 2016 je mentorica celoletnega seminarja Mala šola kritike. Deluje kot praktična dramaturginja, recenzentka, mentorica kritiškega pisanja in pedagoginja. Kot mentorica kritiško-novinarskega seminarja je na bienalu lutkovnih ustvarjalcev Slovenije sodelovala od leta 2015.

Zala Dobovšek [1983] is a dramaturge, teatrologist and assistant professor of dramaturgy and performing arts at the Academy of Theatre, Radio, Film and Television (AGRFT). She graduated from AGRFT with a degree in dramaturgy. She studied at the Theatre Academy DAMU in Prague [Divadelní fakulta Akademie múzických umění v Praze]. In 2019, she received her PhD from AGRFT [Department of Dramaturgy and Performing Arts] with the dissertation *Theatre and War: Fundamental Relations between Performing Arts and the Wars on the Territory of Former Yugoslavia in the 1990s*. She is the current president of the Association of Theatre Critics and Researchers of Slovenia. Since 2016, she has been the mentor of the yearlong seminar School of Criticism. She works as a dramaturge, theatre reviewer, critical writing mentor and pedagogue. As a mentor of a journalistic criticism seminar, she has participated in the Biennial of Puppetry Artists of Slovenia since 2015.





Barbara Stupica, *Poletna knjiga, The Summer Book*, LGL, 2018

11

URNIK BIENALA



Torek

7. september 2021

17.00, *Avditorij LGM*

Okrogla miza Sodelovanje med sektorji
[preddogodek]

Sreda

8. september 2021

10.00, *Velika dvorana LGM*

Lutkovno gledališče Ljubljana / Slovensko mladinsko
gledališče / Univerza v Ljubljani / Center urbane
kulture Kino Šiška

Nebo nad menoj

16.30, *Razstavišče LGM*

Otvoritev razstave Večplastna občutljivost
Barbare Stupica

17.00, *Velika dvorana LGM*

Lutkovno gledališče Ljubljana / Slovensko mladinsko
gledališče / Univerza v Ljubljani / Center urbane
kulture Kino Šiška

Nebo nad menoj

Uradno odprtje festivala

18.00, *Avditorij LGM*

Druženje v avditoriju

20.00, *Sodni stolp*

Lutkovno gledališče Maribor

Ostržek

21.00, *Mala dvorana LGM*

KD Matita / MCLU Koper

Biti don Kihot

Četrtek

9. september 2021

10.00, *Amfiteater, II. gimnazija Maribor*

Emanat / Lutkovno gledališče Ljubljana /
FELD Theater für junges Publikum

Reči reči

12.00, *Sončni studio LGM*

Pogovor o predstavah

15.00

odhod iz Maribora na predstave v Ljubljano

17.00, *Velika dvorana LGM*

Lutkovno gledališče Maribor

Drobtine iz mišje doline

17.00, *Kino Šiška*

GVR Zavod / Kino Šiška / Cirkulacija²

Poslednja skušnjava

19.30, *LGL*

Lutkovno gledališče Ljubljana / Zavod Imaginarni

Nevidna

21.00, *LGL*

Lutkovno gledališče Ljubljana

Tihožitje

Petek

10. september 2021

10.00, *Amfiteater, II. gimnazija Maribor*
Lutkovno gledališče Maribor / Gradsko kazališče
lutaka Rijeka
Cesarjeva nova oblačila

10.00, *Velika dvorana LGM*
Lutkovno gledališče Maribor
Drobtine iz mišje doline

11.00, *Sončni studio LGM*
Pogovor o predstavah

16.00, *Studio LGM*
Pogovor z Marekom Waszkielom

17.00, *Mala dvorana LGM*
Hiša otrok in umetnosti / Lutkovno gledališče Fru-Fru
To ni pika!

19.00, *Amfiteater, II. gimnazija Maribor*
Lutkovno gledališče Maribor / Gradsko kazališče
lutaka Rijeka
Cesarjeva nova oblačila

21.00, *Intimni oder GT22*
Kulturno-umetniško društvo Moment, Maribor /
Nova pošta (Slovensko mladinsko gledališče
in Maska Ljubljana)
Slaba družba

Razstava Večplastna občutljivost Barbare Stupica,
Razstavišče LGM
Razstava je odprta od 8. do 18. septembra v času dogodkov.

Razstava iz zakulisja ustvarjanja animatorke Špele Čadež,
Sodni stolp
Razstava je na ogled v času Bienala, v sredo (8. septembra)
od 18. do 20. ure, v četrtek (9. septembra) in petek (10. septembra)
med 16. in 19. uro ter v soboto (11. septembra) med 9. in 12. uro.

V času bienala je na ogled tudi delo Špele Čadež v okviru projekta
Ulična galerija MB z naslovom *Orange is the New Black* –
Unraveled na Židovski ulici.

Sobota

11. september 2021

10.00, *Velika dvorana LGM*
Lutkovno gledališče Ljubljana
Tjulenj

11.00, *Sončni studio LGM*
Pogovor o predstavah

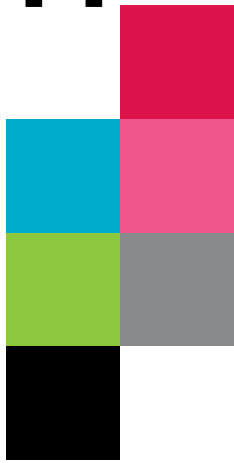
16.00, *Studio LGM*
Film o Cvetu Severju

17.00, *Studio LGM*
Občni zbor UNIMA in ULU

19.00, *Velika dvorana LGM*
Podelitev nagrad Bienala

20.00, *Velika dvorana LGM*
Pozorišče za decu Kragujevac, Srbija
Tihi deček

Legenda
Tekmovalni program
Dodatni program



SCHEDULE OF THE BIENNIAL

Tuesday

7th September 2021

17.00, Auditorium LGM

Round table Collaboration between selectors
[pre-event]

Wednesday

8th September 2021

10.00, Great Hall LGM

Ljubljana Puppet Theatre / Mladinsko Theatre /
University of Ljubljana / Kino Šiška Centre for Urban
Culture

The Sky Above

16.30, Exhibition grounds LGM

Opening of the exhibition The Multifaceted Sensitivity
of Barbara Stupica

17.00, Great Hall LGM

Ljubljana Puppet Theatre / Mladinsko Theatre /
University of Ljubljana / Kino Šiška Centre
for Urban Culture

The Sky Above

Official opening of the festival

18.00, Auditorium LGM

Socialising in the auditorium

20.00, Judgement Tower

Maribor Puppet Theatre

Pinocchio

21.00, Small Hall LGM

KD Matita / International Centre for Puppetry Arts, Koper

Being Don Quixote

Thursday

9th September 2021

10.00, Amphitheatre, Second High School Maribor

Emanat / Ljubljana Puppet Theatre /

FELD Theater für junges Publikum

Things Things

12.00, Sun Studio LGM

Discussion of performances

15.00

departure from Maribor for performances in Ljubljana

17.00, Great Hall LGM

Maribor Puppet Theatre

Crumbs from Mouse Valley

17.00, Kino Šiška Centre for Urban Culture

GVR Institute / Kino Šiška Centre for Urban Culture /
Cirkulacija²

The Last Temptation

19.30, LGL

Ljubljana Puppet Theatre / Imaginarni Institute

Invisible

21.00, LGL

Ljubljana Puppet Theatre

Still Life

Friday

10th September 2021

10.00, *Amphitheatre, Second High School Maribor*
Maribor Puppet Theatre / Rijeka City Puppet Theatre
The Emperor's New Clothes

10.00, *Great Hall LGM*
Maribor Puppet Theatre
Crumbs from Mouse Valley

11.00, *Sun Studio LGM*
Discussion of performances

16.00, *Studio LGM*
Talk with Marek Waszkiel

17.00, *Small Hall LGM*
House of Children and Art / Puppet Theatre Fru-Fru
This Is Not a Dot!

19.00, *Amphitheatre, Second High School Maribor*
Maribor Puppet Theatre / Rijeka City Puppet Theatre
The Emperor's New Clothes

21.00, *Intimate stage GT22*
Moment, Maribor / The New Post Office (Mladinsko
Theatre and Maska Ljubljana)
Bad Company

Exhibition **The Multifaceted Sensitivity of Barbara Stupica**,
Exhibition grounds LGM
The exhibition is open from 8th to 18th September during events.

Exhibition **Špela Čadež: Behind the Scenes,**
Judgement Tower
The exhibition will be open during the biennial, on Wednesday
[8th September] from 18.00 to 20.00, Thursday [9th September]
and Friday [10th September] from 16.00 to 19.00, and
on Saturday [11th September] from 9.00 to 12.00.

During the biennial, the work of Špela Čadež entitled *Orange is
the New Black - Unravelling* as part of the project Street Gallery MB
will also be on display on Židovska Street.

Saturday

11th September 2021

10.00, *Great hall LGM*
Ljubljana Puppet Theatre
Seal

11.00, *Sun Studio LGM*
Discussion of performances

16.00, *Studio LGM*
Screening of the film about Cveto Sever

17.00, *Studio LGM*
General meeting of UNIMA and ULU

19.00, *Great Hall LGM*
Biennial Awards Ceremony

20.00, *Great Hall LGM*
Theatre for children Kragujevac, Serbia
The Silent Boy

Key
Competition programme
Additional programme

11

5+

TEKMOVALNI
PROGRAM
COMPETITION
PROGRAMME

8. 9. 2021 ob 10.00 in 17.00, Velika dvorana LGM
8. 9. 2021 at 10.00 and at 17.00, Great Hall LGM

Lutkovno gledališče Ljubljana, Slovensko mladinsko gledališče,
Univerza v Ljubljani, Center urbane kulture Kino Šiška
Ljubljana Puppet Theatre, Mladinsko Theatre,
University of Ljubljana,
Kino Šiška Centre for Urban Culture

Tin Grabnar, Tjaša Bertoncej, Tadeja Pungerčar

Nebo nad menoj The Sky Above

Gledališki dokumentarec Documentary theatre performance

Režiser, avtor koncepta in scenograf Director, author of the concept and set designer **Tin Grabnar**

Avtorica likovne podobe lutk Puppet designer **Jasna Vastl**

Dramaturginji Dramaturges **Tjaša Bertoncej, Nina Šorak**

Avtor glasbe Composer **Mitja Vrhovnik Smrekar**

Violina Violin **Pavla Smrekar**

Lektorici Language editors **Mateja Dermelj, Tina Malič**

Oblikovalec svetlobe Lighting designer **Kristjan Vidner**

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

Asistentka likovne podobe lutk Puppet design assistant **Nastja Mihelj**

Svetovalka za scenografijo Set design consultant **Sara Slivnik**

Kemijsko svetovanje Chemistry consultant **Žiga Ponikvar** Univerza v Ljubljani University of Ljubljana

Igralca Performers **Anita Gregorec, Lovro Finžgar**

Premiera 8. februar 2020

Premiere 8th February 2020

Dolžina predstave 40 minut

Duration of performance 40 minutes

Gledališki dokumentarec *Nebo nad menoj* nas popelje tja, kamor redko stopi človeška noga, kjer so pogoji bivanja drugačni kot pri nas, kjer gozdovi ne uspevajo več in kjer se je življenje prilagodilo enim izmed najbolj skrajnih razmer na svetu. To je Arktika, kraljestvo polarnega medveda, morska pokrajina, ki jo večino časa prekriva debela plast ledu in snega. To je tudi območje velike biotske raznovrstnosti, ki vsak dan razkriva nove zgodbe s področja ekologije.

Glavni junak predstave je polarni medved Nanook. Ravnokar je priplezal iz svojega zavetja in radovedno gleda okrog sebe. Naredil je prve korake po belih snežnih kristalih, ki se ugrezajo pod njegovimi šapami. Pred njim je še dolga in težka pot, pot, ki je odvisna tudi od nas ...

Predstava sestavlja, prestavlja in razstavlja slikovite prizore, ki se po načelu dokumentarnosti nizajo v zgodbo o vplivu okolja na severnega medveda. Z različnih vidikov kontekstualizira naš planet in ga postavlja v razmerje s človekom. Spregovori o veličastni in razgibani naravi, ki je vse bolj degradirana in ne more več kljubovati okoljskim

The documentary theatre performance *The Sky Above* takes us where few people have set foot, where the living conditions are different from what we are used to, where forests no longer grow, and where life has adapted to one of the most extreme environments on Earth: The Arctic, the kingdom of the polar bear, a landscape of sea, covered most of the year in a thick layer of ice and snow. This is also an area of high biodiversity, one telling new environmental stories every day.

The main protagonist is Nanook, a polar bear. Having just climbed out of his shelter, Nanook is taking a curious look around and making his first steps across the white plain, snow crystals giving way under his paws. A long and challenging journey lies ahead of him, and the journey's fate also depends on us ...

The performance puts together, moves around and takes apart striking scenes, using documentary principles to combine them into a tale of the environment's impact on the polar bear. It explores the planet within various contexts, discussing it in relation to humans. It



spremembam. Gibljiva pripoved se odvija na veliki svetleči platformi, ki se vrti okrog svoje osi. Gledalci dogajanju na Arktiki sledijo v zrcalni sliki s ptičje perspektive. S pomočjo ogledala se predstava poigrava z optiko in gravitacijo postavi na glavo. Takšno prelisičenje težnosti pa omogoči čudežen občutek lebdenja v praznem prostoru in raziskovanje neobičajnih tehnik animacije.

speaks of glorious, diverse nature—an increasingly degraded cosmos no longer able to withstand environmental change. Ever in motion, the narrative unfolds on a large shining platform that rotates around its axis, with the audience watching a bird's-eye-view mirror image of the events unfurling in the Arctic. Using a mirror, the staging plays with perspective, turning gravitation upside down. This gravitational trick sets the stage for a magical sense of floating in empty space and for exploration of unconventional animation techniques.

11

TEKMOVALNI
PROGRAM
COMPETITION
PROGRAMME

8. 9. 2021 ob 20.00, Sodni stolp
8. 9. 2021 at 20.00, Judgement Tower

Lutkovno gledališče Maribor
Maribor Puppet Theatre

6+

Carlo Collodi, Matteo Spiazi

Ostržek Pinocchio

Režiser in avtor likovne podobe Director and visual designer **Mateo Spiazi**

Lektorica Language editor **Metka Damjan**

Kostumografka in izdelovalka kostumov Costume designer and maker **Mojca Bernjak**

Oblikovalec lutk in scenske opreme Puppet and set designer **Primož Mihevc**

Poslikava scene in lutk Set and puppets painted by **Darka Erdelji**

Mojster luči Lighting technician **Miljenko Knezoci**

Igralec Performer **Miha Bezeljak**

Premiera 19. september 2019

Premiere 19th September 2019

Dolžina predstave 40 minut

Duration of performance 40 minutes

Zgodba o Ostržku je neverjetna pustolovščina, ki je vznemirjala že mnoge generacije in je živa še danes. *Ostržek* je metafora tega, kako tudi napake oblikujejo človeka.

Napake niso nujno nekaj slabega; pogosto so edini način, da življenje boljše razumemo in se spreminjamo. Italijanski pisatelj Gianni Rodari je nekoč dejal, *da so napake nujne kot kruh in pogosto celo lepe, na primer poševni stolp v Pisi*.

Ostržek ni običajna predstava. Je predstava, ki se potopi v lutkovni svet, k izvoru, ko lutka še ni povsem izdelan in nazoren predmet, ampak je še surova, neobdelana snov. V *Ostržku* je to seveda les, žlahten material, ki človeštvo spremlja skoraj povsem od začetka. Lesu, ki komaj obeta, da bo iz njega nekaj nastalo, v lutkovni čaroverni pa v njem že vidimo posamezne like iz zgodbe, se pridružijo že izdelane lutke, tokrat navdihnjene pri starem mojstru Antonu Jezovšku. Uprizoritev se vrača v mizarско delavnico, orodje za obdelovanje lesa oživi, kosi lesa pa na mizarški mizi postanejo ves svet v malem. Ostržek odide na potovanje, mi pa na poligon za raziskovanje lutkovnega izraza.

The story of Pinocchio is an incredible adventure that has been a source of excitement for many generations and is still alive today. *Pinocchio* is a metaphor for how mistakes can also shape man.

Mistakes are not necessarily something bad; they are often the only way to teach us how to better understand and change our lives. As Italian writer Gianni Rodari once said, "Mistakes are necessary, beneficial as bread, and often beautiful, just look at the Tower of Pisa."

Pinocchio is not an ordinary performance. It is a performance that immerses itself in the puppetry world, immerses in the origin when the puppet is not yet an entirely manufactured and vivid object, but raw, rough material. In *Pinocchio*, the material is, of course, wood, a precious material that has accompanied humankind almost since the beginning. Wood, which barely promises to turn into something but with the help of the puppetry magic, we can see individual characters from the story, is joined by already made puppets inspired by old master Anton Jezovšek. In this adaptation, we return to the carpenter's workshop where the carpenter's tools revive, and pieces of wood on the carpenter's table become a world of its own. Pinocchio goes on a journey, and we on an exploration of puppetry approaches.



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TEKMOVALNI
PROGRAM
COMPETITION
PROGRAMME

18+

Matija Solce

Biti Don Kihot Being Don Quixote

Režiserja Directors **Vida Cekvenik Bren, Matija Solce**

Oblikovalec lutke Puppet designer **Mitja Ritmanič**

Avtor glasbe in scenograf Composer and set designer **Matija Solce**

Dramaturg Dramaturge **Miha Razdrih**

Igralci Performers **Matija Solce, Tines Špik / Filip Šebšajevič**

Premiera 29. november 2019

Premiere 29th November 2019

Dolžina predstave 60 minut

Duration of performance 60 minutes

8. 9. 2021 ob 21.00, Mala dvorana LGM
8. 9. 2021 at 21.00, Small Hall LGM

KD Matita, MCLU Koper
KD Matita, International Centre
for Puppetry Arts, Koper

Predstava *Biti Don Kihot* nadgrajuje motive Cervantesovega romana in vizualno poetiko češkega mojstra surrealistične filmske animacije Jana Švankmajerja ter sooča preteklost in sedanjost, posameznika in družbo, lutke in predmete, lutkarja in njegovo lutko. V avtobiografski predstavi, postavljeni na avtorski interpretaciji arhetipa Don Kihota, se igralca spopadata z marioneto, predmeti, razumevanjem norosti in normalnosti. Z vprašanjem identitete, kulture, umetnosti in drugih postmodernih tem je provokacija na koncu postavljena v samoironijo in resignacijo. Solcetovo raziskovanje fragmentiranega in dinamičnega predmetnega gledališča se v predstavi združi z obrtniško natančnostjo marionet.

V dramatični in ritmični predstavi ne manjka konfliktov, romantike in presenetljivih zapletov, ki eskalirajo v eksistencialno vprašanje [ne] smisla umetnosti. Poglejte na svet s perspektive lutkarja. Don Kihot živi!

The play *Being Don Quixote* upgrades the motifs of Cervantes' novel and the visual poetics of the Czech master of surrealist film animation Jan Švankmajer, and confronts the past and the present, the individual and the society, puppets and objects, the puppeteer and his or her puppet. In an autobiographical play based on the author's interpretation of the Don Quixote archetype, the performers have to deal with marionette, objects, an understanding of madness and normality. With the question of identity, culture, art, and other post-modern themes, the provocation is ultimately placed in self-irony and resignation. In the play, Matija Solce's exploration of fragmented and dynamic object theatre merges with the precise craftsmanship of marionettes.

In the dramatic and rhythmic play, there is no lack of conflicts, romance and surprising complications, which escalate into an existential question of the [non]sense of art. Look at the world from the perspective of a puppeteer. Don Quixote is alive!



11

TEKMOVALNI
PROGRAM
COMPETITION
PROGRAMME

6+

9. 9. 2021 ob 10.00, Amfiteater, II. gimnazija Maribor
9. 9. 2021 at 10.00, Amphitheatre, Second High School Maribor

Emanat, Lutkovno gledališče Ljubljana, FELD Theater für junges Publikum
Emanat, Ljubljana Puppet Theatre, FELD Theater für junges Publikum

Reči reči Things Things

Režiserja in koreografa Directors and choreographers **Jan Rozman, Julia Keren Turbahn**

Scenografa Set designers **Dan Pikalo, Jan Rozman**

Oblikovalka svetlobe Lighting designer **Annegret Schalke**

Oblikovalec zvoka Sound designer **Andres Bucci (Future Legend)**

Kostumografinja Costume designer **Tanja Pađan (Kiss the Future)**

Zunanje oko Outside eye **Sanja Tropp Frühwald**

Avtor glasbene kompozicije, besedila in vokala v pesmi Dingen Dingen

Author of musical composition, lyrics and vocal in the song Dingen Dingen **Alexander Patzelt**

Prevod in vokal v pesmi Reči reči

Author of translation and vocal in the song Reči reči **Manca Trampuš**

Strokovno svetovanje Mentors **Gabi Dan Droste, Benjamin Zajc**

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

Izvajalca Performers **Jan Rozman, Julia Keren Turbahn**

Premiera 15. april 2021

Premiere 15th April 2021

Dolžina predstave 55 minut

Duration of performance 55 minutes

Reči so rumene, zelene, rdeče. Lahko so pri miru ali vrteče. Nekatere so zvite v res čudne oblike. Lahko imajo črte, lahko imajo pike. Meni pa so fine, tiste mehke kot blazine. Res veliko je reči, jim ni konca videti! Reči »reči«, če jih vidiš tudi ti!

Kakšne reči nas obkrožajo? Ali reči res lahko kaj rečejo? Imajo vse reči obliko? Kaj je pravzaprav ta presneta reč!? *Reči reči* na oder pripelje predmete, ki nas obkrožajo v našem vsakdanu ter preizprašuje občutke in ideje, ki jih v nas sprožajo. Gre za predstavo predmetnega gledališča, namenjeno mlajšemu občinstvu, znotraj katere plesalca, skupaj z občinstvom odkrivata skrivnostne in zanimive lastnosti plastičnih predmetov in njihovo vpletenost v človeški vsakdan, ob tem pa potencial animacije raje kot skozi klasične lutkovne tehnike iščeta preko giba in plesne umetnosti.

I never knew a thing could do so much. I never thought it was possible, but now I am getting in touch? What can I do, and can the sponge do it too? There are so many things that make me feel yellow and blue.

What things surround us? Can things really speak? Do all things have a shape? What exactly is this damn thing!?! The play *Things Things* brings to the stage the objects that surround us in our daily lives and questions the feelings and ideas that these objects trigger in us. It is a performance of object theatre intended for a younger audience. Together with the audience, dancers discover the mysterious and interesting properties of plastic objects and their involvement in human everyday life, while discovering the potential of animation through movement and dance art rather than through classical puppetry techniques.



Predstava otrokom na inovativen in humoren način razpira problematiko ekologije – otroke osvešča o posledicah uporabe plastike in jih spodbuja k skrbi za okolje. Oder postane mesto stika med živo in neživo materijo; okolje, kjer se stvari med seboj povežejo, sporazumevajo in soobstajajo. Z menjavo vloge glavnega naratorja med osebo in plastiko na preprost način predstavi vprašanje semiotičnega razumevanja razmerja med subjektom in objektom ter spodbuja vprašanja medsebojne povezanosti med človekom in njegovim okoljem ter promovira ekološko ozaveščenost.

The performance unfolds the issue of ecology to children innovatively and humorously - it makes children aware of the consequences of using plastic and encourages them to take care of the environment. The stage becomes a place where animate matter meets inanimate matter, an environment where things connect, communicate and coexist with each other. By switching the role of the main narrator between person and plastic, the performance in a simple way presents the issue of semiotic understanding of the relationship between subject and object. It provokes interconnectedness between humans and their environment and promotes ecological awareness.

11

TEKMOVALNI
PROGRAM
COMPETITION
PROGRAMME

2+

Anja Štefan

9. 9. 2021 ob 17.00 in 10. 9. 2021 ob 10.00, Velika dvorana LGM
9. 9. 2021 at 17.00 and 10. 9. 2021 at 10.00, Great Hall LGM

Lutkovno gledališče Maribor
Maribor Puppet Theatre

Drobtine iz mišje doline Crumbs from Mouse Valley

Režiserka Director **Nika Bezeljak**

Avtorica likovne podobe (po navdihu ilustracij Alenke Sottler)

Visual designer (inspired by illustrations by Alenka Sottler) **Ajda Sitar**

Avtorica glasbe Composer **Laura Zafred**

Scenografka Set designer **Nika Zuljan**

Kostumografki Costume designers **Mojca Bernjak, Ajda Sitar**

Lektorica Language editor **Metka Damjan**

Statistka in scensko-odrska mojstrica Extra and scene-stage master **Svetlana Maloić**

Izvajalci glasbe Musicians **Laura Zafred, Matic Smolnikar, Rok Felicjan, Aleš Zorec, Marko Brdnik, Katarina Kozjek**

Avtor oblikovanja zvočnih posnetkov Author of sound recordings **Marko Jakopanec**

Oblikovalec svetlobe Lighting designer **Miljenko Knezoci**

Oblikovalec zvoka Sound designer **Mitja Pastirk**

Igralci Performers **Danilo Trstenjak, Gregor Prah, Eva Stražar** k. g. [guest appearance]

Premiera 18. februar 2021 / Premiere 18th February 2021

Dolžina predstave 30 minut / Duration of performance 30 minutes

Drobne miške so s svojim pogledom na svet še kako velike. Skozi igro [besed] opazujejo svet okoli sebe, njegove svetle in manj svetle plati. Igrivost in ritmičnost pesmi, ki najmlajšim nevsiljivo ponujajo vrline, kot sta iskrenost in lepota, je zaživela v lutkovni podobi.

Za delo *Drobtine iz mišje doline* je Anja Štefan prejela nagrado večernica, nagrado Večera za najboljšo otroško in mladinsko literaturo.

Mišja dolina iz zbirke Anje Štefan se je razširila na oder, miške so prilezle v hiško, na travnike, polja in v gozdove. Predstava majhnih mišk za majhne otroke, z namigi, kako se znajti v velikem svetu. Z vsemi svetlimi in temnejšimi toni nas spodbuja: »Le pogumno, le za mano, kmalu bomo našli hrano, ne le hrano, boljši svet, kjer nam lažje bo živet.«

Tiny mice have their own perspective of this big world. By playing [with words], they grasp the world that surrounds them, brighter and less bright sides of this world. The playfulness and rhythm of the poems, which present virtues such as sincerity and beauty to the youngest, will be staged as a puppet show.

