

MARIBOR
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Gledališče Zapik, *O žabici in sončku*
 Zapik Theatre, *About the Frog and the Sun*

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BIENNIAL
 OF PUPPETRY
 ARTISTS
 OF SLOVENIA

MARIBOR
 6.–9. september 2023
 6th–9th September 2023

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Uvodniki	4
Poročilo selektorice Report from the Selector	8
Predstave v selekciji za 12. bienale lutkovnih ustvarjalcev Slovenije	
Performances for the Selection for the 12 th Biennial of Puppetry Artists of Slovenia	12
Člani žirije Members of the Jury	14
Urnik Bienala Schedule of the Biennial	18
Program Programme	22
Predstavitve sodelujočih gledališč in ustvarjalcev	
Presentations of the Participating Theatres and Artists	46
Razstava in portret Exhibition and Portrait	50
Strokovni program Expert Programme	74
O Bienalu in Ustanovi lutkovnih ustvarjalcev	
About the Biennial and the Puppetry Artists Institution	76
Poročilo žirije 11. bienala lutkovnih ustvarjalcev Slovenije 2021	
A Report from the Jury of the 11 th Biennial of Puppetry Artists of Slovenia 2021	78
Podelitev Klemenčičeve nagrade in Pengovovih listin za leto 2023	
Klemenčič Award and Pengov Awards 2023	82
Člani Ustanove lutkovnih ustvarjalcev	
Members of the Puppetry Artists Institution	88
Pokrovitelji in partnerji festivala Festival Sponsors and Partners	90



12



dr. ASTA
VREČKO

NEBOJŠA TEJČIČ STA



Lutkovni animatorji in animatorke, režiserji in režiserke, avtorji in avtorice vizualnih podob, besedilnih predlog in idejnih zasnov ter izvedb lutkovne tehnologije v Sloveniji dosegajo res vrhunske standarde. Mnogi so se šolali v tujini, saj specifičnega programa visokošolske izobrazbe za področje lutk v Sloveniji (še) nimamo. Prav zaradi prežetosti z izkušnjami iz drugih kultur in držav, tako skozi izobrazbo posameznih ansambelskih članov kakor tudi skozi številna gostovanja in sodelovanja, je lutkovno gledališče v Sloveniji na tako visokem nivoju in se nenehno razvija.

Javnost lutkovno umetnost pogosto dojema ozko, zgolj skozi predstave, namenjene najmlajšim, a v Sloveniji se lutkovno in predmetno gledališče razvija tudi za mladinsko in odraslo publiko, oplaja pa tudi animirani film. Čeprav je kot dejavnost lutkarstvo pogosto v senci precej bolj razširjenega igranega dramskega gledališča, je prav lutkarstvo ena tistih dejavnosti, v kateri slovenski kulturni delavci in delavke resnično dosegajo vrhunske umetniške dosežke. Prav je, da ne ostanejo prezrti.

Z oživljanjem neživih predmetov lutkarstvo v že zelo zgodnjem otroštvu nagovarja najmlajšo publiko, s čimer spodbuja razvoj domišljije, abstraktnega mišljenja in vzgaja afiniteto do številnih umetnosti, ki se v lutkovni predstavi združijo: vizualne, glasbene, besedne, dramske in druge. Obenem lutkovne predstave skozi zgodbe, ki jih oživljajo, spodbujajo razvoj empatije in kritičnega mišljenja pa tudi humorja. In kar je najdragocenejše: številne manjše lutkovne predstave gostujejo po vsej Sloveniji, v kulturnih domovih, šolah, vrtcih, in tako otrokom na vseh koncih države omogočajo stik z živo umetnostjo, ki jo konzumiramo kolektivno, kar je še posebej pomembno za gradnjo raznolikih in odprtih skupnosti kot temeljev demokratične družbe.

Tudi kasneje, v mladostniški dobi in odraslosti, nam kolektivne izkušnje ogleda lutkovnih predstav vzbujajo čustvene odzive in odpirajo pomembna kognitivna vprašanja. Lutka, ki je mrtev predmet, dokler je ne oživi animator ali animatorka s svojimi spretnostmi in domišljijo, dobesedno in metaforično udejanja moč človeka, da spreminja svet. Podobno tudi naša družba zares oživi in se opolnomoči za spremembe in razvoj šele, ko v njej zaživita kultura in umetnost.

Lutkovna umetnost v družbi ustvarja prečne skupnosti, ki združujejo mlade in starejše generacije, stroko in javnost, kulturna središča in obrobje, ter tako vzpostavljajo pogoje za dialog in demokratične odnose. Prav zato je Bienale lutkovnih ustvarjalcev Slovenije tako dragocena prireditev, saj omogoča povezovanje in predstavitve lutkovnih umetnikov, strokovne javnosti in publike, obenem pa z medijsko pozornostjo in podeljevanjem nagrad pripisuje lutkovnim ustvarjalcem zasluženo pozornost.

dr. Asta Vrečko,
ministrica za kulturo

Puppet animators, directors, authors of visual images, literary models and conceptual designs, and implementations of puppet technology in Slovenia reach high standards. Many studied abroad, as we do not (yet) have a specific higher education programme for puppetry in Slovenia. And because of being imbued with experiences from other cultures and countries, both through the education of individual ensemble members as well as through numerous guest appearances and collaborations, puppet theatre in Slovenia is at such a high level and is constantly developing.

The public often perceives the art of puppetry narrowly, only through performances aimed at the youngest. However, in Slovenia, puppet and object theatre is also being developed for youth and adult audiences and also enriches animated films. Although the much more widespread drama theatre often overshadows puppetry as an activity, puppetry is one of those activities in which Slovenian cultural workers really achieve top artistic achievements. It is important that they do not go unnoticed.

By bringing inanimate objects to life, puppetry appeals to the youngest audience from a very early age, encouraging the development of imagination, abstract thinking and fostering an affinity for many arts that come together in a puppet show: visual art, music, literature, drama and others. At the same time, puppet shows, through the stories they bring to life, encourage the development of empathy, critical thinking, and humour. And most importantly: many smaller puppet shows are performed all over Slovenia, in cultural centres, schools, and kindergartens, and thus enable children from all over the country to come into contact with live art, which is consumed collectively and is especially important for building diverse and open communities as the foundations of a democratic society.

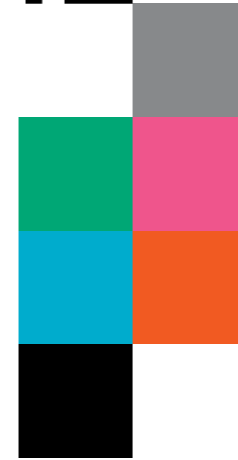
Even later, in adolescence and adulthood, the collective experience of watching puppet shows evokes emotional responses and raises important cognitive questions. A puppet, an inanimate object until brought to life by an animator with his or her skills and imagination, literally and metaphorically embodies the power of man to change the world. Similarly, our society revives and empowers itself for changes and development only when culture and art come to life.

Puppetry in society creates transverse communities that unite young and older generations, professionals and the general public, cultural centres and fringes, thus establishing conditions for dialogue and democratic relations.

This is precisely why the Biennial of Puppetry Artists of Slovenia is such a valuable event, as it enables the collaboration and presentation of puppetry artists, the professional and general public, and at the same time, with media attention and awards, gives puppetry artists the attention they deserve.

dr. Asta Vrečko,
Minister of Culture

12



ALEKSANDER
SAŠA
ARSENOVIČ

MESTNA OBČINA MARIBOR



Zaključek poletja je v našem mestu že tradicionalno v znamenju lutkarstva in ustvarjanja. Veseli me, da vas lahko kot župan Mestne občine Maribor pozdravim na 12. bienalu lutkovnih ustvarjalcev Slovenije. Bienale, ki obenem predstavlja osrednji nacionalni lutkovnih festival, je pomemben graditelj kulturnega utripa v mestu.

Prepričan sem, da bo tudi letošnji program raznovrsten in izjemno kakovosten, kjer bo vsakdo lahko našel vsebino zase. Tekmovalni in spremljevalni program nacionalnega festivala bo tudi letos sestavljen iz nabora najboljših predstav zadnjih dveh let, še posebej pa me veseli, da bomo lahko ponovno uživali tudi ob ogledu stvaritev Lutkovnega gledališča Maribor.

Kompleks mariborskega lutkovnega gledališča je za mesto izredno pomemben prireditveni prostor, zato smo revitalizaciji tega predela posvetili veliko pozornosti. Minoritska cerkev s samostanom, kjer danes deluje lutkovno gledališče, stoji v najstarejšem delu Maribora, v neposredni bližini je zaživel prenovljen Sodni stolp, ki je prav tako pomembno prizorišče kulturnega dogajanja, Vojašniški trg pa danes bogati tudi Vinogradniški muzej z novimi mestotvornimi vsebinami. Vse to dokazuje, da je kultura, ki je ključnega pomena za ohranjanje in razvoj identitete naroda, neločljivo povezana z njegovo zgodovino. Organizatorjem in lutkovnim ustvarjalcem želim še veliko motivacije in uspehov, da bomo lahko še vrsto let uživali v vaših umetniških uprizoritvah lutkovnih predstav.

Aleksander Saša Arsenovič,
župan Mestne občine Maribor

The end of summer in our city is traditionally marked by puppetry and creativity. I am pleased to welcome you as the Mayor of the Municipality of Maribor to the 12th Biennial of Puppetry Artists of Slovenia. The Biennial, which also represents the main national puppet festival, is an essential builder of the city's cultural pulse.

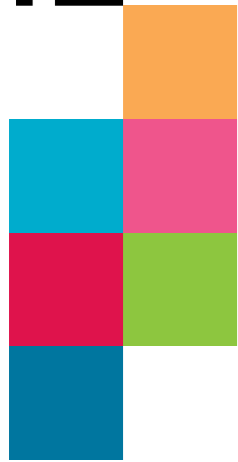
This year's programme will be diverse and exceptional, where everyone can find content for themselves. Also, this year, the competition and accompanying programme of the national festival will consist of a selection of the best performances of the last two years. I am delighted that we will again be able to enjoy seeing the creations of the Maribor Puppet Theatre.

The Maribor Puppet Theatre complex is an essential event space for the city, so we devoted a lot of attention to revitalising this area. The Minorite Church with the monastery, where the puppet theatre now operates, is located in the oldest part of Maribor. In the immediate vicinity, the renovated Judgement Tower came to life, which is also an important event space. Nowadays, the Wine Museum, with new city-forming contents, enriches Vojašniški trg Square. All this proves that culture, which is crucial for preserving and developing a nation's identity, is inextricably linked to the nation's history.

I wish the organisers and puppetry artists a lot of motivation and success so that we can enjoy their puppet shows for many years to come.

Aleksander Saša Arsenovič,
Mayor of the Municipality of Maribor

12



**KATARINA
KLANČNIK
KOCUTAR**

BOŠTJAN LAH



Lutkovne ustvarjalke in ustvarjalci v Sloveniji znova praznujemo in se oziramo v pretekli leti življenja na lutkovnih odrih. Pogled nazaj je zanimiv, čeprav bi si izbor vsak od nas morda naslikal malce drugače. A pestrost in različnost naših pogledov dokazuje, da je raznolikost produkcij, izbori tem, formatov, uprizoritvenih načinov ... še kako na mestu.

V Lutkovnem gledališču Maribor jemljemo organizacijo našega praznovanja zelo zares. Tako kot kolegi po Sloveniji, tudi mi vsak nov projekt zasnujemo, postavljamo na oder in ga zaokrožimo z gledalsko izkušnjo ter si zanj želimo, da bi sijal v svoji izjemnosti, se dotaknil naslovnikov in se zapisal v zgodovino. Pomembne naloge Bienala so prav tkanje goste tkanine izstopajočih aktualnih uprizoritev, historičnih razstav in predstavitev, pretresanja tem, ki nas intrigujejo ... In ker so zbrane in zgoščene v nekaj dneh in spremljajoči publikaciji, postopoma gradijo zgodovino slovenske lutkovne umetnosti. Ob zbiru predstav se krešajo mnenja, postavljajo vprašanja in osvetljujejo novi zorni koti interpretacij, kar zagotovo spodbudi plodnejše ustvarjalne impulze v prihodnje. Trenutki v septembru torej premoščajo in povezujejo to, kar je že ustvarjenega, s tem, kar se šele poraja.

Kljub pečatu vsakokratne subjektivnosti izbora, naših ocen predstav, okusov ... je Bienale dragocena bilančna črta, pod katero zapišemo aktualno stanje stvari. Dodana vrednost lutkovne manifestacije je pogled tujih gostov, možnost dodatnih, drugače obarvanih ogle dal in morebitno življenje predstav na tujih festivalih. Žiranti bodo nagradili dosežke preteklih dveh let, obenem pa bomo počastili ustvarjalne opuse še z dodatnimi nagradami. Umetnost je sicer težko merljiva, če ne celo nemerljiva, a pogosto neizmerno oblikuje naše razmisleke, čutenja in seže v spomin. Tiste predstave, ki se vtiskujejo globlje v naše tkivo, si vsekakor zaslužijo spoštljiv trenutek priznanja. Naj se praznovanje začne!

Katarina Klančnik Kocutar,
direktorica in umetniška vodja Lutkovnega gledališča Maribor

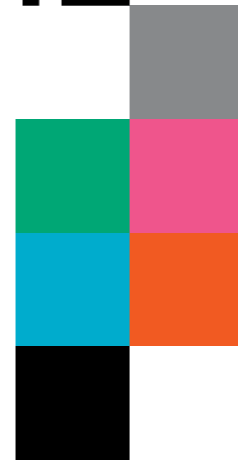
Puppeteers in Slovenia are once again celebrating and reflecting on the past years of life on the puppet stage. Looking back is interesting, although each of us might imagine the selection a little differently. But the diversity of our views proves that the variety of productions, selection of topics, formats, and staging methods is more than right and needed.

At Maribor Puppet Theatre, we take the organisation of the celebration very seriously. Like our colleagues around Slovenia, we also design each new project, put it on stage and round it off with a spectator experience. We want it to shine in its exceptionality, make the headlines and go down in history. The important tasks of the Biennial are the weaving of a dense fabric of outstanding contemporary performances, historical exhibitions and presentations, shaking up topics that intrigue us ... and because they are condensed in a few days and collected in the accompanying publication, they gradually build the history of Slovenian puppetry. During the selection of performances, opinions are expressed, questions are asked, and new perspectives of interpretations are illuminated, which certainly encourages more fruitful creative impulses in the future. The moments in September bridge and connect what has already been created with what is just emerging.

Despite the mark of the subjectivity of the selection, our evaluations of performances, taste ... the Biennial is a valuable balance sheet of the current state of affairs. The added value of the puppet manifestation is the view of foreign guests, the possibility of additional, differently coloured mirrors and the possible life of performances at foreign festivals. The jurors will reward the achievements of the past two years, and at the same time, we will honour creative opuses with additional awards. Art is difficult to measure, if not even immeasurable, but it often immeasurably shapes our thoughts, feelings and reaches into our memories. Those performances embedded deeper into our tissue deserve a respectful moment of recognition. Let the celebration begin!

Katarina Klančnik Kocutar,
Managing and artistic director of Maribor Puppet Theatre

12



**ANŽE
VIRANT**

URŠKA BOLJKOVAC



V času pisanja teh besed se Slovenija sooča z največjo naravno katastrofo. Ker so moje misli (in fizična prisotnost) trenutno daleč stran od lutk, sem se za pomoč obrnil k še eni pereči temi zadnjega časa – umetni inteligenci. Tako je nastal spodnji pogovor med mano in ChatGPTjem o lutkarstvu in Bienalu.

Kaj je bit lutkarstva?

Bit lutkarstva leži v njegovi sposobnosti, da oživi nežive predmete, omogočajoč pripovedovalcem in izvajalcem, da prenašajo čustva, pripovedi in sporočila skozi te manipulirane like. Lutkarstvo je oblika gledališkega izražanja, ki obstaja v različnih kulturah že stoletja, uporablja pa različne vrste lutk in tehnike. V bistvu je lutkarstvo očarljiva oblika umetniškega izražanja, ki združuje kreativnost, pripovedovanje zgodb, simboliko in človeško interakcijo ter ustvarja svet, v katerem neživo postane živo in domišljijsko postane resnično.

Bo umetna inteligenca v prihodnosti nadomestila animatorja lutk?

Čeprav lahko umetna inteligenca pomaga pri določenih vidikih animacije lutk, je osnovna esenca lutkarstva globoko prepletena s človeško ustvarjalnostjo, čustvi in telesnostjo. Umetna inteligenca lahko okrepi nekatere tehnične vidike, vendar bodo umetniški in človeški elementi lutkarstva verjetno ostali osrednji.

Kakšno je tvoje mnenje o Bienalu lutkovnih ustvarjalcev?

Bienale lutkovnih ustvarjalcev se sliši kot dragocena platforma za spodbujanje in praznovanje umetnosti lutkarstva. Bienale, posvečen ustvarjalcem lutk, bi lahko služil kot središče za spodbujanje inovacij, ohranjanje kulturne dediščine ter raziskovanje razvijajočih se meja lutkarstva kot umetniške zvrsti.

Anže Virant,
predsednik Ustanove lutkovnih ustvarjalcev
Ne pozabite, da je uspeh vsakega dogodka, tudi Bienala, odvisen od njegove organizacije, kuriranja in vključenosti udeležencev. Pomembno je tudi zagotoviti, da dogodek ostane vključujoč, raznolik in usklajen z razvijajočimi se interesi in potrebami skupnosti lutkarstva ter njegovih občinstev.

When writing these words, Slovenia is facing its biggest natural disaster. Since my thoughts (and physical presence) are currently far from puppets, I turned for help to another pressing topic of recent times – artificial intelligence. This is how the following conversation between me and ChatGPT about puppetry and the Biennial emerged.

What is the essence of puppetry?

The essence of puppetry lies in its ability to bring inanimate objects to life, allowing storytellers and performers to convey emotions, narratives and messages through these manipulated characters. Puppetry is a form of theatrical expression that has existed in various cultures for centuries, using different types of puppets and techniques. Puppetry is a captivating form of artistic expression that combines creativity, storytelling, symbolism, and human interaction, creating a world where the inanimate becomes alive, and the imaginary becomes real.

Will artificial intelligence replace the puppeteer in the future?

Although artificial intelligence can assist in certain aspects of puppet animation, the fundamental essence of puppetry is deeply intertwined with human creativity, emotions and physicality. Artificial intelligence may enhance certain technical aspects, but the artistry and unique human touch that puppeteers contribute are likely to remain integral to the craft.

What do you think about the Biennial of Puppetry Artists of Slovenia?

The Biennial of Puppetry Artists of Slovenia seems to be a valuable platform to promote and celebrate the art of puppetry. A Biennale dedicated to puppetry artists could serve as a space to promote innovation, preserve cultural heritage, and explore the evolving boundaries of puppetry as an art form.

Anže Virant,
President of the Puppetry Artists Institution
Remember that the success of any event, including Biennial, depends on its organisation, curation and the involvement of participants. It is also important to ensure that the event remains inclusive, diverse and aligned with the evolving interests and needs of the puppetry community and its audiences.

Poročilo selektorice 12. bienala lutkovnih ustvarjalcev Slovenije

A report from the selector of the 12th Biennial of Puppetry Artists of Slovenia

[S]poročilo o selekciji

Po večkratnih praktičnih dramaturgijah v lutkovnem gledališču, nekajletnem mentoriranju kritične pisave v polju animiranih praks, pisanju strokovnih člankov, sodelovanju v žiriji na bienalu in seveda večletnem spremljanju lutkovno-animiranih uprizoritev na sploh, me je tokrat doletela še vloga selektorice – funkcija, za katero sem vedno hvaležna, saj ponuja pomembne in specifične uvide v celostno produkcijo. Njene presežke in njene težave, njeno vrhunskost in njeno problematičnost. To uvodno naštevanje aktivnosti ni tu z namenom nizanja poklicne biografije, ampak zato, da z omenjeno interdisciplinarno vpetostjo v lutkovno produkcijo na nek način tudi osvetlim svojo svojevrstno/raznovrstno točko opazovanja in vrednotenja vidnih uprizoritev. Spekter motrenja predstav je nenehno rotiral med konteksti praktičnega, teoretskega, umetniškega, družbenega, vzgojnega, eksperimentalnega in (subverzivno) političnega. Selektorsko delo je zmeraj večplastna izkušnja, saj se z aktivnim in kontinuiranim spremljanjem predstav ne sestavlja le širša dinamika (logika) repertoarnih matric, ampak tudi mehanizmi njihove komunikacije z občinstvom, javnostjo in družbo. Integralni vpogled v (dveletno) produkcijo animiranih form seveda najprej predstavlja nazoren vidik aktualnega položaja (lutkovno-animirane) umetnosti v sodobnem času in njenega razumevanja, a vendar ne gre vedno le za njene zavestne geste in učinke; umetnost in gledališče – hote ali ne – nemalokrat posrkata tudi ponotranjene trende in simptome »iz zunanjega« sveta, torej družbe. A vendar so pogosto ob tem prav tako prisotne namere, da se morebitna problematična »realnost« tudi reflektira, kritično opazuje in interpretira.

V času selektorskega mandata sem si ogledala 42 predstav. Med njimi bi bilo nevhvaležno na silo iskati vzporednice, morda je to celo nepotrebno, saj me je bolj kot celoten reprezentativen vzorec zanimalo, kako so določene predstave zarezonirale v svojih lastnih kontekstih. V opusu določenega režiserja ali režiserke, v okviru repertoarnega koncepta, predelavi klasičnih predlog, metodologiji storytellinga, v principih avtorskih pristopov, preizpraševanja lutkovne fenomenologije in različnih socioloških fenomenov, kot so ekologija, vojna, etika, ne-človeško, digitalno, feminizem, biografskost, izolacija ... Vnaprejšnjih kriterijev nisem imela, je pa seveda po tolikšnem času siceršnjega (poklicnega) spremljanja lutkovne produkcije pri nas nemogoče katerokoli predstavo gledati kot »nevtralnno«, saj vsaka ustvarjalca ali ustvarjalec s seboj nosi svojo lastno izvedbeno ali idejno »zgodovino«, ki se spaja z mojo gledalsko, receptorško, ponekod kritičsko. Verjetno pa je vseeno nekje v ozadju ves čas vendarle bil prisoten tisti klasični kriterij gledanja z »zaprtimi očmi« – ko se določena predstava režijsko tako močno tradicionalno in ne-

Selection report

After several practical dramaturgies in the puppet theatre, a few years of mentoring critical writing in the field of animated practices, writing professional articles, participating in the jury at the biennial and, of course, many years of following puppet-animated performances, this time, I was also assigned the role of selector – a function for which I am grateful, as it offers important and specific insights into the overall production. Its achievements and its troubles, its excellence and its problems. This introductory enumeration of activities is not here to list a professional biography but that, with the aforementioned interdisciplinary involvement in puppet production, to shed some light on my unique/diverse point of observation and evaluation of the seen performances. The spectrum of performance observation constantly rotated between practical, theoretical, artistic, social, educational, experimental and (subversively) political contexts. The work of a selector is always a multi-layered experience, as through active and continuous viewing of performances, the broader dynamics (logic) of the repertoire matrices are formed, and the mechanisms of their communication with the audience, the public and society. An integral insight into the (two-year) production of animated forms, first of all, presents an explicit aspect of the current situation of (puppet-animated) art in modern times and its understanding, but it is not always only about its conscious gestures and effects; art and theatre – willingly or not – often absorb internalised trends and symptoms from the "outside" world, i.e. society. However, intentions usually exist to reflect, critically observe and interpret the potentially problematic "reality".