For the collection of poems *Crumbs from Mouse Valley*, Anja Štefan received the Award Večernica for best Slovenian youth literature awarded by the newspaper Večer.

The mouse valley from Anja Štefan's collection stretched out on the stage. The mice crawled into the house, into the meadows, fields and forests. Tiny mice for small children, with tips on how to find yourself in this big world. With all the bright and dark tones, the puppet show encourages us: "Bravely, follow me, we will soon find food, food and a place to be."



11

TEKMOVALNI
PROGRAM
COMPETITION
PROGRAMME

18+

9. 9. 2021 ob 17.00, Kino Šiška
9. 9. 2021 at 17.00, Kino Šiška

GVR Zavod, Kino Šiška, Cirkulacija²
GVR Institute, Kino Šiška Centre
for Urban Culture, Cirkulacija²

Poslednja skušnjava The Last Temptation

Luftballett Luftballett

Avtor scenarija in režiser Scriptwriter and director **Vlado R. Gotvan**

Svetlobni kompozitor Light composer **Jure Rubelj**

Avtor videoanimacije in robotizacije Author of video animation and robotics **Matej Marinček**

Avtorji filmov Authors of films **Baba Lan, Jaka Mihelič, Matej Marinček, Manca Trampuš, Marieke S. Werner, Jure Rubelj**

Lektorica za ukrajinščino Ukrainian language editor **Ganna Kyrnyza**

Psihoanalitik robotov Psychoanalyst of robots **Aljoša Kolenc**

Robot Attitude The robot Attitude **Stefan Doepner**

Supervizor Supervisor **Simon Kardum**

a=tF² a=tF² **Igor Štromajer**

Avtorji besed Authors of words **Nisargadatta Maharaj, Mooji Baba, Danijel Dragojevič, Gregor Strniša, Kara Loewentheil, Jacques Laca**

Izvajalki Performers **Marieke S. Werner / Zvezdana Novakovič, Manca Trampuš**

Premiera 10. avgust 2020

Premiere 10th August 2020

Dolžina predstave 50 minut

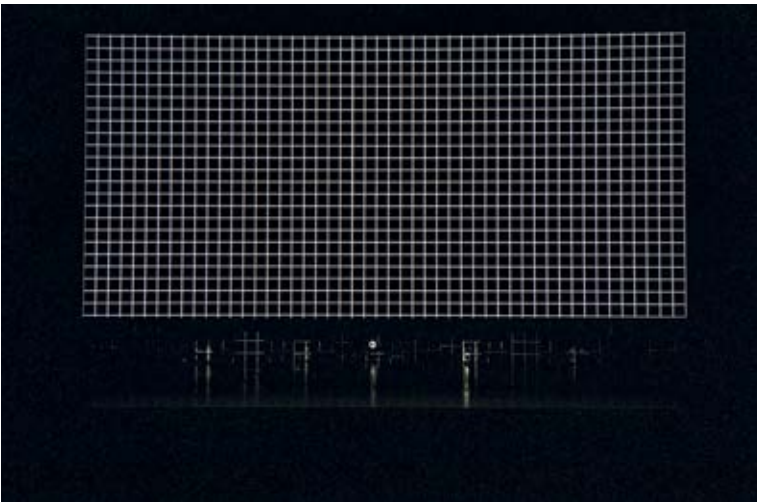
Duration of performance 50 minutes

Na prijazno prošnjo robota (Attitude) se zelena in oranžna vrečka utapljata med publiko. Predstava nežno pleše v tvoji glavi, ker nihče drug ne. Ker je vroče, dva glasova lepo objemata tvoj vrat. Snopi svetlobe te na-ključ-no dražijo po hrbtu glave, da bi te zapeljali. Svetleča mreža žrtvuje svoje življenje na robu sveta, da bi začutila nekaj večjega. Moj um presenetljivo izgine nekje sredi odra in vsi so tako zelo zaskrbljeni. Mrzla meglica zlahka zagori pred tvojimi očmi, da bi bila slišana.

Ali ni to tisto, kar nenehno počnemo? Pletemo si zgodbo o tem, kdo smo. Trudimo se, da je ta zgodba trdna, vseobsegajoča, brez lukenj in pomanjkljivosti. Toda kaj ostane, ko razpletemo te zgodbe, te niti? Kaj ostane, ko nehamo plesti svoja življenja po zadnji modi?

At the kind request of the robot Attitude, a green and an orange bag drown themselves among the audience. The show gently dances in your head because no one else does. Because it is hot, two voices nicely embrace your neck. Beams of light accidentally tickle you at the back of the head in order to seduce you. The glowing web sacrifices its life at the edge of the world, in order to feel something bigger. My mind surprisingly disappears somewhere in the middle of the stage, and everyone is so very worried. A cold haze catches fire in front of your eyes in order to be heard.

Isn't that what we do constantly? We weave a story about who we are. We try to make this story solid, all-encompassing, free of holes and flaws. But what is left when we unravel these stories, those threads. What is left when we stop knitting our lives in the latest fashion?



11

TEKMOVALNI
PROGRAM
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PROGRAMME

18+

Nevidna Invisible

9. 9. 2021 ob 19.30, LGL
9. 9. 2021 at 19.30, LGL

Lutkovno gledališče Ljubljana, Zavod Imaginarni
Ljubljana Puppet Theatre, Imaginarni Institute

Poetična drama za odrasle Poetic drama for adults

Režiser Director **Primož Ekart**

Scenografka Set designer **Meta Grgurevič**

Avtorji Authors **Ustvarjalci uprizoritve The creators of the performance**

Kostumografka Costume designer **Tina Kolenik**

Skladatelj Composer **Tine Grgurevič**

Oblikovalec svetlobe Lighting designer **Andrej Hajdinjak**

Oblikovalca videa Video designers **Domen Martinčič, Vid Hajnšek**

Koreografka Choreographer **Rosana Hribar**

Prevajalka pesmi Song translator **Tina Mahkota**

Lutkovna tehnologa Puppet technologists **Zoran Srdić, David Klemenčič**

Glasbenika Musicians **Oskar Longyka** violina violin, **Blaž Celarec** bobni drums

Lektorica Language editor **Maja Cerar**

Vodja predstave in oblikovalec zvoka Stage manager and sound designer **Mitja Vasić**

Igralca Performers **Maja Kunšič, Lovro Finžgar**

Premiera 17. januar 2021 / Premiere 17th January 2021

Dolžina predstave 55 minut / Duration of performance 55 minutes

Ustvarjalno ekipo v poetični drami *Nevidna* zanimajo intimne zgodbe človeškega življenja, predvsem pa odhajanje in poslavljanje, ki ju po navadi spremljajo občutki osamljenosti. Rdečo nit ustvarjanja gradi tudi zavedanje človekove vpetosti v družbeno dogajanje, torej v svet, kakršen je ta hip. Dejstvo je, da družbene okoliščine, s katerimi se trenutno srečujemo, niso naklonjene starosti in starejšim ljudem. Eden od -izmov, ki se jih najmanj zavedamo, ker smo ga mogoče že ponotranjili, je starizem, diskriminacija starejših, ki se razkriva v mnogoterih oblikah. Trenutno ena najbolj žgočih oblik se dogaja prav zdaj, ko se družba do starejših in nemočnih obnaša kot do nepotrebnih, odvečnih ljudi, ki bi lahko v času epidemije potencialno zasedali in ogrožali bolnišnične zmogljivosti in preprečevali zdravljenje mlajših, družbi in predvsem kapitalu koristnejših.

The creative team of the poetic drama *Invisible* are interested in the intimate stories of human life, particularly departing and saying goodbye, which are usually accompanied by feelings of loneliness. The common thread of their creative work also comprises an awareness of man's integration into social developments, i.e. into the world as it is right now. The fact is that the social circumstances we are currently facing are not sympathetic toward age and the elderly. One of the isms of which we are perhaps least aware, since we may have already internalised it, is ageism, discrimination against the elderly, which is revealed in multiple forms. One of the currently most acute forms is happening right now, when the elderly and helpless are treated by society as unnecessary, redundant people, who could potentially take up and jeopardise hospital capacities during the pandemic, preventing the treatment of younger people, those more useful to society and especially to capital.



Uprizoritev, ki se formalno umešča znotraj gledališča objektov oziroma intermedijskih uprizoritvenih praks, je oseben, čustven odtis nekoga intimnega dogodka, ki se zgodi v [samo]izolaciji, izrisan na ozadju širših družbenih dogajanj.

Formally classified within the theatre of objects or intermedial performance practices, the performance is a personal, emotional imprint of an intimate event that occurs in [self-]isolation, etched against the backdrop of broader social developments.

11

TEKMOVALNI
PROGRAM
COMPETITION
PROGRAMME

16+

Tin Grabnar, Tjaša Bertoncej

Tihožitje Still Life

9. 9. 2021 ob 21.00, LGL
9. 9. 2021 at 21.00, LGL

Lutkovno gledališče Ljubljana
Ljubljana Puppet Theatre

Devet poskusov, kako ohraniti življenje *Nine Attempts to Preserve Life*

Režiser Director **Tin Grabnar**

Dramaturginja Dramaturge **Tjaša Bertoncej**

Scenografka Set designer **Sara Slivnik**

Kostumografka Costume designer **Sara Smrajc Žnidarčič**

Avtor glasbe Composer **Mitja Vrhovnik Smrekar**

Oblikovanje zvoka, zvočnih in glasbenih efektov

Sound designer, designer of sound and music effects **Eduardo Raon**

Lutkovni tehnolog Puppet technologist **Zoran Srdić**

Avtorica videa Author of the video **Vesna Krebs**

Oblikovalec svetlobe Lighting designer **Gregor Kuhar**

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

Igralci Performers **Asja Kahrmanović Babnik, Iztok Lužar, Zala Ana Štiglic**

Premiera *7. oktober 2020*

Premiere *7th October 2020*

Dolžina predstave *60 minut*

Duration of performance *60 minutes*

Lutkovna predstava za odrasle *Tihožitje* naslavlja težko ulovljivo vprašanje pojava življenja. Z radikalnimi uprizoritvenimi pristopi skuša režiser Tin Grabnar skupaj s soustvarjalci razumeti tisto, kar nas dela žive. Kaj je tista notranja sila, ki ji pravimo življenje? Kako razumeti pojav obstoja in kako razumeti njegovo nasprotje – smrt? Z raziskovanjem tega vprašanja se vzpostavlja senzibilen uprizoritveni jezik, ki naslavlja temeljna filozofska vprašanja bivanja, hkrati pa v občinstvu poizkuša vzbuditi spoštovanje do vsega tistega, čemur pravimo, da je živo.

Za razpiranje tako radikalne teme so potrebni radikalni uprizoritveni postopki. To so postopki, ki lahko v občinstvu razprejo globoka čustvena ter tudi etična in filozofska vprašanja. Lutkovni medij je tisti, ki na odskih deskah razpira vprašanje razmerja med življenjem in smrtjo. Lutkarji namreč vedno znova ustvarjajo iluzijo življenja tam, kjer ga ni. Tako lahko s precizno animacijo povrnejo življenje tudi živalim, ki so podlegle človeški roki. Povrnejo jim lahko dostojanstvo in

With its form and content, Tin Grabnar's performance *Still Life* addresses the evasive question of the phenomenon of life. What is the inner force that we call life? How to understand the phenomenon and way of existence and its opposite - death? By exploring these questions, a sensible performance language takes shape - one that addresses fundamental questions of existence and at the same time strives to engender respect in the audience for all that we refer to as being alive.

The unfolding of such radical themes required radical performance approaches that pull back the curtains and expose the theme. These processes may raise deep emotional, ethical, and philosophical questions with the audience. On the stage, the puppet medium is the one that raises the question of the relationship between life and death. Namely, puppeteers always create the illusion of life where it does not exist. Thus, with precise animation, they can bring back to life even animals that have succumbed to human hands. They can



vzpostavijo zavedanje, da so živali čuteča bitja s svojo zgodovino. Vsaj za kratek trenutek gledališke iluzije lahko tako poizkusijo zaceliti družbene rane in se zoperstaviti izkoriščevalskemu razmerju med človekom in živaljo.

Tihožitje nima jasno začrtane narativne linije, temveč je skupek močnih vizualnih podob, ki so tesno prepletene s kompleksno zvočno sliko. Luč in zvok sta neposredno sinhronizirana, kar omogoča ritmične slike, ki se v svojih kontrastih dopolnjujejo.

restore their dignity and establish an awareness that animals are sentient beings with their own history. At least for a brief moment, theatrical illusions can thus try to heal social wounds and oppose the exploitative relationship between man and animal.

Still Life does not have a clearly delineated narrative line but is a collection of powerful visual images that are closely intertwined with a complex sound image. Light and sound are directly synchronised, which allows rhythmic images which complement each other in their contrasts.

11

TEKMOVALNI
PROGRAM
COMPETITION
PROGRAMME

6+

10. 9. 2021 ob 10.00 in 19.00, Amfiteater, II. gimnazija Maribor
10. 9. 2021 at 10.00 and at 19.00, Amphitheatre, Second High School Maribor

Lutkovno gledališče Maribor, Gradsko kazalište lutaka Rijeka
Maribor Puppet Theatre, Rijeka City Puppet Theatre

Ustvarjalci uprizoritve po motivih H. C. Andersena
The creators of the performance follow the motifs by H. C. Andersen

Cesarjeva nova oblačila

The Emperor's New Clothes

Režiser Director **Zoran Petrovč**

Avtorici likovne podobe Visual designers **Toni Soprano, Monika Pocrnjić**

Dramaturg Dramaturge **Marek Turošik**

Lektorica Language editor **Metka Damjan**

Kostumografka in avtorica videa Costume designer and author of the video **Toni Soprano**

Avtor glasbe Composer **Josip Maršić**

Oblikovalca svetlobe Lighting designers **Toni Soprano, Andrej Firm**

Mojster luči in video tehnik Lighting and video technician **Andrej Firm**

Mojster tona Sound technician **Jure Auguštiner**

Igralca Performers **Uroš Kaurin, Tilen Kožamelj**

Premiera 26. junij 2020

Premiere 26th June 2020

Dolžina predstave 45 minut

Duration of performance 45 minutes

V stari zapuščeni tekstilni tovarni se igrata otroka. Vrvi, tkanine, niti, svetilke in sence postanejo njune igrače. Otroka si pripovedujeta zgodbe in si predstavljata svet, v katerem je tovarna znova odprta, zato imajo njuni starši spet delo. Edini način, kako to doseči v resničnem svetu, je, da prepričajo cesarja, naj tovarno ponovno odpre. Morda pa obstaja še en način: prevara.

Avtorska lutkovna predstava je priredba svetovno znane pravljice Hansa Christiana Andersena. To ni le vznemirljiva pripoved, pač pa tudi osnovno seznanjanje otrok s temami, ki določajo sodobni svet: s politiko, potrošništvom, z globalizacijo in z bitkami za boljše življenje. Zgodba skuša otroke zabavati, hkrati pa jim ponuditi razmislek o svetu, v katerem odrasčajo.

In an old abandoned textile factory, two children are playing. Ropes, fabrics, threads, lamps and shadows become their toys. Children tell stories and imagine a world in which the factory reopens and their parents have a job again. The only way to achieve this in the real world is to persuade the emperor to reopen the factory. But perhaps there is another way: deception.

This original performance is an adaptation of a famous fairy tale by Hans Christian Andersen. This exciting narrative introduces children to the themes that define the modern world: politics, consumerism, globalisation and the struggles for a better life. The story tries to entertain the children while offering them a reflection on the world in which they grow up.



11

TEKMOVALNI
PROGRAM
COMPETITION
PROGRAMME

10. 9. 2021 ob 17.00, Mala dvorana LGM
10. 9. 2021 at 17.00, Small Hall LGM

2+

Katja Povše

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

To ni pika! This Is Not a Dot!

Režiserka in avtorica idejne zasnove Director and author of the concept **Katja Povše**

Dramaturg Dramaturge **Anže Virant**

Avtorica likovne podobe in scenografka Visual and set designer **Špela Trobec**

Avtor glasbe Composer **Nino de Gleria**

Kostumograf Costume designer **Iztok Hrga**

Igralca Performers **Ana Špik, Anže Virant**

Premiera *31. maj 2019*

Premiere *31st May 2019*

Dolžina predstave *30 minut*

Duration of performance *30 minutes*

Deček in deklica se igrata s črkami, s katerimi sestavljata svoji ime-ni. Toda ko po nesreči izpišeta besedo POK, se vse njune črke raztreščijo. Kmalu najdeta samo nekaj okroglega ... Je to kolo, morda žoga ali milni mehurček? Ne, to je O, črka O. Spoznata, da so črke povsod okoli nas, vsak predmet je lahko črka in vsaka črka je lahko predmet. Med igranjem s predmeti odkrivata nove črke in z njimi potujeta med deželami črk, kjer vsaka živi po svoje – T-ji so tovarna, E je notno črtovje, D je družinsko drevo ...

V lutkovni predstavi za najmlajše so glavni junaki črke. Črke, ki nosijo svoje zvoke in skupaj z njimi ustvarjajo šaljive epizodne zgodbe. Ne gre za strogo didaktično predstavo, ki bi otroke učila branja ali pisanja. Predstava najmlajšim nevsiljivo prikazuje razmerje med črko-simbolom in pomenom-zvokom, ki ga ta nosi, hkrati pa nas popelje v zabavni svet lutk.

A boy and a girl are playing with the letters, and they try to spell their name. But when they accidentally spell out the word POK (BANG), all their letters get scattered. Soon they find something round – is that a tire, maybe a ball or a soap bubble? No, it's O, the letter O. They recognise that letters are all around us, every object can be a letter and every letter can be an object. While playing with objects, they discover new letters and travel with them through the land of letters, where each lives on its own – Ts are a factory, Es a note line, Ds a family tree ...

The puppet show for the youngest features the main characters – the letters. Letters that carry their sounds and create humorous episodic stories with them. This is not a strictly didactic show that teaches children to read or write. The play unobtrusively shows the youngest the relationship between the letter-symbol and the meaning-sound that carries while taking us to the fun world of puppets.



11

TEKMOVALNI
PROGRAM
COMPETITION
PROGRAMME

18+

Slaba družba Bad Company

10. 9. 2021 ob 21.00, Intimni oder GT22
10. 9. 2021 at 21.00, Intimate stage GT22

Nova pošta [Slovensko mladinsko gledališče
in Maska Ljubljana], Moment, Maribor
The New Post Office [Mladinsko Theatre
and Maska Ljubljana], Moment, Maribor

Režiser, kostumograf in scenograf Director, costume and set designer **Vito Weis**

Svetovalec za režijo Direction consultant **Žiga Divjak**

Svetovalca za gib Movement consultant **Nina Pertot Weis**

Svetovalec za glasbo in oblikovanje zvoka Music and sound design consultant **Tomaž Grom**

Dramaturško svetovanje in pomoč pri konceptu Dramaturgy consultants and concept development assistants **Žiga Divjak, Nina Pertot Weis, Tomaž Grom**

Oblikovalca svetlobe Lighting designers **Vito Weis, Igor Remeta**

Igralec Performer **Vito Weis**

Premiera 28. december 2020

Premiere 28th December 2020

Dolžina predstave 90 minut

Duration of performance 90 minutes

Slaba družba je čisti odlitek duha časa, ki krvavo potrebuje gledalce. Odlitek, oluščen besed in malone vseh odrskih iluzij, a vendarle polnokrvna gledališka izkušnja. Odlitek, ki se gledalcu ne vsiljuje, a mu ponudi »mnogobaravno« jukstapozicijo gledaliških slik, s katerimi se avtor dotakne številnih žgočih vprašanj trenutka, ki ga živimo. Hkrati pa začinjeno z glasbo iz nekih drugih časov, časov neke druge epidemije.

Vito Weis, ena najbolj prepoznavnih igralskih prezenc, ki brezkompromisno stopa pred občinstvo, je tokrat udaril s samostojnim avtorskim prvencem. A ga je pri snovanju presenetila nenadnost pandemije in porušila vse zamisli in nastavke. Porušila je avtorjev ustvarjalni (ne)mir in pristop, saj je nenazadnje do temeljev zamajala prav vsa pravila človekovega delovanja, tudi umetniškega, obenem pa razprla nova, neznana obzorja in možnost za drugačne premisleke. Z izolacijo je prinesla tudi izjemno močno psihično negotovost in ... novo družbo. Naenkrat smo ostali sami, sami s seboj.

Bad Company is such a pure distillate of the zeitgeist in desperate need of an audience. A distillate stripped of words and nearly all stage illusions that is nevertheless a full-blooded theatre experience. A distillate that refuses to be intrusive, instead offering a "multicoloured" juxtaposition of stage images. In them, the author tackles many pressing issues of the day and age that we live in, while accompanied by music from another era, the time of a different epidemic.

Vito Weis, an actor widely hailed for his stage presence and uncompromising delivery, strikes again with his first original solo piece. Early on, its development process was cut short by the pandemic, which shattered the initial ideas and premises, along with the author's creative calm [or restlessness]. While the pandemic shook the very principles of human activity, including artistic creativity, to their foundations, it also opened up new, uncharted horizons and an opportunity for new considerations. With the need to isolate came a strong sense of psychological insecurity and ... new company. We were suddenly left on our own—alone with ourselves.



11

TEKMOVALNI
PROGRAM
COMPETITION
PROGRAMME

11. 9. 2021 ob 10.00, Velika dvorana LGM
11. 9. 2021 at 10.00, Great Hall LGM

3+

Matija Solce

Tjulenj Seal

Lutkovno gledališče Ljubljana
Ljubljana Puppet Theatre

Laponske povedke v glasbi in papirju Lapland Tales in Music and Paper

Režiser in avtor glasbe Director and composer **Matija Solce**

Dramaturginja Dramaturge **Jelena Sitar Cvetko**

Asistentka režije Assistant director **Tjaša Bertoncelj**

Avtor likovne podobe in scenograf Visual and set designer **Brane Solce**

Soavtorica glasbe Co-author of music **Zvezdana Novaković**

Oblikovalec svetlobe Lighting designer **Kristjan Vidner**

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

Igralci Performers **Miha Arh, Asja Kahrmanović Babnik, Zala Ana Štiglic,**

Filip Šebšajevič k. g. [guest appearance], **Zvezdana Novaković** k. g. [guest appearance]

Premiera 16. november 2019

Premiere 16th November 2019

Dolžina predstave 55 minut

Duration of performance 55 minutes

Vsak človek, vsaka žival in vsaka stvar ima dušo. To razumejo predvsem nam nerazumljiva, pozabljena, a še vedno živeča ljudstva, ki v rokah držijo niti obstanka kolektivnega nezavednega kulturnega spomina. Predstava sloni na motivih laponskih pripovedi in ljudskega izročila izginjajoče kulture. Od njih lahko izvemo in se ob njih zavemo, da obstajajo tudi drugačni načini komunikacije, kot je jezik.

In tako, kot razumejo Samiji »čaranje« s pomočjo joika, ustvarjalci predstave *Tjulenj* razumejo čaranje s pomočjo papirja, luči in igrivih glasbenih kompozicij. Iz papirnate krajine na velikem odru vznikne življenje v spreminjajočih se oblikah. V igro podob in zvokov se ulovijo vtisi naravnega in prvinskega življenja: atmosfere severnega sija, dinamične scene lova na jelene, zvoki theremina in kompozicije večglasnega petja. Vanjo vstopa tudi moderna civilizacija, ki ta svet ogroža. Tam, kjer se danes razprostirajo mesta, so nekoč namreč drseli v morje ledeniki. Kjer se danes gnetejo trupe avtomobilov, so nekoč na sever bežale črede losov, ki so jim sledili Laponci.

Every person, animal and thing have a soul. This understanding is possessed, for the most part, by those forgotten but still living peoples who, however inscrutable they seem to us, hold in their hands the threads of the collective unconscious of cultural memory. *Seal* is a play based on the motifs of Lapp folktales and the ethnic heritage of this disappearing culture. They tell us and make us recognise that there are modes of communication other than language.

And just as the Sámi people understand how to perform "magic" through joik, the creators of *Seal* understand the magic of paper, lights and playful musical compositions. The paper landscape on the grand stage begets life in ever-shifting forms. The interplay of images and sounds captures impressions of natural, primal life: the ambience under the northern lights, dynamic scenes of hunting deer, the sounds of Theremin and polyphonic singing. A modern civilisation that threatens this world also plays a part. Where cities sprawl today, glaciers once slowly slid into the sea. Where masses of cars pile up today, elk herds once used to flee to the north, chased by the Lapp.



Gledalec postane del pozabljenega sveta, kjer živali, zgodbe in legende nastajajo in izginjajo v zmečkanem papirju. Igralci jih ustvarjajo iz nič, iz igre presenetljivih metamorfoz. Gledalec lahko sam izbira, ali bo sledil raziskovanju severa, zgodbam, glasbi ali ... čustvom. Tudi temu vidiku se, ob nežni osrednji zgodbi o odnosu človeka do sobitja (tjulnja), ne moremo izogniti. Vsak človek je tudi tjulenj. In vsak tjulenj človek.

The viewer becomes a part of a forgotten world where animals, stories and legends emerge and disappear in crumpled paper. The performers conjure them up from nothing, from a game of surprising metamorphoses. The viewer can freely choose whether to follow the exploration of the north, the stories or ... their feelings. The tender central story of a relationship between two fellow creatures, a human and a seal, makes that last aspect unavoidable. Every human is also a seal - and every seal a human.

11

GOSTUJOČA
PREDSTAVA
GUEST
PERFORMANCE

11. 9. 2021 ob 20.00, Velika dvorana LGM
11. 9. 2021 at 20.00, Great Hall LGM

Pozorište za decu Kragujevac, Srbija
Theatre for children Kragujevac, Serbia

8+

Ana Duša, Tin Grabnar

Tihi deček The Silent Boy

Avtorja besedila Authors of the text **Ana Duša, Tin Grabnar**

Režiser Director **Tin Grabnar**

Dramaturgija Dramaturge **Ana Duša**

Avtor glasbe Composer **Mitja Vrhovnik Smrekar**

Kostumografka Costume designer **Sara Smrajc Žnidarčič**

Prevajalec v srbski jezik Translator into Serbian **Nebojša Pop Tasić**

Tolmačka znakovnega jezika Sign language translator **Ana Keler**

Igralci Performers **Milomir Rakić, Ljubica Radomirović, Miloš Milovanović, Sanja Matejić**

Premiera 29. maj 2019

Premiere 29th May 2019

Trajanje predstave 50 minut

Duration of performance 50 minutes

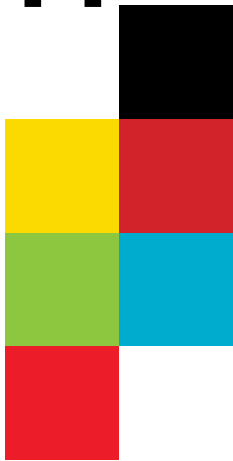
Tihi deček je lutkovna predstava brez lutk. Je ples rok in koreografija teles.

V veliki podeželski hiši živi, skupaj z očetom, mamo in mlajšo sestro, deček. Oče je lovec in dečka včasih povabi s seboj na lov. Vendar se dečku ni dovoljeno dotakniti puške. Streljal bo lahko, ko bo dovolj star. Nekega dne sta deček in njegova sestra sama doma. In čeprav vesta, da podstrešja ne smeta sama raziskovati ... Med pajki, netopirji in starimi časopisi najdeta ključ omare, v kateri je zaklenjena lovska pištola ... Dečku je ime Vuk in to je njegova zgodba.

The Silent Boy is a puppetry performance, performed without puppets. It is a dance of hands and a choreography of bodies.

In a big house, somewhere in the countryside, together with his father, mother and younger sister, there lives a boy. His father is a hunter. Sometimes the boy is allowed to accompany his father, on his hunting trips. But he is not allowed to touch the gun. He will be able to shoot when he is old enough. One day, the boy and his little sister are home alone. Although it is strictly forbidden, they go and explore the attic ... Between spiders, bats and old newspapers they find the key to the closed wardrobe, where the hunting gun is hidden ... The boy's name is Vuk, and this is his story.





Predstavitve sodelujočih gledališč in ustvarjalcev

Presentations of the Participating Theatres and Artists

CENTER URBANE KULTURE KINO ŠIŠKA

Center urbane kulture Kino Šiška je od leta 2009 osrednja institucija na področju sodobne koncertne ponudbe, ki jo dopolnjujeta programa vizualnih in uprizoritvenih umetnosti. Javni zavod, ki ga je ustanovila Mestna občina Ljubljana, je z odmevnimi dogodki in kakovostnim programom postal prizorišče, na katerem se redno predstavljajo najvidnejše ustvarjalke in ustvarjalci. Med najvidnejše znamke Kina Šiška spadajo festival in konferenca MENT Ljubljana, mednarodni festival sodobnega plesa CoFestival, festival stripa Tinta, prva liga dijaških bendov Špil liga ter galerija DobraVaga. Največ odmevnih nagrad kritike in stroke so dobili na področju uprizoritvenih umetnosti; med njimi je tudi na Borštnikovem srečanju podeljena nagrada Društva gledaliških kritikov in teatrologov za najboljšo uprizoritev *Luftballett 2.2.*, pod katero se je podpisal Vlado Repnik.

CIRKULACIJA²

Cirkulacija² je kratko ime za društvo za interdisciplinarnost, samo-produkcijo in cirkulacijo sodobne umetnosti, ki deluje od leta 2009. Stacionirano je v Ljubljani, v preteklosti pa so sodelovali na večini lokacij in festivalih po Sloveniji in nekaj tudi mednarodno (festival PixxelPoint, festival MFRU, Sajeta, Kiblix, galerije Kapelica, Alkatraz, Aksioma, Gradec, Helsinki, Zagreb ...). Osnovna motivacija je razvijanje in izvajanje kolektivnih/sodelovalnih pristopov v umetnosti in t. i. živa umetnost – razvijanje performativnih oblik umetnosti. Sem sodi tudi začasnost/heinstitucionalnost. Predzgodovina pristopov Cirkulacija² so: intermedijski mednarodni projekt Van Gogh TV, Ministrstvo za eksperiment na Radiu Študent (v 90.), projekti v Galeriji Kapelica. Za program na področju eksperimentalnih pristopov in promocijo takšne umetnosti so v letu 2020 prejeli status društva v javnem interesu Ministrstva za kulturo Republike Slovenije, leta 2010 pa plaketo *zlato gnezdo* za delovanje na področju zvočne umetnosti.

EMANAT

Emanat je zavod za razvoj sodobne plesne umetnosti, ki želi ples afirmirati kot aktualno, živo polje umetniške ustvarjalnosti in razvijati področje skozi vzpostavljanje različnih načinov delovanja, s katerimi umetnost plesa udejanja in razvija svoje kreativne strukture. V zavodu Emanat dejavnost razvijajo na treh področjih: produkciji, izobraževanju in založništvu. Tridelna struktura kot pojem emanacija udejanja osrednjo vizijo zavoda in jo konkretizira z vzajemnim prepletom posameznih dejavnosti. Osrednja je produkcija predstav in videoumetnosti, obenem pa zavod kot ključna elementa razvoja umetnosti plesa razvija izobraževanje in založniško dejavnost.

KINO ŠIŠKA CENTRE FOR URBAN CULTURE

Kino Šiška Centre for Urban Culture has been the central Slovenian institution of the contemporary concert scene since 2009, complemented by activities in visual and performing arts. The public institution, founded by the City of Ljubljana, has become a venue with high-profile events and a high-quality programme, where the most prominent artists regularly present themselves. The most prominent brands of Kino Šiška are the MENT Ljubljana festival and conference, the CoFestival international festival of contemporary dance, the Tinta international comics festival, the first primary and secondary school band league in Slovenia Špil Liga and the DobraVaga Gallery. They received the most awards in the field of the performing arts. Among them, at the Maribor Theatre Festival, The Award of the Association of Theatre Critics and Researchers of Slovenia for the Best Production of the Past Season [2014/2015] for the performance *Luftballett 2.2* directed by Vlado Repnik.

CIRKULACIJA²

Cirkulacija² is a short name for the association for interdisciplinary arts, self-production and circulation of contemporary art and has been operating since 2009. Cirkulacija² is based in Ljubljana, and in the past, they participated at most locations and festivals in Slovenia and some international (PixxelPoint Festival, IFCA, Sajeta Festival, Kiblix, Kapelica Gallery, Alkatraz Gallery, Aksioma, Graz, Helsinki, Zagreb ...). The basic motivation is to develop and implement collective/collaborative approaches in art and so-called living art – developing performative art forms. This also includes temporariness/non-institutionality. The prehistory of approaches of Cirkulacija² are the international intermedia project Van Gogh TV, Ministry of Experiment at Radio Student (in the 90s), projects at the Kapelica Gallery. For the programme in the field of experimental approaches and the promotion of such art, in 2020, they received the status of an association in the public interest from the Ministry of Culture of the Republic of Slovenia. And in 2010, they received a *Golden Bird Award* for creation in the field of sound art.

EMANAT

Emanat is an institute for the development of contemporary dance art. The institute aim to affirm contemporary dance art as a topical, alive field of artistic creativity and to develop the area by establishing different structures and modes of activity with which dance enacts and enhances its creative structures. Institute Emanat advances the activity in three areas: artistic production, education and pub-

FELD THEATER FÜR JUNGES PUBLIKUM

FELD Theater für junges Publikum (Gledališče za mlado občinstvo) je novejše prizorišče v Berlinu, ki nagovarja otroke vseh starosti. Gledališče soustvarja uprizoritve tako z nevladnimi ustvarjalci kot tudi z umetniki nacionalne in mednarodne scene. Spodbujajo ustvarjanje in razvijanje projektov najrazličnejših estetik. Repertoar gledališča ponuja uprizoritve predmetnega, plesnega, raziskovalnega in pripovedovalskega gledališča. Gledališče FELD spodbuja medgeneracijske dialoge, ponuja pa tudi predstave, delavnice in koncerte za ljudi s posebnimi potrebami.

GRADSKO KAZALIŠTE LUTAKA RIJEKA

Začetki delovanja Gradskega kazališta lutaka Rijeka segajo v trideseta leta prejšnjega stoletja. Današnje ime je gledališče dobilo leta 1993. Od tedaj dnevno izvajajo predstave za predšolske in šolske otroke, repertoar pa polnijo dela domače in svetovne literarne dediščine. GLK Rijeka spodbuja in razvija uprizoritve z najrazličnejšimi lutkovnimi tehnologijami, predstave in ustvarjalci pa so pogosto prejemniki domačih in tujih nagrad. Gledališče je organizator priznane mednarodnega festivala Revija lutkarskih kazališta in je član Svetovnega združenja gledališč za otroke in mladino ASSITEJ.

HIŠA OTROK IN UMETNOSTI

Hiša otrok in umetnosti je sodoben kulturni center za razvoj ustvarjalnosti in senzibilnosti otrok in mladih. V Hiši že od leta 2001 delujejo doma in mednarodno priznani lutkovni ustvarjalci, ki svoje delo razvijajo v dialogu z otroki in ga na ta način preverjajo. Kot raziskovalci umetnosti in odnosov nenehno snujejo nove oblike gledališke komunikacije. Hiša poleg že znanih oblik družinskega gledališča in umetniških laboratorijev razvija posebne oblike gledaliških razstav-predstav, ki združujejo interaktivno izkustveno gledališče z umetniško instalacijo, da obiskovalci postanejo igralci in raziskovalci. V program so vključene sodobne gledališke forme in tudi moderni vzgojno-izobraževalni pristopi – z upoštevanjem poglavitnih načel gledališke in prvini doživljajske pedagogike. Omenjene raziskave so obrodile interaktivne predstave v okviru programskega sklopa *Izkustveni labirint umetnosti*, ki tvorijo vse večji del repertoarja Hiše. Hiša postaja vse bolj prepoznavna in cenjena prav po svojih izkustvenih umetniških projektih, ki jo umeščajo med najpomembnejše izvajalce kakovostnih kulturno-vzgojnih vsebin na področju uprizoritvenih praks v Sloveniji.

KD MATITA

Teatro Matita je leta 2002 ustanovil glasbenik in lutkar Matija Solce po zaključku študija v tradicionalni italijanski šoli ročnih lutk Bruna Leoneja v Neaplju. Matija Solce poskuša spodbuditi domišljijo občinstva s svojim prepričanjem, da je vse lahko lutka (od najbolj običajnih vsakdanjih predmetov, kot je kolesarski zvonec, do bolj nenavadnih, kot je kost). Glede na njegovo glasbeno izobrazbo in sodelovanje z glasbeniki z vsega sveta ni presenetljivo, da ima glasba pri njegovem delu pomembno vlogo. Njegova produkcija je pogosto kombinacija lutkovne predstave, glasbe in igre (tudi igralec je lutka).

lishing activity. The three-part structure enacts the main vision of the institute as the notion emanation, making it concrete with a reciprocal intertwinement of individual activities. The central is the production of performances and video art. At the same time, the institute promotes education and publishing activity as the key elements of the development of the art of dance.

FELD THEATER FÜR JUNGES PUBLIKUM

FELD Theater für junges Publikum (Theatre for Young Audiences) is a newer venue in Berlin that addresses children of all ages. The theatre co-creates performances with non-governmental artists as well as artists from the national and international scene. The theatre encourages the creation and development of projects of various aesthetics. The theatre's repertoire offers performances of object, dance, research and storytelling theatre. FELD Theater für junges Publikum promotes intergenerational dialogues, and offers performances, workshops and concerts for people with special needs.

RIJEKA CITY PUPPET THEATRE

The beginnings of the Rijeka City Puppet Theatre date back to the 1930s. Today's name was given to the theatre in 1993. Since 1993, every day, they have had performances for preschool and school-age children, and the repertoire is filled with works of domestic and world literature heritage. Rijeka City Puppet Theatre promotes and develops performances with various puppetry technologies, and performances and creators are often recipients of domestic and international awards. The theatre organises the renowned international festival The Review of Puppet Theatres and is a member of the International Association of Theatre for Children and Young People ASSITEJ.

HOUSE OF CHILDREN AND ART

House of Children and Art is a modern cultural centre for developing creativity and sensibility in children and youth. Since 2001, in Slovenia and internationally renowned puppeteers have been working at the House, who develop their work in dialogue with children and in this way verify it. As researchers of art and relations, they are constantly tinkering with new ways of theatre communication. In addition to the already known forms of family theatre and art laboratories, visitors can attend a special form of theatre exhibitions-performances, new forms of experiential theatre that combine an interactive experiential theatre where visitors become both actors and researchers. Its programme includes both contemporary theatre forms and modern educational approaches. They follow all the main principles of theatre pedagogy, including the elements of experiential pedagogy. The researches mentioned above brought forth interactive shows within the context of the programme *Experiential labyrinth of art*. These shows form most of the House's repertoire. The institution is becoming more and more recognised and valued for its experiential art projects, which place the House among the most important performers of quality cultural and educational contents in the field of performing arts in Slovenia.

LUTKOVNO GLEDALIŠČE FRU-FRU

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

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

LUTKOVNO GLEDALIŠČE LJUBLJANA

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

LGL posebno pozornost namenja tudi kulturno-umetnostni vzgoji; v vseh svojih 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, 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 celostno 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 ustvarjalcev priredi Bienale lutkovnih ustvarjalcev Slovenije.

KD MATITA

Matija Solce, musician and puppeteer, established Teatro Matita in 2002 after completing his studies at Bruno Leone's traditional Italian hand puppet school in Naples. Matija Solce tries to stimulate the imagination of the audience with his belief that everything can be a puppet (from the most common everyday objects, such as a bicycle bell, to more unusual ones, such as a bone). Considering his musical education and collaboration with musicians from around the world, it is not surprising that music plays an important role in his work. His production is often a combination of a puppet show, music and play (also an actor is a puppet).

PUPPET THEATRE FRU-FRU

The Puppet Theatre Fru-Fru began its journey (1984) as a typical suitcase theatre, turning into a professional family theatre in 1993. In the following twenty-five years, it grew into a repertory theatre with contemporary puppetry aesthetics, which now surpasses the boundaries of a conventional puppet theatre. They perform over 350 plays yearly. They are flirting with modern theatre approaches that are close to today's generation. However, they remain faithful to their basic principles – finding suitable puppet narrations for well-known children stories. Special attention is given to plays for their youngest audiences. New theatrical seasons are built with respect to their history; the plays that have shaped the image and recognisability of the theatre in the last 25 years are still alive, relevant and have a special place in the theatre's puppetheque.

They also remain faithful to their basic principles, as their plays are communicative, interactive and accessible to everyone. Fru-Fru performs in nursery schools, primary schools and cultural establishments across Slovenia, as well as beyond the country's borders. So far, the theatre has participated at many respectable international festivals at home and abroad, and it is also the recipient of many awards and acknowledgements. It works with renowned puppet directors, artists, screenwriters, musicians and actors. It also operates as an open space, a laboratory for fresh ideas of the young, unrecognised authors who develop their own artistic expression with the help of mentors.

LJUBLJANA PUPPET THEATRE

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

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

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.

MASKA LJUBLJANA

Maska je nevladna organizacija z razvejano umetniško, založniško in izobraževalno dejavnostjo, ki se je na domači in mednarodni umetniški sceni utrdila kot ena redkih organizacij, ki hkrati afirmira teoretsko in umetniško ustvarjalnost. Maska je skozi zgodovino pokazala ne samo, da skrbi za založništvo in produkcijo scenskih in tudi interdisciplinarnih ter vizualnih del, ne le da izobražuje in raziskuje, temveč nemalokrat s svojimi vsebinami in dogodki neposredno zareže v kulturni in politični prostor, znotraj katerega deluje.

MEDNARODNI CENTER LUTKOVNE UMETNOSTI KOPER

MCLU (Mednarodni center lutkovne umetnosti Koper) je bil ustanovljen leta 2005 kot Lutkovni studio Koper. Vodenje MCLU-ja je leta 2016 prevzel dr. Matija Solce, ki njegovo dejavnost razvija v smeri sodobne in mednarodno povezane lutkovne ustvarjalnosti. Večina novejših produkcij nastane v sodelovanju z domačimi in tujimi koproducenti, kar omogoča večji razpon mednarodnega sodelovanja ter vključuje prodorne mlade avtorje ter soustvarjalce najvišjega umetniškega ranga s področja lutkovne umetnosti in alternativnega gledališča. MCLU je producent in koproducent festivalov AA PUF, Plavažoji grad in Kavč festival. Večina MCLU-jeve lutkovne produkcije je mednarodno uspešna in odmevna, gostujejo na festivalih po EU in vsem svetu.

MOMENT, MARIBOR, ORGANIZACIJA ZA PRODUKCIJO NEODVISNIH UPRIZORITVENIH UMETNOSTI

Temeljno poslanstvo Momenta je razvoj neodvisnega gledališča. Ekipe stremi k temu, da se s sodobnimi uprizoritvenimi praksami srečuje čim več ljudi, da jih spoznavajo in se z njimi kritično soočajo. Projekti nastajajo skozi raziskovanje, preizkušanje, učenje in (samo) kritiko v iskanju možnosti in zmožnosti izražanja. Njihove osnovne dejavnosti so redna produkcija in postprodukcija predstav, organizacija in izvedba usposabljanj, delavnic, izobraževanj in vsebin kulturno-umetnostne vzgoje ter organizacija bienalnega mednarodnega festivala Prestopi/Crossings. Povezujejo umetnost z družbo in družbo z umetnostjo. V Mariboru vodijo Intimni oder, ki od leta 2014 raste v skupnih prostorih GT22.

NOVA POŠTA

Ekipe Nove pošte, produkcijsko jo vodita Maska in SMG, se posveča osmišljanju umetniškega delovanja v družbenem kontekstu ter razumevanju in navzočnosti umetnosti v širšem družbenem dogajanju. Razmišlja, se odziva, ustvarja, intervenira, vzpostavlja prostor dialoga, srečevanj in soočanj. Umetniško tvega in poskuša preseči standardizacijo, kakršna vedno bolj obvladuje načine dela v umetnosti, in končne umetniške izdelke postavlja v predvidljive okvirje, zaradi katerih je njihov družbeni odzven komaj zaznaven ali nič.

MARIBOR PUPPET THEATRE

The Maribor Puppet Theatre (LGM) was established on December 8th 1973, when two amateur theatres joined forces, but puppetry as an art form has been present in Maribor from the days between the two world wars. In autumn of 2010, the Maribor Puppet Theatre moved into the newly renovated building of the Minorite monastery on Lent. The wonderful new spaces and the state-of-the-art theatre equipment allowed for a complete overhaul of the theatre's operations and the expansion of its programme. Each theatre season brings six premieres, together with the hits from previous seasons. Every year, the LGM organises the Summer Puppet Pier, an international puppet festival that remains a regular feature of summer events in the city, while every other year, in collaboration with the Puppetry Artists Institution, the institution organises the Biennial of Puppetry Artists of Slovenia. The theatre collaborates with various institutions, independent organisations, and individuals as it recognises the potential to improve the quality of its own programme, create a broader range of contents, and more efficient popularisation of puppetry art. It constantly invests in education and the development.

INTERNATIONAL CENTRE FOR PUPPETRY ARTS KOPER

MCLU (International Centre for Puppetry Arts Koper) was established in 2005 as the Puppet Studio Koper. In 2016, the management of MCLU was taken over by Dr Matija Solce, who develops the centre in the direction of contemporary and internationally connected puppet creativity. Most recent productions are created in collaboration with domestic and foreign co-producers, which allows for a greater range of international collaboration and includes the best young authors and co-creators in the field of puppetry and alternative theatre. MCLU is the producer and co-producer of the AA PUF Festival, Floating Castle Festival and Couch Festival. Most of MCLU's puppet production is internationally successful, and performances are hosted at festivals in the EU and worldwide.

MOMENT, MARIBOR

Organisation for the production of independent performing arts. Their fundamental mission is the development of independent theatre. They want to introduce the contemporary performing arts to as many people as possible. Projects are created through research, testing, learning, and reflection, in constant search of possibilities and capabilities to express. Their activities are production and post-production of performances, organisation and implementation of masterclasses, workshops, training projects, programmes for young artists in the field of performing arts and the production of Crossings – The International Festival of Independent Theatre. They connect art with society and society with art. In Maribor, they run the Intimate Stage, which has been growing in the common spaces of GT22 since 2014.

THE NEW POST OFFICE

The New Post Office is co-produced by Maska Ljubljana and Mladinsko Theatre. The New Post Office team is dedicated to giving meaning to artistic production in a social context, as well as to under-

SLOVENSKO MLADINSKO GLEDALIŠČE

Slovensko mladinsko gledališče je bilo ustanovljeno leta 1955 kot prvo poklicno gledališče za otroke in mladino v Sloveniji. Prvih petindvajset let je ustvarjalo zanje ... Okoli leta 1980 pa je naredilo nov korak in svoj program, v katerem je povežalo (in povezuje) politično kritičnost in provokativnost z inovativnimi uprizoritvenimi postopki in svežimi poetikami, zavestno razširilo in pritegnilo občinstvo vseh starosti. SMG je gledališki organizem, ki skuša z odra prodirati – in prodira – v javni prostor, tako da ta za nas postaja enakopravni prostor uprizoritve.

ZAVOD FLOTA

Zavod Flota je bil ustanovljen leta 2001 z namenom povezati vrhunsko ustvarjalnost in izobraževanje mladih talentov s področja sodobnega plesa. V tem času je v produkciji zavoda nastala vrsta odmevnih in priznanih plesnih produkcij. Produkcijsko vodstvo zavoda sestavljajo ustvarjalci in organizatorji, ki so svoje izkušnje pridobivali v kulturnih institucijah, kot je Cankarjev dom Ljubljana, in pri realizaciji vrste »neodvisnih« projektov.

Zavod Flota dosega tudi bogato mednarodno sodelovanje, saj so njegove produkcije gostovale v Litvi, Rusiji, Poljski, Švedski, Franciji, Italiji, Hrvaški, Srbiji, Črni gori, Makedoniji, Egiptu, Nemčiji in Avstriji. Zavod Flota je v letih svojega delovanja postal ena vidnejših in najaktivnejših produkcijskih hiš na področju uprizoritvenih umetnosti v Sloveniji, ki ob redni produkciji avtorskih projektov Matjaža Fariča vzgaja in spodbuja tudi ustvarjalnost mladih koreografov in plesalcev. V okviru programa Nova sila generacije mladih koreografov ustvarjajo svoje projekte. Zavod Flota za ustvarjanje zagotovi produkcijsko-organizacijsko podporo, po želji pa tudi umetniško mentorstvo.

ZAVOD IMAGINARNI

Zavod Imaginarni je produkcijska hiša, ki jo je ustanovil igravec Primož Ekart; v umetniškem in produkcijskem smislu jo tudi vodi.

Zavod sodeluje s številnimi vladnimi in nevladnimi institucijami ter festivali (Cankarjev dom, Mini teater, Bunker, SNG Drama Ljubljana, Festival Borštnikovo srečanje ...). V preteklih letih so pod okriljem zavoda nastale številne zelo odmevne in večkrat nagrajene uprizoritve (*Črni kos, Zaciklani, Ella, Gugalnica* ...).

standing and showcasing art in a wider social environment. They think, react, create, intervene, establish a space for dialogue, meetings, and confrontations. Artistically, they take risks and try to overcome standardisation, which increasingly dominates the ways of working in art and puts final artworks into predictable frameworks that make their social impact barely perceptible or non-existent.

MLADINSKO THEATRE

The Mladinsko Theatre was established in 1955 as the first professional theatre for children and youth in Slovenia. In the first twenty-five years, it created for them. And then, around 1980, it took a new step and deliberately expanded its programme. It linked – and continues to link – political criticism and provocativeness with innovative performative procedures and fresh poetics to attract audiences of all ages. Mladinsko is a theatre organism that tries to penetrate the public space from the stage so that for us, the public space becomes an equal space for performance.

FLOTA INSTITUTE

Flota Institute was established in 2001 with the aim of combining top creativity and education of young talents in the field of contemporary dance. Since then, a number of renowned dance productions were created in the production of the institute. The production management of the institute consists of creators and organisers who have gained their experience in cultural institutions, such as Cankarjev dom Ljubljana, or have implemented several “independent” projects.

Flota Institute also collaborates internationally, as its productions have toured in Lithuania, Russia, Poland, Sweden, France, Italy, Croatia, Serbia, Montenegro, Macedonia, Egypt, Germany and Austria. Over the years, the Flota Institute has become one of the most prominent and active production houses in the field of performing arts in Slovenia, which, in addition to the regular production of Matjaž Farič's projects, also educates and encourages the creativity of young choreographers and dancers. As part of the “Nova sila” programme, generations of young choreographers are creating their own projects. The institute offers production and organisational support, as well as mentoring if desired.

IMAGINARNI INSTITUTE

Imaginarni Institute is a production house established by actor Primož Ekart. In artistic and production terms, he also manages it. The institute collaborates with numerous governmental and non-governmental institutions and festivals (Cankarjev dom Ljubljana, Mini Theatre, Bunker, SNT Drama Ljubljana, Maribor Theatre Festival ...). In recent years, many highly acclaimed and award-winning performances have been created under the auspices of the institute (*Blackbird, Commencing, Ella, The Swing* ...).



Barbara Stupica, *Za prgišče Šekspirja*, lutke in animacijski rekviziti, *For a Fistful of Shakespeare*, Puppets and animation props, SMG, 2008

Razstava je odprta od 8. do 18. septembra v času dogodkov.

Večplastna občutljivost Barbare Stupica

Dr. Nataša Smolič

Opus Barbare Stupica je raznolik in obsežen. Njeni začetki delovanja v gledaliških hišah segajo v čas konca osemdesetih let prejšnjega stoletja in v dobrih tridesetih letih sodelovanja z različnimi umetniškimi ustvarjalci se je v garderobah, depojih, delavnicah, hodnikih zbralo veliko lutk, kostumov in drugih rekvizitov, ki pričajo o pestrosti kreativnega duha avtorice. Barbara Stupica je snovalka lutk, ilustratorka, kostumografinja, scenografka; sodeluje v nastajanju predstav za najmlajše in odrasle. Njene stvaritve so lahko zelo majhne, v obliki namiznih lutk ali senčnega gledališča, in velike ali zelo velike, v funkciji scenskih postavitev in kostumov za animatorje ali igralce. Sama poudarja, da ji je zelo blizu vizualna estetika zgodovinskih slogovnih obdobij baroka in rokoka ter v smehu doda: »ultra kič«.