During my term as a selector, I watched 42 performances. It would be ungrateful to forcefully look for parallels among them, perhaps even unnecessary, since I was more interested in how specific performances resonated in their own contexts than the entire representative sample. In the oeuvre of a particular director, in the framework of the repertoire concept, the adaptation of classical literary works, the methodology of storytelling, the principles of authorial approaches, the questioning of puppet phenomenology and various sociological phenomena, such as ecology, war, ethics, non-human, digital, feminism, biographical, isolation... I had no prior criteria, but of course, after so much (professional) watching of puppet production in our country, it is impossible to see any performance as "neutral" since each creator has his or her own performance or ideational "history", which merges with mine as a viewer, receptor, sometimes critic. However, it is likely that somewhere in the background, the classic criterion of watching with "closed eyes" was present all the time – when the director of a specific play takes such a strong

inventivno loti interpretacije, da vse adute polaga na tekst oziroma pripoved (naracijo), obenem pa zanemari raziskovalno noto na ravni odrske reprezentacije in domiselne poetike. Rezultat se kaže v tem, da je tak učinek gledanja predstave skoraj identičen, če bi jo spremljali z zaprtimi očmi. V naboru tokratnih uprizoritev je bilo že kar presenetljivo malo »klasičnih« pravljic ali pa »naslovov« predstav, ki bi vnaprej zagotavljali prepoznavnost in posledično »popularnost«. Večina produkcije je vključevala nove oziroma na novo spisane oziroma adaptirane tekste, besedila po snovalnem principu, nekaj predstav je bilo tudi tako rekoč brez besed.

Nedvomno pa je eno ključnih opažanj to, da se nahajamo v trenutku porasta lutkovno-animiranih predstav za odrasle, kar odseva tudi tekmovalni program, ki ga sestavljajo tri otroške predstave in tri predstave za mlade/odrasle; slednje prav tako izstopajo v spremljevalni sekciji. Zdi se, da počasi, a vztrajno zlasti predmetno gledališče v širšem polju uprizoritvenih praks dobiva pomembno mesto in več prostora za raziskovanje in eksperiment. Njegova relevantnost se kaže tako na strani ustvarjalnih zasedb kot tudi občinstva in kritike. Predvsem je lepo videti vznik generacije mlajših ustvarjalcev in ustvarjalk, ki so nedavno končali akademsko izobraževanje ali pa celo še študirajo, kako se zanosno, inventivno, poglobljeno in samoraziskovalno srečujejo z medijem objektov, lutk in animiranja. Sicer je produkcija iz nevladne sfere predstavljala dobro tretjino v sklopu celote, obenem pa je bilo brez dvoma močno zaznamovana z visoko stopnjo interesantnih prijemov, sicer ne nujno vedno prepričljivo izpeljanih ali poantiranih.

Tekmovalni program, kot že omenjeno, je uravnovešen v kontekstu ciljev publike, hkrati pa ga zaznamujejo tudi drugi vzporedni parametri, ki niso bili načrtovani vnaprej, a vendarle povedno sporočajo o kvalitativnih razmerjih med vsebino in formo. Kar tri tekmovalne predstave so tako rekoč zasnovane kot solo izvedbe, nobena ne prihaja s polja kanoniziranih predlog, dve sta celo popolnoma brez (živih) besed, dve temeljita na močnih biografsko notah (v žanru poezije in potopisa), ena od njih pa niti ne animira »živih« bitij, temveč material – svetlobo.

Spremljevalni program je v estetski raznolikosti morda še bolj izstopajoč, saj izbrane štiri predstave pomeni lutk in predmetov raziskujejo na izrazito samosvoje načine; ena tako, da človeka/človeškost docela izžene z odra, druga ostarelo (žensko) telo zaradi neizrekljivosti simbolizira/nadomesti s predimenzionirano lutko, tretja uprizarja suggestivno besedilno performativnost kantavtorskih skladb, četrta afirmira individualno svobodo v »popotovanju« skozi življenje.

Vsaka selekcija je zgodba zase in odraz specifičnih okoliščin. Osebnih in javnih. Imamo različne prioritete in preference, nahajamo se v

traditional and uninventive approach to interpretation that he or she places all his or her trump cards on the text or narration, while at the same time neglecting the research note at the level of stage representation and imaginative poetics. The result is that such an effect of watching a performance is almost identical to watching it with your eyes closed. In the set of performances, there were surprisingly few "classic" fairy tales or "titles" of performances, which would guarantee recognition and, consequently, "popularity" beforehand. Most of the production included new or newly written or adapted texts, texts based on the devised principle, some performances were, so to speak, wordless.

Undoubtedly, one of the key observations is that we are in a moment of growth in puppet-animated performances for adults, which is also reflected in the competition programme, which consists of three children's performances and three performances for youth/adults. Performances for youth/adults are also standing out in the accompanying section. Slowly but surely, object theatre is gaining an important place in the broader field of performative practices and more space for research and experimentation. Its significance is evident in the creative ensembles, audience, and critics. Above all, it is nice to see the emergence of a generation of younger creators who have recently finished their academic education or are still studying and how they encounter the medium of objects, puppets and animation in a gustily, inventive, in-depth and exploratory way. Namely, the production of the non-governmental sphere represented a good third of the whole. It was without a doubt strongly marked by a high level of interesting approaches, otherwise not always convincingly executed or emphasised.

As already mentioned, the competition programme is balanced in the target audience's context. Still, at the same time, it is also characterised by other parallel parameters that were not planned in advance but nevertheless indicatively inform about the qualitative relationship between content and form. No less than three performances from the competition programme are designed as solo performances; none of them come from the field of canonised literary works; two are even completely without (living) words; two are based on solid biographical facts (in the genre of poetry and travelogue), and one of them does not even animate "living" beings, but rather material – light.

The accompanying programme is, in its aesthetic diversity, perhaps even more outstanding, as the four selected performances explore the meaning of puppets and objects in distinctly unique ways; the first by completely banishing man/humaneness from the stage, the second symbolises/replaces the aged (female) body due to ineffa-

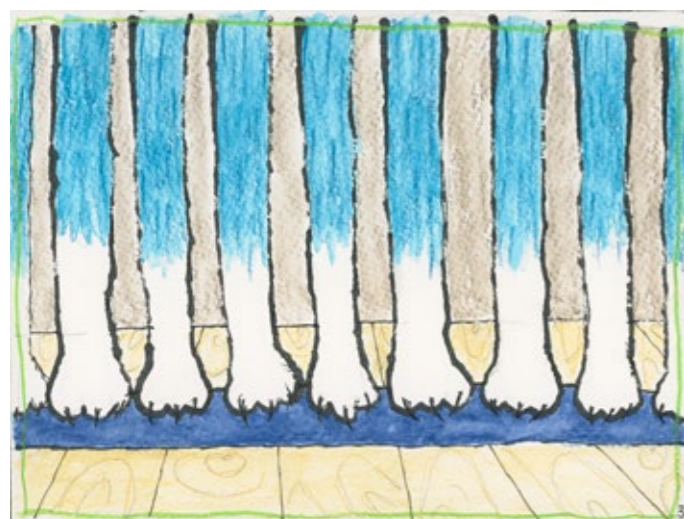
različnih življenjskih obdobjih kot tudi družbenih okoljih. V tem je tudi smisel in čar umetnosti – da je vedno subjektivna, pa če si to priznamo ali ne. Ne glede na vse, si želim, da bodo izbrane predstave zarezonirale vsaka v svojem tonu in vendar tudi v vznemirljivem, skupnem festivalskem utripu. Prostor animiranih form in lutkovna scena imata še ogromno potenciala, veliko novih vsebin in vznemirljivih poetik nas še čaka, samo dojemljivi moramo biti zanje in jim ponuditi prostor. Imeti zanje posluh. Negovati odprtost, progresivnost, kritičnost, lepoto. Ceniti fascinacijo nad nenehno navdihujočo dialektiko »živega in mrtvega«, ki se naseljuje v lutkah in predmetih na nešteto različnih načinov in vsakič znova.

Zala Dobovšek,
selektorica 12. bienala lutkovnih ustvarjalcev Slovenije

bility with an oversized doll, the third stages the suggestive textual performativity of singer-songwriter compositions, the fourth affirms individual freedom in "journeying" through life.

Each selection is a story unto itself and a reflection of specific circumstances. Personal and public. We have different priorities and preferences and are in different life stages and social environments. This is also the meaning and charm of art - that it is always subjective, whether we admit it or not. Regardless, I want the selected performances to reverberate, each with their own tone and as an exciting, shared festival beat. The space of animated forms and the puppet scene still have enormous potential; many new contents and exciting poetics are still waiting for us; we just have to be receptive to them and offer them space. Have an ear for them. Nurture openness, progressiveness, criticism, and beauty. Appreciate the fascination with the ever-inspiring dialectics of "living and dead" that inhabits puppets and objects in countless different ways, time after time.

Zala Dobovšek,
Selector of the 12th Biennial of Puppetry Artists of Slovenia

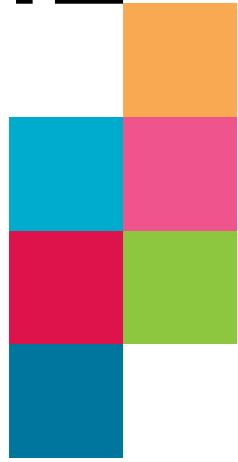


Gledališče Zapik, *Naša Muna*
Zapik Theatre, *Our Muna*

BOŠTJAN LAH



Gledališče Zapik, *Zgodba na gumbe* Zapik Theatre, *A Button Story*



Predstave v selekciji za 12. bienale lutkovnih ustvarjalcev Slovenije*

Performances for the selection for the 12th Biennial of Puppetry Artists of Slovenia

*po abecednem redu *in the Slovene alphabetical order

- | | | | |
|---|--|---|---|
| 1. 410 kilometrov / Lutkovno gledališče Ljubljana | 1. 410 Kilometres / Ljubljana Puppet Theatre | 30. Pravljice za mravljice / Lutkovno gledališče Ljubljana | 32. Aloneness / Maribor Puppet Theatre |
| 2. Alma / Lutkovno gledališče Maribor | 2. Alma / Maribor Puppet Theatre | 31. Razmetana soba / Lutkovno gledališče Ljubljana | 33. Heart in the Dark / Maribor Puppet Theatre |
| 3. Apofenija/1 / Platforma konS, MKC Maribor, Melara, Moment, Bunker, Cankarjev dom | 3. Apophenija/1 / konS platform, MKC Maribor, Melara Institute, Moment, Bunker, Cankarjev dom | 32. Samost / Lutkovno gledališče Maribor | 34. Fearsome / Maribor Puppet Theatre |
| 4. Dogodivščina s kontrabasom / Lutkovna skupina UŠ & Društvo lutkovnih ustvarjalcev | 4. Adventure with Double Bass / UŠ & Ljubljana Association of Puppeteers | 33. Srce v temi / Lutkovno gledališče Maribor | 35. Darkroom / Ljubljana Puppet Theatre |
| 5. Gluha republika / Lutkovno gledališče Maribor | 5. Deaf Republic / Maribor Puppet Theatre | 34. Strahovito / Lutkovno gledališče Maribor | 36. Timbaktu, Timbaktu / Ljubljana Puppet Theatre |
| 6. Godzzila Tribute / Moment v sodelovanju s SNG Nova Gorica | 6. Godzzila Tribute / Moment in cooperation with SNT Nova Gorica | 35. Temnica / Lutkovno gledališče Ljubljana | 37. Sleeping Beauty / Mini Theatre |
| 7. Gozdovilimo / Društvo lutkovnih ustvarjalcev | 7. Gozdoviling / Ljubljana Association of Puppeteers | 36. Timbaktu, Timbaktu / Lutkovno gledališče Ljubljana | 38. Tunnel / Ljubljana Puppet Theatre |
| 8. Grdi raček / Lutkovno gledališče TRI | 8. The Ugly Duckling / Three Puppet Theatre | 37. Trnuljčica / Mini teater | 39. Under Construction / Glej Theatre |
| 9. Hišica iz kock / Hiša otrok in umetnosti in Lutkovno gledališče Fru-Fru | 9. House of Cubes / House of Children and Art, Fru-Fru Theatre | 38. Tunel / Lutkovno gledališče Ljubljana | 40. The Whole World is a Marmalade / Narrative Theatre of Ms Bazilika, House of Children and Art |
| 10. Hrestač / Mini teater | 10. The Nutcracker / Mini Theatre | 39. Under Construction / Gledališče Glej | 41. Little Acorn's Secret / Maribor Puppet Theatre |
| 11. Izginjajoči svet / Lutkovno gledališče Ljubljana | 11. Vanishing World / Ljubljana Puppet Theatre | 40. Ves svet je marmelada / Pripovedno gledališče gdč. Bazilike, Hiša otrok in umetnosti | |
| 12. Je že konec? / Moment, Lutkovno gledališče Maribor | 12. Is it Over Yet? / Moment, Maribor Puppet Theatre | 41. Želodkova skrivnost / Lutkovno gledališče Maribor | |
| 13. Kako je lisica dobila zlati rep / Leja Ita Menard | 13. How the Fox Got a Golden Tail / Lea Menard | | |
| 14. Klovna ne bo / Zavod Bufeto | 14. The Clown Will Not Be / Bufeto Institute | | |
| 15. Krog / Nonument Group | 15. Circle / Nonument Group | | |
| 16. Krojaček Hlaček / Mini teater | 16. The Tailor Underpants / Mini Theatre | | |
| 17. LED / Hiša otrok in umetnosti | 17. LED / House of Children and Arts | | |
| 18. Lutkovni zajec in samostanska miš / Lutkovno gledališče Maribor | 18. A Puppet Rabbit and a Convent Mouse / Maribor Puppet Theatre | | |
| 19. Macbeth / Lutkovno gledališče Ljubljana | 19. Macbeth / Ljubljana Puppet Theatre | | |
| 20. Mamin zmaj / Hiša otrok in umetnosti in Lutkovno gledališče FRU-FRU | 20. Mama's Dragon / House of Children and Arts, Fru-Fru Theatre | | |
| 21. Mesarica / Teatro Matita | 21. The Hatchet / Theatre Matita | | |
| 22. Mini cirkus Bufeto / Zavod Bufeto | 22. Bufeto Mini Circus / Bufeto Institute | | |
| 23. Moj dedek je bil češnjevo drevo / Lutkovno gledališče Ljubljana | 23. My Grandfather was a Cherry Tree / Ljubljana Puppet Theatre | | |
| 24. Nevidna ženska / Anton Podbevšek Teater | 24. Still Life / Anton Podbevšek Theatre | | |
| 25. Obisk / Lutkovno gledališče Ljubljana | 25. The Visitor / Ljubljana Puppet Theatre | | |
| 26. Palčica / Lutkovno gledališče Ljubljana | 26. Thumbelina / Ljubljana Puppet Theatre | | |
| 27. Peter in volk / Sand Tale, Uliana Dorofeeva, Lutkovno gledališče Nebo | 27. Peter and the Wolf / Nebo Puppet Theatre | | |
| 28. Plašč / Društvo Koruzno zrno | 28. Coat / Corn Grain Society | | |
| 29. Plastonci / Lutkovno gledališče Maribor | 29. The Plastonians / Maribor Puppet Theatre | | |
| | 30. Fairy Tales for Ants / Ljubljana Puppet Theatre | | |
| | 31. Messy Room / Ljubljana Puppet Theatre | | |

Alja Predan

Dramaturginja, prevajalka, urednica in teatrologinja. Študirala je dramaturgijo, umetnostno zgodovino in angleščino, se deset let kahlila kot samostojna umetnica, bila umetniški vodja Primorskega dramskega gledališča v Novi Gorici, kustosinja v Mestni galeriji Ljubljana ter štirinajst let dramaturginja Mestnega gledališča ljubljanskega in urednica Knjižnice MGL. Tri sezone je vodila gledališko-plesni program Cankarjevega doma v Ljubljani. Od leta 2009 do 2017 je bila umetniška direktorica Festivala Borštnikovo srečanje. Od leta 2017 pa do upokojitve septembra 2022 je bila dramaturginja v SLG Celje, z letom 2018 je postala tudi bienalna selektorica festivala Dnevi komedije.

Jelena Sitar Cvetko

Dramaturginja, lutkovna režiserka, pedagoginja in publicistka. Diplomirala je iz dramaturgije na AGRFT v Ljubljani leta 1990. Režira v poklicnih in neinstitucionalnih gledališčih po Sloveniji. Njene predstave se uvrščajo na pomembne mednarodne lutkovne festivale in so večkrat nagrajene. Piše strokovna, znanstvena in leposlovna besedila. Leta 1997 je z Igorjem Cvetkom ustanovila Lutkovno gledališče Zapik. Med leti 2007 in 2010 je bila zaposlena kot umetniški vodja v Lutkovnem gledališču Ljubljana. Skupaj z Ireno Rajh sta ustanoviteljici Hiše otrok in umetnosti, sodoben otroški kulturni center, in jo programsko vodila v letih od 2001 do 2005. Je docentka za gledališče in lutkarstvo na Pedagoški fakulteti Univerze na Primorskem.

Igor Tretinjak

Gledališki kritik in teatrolog, asistent na programu za lutkarstvo Oddelka za gledališko umetnost na Umetniški akademiji v Osijeku. Gledališke kritike in teatrološke tekste objavlja od leta 2008 v kulturnih in strokovnih časopisih, publikacijah in na spletnih portalih Vijećnac, Hrvatsko glumište, Književnost i dijete, Niti, Artos, tportal.hr, kazaliste.hr in drugih. Je pobudnik in glavni urednik spletnega portala o gledališču kritikaz.com in glavni urednik spletnega časopisa Umetniške akademije v Osijeku Artos ter avtor monografske študije *Fenomen Pinklec – od rituala do igre; 30 let Gledališke družine Pinklec* (2017) in član Hrvaškega društva gledaliških kritikov in teatrologov, hrvaškega centra UNIMA in umetniškega sveta Mednarodnega festivala lutkovnega gledališča – PIF.

Members of the Jury

Dramaturg, translator, editor and theatre researcher. She studied dramaturgy, art history and English and worked as an independent artist for ten years. She was the artistic director of PDG theatre in Nova Gorica, curator at the City Art Gallery Ljubljana and for fourteen years dramaturg at Ljubljana City Theatre (MGL) and editor of the MGL Library. She was the director of the Theatre and Dance Programme at Cankarjev dom Congress and Cultural Centre for three seasons. From 2009 to 2017, she was the artistic director of the Maribor Theatre Festival. From 2017 until her retirement in September 2022, she was a dramaturg at the Celje City Theatre (SLG Celje), and in 2018 she also became the biennial selector of the festival Days of Comedy.

Dramaturg, puppet director, pedagogue and publicist. She graduated in dramaturgy from the Academy of Theatre, Radio, Film and Television in Ljubljana in 1990. She directs in professional and alternative theatres across Slovenia. Her performances are included at important international puppet festivals and have been awarded many times. She writes professional, scientific and literary texts. In 1997, together with Igor Cvetko, she founded the Puppet Theatre Zapik. Between 2007 and 2010, she was employed as an artistic director at the Ljubljana Puppet Theatre. Together with Irena Rajh, they founded the House of Children and Art, a modern children's cultural centre she managed from 2001 to 2005. She is an associate professor teaching theatre and puppetry at the Faculty of Education, University of Primorska.

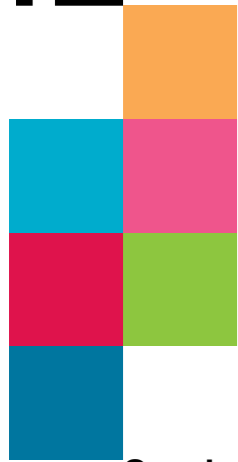
Theatre critic and teatrologist, employed at the Academy of Arts in Osijek, Department of Theatre Arts, as an assistant in puppetry courses. He has been publishing theatre reviews and academic papers in cultural and academic newspapers, publications and web portals since 2008: "Vijenac", "Croatian Theatre", "Literature and Children", "Strings", "Artos", "tportal.hr", "kazaliste.hr" etc. He is the founder and editor-in-chief of the theatre web portal "kritikaz.com", and editor-in-chief of "Artos", an online journal published by the Academy of Arts in Osijek. He is the author of a monographic study, *The Pinklec Phenomenon: From Ritual to Play: First 30 Years of Pinklec Theatre Troop* (2017). He is a member of the Croatian Association of Theatre Critics and Theatre Scholars, the Croatian Centre of UNIMA and the Arts Council of the International Puppet Theatre Festival.



Gledališče Zapik, *Naša Muna*
Zapik Theatre, *Our Muna*



Gledališče Zapik, *Račka Olivija*, izvedba na Poletnem lutkovnem pristanu 2018
 Zapik Theatre, *Olivia the Duck*, performed at the Summer Puppet Pier Festival 2018



Sreda 6. september 2023

16.00, Lutkovni muzej Maribor
Vodstvo po muzeju

17.00, Mala dvorana LGM
Pripovedno gledališče gdč. Bazilike,
Hiša otrok in umetnosti
Ves svet je marmelada

18.00, Velika dvorana LGM
Odprtje festivala

Lutkovno gledališče Ljubljana
Obisk

19.30, Razstavišče LGM
Odprtje razstave Gledališča Zapik

Četrtek 7. september 2023

10.00, Velika dvorana LGM
Lutkovno gledališče Ljubljana
Obisk

11.30, Intimni oder GT22
MKC Maribor, konS = Platforma za sodobno
raziskovalno umetnost, Moment, Bunker,
Melara Inštitut, Cankarjev dom
Apofenija/1

12.30, Sončni studio ali Pod hrastom
Spoznavno srečanje festivalskih gostov in
lutkarjev

15.00, Sončni studio ali Pod hrastom
Pogovor o predstavah

17.00, Intimni oder GT22
MKC Maribor, konS = Platforma za sodobno
raziskovalno umetnost, Moment, Bunker,
Melara Inštitut, Cankarjev dom
Apofenija/1

19.00, Mala dvorana LGM
Lutkovno gledališče Maribor
Alma

21.00, Sodni stolp
Zavod Delak, Lutkovno gledališče Maribor
Samost

Petek 8. september 2023

10.00, Velika dvorana LGM
Lutkovno gledališče Ljubljana
Tunel

11.00, Sončni studio ali Pod hrastom
Predstavitve lutkovnih publikacij

11.30, Sončni studio ali Pod hrastom
Pogovor o predstavah

16.00, Studio ali Pod hrastom
**Okrogla miza – Identiteta festivala Bienale
lutkovnih ustvarjalcev Slovenije**

19.00, Mala dvorana LGM
Lutkovno gledališče Maribor
Gluha republika

21.00, Velika dvorana LGM
Anton Podbevšek Teater
Nevidna ženska

Sobota 9. september 2023

10.00, Mala dvorana LGM
Lutkovno gledališče Ljubljana
Palčica

10.00, Intimni oder GT22
Gledališče Glej Ljubljana
Under Construction

11.30, Mala dvorana LGM
Lutkovno gledališče Ljubljana
Palčica

12.30, Sončni studio ali Pod hrastom
Pogovor o predstavah

16.00, Mala dvorana LGM
**Predstavitve študijskih procesov
UL AGRFT in DAMU**

17.00, Studio ali Pod hrastom
Občni zbor UNIMA Slovenija in ULU

19.00, Velika dvorana LGM
Zaključna prireditev in podelitev nagrad

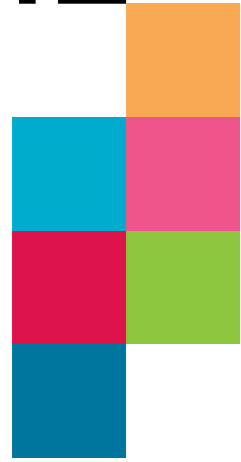
Legenda

Tekmovalni program
Dodatni program

Razstava gledališča Zapik v Razstavišču LGM
je odprta od 6. do 14. septembra 2023 v času dogodkov.

12

SCHEDULE OF THE BIENNIAL



Wednesday 6th September 2023

16.00, Maribor Puppet Museum
Guided tour

17.00, Small Hall LGM
Narrative Theatre of Ms Bazilika,
House of Children and Art
The Whole World is Marmalade

18.00, Great Hall LGM
Opening ceremony

Ljubljana Puppet Theatre
The Visitor

19.30, Exhibition grounds
Opening of the exhibition by Zapik Theatre

Thursday 7th September 2023

10.00, Great Hall LGM
Ljubljana Puppet Theatre
The Visitor

11.30, Intimate Stage GT22
Platform konS, MKC Maribor, Moment, Bunker, Melara,
Cankarjev dom Ljubljana
Apophenia/1

12.30, Sun Studio or Under the Oak
Meeting of festival guests and puppeteers

15.00, Sun Studio or Under the Oak
Post-performances discussion

17.00, Intimate Stage GT22
Platform konS, MKC Maribor, Moment, Bunker, Melara,
Cankarjev dom Ljubljana
Apophenia/1

19.00, Small Hall LGM
Maribor Puppet Theatre
Alma

21.00, Judgement Tower
Delak Institute, Maribor Puppet Theatre
Aloneness

Friday 8th September 2023

10.00, Great Hall LGM
Ljubljana Puppet Theatre
Tunnel

11.00, Sun Studio or Under the Oak
Presentation of puppet publications

11.30, Sun Studio or Under the Oak
Post-performances discussion

16.00, Studio or Under the Oak
**Panel discussion – The identity of the Biennial of
Puppetry Artists of Slovenia Festival**

19.00, Small Hall LGM
Maribor Puppet Theatre
Deaf Republic

21.00, Great Hall LGM
Anton Podbevšek Theatre
Invisible Woman

Saturday 9th September 2023

10.00, Small Hall LGM
Ljubljana Puppet Theatre
Thumbelina

10.00, Intimate Stage GT22
Glej Theatre
Under Construction

11.30, Small Hall LGM
Ljubljana Puppet Theatre
Thumbelina

12.30, Sun Studio or Under the Oak
Post-performances discussion

16.00, Small Hall LGM
Presentation of AGRFT UL and DAMU study processes

17.00, Studio or Under the Oak
General assembly of UNIMA Slovenia and ULU

19.00, Great Hall LGM
Closing and award ceremony

Key

Competition programme
Additional programme

The exhibition is on display at the LGM Exhibition grounds
from September 6th to September 14th during the events

12

TEKMOVALNI
PROGRAM
COMPETITION
PROGRAMME

4+

Po zgodbi *Debela pekovka* Petra Svetine
After the story *The Roly Poly Bakeress* by Peter Svetina

Ves svet je marmelada

The Whole World is Marmalade

Gledališki dokumentarec Documentary theatre performance

Avtor zgodbe Author of the story **Peter Svetina**

Avtorica koncepta, režiserka, avtorica likovne podobe, igralka in animatorica

Author of concept, director, visual designer, actor and animator **Katja Povše**

Oblikovalca in izdelovalca lutk Puppets designers and makers **Žiga Lebar, Iztok Hrga**

Oblikovalec scene, avtor tehnologije Set and technology designer **Žiga Lebar**

Oblikovalec kostumov Costume designer **Iztok Hrga**

Avtorica glasbe in izvajalka Composer and music implementer **Jelena Ždrale**

Glasbeni producent in izvajalec glasbe Music producer and implementer **Nino de Gleria**

Dramaturg Dramaturg **Anže Virant**

Oblikovalka kostuma Bazilike Miss Bazilika's costume designer **Eva Jakopič**

Fotograf Photographer **Matej Povše**

Premiera Premiere 27. 12. 2021, Hiša otrok in umetnosti Ljubljana
Trajanje Duration 35'

Gospodična Bazilika tudi v novi predstavi potuje po svetu in nabira sveže zgodbe. A ko izstopi na postaji, ugotovi, da je izgubila vso prtljago! Nikjer ni njenih kovčkov, polnih lutk in zgodb, ni njenega dežnika in, kar je najhujše – ne najde svoje krave Liske. Ko želi izgubo prijaviti pri okencu za izgubljeno prtljago, jo tam pričaka velik lesen zaboj z napisom MARMELADA. Čeprav zatrjuje, da gre za pomoto, zaboj vseeno odpre. V njem pa najde čudne stvari: vlak in železniško postajo, hišico, iz katere diši po krofih, lampijon, Margot in Friderika ter seveda marmelado. Bazilika kar na lepem pade v svet, ki ga je zapisal Peter Svetina v zgodbi *Debela pekovka*.

In her new performance, Miss Bazilika again travels across the world, picking new stories to tell. However, when she disembarks at a station, she suddenly realises that she has lost all of her luggage! Her suitcases, filled with puppets and stories, are nowhere to be found, her umbrella is also missing, and – worst of all – she cannot find her cow Liska. Once she tries to report them missing at the lost-and-find stand, she is only met by a huge wooden crate bearing the inscription MARMALADE. Although she claims this to be an error, she nevertheless opens the crate. And inside it, she finds peculiar things – a train and train stop, along with a house that smells of doughnuts, a lamp, Margot and Friderik, and of course, marmalade. All of a sudden, miss Bazilika falls into a world written by Peter Svetina in his story *The Roly Poly Bakeress*.

6. 9. 2023 | 17.00
Mala dvorana LGM
Small Hall LGM

Pripovedno gledališče gdč.
Bazilike, Hiša otrok in umetnosti
Narrative Theatre of Ms Bazilika,
House of Children and Art

MATEJ POVŠE



12

TEKMOVALNI
PROGRAM
COMPETITION
PROGRAMME

4+

Po motivih slikanice Antje Damm
Inspired by Antje Damm's picture book

Obisk The Visitor

Režiserka Director **Ivana Djilas**

Avtorica likovne podobe po motivih Antje Damm in scenografka Art and set designer **Sara Slivnik**

Avtorica videa Video artist **Vesna Krebs**

Kostumografka Costume designer **Jelena Proković**

Avtorica glasbe Composer **Jelena Ždrale**

Glasbeniki Musicians **Nino de Gleria, Boštjan Gombač, Joži Šalej, Luka Ropret**

Prevajalka slikanice Children's book translator **Tina Mahkota**

Oblikovalec svetlobe Lighting designer **Igor Remeta**

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

Lučni vodja Head of lighting **Niko Štabuc**

Scenski tehnik Stage technician **Jure Popovič**

Oblikovanje lutk, scene in kostumov Puppets, set and costumes designers **Iztok Bobič, Zala Kalan, Polona Černe, Sandra Birjukov, Marjetka Valjavec, David Klemenčič, Olga Milič, Uroš Mehle s.p., Zoran Srdić, Katarina Planinc**

Igrata Cast **Brane Vižintin, Jelena Ždrale** k. g./ guest appearance

Premiera Premiere 22. 10. 2021, Mali oder LGL

Trajanje Duration 40'

Stari risar živi sam. Nikomur ne odpre vrat in nikoli ne zapusti svoje- ga stanovanjca. Njegovo življenje je posivelo. Nekega dne si iz stare- ga papirja začne izdelovati skodelico. In potem še čajnik in cvetje ... Iz predmetov okoli sebe začne snovati magični domišljjski svet, v katerem ni več tako osamljen. Njegovo sobo prebudijo podobe ljube- zni in topline, risar pa končno zbere pogum, da odpre vrata in v svoj dom spusti barve.

Poleg risane animacije, ki ustvarja atmosfero majhne risarjeve sobe, se ustvarjalci v uprizoritvi igrajo tudi z gledališkimi triki in papirnati- mi lutkami, ki jih oživljajo ob spremljavi žive zvočne slike. Zgodba o osamljenem risarju tako oživi v vizualno in zvočno bogatem prostoru, ki nas spodbuja, da odpremo vrata življenju ter vanj spustimo otroško radovednost in igrivost.

An old draughtsman lives alone, never answering the door, never leav- ing his little home. His life has lost all its colour. Then one day, he makes a mug out of old paper. And then a teapot and some flowers... Using the objects around him, the draughtsman starts designing a magical world of imagination where he feels less lonely. His room comes alive with images of love and warmth, until he finally plucks up the courage to open the door and let the colour into his home.

In addition to hand-drawn animation, bringing to life the atmosphere of the draughtsman's little home, the production features performers using theatrical tricks and manipulating paper puppets to a live score. This makes the story of the lonely draughtsman come to life in a visu- ally and aurally rich setting, encouraging us to open ourselves to life and allow childlike curiosity and playfulness into our world.

6. 9. 2023 | 18.00

7. 9. 2023 | 10.00

Velika dvorana LGM

Great Hall LGM

Lutkovno gledališče Ljubljana
Ljubljana Puppet Theatre

BOŠTJAN LAH



12

TEKMOVALNI
PROGRAM
COMPETITION
PROGRAMME

12+

Po motivih življenja Alme Karlin
Based on the life of Alma Karlin

Alma

Popotne skice gospodične A. Travel sketches of Miss A

Avtorici koncepta Authors of concept **Darka Erdelji, Vesna Vončina**

Režiserka in avtorica likovne podobe Director and art designer **Darka Erdelji**

Avtorica glasbe in zvočne podobe Composer and author of the sound image **Mateja Starič**

Dramaturginja in lektorica Dramaturg and language consultant **Metka Damjan**

Prevajalka za španski jezik Translator for the Spanish language **Vesna Crček**

Kostumografka Costume designer **Mojca Bernjak**

Izdellovalci lutk in scene Puppets and set makers **Darka Erdelji, Mojca Bernjak, Branko Caserman, Aleksander Andželović, Lucijan Jošt, Miljenko Knezoci, Urban Saletinger**

Oblikovalec svetlobe Lighting designer **Miljenko Knezoci**

Oblikovalec zvoka Sound designer **Mitja Pastirk**

Mojster zvoka Sound master **Aljaž Fredi Novak**

Igralka Cast **Vesna Vončina**

Premiera Premiere **16. 2. 2023**, Mala dvorana LGM

Trajanje Duration **45'**

»Po svetu hočem potovati, uživati in gledati ... Kar lepega mi podari, listom tem zaupati ...« je zapisala gospodična A. ali Alma Karlin, ena največjih popotnic vseh časov. Na osem let dolgo pot se je odpravila sama, z eriko, pisalnim strojem, in z na roke napisanim desetjezičnim slovarjem, ki ga je sama sestavila. »Ni me silila želja po pustolovščini, temveč klic zadane naloge, ki je ni bilo mogoče zavrniti: Pisala bom!«

Alma, Popotne skice gospodične A., je poetična predstava o korakih v neznano in o iskanju življenja v pisani raznolikosti sveta ... Pa tudi o pomenu nizanja trenutkov, ki nas opisujejo, nam dajejo širine in globine ter se spreminjajo v spomine. »Vsak človek, ki nam prekrži pot, je naš učitelj, ki nevede ali vede oblikuje naš značaj. Tako lahko svojo dušo primerjamo s potnim listom, v katerem je vsak, ki je kakorkoli posegel v našo usodo, zapustil svoj vizum ali žig. Naj bo močen ali slaboten, nobeden se popolnoma ne zabriše.«

"I want to travel around the world, enjoy and see ... And the given beauty of the world, I will entrust it to these pages..." wrote Miss A or Alma Karlin, one of the greatest travellers ever. She embarked on an eight-year-long journey alone, with her Erika, a typewriter, and a hand-written ten-language dictionary she compiled herself. "I wasn't driven by the desire for adventure, but a calling that I could not refuse forced me on my way: I will write!"

Alma, Travel Sketches of Miss A, is a poetic performance about stepping into the unknown and searching for life in the colourful diversity of the world ... It's also about the significance of stringing together moments that describe us, give us breadth and depth, and transform into memories. "Every person who crosses our path is our teacher, who unknowingly or knowingly shapes our character. In this way, we can compare our soul to a passport, in which everyone who has interfered with our destiny has left their visa or stamp. Whether strong or weak, none are completely erased."

7. 9. 2023 | 19.00

Mala dvorana LGM

Small Hall LGM

Lutkovno gledališče Maribor

Maribor Puppet Theatre

BOŠTJAN LAH



12

TEKMOVALNI
PROGRAM
COMPETITION
PROGRAMME

12+

Tunel Tunnel

Režiser, avtor likovne podobe, scenograf **Miha Golob**

Dramaturginja Dramaturg **Mojca Redjko**

Kostumografka Costume designer **Dajana Ljubičič**

Avtor glasbe Composer **Andrius Šiurys**

Oblikovalec virtualnih vsebin Virtual content designer **Borut Kumperščak**

Oblikovalec svetlobe Lighting designer **Gregor Kuhar**

Vodja predstave, oblikovalec zvoka in video tehnik Stage manager, sound designer and video technician **Aleš Erjavec**

Snemanje pogovorov in montaža zvočnih posnetkov Recording conversations and editing audio recordings **Mitja Vasič, Aleš Erjavec, Izidor Kozelj**

Producentki Producers **Alja Cerar Mihajlovič, Agnè Pulokaitė**

Lučno vodstvo Lighting control **Gregor Kuhar/Kristjan Vidner**

Scenski tehnik Stage technician **Sašo Kitič**

Izdelovalci scene, lutk, rekvizitov in kostumov Set, puppets, props and costumes makers

Polona Černe, Sandra Birjukov, David Klemenčič, Zlatko Djogić, Zoran Srdić, Monika Colja, Smrekca d.o.o.

Izdelovalci ogledal Mirror production **Konveks, Oliver Frlič, s. p.**

Iskrena zahvala za prijazno sodelovanje Sincere thanks for kind cooperation **Ada, Ana, Brin, Jonatan, Lara, Luisa, Oliver, Timeja, Varja, Venó, Vid, Zora**

Igrajo Cast **Miha Arh, Gašper Malnar, Barbara Kanc** k. g. / guest appearance,

Filip Šebšajevič k. g. / guest appearance

Premiera Premiere **10. 10. 2022**, Šentjakobski oder LGL

Trajanje Duration **50'**

Tunel je nenavadna predstava, ki išče udobje v temi in svetlobo odmerja kot slastno sladico. Sprva se zdi, da je svetlobo mogoče nadzorovati, teme – neznane, nevarne – pa ne. Vendar se v predstavi situacija kaj kmalu obrne – z žličko poguma in s ščepcem sodelovanja lahko brez skrbi uživamo v temi, kot si jo po mili volji sami odmerjamo. Uprizoritev, ki temelji na animaciji svetlobe in teme, ustvarja t. i. temišče (igrišče za temo), kjer nastajajo asociativne vizualne in zvočne podobe, ki igrivo odpirajo vprašanja strahu in poguma. V gledališču materiala se dogodek snuje na podlagi uporabe materiala, ki ključno upošteva njegove fizične, kemične, uporabne in simbolne lastnosti.

Tunnel is an unusual production that seeks comfort in the dark and treats light like a delicious dessert. At first, it seems that the light can be controlled, while the darkness — unknown, dangerous — cannot. However, in the performance, the situation is soon reversed – with a pinch of courage and a pinch of cooperation, we can safely enjoy the darkness as we dose it ourselves.

Based on the animation of light and darkness, the performance creates a 'darkround' (a playground for darkness), where associative visual and sound images are created that playfully raise questions about fear and courage. In material theatre, the event is conceived on the basis of the use of the material, which takes into account its physical, chemical, utilitarian and symbolic properties.

8. 9. 2023 | 10.00
Velika dvorana LGM
Great Hall LGM

Lutkovno gledališče Ljubljana
Ljubljana Puppet Theatre

MITJA VASIČ



12

TEKMOVALNI
PROGRAM
COMPETITION
PROGRAMME

15+

Ilya Kaminsky

Gluha republika Deaf Republic

Režiser Director **Andrej Jus**

Prevajalec Translator **Zdravko Duša**

Avtorica vizualne podobe – lutk, scene, kostumov

Art director – puppets, set, costume **Barbara Stupica**

Avtorja glasbe Composers **Polona Janežič, Jure Ivanušič**

Dramaturginja Dramaturg **Tanja Lužar**

Lektorica Language consultant **Metka Damjan**

Oblikovalec svetlobe Lighting designer **Gašper Bohinec**

Oblikovalec zvoka Sound designer **Mitja Pastirk**

Lutkovni tehnologi in izdelovalci lutk Puppet technologists and makers **Barbara Stupica, Aleksander Andželovič, Mojca Bernjak, Darka Erdelji**

Scenski tehnologi in izdelovalci scene Set technologists and makers **Lucijan Jošt, Urban Saletinger, Branko Caserman, Zlatko Mešič**

Izdelovalka kostumov Costume maker **Mojca Bernjak**

Scensko-odrska mojstrica Stage master **Svetlana Maloić**

Igralca Cast **Jure Ivanušič, Metka Jurc**

Premiera Premiere 9. 6. 2022, Mala dvorana LGM
Trajanje Duration 45'

Gluha republika Ilye Kaminskega, ameriškega avtorja ukrajinskega rodu, je pesnitev o diktaturi, upor in poziciji človeka v svetu, in sicer skozi zgodbo gluhega dečka, ki postane žrtev represije in simbol upora. Je pripoved o mestu, ki ga zasedejo tuji vojaki, meščani pa se jim uprejo z gluhostjo, ki je prispevka za stanje v družbi, ki v napačni komunikaciji in konfliktnih vendarle upa na mir ... in ne na tišino. Večplastnost zgodbe, ki se razkriva v pesnitvi, je pretresljiva ... V sebi nosi ljubezensko zgodbo, elegijo in nujno prošnjo za mir ter nas sooča z grozotami našega časa in z našim kolektivnim molkom pred njimi.

The Deaf Republic by Ilya Kaminsky, an American author of Ukrainian descent, is a poem about dictatorship, rebellion and the position of man in the world through the story of a deaf boy who becomes a victim of repression and a symbol of rebellion. The puppet musical talks about our and global political anxieties when fake news becomes the truth. Deafness is just a successful metaphor for the state of society. A society that, despite wrong communication and conflicts, still hopes for peace ... and not for silence. At once a love story, an elegy, and an urgent plea, Ilya Kaminsky's long-awaited *Deaf Republic* confronts our time's vicious atrocities and our collective silence in the face of them.

8. 9. 2023 | 19.00
Mala dvorana LGM
Small Hall LGM

Lutkovno gledališče Maribor
Maribor Puppet Theatre

BOŠTJAN LAH



12

TEKMOVALNI
PROGRAM
COMPETITION
PROGRAMME

15+

Avtorska predstava Počemučka
Devised play by Počemučka

Under Construction

Avtorji Authors **Počemučka / Nataša Keser, Klemen Kovačič, Karolína Kotrbová, Aljoša Lovrić Krapež, Filip Mramor, Domen Novak, Nejc Potočan, Filip Štepec, Miranda Trnjanin**

Režiser Director **Aljoša Lovrić Krapež**

Dramaturg Dramaturg **Nejc Potočan**

Svetovalec za gib Movement consultant **Filip Štepec**

Scenografka in kostumografka Set and costume designer **Karolína Kotrbová**

Vodja tehnike Technical supervisor **Grega Mohorčič**

Tehnična podpora Technical support **Brina Ivanetič, Žan Rantaša**

Fotografa Photographers **Ivian Kan Mujezinović, Borut Bučinel**

Video Video **Borut Bučinel**

Producentka Producer **Anja Pirnat**

Zahvala Thanks to **Akademija za gledališče, radio, film in televizijo UL**

Igrajo Cast **Nataša Keser, Klemen Kovačič, Filip Mramor, Domen Novak, Miranda Trnjanin**

Premiera Premiere **25. 6. 2021**, Gledališče Glej
Trajanje Duration **80'**

Pek, jasnovidka, vodovodar, župan, zvonarka. Nevidni, spregledani, zlomljeni, transcendentirani. Skupnost mesta in mesto skupnosti. Zbrani, da sodijo zgodovini. Zgodovini, ki je podrla njihove sanje, želje, strasti, zavlada je njihovem času, uzakonila pravila igre, porazdelila moč, zgradila klavstrofobično skupnost, polno neizrečenih skrivnosti, in jim pustila le še spomine – boleče, minljive, igrive, žgoče, ljubeče. Preteklost je meglena, sedanost polzi iz rok, prihodnosti ni. Vsi čakajo na spremembo, ki je ni od nikoder. Kdo gradi skupnost? Čigav je teritorij mesta? Kdo nadzira čas? Kako se v družbi porazdeljuje moč? Kako pognati korenine, ko je svet v nenehnem nastajanju? Kako zgraditi polje mogočega? In kje je v življenju je prostor za igro, ko je spontanost prepovedana? Vsako uničenje je hkrati gradnja nečesa novega. Under Construction je prvi izveninstitucionalni projekt Počemučke, je stajment neke generacije o neki skupnosti, nekem času, nekem mestu, neki ideji in neki antigeneraciji. Antiideji. »Samo, da igramo.«

Baker, psychic, plumber, mayor, bellringer. Invisible, overlooked, broken, transcendent. The community of the city and the city of community. They have gathered to judge history. The history that has broken their dreams, desires, passions started to reign over their time, set the rules of the game, spread the power, and built a claustrophobic community full of unspoken secrets. All they are left with are memories. Painful, transient, playful, blazing, loving. The past is foggy, the present is slipping through their fingers, and the future does not exist. Everyone is waiting for a change that never comes. Who is building a community? To whom does the territory of the city belong? Who controls the time? How is the power in society distributed? How to settle down when the world is in constant becoming? How can you build the territory of the possible? And where can you find a space to be playful when spontaneity is forbidden? Every destruction is also a creation of something new. Under Construction is the first non-institutional project by Počemučka. It is a statement of some generation about some community, some time, some city, some ideas and some anti-generation. An anti-idea. "As long as we play".