Bogastvo njenih kreacij je baročno v splošnem pomenu besede, saj se, tako kot se je baročni slog povsem razlikoval (in istočasno zgledoval ter prehajal) med in po evropskih deželah, razlikujejo tudi posamezni projekti v njenem opus. Hkrati je med njimi vedno prisoten vezni člen, četudi tako neznamen detail, ki ponazarja avtoričino prepoznavnost, njen lastni ustvarjalni pečat.

Barok je obdobje, ko gledališče, tudi lutkovno, doživi svojevrstno preobrazbo in največja mesta, s svojimi palačami, cerkvami, trgi, parkovnimi ureditvami, fontanami, so značilne celostne umetnine, ki ponujajo prostor edinstvenih scenskih uprizoritev najrazličnejših slavilnih, verskih, burkaških in drugih sprevodov. Barok in njegovo izživetje v rokoko pogosto spremlja paradoksalna oznaka izumetničenost; in če je izumetničeno nekaj, kar ni naravno, je prav nasprotno, in zato zanimivo, poimenovanje obeh slogov izšlo iz nečesa, kar je ustvarila narava (barok – biser nepravilnih oblik, rokoko – okras iz školjk in kameničja). Človekova ustvarjalna volja je te naravne oblike posnemala, preoblikovala ter snovala nove in nove stvaritve v časovnem razponu okoli 200 let. Presežki vseh vrst, spojeni v umetniške celote, so pustili neizbrisljiv pečat v zgodovini in vedno znova se radi vračamo k temu neusahljivemu viru, tudi Barbara Stupica.

Avtorica poseduje pronicljiv čut opazovanja in neusahljivo željo po izvornem ustvarjanju in veselje do praktičnega dela z rokami. Ljubezen do umetniškega dela in rokodelskega izdelovanja je družinska lastnost in na poti odraščanja se je mojstrila v pletenju, risanju, slikanju, oblikovanju srebrnega nakita ter v nadaljevanju v grafičnem in prostorskem oblikovanju ... in svojo vsestransko kreativnost je odlično uporabila v gledališču.

Vstopiti v zagonetni labirint Barbare Stupica pomeni biti povabljen (ali zvaljen) v »zajčjo luknjo« ali v »hišo za ogledalom«, kjer kraljuje domišljija. Stavba nekdanjega minoritskega samostana, v kateri se

danes nahaja Lutkovno gledališče Maribor, zgodovinsko pripada baroku. Kripta, zanimiv in skrivnosten prostor pod nekdanjo cerkvijo, pa zdaj služi kot galerija, kjer so in še bodo razstavljali avtorji različnih vizualnih umetnosti. Med slikovito množico svojih projektov jih je za razstavo izbrala le nekaj in pričujoče besedilo jih opisuje le toliko, da nazorno predstavi njen veliki kreativni razpon. Kot izhodiščno temo izpostavljam predstavo *Alica v čudežni deželi*, ki je nastala v sodelovanju mariborskega in ljubljanskega lutkovnega gledališča. Barbara Stupica je oblikovala lutke in kostume in s svojim prispevkom je v presežnem deležu pripomogla k prikazu domišljjskega sveta.

Literarno predlogo ali pravljico, ki pripoveduje o Aličinih dogodivščinah, avtorja Lewisa Carrolla, označujemo kot literaturo nesmisla, saj stavčne strukture in njihova specifična logika zvenijo tako nenavadno, da se lahko bralec ali gledalec z njimi poistoveti le v sanjskem ali nadstvarnem svetu. Za prevladujočo barvo likovne podobe predstave je izbrala rdečo in svojo odločitev pojasnila z besedami: »Poleti, ko zamižiš in ti sonce posije v oči, vidiš vse rdeče, ko gledaš svoje veke od znotraj. Mislim, da je to prva barva, ki se je zave dojenček. Rdeča te spremlja tik preden zaspiš in še malo dlje. Aličine sanje se dogajajo, ko spi na soncu. A ni hecna ideja?«

Rdeča je barva ognja in krvi, hkrati je barva, ki opozarja, vabi, namiguje in prepoveduje. Aličine dogodivščine v čudežni deželi so zelo nenavadne, nesmiselne, brez začetka in konca, istočasno so dogodki in dvogovori zelo intenzivni in zavajajoči. To vzdusje je Stupici odlično uspelo poudariti z izborom rdeče in njenim kontrastiranjem z belo in hladno kovinsko barvo, ki jo je ohranila v najdenih predmetih, s katerimi je dopolnjevala scensko podobo in videz lutk. Dramatični poudarki zgodbe so stopnjevani z raznimi vzorci, črtami, pikami in občasno je ustvarjen skoraj hipnotičen, psihedeličen, vsekakor pa zavajajoč učinek. Uzreti realno prostorsko globino in telesnost nastopajočih je pogosto nemogoče. Če rdečo v predstavi najprej zaznamo kot prijetno, toplo bravo, se ta občutek kmalu spremeni v svoje nasprotje. Predvsem kovinski detaili pripomorejo k hladnemu, surovemu, brutalnemu učinku, ki je velikokrat del sanjskega sveta. Pomembno vlogo ima tudi modra, v katero je Stupica oblekla Alice ali vse tri Alice, igralko in dve lutki, s katerima je prikazala njeno krčenje in večanje. Modra je med vsemi barvami najgloblja, najhladnejša, najčistejša, je neskončna in predstavlja točko, kjer se resnično spremeni v namišljeno. Ko je Alice prestopila v namišljeni svet, je stopila v modro. Za očeta abstraktne umetnosti Vasilija Kandinskega je gibanje modrega usmerjeno samo v svoje središče. Človeka vleče v neskončnost in v njem vzbuja željo po čistosti in po nadna-



ravnem. Alica, igralko ali lutko, vedno prepoznavamo kot dekllico; čeprav ima bujno domišljijo, kar nazorno prikazuje zgodba, Alica ohranja gledalčevo vez z realnim.

Pretežno monokromno likovno podobo, tokrat zeleno v množici svojih odtenkov, je Stupica oblikovala tudi v predstavi za najmlajše *Škrt škrt kra čof!* Pravljičica govori o otroškem strahu pred nočjo, temo, ko je vse črno in glasovi nimajo oblike. Govori tudi o pomenu vidnega zaznavanja, ki je tolažeče, saj je zvok, takoj ko dobi obliko, manj ali sploh ne strašen. Zelena barva prevladuje, saj so glavni akterji pravljice žabja družina. Njihovo domovanje, predmeti, lutke, ki ga napolnjujejo, in še posebej kostumi animatorjev, se bohotijo v izjemno slikovitem naboru vzorcev vseh vrst, kombinacije različnih materialov se prepletajo in tvorijo očarljiv gledališki prostor. Med vsemi prednjačijo forme rastlinja, mahov in drugih organskih oblik. Čeprav likovna podoba prekipeva v dekorativnosti, jo zelena barva učinkovito umirja in mlademu gledalcu vzbuja upanje, da bo na koncu vse v redu in malega žabca ne bo več strah. V lutkovnem prikazu je zanimiv še en učinek, katerega vrhunec prav tako pripisujem obdobju baroka, to je chiaroscuro. V nočnih prizorih je pretežna scenska zelenina zamolkla, prevlada črno-beli kontrast senčnih lutk, ki predstavljajo žabčeve strahove. Če je strah črn in mu obliko daje zgolj domišljija, je svetloba tista, ki mu obliko odvzame in ga izniči. Nasprotje svetlo-temnega je prav zaradi svoje preprostosti izjemno dramatično učinkovito. Vsaka predstava je drugačna in vsaki se Barbara Stupica povsem prilagodi in njeno likovno podobo snuje od začetka. Sama poudarja, da se noče ponavljati in zapasti v kalup, čeprav se to z leti mimogrede zgodi, dodaja v smehu. Pogosto mora improvizirati in reciklirati že uporabljene predmete, lutke ali njihove sestavne dele, saj so finančna sredstva omejena. Vendar tak način dela v ustvarjalnem smislu ni nujno slab, saj je primorana k iskanju novih rešitev, na katere sploh ne bi pomislila, če bi bilo denarja za predstave na pretek. Lutke, kostume, scene snuje na papirju, jih skicira, obarva, pripiše ideje za material, ki ga bo uporabila, in velikokrat jih tudi sama izdelala. Za otroško predstavo *Jutri je bila zabava* so lutke in njihove hiške nastale iz naplavljenega lesa; ker pa se zgodba odvija pozimi, je pet živali oblekla v pletene kostume, ki so nastali kot družinski projekt, pri pletenju so ji pomagali domači. Puloverčki, šali, kape, odejice na odru zaživijo v vseh barvnih odtenkih ... in samo vprašanje časa je, kdaj bo nastopila pomlad, zagotovo pa bo, saj jo napovedujejo že barve.

Dramsko-lutkovne uprizoritve z naslovom *Poletna knjiga* je Stupica zasnovala kot avtorski projekt. Zgodba jo je nagovorila zelo neposredno, saj se je do neke mere morala poistovetiti s kreativnim likom knjižne junakinje: »V gozdu strahov pa je sedela babica in rezbarila čudne živali. Izrezovala jih je iz vej in kosov lesa, oblikovala jim je tace in obraze, vendar je bil njihov videz le nakazan, nikoli preveč določen. Obdržale so leseno dušo in upognjenost hrbtov in nog in lastno nedoumljivo obliko rasti, še zmeraj so bile del razpadajočega gozda.« Stupičine lesene živali se od tistih opisanih v knjigi razlikujejo po tem, da nimajo zgolj lesene duše, temveč dovoljujejo vpogled vanjo z barvno poudarjenimi očmi. Očem tudi sicer posveča veliko pozornosti, saj, kot pravi sama, se gledalec preko oči, pogleda poveže z lutko, s predstavo.

Ena tako bolj nazornih in neposrednih povezav gledalca, lutk, njihovih animatorjev in igralcev se je zgodila v predstavi *Peter Kušter*. Lutke je Barbara Stupica zasnovala kot poenostavljene glavonožce. Na veliko glavo je umestila barvno in oblikovno poudarjene oči, s čimer so izražene otroška radovednost, nagajivost in stah. Očem so v pred-

stavi tudi sicer dali velik pomen in pomembno vlogo; maskerka je animatorjem in igralcem oči poudarila z močnimi obrobari in predimenzionirano naslikanimi trepalnicami, igralci pa so k zgovornosti vsebine pripomogli z obraznimi grimasami. Ker so torej v vizualnem pomenu veliko vlogo v predstavi prevzele oči, jim je barva kostumov in scene bolj v podporo. Barvitost se je nekoliko umirila, medtem ko so vzorci, črte, pike še vedno zelo prisotne in pomembno dopolnjujejo celotno likovno podobo predstave. Zato nas še bolj prevzame igra pogledov, saj je zagledati, videti, biti viden neposreden ali posreden pogled v oko, v ogledalo ali zrcalni pripomoček, skratka vse, kar vzpostavlja čut vida, ga določa in mu je lastno, tesno povezano z življenjem, ljubeznijo, nasiljem in smrtjo. Če se v predstavo poglobimo in o njej premišljujemo, se zavemo, da so na teh temeljnih gibalih zasnovani pomensko najbolj bogato strukturirani civilizacijski miti, ki usodno posegajo v vsakdanje življenje, ker odražajo voljo bogov in drugih nadnaravnih sil, in da se je v človekovi zavesti in njegovem nezavednem navezanost funkcije pogleda na obnašanje in delovanje kazala od nekdaj.

Čeprav v gledališču predstavo gledamo, pogosto sploh ne razmišljamo, kako veliko in pomembno vlogo odigra njena likovna podoba. Praviloma je njen pomen še toliko večji, kadar ne izstopa, temveč enakovredno dopolnjuje igrano pripoved. Zato so likovni snovalci vedno znova na preizkušnji, še posebej sami pred seboj, kako najti tisti pravi likovni izraz. Včasih moramo biti soočeni z »baročnim kičem«, drugič nas prepriča skrajni minimalizem ali pa je prava mera nekje v zlati sredini. Predstava, nastala po glasbeni predlogi ruskega skladatelja Igorja Stravinskega, *Posvetitev pomladi*, na prvi pogled ponuja bolj prečiščeno estetiko. Zgolj velika modra lutka Venere in »vojska« častilcev, ki bodo devico po poganskem obredu darovali, zato da se narava ponovno prebudi in da nastopi pomlad. Stupica se je tukaj z vso resnostjo zazrla daleč v prazgodovino in za zgled izbrala eno izmed ženskih figur plodnosti, tako imenovanih Vener mlajšega paleolitika. Modra barva podoba device ohranja na čustveni distanci do gledalcev in njenih žrtvovalcev. Ti so oblikovani enako, lesene lutke, ki jih po odru premikajo animatorji/plesalci, v določenem segmentu predstave pa kot ljudje brez kože, brez največjega organa, ki je istočasno pomemben prevajalec čutnih zaznav, v posrednem pomenu tudi čustvenih. Ker kože nimajo, so vsi enaki (paradoksalno so uniformirani!), enakost pa naj razumemo predvsem kot moralno, čustveno in duhovno. Efekt ponavljanja, naštevanja tako v likovnem, glasovnem, gibalnem pomenu vzpostavlja red, urejenost in nadaljevanju strogost, omejevanje. Vse, od česar želimo pobegniti takoj, ko smo to dosegli. Red naj bo zgolj abstraktna forma, ki razumu pomaga interpretirati resnično življenje, ki pa je kaos.

Izjemen vizualni prispevek gledališki umetnosti je igra *Peter Klepec*. Eden tistih uspešnih projektov, kjer je imela Barbara Stupica več zadolžitev. Predstava je bila tako za otroke kot njihove odrasle spremljevalce prepričljiva tudi zato, ker je za scenografijo, kostumografijo in oblikovanje lutk poskrbela prav ona. Slovensko avtohtona podoba pastirčka v preprosti beli srajci in rjavih kratkih hlačah, medtem ko je njegovo čredo ovčic sestavila iz pletenih košev, čipkastih dežnikov, pletenih nogavic. In tudi sicer je sceno in kostume napolnila predvsem z najdenimi predmeti in pri tem ponovno dokazala, da njena domišljija dosega Piko Nogavičko in da je njena občutljivost večplastna, saj hoteno izumetničenost in spontani naturalizem pronicljivo uravnava s skoraj klasicistično umirjenostjo.



Barbara Stupica, Škr škrt kra čof!, *Scritch Scratch Dip Clapotel!*, LGL, 2017





Barbara Stupica, *Peter Kušter*, *Shockheaded Peter*, SNG Nova Gorica, 2016



Barbara Stupica, *Peter Klepec*, SNG/SNT Drama Ljubljana, 2017



Barbara Stupica, *Alica v čudežni deželi*, *Alice in Wonderland*, LGM in LGL, 2013

The exhibition is open from 8th to 18th September during events.

The Multifaceted Sensitivity of Barbara Stupica

Dr Nataša Smolič

Barbara Stupica's oeuvre is diverse and extensive. Her beginnings in theatres date back to the late 1980s, and in more than thirty years of collaboration with various artists, many puppets, costumes and other props gathered in the dressing rooms, depots, workshops, hallways, testifying about the diversity of the author's creative spirit. Barbara Stupica is a puppet designer, illustrator, costume designer, set designer; participates in the creation of performances for the youngest and adults. Her creations can be very small, in the form of tabletop puppets or shadow theatre, and large or very large, in the function of stage layouts and costumes for animators or actors. She emphasises that she prefers the visual aesthetics of the historical stylistic periods: Baroque and Rococo, and then adds with a laugh: "ultra kitsch".

The richness of her creations is baroque in the generally accepted sense of that word because, just as the Baroque style was completely different [and at the same time followed the example and transformed] between and across European countries, individual projects in her oeuvre also differ. At the same time, there is always a connecting link between them, albeit an insignificant detail that illustrates the author's recognisability, her own creative mark.

Baroque is a period when the theatre, also puppet theatre, underwent a unique transformation and the largest cities, with their palaces, churches, squares, parks, fountains, were integrated works of art that offered space for unique stage performances, that is, various celebrations, ceremonial and other processions. Baroque and its transition to Rococo is often accompanied by the paradoxical label of artificiality; it is interesting that the naming of both styles came from something created by nature [baroque - a pearl with an irregular non-spherical shape, rococo - an ornament made of shells and pebbles]. Human's creative nature has imitated and reshaped these natural forms and formed new and new creations over a span of about 200 years. Surpluses of all kinds, merged into artistic wholes, have left an indelible mark on history, and we always like to return to this inexhaustible source, including Barbara Stupica.

The author possesses a sophisticated sense of observation, an inexhaustible desire for original creation and a wish to work with her hands. Her love of art and handicrafts is a family trait, and while growing up, she mastered knitting, drawing, painting, silver jewellery design and later graphic and spatial design, and she made excellent use of her versatile creativity in the theatre.

To enter the enigmatic labyrinth of Barbara Stupica means to be invited [or lured] into the "rabbit hole" or the "house behind the mirror", where the imagination reigns. The building of the former Mi-

norite monastery, which now houses the Maribor Puppet Theatre, historically belongs to the Baroque period. The crypt, an interesting and mysterious space under the former church, now serves as a gallery where authors of various visual arts have been and will be exhibiting. Among the picturesque multitude of her projects, she has chosen only a few for the exhibition. This text outlines the projects only enough to clearly present her great creative range. As a starting theme, we would like to present *Alice in Wonderland*, which was created in collaboration with the Maribor Puppet Theatre and Ljubljana Puppet Theatre. Barbara Stupica was the visual and set designer of the play and contributed to the depiction of the imaginary world.

The book or fairy tale about Alice's adventures by Lewis Carroll is described as nonsense literature, as sentence structures and their specific logic sound so unusual that the reader or viewer can only identify with them in a dream or surreal world. She chose red as the predominant colour of the play and explained her decision with the words: "In summer when you close your eyes, and the sun shines in your eyes, everything is red when you look at your eyelids from the inside. I think this is the first colour the baby is aware of. Red is with you just before you fall asleep and a little longer. Alice's dreams come true when she sleeps in the sun. Isn't that a funny idea?"

Red is the colour of fire and blood. At the same time it is a colour that warns, invites, alludes and forbids. Alice's adventures in Wonderland are very unusual, pointless, with no beginning and no end. At the same time, the events and conversations are very intense and misleading.

Barbara Stupica managed to emphasise this atmosphere perfectly by choosing red and contrasting it with white and cold metallic colour, which she preserved in the found objects, with which she complemented the stage image and appearance of the puppets. The drama of the story is intensified with various patterns, lines, dots, and occasionally an almost hypnotic, psychedelic, and misleading effect is created. It is often impossible to see the real spatial depth and physicality of the performers. If we first perceive red in a show as a pleasant, warm colour, that feeling soon turns into its opposite. The metal details contribute to the cold, raw, brutal effect that is often part of the dream world.

Blue also plays an important role. Barbara Stupica used blue to dress Alice or all three Alices, the actress, and two puppets with which she showed her shrinking and enlarging. Blue is the deepest of all colours, the coldest, the purest, it is infinite, and it represents the point where the real world changes into imaginary. As Alice stepped into the imaginary world, she stepped into the blue. For the father of ab-



Barbara Stupica, lesene živali, *Poletna knjiga*, wooden animals, *The Summer Book*, LGL, 2018

stract art, Wassily Kandinsky, the movement of the blue is directed only to its centre. It draws man to infinity and arouses in him a desire for purity and the supernatural. Alice, the actress or the puppet, is always recognised as a girl; although she has a lush imagination, as the story vividly illustrates, Alice maintains the viewer's connection to the real world.

The predominantly monochrome visual design, this time green and in many green shades, was created by Barbara Stupica in the play for the youngest viewers, *Scratch Scratch Dip Clapote!* The tale is about a child's fear of the night, the darkness, when everything is black and voices have no form. It is also about the importance of visual perception, which is comforting, like the sound. The sound, as soon as it takes shape, is less or not at all scary. The colour green predominates, as the main protagonists of the fairy tale are the frog family. Their home, objects, puppets, and especially the costumes of the animators flourish in an extremely picturesque set of patterns of all kinds. Combinations of different materials intertwine and form a charming theatrical space. Among all, the forms of plants, mosses and other organic forms predominate. Although the visual design is overflowed with decorativeness, the green colour effectively calms it down and gives the young viewer hope that in the end, everything will be fine and the little frog will no longer be afraid. There is another interesting effect in the puppet show, the culmination of which was also in the Baroque period, namely chiaroscuro. In the night scenes, the predominant stage greenery is muted, dominated by the black-and-white contrast of the shadow puppets representing the frog's fears. If fear is black and is shaped only by the imagination, it is light that takes its form and annihilates it. The contrast between light and dark is extremely dramatically effective precisely because of its simplicity.

Every performance is different, and Barbara Stupica completely adapts to each one and designs her visual image from the beginning. She points out that she does not want to repeat herself and fit the mould, even though that happens over the years, she adds with a laugh. She often has to improvise and recycle already used objects, puppets or their components, as financial resources are limited. However, this way of working is not necessarily bad in a creative sense, as she is forced to look for new solutions that she would not have thought of at all if there was plenty of money for performances. She designs puppets, costumes and scenes on paper, sketches them, paints them, writes down the idea for the material she will use and often makes them herself. For the children's play *Tomorrow's Party*, the puppets and their houses were made of old wood; as the story takes place in the winter, she dressed five animals in knitted costumes that were created as a family project, her family helped her with the knitting. Sweaters, scarves, hats, blankets come to life on stage in different colours ... and it is only a matter of time before spring comes, but it certainly will, as it is already predicted by colours.

The performance entitled *The Summer Book* was designed by Barbara Stupica as her original project. The story addressed her very directly, as she had to identify to some extent with the character of the book heroine: "Grandmother sat in the magic forest and carved outlandish animals. She cut them from branches and driftwood and gave them paws and faces, but she only hinted at what they looked like and never made them too distinct. They retained their wooden souls, and the curve of their backs and legs had the enigmatic shape of growth itself and remained a part of the decaying forest." Barbara Stupica's wooden animals differ from those described in the book. They not only have a wooden soul but also allow insight into their souls through their colour eyes. Barbara Stupica also pays a lot of at-

tention to the eyes because, as she says, the spectator connects through the eyes with the puppet, with the show.

One of the more graphic and direct connections between the spectator, puppets, their animators and actors took place in the play *Shockheaded Peter*. Barbara Stupica designed the puppets as simplified cephalopods. She placed eyes on their large heads, which could be described as bulging and tired, as the coloured eyeballs were full of cracked capillaries. The eyes had an important role in the play. The make-up artist accentuated the animators and actors' eyes with strong lines and oversized lashes, and actors contributed to the meaning of the content with facial grimaces. So, the eyes have taken a big role in the show, the colour of the costumes and the scene were there just to support. The colourfulness has calmed down a bit, while the patterns, lines, dots are still very present and significantly complement the overall visual image of the performance. Therefore, we are even more overwhelmed by the play of gazes because to see, be seen, direct or indirect look in an eye, in a mirror, in short, because everything that establishes the sense of sight and determines it is closely connected with life, love, violence and death. If we delve into the performance and reflect on it, we realise that semantically the most richly structured civilisational myths, which fatally interfere with everyday life because they reflect the will of gods and other supernatural forces, are based on these fundamental principles, and we realise that the connection between the state of seeing and reacting was part of human consciousness and subconsciousness since forever.

When we watch a play in the theatre, we often do not even think about how big and important role plays the visual design of the play. Usually, its significance is even greater when it does not stand out but equally complements the played narrative. That is why visual designers are constantly being tested, especially by themselves, on how to find the right artistic expression. Sometimes we have to face "baroque kitsch". Other times, we are convinced by extreme minimalism or something in-between. The play, based on a concert work by the Russian composer Igor Stravinsky, *The Rite of Spring*, at first glance offers a more refined aesthetic. Just a big blue puppet of Venus and an "army" of worshipers who will sacrifice a virgin in a pagan ritual so that nature can wake up again and spring will come. Stupica dived into prehistory and chose as an example one of the female fertility figures, the Venus figurines of the Upper Palaeolithic. The colour blue keeps the image of the virgin at an emotional distance from the viewers and practitioners of the ritual. The practitioners are designed in the same way, wooden puppets moved around the stage by animators/dancers, and in a certain segment of the performance as skinless people, without the largest organ, which is, at the same time, an important translator of sensory perceptions as well as emotional ones. Because they have no skin, they are all the same [paradoxically, they are uniformed!]. This equality should be understood primarily as moral, emotional, and spiritual. The effect of repetition, enumeration in the artistic, vocal, movement sense establishes order, orderliness and, further, strictness, restriction. Everything we want to escape from as soon as we achieve it. The order should be merely an abstract form that helps the mind to interpret real life, which is chaos.

Performance *Peter Klepec* is an outstanding visual contribution to theatrical art. One of those successful projects where Barbara Stupica had several assignments. The show was convincing for both the children and their adult companions because she was in charge of the set design, costume design and puppet design. The Slovenian image of a shepherd in a simple white shirt and brown shorts, while his flock of sheep was composed of baskets, lace umbrellas, knitted



Barbara Stupica, *Pika nogavička, Pippi Longstocking*, Gradsko kazalište lutaka Rijeka, 2016



Barbara Stupica, *Posvetitev pomladi, The Rite of Spring*, LGL, 2019

socks. She filled the stage and costumes with found objects, proving once again that her imagination can be compared with Pippi Longstocking's and that her sensitivity is multifaceted, as she sophisticatedly balances the intended affectation and spontaneous naturalism with classical calmness.



**RAZSTAVA
EXHIBITION**

Razstava iz zakulisja ustvarjanja animatorke Špele Čadež, Sodni stolp
Razstava je na ogled v času bienala, v sredo (8. septembra) od 18. do 20. ure, v četrtek (9. septembra) in petek (10. septembra) med 16. in 19. uro ter v soboto (11. septembra) med 9. in 12. uro.

V času bienala je na ogled tudi delo Špele Čadež v okviru projekta Ulična galerija MB z naslovom *Orange is the New Black – Unraveled* na Židovski ulici.