9. 9. 2022 | 10.00
Intimni oder GT22
Intimate Stage GT22

Gledališče Glej
Glej Theatre

BORUT BUČINEL



12

SPREMLJEVALNI
PROGRAM
ACCOMPANYING
PROGRAMME

15+

Nina Ramšak Marković, Varja Hrvatin

Apofenija/1

Apophenia/1

Avtorici Authors **Nina Ramšak Marković, Varja Hrvatin**Oblikovalec videa Video designer **Vid Merlak**Scenograf Set designer **Igor Vasiljev**Tehnična soavtorja Technical co-authors **Staš Vrenko, Monika Pocrnjić**Oblikovalec zvoka Sound designer **Jure Anžiček**Oblikovalka besedila Text designer **Siri**Oblikovalca govora Speech designers **eBralec, Google prevajalnik**Producent Producer **Miha Horvat**

Premiera Premiere 20. 5. 2022, Intimni oder GT22

Trajanje Duration 45'

7. 9. 2023 | 11.30 & 17.00

Intimni oder GT22

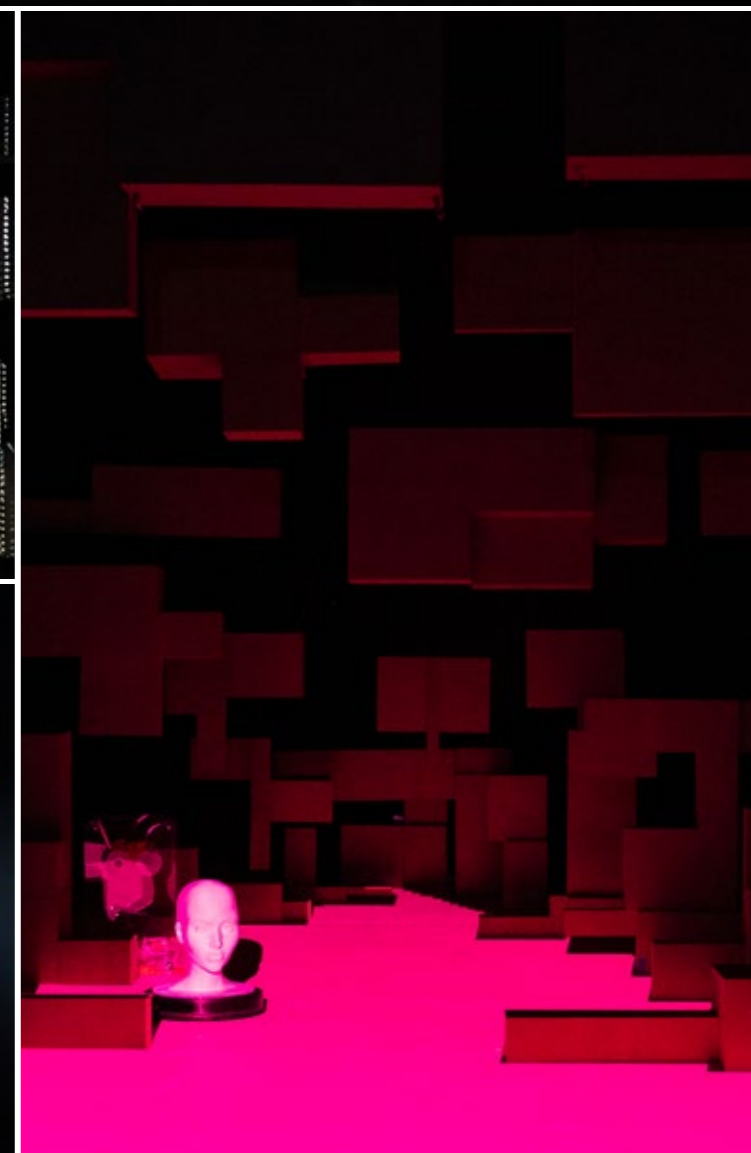
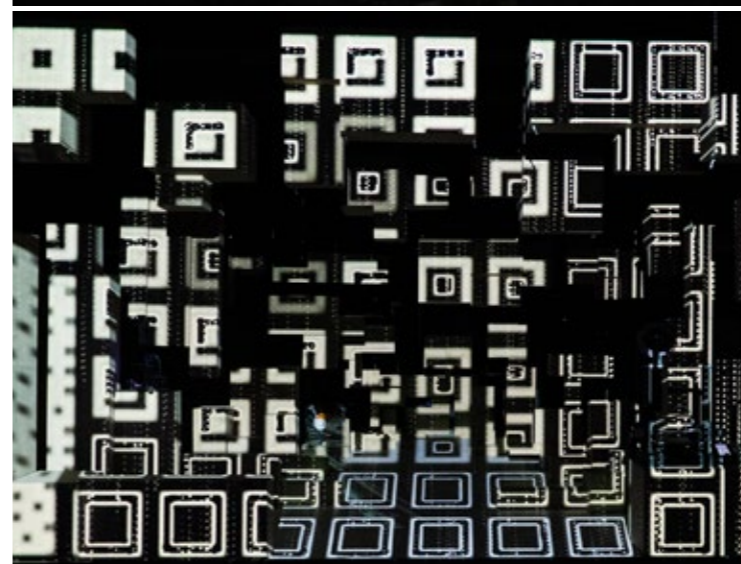
Intimate Stage GT22

Platforma konS – MKC Maribor, Moment,
Bunker, Melara, Cankarjev dom Ljubljana
Platform konS – MKC Maribor, Moment,
Bunker, Melara, Cankarjev dom Ljubljana

Kaj se lahko zgodi, ko gledališče kot živ medij prestavimo z odra v auditorij? *Apofenija/1* je demo verzija subjekta umetne inteligence, ustvarjena, da uprizarja neuprizorljivo. *Apofenija/1* s pomočjo lastnega mehanizma vzorčenja generira fraktale svoje interpretacije človeškega (ne)smisla, obenem pa je strukturirana kot organizem samodejno oživljajočih celic, ki odpira prostor prihodnosti kot prostor brez človeka. V njem lahko umetna inteligenca svojo namenskost, teleološkost osmišlja skozi pozabljene podobe trajanja, minevanja in bivanja, pri tem pa obdeluje vse neoprijemljivo, neubesedljivo, neumljivo. *Apofenija/1*, programirana za produciranje utrinkov bivanja in iskanje smislov v svoji spominski plošči neštetih podob in pomenov, lovi trenutke dejavjujev, virtualnih drobcev življenja, minulih vonjav in izgubljenih spominov. Kako umetno konstruirani subjekt razume organskost živega? V uprizoritvi, kjer je edini živi element gledalec v dvorani, obsojen na iskanje življenja v inherentno tujem, se vzpostavlja nova oblika življenjskosti, dialog med sogovornikoma, ki ne govorita istega jezika in ne uporabljata istega znakovnega sistema.

What can happen when theatre as a live medium is moved from the stage to the auditorium? *Apophenia* is a demo version [1] of an artificial intelligence entity created to enact all that is unenactable. Through its sampling mechanism, *Apophenia/1* generates fractals of its interpretation of human (non)sense. *Apophenia/1* is structured as an organism of reviving cells that opens up the space of the future, as a space without humans, in which artificial intelligence makes sense of its purpose through forgotten images of duration, passing and being. *Apophenia/1* processes everything that is intangible, ineffable, and elusive. It chases moments of déjà vu, virtual fragments of life, past smells and lost memories. *Apophenia/1* is programmed to produce glimpses of being, finding meaning in its memory board of countless images and meanings. How does the construct of the artificial understand the organicity of the living? In the performance, in which the only living element in the hall remains the viewer, condemned to search for life in an inherently foreign world, a new form of life is established, a dialogue between two interlocutors who do not speak the same symbolic language.

GREGOR SALOBIR



12

SPREMLJEVALNI
PROGRAM
ACCOMPANYING
PROGRAMME

16+

Marko Čeh po motivih Marka Breclja
Marko Čeh based on the motifs by Marko Breclj

Samost Aloneness

Režiser Director **Marko Čeh**

Avtorji priredbe besedila Authors of text adaptation **Katja Pahor, Karlo Hmeljak, Marko Čeh**

Dramaturginja Dramaturg **Katja Pahor**

Praktična dramaturginja Practical dramaturg **Andreja Kopač**

Scenografka Set designer **Kaja Kisilak**

Oblikovalki in poslikovalki lutk Puppet designers **Nika Rupnik, Ana Žerjal**

Oblikovalec zvoka Sound designer **Matej Bonin**

Lektorica Language consultant **Mateja Dermelj**

Oblikovalec sistemov lutk Puppet systems designer **Rok Oblak**

Avtor sistema scenografije Author of the set system **Peter Zobec**

Lučni tehnik in vodja predstave Lighting technician and stage manager **Janez Kocjan**

Zvočni tehnik Sound technician **Žiga Čopi**

Avtorica grafične podobe Graphic designer **Kaja Kisilak**

Igrata Cast **Gregor Prah, Anže Zevnik**

Premiera Premiere **19. 9. 2022**, Sodni stolp LGM

Trajanje Duration **60'**

7. 9. 2023 | 21.00

Sodni stolp

Judgement Tower

Zavod Delak, Lutkovno gledališče Maribor
Delak Institute, Maribor Puppet Theatre

Samost uprizarja poezijo Marka Breclja, ki se je v javnosti manifestirala skozi glasbene albume, performanse in koncerte. Tako je z njegovim *Cocktailom*, albumom, ki ga upravičeno prištevamo med kulturne vrhunce preteklega stoletja. Avtorji predstave predelujejo kasnejšo različico, iz katere izluščijo izjemnost Brecljeve poezije: igralca izgovorita skoraj vse besede iz *Cocktaila*, zaigran pa ni niti en sam akord. Ko izluščeni verzi stopijo v ospredje, razkrijejo silovitost s presenetljivimi, velikokrat humorno-anarhičnimi obrati. Poezija razgalja družbene strukture in omejenost, ki se ji čudi.

V procesu gradnje predstave se je ključno izpostavil asociativni naboj verzov. »Vosek beli, bela koža, / mehka roka, ki me boža« preko razmisleka o luščini-lutki pripelje do Kantorjevega *Gledališča smrti* (1975) in vodi od izdelave luščin-lutk do »[prepričanja], da življenje lahko izrazimo z umetnostjo le preko odsotnosti življenja, preko sklicevanja na smrt,« in nenazadnje do odnosa med živima igralcema in lutkami.

Aloneness presents the poetry of Marko Breclj, which manifested itself in the public through music albums, performances and concerts. This is the case with his *Cocktail*, an album that can rightly be counted among the cultural highlights of the past century. The authors of the play rework the most recent version, from which they extract the exceptionality of Breclj's poetry: the two actors utter almost all the words from *Cocktail*, but not a single chord is played. When the extracted verses emerge, they reveal forcefulness with surprising, often humorous-anarchic twists. Poetry exposes social structures and narrow-mindedness.

In the process of building the play, the associative charge of the verses was pointed out. "White wax, white skin, / a soft hand caressing me" and the reflection on the shell-puppet brings to Kantor's *Theatre of Death* (1975). It leads from the production of shell-puppets to the "[conviction] that it is possible to express life in art only through the absence of life, through an appeal to death," and last but not least, to the relationship between the living actors and the puppets.

KAJA KISILAK



12

SPREMLJEVALNI
PROGRAM
ACCOMPANYING
PROGRAMME

16+

Slavenka Drakulić

Nevidna ženska Invisible Woman

Režiserka Director **Ivana Djilas**Prevajalki in avtorici priredbe Translators and authors of text adaptation **Špela Frlic, Ivana Djilas**Oblikovalec in izdelovalec lutke Puppet designer and maker **Gregor Lorenci**Scenografka in oblikovalka svetlobe Set and lighting designer **Sara Slivnik**Oblikovalka videa Video designer **Vesna Krebs**Kostumografka Costume designer **Jelena Proković**Skladatelj Composer **Boštjan Gombač**Koreograf Choreographer **Branko Potočan**Svetovalka za jezik Language consultant **Barbara Rogelj**Asistentka kostumografke Assistant to costume designer **Saša Dragaš**Igrajo Cast **Špela Frlic, Maja Kunšič, Katja Povše**Premiera Premiere **11. 11. 2022**, Anton Podbevšek TeaterTrajanje Duration **70'**

Kdaj se človek zave, da je star? Naše telo se premika linearno, se razvija, troši in stara, naš um pa se lahko sprehaja naprej in nazaj v času. Je možno, da zaradi spominjanja ne moremo sprejeti svoje fizične podobe? Starost vendarle ni nekaj, kar bi si kdorkoli želeli. Ni se lahko sprizniti s tem, da si star, še najmanj pa, da si stara ženska. *Nevidna ženska* Slavenke Drakulić je niz krhkih, a zato nič manj bolečih intimnih zgodb in izpovedi, ki prevprašujejo, zakaj sta starost in staranje danes temi, o katerih je skoraj prepovedano govoriti. Ali postajamo s starostjo nevidni? Kaj se dogaja z našimi telesi, z našim odnosom do drugih in drugih do nas? *Nevidna ženska* je pripoved o razmerjih, o odnosih staršev in otrok, o odhodih, pozabah, izginjanju, bolečini, sramu in bolezni – o najglobljih čustvih, o katerih si ne upamo govoriti.

When does one realise they are old? Our bodies exist and move linearly. They grow, wear out and age. Our minds, however, can wander back and forth through time, allowing us to remember. Does this ability to remember prevent us from accepting our physical appearance? Old age is never desired. Coming to terms with ageing is difficult, especially for women.

Slavenka Drakulić's *Invisible Woman* is a string of fragile and thus no less agonising personal anecdotes, revelations and reflections that raise the question of why old and ageing are almost forbidden discussion topics nowadays. Are we becoming invisible as we age? What happens to our bodies and the relationships we share with others, and others' attitudes towards us? *Invisible Woman* is a narrative about relationships, about parent-child relationships, about leaving, forgetting, disappearing, oblivion, pain, shame and illness – about our deepest emotions about which we dare not speak.

8. 9. 2023 | 21.00
Velika dvorana LGM
Great Hall LGMAnton Podbevšek Teater
Anton Podbevšek Theatre

BORUT PETERLIN



12

SPREMLJEVALNI
PROGRAM
ACCOMPANYING
PROGRAMME

3+

Hans Christian Andersen

Palčica Thumbelina

Soavtorici adaptacije po prevodu Silvane Orel Kos

Authors of the adaptation based on the translation by Silvana Orel Kos **Maja Kunšič, Tajda Lipicer**

Režiserka Director **Maja Kunšič**

Dramaturginja Dramaturg **Tajda Lipicer**

Avtorica likovne podobe in scenografka Visual and art designer **Zala Kalan**

Avtorica glasbe Composer **Zvezdana Novaković**

Kostumografka Costume designer **Tina Kolenik**

Oblikovalka svetlobe Lighting designer **Maša Avsec**

Lektorica Language consultant **Maja Cerar**

Lutkovna tehnologija Puppet engineers **Žiga Lebar, Zala Kalan**

Vodji predstave in oblikovalca zvoka Stage managers and sound designers **Emil Koprivc, Damir Radončič**

Producentka Producer **Alja Cerar Mihajlovič**

Lučno vodstvo Chief lighting technicians **Maša Avsec, Danilo Korelec**

Scenski tehnik Stage technician **Iztok Vrhovnik**

Izdelava lutk, scene in kostumov Puppets, set and costumes makers **Zala Kalan, David Klemenčič, Žiga Lebar, Sandra Birjukov, Monika Colja, Olga Milič**

Tehnična pomoč Technical assistance **Mitja Vasič**

Igra Cast **Maja Kunšič**

Premiera Premiere **16. 3. 2023**, Kulturnica LGL
Trajanje Duration **40'**

Vse se začne s semenom. In željo, da bi iz njega nekaj zrastle. S skrbjo in pozornostjo seme kmalu vzkljuje iz zemlje, zraste v cvet in vzcveti. Iz njega pa v svet vstopi majhno bitje, polno vihrave radovednosti. Bitje, ki ni večje kot palec.

Kljub njeni drobni podobi svet do Palčice ni nič bolj prizanesljiv. Palčica gre skozi serijo epizod, ki od nje zahtevajo, da vedno znova preizpraša svoj odnos do sveta. Potem ko jo ugrabi Krastača za ženo svojemu sinu, Palčica zbeži in pristane pri Hroščinjah, ki se norčujejo iz njenega videza. Ko nastopi zima, pa se zateče k starejši Miši, ki ji Palčica v zameno za posteljo in streho nad glavo pomaga pri hišnih opravilih. V mišjem brlogu je toplo in udobno, Palčici ne manjka nič. Ali pač.

Everything starts with a seed. And a desire for something to grow. Given some care and attention, the seed soon sprouts up from the ground, and grows a flower to blossom. From the flower, a tiny creature comes into the world full of brash curiosity. A creature no bigger than a thumb.

Her petite appearance, however, makes the world no less tough on Thumbelina. Soon enough, the girl experiences a series of episodes pushing her to re-examine her relationship with the world. After the Old Toad kidnaps her to become her son's wife, Thumbelina runs away and ends up with Lady Cockchafers, only to be ridiculed for her looks. When winter comes, she takes refuge with the Field Mouse, helping her with household chores in exchange for board and lodging. It is warm and cosy in the mouse's nest, and Thumbelina has everything she needs. Or does she?

9. 9. 2023 | 10.00 & 11.30

Mala dvorana LGM

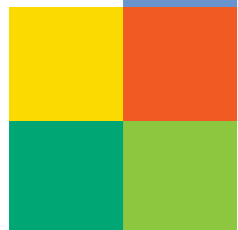
Small Hall LGM

Lutkovno gledališče Ljubljana

Ljubljana Puppet Theatre

JAKA VARNIČ





Bienale tradicionalno ob izbranih predstavah, razstavah, okroglih mizah in pogledu v zgodovino predstavlja tudi študijske procese, ki obetajo nove lutkovne ustvarjalce. Tokrat so to produkcije z Akademije za gledališče, radio, film in televizijo ter dve produkciji s Katedre za alternativno in lutkovno gledališče praške gledališke akademije, v katerih sodelujejo tudi slovenski študentje in umetniški sodelavci.

Ves čas Bienala so na ogled projekcije produkcij študentov AGRFT v okviru predmeta Lutkovna animacija pod mentorstvom doc. Martine Maurič Lazar in asist. Katje Povše.

Traditionally, the Biennial showcases selected performances, exhibitions, panel discussions, and a look into history while also presenting study processes that promise new puppetry artists. This time, there are productions from the Academy of Theatre, Radio, Film and Television and two from the Department of Alternative and Puppet Theatre of the Academy of Performing Arts in Prague, involving Slovenian students and creative collaborators.

Throughout the Biennial, the works by students from the Academy of Theatre, Radio, Film and Television (AGRFT), as part of the course on Puppet Animation, under the mentorship of assistant professor Martina Maurič Lazar and teaching assistant Katja Povše, are on display.

9. 9. 2023 | 16.00
Mala dvorana LGM
Small Hall LGM

Albert Camus



Nesporazum

The Misunderstanding

Akademija za gledališče, radio, film in televizijo
Produkcija VI. semestra DI, GLR, DSU
Academy of Theatre, Radio, Film and Television
Production of the 6th semester of Stage acting, Theatre directing, Dramaturgy and performing arts

Režiserka Director **Maruša Sirc**

Dramaturg Dramaturg **Jaka Florjančič**

Prevajalka Translator **Radojka Vrančič**

Kostumografka Costume designer **Zala Žagar**

Avtorica likovne podobe in scenografka Visual and art designer **Zala Kalan**

Avtorica glasbe Composer **Zvezdana Novaković**

Scenografki Set designers **Lucija Zucchiati, Dea Beatovik**

Oblikovalec svetlobe Lighting designer **Domen Lušin**

Producentka Producer **Mija Špiler**

Mentorji in mentorice Mentors

Dramska igra in gledališka režija Stage acting and directing **doc. Barbara Cerar, red. prof. Matjaž Zupančič**

Dramaturgija Dramaturgy **red. prof. dr. Tomaž Toporišič**

Jezik in govor Language and speech **asist. Martin Vrtačnik**

Scenografija Set design **red. prof. mag. Jasna Vastl**

Kostumografija Costume design **doc. mag. Tina Kolenik, red. prof. Janja Korun**

Igra Cast

Marta **Ajda Kostevc**, Mama **Lucija Ostan Vejrup**, Jan **Jakob Šfiligoj**, Marija **Staša Popovič**

Nesporazum



Kako smo iz reke prišli do grafoskopa?

Camusev *Nesporazum* podaja eksistencialistično/absurdno filozofijo skozi zgodbo, podobno pridigi o izgubljenem sinu. A za razliko od biblične zgodbe, ne naleti na topel sprejem, temveč nepričakovano smrt. Ubijeta ga mati in sestra Marta, ki ga ne prepoznata več; to storita z vsemi bogatimi gosti v njenem gostišču, da bi zbrali dovolj denarja za odhod iz mrke vasi, v kateri živita.

»Ne bi ga nama bilo treba podučevati, da je ta soba ustvarjena, da v njej zaspiš, ta svet pa zato, da v njem umreš.« Martina replika vzpodbudi razmislek o konceptu scenografije: reka je tista, ki predstavlja prostor smrti. Kako prikazati ta prostor na odru? Po razmisleku je grafoskop tisti, ki definira nadaljni proces in na oder prinaša ogromno uprizoritvenih potencialov – neskončno možnosti projekcij, od prosojnic, do tekočin, hkrati pa s svojo svetlobo in sencami vzpostavlja pravo atmosfero za tekstovni material. Grafoskopi so edini objekti, ki so na odru poleg igralcev in treh kubusov, s tem pa novi izzivi: *Kako iz njih zgraditi prostor dramskega dogajanja? Kdaj in kaj se z njimi projicira? Je projekcij preveč? Je projekcij premalo? Kdo je v ospredju dogajanja: grafoskop ali igravec? Kaj grafoskopi pomenijo za like? Kako jih igralci uporabljajo? Kaj je gledišče: osvetljen igravec ali njegova senca? Ali bo vse v redu s kabli grafoskopa? Ali bo med predstavo crknila žarnica?*

Mogoče najpogostejše vprašanje tekom procesa pa je bilo: »Smo si zadali prezahtevno nalogo?«

How did we get from the river to the overhead projector?

The Misunderstanding of Albert Camus presents existentialism/absurdism through a story similar to the parable of the prodigal son. But unlike the biblical narrative, he does not get a warm welcome but an unexpected death. He is killed by his mother and sister Martha, who no longer recognize him; they do this with all the wealthy guests in their inn to collect enough money to leave the gloomy village where they live.

“We shouldn’t have to teach him that this room was created for him to fall asleep in and this world for him to die in.” Martha’s line prompts reflection on the concept of set design: the river represents the place of death. How to depict this space on the stage? After contemplating, the overhead projector is the one that defines the further process and brings to the stage a massive amount of performance potential – endless possibilities of projections, from transparencies to liquids. At the same time, with its light and shadows, it creates the right atmosphere for the textual material. Overhead projectors are the only objects on stage beside the actors and the three cubes, thereby introducing new challenges: *How to use them to build a space for dramatic action? When and what is projected with them? Are there too many projections? Are there too few? Who is in the foreground of the action: the projector or the actor? What do overhead projectors mean to the characters? How do actors use them? What is the point of view: the illuminated actor or his shadow? Will everything be ok with the overhead projector cables? Will the light bulb go off during the show?*

Perhaps the most common question throughout the process has been: “Have we set ourselves an overly demanding task?”

Žalostinka za bika in bikoborca

Elegy for the Bull and the Bullfighter

Katedra alternativnega in lutkovnega gledališča, DAMU [CZ] / Lutkovno gledališče Maribor
Department of alternative and puppet theatre, DAMU [CZ] / Maribor Puppet Theatre

Režija Director **Domen Šuman**

Scenografija Set designers **Katarina Majcen, Jana Nunčič**

Avtorica glasbe Composer **Anuša Petr**

Dramaturginja Dramaturg **Tajda Lipicer**

Igrata Cast **David Petrželka, Štěpánka Todorová**

Mentor Mentor **Jiří Adámek Austerlitz**

Oblikovanje svetlobe Lighting designer **Gregor Dvornik**

Oblikovanje zvoka Sound designer **Jure Auguštin**

Izvedba in pomoč pri izvedbi scene ter kostumov Set and costume makers **Lucijan Jošt, Mojca Bernjak, Branko Caserman, Urban Saletinger, Zlatko Mešič**

Zahvala Sincere thanks **Martinu Tůmi, Nadě Melkovi, Tinki Avramovi**

Premiera Premiere 17. 8. 2023, Lutkovno gledališče Maribor



Avtorska predstava študentov lutkovne umetnosti, ki se ukvarja s fenomenom bikoborb in postavlja vprašanja o smiselnosti tega športa oziroma umetnosti. Bikoborba je enačba, katere rezultat je zmeraj krut in povezan s smrtjo ...