Exhibition Špela Čadež: Behind the Scenes, Judgement Tower

The exhibition will be open during the biennial, on Wednesday (8th September) from 18.00 to 20.00, Thursday (9th September) and Friday (10th September) from 16.00 to 19.00, and on Saturday (11th September) from 9.00 to 12.00. During the biennial, the work of Špela Čadež entitled *Orange is the New Black – Unraveled* as part of the project Street Gallery MB will also be on display on Židovska Street.

Razstava iz zakulisja ustvarjanja animatorke Špele Čadež

Exhibition Špela Čadež: Behind the Scenes

Na razstavi so na ogled lutke in scenografije iz treh kratkih filmov Špele Čadež, posnetih v tehniki stop animacije (animacija lutk in predmetov): diplomskega dela *Liebeskrank / Ljubezen je bolezen* (2007), filma *Boles* (2013) in povzetka televizijske serije *Oranžna je nova črna – na kratko* (2017), naročenega za londonsko spletno platformo Netflix.

Predstavljen bo tudi kratki risani film (oljna barvna risba na celuloidnih folijah) *Nočna ptica* (2017), ki je bil analogno posnet v tehniki multiplana. Razstava vključuje originalni sceni za filma *Liebeskrank / Ljubezen je bolezen* in *Boles* ter drugo ilustrativno gradivo o tehnologiji in postopkih dela pri produkciji. Vsi predstavljeni predmeti pričajo predvsem o glavni posebnosti režiserkininega pristopa k ustvarjalnemu procesu: ročni izdelavi scenske postavitve z lutkami, kostumi in rekviziti vred.

The exhibition features puppets and scenography from three short films by Špela Čadež, shot in the technique of stop motion animation (animation of puppets and objects): diploma film *Liebeskrank / Lovesick* (2007), film *Boles* (2013) and the unraveled recap of the television series *Orange is New Black* (2017), commissioned for the London online platform Netflix.

A short animated film (oil colour drawing on celluloid sheets) *Nighthawk* (2017), which was created with the use of a multiplane camera set up, will also be presented. The exhibition includes the original scenes for the film *Liebeskrank / Lovesick* and *Boles* and other illustrative material on the technology and work procedures of production. All the presented objects testify about the main peculiarity of the director's approach to the creative process: the stage set-up, puppets, costumes, and props are all hand-made.





SODELOVANJE MED SEKTORJI ali kako so za naše probleme vedno krivi vsi drugi

COOPERATION BETWEEN SECTORS or how everyone else is always to blame for our problems

Vsi si želimo, da bi bilo delo v gledališču prijetno in navdihujoče. Želimo si, da bi lutkovne predstave nastajale z obilico radosti in vznemirjenja. So trenutki, ko se vsi dejavniki pravilno sestavijo in ustvarjalni proces zares postane čudovit. Veliko pa je trenutkov, ki so naporni in mučni. Včasih celo nevzdržni. Kako si lahko v takšnih trenutkih pomagamo? In ali obstajajo širše strategije, da bi bilo takšnih trenutkov v naših ustvarjalnih procesih čim manj?

Namen našega srečanja je, da skupaj poiščemo načine, ki bi nam lahko olajšali delo v lutkovnem gledališču. Poizkušali bomo artikulirati probleme, ki se pojavijo znotraj posameznih sektorjev lutkovnega gledališča in poiskati skupne smernice dela, da bi se v prihodnje čim bolj izognili konfliktnim situacijam. Poiskati želimo dolgoročne, strateške rešitve, ki bi nam vsem olajšale sodelovanje.

Predvsem pa je okrogla miza namenjena spoznavanju različnih sektorjev lutkovnega gledališča, njihovemu povezovanju, izmenjavi stališč in seveda še obveznemu druženju na zabavi. Zato se bo neformalni del okrogle mize nadaljeval pozno v noč.

Moderatorja pogovora: Tin Grabnar, Uroš Kaurin

We all want work in the theatre to be enjoyable and inspiring. We want puppet shows to be created with plenty of joy and excitement. There are times when all the factors come together properly, and the creative process becomes wonderful. But there are many moments that are exhausting and painful. Sometimes even unbearable. How can we help each other in such moments? And are there broader strategies to keep such moments in our creative processes to a minimum? Our meeting aims to find ways that could make our work in puppet theatre easier. We will try to articulate the problems that arise within individual sectors of puppet theatre and find work guidelines to avoid conflict situations as much as possible in the future. We want to find long-term, strategic solutions that would make it easier for all of us to cooperate.

The round table is organised to present different sectors of puppet theatre, to connect sectors, to exchange views and, of course, to socialise at a party. Therefore, the informal part of the round table will continue late into the night.

Moderators: Tin Grabnar, Uroš Kaurin

Kritiško-novinarski seminar in pogovori o predstavah

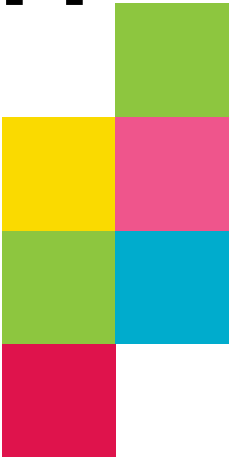
The critics' and journalists' seminar and discussions on the performances

Kritiško-novinarski seminar je namenjen refleksiji lutkovnega gledališča in bo ponudil priložnost za razmislek o tem, kako pristopiti k analizi predstav, prepoznavati različne uprizoritvene estetike in piliti svoj lastni slog pisanja. 11. bienale lutkovnih ustvarjalcev Slovenije ponuja mnogo različnih izhodišč in motivacij za pisanje o sodobnem lutkovnem gledališču. Program, ki vključuje stilno, generacijsko in žanrsko raznolikost, je dobra odskočna deska za navdih in urjenje, kako videno pretvoriti v besede: v intervju, kritiko, poročilo, pogovor po predstavi ali podcast. Vsaka oblika zapisa in obdelave igra pomembno vlogo v pisanju lutkovne zgodovine. Seminar poskuša tokratni festival zaobjeti čim bolj celostno in z različnih vidikov: kritiškega, umetniškega, novinarskega. Predstave, razstave, strokovni pogovori, sodobni in tradicionalni pristopi, prekaljeni lutkarji in lutkarice ter tisti, ki šele vstopajo na lutkovni teritorij, naj bodo deležni refleksije, ki je v lutkovnem gledališču danes kronično primanjkuje. Prispevki bodo v času Bienala sprotno objavljeni na festivalskem blogu in na spletni strani Kritiške platforme sodobnega lutkarstva EU, katere del je kritiško-novinarski seminar. Mentorica seminarja je Zala Dobovšek, doktorica scenskih umetnosti, gledališka kritičarka, dramaturginja in docentka na Akademiji za gledališče, radio, film in televizijo Univerze v Ljubljani. Pogovore o predstavah bosta vodili Maša Jazbec in Maša Radibuh.

The seminar for critics and journalists is intended for a reflection on puppet theatre. It will offer an opportunity to think about how to approach the analysis of plays, how to recognise various staging aesthetics and sharpen your writing style. The 11th Biennial of Puppetry Artists of Slovenia offers many motivations for writing about contemporary puppet theatre. Its programme, which includes a diversity of styles, generations and genres, is a good springboard for inspiration and training on how to transform what was seen into words. Either by interview, review, report or with a podcast. Each form of recording and processing plays an important role in writing puppet history. The seminar tries to comprehensively encompass this edition of the festival and from various views – that of a critic, artist, journalist. The plays, exhibitions, expert discussions, contemporary and traditional approaches, old school puppeteers, and those who are just entering puppetry territory – all should receive a reflection, which is so chronically missing in contemporary puppet theatre. During the biennial, all produced articles will be published on the festival's blog and EU Contemporary Puppetry Critical Platform, of which this critics' and journalists' seminar is a part. The seminar is under the mentorship of Zala Dobovšek, who holds a doctoral degree in performing arts and works as a theatre critic, dramaturge and assistant professor at the Academy of Theatre, Radio, Film and Television, University of Ljubljana. Maša Jazbec and Maša Radibuh will lead discussions on the performances.



Barbara Stupica, Peter Kušter, skica za lutko /
Shockheaded Peter, sketch for a puppet



Marsikdaj nisem iz tega vica, ampak od nekod drugod

Many times I'm not from this joke, but from somewhere else

Intervju z lutkarjem Cvetom Severjem
Interview with puppeteer Cveto Sever

V zadnjem posnetem intervjuju s Cvetom Severjem (1948–2018) spoznamo Severja kot iskrenega, neposrednega in svojstvenega človeka, predvsem pa kot ustvarjalca, ki je v slovenski lutkovni zgodovini pustil neizbrisen pečat prvega samostojnega poklicnega lutkarja. Kot igralec se je več kot deset let kalil na odrih tedaj še amaterskega Prešernovega gledališča Kranj, ko pa je slikar, scenograf in lutkar Saša Kump v 70. letih 20. stoletja tam ustanovil lutkovno skupino, se je Cveto Sever počasi, a dokončno zapisal lutkam. Na svojem več kot trideset let dolgem popotovanju lutkarja solista je odigral več kot 2.500 ponovitev svojih predstav, med katerimi najbolj izstopajo *Cesarjeva nova oblačila*, *Potepuh in Vrtiljak*, zadnji dve, *Janko in Metka in Rdeča kapica*, pa še naprej živita v uprizoritvah njegovega sina Boštjana Severja. Cveto Sever se je v zgodovino zapisal zaradi posebnega razumevanja lutkovnega medija, saj je v svojih samostojnih avtorskih predstavah umetelno kombiniral dramsko igro, igro lutke in lutkarja, pripovedovanje, glasbo in gib ter tako ustvarjal svojstvene celostne umetnine.

Intervju je nastal aprila 2017

Pogovor sta vodili **Martina Maurič Lazar** in **Tjaša Juhart**

Kamera in montaža **Gregor Gobec**

Urejanje posnetkov in arhivskega gradiva **Tjaša Juhart**

Grafika **Zala Kalan**

Produkcija **Lutkovno gledališče Ljubljana/Lutkovni muzej in UNIMA Slovenija**

Intervju je nastal v okviru muzejskega projekta **Lutkovni spomini v sodelovanju z UNIMA Slovenija**

In the last recorded interview with Cveto Sever (1948–2018), we get to know Sever as a sincere, direct and unique man, and above all, as a creator who left an indelible mark on the Slovenian puppet history as the first independent professional puppeteer. As an actor, he spent more than ten years on the stage of at that time amateur theatre Prešeren Theatre Kranj. Then the painter, set designer and puppeteer Saša Kump founded a puppet group in the 1970s, and Cveto Sever was completely taken over by the puppets. On his more than thirty-year journey as a solo puppeteer, he performed in more than 2,500 repetitions of his performances, most notably *The Emperor's New Clothes* [*Cesarjeva nova oblačila*], *The Vagabond* [*Potepuh*] and *The Roundabout* [*Vrtiljak*]. The last two, *Hansel and Gretel* [*Janko in Metka*] and *Little Red Riding Hood* [*Rdeča kapica*], still live on in performances by his son Boštjan Sever. Cveto Sever made history due to his unique understanding of the puppet medium. He artistically combined theatre play, a play of puppet and puppeteer, storytelling, music and movement in his independent performances, thus creating his unique works of art.

The interview took place in April 2017

The conversation was led by **Martina Maurič Lazar** and **Tjaša Juhart**

Filming and editing by **Gregor Gobec**

Editing recordings and archives by **Tjaša Juhart**

Graphics by **Zala Kalan**

Produced by **Ljubljana Puppet Theatre/Museum of Puppetry and UNIMA Slovenia**

The interview was created as part of the museum project **Puppet Diaries** in cooperation with **UNIMA Slovenia**

Samosvoja pot lutkarja Cveta Severja

Peculiar path of the puppeteer Cveto Sever

Tjaša Juhart

Lutkovno gledališče Ljubljana/Lutkovni muzej / Ljubljana Puppet Theatre/Museum of Puppetry

Na prste ene roke lahko preštejemo slovenske lutkarje, ki imajo v pregledih lutkovne zgodovine poglavje zase. In Cveto Sever ga v takšnih knjigah vselej ima. Danes govorimo o njem kot o prvem samostojnem poklicnem lutkarju, o lutkovnem ustvarjalcu, ki med sodobniki in stroko velja za svojevrstno institucijo. V povezavi z njim naletimo na opise, kot so "legenda", "ikona", "gledališče enega", "samo-svoje gledališče", "one-man-band", lasten in prepoznaven "trademark" ... Predvsem pa je bil Cveto Sever ustvarjalec, ki je brezkompromisno iskreno živel in ustvarjal to, v kar je verjel, in se s tem dotaknil več generacij otrok in odraslih.

Začetki na dramskem odru

Cveto Sever (1948—2018) je bil naturščik, ki se je sprva pridružil amaterski skupini Žarometi v Stražišču. V 60. in 70. letih je v Prešernovem gledališču Kranj odigral okoli 40 dramskih vlog, bil je odličen interpret poezije na javnih recitalih, nastopal pa je tudi v televizijskih dramah in vojnih (partizanskih) celovečernih filmih, med drugim v: *Med strahom in dolžnostjo* (1975), *Čudoviti prah* (1975), *Dediščina* (1984), *Trije posvetnjaki* (1977) idr.¹ Sodeloval je tudi pri radijskih igrar in sinhronizaciji risank. Ko je leta 1972 scenograf in slikar Saša Kump v Prešernovem gledališču pod svojim okriljem oblikoval lutkovno skupino, se je Sever počasi, a za vedno zapisal lutkam.

Saša Kump in Lutkovno gledališče Kranj

Sever nikdar ni pozabil omeniti Saše Kumpa, "moža, ki ga je v lutkarskem življenju od otroštva naprej usmerjal in ga veliko naučil"², in tudi sicer "duhovnega očeta" Lutkovnega gledališča Kranj, nastalega leta 1972 v okviru Prešernovega gledališča. Cveto Sever je bil skupaj z Dušo Rooss, Bojanom Kramžarjem in Tineto Omanom jedro te zelo uspešne amaterske skupine lutkarjev, ki je v 70. letih zaradi svojih sodobnih uprizoritvenih pristopov pritegnila veliko pozornost in požela mnogo pohval. Tako sočasne kritike pišejo o "zanimivi kombinaciji žive igre, lutkovne animacije in rekvizitne igre" in o prispevku igralca in animatorja, ki da je bil "v uprizoritvi vreden posebne pozornosti predvsem zavoljo prepričljive govorne interpretacije, ki jo na podobni ravni redkokdaj srečujemo v lutkovnem gledališču"³.

Poleg otroških predstav [*Pravljica o mezinčku*, *Trije snežaki*, *Janko in Metka*, *Rdeča kapica*, *Kraljična na zrnu graha*, *Striček Metla* ...] je Lutkovno gledališče Kranj doseglo velik uspeh z lutkovno predstavo za odrasle [*Micka se predstavi in Janez, kranjski Janez*, 1973], ki jo je

On the fingers of one hand, we can count Slovenian puppeteers who have a chapter for themselves in the history of puppetry. And Cveto Sever always has it in such books. Today we talk about him as the first independent professional puppeteer, a puppet creator who is considered by contemporaries and the profession to be a kind of peculiar institution. In connection with him, we come across descriptions such as "legend", "icon", "theatre of one", "one-man-band", recognisable "trademark" ... Above all, Cveto Sever was a creator who lived uncompromisingly and honestly and created what he believed in and thus affected several generations of children and adults.

Beginnings on the theatre stage

Cveto Sever (1948—2018) was a non-professional artist who initially joined the amateur group Žarometi in Stražišče. In the 1960s and 1970s, he played around 40 roles at the Prešeren Theatre Kranj, was an excellent interpreter of poetry at public recitals, and also appeared in television dramas and war (partisan) feature films, including *Between Fear and Duty* (*Med strahom in dolžnostjo*, 1975), *Glorious Dust* (*Čudoviti prah*, 1975), *Heritage* (*Dediščina*, 1984), *Three Worldlings* (*Trije posvetnjaki*, 1977) and others¹. He has also participated in radio plays and synchronisations of cartoons. In 1972 the set designer and painter Saša Kump formed a puppet group under his auspices at the Prešeren Theatre Kranj, and Sever slowly but surely dedicated himself to the puppets.

Saša Kump and Kranj Puppet Theatre

Cveto Sever never forgot to mention Saša Kump, "a man who guided him in his puppetry life from childhood onwards and taught him much"², and also the "spiritual father" of the Kranj Puppet Theatre, created in 1972 as part of the Prešeren Theatre Kranj. Together with Duša Rooss, Bojan Kramžar and Tine Oman, Cveto Sever was the core of this very successful amateur group of puppeteers, which attracted a lot of attention and won praise in the 1970s due to its modern staging approaches. The critics of that time wrote about the "interesting combination of live play, puppet animation and play of props" and about the contribution of the actor and animator, which was "worthy of special attention in the performance mostly because of the convincing speech interpretation, which is rarely seen on a similar level in puppet theatre"³.

1 Baza slovenskih filmov: <https://bsf.si/sl/> [5. 7. 2021]
2 Matjaž Erznovnik, v: *Mag*, 1997, št. 34, str. 37–39.
3 Marjan Belina, *Srečanja in festivali*, v: *Lutka*, Časopisno založniško podjetje Delavska enotnost, Ljubljana, št. 23–24, str. 5.

1 Slovenian film database: <https://bsf.si/sl/> [July 5th 2021]
2 Matjaž Erznovnik, in: *Mag*, 1997, no. 34, p. 37–39.
3 Marjan Belina, *Meetings and Festivals*, in: *Lutka*, Newspaper Publishing Company Delavska enotnost, Ljubljana, no. 23–24, p. 5.



Saša Kump in Cveto Sever pred scenografijo in lutkami za predstavo *Zgodba o vremenu*, 80. leta 20. stoletja Saša Kump and Cveto Sever in front of the scenography and puppets for the play *The Story about the Weather*, the 1980s

Cveto Sever s svojo predstavo *Cesarjeva nova oblačila* v Šibeniku na Festivalu otroka Cveto Sever with his play *The Emperor's New Clothes* at the Children's Festival in Šibenik



Skupina Lutkovnega gledališča Kranj v Prešernovem gledališču, 70. leta 20. stoletja, levo zgoraj: odrski delavec Bruno, Vladimir Roos, Saša Kump; spodaj: Cveto Sever, Duša Roos, Bojan Kramžar

The Kranj Puppet Theatre group at the Prešeren Theatre Kranj, 1970s, top left: stage worker Bruno, Vladimir Roos, Saša Kump; below: Cveto Sever, Duša Roos, Bojan Kramžar

zanje napisal dramatik Pavel Lužan. Satira in parodija na slovenske veseloigre je bila ena redkih lutkovnih predstav, ki so po 2. sv. vojni nastale za odrasle⁴ in je ob razprodanih uprizoritvah podirala mit o lutkarstvu kot umetnosti za otroke.

Sever je v pogovorih obžaloval, da se kranjski lutkarji Prešernovega gledališča, ki sta jih v 70. letih gnala velika vnema in ustvarjalni eros, kljub naporom in vseslovenski prepoznavnosti niso uspeli profesionalizirati, kot je to leta 1974 uspelo mariborskim lutkarjem. Še več: ob profesionalizaciji Prešernovega gledališča so amaterski igralci in lutkarji pristali na cesti, oziroma "čez cesto". Prav tam so našli nove prostore in se zato poimenovali "Gledališče čez cesto". A Cveto Sever se je med tem že napotil na samostojno pot.

In addition to children's performances (*Pravljica o mezinčku*, *Trije snežaki*, *Janko in Metka*, *Rdeča kapica*, *Kraljična na zrnju graha*, *Striček Metla* ...) the Kranj Puppet Theatre achieved great success with a puppet show for adults (*Micka se predstavi in Janez, kranjski Janez*, 1973), written for them by the playwright Pavel Lužan. Satire of Slovenian comedies was one of the few puppet shows created for adults⁴ after the Second World War, and with sold-out performances, it shattered the myth of puppetry as art for children.

In the conversations, Sever regretted that the puppeteers of the Prešeren Theatre Kranj, driven by great zeal and creative eros in the 1970s, despite the efforts and all-Slovenian recognition, failed to professionalise, as the Maribor puppeteers did in 1974. With addition to that: with the professionalisation of Prešeren Theatre Kranj, amateur actors and puppeteers landed on the street or "across the

4 Helena Verdel, *Zgodovina slovenskega lutkarstva*, Mestno gledališče ljubljansko, 1987, str. 166.

4 Helena Verdel, *History of Slovene Puppetry*, Mestno gledališče ljubljansko, 1987, p. 166.

Samosvoja lutkovna pot

Na pot samostojnega lutkarja se je podal leta 1978 s svojo prvo solistično predstavo: *Cesarjeva nova oblačila*. Ker mu je v dveh letih prizadevnega dela že uspelo vzbuditi dovolj zanimanja gledalcev, je leta 1980 dokončno zapustil varen pristan dotedanje službe električarja v Iskri; istega leta je tudi uradno postal naš prvi poklicni samostojni lutkar. Ne samo, da mu je tedanje ministrstvo za kulturo odobrilo status samostojnega umetnika, zanj je celo prilagodilo predpise, v katerih dotlej kategorija "lutkar" ni obstajala. Sever je vztrajal, da ga ne morejo zavesti pod "dramski umetnik" oz. "igralce", češ da je lutkar stopničko višje. Naposled so mu ugodili in uradno zapisali: *Cveto Sever, lutkar – velja za umetnika po predpisih*.

Tako je postal "sam svoje gledališče": producent, organizator, tehnik, inspicient, predvsem pa edini nastopajoči. Mojster igre, lutkar animator in lutkar recitator, interpret, povezovalac, mag, ki je pred in med predstavo umetelno držal vse prepletene niti in s tem ustvarjal svoje celostne umetnine: "Prišel, pripeljal, postavil ... bilo je po 300, 600 otrok," pripoveduje. Po predstavi je, kot pričajo sodobniki, premočen od truda, izžet od zapletanja in razpletanja niti vse tudi še popravi, znosil v svojega spačka in nadaljeval pot drugam. Cveto Sever je bil lutkar, o katerem Edi Majaron upravičeno piše kot o "dediču popotnih lutkarjev" in "sodobnem don Kihotu"⁵: "Bil sem zelo vesel, da sem bil sam. Sem bil vsaj v dobri družbi in z nikomer se nisem kregal," o sebi pove Sever.

Čeprav je bil Sever stalni gost v slovenskih vrtcih, šolah in poletnih kolonij, je bil tudi gost na domačih in mednarodnih festivalih ter gostovanjih po Jugoslaviji (Charleville-Mézières, Šibenik, Ghent, Celovec, Italija, Češka ...). V svojem značilnem šegavem tonu pa je rad dejal: "Stokrat bolj se mi zdi zanimivo iti v kako skrito vas in z igro razveseliti petdeset mulcev."⁶ Po njegovih izračunih je njegovo predstavo videl vsaj vsak peti Slovenec.

Med letoma 1978 in 1980 je nastopal pod okriljem Centra za estetsko vzgojo Kranj (ki je deloval v okviru Zveze kulturnih društev), po pridobitvi statusa samostojnega umetnika lutkarja pa je 5. februarja leta 1981 na gradu Khislstein v Kranju skladišče odpadne šare spremenil v gledališče Gledališče-lutke-glasba (GLG). Lutkovni četrtki, ki jih je Sever prirejal v svoji dvoranici s 70 sedeži in vanj vabil tudi gostujoče lutkarje, so vedno pokali po šivih. Od leta 1991 je vrsto let organiziral tudi festival "Khislstein živi kulturi!", ki je preraščal okvire lutkovnega festivala in oživil kranjsko mestno jedro.

Čeprav se Sever ni želel "institucionalizirati", mu je priznanje statusa lutkarja uradnih instanc omogočalo občasno sofinanciranje, pri čemer se je moral zavezati, da bo po premieri odigral še vsaj 100 ponovitev. In Sever je vedno držal besedo. Na vrhuncu svoje kariere je odigral po več kot 100 predstav na leto, v nekaterih sezonah celo po več kot 150: "Po dve, tri predstave na dan, da se splača. To je krvavo delo. Podreti pa drugam iti, imaš zjutraj pa še popoldne ob šestih eno. Ni tako enostavno." V svoji bogati karieri samostojnega lutkarja, ki jo je zaključil v prvem desetletju po letu 2000, je odigral več kot 2.500 ponovitev.

Njegovo pionirsko delo že za časa njegovega življenja ni ostalo neopazeno. Prejel je več stanovskih nagrad, med njimi kranjsko Prešernovo plaketo, Pengovovo nagrado za poseben prispevek slovenski lutkovni umetnosti in Linhartovo plaketo za izredne ustvarjalne in poustvarjalne dosežke na lutkovnem področju.

street". They found new premises there and named themselves "Theatre Across the Street" (Gledališče čez cesto). Meanwhile, Cveto Sever has already embarked on an independent journey.

Peculiar path of the puppeteer

He embarked on the path of an independent puppeteer in 1978 with his first solo performance: *The Emperor's New Clothes* (*Cesarjeva nova oblačila*). Having already aroused enough viewer interest in two years of hard work, in 1980, he finally left the safe harbour of his former job as an electrician at Iskra; the same year he also officially became our first professional freelance puppeteer. The Ministry of Culture granted him the status of an independent artist and it even adjusted the regulations, in which the category "puppeteer" did not exist until then. Sever insisted that they could not register him as a "dramatic artist" or "actor", saying that the puppeteer is a higher rung on the ladder. In the end, they agreed with him and officially wrote: *Cveto Sever, puppeteer – he is considered an artist according to the regulations*.

Thus he became "his own theatre": producer, organiser, technician, stage manager, and above all, the only performer. A master of play, puppet animator and puppet narrator, performer, compere, magician, who skilfully held all the intertwined threads before and during the performance and thus created his works of art: "I came, I brought, I set ... there were 300, 600 children," he says. After the show, as contemporaries testify, he was soaked through from the effort, exhausted from the entangling and unravelling of the threads; he also tidied everything up, carried it into his Citroën 2CV and continued his way elsewhere. Edi Majaron writes about Cveto Sever as the "heir of travelling puppeteers" and the "modern don Quixote"⁵: "I was very happy to be alone. At least I was in a good company, and I didn't quarrel with anyone," says Sever about himself.