Igralca odigrata vlogi bikoborca in bika. Vsak od njiju ima svoja orodja za odrsko vzpostavitev svojega lika. Ta sta vsak zase svoje bitje in skupaj udeležena v ritualiziranem dogodku, zaznamovanem s svojevrstno lepoto in smrtjo. Bikoborčeva oprava in pojava, skoraj kraljevska, božanska proti sili in moči živalskega telesa, ogromnega in rogatega. Bikoborec predstavi svojo vlogo s povsem človeškega vidika – naloga je premagati bika, a se obenem zavedati, da je lahko vsaka bitka z njim zadnja tudi zanj. Svoje zmage nikoli ne slavi. Bikovo percepcijo in občutja predstavlja igralka na subtilen in pretresljiv način. Oba pogleda se srečata v polju brez vrednostnih sodb, zvedena na trenutek tukaj in zdaj. Uprizoritvena sredstva so minimalna in minimalistična ter na simboličen način predstavljajo prostor in razmerja med likoma.

An original performance by students of puppetry, which deals with the phenomenon of bullfighting and raises questions about the meaning of this sport or art. Bullfighting is an equation, the result of which is always cruel and linked to death ...

The actors play the roles of a bullfighter and a bull. Each of them has their own tools for establishing their character on stage. They are each their own being, and together they participate in a ritualised event marked by a peculiar beauty and death. A bullfighter's attire and appearance, almost regal and divine, against the force and power of the animal body, massive and horned. The bullfighter approaches his role from an utterly human perspective – his task is to conquer the bull while being aware that each battle with the bull could also be his last. He never celebrates his victory. The actress subtly and touchingly represents the bull's perception and feelings. Both perspectives meet in a field without value judgments, focused on the moment here and now. The theatrical elements are minimal and minimalist, symbolically portraying the space and relationships between the characters.



Velika pesa

The Big Beet

Katedra alternativnega in lutkovnega gledališča, DAMU [CZ]
Department of alternative and puppet theatre, DAMU [CZ]

Ekipa Cast **Josefína Holcová, Ana Nežmah, Danny Takieddin, Michaela Čajkovičová**

Mentorji Mentors **Branislav Mazúch, Lukáš Jiříčka, Tomáš Procházka, Dagmar Urbánková**

Premiera Premiere 1. 2. 2023, KALD, R202

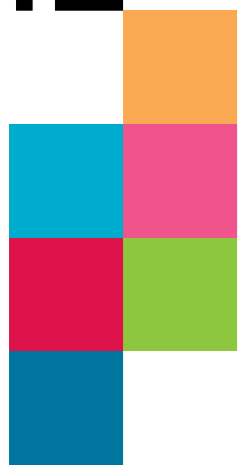


Velika pesa je uprizoritev študentov drugega letnika Akademije gledaliških in performativnih umetnosti v Pragi [DAMU], katedre alternativnega in lutkovnega gledališča. Študentje so dobili nalogo, da pripravijo uprizoritev na osnovi klasične zgodbe. Razmišljati so morali o materialu, sredstvih, dramaturgiji in v sodelovanju najti enoten ključ do odrske postavitve.

Pri ustvarjanju predstave so študentje izhajali iz naravnih materialov in objektov, s pomočjo katerih so ustvarili imaginarni svet, v katerem pesa oživi in kot glavna junakinja odkriva mnoge realnosti. ... Čista miza. Rokavice. Sredstvo za dezinfekcijo. Varnostna očala. Okolje, v katerem vznikla življenje ... Kaj je pesa, kako doživlja laboratorijsko preiskavo in kako bi bilo, če bi bile vloge objekta in subjekta preiskave obrnjene?

The Big Beet is a performance by second-year students of the Academy of Performing Arts in Prague [DAMU], department of alternative and puppet theatre. The students were tasked with creating a performance based on a classical story. They had to consider materials, techniques, and dramaturgy and, through collaboration, find a unified approach to the stage production.

When creating the performance, the students started with natural materials and objects, with the help of which they created an imaginary world in which the beet comes to life and, as the main character, discovers many realities. ... Clean table. Gloves. Disinfectant. Safety goggles. An environment in which life emerges ... What is the beet, how does it experience the laboratory investigation, and what would it be like if the roles of the object and the subject of the investigation were reversed?



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

ANTON PODBEVŠEK TEATER

Anton Podbevšek Teater (APT) je prva in najmlajša slovenska profesionalna gledališka institucija, ustanovljena in delujoča na področju Dolenjske in Bele krajine. Imenuje se po Antonu Podbevšku – prvemu slovenskemu avantgardistu in »frontmanu« umetniškega gibanja, iz katerega je zrasla prva slovenska umetniška avantgarda, imenovana novomeška pomlad. Ime institucije govori o aktivni ontološki usmeritvi institucije. Znotraj gledališkega polja je ta usmeritev pot in raziskava znotraj pokrajinske sodobne umetnosti, usmerjena v performativne, scenske, gibalne in zvočne raziskave, povezane z refleksijo etike v polju kritike ideologije vsakdanjega življenja.

www.antonpodbevsekateater.si

CANKARJEV DOM

Cankarjev dom je največja kulturna in kongresna ustanova, ki jo vsako leto obiše pol milijona ljubiteljev umetnosti, udeležencev kongresnih prireditev in privrženecv družabnih srečevanj. Že več kot 40 let krojijo kulturno krajino Slovenije: predstavljajo, produciramo, koproducirajo, organizirajo in posredujejo kulturno-umetniške, kongresne, sejemске, protokolarne ter druge prireditve, razstave in festivale. Pri uresničevanju sodobnih kulturno-umetniških projektov sodelujejo s sorodnimi kulturnimi ustanovami doma in po svetu ter si prizadevajo, da bi k odprtosti glavnega mesta pripomogli z vsestranskim kulturno-umetniškim in znanstvenim mednarodnim pretokom.

www.cd-cc.si

ZAVOD DELAK

Zavod Delak je raziskovalna in umetniška produkcijska hiša, ki raziskuje postgravitacijsko umetnost, postgravitacijsko gledališče, kulturalizacijo veselja in kozmifikacijo umetnosti. Deluje na presečišču sodobnih umetniških praks. Osrednja misija produkcijske hiše Delak je združevanje umetnosti in znanosti in umeščanje razvojne, sodobne umetnosti v realno veselje.

GLEDALIŠČE GLEJ

Gledališče Glej je bilo leta 1970 ustanovljeno z namenom ustvarjanja umetniškega prostora za stvaritve, ki izhajajo iz potreb okolja, a nimajo ustreznih struktur, ki bi jih profesionalno izvajale. Od takrat naprej je to teater, ki v središču svojega delovanja postavlja inovacije. Gledališče nima umetniškega vodje, ampak umetniški svet, ki odločitve sprejema nehierarhično, transparentno in skupaj. V središču svojega delovanja postavljajo umetnike ter so z njimi ves čas proce-

ANTON PODBEVŠEK TEATER

The Anton Podbevšek Teater (APT) is the youngest professional Slovenian theatre and the first to be established and to operate in the region of Dolenjska and Bela krajina. It is named after Anton Podbevšek, the first Slovenian avant-garde poet and the 'front man' of the artistic movement that gave rise to the first Slovenian artistic avant-garde called the Novo mesto spring. The name suggests an active ontological direction taken by the theatre. Within the theatrical field, this direction is a path and an exploration within the realm of modern art and is focused on the exploration of performance, scenery, movement and sound connected to the reflection of ethics in the field of the criticism of everyday life ideology.

CANKARJEV DOM

Slovenia's main cultural and congress centre, Cankarjev dom is annually visited by half a million art lovers, congress delegates and social event attendees, and has been shaping the cultural landscape for over forty years. The cultural and congress centre presents, produces, co-produces, organises and provides the venue for cultural and artistic events, congresses, conferences, corporate events and fairs, etc., state ceremonies, exhibitions and festivals. CD cooperates with similar cultural institutions at home and abroad in the implementation of contemporary cultural and artistic projects. In featuring world-renowned artists and scientists, as well as drawing international audiences and delegates, Cankarjev dom seeks to contribute to the openness of the capital city.

DELAK INSTITUTE

Delak Institute is a research and art production house researching post-gravity art, post-gravity theatre, culturalisation of space, and cosmification of art. It works at the intersection of contemporary artistic practices. The central mission of the Delak production house is to combine art and science and place developing contemporary art in real space.

GLEJ THEATRE

Glej Theatre was established in 1970 as a space to create and explore art space for theatre practices that originate from the needs of the environment, but as experimental practices lack sufficient infrastructural support for its professional realisation. Since then, it has been a theatre that puts innovation at the centre of its operations. The theatre does not have an artistic director but an artistic council that makes decisions non-hierarchically, transparently and togeth-

er. They put artists at the centre and are with them throughout the process, from concept creation to realisation. At the same time, they are looking for opportunities for their professional development and breakthrough into the world. The Glej Theatre is regularly present at theatre festivals and is the recipient of numerous Slovenian and international awards.

www.glej.si

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 programu so vključene sodobne gledališke forme in tudi moderni vzgojno-izobraževalni pristopi – z upoštevanjem poglobljenih načel gledališke in prvin doživljajske pedagogike.

www.hisaotrok.si

LUTKOVNO GLEDALIŠČE LJUBLJANA

Lutkovno gledališče Ljubljana je osrednje slovensko lutkovno gledališče, ki uprizarja lutkovne in dramske predstave za otroke, mlade in odrasle. 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. Na teh s skoraj tisoč sedeži pripravi na leto do 15 premiernih uprizoritev, ima pa okoli 110.000 obiskovalcev. LGL posebno pozornost namenja 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.

www.lgl.si

LUTKOVNO GLEDALIŠČE MARIBOR

Lutkovno gledališče Maribor je bilo ustanovljeno leta 1973 z združitvijo dveh ljubiteljskih lutkovnih gledališč v mestu, začetki razvoja lutkovne umetnosti pa sicer v Mariboru sodijo v čas med obema voj-

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 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.

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. Established as the City Puppet Theatre in 1948, this public institution found its current home in 1984 inside the Town Home at the Krekov trg Square. The 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. Altogether the venues combine to almost a thousand seats and annually host up to 15 premieres and about 110,000 spectators. LGL collaborates in the efforts to solidify standards and systematic incorporation of quality cultural contents into the programmes of educational institutions.

MARIBOR PUPPET THEATRE

The Maribor Puppet Theatre (LGM) was established in 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.

nama. Jeseni leta 2010 se je Lutkovno gledališče Maribor preselilo v prenovljeno stavbo Minoritskega samostana na Lentu, kar je gledališču omogočilo celostno prenovno delovanje in širitev programa. Vsako gledališko sezono je na sporedu šest premiernih uprizoritev, hkrati pa program dopolnjujejo uspešnice preteklih sezon in lutko-tečne 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.

www.lg-mb.si

BUNKER

Bunker je neprofitni zavod za izvedbo in organizacijo kulturnih prirediteljev. Producira in predstavlja sodobne gledališke in plesne predstave, organizira različne delavnice ter ostale izobraževalne programe, raziskave, in oblikuje enega najvidnejših mednarodnih festivalov Mladi levi. Prizadeva si za prevetritev slovenskega kulturnega prostora z inovativnimi pristopi in vzpodbuja mobilnost umetnikov in njihovih del, tako v slovenskem kot mednarodnem prostoru, ter prepletanje med različnimi umetniškimi disciplinami. V Bunkerju se spodbujajo diskusije o različnih umetniških praksah in temah, pa tudi oblikovati umetniške programe in dogodke, ki reflektirajo aktualne socialne, ekološke in politično-kulturne teme.

www.bunker.si

MELARA

Zavod Melara pod okriljem Nine Ramšak Markovič, Milana Ramšaka Markoviča in Žana Koprivnika je zavod za kulturno in umetniško produkcijo, ki od ustanovitve leta 2020 deluje na področju uprizoritvenih umetnosti in intermedijske raziskave novih medijev. Posvečajo se ustvarjanju samostojne produkcije in sočasno verjamejo v moč sodelovanja, pri čemer kot koproducenti sodelujejo s širokim naborom slovenskega uprizoritvenega poligona ter tako razvijajo novo platformo, znotraj katere se izraža vizija, ki temelji na inkluzivnosti. S svojim delovanjem poskušajopremostiti vrzeli med navidez različnimi segmenti uprizoritvenih umetnosti ter ustvariti kreativno okolje, znotraj katerega materializirajo svoj pogled na umetniške prakse.

www.melara.si

MKC MARIBOR

Javni zavod Mladinski kulturni center Maribor (MKC Maribor) deluje na področju umetnosti, kulture, mladinskega sektorja in mladinske infrastrukture. Programi, prireditve in aktivnosti so namenjeni mladostnikom in odraslim, ljubiteljem sodobne umetnosti in urbane kulture. Imajo status mladinskega centra, v katerem letno izvedejo preko 300 prireditev – festivali, razstave, delavnice, literarni dogodki, performansi, predstave, predavanja, okrogle mize, pogovori, simpoziji, mladinske izmenjave, instalacije, urbane in ulične akcije, konference, usposabljanja, nastopi, knjižni sejmi, multimedijški dogodki ... – ki potekajo pogosto v partnerstvu z drugimi organizatorji in akterji na področju kulture in mladine .

www.mkc.si

In autumn of 2010, the Maribor Puppet Theatre moved into the newly renovated building of the Minorite monastery. 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.

BUNKER

Bunker is a non-profit organisation for the realisation and organisation of cultural events: it produces and presents contemporary theatre and dance performances, organises different workshops and other educational programmes, carries out various research methods in the field of culture and brings together one of the most noted international festivals, the Mladi levi festival. Bunker aims to refresh and invigorate the Slovene cultural space with innovative approaches. They encourage the mobility of artists and their works both in Slovenia and abroad; and promote the intertwining of different art disciplines. Bunker tries to stimulate discussions regarding various artistic practices and subjects; and to create artistic programmes and events that reflect upon topical social, ecological, political and cultural issues.

MELARA

The Melara Institute, under the auspices of Nina Ramšak Markovič, Milan Ramšak Markovič and Žan Koprivnik, is an institute for cultural and artistic production, which since its establishment in 2020, has been working in the field of performing arts and intermedia research of new media. They devote themselves to the creation of independent productions, and at the same time, they believe in the power of cooperation. As co-producers, they work with a wide range of Slovenian staging grounds/areas, thus developing a new platform within which a vision based on inclusivity is expressed. Through their work, they try to bridge the gaps between seemingly different segments of the performing arts and create a creative environment within which they materialise their view of artistic practices.

MKC MARIBOR

The public institution Youth Cultural Centre Maribor (MKC Maribor) operates in the field of art, culture, youth sector and youth infrastructure. The programmes, events and activities they organise are intended for young people and adults, lovers of contemporary art and urban culture. They also have the status of a youth centre. Over 300 events take place annually in their organisation (festivals, exhibitions, workshops, literary events, performances, shows, lectures, round tables, discussions, symposia, youth exchanges, installations, urban and street actions, conferences, trainings, book fairs, multimedia events etc.) - often in partnership with other organisers and actors in the field of culture and youth.

MOMENT

Temeljno poslanstvo Momenta, organizacije za produkcijo neodvisnih uprizoritvenih umetnosti, je razvoj neodvisnega gledališča in preizpraševanje sodobnih uprizoritvenih praks. Njihovi projekti nastajajo z raziskovanjem, testiranjem, učenjem in [samo]kritiko v iskanju možnosti in sposobnosti izražanja. Osnovne dejavnosti so redna produkcija in postprodukcija predstav, organizacija in izvedba izobraževanj, delavnic, izobraževanj in vsebinske 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.

www.moment.si

konS = PLATFORMA ZA SODOBNO RAZISKOVALNO UMETNOST

Odperta in razvijajoča se struktura, ki si prizadeva vzpostaviti povezave med skupnostmi, institucijami znanja, raziskovalnimi središči in gospodarstvom. konS smo Zavod Kersnikova, Zavod Projekt Atol, Zavod Aksioma, Društvo Ljudmila, Zavod Cona, vsi iz Ljubljane, Univerza v Novi Gorici – Akademija umetnosti, Mladinski center Velenje, LokalPatriot Novo mesto ter MKC Maribor.

www.kons-platforma.org

PRIPOVEDNO GLEDALIŠČE GDČ. BAZILIKE

Pripovedno gledališče gdč. Bazilike je avtorsko gledališče lutkovne animatorke, režiserke in pripovedovalke Katje Povše. V predstavah združuje lutkovno gledališko formo s pripovedništvom - predstave so uprizorjene pravljice in zgodbe. Gospodična Bazilika je pripovedovalka: pripoveduje velikim in malim otrokom, vsem, ki se radovedno podajo z njo v pustolovski svet zgodb. Pripoveduje, kar je slišala ali doživela na svojem popotovanju.

www.gdc-bazilika.com

MOMENT

The main aim of Moment is the development of independent theatre and the questioning of contemporary performance practices. Their projects are created through research, testing, learning and [self] criticism in search of possibilities and the ability to express themselves. The basic activities are the regular production and post-production of performances, the organisation and execution of workshops, educations and content-based cultural and artistic education. Moment also organises the biennial international festival Prestopi/Crossings. They intertwine art with society and society with art. In Maribor, they run the Intimni oder, which has been growing since 2014 in the common spaces of GT22.

konS = THE PLATFORM FOR CONTEMPORARY INVESTIGATIVE ARTS

konS = the Platform for Contemporary Investigative Arts is an open and evolving structure that seeks to establish links between communities, knowledge institutions, research centres and the economy. konS are Kersnikova, Projekt Atol, Aksioma, Ljudmila, Cona, all from Ljubljana, and the University of Nova Gorica – Academy of Arts, Youth Center Velenje, LokalPatriot Novo mesto and MKC Maribor.

NARRATIVE THEATRE OF MS BAZILIKA

The Narrative Theatre of Ms Bazilika is the author's theatre of puppet animator, director and narrator Katja Povše. In her performances, she combines the puppet theatre form with storytelling - the performances are performed fairy tales and stories. Miss Bazilika is a storyteller: she tells stories to big and small children and everyone who ventures with her into the adventurous world of stories. She narrates what she heard or experienced on her journey.



Gledališče Zapik, *Rdeča kapica*, izvedba na Poletnem lutkovnem pristanu 2018
 Zapik Theatre, *Red Riding Hood*, performed at the Summer Puppet Pier Festival 2018

Gledališče Zapik

Vse od svojega nastanka gledališče Zapik preizprašuje mejne oblike lutkovnega jezika. Osredinja se na vizualno, hkrati pa vzpostavlja brezmejno svobodo novoustvarjenega sveta, novonaseljenega življenja, skozi katerega komunicira izvirne zgodbe, postavlja svoja pravila, ki jih hkrati brez zadržkov krši.

Zapik je najmanjše slovensko lutkovno gledališče. Skozi komorni značaj in uporabo interaktivnosti izraža sofisticiran minimalizem, medtem ko gradivo črpa iz širokega polja etnoloških raziskav, tudi iz glasbe in pedagogike ter terapevtskih pristopov. Ustanovitelja gledališča, Jelena Sitar Cvetko in Igor Cvetko, dajeta formo in vsebino združevanju teoretičnega znanja, v estetskem smislu pa avtorsko izvirnost in izčiščen minimalizem. Ustvarjalni tandem v svoja dela vnaša dokumentarne prvine, v svojem izrazu pa ukinja ločnico – rampo med publiko in nastopajočim ter daje velik poudarek socialnim dejavnikom in druženju z mladimi gledalci, kar je dodatna komponenta njunim prizoritvam, ki jih moramo v tem kontekstu razumeti kot široko zasnovane dogodke.

Jelena in Igor vstopata na prizorišče v svojem imenu in pred publiko – ali skupaj z njo – izgradita podobe na odru, kar je tudi posebnost avtorske komunikacije. Prizadevata si za avtentična srečanja, ki jih podprejo tudi elementi skupne igre. Pomemben dejavnik v tem procesu nastajanja skupnega je *zaključnost* skupine, ravno pravšnje, da avtorjema omogoči tudi fizični stik – torej ne le z glasom, ne zgolj vizualno, temveč tudi z dotikom; ob tem podpreta svojo vseprisotnost in status publike na dosegu rok. Tako so gledalci njunih dogodkov vedno blizu in vedno del dogajanja – so igranci, soustvarjalci – in vstopijo skozi vratca ali okvir, ob katerem se zberejo, v nov svet imaginarnega. Na tak način gledalci spoznavajo jezik in izrazna sredstva lutkarstva, se podajo na nove raziskovalne poligone umetniških form.

Minimalizem in komorni značaj, sicer zaščitna znaka ustvarjanja gledališča Zapik, sta lastnosti, značilni tudi za kamišibaj, ki se je v Sloveniji začel razvijati po letu 2013 prav po zaslugi Jelene in Igorja. Navdušila sta stanovske kolege, ustvarjalce po Sloveniji, organizirala in vodila nacionalni festival kamišibaja v Piranu, ki je kmalu prerasel v mednarodno obliko. Sta pobudnika in programska vodja mednarodnega simpozija Slovenskega gledališkega inštituta (SLOGI) na temo umetnosti kamišibaja. Prav s simpozijem, ki ga je leta 2018 na njuno pobudo pripravil SLOGI, se je Slovenija vpisala na svetovni zemljevid kamišibaja. V seminarjih, ki jih izvajata, sta z osnovnim znanjem o kamišibaju opremila več kot 500 seminaristov.

Razstava je na ogled v Razstavišču LGM od 6. do 14. septembra v času dogodkov

Igor Cvetko je namreč na Japonskem leta 2009 spoznal oder, skorajda identičen tistemu, v katerem je že skoraj dve desetletji igral z Jeleno svoje ploske prstne lutke *Zverinice iz Rezije*. Opremila sta se z materiali in pričela s poglobljenim študijem umetnosti kamišibaja. Njuna že ustaljena in prepoznavna umetniška izraznost ima že v izhodišču ogromno vzporednic s kamišibajem. Zdi se, da je za kamišibaj bilo v Zapiku že vse pripravljeno. Znanе so bile interakcije številnih umetniških zvrsti, ki tvorijo lutkovno predstavo, znano pa je bilo tudi to, da se pojavijo vedno v drugačni kombinaciji in v drugačnem razmerju. Skrivnosti teh razmerij ostajajo za vratci, kot tudi številne druge. Jelena in Igor tako ostajata v nenehnem procesu raziskovanja odra na odru, kamišibaja in minimalističnih oblik umetniškega ustvarjanja, raziskovanja kamišibaja kot umetniške forme. Krog ustvarjanja se prične širiti in izpopolnjevati; ob ustvarjanju likovnih podob ljudje odkrivajo svoje notranje pokrajine in zgodbe.

Tako se v Sloveniji po zaslugi Jelene in Igorja kamišibaj usidra in živi. Je produkcijsko nezahteven, hkrati pa veliko nudi. Zgodbe kamišibajskih odrov so pristnejše in resničnejše, v publiko ustvarijo fokus, zanimanje, radovednost, ustvarijo zamaknjenost publike in prodiranje v zgodbo, ki je vzajemno – tudi zgodba prodira vedno globlje v publiko. Izraznost onkraj znanih evropskih, tradicionalnih gledaliških form daje kamišibaju svobodo in neodvisnost.

Jelena in Igor vzpostavljata Zapik kot celostna ustvarjalca, ki zgradi predstavo iz vseh njenih sestavnih komponent in jo predstavi publiko. Tako sta ustvarila več deset samostojnih predstav, z njimi prepotovala Slovenijo, se udeležila festivalov izven nacionalnih meja – od Balkana, do Evrope, Amerike, Kanade in celo Kazahstana. Leta 2008 sta izvedla zahtevno 10-dnevno turnejo v Veliki Britaniji od Oxforda do Edinburga, leta 2016 pa sta zastopala Slovenijo na Festivalu Kids Euro v Washingtonu. Za svoje delo sta na domačih in mednarodnih gostovanjih in festivalih prejela številne nagrade, med drugim nagrado Mravac na 21. mednarodnem festivalu avtorske poetike Mostar 2000 in nagrado Tibor Sekelj za najbolj humano sporočilo na mednarodnem festivalu PIF Zagreb 2021.