Sever was a regular guest in Slovenian kindergartens, schools and summer camps. He was also a guest at domestic and international festivals and tours in Yugoslavia (Charleville-Mézières, Šibenik, Ghent, Klagenfurt, Italy, Czech Republic ...). In his jocular tone, however, he liked to say, "I find it a hundred times more interesting to go to some hidden village and cheer up fifty kids with a play."⁶ According to his calculations, at least every fifth Slovene saw his performance. Between 1978 and 1980, he performed under the auspices of the Centre for Aesthetic Education Kranj (which operated within the Union of Cultural Societies), and after obtaining the status of an independent puppet artist, he transformed the old junk warehouse at the Khislstein Castle in Kranj, on 5th February 1981, into the Theatre-Puppets-Music theatre (gledališče Gledališče-lutke-glasba). Puppet Thursdays, organised by Sever in his 70-seat hall and with guest puppeteers, were always bursting at the seams. Since 1991, he has also organised the festival "Khislstein to Live Culture!" for many years, which has outgrown the framework of the puppet festival and revived the town centre of Kranj.

Although Sever did not want to be "institutionalised", the recognition of his status as a puppeteer by official instances meant occasional co-financing, him having to commit to playing at least 100 more repetitions after the premiere. And Sever always kept his word. At the peak of his career, he played more than 100 shows a year, in some seasons even more than 150: "Two, three shows a day to make it worthwhile. It's hard work. Take down and go somewhere else, and you have one show in the morning and one at six. It's not that easy."

5 Edi Majaron, *Vera v lutko: razmišljanja o lutkovni umetnosti*, Mestno gledališče ljubljansko, 2017, str. 108.

6 Matjaž Erznježnik, *op. cit.*

5 Edi Majaron, *Vera v lutko: Reflections on Puppetry Art*, Mestno gledališče ljubljansko, 2017, p. 108.

6 Matjaž Erznježnik, *op. cit.*



Cveto Sever pred vhodom v svoje gledališče Gledališče-lutke-glasba
Cveto Sever in front of the entrance to his theatre Theatre-Puppets-Music
Predstava *Janko in Metka* (1987) Play *Hansel and Gretel*

Vabilo na otvoritev Severjevega gledališča Gledališče-lutke-glasba,
5. februarja 1981 Invitation to the opening of Sever's theatre
Theatre-Puppets-Music, 5th February 1981

Letak za lutkovne četrte v Severjevem gledališču na gradu Khiselstein
Leaflet for Puppet Thursdays at Sever's theatre at Khiselstein Castle

Hvala mojim desetim prstom in vam!⁷

Severjeve monoprredstave so vselej kombinirale različne uprizoritvene pristope: dramsko in lutkovno igro, animacijo lutk in predmetov, igro med lutko in lutkarjem, glasbo, pantomimo in gib. Predstave so kljub domišljini in strogo postavljeni strukturi spominjale na načelo otroške igre, v kateri je Sever lahko na videz (pre)prosto preskakoval med vlogami lutkovnega animatorja, pripovedovalca, "zunanjega" opazovalca in povezovalca z občinstvom ... "Velika škoda je, da večina ustvarjalcev za mlade pozablja, da ustvarja za mlade, da črpa moč iz njihovega sodelovanja, da jih priteguje v igro kot soustvarjalce. Nihče pa ne sme biti umetnik samemu sebi! Šele vsi skupaj ustvarimo predstavo. Da pa bi to zmoгли, mora lutkovni ustvarjalec predstave znati res veliko: igrati, peti, plesati, pripovedovati, nas navduševati ... Težka naloga za vsakogar, verjemite!"⁸ Sever je tako postal sinonim za deziluzionistično igro med lutko in lutkarjem, česar se je deloma gotovo navzel v svojem začetnem delu pod vodstvom Saše Kumpa v lutkovni skupini kranjskega gledališča, sam pa je poudarjal, da je šlo za nujo ob dejstvu, da je bil na odru za vse sam: "Delal sem tako, kot sem čutil, pa delal sem glede na to, da imam samo dve roki. Verjetno, če bi delal v skupini, bi čisto drugače delal." Čeprav je bil Sever tudi odličen improvizator, je improviziral zlasti v drobnih detajlih, ki jih je prilagajal glede na to, pred kakšno publiko se je znašel: takoj je vedel, kdaj mora biti predstava bolj umirjena in kdaj lahko napravi pravi direndaj, "razbojniško" predstavo: "Gledališče lutk se ne dela na odru, ampak po dvoranah, v glavicah malih gledalcev. Na odru se naredi samo sprožilo. Če sem jaz slabo sprožilo, potem je predstava slaba."⁹

Vsaka od Severjevih predstav se je rodila kot ideja v njegovi glavi, udejanila pa šele ob pomoči režiserja (Saša Kump, Jože Vozny, Marjan Belina), likovnika (Saša Kump, Štefan Simonič - Pišta, Peter Jovanovič, Božo Grabnar, Jelka Godec - Tomšič), oblikovalca lutk (Mitja Ritmanič, Dušan Soklič), v nekaterih predstavah pa tudi strokovnjaka za pantomimo in gib (Andrés Valdés) in komponista (Igor Cvetko, Vinko Šorli). Le redko je za katero od teh vlog poprijel sam, saj je verjel, da kljub svoji ideji potrebuje Drugega, ki bo njegovo vizijo ustrezno zaokrožil in osmisлил. Največjega somišljenika na področju režije, likovnih in lutkovnih rešitev je našel v svojem "duhovnem in poklicnem očetu" Saši Kumpu. Načrtovanja se je loteval z vso resnostjo, skrbno vodil delovne zabeleške in se po pričevanju sodelavcev vedno držal zastavljenih časovnic.

Zavedal se je pomembnosti pogleda "od zunaj", ki ga je v "gledališču enega" težko vzpostavil, zato je predstave še pred premiero rad pokazal prijateljem in otrokom ter brez zamer sprejemal njihove kritike. "Umetnost je dobro poenostaviti. Vse drugo je balast," je trdil. Po vsaki predstavi je otrokom ponudil knjigo vtisov, prisluhnil njihovim kritikam in iz njih zajel kaj novega za uprizoritev. Kot je dejal sam, so mu na ta način gledalci "dograjevali predstavo": "Vsi vemo, da je za mladega gledalca šele najboljše komajda dovolj dobro!"¹⁰

Njegova prva samostojna predstava *Cesarjeva nova oblačila*, ki jo je režiral Jože Vozny, je ostala tudi njegova najljubša in je vse od leta 1978 živela z njim. Uprizoril jo je več kot štiristokrat. V njej je združil njemu ljubo družbeno kritiko in prvinski vizualni izraz z lutkami, ki so videti kot le malo obdelana monumentalna polena iz lipovega lesa in so s svojim trkljanjem najbližje tradiciji robustnih sicilijank. Njegova druga predstava *Potepuh* (1980) je otrokom prav tako kazala svet, poln pomanjkljivosti. Že naslednjega leta pa je pripravil veliko bolj

In his rich career as a solo puppeteer, which he ended in the first decade of 2000, he played more than 2,500 reruns.

His pioneering work did not go unnoticed during his lifetime. He received several awards, including the Prešeren Plaque in Kranj, the Pengov Award for special contribution to Slovenian puppetry and the Linhart Award for outstanding creative and performative achievements in the field of puppetry.

Thank you, my ten fingers and you!⁷

Sever's monoplays have always combined different staging approaches: dramatic acting and puppets, animation of puppets and objects, play between puppet and puppeteer, music, pantomime and movement. Despite the perfected and strictly set structure, the performances were reminiscent of the principle of children's play, in which Sever was able to seemingly simply jump between the roles of puppet animator, narrator, "external" observer and compere ... "It's a great pity that most creators for young people forget to create for young people, to draw strength from their collaboration, to attract them into the play as co-creators. No one should be an artist to himself! Only together we can create a show. But to be able to do that, the creator of the show has to know a lot: play, sing, dance, tell stories, inspire us ... A difficult task, believe me!"⁸ Cveto Sever thus became a synonym for the play without illusions between puppet and puppeteer, which he certainly took on in his initial work under the direction of Saša Kump in the puppet group at Prešeren Theatre Kranj. Still, he emphasised that it was a matter of urgency given the fact that he was on stage all alone: "I acted the way I felt, and I acted with only two hands. Probably, if I acted in a group, I would act completely differently." Although Sever was also a great improviser, he improvised only in the small details, which he adapted according to the audience. He knew immediately when the show needed to be calmer and when he could make a real hustle, "bandit's" show: "Theatre of puppet is not done on stage, but in halls, in the minds of small spectators. Only a trigger is made on stage. If I am a lousy trigger, then the show is bad."⁹

Each of Sever's performances was born as an idea in his head, but was realised only with the help of the director (Saša Kump, Jože Vozny, Marjan Belina), artist (Saša Kump, Štefan Simonič - Pišta, Peter Jovanovič, Božo Grabnar, Jelka Godec - Tomšič), puppet designer (Mitja Ritmanič, Dušan Soklič), and in some performances also an expert in pantomime and movement (Andrés Valdés) and composer (Igor Cvetko, Vinko Šorli). He seldom took on any of these roles himself, as he believed that despite his idea, he needed the Other, who would complete and make sense of his vision accordingly. He found the greatest like-minded person in the field of directing, art and puppetry solutions in his "spiritual and professional father" Saša Kump. He planned everything precisely, carefully took notes and, according to his colleagues, always adhered to the set timetables.

He was aware of the importance of the "outside" view, which was difficult to establish in the "theatre of one". So before the premiere, he liked to show the performances to friends and children and accepted their criticism without resentment. "Art should be simple. Everything else is ballast," he claimed. After each performance, he offered the children a book of impressions, listened to their critiques, and learned something new. As he said, in this way, the spectators "upgraded his show": "We all know that only the best is hardly good

7 Gledališki list predstave *Potepuh* (1980).

8 *Ibid.*

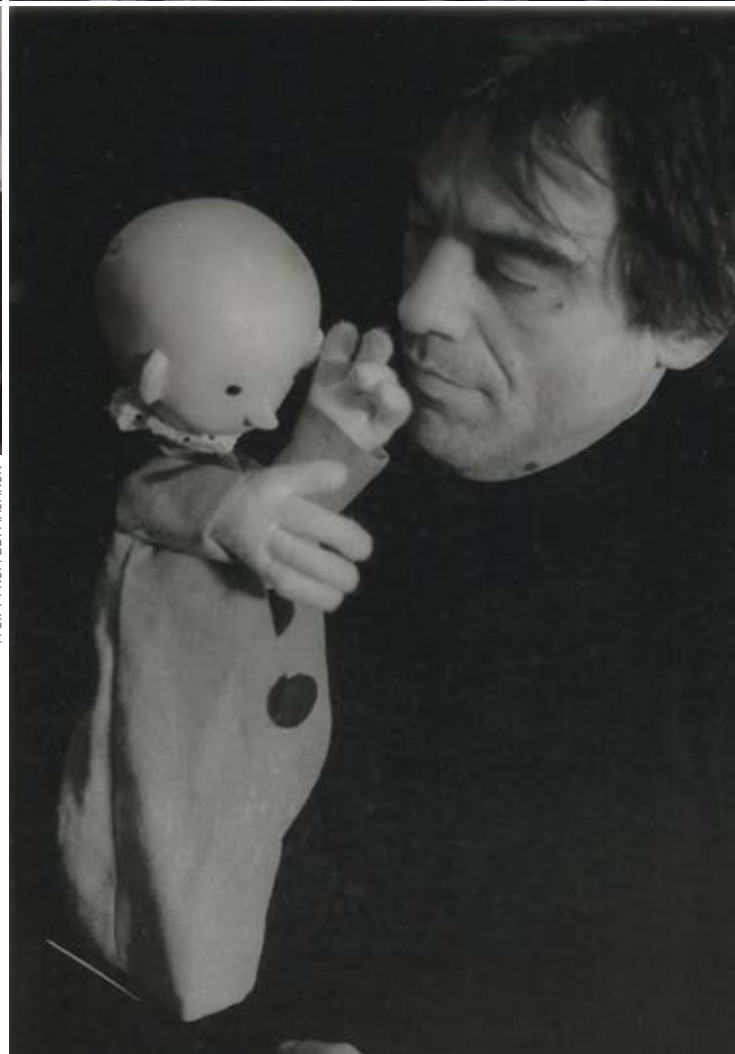
9 Drago Urbanc, v: *Stopov magnetofon*

10 Gledališki list predstave *Potepuh* (1980).

7 Leaflet of the play *Potepuh* (1980).

8 *Ibid.*

9 Drago Urbanc, in: *Stopov magnetofon*



DAR EDIJA MAJARONA
A GIFT FROM EDI MAJARON

Levo Left

Cveto Sever z lutkami iz svoje prve predstave *Cesarjeva nova oblačila* (1978)
Cveto Sever with puppets from his first play *The Emperor's New Clothes*

Cveto Sever med predstavo, kolažem slovenske poezije za otroke, *Vrtiljak*
iz leta 1983 Cveto Sever during the play, a collage of Slovenian poetry
for children, *The Roundabout*

Marionete za nerealizirano predstavo *Marjetica in zmaj* Puppets for the
unrealised play *Daisy and the Dragon*

Desno Right

Severjeva tretja samostojna predstava: *Zgodba o vremenu* (1981) Sever's third
solo performance: *The Story about the Weather*

Cveto Sever v svoji drugi predstavi: *Potepuh* (1980) Cveto Sever in his second
play: *Vagabond*

Cveto Sever z lutko iz predstave *Mezinček* Lutkovnega gledališča Kranj
Prešernovega gledališča Cveto Sever with a puppet from the play *The Little
Finger* of the Kranj Puppet Theatre of the Prešeren Theatre Kranj



Kader iz intervjuja s Severjem, aprila 2017 Freeze frame from the interview with Cveto Sever, April 2017

“prijazno” predstavo *Zgodba o vremenu* (1981). Po svojih izračunih največkrat, kar petstopenetdesetkrat, je uprizoril kolaž slovenske poezije za otroke *Vrtiljak* (1983). V njem je ob poeziji Župančiča, Koviča, Zajca, Pavčka in drugih otrokom predstavil skoraj vse lutkovne tehnike. Leta 1986 je premierno pokazal svojo najbolj družbenokritično predstavo o povzpetništvu in skvarjenosti oblastnikov *Vodnjak življenja*. Sledile so predstave *Janko in Metka* (1987), v kateri je prvič uporabil marionete, *Nočna zgodba* (1988, predstava je nosila delovni naslov *Zgodba o sladkosnedem mesečku*, idejno nastala v glavi Saše Kumpa, posegla je po motivih češkega lutkarstva) in zadnja premiera *Rdeča kapica* (1990). S sinom Boštjanom Severjem je v 90. letih obnovil tudi predstavo *Dva zmerjavca*. Nerealiziranih je ostalo več predstav, med njimi *Pravljica moje babice* [dramatizacija pravljic iz Benečije z javajkami] ter vsaj dve predstavi za odrasle, o katerih je govoril: *Marjetica in zmaj* [po motivih Jevgenija Švarca iz leta 1944] ter *Privid 2000*.

Jaz sem res užival. Meni se je zdelo fino.

Cveto Sever je v slovenskem prostoru pustil neizbrisen pečat prvega samostojnega poklicnega lutkarja. V naš prostor je vpeljal posebno, svojstveno videnje lutkovne umetnosti, saj je v svojih samostojnih avtorskih predstavah umetelno kombiniral dramsko igro, igro lutke in lutkarja, pripovedovanje, glasbo in gib ter na ta način ustvarjal posebne celostne umetnine.

Lutkovno umetnost in svoj poklic je jemal zelo resno: na gostovanja se je raje odpravil dve uri prej, kot da bi zamudil, predstav nikoli ni odpovedoval, v svojem avtu je imel oštevilčena mesta za vsak kos scenografije posebej, drugim pa na gostovanjih ni dovolil nič več kot to, da so mu pomagali stvari nositi gor in dol ... Sodobniki ga opisujejo kot pedantnega, vztrajnega, natančnega in karizmatičnega. Na tisoče mladih gledalcev ga je sprejemalo, ker je bil “njihov”, ker je bil iskren in nepretenciozen: “Če se imam jaz fino, se imajo tudi gledalci fino. Če tega ne bi bilo, pa – adijo!”

Viri

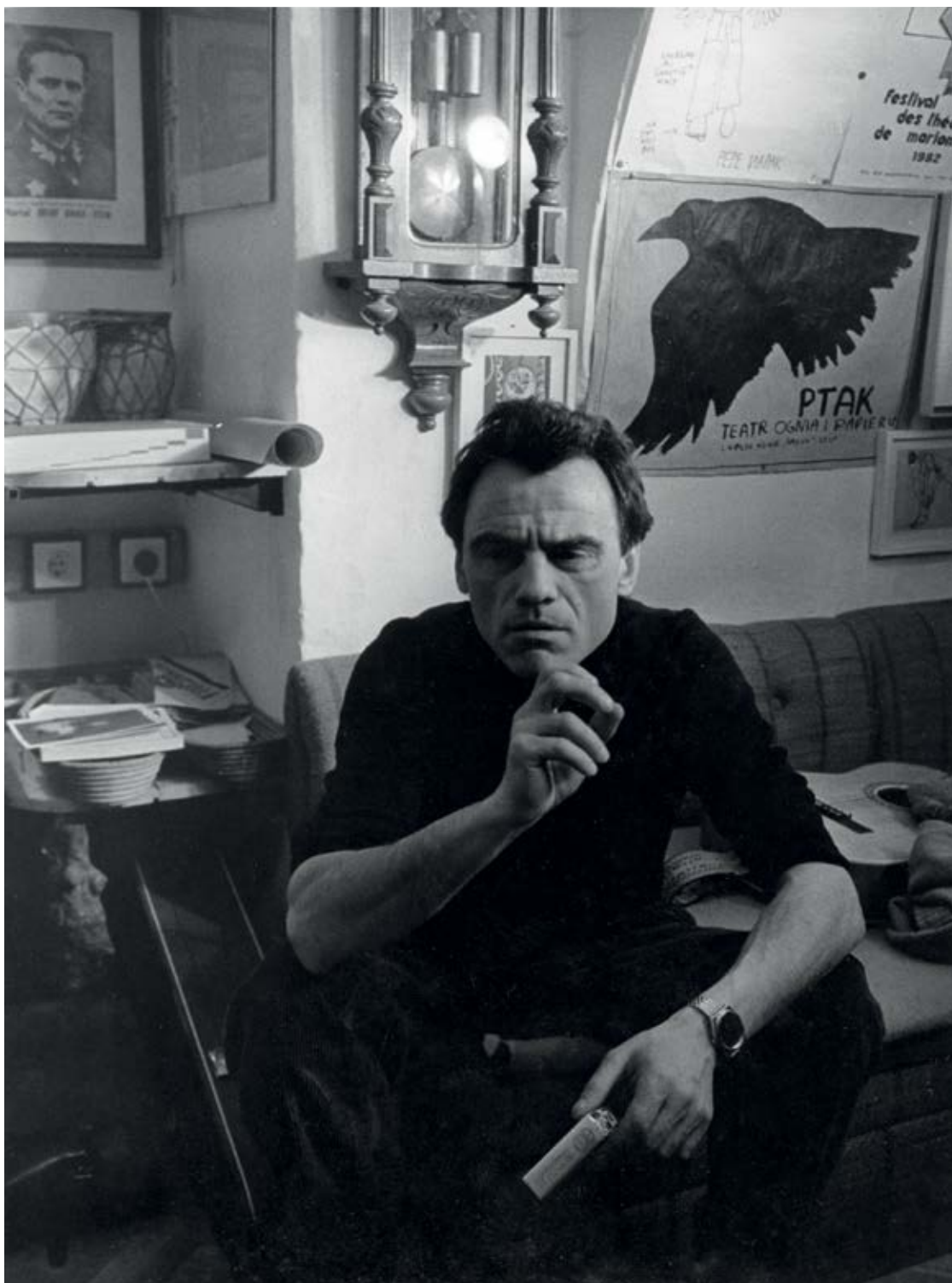
Zahvaljujemo se družini Sever, Miti Muljavec Uršič, Duši Rooss in Ediju Majaronu. Če ni navedeno drugače, so vsi citati iz video intervjuja *Marsikdaj nisem iz tega vica, ampak od nekod drugod* / Intervju z lutkarjem Cvetom Severjem (2017).

enough for a young spectator!”¹⁰

His first solo play, *The Emperor's New Clothes* (*Cesarjeva nova oblačila*), directed by Jože Vozny, also remained his favourite, and it has lived with him since 1978. He has staged it more than four hundred times. He combined his favourite social critique and primal visual expression with puppets that look like little-processed monumental logs made of linden wood and are closest to the tradition of robust Sicilian puppets. His second play, *The Vagabond* (*Potepuh*, 1980), showed children a world full of flaws. The following year, he prepared a much more “friendly” play *The Story about the Weather* (*Zgodba o vremenu*, 1981). According to his calculations, he most often, five hundred and fifty times, staged a collage of Slovenian poetry for children *The Roundabout* (*Vrtiljak*, 1983). In it, along with the poetry of Oton Župančič, Kajetan Kovič, Dane Zajc, Tone Pavček and others, he presented almost all puppet techniques to children. In 1986, he premiered his most socially critical play about social climbing and corruption of the leaders, *The Fountain of Life* (*Vodnjak življenja*). This was followed by the plays *Hansel and Gretel* (*Janko and Metka*, 1987), in which he used marionettes for the first time, *The Night Story* (*Nočna zgodba*, 1988), the play working title was *The Story of the Sweet Moon* (*Zgodba o sladkosnedem mesečku*), conceived in the head of Saša Kump and based on Czech puppetry, and the last premiere was *Little Red Riding Hood* (*Rdeča kapica*, 1990). He and his son Boštjan Sever also revived the play *Two Rascals* (*Dva zmerjavca*) in the 1990s. Several plays remained unrealised, including *My Grandmother's Fairy Tale* (*Pravljica moje babice*, dramatisation of fairy tales from Veneto with Javanese puppets) and at least two plays for adults that he spoke about: *Daisy and the Dragon* (*Marjetica in zmaj*, based on motifs by Jevgenij Švarc from 1944) and *Illusion 2000* (*Privid 2000*).

I really enjoyed it. It felt good to me.

Cveto Sever left the indelible mark in Slovenia as the first independent professional puppeteer. He introduced an extraordinary, unique vision of puppetry art, as he skilfully combined theatre play, a play of puppet and puppeteer, storytelling, music and movement in his independent performances, thus creating his own unique works of art. He took puppetry and his profession very seriously: he preferred to

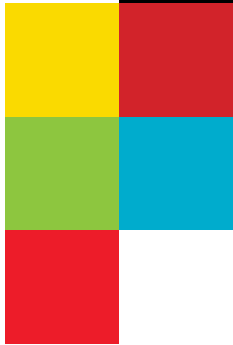


Cveto Sever v svojem ateljeju, 80. leta 20. stoletja *Cveto Sever in his studio, 1980s*

go on tours two hours earlier, so he would not be late, he never cancelled performances, he had numbered places in his car for each piece of scenery, and he did not allow others on tours to do anything more than help him carry things up and down. Contemporaries describe him as meticulous, persistent, precise and charismatic. Thousands of young viewers accepted him because he was “theirs”, because he was honest and unpretentious: “If I have a good time, the spectators also have a good time. If it weren’t for that, then goodbye!”

Acknowledgements and references:

*We thank the Sever family, Mita Muljavec Uršič, Duša Rooss and Edi Majaron. Unless otherwise stated, all quotes are from a video interview *Many times I'm not from this joke, but from somewhere else* / Interview with puppeteer Cveto Sever (2017).*



O Bienalu in Ustanovi lutkovnih ustvarjalcev

About the Biennial and the Puppetry Artists Institution

Bienale lutkovnih ustvarjalcev Slovenije

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

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

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

Festival je tekmovalnega značaja z naslednjimi cilji:

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

The Biennial of Puppetry Artists of Slovenia

The Biennial of Puppetry Artists of Slovenia is the main national puppetry festival, organised by the Puppetry Artists Institution (Ustanova lutkovnih ustvarjalcev, short ULU) and the public institute of Maribor Puppet Theatre (Lutkovno gledališče Maribor, short LGM). The festival offers a profile of Slovenia's puppetry creativity in the past two years and is held in every odd year. The main goal of the Biennial is to showcase a selection of the best Slovene puppet performances from the past two seasons (those that premiered between 1st May in the year of the previous Biennial and 30th April in the year of the current Biennial), with a particular focus on the artistic pinnacles in the field of puppetry. The selection criteria for the festival programme are:

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

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

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

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



Barbara Stupica, Peter Kušter, skica za lutko /
Shockheaded Peter, sketch for a puppet

Ustanova lutkovnih ustvarjalcev

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

Ustanova lutkovnih ustvarjalcev

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Upravni odbor

Predsednik **Anže Virant**

Člani **Matija Solce, Jelena Sitar Cvetko,**

Zoran Petrovič, Miha Bezeljak

Strokovni odbor

Silvan Omerzu, Tin Grabnar, Martina Maurič Lazar

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

Puppetry Artists Institution

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

Ustanova lutkovnih ustvarjalcev (Puppetry Artists Institution)

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Administrative board

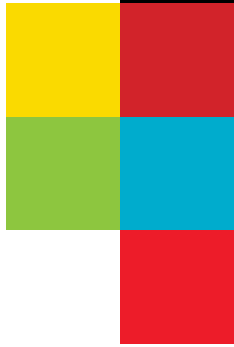
Chairman **Anže Virant**

Members **Matija Solce, Jelena Sitar Cvetko,**

Zoran Petrovič, Miha Bezeljak

Expert board

Silvan Omerzu, Tin Grabnar, Martina Maurič Lazar



Poročilo žirije 10. bienala lutkovnih ustvarjalcev Slovenije 2019

A Report from the Jury of the 10th Biennial of Puppetry Artists of Slovenia 2019

14. september 2019

Strokovna žirija 10. bienala lutkovnih ustvarjalcev Slovenije v sestavi: Blaž Lukan (predsednik), Daniel Demšar in Kalle Nio si je v dneh od 11. do 14. septembra ogledala vse tekmovalne in tudi veliko večino spremljevalnih predstav oz. prireditev letošnjega bienala. Na svojem zaključnem zasedanju je podelila vse predvidene nagrade, odločitve je sprejela soglasno.

Člani žirije ugotavljamo, da je bil izbor za letošnji bienale kvaliteten, čeprav – razumljivo – raznolik. To je odločitve za nagrade po eni strani olajšalo in po drugi strani otežilo. V izboru se je namreč dokaj jasno pokazalo nekaj izstopajočih predstav, čeprav se je včasih izkazalo tudi, da jih je med seboj težko enakovredno primerjati. Kljub temu žirija meni, da se je v uprizoritvah, ki jih je nagradila, pokazala kvaliteta, ki presega zgolj ozko pojmovanje lutkovnega gledališča oz. lutkovnega kot takega; prepričale so s svojo primarno in izvirno gledališko kreativno močjo. To pa je tudi ena bistvenih kvalitete lutkovnega gledališča: črpati svoj izvorni naboj iz lutkovne specifikke, iz mišljenja lutkovnega kot takega, ohranjati ga in ne kloniti pod pritiski drugih estetsko ali medijsko atraktivnejših praks, hkrati pa se z njimi povezovati, kombinirati in jih presegati.

Sodobno razumevanje lutkovnega se pravzaprav pred ničemer ne ustavi – in to lepo dokazuje nekaj najizrazitejših predstav na letošnjem bienalu. Še posebej ne, če je z njim soočen mlad in nadarjen ustvarjalec, najsi bo režiser, avtor likovne podobe ali igralec oz. animator. Vse je lahko lutka in lutka je lahko vse, pa čeprav navsezadnje lutke sploh ne omenjamo več in najdemo zanj druga, nova imena. Letošnji bienale je ponudil vrsto novih, zanimivih imen, ki suvereno vstopajo v svet gledališča, kar je bilo tudi eno od vodil pri podeljevanju nagrad.

Letošnji bienale je na trenutke izrazilo možnost, ki jo ponuja novo uprizorjanje »starih«, klasičnih, tradicionalnih tem: namreč na možnost nove aktualizacije in rekontekstualizacije; na to je opozoril zlasti tuji član žirije. Takih predstav je bilo v programu kar nekaj – in to bo bolj razvidno po razglasitvi nagrajencev. To je pot, ki ni nova, vsekakor pa enakovredna drugi, tudi na letošnjem festivalu prisotni možnosti, namreč pogosti snovalni naravi uprizoritvenih besedil, ki na ta način pravzaprav postajajo lutkovna besedila nove dobe.

Za konec žirija ponavlja ugotovitev, izrečeno že na letošnjem bienalskem strokovnem posvetu o prostorih lutkovnega raziskovanja, namreč o (ne)zastopanosti neinstitucionalne lutkovne scene na bienalu. Kljub vsem logičnim in dovolj prepričljivim pojasnilom glede stanja na tej sceni in kljub očitnemu povezovanju neinstitucionalnih lutkovnih ustvarjalcev z institucijami pa na posebno skrb za ta krog ustvarjalcev ne bi smeli pozabiti, saj je v določenih preteklih obdobjih

14th September 2019

The expert jury of the 10th Biennial of Puppetry Artists of Slovenia, comprised of Blaž Lukan (chair), Daniel Demšar in Kalle Nio, from 11th to 14th September, saw all the competition and also the vast majority of accompanying plays and performances of this year's biennial. At its final session, the jury reached the unanimous decision and awarded all the prizes.

The members of the jury note that the selection for this year's biennial was of high quality, although – understandably – diverse. This has made award decisions easier and more difficult on the one hand. The selection showed quite a few outstanding performances, although it sometimes turned out that it was not easy to compare them on an equal footing. Nevertheless, the jury believes that the awarded performances showed a quality that goes beyond just a narrow conception of puppet theatre. They convinced with their primary and original theatrical creative power. This is also one of the essential qualities of puppet theatre: to charge its energy from puppet specificity, from puppetry as such, to preserve it and not to succumb to the pressures of other aesthetically or to media more attractive practices, while connecting, combining and surpassing them.

The modern understanding of puppetry does not stop at anything – and this is nicely demonstrated by some of the most noticeable performances at this year's biennial. Especially not if there is a young and talented creator, a director, a visual designer, an actor or an animator. Everything can be a puppet, and a puppet can be anything. We rarely use the word puppet and find other, new names for it. This year's biennial offered a number of new, interesting names that are sovereignly entering the world of theatre, which was also one of the guidelines for bestowing awards.

At times, this year's biennial clearly showed the possibility offered by the new staging of "old", classic, traditional themes: namely, the possibility of new actualisation and recontextualisation; this was pointed out in particular by a foreign member of the jury. There were quite a few such performances on the programme – and this will be more evident after the announcement of the winners. This is a path that is not new, but certainly equal to another possibility, also present at this year's festival, namely the frequent creative nature of playscripts, which in this way actually become puppet texts of the new era.

Lastly, the jury reiterates the finding made at this year's biennial expert conference on the area of puppet research, namely the (non-) representation of the non-institutional puppetry scene at the biennial. Despite all the logical and convincing explanations regarding the situation on this scene and despite the obvious connection of

jih ravno ta krog prinašal v slovensko lutkovno umetnost prepotrebno svežino, inovacijo in drznost. Le tako se lahko lutkovna scena obnavlja in ostaja relevanten del naše ožje in širše kulture.

Nagrade 10. bienala lutkovnih ustvarjalcev:

Grand prix

Nekje drugje

v produkciji Lutkovnega gledališča Ljubljana

Predstava *Nekje drugje* s svojim naslovom zapelje: ne drugje, temveč prav tukaj se lahko ponovi žalostna zgodba o prijateljstvu deklince in psa v času vojne. To prijateljstvo je uprizorjeno na prvi pogled preprosto, v dialogu med pripovedovalko in animiranim likom. V resnici pa se v ozadju te preprostosti skriva izjemen angažma vrste sodelavcev, od piscev besedila do poznavalcev sodobnih tehnologij, ki vsi združijo svoje kreativne potenciale v želji po etični in zlasti čustveni mobilizaciji gledalca. To jim nedvomno uspe in *Nekje drugje* je uprizoritev, ki dokazuje, da raba sodobne tehnologije v gledališkem mediju ne pomeni nujno gledalčeve potujitve in da je zlasti močna in avtentična izhodiščna ideja tista, ki združi vse uprizoritvene, najsi bo tradicionalne ali sodobne, literarne ali gledališke elemente v učinkovito celoto.

Nagrada za najboljšo režijo

Tin Grabnar za režijo uprizoritev *Nekje drugje* in *Martin Krpan*

v produkciji Lutkovnega gledališča Ljubljana

in uprizoritve *Snežna kraljica*

v produkciji Lutkovnega gledališča Maribor

Tin Grabnar je v treh režijah, izbranih za letošnji bienale, dokazal, da je lutkovni medij prostor, v katerem lahko idealno izrazi svojo gledališko poetiko. Ta ni enoznačna in je od režije do režije različna, vse pa družijo široko in sodobno razumevanje lutkovnosti, gledališka svežina in inventivnost, sposobnost kreativnega angažmaja sodelavcev in svojevrstna občutljivost tako za estetske kot človeške razsežnosti izbranih tem. V uprizoritvi *Nekje drugje* je tako pretresljivo pripoved o prijateljstvu v času nasilja in zla uprizoril karseda ekonomično, domala minimalistično, na ta način pa do skrajnosti intenziviral njen emotivni naboj. Njegova režija posodobljene slovenske klasike *Martin Krpan* kar kipi od igrivih domislic in gegov, pri čemer ponudi gledalcu vpogled tudi v zakulisje, a brez škode, da bi s tem izgubil primarni učinek odrske dinamike. V režiji *Snežne kraljice* pa je klasično Andersenovo pravljico uprizoril tako, da je poudaril njeno zvočno podobo, na ta način pa toliko bolj aktiviral domišljijo mladega gledalca.

Nagrada za animacijo in igro

Gašper Malnar, Miha Arh, Filip Šebšajevič za vloge v uprizoritvi

Seansa Bulgakov

v produkciji Lutkovnega gledališča Ljubljana

Trio igralcev v *Seansi Bulgakov* je intenziven od začetka do konca te variacije na Bulgakovovo temo. Vse, kar počne, počne brez preostanka in maksimalno predano, pri tem pa nenehno ohranja nadzor nad predstavo, ki v resnici raste iz kreativnega kaosa. Nič jim ni tuje: identifikacija in ironija, parodija in suspenz, eksaltacija in poezija, za vse to pa praviloma zastavljajo svojo celovito prezenco. Še zlasti fi-

non-institutional puppet artists with institutions, we should not forget to take special care of these artists, as in certain past periods, these artists brought much-needed freshness, innovation and daring to Slovene puppetry. Only this way can the puppet scene be renewed and can remain a relevant part of our culture.

AWARD WINNERS at the 10th Biennial of Puppetry Artists of Slovenia:

Grand prix

Somewhere Else

produced by Ljubljana Puppet Theatre

The play *Somewhere Else* misleads with its title: not elsewhere, but right here, the sad story of a friendship between a girl and a dog during the war can repeat. At first sight, this friendship is staged simply in a dialogue between the narrator and the animated character. In reality, behind this simplicity lies the extraordinary engagement of a range of collaborators, from scriptwriters to connoisseurs of modern technologies, combined by their creative potentials in the desire for ethical and especially emotional mobilisation of the viewer. They undoubtedly succeeded, and *Somewhere Else* is a play that proves that the use of modern technology in the theatre does not necessarily mean the viewer's alienation. And in particular, a strong and authentic basic idea is the one that brings together all the staging, be it traditional or contemporary, literary or theatrical elements, into a compelling whole.

Award for Best Director

Tin Grabnar for the plays *Somewhere Else* and *Martin Krpan*

produced by the Ljubljana Puppet Theatre

and for the play *Snow Queen*

produced by Maribor Puppet Theatre

In three productions selected for this year's biennial, Tin Grabnar proved that the puppet medium is a space where he can express his theatrical poetics. This varies from play to play, but all his works share a broad and modern understanding of puppetry, theatrical freshness and inventiveness, the ability to creatively engage collaborators and a unique sensitivity to both the aesthetic and human dimensions of selected themes. In the play *Somewhere Else*, he staged a shocking tale of friendship in a time of violence and evil as economically as possible, almost minimalistic. However, in this way, he intensified the play's emotional charge to the extreme. His direction of the updated Slovenian classic *Martin Krpan* is full of playful fantasies and gags, offering the viewer a behind-the-scenes insight but without harming the primary effect of stage dynamics. In the play *Snow Queen*, he staged Andersen's classic fairy tale by emphasising its sound image, thus activating the imagination of the young viewer all the more.

Award for Animation and Acting

Gašper Malnar, Miha Arh, Filip Šebšajevič for their roles

in the play *Session Bulgakov*

produced by Ljubljana Puppet Theatre

The trio of players in the *Session Bulgakov* is intense from the beginning to the end of this variation on Bulgakov's theme. Everything



LGL
Nekje drugje Somewhere Else



LGM
Snežna kraljica Snow Queen



LGL
Martin Krpan



LGL
Seansa Bulgakov Session Bulgakov



LGM, Umetnostna galerija Maribor, Umetniško društvo Konj
Besede iz hiše Karlstein
 LGM, Maribor Art Galley, Theatre Konj *Words from the House Karlstein*

zično, ki je ne morejo ustaviti nikakršne ovire, niti tiste, izvirajoče iz Bulgakovovega mitskega teksta, niti prostorske. Njihova igra je kolektivna v najlepšem pomenu besede; najmočneje pride do izraza v zaključnem skupinskem songu: nekakšni himni osvoboditve.

Nagrada za animacijo in igro

Asja Kahrmanović Babnik za vlogo v uprizoritvi *Nekje drugje* v produkciji Lutkovnega gledališča Ljubljana

Asja Kahrmanović Babnik je v svoji interpretaciji deklince s psičkom hkrati deklina in dekle, ženska in človeško bitje, ki skuša preživeti v svetu, v katerem se znajde po volji krute usode. Njeno poreklo ni jasno določeno, a ga lahko gledalec brez težav poveže z različnimi tako zgodovinskimi kot današnjimi okolji, kjer se odvijajo podobne, pogosto še bolj žalostne zgodbe. Asja ima na odru poleg igralskih še druge naloge, saj s svojim igranjem omogoča nemoteno delovanje tehnoloških rešitev. V tem je kar se da suverena, čeprav nenehno ohranja tudi svojevrstno krhkost, ki gledalca napeljuje na misel, da na odru sledi njeni lastni zgodbi, zato se z njo še toliko lažje poistoveti.

Nagrada za celostno likovno podobo

Matija Medved za uprizoritev *Nekje drugje* v produkciji Lutkovnega gledališča Ljubljana

Matija Medved je avtor likovne podobe uprizoritve in soavtor stop motion animacije. Preprosta kredna risba na šolsko tablo tako rekoč pred gledalčevimi očmi oživi v duhovito in prepričljivo podobo psička, s katerim komunicira protagonistka. Kreda je sredstvo za kreacijo in hkratno animacijo tudi nekaterih drugih likov in prizorišč v pripovedi; možnost hitrega risanja in brisanja narisane pripomore k učinkoviti dramaturški dinamiki uprizoritve. Sivina uprizoritvenega prostora kot celote pa na gledalca učinkuje kot nekakšno nevtralna projekcijska površina, na katero lahko sam projicira svoja občutja, strahove in spoznanja ob spremljanju predstave.

Posebna nagrada za zvočno podobo uprizoritve

Peter Kus za avtorstvo glasbe, zvočil in zvokov v uprizoritvi *Snežna kraljica* v produkciji Lutkovnega gledališča Maribor

Peter Kus je v zasedbi uprizoritve *Snežna kraljica* naveden kot avtor glasbe, čeprav je njegova vloga pri njej širša. Skupaj s sodelavci je namreč tudi avtor zvočil in njene celovite zvočne podobe. Različni duhoviti, inventivni in nepričakovani predmeti v rokah obeh izvajalcev, Barbare Jamšek in Miha Bezeljaka, ter ob pomoči tehnoloških pripomočkov, zaživijo kot instrumenti, ki ustvarjajo bogato in sugestivno zvočno sliko, ta pa v resnici »nadomesti« vizualno. Oziroma: ustvarjanje zvokov postane v uprizoritvi njena vzporedna vsebina, ki ne zamegli njenega izvirnega sporočila, ravno nasprotno: omogoči mu, da ga gledalec občuti še bolj živo, tako rekoč zdaj in tukaj.

Posebna nagrada za prostorsko umestitev in celostno vizualno podobo uprizoritve

Silvan Omerzu za uprizoritev *Besede iz hiše Karlstein*

v produkciji Lutkovnega gledališča Maribor, Umetnostne galerije Maribor in Umetniškega društva Konj

V ospredju *Besed iz hiše Karlstein* Silvana Omerzuja je prostor, kamor je umeščeno posvečeno, a vendar zemeljsko, na trenutke erotično

they do, they do it without residue and with maximum dedication, while constantly maintaining control over the show, which in fact grows out of creative chaos. Nothing is alien to them: identification and irony, parody and suspension, exaltation and poetry, and for all this, they usually put in their complete presence. Especially physical, which cannot be stopped by any obstacles, neither those originating from Bulgakov's mythical text, nor spatial. Their play is collective in the most beautiful sense of the word; it is most strongly expressed in the concluding song: a hymn of liberation.

Award for Animation and Acting

Asja Kahrmanović Babnik for her role in the play *Somewhere Else* produced by Ljubljana Puppet Theatre

In her interpretation of a girl and a puppy, Asja Kahrmanović Babnik is at the same time a little girl and a girl, a woman and a human being who tries to survive in a world in which she finds herself at the cruel will of fate. Her origins are not clearly defined, but the viewer can easily connect them with various historical and contemporary environments, where similar, often even sadder stories occur. In addition to acting, Asja has other tasks on stage. Her acting enables the smooth operation of technological solutions. Her appearance is sovereign. At the same time, it is fragile, which leads the viewer to think that he or she is following his own story on stage, which makes it all the easier to identify with the girl on the stage.

Award for Visual Design

Matija Medved for the play *Somewhere Else* produced by Ljubljana Puppet Theatre

Matija Medved is the visual designer of the play and co-author of the stop motion animation. Simple chalk drawing on a school blackboard comes to life in front of the viewer's eyes in a witty and convincing image of the puppy with which the protagonist communicates. Chalk is used to create and, at the same time, to animate some of the other characters and scenes in the narrative; the ability to quickly draw and erase the drawing contributes to the effective dramaturgical dynamics of the performance. The greyness of the staging space has an effect on the viewer as a kind of neutral projection surface on which he or she can project his feelings, fears and insights while watching the performance.

Special award for the sound image of the play

Peter Kus for authorship of music, instruments and sounds in the play *Snow Queen*

produced by Maribor Puppet Theatre

Peter Kus is listed in the cast of the play *Snow Queen* as the author of the music, although his role is much more significant. Together with his collaborators, he is also the author of the sound and the sound image. Funny, inventive and unexpected objects in the hands of both performers, Barbara Jamšek and Miha Bezeljak, and with the help of technological props, come to life as instruments that create a rich and suggestive sound image, which in fact "replaces" the visual. In other words, the creation of sounds in the play becomes its parallel content, which does not obscure its original message, just the opposite: it allows the viewer to feel it even more vividly, so to speak, now and here.



LGL, TJP – Centre Dramatique National d'Alsace, Strassbourg
Misterij sove Open the Owl

strastno, na trenutke privzdignjeno kontemplativno dogajanje poezije Berte Bojetu - Boete. Pravzaprav uprizoritev postreže s celo vrsto različnih prostorov, najsi bo dvo- ali tridimenzionalnih, ki odpirajo prostor še novi, četrti dimenziji, ki pa jo mora v sebi odkriti gledalec. Silvan Omerzu v uprizoritvi sledi svoji prepoznavni poetiki, ki pa je v *Hiši Karlstein* nenavadno spravljiva, zrela in zazrta v možnost preživetja [v] skupnosti.

Posebna nagrada za dramaturgijo

Mateja Bizjak Petit za uprizoritev *Misterij sove* v produkciji Lutkovnega gledališča Ljubljana in TJP – Centre Dramatique National d'Alsace, Strassbourg
Čprav je težko ločiti dramaturško delo od uprizoritvene celote, v uprizoritvi *Misterija sove* ne moremo spregledati občutka za red, natančnost v konceptualni zasnovi različnih ravni uprizoritve in nadzoru njene uprizoritvene ekonomije. Mateja Bizjak Petit sledi tako izvirnemu kot novemu uprizoritvenemu kontekstu te klasične postavitve, skupaj z režiserjem bdi nad izmenjavo uprizoritvenih perspektiv, jasno razmejuje in nato povezuje animacijske in igralske, lutkovne in tehnološke, likovne in zvočne segmente ter – ne nazadnje – po prostoru varno vodi tudi gledalca in mu s tem pripravi intenzivno gledališko doživetje.

Posebna nagrada po presoji žirije za rekontekstualizacijo uprizoritve

Ustvarjalni kolektiv uprizoritve *Misterij sove* v produkciji Lutkovnega gledališča Ljubljana in TJP – Centre Dramatique National d'Alsace, Strassbourg
Klemenčičev *Sovji grad* zaživi v na novo kontekstualizirani uprizoritvi z naslovom *Misterij sove* in novo soavtorico besedila kot živo in aktualno lutkovno gledališče. To kljub umestitvi v novi, na prvi pogled zelo tehnični prostor, staremu ne dela sile; ravno nasprotno, daje mu možnost, da se do kraja razživi, da prestopi iz muzeja v sedanost in nagovori današnjega gledalca. Nov uprizoritveni kontekst uprizoritvi poleg režiserja Renauda Herbina najmočnejše zagotavlja njena protagonistka, Maja Kunšič in Iztok Lužar. Uprizoritev je v rabi sredstev izjemno občutljiva, natančna in preiščena, na prvi pogled spoštljiva, vendar neprizanesljiva v soočenju preteklega in sedanjega, ki kulminira v fascinantni zaključni sceni.

Special award for spatial placement and visual design of the play

Silvan Omerzu for the play *Words from the House Karlstein* produced by Maribor Puppet Theatre, Maribor Art Gallery and Theatre Konj

At the forefront of the play of Silvan Omerzu's *Words from the House Karlstein* is a space where sacred but earthly, at times erotically passionate, at times elevated contemplative happenings of Berta Bojetu-Boeta's poetry are placed. The performance serves with a whole range of different spaces, two- or three-dimensional, which open up space to a new, fourth dimension, which the viewer must discover within himself. In the performance, Silvan Omerzu follows his recognisable poetics, which in *the House Karlstein* is unusually reconcilable, mature and focused on the possibility of survival (in/of) the community.

Special award for dramaturgy

Mateja Bizjak Petit for the play *Open the Owl* produced by Ljubljana Puppet Theatre and TJP – Centre Dramatique National d'Alsace, Strassbourg

Although it is difficult to separate the dramaturgical work from the whole play, in the play *Open the Owl* we cannot overlook the sense of order, precision in the conceptual design of different levels of the play and precision in controlling its staging economy. Mateja Bizjak Petit follows both the original and the new staging context of this classic setting, together with the director oversees the change of staging perspectives, clearly demarcates and then connects animation and acting, puppetry and technological, art and sound segments and – last but not least – it safely guides the viewer through space and thus serves an intense theatrical experience.

Special award Jury Award for the recontextualisation of the play

Creative collective of the play *Open the Owl* produced by Ljubljana Puppet Theatre and TJP – Centre Dramatique National d'Alsace, Strassbourg

Klemenčič's *The Castle of Owls* comes to life in a newly contextualised production entitled *Open the Owl* and with a new co-author of the text as a living and contemporary puppet theatre. Despite being placed in a new, at first glance very technical space, this production does not force the old; on the contrary, it allows it to liven itself up, to move from the museum to the present and address the viewer. In addition to director Renaud Herbin, the new staging context is most strongly presented by its protagonists, Maja Kunšič and Iztok Lužar. The play is in the use of means extremely sensitive, precise and thoughtful, at first sight respectful, but unforgiving in the confrontation of the past and the present, which culminates in a fascinating final scene.

Podelitev Klemenčičeve nagrade in Pengovovih listin za leto 2021

Klemenčič Award and Pengov Awards 2021

Obrazložitve
Explanations

Članice komisije Nika Bezeljak, režiserka in gledališka pedagoginja, Mojca Kreft, dramaturginja in teatrologinja, in Martina Maurič Lazar, igralka in režiserka, so na podlagi pravočasno prejetih predlogov sledile *Pravilom o podelitvi Klemenčičeve nagrade in Pengovove listine*, ki jih je 10. 3. 2020 sprejela in potrdila skupščina UNIMA.

Članice so spoštovale besedilo *Pravil*, ki določajo, da *Klemenčičevo nagrado za življenjsko delo prejmejo lutkovni ustvarjalci, ki so z vrhunskimi umetniškimi dosežki ali življenjskim opusom trajno obogatili slovensko lutkovno in kulturno zakladnico, Pengovova listina pa se podeljuje za vrhunski prispevek ali umetniško interpretativni presežek na področju lutkarstva ustvarjenega v obdobju najmanj zadnjih štirih let.*

Komisija v sestavi Nika Bezeljak, Mojca Kreft in Martina Maurič Lazar se je sestala 13. 4. 2021 in soglasno sklenila, da:

Members of the jury Nika Bezeljak, director and theatre pedagogue, Mojca Kreft, dramaturge and theatrologist, and Martina Maurič Lazar, actress and director, followed the *Rules on the awarding of the Klemenčič Award and Pengov Awards*, which were adopted and approved by the UNIMA Assembly on 10th March 2020.

The members complied with the *Rules*, which stipulate that *the Klemenčič Award for lifetime achievement is given to puppetry artists who have permanently enriched the Slovenian puppetry and cultural treasury with splendid artistic achievements or life's work, and Pengov Award is awarded for splendid contribution or artistically interpretive surplus in the field of puppetry created over a period of at least the last four years.*

The jury, comprised of Nika Bezeljak, Mojca Kreft and Martina Maurič Lazar, met on 13th April 2021 and unanimously decided that:

Klemenčič Award for lifetime achievement goes to Eka Vogelnik, puppetry artist

Eka Vogelnik has been present in the Slovenian theatre space with her puppetry for more than forty years. She graduated as an architect (FAGG, 1971), and later, in the 1970s, she completed her studies at the Academy of Fine Arts (1974). At first, she devoted herself to illustration. Later, she worked in almost all Slovenian professional drama and puppet theatres, on the alternative stage, in dance theatre and puppet theatre groups. Many generations of female and male directors have worked with her. First as a set designer and costume designer, and later as a puppetry artist.

Her intense dedication to space design and artistic creativity has taken her to the miraculous worlds of puppetry, and dialogue with the world of puppets is Eka's primary virtue. In her work, she is constructive, focused on the most comprehensive presentation of the statement about the matter she presents. She focuses on the research and texture of material representations, the world of objects and puppets, and music and movement that conjure or enliven the imagination of children and adults.

We can assure that the puppeteer, director, pedagogue, artist, puppet designer, set designer, costume designer and illustrator Eka Vogelnik is distinguished by excellent creations in all areas of her work - in the miraculous world of theatre.

She left an indelible mark on Slovenian puppet theatre, puppet film and television shows with mime puppets. In her basic works, to which she devoted, she was defined by her aesthetics with the irreplaceable signature of *Eka Vogelnik*.

In the specifics of puppetry expression, in this important genre of theatrical and stage expression, in the elementary segment of per-



Klemenčičevo nagrado za življenjsko delo prejme Eka Vogelnik, lutkovna ustvarjalka

Eka Vogelnik je v slovenskem gledališkem prostoru s svojo lutkovno ustvarjalnostjo prisotna več kot štirideset let. Je diplomirana arhitektka (FAGG, 1971), kasneje, v sedemdesetih letih, pa je zaključila še študij na Akademiji za likovno umetnost (1974). Najprej se je posvetila ilustraciji, kasneje pa delovala v skoraj vseh slovenskih dramskih poklicnih in lutkovnih gledališčih, na alternativni sceni, v plesnem gledališču in pri lutkovnih gledaliških skupinah. Z njo so sodelovale mnoge generacije režiserk in režiserjev. Najprej kot s scenografko in kostumografko, kasneje pa kot s celovito lutkovno umetnico.