Ob tem, da ustvarjata v svojem gledališču, ves čas kot avtorja gostujeta tudi v domačih in tujih gledališčih. Ta bera je bogata zlasti v zadnjih letih, ko sta Zapikovca zlasti na Hrvaškem prejela tudi več nagrad. *Pliva patka preko Drave* je bila prva predstava hrvaškega lutkarstva sezone 2021. Zadnja predstava, *Prismuknjene zgodbe*, pa je prav v hiši pričujoče razstave, nastala letos junija in šele stopa svoji gledališki usodi nasproti.



Gledališče Zapik, *Zverinice iz Rezije*, izvedba na Poletnem lutkovnem pristanu 2020
Zapik Theatre, *Little Beasts of Resia*, performed at the Summer Puppet Pier Festival 2020

Izpostavljene predstave

Jelena Sitar Cvetko

Zverinice iz Rezije (1994) so stara arhetipska zgodba o ugrabljenem domu. Predstava je izvedena v papirnatem namiznem odru formata A3. Igro papirnatih ploskih marionet na žici uokvirja kartonast rob v funkciji gledališkega portala in zameji risba – propekt dogajalnega. Okrog odra se razvije neposreden dialog z občinstvom in ritualni ples gledalcev na živo rezijansko glasbo citire in bunkule v izvedbi dveh lutkarjev. Sledi izdelava miniaturnih gledališč za lastno lutkovno ustvarjanje. Oder, ki ga otroci zgubajo po predstavi, da bi v njem tudi sami naselili svoje lutke in njihovo zgodbo, je rezultat predhodnega dolgoletnega vodenja lutkovnih delavnic z otroki. V njih se je prečistil do stopnje skrajnega minimalizma: gledališče nastane le iz enega samega lista papirja. Otroško ustvarjanje lastnih gledališč, zlasti risanje ozadja, pomeni umeščanje predstave v gledalčev intimni doživljajski svet. Dolgoletne izkušnje so Zapik utrdile v prepričanju, da otroci lutke umeščajo v svoje notranje pokrajine, narisane v lastnih majhnih gledališčih, in da se te od kraja do kraja razlikujejo. Tak otroški oder postane igrača, a tudi poseben aparat za izvedbo predstave. V odski postavitvi *Zverinic* centralno mesto dogajanja oz. pozornosti predstavlja *prostor v okvirju*. Z dogajanjem v njem pa je določeno tudi dogajanje okrog njega, ki se spremeni v igrišče, plesišče, atelje ...

Predstava *Miška kaško kuhala* (1997) je ugledališčenje petih slovenskih otroških prstnih iger. Začne se kot lutkovna predstava, konča pa kot skupna igra. Prostor igre je ustvarjen okoli centralnega prostora zgodbe, gledališkega odra. To pot gre za uokvirjeno igralno polico na podstavku. Oder je opremljen z vratci in predstavlja interier: dom, hišo, dlan ... Vse okrog njega je svet, ki ga je treba odkrivati in v njem igrati razne igre, zato se ta kot igralno polje za različne igre tudi ves čas spreminja; zdaj se okrog robov okvirja-dlani naselijo prsti, potem isti oder z vratci postane mamina skrinja in nazadnje hiša, iz katere vodi pot v svet ...

Miška kaško kuhala otroke vabi k igranju različnih iger, prizorišče je igrišče in lutkovni oder z vratci je zapik, magično mesto varnosti, toplote in hrane vsake vrste. V osi vrtenja je mir, v zapiku pravila igre prenehajo. V *Miški* se (z)družita prostora igre in rituala, ki sta oba prisotna v izvorni prstni igri. Odpiranje vratc, pritrjenih na leseni okvir odra oz. zaboja, omogoča srečevanje obeh.

Zgodba na gumbe (2000) ponudi za lutkovni oder kar namizno slikarsko stojalo, na njem leseni okvir in na okvirju napet beli A3 kos papirja. Smo v svetu gledališča predmetov. A junak in njegova zgodba tukaj nastajata s pomočjo čopiča in barv – na licu mesta, gledalci pa pri slikanju sodelujejo s svojimi predlogi. Junak na sliki oživi in se želi premakniti. Narisani deček se lahko giblje le izrezan iz papirnate podlage. Postane – lutka. Ker pa lutka nima narisanih nog, so rešitev gumbi, ki so jih gledalci že predhodno spoznali kot artiste v cirkusu. Ti bodo, privezani na vrvice, postali sijajne dečkove noge ... Z njimi narisani deček lahko shodi in krene (kot mi vsi) na pot k soncu, kamor ga vodi papirnati zmaj. V *Zgodbi na gumbe* spet nastopi okvir. Tokrat kot prostor rojevanja junakov. Gledalci zdaj niso povabljeni k plesu ali gibalnim igram, temveč skupaj z izvajalci predstave sestavljajo zgodbo in soustvarjajo njeno likovno podobo.

V *deželi prstnih lutk* (2014, koprodukcija s Hišo otrok in umetnosti) je predstava, v kateri se otroci odpravijo na ekspedicijo po posebne vrste galeriji (ki je obenem otroško igrišče), polni majhnih lutkovnih odrov, kajti le v takih lahko bivajo majcene prstne lutke. Otroci so raziskovalci, igralci in gledalci, ko (fizično) iščejo med vsemi majhnimi

odri tistega, v katerem je doma izgubljena prstna lutka – goska Liza. Z odkrivanjem vedno novih igrišč oziroma gledališč raziskovalci spoznavajo jezik in izrazna sredstva lutkarstva. A pomembna je igra, ki traja vse dokler otroci med mnogimi ne odkrijejo najpomembnejših vrat ... V popotovanju po deželi prstnih lutk se igra razvija po vsem prostoru. Odrov, posvečenih mest za čudenje, je veliko. Treba jih je raziskati. Tisto zadnje je mehanično lutkovno gledališče – plesišče, prstne lutke se vrtijo v vse smeri na vrtiljaku, med njimi pa gledalci ugledajo sebe v odsevu številnih zrcal, ki obdajajo vrtiljak. Otroci v zrcalih plešejo z lutkami. Glasba, ki spremlja ples lutk, prihaja iz glasbene skrinjice, na katero igrajo obiskovalci sami.

V *Zgodbi na gumbe* se uporabi beli papir na slikarskem stojalu bolj v smislu čiste in poštene igre, radikalne minimalistične odločitve v lutkarstvu: Zapik ustvari in definira lutko od prve poteze svinčnika na papirju do njenega delovanja na način odrskega junaka pred gledalci – iz nič. Čeprav se avtorja pri obravnavi belega lista papirja na lesenem okvirju obrneta k lutkovnemu gledališču, kamišibaj pa k filmu, se s praznino beline srečata oba. Eden po lutkarsko, drugi po filmsko rešujeta vse ključne položaje v zgodbah.

V *Deželi prstnih lutk* gledalci odkrivajo in osmišljajo delovanje ter pomagajo pri orientaciji, ko v kaotičnem prostoru/svetu iščejo dom izgubljene Lize. Gre za položaj človeka v današnjem kaotičnem svetu, ki brez orientacije brzi na vse strani. Ob kamišibaju se človek za hip ustavi in zgodba, ki prihaja iz notranjega sveta kamišibajkarja ob butaju, poteka pa v lesenem okvirju, postane tudi njegova zgodba. Ne gre toliko za identifikacijo z junaki, bolj gre za zgodbo in človeka, ki jo pripoveduje. Gledalec se nenadoma znajde v zgodbi. Tako kot otrok, ki se je zagledal v zrcalih plesišča prstnih lutk na vrtiljaku ob zvokih glasbene skrinjice.

V Zapikovih predstavah prostor, namenjen preobrazbi realnosti v pravljico, ki ga večkrat zamejuje okvir, lahko predstavlja tudi osrednji element, ki je preprosto predmet iz vsakdanjega življenja. Med prostore igre, ki so v resnici vsakdanji predmeti, sodi že omenjeno slikarsko stojalo ali *štefelaj* v *Zgodbi na gumbe*.

Mojca Pokrajculja, 2004, se dogaja v pravem na pol prežaganem lončenem piskru, ki odigra vse pomembne dogajalne prostore zgodbe, tako eksterier (hribčki za sončenje) kot interier (hišica-lonček, kuhinja) in scenske elemente (postelja, omara). V predstavi *Rdeča kapica*, 2012, pa leseni vojaški kovček postane igralno polje zgodbe. Vsi predmeti so pravi, avtentični in v kontrastu z lutkami, ki igrajo v in po njih. V trdem, monokromem, skoraj abstraktnem prizorišču lonca, ki se, glede na to, da je lončen, lahko razbije (in se tudi že je), nastopajo mehke, igračam podobne pisane in vzorčaste lutke, ki se v trd lonec tudi lepo stisnejo druga ob drugo. V *Rdeči kapici* pa grobo rezljan leseni volk, ki je zvezda predstave, kot so zapisali italijanski kritiki, deluje kontrastno prijazno in podrobno porisanemu interierju babičine hiše v kovčku, izvezene babičine posteljnine in z rožami posutim hribčkom v eksterieru.

Predstavi *Rdeča kapica* in *Mojca Pokrajculja* veljata ob *Miški* in *Zverinicah* za stebra Zapikovega repertoarja in festivalske ponudbe. Mor-da se v njiju še bolj kot v drugih predstavah najdejo predmeti iz vsakdana. V *Rdeči kapici* iz volkovega trebuha veterinar potegne čevelj, klešče in šiviljski meter, trebuh je prerezan s pravimi, starimi škarjami, v njem pa se na koncu najdejo pravi kamni. V *Mojci Pokrajculji* vse razen lutk prihaja iz realnega sveta uporabnih predmetov, tudi obrtno orodje vsake od gostujočih živali.



Gledališče Zapik, *Miška kaško kuhala*, izvedba na Poletnem lutkovnem pristanu 2021
Zapik Theatre, *The Mouse Was Making Porridge*, performed at the Summer Puppet Pier Festival 2021

Predmetni svet na odru živi kot scena, kostum, rekvizit ali lutka. V gledališču predmetov so to stvari iz vsakdanjega sveta, ki se pred očmi gledalcev preobražajo v dramske junake, predmete in prostore pravljničnega dogajanja. To, kar jih spreminja, je igra in njena partnerica domišljija. Avtentični predmeti za avtentično igro. Za avtentični odnos z občinstvom, kar je za Zapik lutkovna predstava. Vsakokrat odprta in drugačna, kajti gledalci so vsakokrat drugačni, kot sta tudi Igor in Jelena. Zato pa se začne vsaka predstava: Dober dan! To je Igor. To je Jelena in to ...

Kamišibajske predstave, ki jih vidite razstavljene, so le nekateri odgovori, ki smo jih našli, ko smo raziskovali kamišibaj kot umetniško formo. Vsak od njih pa postavlja nova vprašanja, na katera je ob vsaki novi zgodbi treba odgovoriti na novo. Kajti, z odgovori, ki smo jih našli za enimi vrati, si pri drugih ne moremo pomagati. Vsaka pokrajina potrebuje svoj zemljevid, sicer nam pot vanjo ne bo odprta.

Razstava kamišibajev je, prav tako kot razstava lutk, v resnici absurdno početje, saj celostno doživetje odigrane predstave zamenjajo podobe na zidu, ki niso namenjene razstavam, ampak *predstavam*. Slike v gibanju nenadoma obmirujejo in postanejo drugačne. Nekakšni izseki realiziranih zgodborisov so brez gibanja, brez celotne zgodbe; kot lutke, ki nadomeščajo razstavljene plastike. Ob različnih predstavljenih pristopih, tehnikah, žanrih in konceptih pa je mogoče zaslutiti neskončne možnosti, ki jih ponuja kamišibaj tako ustvarjalcem kot gledalcem.

Jelena Sitar Cvetko

Lutkovna ustvarjalka, pedagoginja in publicistka. Diplomirala je iz dramaturgije na AGRFT v Ljubljani. V letih 1983–1986 je delovala kot samostojna strokovna svetovalka za gledališče in lutkarstvo pri Zvezi kulturnih organizacij Slovenije, od leta 1986 kot dramaturginja v svobodnem poklicu, med leti 2007 in 2010 pa kot umetniška vodja v Lutkovnem gledališču Ljubljana. Od leta 2010 poučuje lutkarstvo in gledališče na Pedagoški fakulteti Univerze na Primorskem v Kopru, zdaj kot izredna profesorica, od 2017 pa redno predava kot gostujoča profesorica na AUKOS v Osijeku. 2021 je Jelena prejela državno nagrado za šolstvo za prispevek na področju visokega šolstva.

Režirala je več kot 650 lutkovnih predstav v poklicnih in alternativnih gledališčih po Sloveniji in v tujini. Med mednarodnimi nagradami izpostavimo predvsem predstavo *Ko je Šlemil šel v Varšavo*, ki jo je Jelena režirala leta 2011 in je mariborskemu lutkovnemu gledališču prinesla največ mednarodnih nagrad v zgodovini gledališča. Leta 2023 je prejela mednarodno nagrado Mali princ za prispevek k razvoju gledališče za otroke.

Poleg umetniškega ustvarjanja Jelena Sitar Cvetko vodi lutkovne delavnice za otroke in seminarje za učitelje, gledališke pedagoge, terapevte ter igralce v Sloveniji in tujini. Piše članke in razprave o lutkarstvu za časopise in strokovne revije ter se z referati udeležuje znanstvenih kongresov. Poleg strokovne literature piše tudi leposlovje in objavlja v otroških literarnih revijah. Med drugim je avtorica knjig: *Primeri detektiva Karla Loota* [skupaj z Igorjem Cvetkom, Ljubljana: DZS, 1996], ki je spoj slikanice in priložnika za senčne lutke; *Zgodbe za lutke in prste* [Ljubljana: DZS, 2001] ter *Umetnost kamišibaja, priložnik za ustvarjalce* [Maribor: Aristej, 2018].

Mag. Igor Cvetko

Etnomuzikolog, publicist, lutkar in kamišibajkar. Leta 1982 je pričel z znanstvenoraziskovalnim delom na Inštitutu za glasbeno narodopisje ZRC SAZU (do 1997), med leti 1990 in 2000 pa je deloval kot predavatelj etnomuzikologije na Filozofski fakulteti v Ljubljani in na Pedagoški fakulteti v Mariboru. Od 2001–2008 je bil kustos za duhovno kulturo; v Slovenskem etnografskem muzeju v Ljubljani je postavil nekaj razstav, tam pa je tudi del njegove stalne zbirke. Zbrano otroško narodopisno gradivo je izdal v številnih odmevnih (strokovnih in popularnih) knjigah, na primer *Slovenske otroške prstne igre* [Didakta, Radovljica 1996], *Najmanjše igre na Slovenskem* [Didakta, Radovljica 2000], *Aja, tutaja, Slovenske ljudske uspavanke* [DZS, Ljubljana 2004], *Trara, pesem pelja, otroška ljudska glasbila na Slovenskem* [MK, Ljubljana 2006], *Veliko malo prstno gledališče* [Didakta, Radovljica 2010], *Slovenske otroške igre od A do Ž* [Celjska Mohorjeva družba, Celje 2017] idr.

Igor Cvetko se ves čas udeležuje tudi kot ilustrator otroških knjig. V slovenskih poklicnih lutkovnih gledališčih se podpisuje predvsem kot likovni in glasbeni ustvarjalec. Je pionir slovenskega kamišibaja in dobitnik zlatega kamišibaja za najboljši slovenski kamišibaj na 6. in 10. slovenskem festivalu kamišibaja [2018 in 2022].

Za svoje raznorodno delo je prejel več pomembnih nagrad, mednje zagotovo štejeta Murkovo priznanje za postavitev monumentalne razstave *Zvoki Slovenije, od ljudskih pevcev do Avsenikov* v SEM-u [2008] in Kajuhova nagrada za monografijo *Jest sem Vodovnik Juri, o slovenskem ljudskem pevstvu 1791–1858*; je prejemnik prestižne Štrekljeve nagrade za življenjsko delo v letu 2015. V letu 2018, Evropskem letu kulturne dediščine, je bil imenovan za slovenskega ambasadorja kulturno-umetnostne vzgoje.



Gledališče Zapik, Prstne lutke na vrtiljaku
Zapik Theatre, Finger puppets on the carousel



Gledališče Zapik, *Rdeča kapica*
Zapik Theatre, *Red Riding Hood*



Gledališče Zapik, *O žabici in sončku*
Zapik Theatre, *About the Frog and the Sun*



Gledališče Zapik, na Tartinejevem trgu in Poletnem lutkovnem pristanu 2021
Zapik Theatre, performed on Tartini Square and at the Summer Puppet Pier Festival 2021



Zapik Theatre

Since its inception, the Zapik Theatre has been exploring the boundaries of puppetry language. It focuses on the visual aspect while establishing boundless freedom within its newly created world, a newly inhabited life, through which it tells original stories and sets its own rules, which are broken without hesitation.

Zapik is the smallest Slovenian puppet theatre. Through its chamber character and use of interactivity, it expresses sophisticated minimalism, drawing material from a wide field of ethnological research, including music, pedagogy, and therapeutic approaches. The founders of the theatre, Jelena Sitar Cvetko and Igor Cvetko, give form and content to the fusion of theoretical knowledge and, in an aesthetic sense, originality and refined minimalism. This creative duo infuses their works with documentary elements and blurs the line – the barrier between the audience and the performer, placing significant emphasis on social factors and interactions with young audiences, which is an additional component of their performances that should be, in this context, understood as broad-based events.

Jelena and Igor enter the stage on their own behalf and, in front of the audience – or together with them – build images on stage, which is also a speciality of their artistic communication. They strive for authentic encounters, which are supported by elements of cooperative play. An important factor in the process of creating this shared experience is the limitation of the group, just enough to allow the authors physical contact – not only through voice, not just visually, but also through touch. In doing so, they enhance their omnipresence and the audience's proximity. Thus, the viewers of their events are always close and a part of the action – they are co-players and co-creators – and enter a new world of the imaginary through the small door or frame around which they gather. In this way, the audience gets to know the language and expressive means of puppetry and embarks on new exploratory territories of art forms.

Minimalism and chamber character, distinct features of Zapik Theatre's creation, are also characteristics of kamishibai, which began to develop in Slovenia after 2013, thanks to Jelena and Igor. They inspired their colleagues and artists across Slovenia and organised and managed the national Kamishibai festival in Piran, which soon evolved into an international event. They are initiators and programme directors of the international symposium The Art of Kamishibai of the Slovenian Theatre Institute (SLOGI). Through the symposium, organised in 2018 by SLOGI at their initiative, Slovenia found its place on the world map of kamishibai. Through their seminars, they have equipped over 500 participants with the basics of kamishibai.

The exhibition is on display at the LGM Exhibition grounds from September 6th to September 14th during the events

In fact, in 2009, Igor Cvetko encountered a stage in Japan that was almost identical to the one which he had been performing on with Jelena with their flat puppets with the performance *Little Beasts of Resia* [Zverinice iz Rezije] for almost two decades. They equipped themselves with materials and began an in-depth study of the art of kamishibai. Their already established and recognisable artistic expression had numerous parallels with kamishibai. It seems that everything was already prepared for the kamishibai in Zapik. Interactions of various artistic genres that make up a puppet show were already known, and it was also known that they always appear in different combinations and relationships.

Thus, thanks to Jelena and Igor, kamishibai settled down and flourished in Slovenia. It is undemanding in terms of production, but at the same time offers a lot. The stories on the Kamishibai stages are authentic and true; they create focus, interest, and curiosity in the audience; they create a detachment of the audience and penetration into the story, which is mutual – the story also penetrates deeper and deeper into the audience.

Jelena and Igor establish Zapik as holistic creators who construct a performance from all its constituent components and present it to the audience. With this approach, they have created dozens of independent shows, traveling across Slovenia and participating in festivals beyond national borders – from the Balkans to Europe, America, Canada, and even Kazakhstan. In 2008, they embarked on a demanding 10-day tour in the United Kingdom from Oxford to Edinburgh, and in 2016, they represented Slovenia at the Kids Euro Fest in Washington. For their work, they have received numerous awards at domestic and international tours and festivals, including the "Mravac" Award at the 21st International Festival of Authorial Poetics in Mostar in 2000 and the "Tibor Sekelj" Prize for the production with the most humane message at the international festival PIF in Zagreb in 2021.

Furthermore, while creating in their own theatre, they also continuously appear as guest authors in domestic and foreign theatres. This repertoire has become particularly rich in recent years, especially in Croatia, where they have received multiple awards. *A Duck Swims Across the Drava* [Pliva patka preko Drave] was the best show of Croatian puppetry in 2021. Their latest production, *Slightly Silly Stories* [Prismuknjene zgodbe], was created in June of this year at the venue of the ongoing exhibition and is currently beginning its theatrical journey.



Gledališče Zapik, *Zverinice iz Rezije*, izvedba na Poletnem lutkovnem pristanu 2020
Zapik Theatre, *Little Beasts of Resia*, performed at the Summer Puppet Pier Festival 2020

Highlighted Performances

Jelena Sitar Cvetko

Little Beasts of Resia [Zverinice iz Rezije], created in 1994, is an old archetypal story about a stolen home. The performance is executed on a paper tabletop stage of A3 size. The play of flat paper puppets on wires is framed by a cardboard edge in the function of a theatre portal and is limited by a drawing – a leaflet of what is happening. Around the stage is a direct dialogue with the audience and a ritual dance of the spectators to live Resian music played on “citira” and “bunkula” by two puppeteers. Next comes the creation of miniature theatres for one’s own puppet creation. The stage, which children fold after the performance to house their own puppets and stories, is the result of years of running puppet workshops with children. These workshops have refined the concept to an extreme minimalism: the theatre is created from just a single sheet of paper. Children creating their own theatres, especially drawing backgrounds, means embedding the performance in the viewer’s intimate experiential world. Zapik’s long-standing experiences have solidified the belief that children situate puppets in their internal landscapes, drawn in their own little theatres and that these landscapes differ from place to place. Such a child-made stage becomes a toy and a unique “apparatus” for staging the performance.

In the stage setting of *Little Beasts*, the central point of action or attention is the enclosed space within the frame. The events within the space also determine the events around it, transforming into a playground, dance floor, studio, and more.

The Mouse Was Making Porridge [Miška kaško kuhala], created in 1997, is a theatrical adaptation of five Slovenian children’s finger games. It starts as a puppetry performance and ends as a cooperative play. The playing space is created around the central area of the story, the theatre stage. This time, it takes the form of a framed play shelf on a pedestal. The stage is equipped with small doors and represents an interior: a home, a house, a palm ... Everything around it is a world to be discovered and a place to play various games, so, as a playing field, it is constantly changing. At times, fingers settle around the edges of the frame – the palm, then the same stage with doors becomes a mother’s chest, and finally, a house, from which a path leads into the world ...

The Mouse Was Making Porridge invites children to play various games, with the stage being the playground and the puppetry stage with doors serving as a magical place of safety, warmth, and all kinds of food. In the centre of rotation, there is peace and tranquillity, and with “Zapik”, the rules of the game cease. The Mouse unites the realms of play and ritual, both present in the original finger games. The opening of the small doors attached to the wooden frame of the stage box allows for the two to meet.

Story with Buttons [Zgodba na gumbel], created in 2000, presents a tabletop easel as a puppet stage with a wooden frame and a stretched white A3 piece of paper. We are in the world of object theatre. The character and his story are created here with the help of a brush and paints – on the spot, and the viewers participate in the painting with their suggestions. The character in the painting comes to life and wants to move. The drawn boy can only move when cut out from the paper base. He becomes a puppet. However, since the puppet doesn’t have drawn legs, buttons come to the rescue. The buttons, which the audience had previously encountered as circus performers, are attached to strings and become the boy’s splendid legs. With these button legs, the drawn boy can walk and set off (like

all of us) on a journey towards the sun, guided by a paper kite. In *Story with Buttons*, the frame appears again, now serving as the place where heroes are born. Viewers are now not invited to dance or to move, but, together with the performers of the show, they piece together the story and contribute to its visual image.

In the Land of Finger Puppets [V deželi prstnih lutk], created in 2014 as a co-production with the House of Children and Art, is a performance where children embark on an expedition through a special kind of gallery (which is also a children’s playground), filled with small puppet stages, which inhabit tiny finger puppets. The children become explorers, actors, and spectators as they (physically) search among all the little stages to find the one where the lost finger puppet, gosling Liza, resides. By discovering ever-new playgrounds – theatres, the explorers learn puppetry’s language and expressive techniques. However, the crucial part is the game that continues until the children, among many, discover the most important door ... During the journey through the land of finger puppets, the play unfolds throughout the entire space. There are many stages, places of wonder. They need to be explored. The last one is a mechanical puppet theatre – a dance floor. Finger puppets spin in all directions on the carousel, and among them, the spectators catch a glimpse of themselves reflected in numerous mirrors surrounding the carousel. Children dance with the puppets in the mirrors. The music accompanying the puppet dance comes from a music box played by the visitors.

In the *Story with Buttons*, the white paper on the easel is used more in the sense of pure and honest play, a radical minimalist decision in puppetry: Zapik creates and defines the puppet from the first stroke of pencil on paper to its performance as a stage character before the audience – from scratch. Even though the creators, in addressing the blank sheet of paper on the wooden frame, turn towards puppet theatre and kamishibai towards film, they both encounter the emptiness of whiteness. One through puppetry and the other through film resolve all the key positions in the stories.

In the *Land of Finger Puppets*, the audience discovers and gives meaning to the actions and helps with orientation as they search for the home of the lost Liza in a chaotic space/world. This mirrors the position of people in today’s chaotic world, constantly rushing in all directions without orientation. With kamishibai, a person briefly stops and the story, emerging from the inner world of the kamishibai artist next to the butai, taking place in a wooden frame, becomes their story as well. It’s not so much about identifying with the characters; it’s more about the story and the individual who tells it. The viewer suddenly finds themselves within the story, much like a child who becomes fascinated by their own reflection in the mirrors of the finger puppet dance floor on the carousel, accompanied by the music box sounds.

In Zapik’s performances, the space designated for transforming reality into a fairy tale, often delimited by a frame, can also represent a central element that is simply an everyday object. Among the play spaces, which are, in fact, ordinary objects, is the already mentioned painting easel or “štefelaj” in *Story with Buttons*.

Mojca and the Animals [Mojca Pokrajculja], created in 2004, takes place within a real, half-sawn clay pot that serves as all the important settings of the story, both exterior (sunny hills) and interior (little clay house, kitchen) and as scenic elements (bed, wardrobe). In

BOŠTJAN LAH



Gledališče Zapik, *Zverinice iz Rezije*, izvedba na Poletnem lutkovnem pristanu 2020
Zapik Theatre, *Little Beasts of Resia*, performed at the Summer Puppet Pier Festival 2020

the performance *Red Riding Hood* [*Rdeča kapica*] from 2012, a wooden military suitcase becomes the performance field for the story. All objects are genuine, authentic, and in contrast with the puppets that interact in and around them. In the harsh monochromatic, almost abstract setting of the clay pot, which, being clay, can be shattered (and indeed has been), soft, toy-like, colourful and patterned puppets perform, squeezing nicely into the solid pot. In *Red Riding Hood*, the roughly carved wooden wolf, the star of the show as noted by Italian critics, contrasts with the kind and detailed interior of the grandmother's house inside the suitcase, her embroidered bedding, and the flower-covered hills in the exterior.

The performances of *Red Riding Hood* and *Mojca and the Animals* are considered, along with *The Mouse* and the *Little Beasts*, to be the pillars of Zapik's repertoire and festival offerings. In these two performances, perhaps even more so than in others, everyday objects play a significant role. In *Red Riding Hood*, a veterinarian retrieves a shoe, pliers, and a tailor's tape from the wolf's belly, which is cut open with real, old scissors. In the end, actual stones are found inside the belly. In *Mojca and the Animals*, everything except the puppets themselves comes from the real world of practical objects, including the craft tools of each of the visiting animals.

The world of objects lives on stage as a scene, costume, prop, or puppet. In the theatre of objects, these everyday items transform before the audience's eyes into dramatic characters, objects, and spaces of fairy-tale events. What transforms them is play and its partner, imagination. Authentic objects for authentic play. For an authentic connection with the audience, what for Zapik is a puppet show. Open and unique every time, as the audience is always different, just as Igor and Jelena are. And that's why each performance begins: Hello! This is Igor. This is Jelena. And this is ...

The kamishibai performances you see exhibited are just some of the answers we found while exploring kamishibai as an art form. Each of them raises new questions that need to be answered anew with each new story. Because the answers we find behind one door won't necessarily help us with others. Each landscape requires its own map; otherwise, the path to it won't be open to us.

The exhibition of kamishibai, just like an exhibition of puppets, is indeed an absurd endeavour, as the holistic experience of a performed show is replaced by images on the wall, which are not meant for exhibitions but for *performances*. The images in motion suddenly freeze and become different. They are like snippets of realised narratives, without motion, without the complete story—similar to puppets substituting for displayed sculptures. Amidst various presented approaches, techniques, genres, and concepts, one can sense the infinite possibilities that kamishibai offers to both creators and viewers.

Jelena Sitar Cvetko

A puppet artist, pedagogue and publicist. She graduated in dramaturgy from the Academy of Theatre, Radio, Film and Television in Ljubljana. From 1983 to 1986, she worked as an independent expert advisor on theatre and puppetry at the Union of Cultural Societies of Slovenia. Since 1986, she has worked as a freelance dramaturg and, between 2007 and 2010, as the artistic director at the Ljubljana Puppet Theatre. Since 2010, she has been an associate professor teaching theatre and puppetry at the Faculty of Education, University of Primorska. Since 2017, she has been a visiting professor at the Academy of Arts and Culture in Osijek. In 2021, she received National Ed-

ucation Award for her contribution to the field of higher education. She has directed over 60 puppet shows in professional and alternative theatres in Slovenia and abroad. Among her international awards, one notable production is *When Shlemiel Went to Warsaw* [*Ko je Šlemiel šel v Varšavo*], which Jelena directed in 2011. This production won the Maribor Puppet Theatre the highest number of awards in history. In 2023, she won the Little Prince International Award for her contribution to the development of theatre for children.

In addition to her artistic endeavours, Jelena Sitar Cvetko conducts puppetry workshops for children and seminars for teachers, theatre educators, therapists, and actors in Slovenia and abroad. She writes articles and essays about puppetry for newspapers and professional magazines and presents papers at scientific congresses. In addition to professional literature, she also writes fiction and publishes in children's literary magazines. Among other things, she is the author of the books *Detective Karl Loot's Cases* (together with Igor Cvetko, Ljubljana: DZS, 1996), which is a blend of a picture book and a handbook for shadow puppets, and *Stories for Puppets and Fingers* (Ljubljana: DZS, 2001) and *The Art of Kamishibai, an Artist's Handbook*, [Maribor: Aristej, 2018].

Mag. Igor Cvetko

An ethnomusicologist, publicist, puppeteer, kamishibai expert. In 1982, he began his research work at the Institute of Ethnomusicology of ZRC SAZU (until 1997). From 1990 to 2000, Cvetko lectured on ethnomusicology at the Faculty of Arts in Ljubljana and the Faculty of Education in Maribor. From 2001 to 2008, he also worked as curator for spiritual culture at the Slovene Ethnographic Museum, where he curated a part of its permanent collection and several exhibitions. His collection of ethnographic materials for children was published in several reputable academic and popular books, including *Slovenian Finger Games for Children* [*Slovenske otroške prstne igre*, Didakta, Radovljica 1996], *The Smallest Games in Slovenia* [*Najmanjše igre na Slovenskem*, Didakta, Radovljica 2000], *Aja, tutaja, lullabies from Slovenia* [*Aja, tutaja, Slovenske ljudske uspavanke*, DZS, Ljubljana 2004], *Trara, pesem pelja, children's folk musical instruments in Slovenia* [*Trara, pesem pelja, otroška ljudska glasbila na Slovenskem* (MK, Ljubljana 2006)], *The Big Little Finger Theatre* [*Veliko malo prstno gledališče*, Didakta, Radovljica 2010], *Slovenian Children's Games from A to Z* [*Slovenske otroške igre od A do Ž*, Celjska mohorjeva, Celje 2017], among others.

Throughout his career, Igor Cvetko has also worked in children's book illustration. As for his creative endeavours in professional Slovenian puppet theatres, he mainly worked in design and music. Igor Cvetko is a pioneer of Slovenian kamishibai and the recipient of the Golden Kamishibai Award for the best Slovenian kamishibai at the 6th and 10th Slovenian Kamishibai Festival in Štanjel (2018 in 2022).

For his diverse work, he has received several important awards, among them the Murko Award for the monumental exhibition *Sounds of Slovenia, from Folk Musicians to Avseniks* [*Zvoki Slovenije, od ljudskih pevcev do Avsenikov*] at the Slovene Ethnographic Museum (2008); the Kajuh Award for the monograph *I Am Vodovnik Juri: About the Slovenian Folk Singer, 1791–1858* [*Jest sem Vodovnik Juri: o slovenskem ljudskem pevcu, 1791–1858*]. In 2015, Igor Cvetko received the Štrekelj Award for lifetime achievement in ethology. In 2018, during the European Year of Cultural Heritage, he was appointed as the Slovenian Ambassador of Cultural and Artistic Education.



Gledališče Zapik, *Šuštar je srako klal*
Zapik Theatre, *The Rustler Slaughtered the Magpie*

ZAPIK!
Zakaj neki? Zakaj Zapik?
ZAPIK!
Why on earth? Why Zapik?

Zato, kar se tukaj spleta ustaviti: tu ti bo miška kaško skuhala, tu ti z gumbi spletejo pravljico in te popeljejo na obisk k Rdeči kapici, skupaj obiščete še Mojca Pokrajculjo z zvernicami iz Rezije. Gotovo ti bo všeč spremljati račko Olivijo v svet. Ti še ni dovolj zgodb, ki jih Jelena Sitar Cvetko in Igor Cvetko ustvarita kar pred tvojimi očmi? Glej, kako se rojevajo lutke iz papirja, iz predmetov in fantazije!

Ja, to je ZAPIK! In zdaj veš, da se je vedno vredno ustaviti, ko zagledaš, da je blizu GLEDALIŠČE ZAPIK!

Jelena svojo zaljubljenost v lutke in gledališče že dolga leta prenaša na študente in na vse, ki ji želijo slediti. Igor pa je šel prav na Japonsko pogledat še eno obliko majhnega gledališča, da Zapiku razširi repertoar. Nemudoma po povratku je pripravil majhen odrski okvir, narisal sedem risb s prizori ene od pravljic in rodilo se je Zapikovo gledališče KAMIŠIBAJ! Z Jeleno sta pripravila vrsto delavnic in navdušila množico »kamišibajkarjev«, ki to drobno umetnost pripovedovanja ob slikah širijo še naprej, tudi izven naših meja. Mednarodni festivali kamišibaja, ki jih prireja ZAPIK, utrjujejo ugled Jelene in Igorja, ki sta si izmislila tak ZAPIK. Danes ima to malo gledališče že vrsto pridruženih zvestih članov, privržencev ustvarjanja predstav tako rekoč iz nič; njihova fantazija vedno preseneča.

Krog ustvarjalcev kamišibaja pa je vedno večji!

O odličnih predstavah Jelene in Igorja, nagrajenih na mednarodnih festivalih,

o njihovih gostovanjih po znanih lutkovnih gledališčih, je napisanih gotovo več sto kritik in pohval. Prav tako o odmevnih uspehih predstav Gledališča Zapik!

Ta izvorna oblika umetniškega izražanja, ki izziva sodelovanje občinstva, pomembno dopolnjuje našo kulturno dogajanje. Ni namenjeno le mladim in najmlajšim, v gledalcu poišče tisto struno, ki mogoče doslej še ni glasno zazvenela.

To je torej ZAPIK! Na mnoga leta! In nič se ne staraj, dragi ZAPIK!

Edi Majaron
maj 2022

Because it is worth stopping here: here the mouse will make you porridge, here they weave a fairy tale with buttons and take you to visit the Red Riding Hood, and together with little wild animals from Resia, you pay a visit to Mojca Pokrajculja. You will surely like to accompany duckling Olivia into the world. Haven't you had enough of the stories that Jelena Sitar Cvetko and Igor Cvetko create right before your eyes? Look how puppets are born from paper, objects and fantasy!

Yes, this is ZAPIK! And now you know it's always worth stopping when you see that the THEATRE ZAPIK is nearby!

For many years, Jelena has been passing on her love of puppets and theatre to her students and everyone who wants to follow her. Igor went to Japan to see another form of small theatre to expand Zapik's repertoire. Immediately after his return, he prepared a small stage frame, drew seven drawings with scenes from one of the fairy tales, and Zapik's theatre KAMISHIBAI was born! He and Jelena delivered a series of workshops and inspired a crowd of "kamishibaiyas", who continue to spread this small art of storytelling with pictures, even beyond our borders. The international festivals of kamishibai organised by ZAPIK build the reputation of Jelena and Igor, who invented such ZAPIK. Today, this small theatre already has several associated loyal members, fans of creating performances practically from scratch; their fantasy always surprises.

The number of kamishibai creators is getting bigger and bigger!

Hundreds of criticisms and praises have been written about the excellent performances of Jelena and Igor, awarded at international festivals, and about their guest appearance at famous puppet theatres. Also, about the notable successes of performances of Puppet Theatre Zapik!

This original form of artistic expression, which challenges the audience's participation, significantly complements our cultural events. It is not intended only for the young and the youngest. It seeks out that string in the viewer that may not have blared before.

So that is ZAPIK! Many happy returns! And don't get old, dear ZAPIK!

Edi Majaron
May 2022



Gledališče Zapik, Prstne lutke na vrtljaku
Zapik Theatre, Finger Puppets on the Carousel



Ne vem, kako se ZAPIK sliši v slovenščini, v hrvaščini se sliši, kot da te nekdo zbada. Pik pik! Kot majhna igla, kot majhen jež. Tako ZAPIK zbada naše misli, občutke, že izoblikovana razumevanja.

Zapikovca, Jelena in Igorja, poznam že dolgo. Zelo, zelo dolgo. Tudi iz časov bienala v Bugojnu. Iz tistih zgodnjih dni se najbolj spominjam Jelenine *Lesene race* in njenega skupnega *Fausta*, ljubkovalno poimenovanega *Faustič*, ene izmed lutkovnih predstav, ki je pomembno zaznamovala moje življenje v lutkarstvu in ki sem jo v vseh njihovih priredbah gledala večkrat, tudi na 17. mednarodnem festivalu lutkovnih gledališč (PIF) leta 1984. Faust je bil tako neusahljiv, da smo ga ponovno povabili na 42. PIF leta 2009. Na festivalu so sodelovale tudi druge predstave v Jelenini režiji, pa tudi tiste, v katerih je sodelovala kot dramaturginja, vključno s *Ko je Štemil šel v Varšavo*, največkrat nagrajeno predstavo v zgodovini Lutkovnega gledališča Maribor, predstavo, ki se ji leta 2012 na 45. PIF-u ni izmaknila niti velika nagrada festivala.

V tem času je nastal ZAPIK in nam pokazal, kako je MAJHNO lahko VELIKO! Skozi ZAPIK sta Jelena in Igor izkazovala sijaj svojega talenta, sicer zgoščenega v majhne formate za majhne gledalce. Skozi otroške prstne igre je nastala prikupna igra *Ta z drevesa hruške stresa*, ki je gostovala na 33. PIF-u leta 2000, na 35. PIF-u je gostovala *Zgodba na gumbe* in prejela nagrado *Tibor Sekelj* za predstavo z najbolj humanim sporočilom, 40. PIF-a pa se je udeležila *Mojca Pokrajculja*.

ZAPIK posebno pozornost namenja prstnim lutkam, ki jih na oder prinaša iz skrivnostnosti toplih koticov doma in maminega naročja. Potrebuje le majhen oder. In Intimo. To so ZAPIK-ove predstave: nežne, tople, intimne, kar je v današnjem vse bolj hladnem svetu tako zelo pomembno. So pa tudi interaktivne. Predstava *V deželi prstnih lutk*, ki je nastala v koprodukciji s Hišo otrok in umetnosti, je na 49. PIF-u leta 2016 očarala tako odrasle kot otroke, vsi pa so z vsem srcem pomagali, da se je goska Lisa, prstna lutka, vrnila domov. Otroci (in tudi odrasli, vem, videla sem jih in tudi sama sem bila med njimi!) so med iskanjem njenega pravega doma peli in igrali ter animirali lutke z vsemi petimi čuti, tudi z okusom (npr. v enem izmed prizorov je vsak otrok dobil žličko medu). Predstava je očarala tudi nekega študenta igre in lutkarstva, ki je zapisal: »Neverjetno, kako navaden prstek, ki nima veliko možnosti animacije, s svojo ljubkostjo prevzame vse majhne, pa tudi nas, velike.« No ja, ampak treba je znati narediti takšno predstavo: da nas razveseli navaden prstek!

Nek dogodek se mi je še posebej vtisnil v spomin, ker je prišel nepričakovano, in se ga spominjam z velikim veseljem, pa tudi z nostalgijo in celo žalostjo. Bila sem na lutkovnem festivalu v Ljubljani in nekega dne sem se med predstavami sprehajala ob Ljubljani.

Nenadoma je moja pozornost pritegnila izložba z risbami, lutkami, plakati in obvestili. Na vrhu je bil velik napis: ZAPIK. PRSTNE LUTKE. In v izložbi je bila razlaga, da gre za najmanjšo dvorano za najmanjše predstave in najmanjšo publiko. Gledalci so bili skrbno razvrščeni v dojenčke, malčke in otroke. Bilo je preprosto osupljivo, kar vabilo je medse! Na žalost ni bilo nikogar, sem pa naredila nekaj fotografij, ki jih še danes pokažem učencem, ko se z njimi pogovarjam o prstnih lutkah. Zelo mi je žal, da miniaturni avditorij ni preživel. Očitno ga je najedla kruta realnost, polna organizacijskih in finančnih težav.

Je lahko še manjši, še bolj razgaljen? Lahko. ZAPIK kot ZAPIK, pika in naprej. Na Japonskem (nič bližje!) so odkrili kamišibaj in se mu popolnoma posvetili. Ko nekaj ugriznejo, grizejo naprej! Igor je prejel nagrado za najboljši slovenski kamišibaj in ima največjo zbirko avtorskega kamišibaja v Sloveniji; Jelena je izdala prvi priročnik o kamišibaju, skupaj pa vodita številne seminarje in delavnice, organizirala sta sprva državni in zatem mednarodni festival kamišibaja ter mednarodni simpozij o umetnosti kamišibaja. Po njuni zaslugi se je v Sloveniji zgodilo pravo gibanje številnih navdušenih kamišibajkarjev, ki v majhnem okviru prikazujejo bogastvo celotnega čarobnega sveta.

Zapikovci na najboljši možen način dokazujejo resničnost trditve: Majhno je veliko.

Livija Kroflin

I don't know how ZAPIK sounds in Slovenian. In Croatian, it sounds like someone is poking you. Peck peck! Like a small needle, like a little hedgehog. This is how ZAPIK pricks our thoughts, feelings, and already-formed understandings.

I have known the Zapik people, Jelena and Igor, for a long time. A very, very long time. From the Biennial in Bugojno. From those early days, I most remember Jelena's *Wooden Duck (Lesena raca)* and their joint *Faust*, affectionately called "Faustič". One of the puppet shows that marked my life in puppetry and which I watched several times in all their adaptations, including at the 17th International Puppet Theatre Festival (PIF) in 1984. Faust was so inexhaustible that we invited it again to the 42nd PIF in 2009. The festival also featured other plays directed by Jelena, as well as those in which she participated as a dramaturg, including *When Shlemiel Went to Warsaw (Ko je Štemil šel v Varšavo)*, the most award-winning performance in the history of the Maribor Puppet Theatre. This performance received the Grand Prix "Milan Čečuk" at the 45th PIF in 2012.

During this time, ZAPIK was created. And it showed us how SMALL can be BIG! With ZAPIK, Jelena and Igor expressed the brilliance of their talent, which was condensed into small formats for small viewers. Based on children's finger games, the charming play *This One Shakes the Pears off the Tree (Ta z drevesa hruške stresa)* was created, which was hosted at the 33rd PIF in 2000. At the 35th PIF, *Push the Buttons – Tell a Tale (Zgodba na gumbe)* was hosted and received the "Tibor Sekelj" Prize for the production with the most humane message, *Mojca Heads – or – Tails (Mojca Pokrajculja)* took part at 40th PIF.

ZAPIK pays special attention to finger puppets, which it brings to the stage from the mysterious warm corners of the home and mother's arms. All it needs is a small stage. And intimacy. These are ZAPIK's performances: gentle, warm, and intimate, which is important in today's increasingly cold world. The performances are also interactive. *The play In the Land of Finger Puppets (V deželi prstnih lutk)*, created in co-production with the House of Children and Art, enchanted both adults and children at the 49th PIF in 2016, and everyone helped with all their hearts to make gosling Lisa, the finger puppet, return home. Children (and adults too, I know, I saw them and I was one of them!) sang and played and animated the puppets with all five senses, including taste while searching for Lisa's home (e.g. in one of the scenes every child got a spoonful of honey). The performance also fascinated a student of acting and puppetry, who wrote: "It's amazing how an ordinary finger, which doesn't have many animation possibilities, enchants the little ones, as well as us big ones, with its

cuteness." Well, yes, but you need to know how to make such a show: to make us happy with an ordinary finger!

One event particularly stuck in my memory because it came unexpectedly, and I remember it with great joy but also with nostalgia and even sadness. I was at the puppet festival in Ljubljana, and one day, in between the performances, I was walking along the Ljubljana River. Suddenly, my attention was drawn to a shop window with drawings, puppets, posters and announcements. At the top was a large sign: ZAPIK. FINGER PUPPETS. And in the shop window, there was an explanation that this is the smallest hall for the smallest performances and the smallest audience. Viewers were carefully categorised into babies, toddlers and children. It was simply stunning and inviting! Unfortunately, no one was there, but I took some photos, which I still show my students today when I talk about finger puppets. I am very sorry that the miniature auditorium did not survive. Apparently, he was eaten up by the harsh reality, full of organisational and financial problems.

Can it be even smaller, even more exposed? It can. ZAPIK as ZAPIK, period and so on. In Japan (no closer!), they discovered kamišibai and were entirely devoted to it. When they start with something, they do not stop. Igor received the award for the best Slovenian kamišibai and has the largest collection of author's kamišibai in Slovenia. Jelena published the first handbook on kamišibai, and together they deliver many seminars and workshops, they organised at first the national and then the international festival of kamišibai and an international symposium on the art of kamišibai. Thanks to them, a real movement of many enthusiastic kamišibaiyas (kamišibai narrators) took place in Slovenia, who present the richness of the entire magical world in a small frame.

Zapik people prove the statement's truth in the best possible way: small is big.