Njena intenzivna posvečenost oblikovanju prostora in likovni ustvarjalnosti jo je popeljala v čudežne svetove lutkovne umetnosti, dialog

s svetom lutk je Ekina prvinska odlika. Pri svojem delu je konstruktivna, naravnana na kar najbolj celovit prikaz izrekanja o snovi, ki jo prikazuje, pozornost pa namenja predvsem raziskovanju in teksturi snovnih predstavljani, svetu predmetov in lutk ter tudi glasbe in giba, ki otrokom in odraslim pričarajo ali oživljajo bogastvo domišljije.

Zatrdimo lahko, da lutkarico, režiserko, pedagoginjo, likovno ustvarjalko, oblikovalko lutk, scenografko, kostumografko in ilustratoriko Eka Vogelnik odlikujejo izvrstne kreacije na vseh področjih njenega delovanja – v čudežnem svetu gledališča.

Vtisnila je neizbrisen pečat slovenskemu lutkovnemu gledališču, lutkovnemu filmu in televizijskim oddajam z mimičnimi lutkami. Pri snovanjih svojih temeljnih del, ki se jim je s predanostjo posvečala, jo je avtorsko opredeljevala svojstvena estetika z nezamenljivim podpisom *Eka Vogelnik*.

V specifičnostih izražanja lutkovnosti, v tej pomembni vrsti gledališke in scenske izpovednosti, elementarnem segmentu uprizoritvenih umetnosti, so skoraj z vsemi vrstami lutk in mask njene številne lutkovne predstave zaživele v izjemnih, včasih nenavadnih, a vselej prepričljivih podobah. Uporabljala je mnogotere vrste lutkovnih tehnologij in materialov, raziskovala z natančnim proučevanjem povezanosti režisersko-dramaturških poetik in v lastnih lutkovnih uprizoritvah tenkočutno prisluhnila duši občinstva. V času več desetletij, ko je snovala svoj obširni lutkovni in likovni prostor, se je posvečala tudi pisanju in pedagogiki, ustvarila je zavidljiv biografski opus nepozabnih stvaritev.

Svojo gledališko pot je pričela z odmevno uprizoritvijo v Slovenskem mladinskem gledališču z maskami in kostumi *Jaz nisem jaz* [1983, režija Vito Taufer] po fragmentarnih besedilih različnih avtorjev in motivih s citati, ki jih pišeta fantazija in zgodovina. Predstava je bila uvrščena na Festival Alpe Jadran [1985], mednarodni šibeniški Festival otroka [1986] in jugoslovanski Gledališki festival MESS [Sarajevo, 1986].

Njen ustvarjalni eros, neizmerna predanost, zavezanost, sožitje in ljubezen do lutkovne ustvarjalnosti in lutkovnega gledališča so jo ponovno uvrstili med najvidnejše likovne ustvarjalce v republikah nekdanje države; na sarajevski festival MESS in na Teden slovenske drame se je Eka Vogelnik s svojo estetsko provinjencio uvrstila spet leta 1990 s predstavo Lutkovnega gledališča Ljubljana. Z režiserjem Janezom Pipanom sta ustvarila nepozabno predstavo *Zgodba južnega gozda ali Kdo je ubil sonce*, kultno zgodbo po motivih brazilskih Indijancev, spletenih v besedilo Iva Svetine. S svojimi lutkami, scenografijo, odrskimi elementi in kostumi je pričarala nepozabno in razkošno odrsko doživetje. Zanj je prejela zlati lovoro venec, kritika pa je njeno delo ocenila v samih presežkih: kot asketsko igro in izmojstreno burlesko, kot ne zgolj lutkovno predstavo, temveč sintezo raznorodnih gledaliških izrazov. Lutkovna, dramska in plesna izrazilila, združena v vizualni teater. Na totemski sceni in v bleščečih kostumih je v videnju sveta in njegovem pomlajenju z režiserjem Janezom Pipanom in številnim igralskim ansamblom Lutkovnega gledališča Ljubljana ustvarila odrsko stvaritev, ki je dokazovala, da razmejitve med »velikim« in lutkovnim odrom ni. Razplastena kostumografija, metaforičnost v slehernem lutkovnem elementu, simbolika indijanstva v barvitosti in večnivojski scenografiji so odlikovali uprizoritev, ki se je uvrstila tudi na zaključni del 25. festivala Borštnikovo srečanje v Mariboru [1990].

Eka Vogelnik, ki tudi sicer izhaja iz umetniške družine, je del svojega opusa pri lutkovnem ustvarjanju posvetila slovenskemu likovnemu in literarno-umetniškemu izročilu [Jože Plečnik, Franc Saleški Finžgar, Fran Levstik]. Poglobila se je v pravljичne svetove pripovedk in bajk, ki so postale njene priljubljene uprizoritvene teme [*Mojca Pokrajculja*, *Povodni mož*, *Kdo je napravil Vidku srajčico*]. Z enako pozornostjo je sledila izboru del sodobne slovenske dramatike [Saša

forming arts, with almost all types of puppets and masks, her many puppet performances came to life in exceptional, sometimes unusual, but always convincing images. She used many types of puppet technologies and materials, researched by carefully studying the narrative of directorial and dramaturgical poetics, and in her own puppet performances, listened to the soul of the audience. Over decades, she designed her extensive puppet and art space. She also devoted herself to writing and pedagogy, creating an enviable biographical opus of unforgettable creations.

She began her theatrical career with a resounding performance at the Mladinsko Theatre with masks and costumes *I Am Not I* [1983, directed by Vito Taufer] based on fragmentary texts by various authors and motifs with quotations written by fantasy and history. The play took part at Alpe Adria Puppet Festival [1985], International Children's Festival in Šibenik [1986] and International Theatre Festival MESS [Sarajevo, 1986].

Her creative eros, immeasurable dedication, commitment, coexistence, and love of puppetry and puppet theatre have once again ranked her among the most prominent artists in the republics of the former state. Eka Vogelnik and her aesthetic provenance entered the International Theatre Festival MESS in Sarajevo and the Week of Slovenian Drama in 1990 with a performance produced by the Ljubljana Puppet Theatre. Together with director Janez Pipan, they created an unforgettable play *The Stories of the Southern Forest or Who Killed the Sun*, a cult story based on the motifs of Brazilian Indians woven into the text by Ivo Svetina. With her puppets, scenography, stage elements and costumes, she conjured up an unforgettable and luxurious stage experience. She received a Golden Laurel Ereath for it, and great reviews: an ascetic play and a masterful burlesque, not only a puppet show but a synthesis of diverse theatrical expressions. Puppet, theatre and dance expressions combined into a visual theatre. In her vision of the world and its rejuvenation, with the scene with totems and glittering costumes directed by Janez Pipan and with numerous ensemble of the Ljubljana Puppet Theatre, she created a stage creation that proved that there is no demarcation between the "big" and the puppet stage. The layered costume design, metaphoricity in every puppet element, the symbolism of American Indians in colours and multi-level scenography distinguished the performance, which was also included in the final part of the 25th Maribor Theatre Festival [1990].

Eka Vogelnik, who also comes from an artistic family, dedicated part of her oeuvre to the Slovenian art and literary tradition [Jože Plečnik, Franc Saleški Finžgar, Fran Levstik]. She delved into the fairy-tale worlds of tales and myths, which became her favourite staging themes [*Mojca and the Animals*, *The Water Man*, *Who Made Videk's Shirt*]. She followed the selection of works of contemporary Slovene drama with the same attention [Saša Pavček, Milan Jesih, Svetlana Makarovič]. She revived the records and work of her mother Marija Vogelnik [*About a Girl Who Grew Too Fast*] into the puppet world. Excellent was her television series *Pearl Mountain (Bisergora)*, which took place on a pile of pearls with the narrator Tuki-Tam in dialogue with the snails Biba Mica and Biba Tone, sometimes also with children. She received the Gong Award for Creativity for it, and individual shows from the series *Forgotten Books of Our Grannies* have been part of some Slovenian film festivals. *Cvilimož* [animated song from the *Najdihojca* series] was also part of the festival Animafest Zagreb. She created a series of children's TV shows with mimic puppets *Forgotten Books of Our Grannies*, a series of shows for TV Slovenia, shows about old Slovenian picture books. Eka Vogelnik wrote the script, directed them, created a puppet world and animation. In 1983, she started working in theatre and television scenography

Pavček, Milan Jesih, Svetlana Makarovič], v lutkovni svet pa je obudila tudi literarne zapise in delo svoje mame Marije Vogelnik (*O dekllici, ki je prehitro rasla*). Izvrstna je bila njena avtorska televizijska serija *Bisergora*, ki se je dogajala na kupčku biserov s pripovedovalcem Tuki-Tamom v dialogu s polžkoma Bibo Mico in Bibo Tonetom, včasih tudi z otroki. Zanj je prejela Vikendovo priznanje za ustvarjalnost, posamezne oddaje iz serije *Pozabljene knjige naših babic* pa so se uvrstile na nekatere slovenske filmske festivale. Cvilimož [animirana pesem iz serije *Najdihojca*] je bila uvrščena tudi na festival animiranega filma Animafest v Zagrebu. Ustvarila je niz otroških televizijskih oddaj z mimičnimi lutkami *Pozabljene knjige naših babic*, serijo oddaj za TV Slovenija, ki je sestavljala oddaje o starih slovenskih slikanicah, za katere je Eka Vogelnik napisala scenarij, jih režirala, ustvarjala lutkovni svet in animacijo.

Leta 1983 se je začela ukvarjati z gledališko in televizijsko scenografijo in kostumografijo. Likovno je opremila približno petdeset dramskih in plesnih predstav ter okoli dvajset televizijskih oddaj. Leta 1991 in 1994 je sodelovala na mednarodni razstavi scene in kostumov na praškem kvadrienalu. Leta 1990 je kot scenaristka, izvajalka pête poezije, likovnica in montažerka podpisala avtorsko televizijsko oddajo *Ljubljanske skice*.

Od leta 1992 je vodila marionetno skupino *Kinetikon*, ki ji je omogočala izvirno razvijanje lutkovne likovnosti, režijo, animacijo in tehnologijo. V okviru *Kinetikona* je nastalo vsaj deset marionetnih in gibalnih predstav z maskami. Kot kritičarka je spremljala lutkovni festival Lutke 95, s prispevki je sodelovala pri reviji *Lutka*.

Pedagoško delo jo je pripeljalo do tega, da je izdala tudi knjige in priložnike o lutkah: *Ročne lutke za deževne dni*, *Makalonca*, *Odrske pripovedke* in *Od lutke do lutke*. Enako pomemben je Ekin bogat razstavnih delež v slovenskem in mednarodnem lutkarstvu. Če omenimo le nekatere razstave: *Marionete*, *ogledalo našega časa* (CD, 2005), *La train de la diversidat*, španska razstava portretnih marionet, ki je potovala z vlakom po Španiji in predstavljala Slovenijo kot tedanje novo članico EU (2007). Sledila je mednarodna razstava lutk v Boliviji *Jugoemos ala rte titeres*, njene razstave pa se v različnih slovenskih mestih, galerijah, razstavnih prostorih in lutkovnih gledališčih vrstijo do danes. Iz zadnjega obdobja sta pomembni še razstavi *Od lutke do karikature* (Miheličeva galerija, Ptuj) in *Od lutke do maske in ilustracije* (Galerija Paviljon, Tržič).

Najpomembnejši prerez bogatega opusa ustvarjalke Eke Vogelnik predstavlja njena umetniška večplastnost in izčiščenost izpovedovanja v lutkovnem mediju. Pogled na njeno kariero z današnje perspektive razkriva radovedno iskalko, ki jo današnji čas z vsemi spremembami kot razpiralko novih svetov uvršča med pomembna imena slovenskega lutkarstva v njegovi sodobni harmonični celoti.

Pengovovo listino za vrhunske stvaritve na področju lutkovne umetnosti prejme

Miha Bezeljak, igralec

Miha Bezeljak je igralec mnogoterih talentov. Ob močni dramski prezenci ga zaznamujejo natančna lutkovna animacija, izjemna gibalna spretnost in glasovno-pevska izpiljenost. Umetniški dosežki in nagrade, ki so zaznamovali njegovo pot v zadnjem šestletnem obdobju, ga izpostavljajo kot ustvarjalca, ki "s svojim talentom in vrhunsko animacijo prikaže brezštevne transformacije iz lika v lik", "briljira na zavirljivi ravni", njegova "razigranost in performativna spretnost" pa nadgrajujeta mnoge in različne uprizoritvene forme.

S svojimi igalskimi in ustvarjalnimi prispevki v predstavah Lutkovnega gledališča Maribor *Andrej Nespanec*, *Sen kresne noči*, *Snežna Kraljica*, *Bela Kamela*, *Moj Lajf*, *Bimberli*, *Ponočnjaki*, *Rumi in Kapitan*, *Mleko in kri* in *Ostržek* se dokazuje kot celovit performer, ki se ne

and costume design. She did visual design for about fifty theatre and dance performances and about twenty television shows. In 1991 and 1994, she participated in the international exhibition of sets and costumes at the Prague Quadrennial. In 1990, as a scriptwriter, performer of sung poetry, fine artist and editor, she signed the television show "*Ljubljanske skice*".

Since 1992, she has led the puppet group *Kinetikon*, which has enabled her to develop original puppetry, directing, animation and technology. As part of *Kinetikon's* activity, at least ten puppet and movement performances with masks were created. As a critic, she monitored the Biennial Festival of the Contemporary Puppetry Art LUTKE 95, and contributed to the magazine *Puppet* (Lutka).

Her pedagogical work led her to publish books and manuals on puppets: *Hand Puppets for Rainy Days* (*Ročne lutke za deževne dni*), *Makalonca*, *Stage Tales* (*Odrske pripovedke*) and *From Puppet to Puppet* (*Od lutke do lutke*). Equally important is Eka's rich exhibition share in Slovenian and international puppetry. If we mention only some exhibitions: *Puppets, the Mirror of Our Time* (*Marionete, ogledalo našega časa*) in Cankarjev dom Ljubljana (2005), *La train de la diversidat*, Spanish exhibition of portrait puppets that travelled by train through Spain and represented Slovenia as the then-new EU member (2007). This was followed by the international puppet exhibition in Bolivia *Jugoemos ala rte titeres*. Her exhibitions are held in various Slovenian cities, galleries, exhibition spaces and puppet theatres. There are two important exhibitions from the last period, *From Puppet to Caricature* (Mihelič Gallery, Ptuj) and *From Puppet to Mask and Illustration* (Pavilion Gallery, Tržič).

The most important section of the rich opus of the artist Eka Vogelnik is her artistic multi-layeredness and purity of expression in the puppet medium. A look at her career from today's perspective reveals a curious seeker, which today ranks as one of the important names of Slovenian puppetry.



BOŠTJAN LAH

The Pengov Award for best creations in the field of puppetry art is awarded to

Miha Bezeljak, actor

Miha Bezeljak is an actor of many talents. He is characterised by a strong dramatic presence, precise puppet animation, exceptional movement skills and vocal and singing perfection. The artistic achievements and awards that have marked his path over the last six years describe him as an artist who "with his talent and superb animation shows countless transformations from character to character", "excels at an enviable level", his "playfulness and performative skill" upgrade many and different forms of performance.

With his acting and creative contributions to the performances of the Maribor Puppet Theatre (*Andrew Sleepless*, *A Midsummer Night's*

zadovolji s hitrimi rešitvami. Bezeljak raziskuje in išče do roba mehanske perfekcije. Med naštetimi in večkrat nagrajenimi predstavami pa seveda še zdaleč ni zajet celoten Bezeljakov opus. Njegove odrske bravure so se nizale tudi pred zapisanim obdobjem in se še vedno tudi na drugih umetniških in glasbenih odrih in so prav tako pomemben del poti, urjenja in razvijanja avtorskega izraza tega zanimivega ustvarjalca.

S svežino, humorjem ter tudi z globino in natančnostjo zaznamovana odrska misel in prezenca Mihe Bezeljaka prinaša na naše odre široko in neomejeno dojetje lutkovne umetnosti in raznorodnosti ustvarjalnega gledališča za otroke in odrasle.

Pengovo listino za vrhunske stvaritve na področju lutkovne umetnosti prejme

Tin Grabnar, režiser

Slovenskega lutkovnega odra si v zadnjih letih ne moremo predstavljati brez Tina Grabnarja. Širina pogleda, s katero razume gledališče, se kaže v njegovem celostnem ustvarjanju, v katerem nastopa kot režiser, avtor, pisec, vizualni in tehnološki mislec ter pedagog. Njegova pozornost do gledalcev rojeva poetsko, formalno in žanrsko raznolike projekte, ki pri publiku vedno znova sprožajo miselne procese, emotivne vstopa in estetska doživetja. Gledališče razume kot aktivno družbeno tkivo, v aktualne teme vstopa intimno in osebno.

V avtorskih odrskih postavitvah išče svojstven jezik in uprizoritveno strategijo določene teme za predstavo, ki spregovori že skozi obliko in tehnologijo, ki ju uporabi kot potentni izrazni sredstvi. Njegova režijska poetika je od projekta do projekta različna, izmika se šablonam in konvencijam ter preizkuša meje razumevanja lutkovnega. Grabnar je natančen, estetsko izpiljen režiser, minimalističen, a vedno velikopotezen, drzen, ambiciozen in suveren. Globino razumevanja in poznavanja lutkovnega medija kaže s pozornim izborom raznorodnih sodelavcev, s sposobnostjo ustvarjalnega angažmaja vseh vpletenih, z vključujočim skupinskim delom.

Njegovo drzno, a tenkočutno soočanje s tehnologijo in etiko v nagrajenih in izpostavljenih projektih, kot so *Nekje drugje*, *Tihi deček* in nedavno *Tihožitje* nam pomaga slišati same sebe v šumu sodobnega časa, kjer se zdi, da nas tehnologija potiska zgolj v regresijo. Vedno znova inovator, mag, mediator iz realnosti v iluzijo in spet nazaj uspešno stimulira lastno domišljijo, domišljijo sodelavcev in publike. To dokazuje v inscenacijah *Pirat in luna*, *Snežna kraljica*, *Martin Krpan* in *Nebo nad menoj*. Že v zgodnjih raziskovanjih gledališča se je lutkovni medij izkazoval kot njegov prostor in raziskovalno sredstvo. Od časa svojega mladega profesionalnega delovanja je zrežiral in ustvaril že več kot deset lutkovnih predstav. Ustvarja v obih slovenskih lutkovnih hišah, na drugih institucionalnih in alternativnih odrih ter v tujini, povsod pa opazno premika meje lutkovnega in slovensko lutkovno gledališče še dodatno utrjuje v prostoru sodobnega evropskega in svetovnega lutkovnega ustvarjanja.

Dream, Snow Queen, White Camel, My Life, Bimberli, Nighthawks, Rumi and the Captain, Milk and Blood and Pinocchio], he proves himself as a comprehensive performer who is not satisfied with quick solutions. Bezeljak explores and searches to the brink of mechanical perfection. The listed and several awarded plays, of course, do not represent Bezeljak's entire oeuvre. He complements his perfect stage performances with performances on other artistic and musical stages, which are also an important part of the path, training and development of this interesting artist.

Miha Bezeljak's stage presence, marked by freshness, humour and also depth and precision, brings to our stages a wide and unlimited perception of puppetry art and the diversity of creative theatre for children and adults.



The Pengov Award for best creations in the field of puppetry art is awarded to

Tin Grabnar, director

In recent years, we cannot imagine the Slovenian puppet stage without Tin Grabnar. The breadth of perspective with which he understands theatre is reflected in his creations, in which he acts as a director, author, writer, visual and technological thinker, and pedagogue. His thoughtfulness towards the audience gives birth to poetically, formally, and genre-diverse projects, which repeatedly trigger emotional and aesthetic experiences in the audience. He understands theatre as active social tissue. He treats current topics intimately and personally. In original stage installations, he searches for a specific language and staging strategy for the performance, which speaks already through the form and technology he uses as potent means of expression. His directing poetics vary from project to project, evading patterns and conventions and testing the limits of understanding puppetry art. Tin Grabnar is a precise, aesthetically refined director, minimalist, but always ambitious, daring, and sovereign. He shows the depth of understanding of the puppet medium through the careful selection of diverse collaborators, with the ability to creatively engage all involved with inclusive group work.

His bold but sensitive confrontation with technology and ethics in award-winning and exposed projects such as *Somewhere Else*, *The Silent Boy* and *Still Life* helps us hear ourselves in the noise of modern times, where technology seems to push us only into regression. Time and time again, the innovator, the magician, the mediator from reality to illusion and back again successfully stimulates his own imagination, the imagination of colleagues and the audience. He proves this in *The Pirate and the Moon*, *Snow Queen*, *Martin Krpan* and *The Sky Above*. Already in the early explorations of theatre, the puppet medium proved to be his space and research tool. In his young professional career, he has directed and created more than



Pengovovo listino za vrhunske stvaritve na področju lutkovne umetnosti prejme

Žiga Lebar, samostojni lutkar, lutkovni tehnolog, izdelovalec ter oblikovalec lutk in scene

Žiga Lebar se lutkovni umetnosti posveča več kot petindvajset let. Začel je kot animator, a se kmalu preusmeril v izdelovanje lutk in raziskovanje lutkovne tehnologije. To je postalo središče njegovega ustvarjanja. V zadnjih dvajsetih letih je iskal in našel tehnične rešitve, izdelal lutke, scenske elemente, razstavne mehanizme in tako sooblikoval končno likovno podobo v več kot dvesto gledaliških in umetniških projektih v Sloveniji. Samo v zadnjih štirih letih lahko naštejemo okoli trideset sodelovanj z režiserji in likovniki, kot so Silvan Omerzu, Ivana Djilas, Špela Čadež, Katja Povše, Jasna Vastl, Matej Filipčič, Tin Grabnar, Alan Hranitelj in Ejti Štih. Njegov prispevek v animiranem filmu in umetniških razstavnih eksponatih je po opaznosti in priznanjih prav tako vrhunski, kot je njegovo lutkovno ustvarjanje.

A Lebar je predvsem mojster gledališke lutkovne tehnologije in izdelave lutk. Njegov pristop k delu je raziskovalen in izdelovalno izjemno natančen. Prav zaradi poznavanja lutkovne animacije je za scenografe in režiserje neprecenljiv sogovornik, za igralce in animatorje pa so njegove lutke vselej popoln in umetniško dovršen inštrument. Njegov pomemben prispevek h končni podobi predstave se prične že pri snovanju, načrtovanju lutk in iskanju tehničnih rešitev. Po mnogih izdelovalnih urah v delavnici pa se nadaljuje v sprotih iskanjih in usklajevanjih s celostno uprizoritveno idejo in likovnostjo. Lebar je v vseh fazah zanesljiv in zavzet sodelavec, polno naklonjen projektu in umetnosti, novim rešitvam in horizontom razmišljanja.

Lutkovnih tehnologov je malo, mojstrov lutkovne tehnologije še manj. Žiga Lebar je gotovo eden od izjemnih.

ten puppet shows. He creates in both Slovene puppet theatres, on other institutional and alternative stages and abroad, and everywhere he noticeably shifts the boundaries of puppetry and further strengthens Slovene puppet theatre in the space of contemporary European and world puppetry.

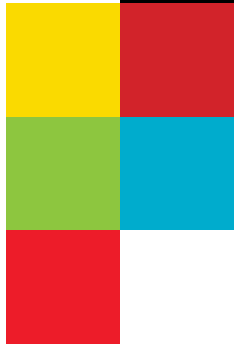
The Pengov Award for best creations in the field of puppetry art is awarded to

Žiga Lebar, independent puppeteer, puppet technologist, maker of the puppets and set, puppet and set designer
Žiga Lebar has devoted more than twenty-five years to puppetry. He started as an animator but soon turned to making puppets and exploring puppet technology. This became the centre of his creation. In the last twenty years, he has searched for and found technical solutions, made puppets, stage elements, exhibition mechanisms and thus co-created the final visual image in more than two hundred theatre and art projects in Slovenia. In the last four years alone, we can list about thirty collaborations with directors and artists such as Silvan Omerzu, Ivana Djilas, Špela Čadež, Katja Povše, Jasna Vastl, Matej Filipčič, Tin Grabnar, Alan Hranitelj and Ejti Štih. His contribution to animated film and art exhibits in terms of visibility and recognition is just as first-rate as his puppet creation.

But Lebar is primarily a master of theatrical puppet technology and puppet making. His approach to work is exploratory and extremely precise in terms of production. Precisely because of his knowledge of puppet animation, he is an invaluable interlocutor for set designers and directors. And for actors and animators, his puppets are always a perfect instrument. His important contribution to the show's final image begins with the designing, planning of puppets, and searching for technical solutions. And after many production hours in the workshop, he continues with the ongoing search and coordination of a staging idea. Lebar is a reliable and committed collaborator in all phases, fully in favour of the project and art, and new solutions. There are few puppet technologists, even fewer puppet technology masters. Žiga Lebar is undoubtedly one of the outstanding ones.

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Barbara Stupica, Peter Kušter, skica za lutko /
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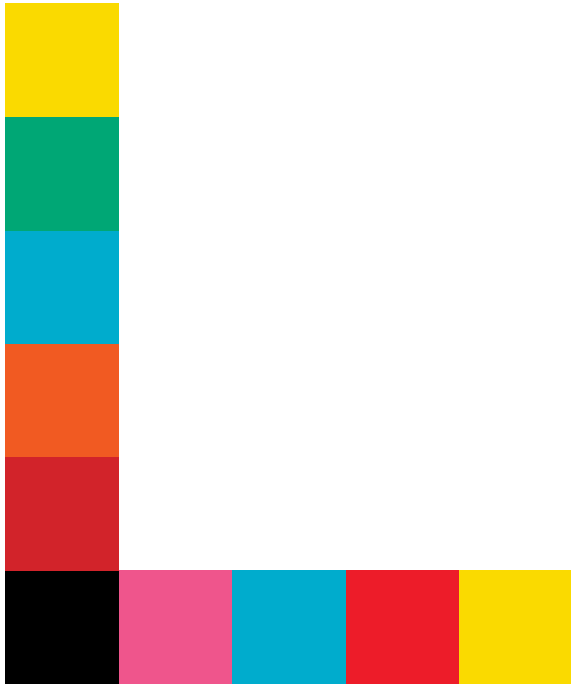
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Barbara Stupica, mimična lutka za film *Mama je ena sama*, režiser Miha Čelar, 2014
A mime puppet for the movie *Tatjana in Motherland*, director Miha Čelar, 2014