Livija Kroflin

Okruški naših srečevanj
Fragments of Our Meetings

Jelena Sitar Cvetko, lutkarica, dramaturginja, režiserka, kamišibajkarka, teoretičarka, pedagoginja ... in Igor Cvetko, etnomuzikolog, kustos, lutkar, ilustrator, glasbenik, kamišibajkar ... sta leta 1996 ustanovila Gledališče Zapik, najmanjše slovensko gledališče, ki mlademu občinstvu ponuja celostno umetniško gledališko lutkovno doživetje, ki presega zgolj gledališko predstavo in širi svoje delovanje tudi v polje vzgoje in izobraževanja, varstva kulturne dediščine ... Sta mati in oče slovenskega kamišibaja, ki se je rodil iz malega Zapikovega odra, kot logična in nujna posledica njenega raziskovanja uprizoritvenega prostora in interakcije z občinstvom ... Takole nekako bi potekal in se nadaljeval ta zapis, če bi sledila le svoji stroki in poskušala v linearnost dejstev uloviti bežeče. Zapik, ne gre tako, stop igr! Jelena in Igor sta želela, da ob 25-letnici delovanja gledališča Zapik nekaj napišem kot ena od njenih »najbližjih sopotnikov in prijateljev«. Težka naloga, polna okruškov ...

Zapik – »dogovorjeno mesto, ki se ga bežeči dotakne, da je varen pred lovečim«, pravi SSKJ. Točno to je ZAPIK – ustvarjalni prostor, ki se dotakne bežečih in lovečih ter jih omreži v varno skupnost, kjer je vse prav narobe in vse narobe prav. ZAPIK je dotik umetnosti, ki te ulovi in ji ne želiš ubežati. ZAPIK sta JELENAinIGOR – ena beseda z dvema dušama ter neskončno umetniškimi osebam in življenji.

Pred davnimi, davnimi časi, morda čisto pred kratkim, sem spoznala Jeleno, moževo sošolko. Sedeli smo na soncu, ko je prišla mimo in prisedla, močna, eterična, žareča, druga ... Morda sem jo srečala že prej, saj sem vedela, da se ukvarja s teatrom, področjem, v katerega sem rojena, a takrat sem jo »spoznala«. In srečala ter bežno poznala sem Igorja, resnega gospoda iz družine Cvetko. Mislim, da so naju predstavili na nekem koncertu. In potem [čas je pri meni palimpsest, ne linearni potek] sem srečevala Jeleno in Igorja, umetnika, sopotnika na gledaliških poteh. In potem sem začejala spoznavati Jeleno in Igorja, Zapikovca. In sem se zaljubila v njun teater, v ta minimalistični, prepolni svet domišljije, eruptivne kreativnosti, natančne dramaturgije, naše dediščine, otroške igre, preiščljene otroške psihologije in gledališke celovitosti. Igor se igra in eruptivno vodi uprizoritev, Jelena igra in z odličnim poznavanjem gledaliških zakonitosti dopolnjuje, nadgrajuje in usmerja Igorjev ustvarjalni zanos ter tke celovito gledališko predstavo. Nepozabna je *Zgodba na gumble*. Videla sem jo večkrat. Vsakič je bila drugačna. Vsakič je bila popolna in izpopolnjujoča – za majhno množico gomazečega občinstva in zame, nekaj let starejšo gledališko kritičarko ali privat gledalko, vsi smo bili priklenjeni na tistih nekaj listkov papirja, vrvic in gumbov. Vsi smo našli svoj zapik. Tudi druge predstave Zapika so bile vsaka zase

gledališki eksperiment, raziskovanje vsega z ničimer – le s sabo, kot izrazom in orodjem.

In potem je prišel še kamišibaj. Če si ga ne bi izmislili Japonci, bi si ga Jelena in Igor. Saj pravzaprav sta si ga – tistega, ki pomeni in ga cenim. Njun kamišibaj je interdisciplinarna celostna umetnina. V pristopu, izrazu in vsebini izčiščen minimalizem, nadgradnja raziskovanja z »lutkovnim« Zapikom. Bila sem kar razočarana, ko sem se na velikem mednarodnem simpoziju *Umetnost kamišibaja – »Podoba besede, beseda podobe«*, ki smo ga na pobudo in v sodelovanju z Jeleno in Igorjem leta 2018 pripravili v Slovenskem gledališkem inštitutu, srečala s »pravim«, japonskim kamišibajem, ki so nam ga predstavili uradno priznani japonski kamišibajkarji. Res je bilo tam vse formalno popolno, a brez umetniškega naboja, drznosti in ustvarjalnega pobalinstva, ki krasi vrhunsko umetniško vejo slovenskega kamišibaja, katerega avntgarda sta Jelena in Igor. Doživeti Jelenin kamišibaj *Tehtanje duš* je popolnost, umetnina, ki s svojo preiščljeno izčiščenostjo in suverenim brezkompromisnim »all in« vložkom udari na razum, čustva in čutenje ter kot ustvarjalna eksplozija odpre neskončne svetove.

In potem ... jaz bi še kar pisala in nizala okruške naših srečevanj in doživetij – o Jeleninih iskrinah v očeh, o Igorju kot gledalcu Jeleninih kamišibajev, ki se vedno »bojuje« z otroško publiko in hoče prvi odgovoriti na vsa vprašanja v predstavi, o slanih in sladkih pitah, ki obvezno sledijo dobro opravljenemu delu, o smučanju nad tri tisoč metrov brez zaščite proti soncu in dveh različno velikih pancarjih, o dirjajočem psu po plaži v Bohinju, pa Urški, Jerci, Juretu, ki sta jih okužila s sabo ... – a to naj bi bil kratek zapis, za vse pa bi potrebovala monografijo.

Jelena in Igor, vidva sta naš zapik. Ker sta vedno vsak svoj celostni jaz, ki je hkrati enost v midva in neskončen navdih v mi. Sta »dogovorjeno mesto, ki se ga bežeči dotakne, da je varen pred lovečim«. Srečno, ZAPIK, in še na mnoga leta!

Mojca Jan Zoran

junij 2022 (ki bi moral biti maj)

In 1996, Jelena Sitar Cvetko, puppeteer, dramaturge, director, kamishibaiya, theorist, pedagogue ... and Igor Cvetko, ethnomusicologist, curator, puppeteer, illustrator, musician, kamishibaiya ... founded the Puppet Theatre Zapik, the smallest Slovenian theatre, which offers a comprehensive artistic theatre experience to young audiences. An experience that goes beyond just a theatrical performance and expands its activity into the field of upbringing and education, the protection of cultural heritage ... They are the mother and father of the Slovenian kamishibai, which was born on Zapik's small stage, as a logical and necessary consequence of their exploration of the performance space and interaction with the audience ... This is how these lines would go on if I had only followed my profession and tried to catch the chased in the linearity of facts. Zapik, it's not working like that; game stop! Jelena and Igor wanted me to write something on the 25th anniversary of the Puppet Theatre Zapik as one of their "closest companions and friends". A difficult task full of fragments ...

Zapik – "a predetermined place the chased player touches to be safe from the chaser", according to the Dictionary of Standard Slovenian Language. That's precisely what ZAPIK is - a creative space that touches the chased ones and the chasers and networks them into a safe community where everything right is wrong and wrong is right. ZAPIK is the touch of art that captures you, and you don't want to run away from it. ZAPIK are JELENAandIGOR – one word with two souls and endless artistic persons and lives.

Long, long ago, maybe quite recently, I met Jelena, my husband's classmate. We were sitting in the sun when she came by and sat down, strong, ethereal, glowing, different ... I might have met her before because I knew she was involved in the theatre, the field I was born into, but that's when I "met her". And I met and vaguely knew Igor, a serious gentleman from the Cvetko family. I think we were introduced at some concert. And then (for me, time is a palimpsest, not something linear) I was meeting Jelena and Igor, artists, fellow travellers on theatre journeys. And then I started getting to know Jelena and Igor, Zapik people. And I fell in love with their theatre, this minimalist, overflowing world of imagination, eruptive creativity, precise dramaturgy, our heritage, children's play, well-thought-out child psychology and theatrical integrity. Igor is playing and explosively leads the performance. Jelena plays and, with her excellent knowledge of theatrical laws, complements, upgrades and directs Igor's creative enthusiasm and weaves a comprehensive theatrical performance. *Push the Buttons – Tell a Tale [Zgodba na gumble]* is unforgettable. I saw it several times. Every time it was different. Eve-

ry time it was perfect and perfecting – for the small crowd of crawling audience and me, a few years older theatre critic or private viewer. We were all chained to those few pieces of paper, strings and buttons. We all found our "zapik". Other performances of Zapik were also each a theatrical experiment on their own, exploring everything with nothing – only with yourself as an expression and a tool.

And then kamishibai came. If the Japanese hadn't invented it, Jelena and Igor would have. After all, they invented it - the one that counts and I value. Their kamishibai is an interdisciplinary, holistic work of art. Refined minimalism in approach, expression and content, an upgrade of research with the "puppet" Zapik. I was quite disappointed when, at the large international symposium *The Art of Kamishibai – The Word of the Image and the Image of the Word*, which we organised at the Slovenian Theatre Institute on the initiative and in cooperation with Jelena and Igor in 2018, I met the "real", Japanese kamishibai, presented to us by officially recognised Japanese kamishibaiyas. Everything was formally perfect there, but without the artistic charge, boldness and creative mischief that adorns the top artistic branch of Slovenian kamishibai, of which Jelena and Igor are the avant-gardes. Experiencing Jelena's kamishibai *Weighing of the Souls [Tehtanje duš]* is perfection, a work of art that, with its well-thought-out refinement, master and uncompromising "all in" input, hits intellect, emotions and feelings and like a creative explosion opens endless worlds.

And ... I could just keep writing and stringing together fragments of our meetings and experiences – about Jelena's sparkles in her eyes, about Igor, the spectator of Jelena's kamishibais, who always "fights" with the children's audience and wants to be the first to answer all the questions in the play, about salty and sweet pies that always follow a job well done, about skiing above 3000 metres without sun protection and two different sized ski boots, about a running dog on the beach in Bohinj, and about Urška, Jerca, Jure, which they infected with themselves ... – I was supposed to write just a few lines but could write a monograph.

Jelena and Igor, you two are our "zapik". Because you each are your own whole self, which is at the same time a unity in two of you and an infinite inspiration in we. You are "a predetermined place the chased player touches to be safe from the chaser". Good luck, ZAPIK, and many happy returns!

Mojca Jan Zoran

June 2022 [which should have been May]

Samosvoj lutkovni jezik

A Puppet Language on its Own

V svet lutkovne umetnosti sem vstopala tudi skozi Zapik Jelene in Igorja. Skozi njuno kot zapik v igrivost in zapik v veselje lutkarijo se je zdel ta svet še za spoznanje bolj poln možnosti in še malo bolj brezmejen. Iznašla sta formo, ki se zdi, da lahko tako polno in verodostojno živi zgolj skozi njiju. Jelena, polna neustavljive energije in s prešernim nasmehom, pa Igor z bolj zadržanim, a s tisto zaupanja vredno simpatičnostjo, ki prepriča male in velike gledalce, da se ji scela prepustijo. Premišljena majhna forma z zgodbo, izštevanko, pesmijo, drobci, ki malo po malo tvorijo zaokroženo celoto, preplet glasbe in likovnosti ... vse to navduši in seda v spomin skupaj z vedno znova prepričljivo kolektivno gledalsko izkušnjo. Kako domiselne in preproste rešitve vodijo k sestavljanju, pogosto v komunikaciji z gledalci. Ti radi sodelujejo in se počutijo vpletene. Svoje naredi tudi bližina, ki barvitost in humorost Igorjeve likovne podobe približa skoraj na dotik, kako šele radostno odmeva, ko nastaja sproti in smo skupaj udeleženi pri čarovniji. Estetika gledališča Zapik je organsko prešla tudi v kamišibaj, ki sta ga na veselje mnogih ustvarjalcev in gledalcev naredila posebnega in tako zelo našega. Izobrazila in navdihnila sta celo vrsto kamišibajkarjev in začela nekaj, čemur lahko brez pretiravanja rečemo gibanje.

Krasna sta tudi, kadar vsak zase sejata lutkovno seme – Jelena kot režiserka in dramaturginja in Igor kot avtor glasbe; naj najkrasnejši *Ko je Šlemil šel v Varšavo* je eden od vrhuncev mojega osebnega lutkovnega nabora nasploh. *Pa Petelin se sestavi, Prismuknjene zgodbe*, če se malo sebično pomudim samo pri Lutkovnem gledališču Maribor. Skratka – unikatna umetnika z globokim občutenjem segata v srž lutkovne umetnosti, jo plemenitita, približujeta gledalcu, da se mu zdi tako zelo tudi njegova. Samosvoj lutkovni jezik zaznamuje neko obdobje slovenske lutkovne umetnosti in zagotovo Jelena in Igor še nista rekla zadnje besede. A lepo in prav je včasih postati na točki na poti in se ozreti nazaj, zaobjeti dragocenost postaj in zastaviti načrte za nove postaje. Tam pa prav tako kot končane zgodbe štejejo tudi kosi poti, ki do njih vodijo, a ti so samo njuni, mi pa jih lahko slutimo, ko smo z njima in rečemo Zapik!

Katarina Klančnik Kocutar

I entered the world of puppetry also through Zapik of Jelena and Igor. Through their puppetry, which is a bit of playfulness and a bit of joy, this world seemed even more full of possibilities and a little more boundless. They have invented a form that appears to be able to live so fully and authentically only through them. Jelena, full of unstoppable energy and with a cheerful smile, and Igor, with a more reserved but trustworthy pleasantness that convinces both young and old viewers to fully surrender to it. A well-thought-out small form with a story, a counting-out rhyme, a song, and fragments that little by little form a complete whole, an interweaving of music and art ... all of this inspires and sticks in the memory together with a consistently convincing collective viewing experience. How imaginative and straightforward solutions lead to composition, often in communication with viewers. They like to participate and feel involved. Proximity also plays a role, as the vividness and humour of Igor's visual image come almost within reach. The image resonates joyfully when created in real time, and we participate in the magic together. The aesthetics of the Zapik Theatre organically transferred to the kamišibai as well, and to the delight of many creators and viewers, they made it special and so very much ours. They educated and inspired a range of kamišibaiyas and started something that can, without exaggeration, be called a movement.

They are also magnificent when they each sow a puppet seed separately - Jelena as a director and dramaturg, and Igor as a composer of music - the most magnificent *When Shlemiel Went to Warsaw* [*Ko je Šlemil šel v Varšavo*] is one of the highlights of my personal puppetry collection. And *The Rooster Assembles* [*Petelin se sestavi*], *Slightly Silly Stories* [*Prismuknjene zgodbe*], if I selfishly linger just at the Maribor Puppet Theatre.

In short - unique artists with a deep understanding delve into the core of puppetry art, enrich it, and bring it closer to the viewer so that it seems to be his or hers too. Their distinctive puppet language marks a period in Slovenian puppetry, and Jelena and Igor haven't said the last word yet. But sometimes, it is nice and right to stop at a point on the way, look back, embrace the value of milestones, and set plans for new ones. There, just like the completed stories, the pieces of the path that lead to them also count, but these are only theirs, and we can sense them when we are with them and say Zapik!

Katarina Klančnik Kocutar



Kritiško-novinarski seminar

The Critics' and Journalists' Seminar

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. 12. 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 spletni strani Kritiške platforme sodobnega lutkarstva EU, katere del je kritiško-novinarski seminar. Uredniško in mentorsko bo seminar vodil Benjamin Zajc, dramaturg Lutkovnega gledališča Ljubljana in kritik pri časopisu Delo. Pogovore o predstavah bodo vodile Maša Jazbec, Tajda Lipicer in Tjaša Pirnar.

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 12th 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 transforming what was seen into words, either into an interview, a review, a report, a discussion or a podcast. Each form of recording and processing plays an important role in writing puppet history. The seminar tries to comprehensively encompass this festival edition, and from various views – that of a critic, artist, and journalist. The plays, exhibitions, expert discussions, contemporary and traditional approaches, old-school puppeteers, and those just entering puppetry territory should all receive a reflection, which is so chronically missing in contemporary puppet theatre. During the biennial, all produced articles will be published on EU Contemporary Puppetry Critical Platform, of which this critics' and journalists' seminar is a part. Benjamin Zajc, dramaturg at the Ljubljana Puppet Theatre and critic at the newspaper Delo, will lead the seminar as an editor and mentor. Maša Jazbec, Tajda Lipicer and Tjaša Pirnar will lead discussions on the performances.



Gledališče Zapik, Naša Muna
Zapik Theatre, Our Muna

Predstavitev lutkovnih publikacij

Presentation of Puppet Publications

V sklopu projekta Ustvarjalne Evrope *Kritiška platforma sodobnega lutkarstva EU*, v katerem so se povezali Lutkovno gledališče Ljubljana (Slovenija), Akademija za umetnost in kulturo v Osijeku (Hrvaška), Vilensko gledališče "Lélé" (Litva) in Puppet Animation Scotland (Združeno kraljestvo) sta v letu 2022 izšli dve lutkarski tiskovini: 61. številka revije za lutkovno umetnost in gledališče animiranih form Lutka in znanstvena knjiga Sodobno lutkarstvo in kritika.

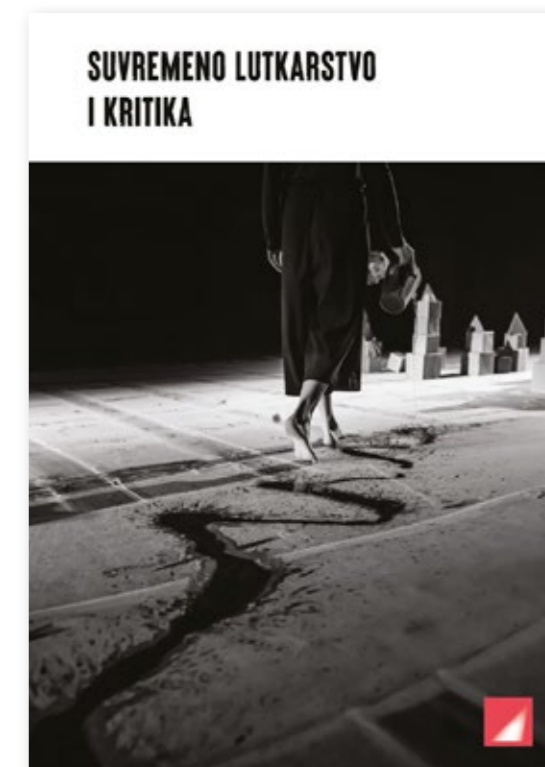
Nova številka revije Lutka je pod uredniškim očesom Tjaše Bertoncelej zajela zgodovinski in aktualni pregled lutkovnih praks, ki zajemajo družbeno angažirano gledališče in v širokem smislu udejanjajo svojo politično naravo. Revija je v tiskani obliki izšla v slovenščini in angleščini, v digitalni obliki pa je na voljo v hrvaščini in litvanščini. Knjiga Sodobno lutkarstvo in kritika pod uredniškim očesom Igorja Tretinjaka preizprašuje pojem sodobnega lutkarstva skozi teorijo, zgodovino in kritiško pisanje v štirih državah: Sloveniji, Hrvaški, Litvi in Škotski. Knjiga je v hrvaščini in angleščini izšla v digitalni in tiskani obliki.

Na okrogli mizi bodo avtorji člankov spregovorili o obeh tiskovinah in trenutnih poteh sodobnega evropskega lutkarstva.

As part of the Creative Europe project *EU Contemporary Puppetry Critical Platform*, in which the Ljubljana Puppet Theatre (Slovenia), the Academy of Arts and Culture in Osijek (Croatia), the Vilnius Theatre "Lélé" (Lithuania) and Puppet Animation Scotland (United Kingdom) joined forces, two puppet publications were published in 2022: the 61st issue of the magazine on puppetry arts and theatre of animated forms Lutka and the book Contemporary Puppetry and Criticism.

Under the editorial eye of Tjaša Bertoncelej, the new issue of the magazine Lutka included a historical and contemporary overview of the practices of puppetry that encompass socially engaged theatre and, more broadly, put their political nature into practice. The magazine was published in printed form in Slovenian and English and is available in digital format in Croatian and Lithuanian. Under the editorial eye of Igor Tretinjak, the book Contemporary Puppetry and Criticism questions the notion of contemporary puppetry through theory, history and critical writing in four countries: Slovenia, Croatia, Lithuania and Scotland. The book was published in Croatian and English in digital and printed form.

At the round table, the authors of the articles will talk about both publications and the current paths of contemporary European puppetry.





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,

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.

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Predsednik **Anže Virant**
Člani **Matija Solce, Jelena Sitar Cvetko, Zoran Petrovič, Miha Bezeljak**

Strokovni odbor
Silvan Omerzu, Tin Grabnar, Martina Maurič Lazar

- encourage both diversity and connectedness in the sphere of puppetry,
- 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 Biennial, 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.

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Expert board
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Poročilo žirije 11. bienala lutkovnih ustvarjalcev Slovenije 2021

A Report from the Jury of the 11th Biennial of Puppetry Artists of Slovenia 2021

V času 11. bienala lutkovnih ustvarjalcev Slovenije smo si ogledali 12 tekmovalnih predstav, ki jih je zaznamovala izjemna estetska in vsebinska raznolikost. Prepoznali smo širšo vključenost občinstev, saj je izbor skozi pester nabor formatov in tematik nagovarjal malčke, najstnike in odrasle. Selekcija je izkazovala dobrodošlo selektorsko stališče o nenehnem preizpraševanju in redefinicijah lutkovne oziroma animirane umetnosti. Večina ogledanih predstav je razpirala angažirane razmisleke o možnosti, kaj vse je lahko animirano; ne le lutke ali predmeti, temveč tudi zvoki, svetlobe, barve in stanja. Skupaj s široko raznovrstnostjo metodologij in razpiranja pomenov lutkovnega medija, je bilo na festivalu jasno občutiti potrebo ustvarjalcev in ustvarjalok, da problematizirajo aktualna družbena stanja; kar nekaj predstav je namreč izpostavljalo ekološke motive in tudi kritično reflektiralo »novo realnost«, ki nam jo globalno kroji virus. Videli smo živahen spekter različnih lutkovnih tehnologij, scenografskih inovacij in vsebinskih raziskovanj, pa tudi projekte, ki so se s svojo pogumno eksperimentalnostjo dotaknili skrajno robnih in občutljivih eksistencialnih vprašanj.

Nagrade 11. bienala lutkovnih ustvarjalcev:

Nagrada za najboljšo uprizoritev

Biti Don Kihot

v produkciji KD Matita in MCLU Koper

Biti Don Kihot je temperamentna lutkovna ekskurzija, kjer v estetiko natančno urejenega kaosa pronicajo aktualni drobci Cervantesovega romana. Uprizoritvena večplastnost je prisotna v vseh segmentih njenega izrekanja. *Biti Don Kihot* ni le predstava, je samosvoj izkustveni dogodek, ki prek mozaičnega principa kratkih animiranih prizorov, glasbe in improvizacije ustvari dinamično vzdušje presenetljivih prebliskov, improvizacije in igrivosti, a tudi kritičnega uvida v realnost. Mojstrsko obvladovanje širokega spektra animiranih objektov in obenem pronicljiva refleksija sveta, v uprizoritev vneseta noto nujnosti po nenehni redefiniciji (lutkovne) umetnosti in tudi družbe, v kateri ta nastaja.

Nagrada za najboljšo režijo

Matteo Spiazzi za režijo uprizoritve *Ostržek*

v produkciji Lutkovnega gledališča Maribor

Ostržek v režiji Mattea Spiazija, tudi avtorja priredbe, odraža močno avtorsko estetiko, ki črpa navdih iz premišljenega minimalizma odrskih izraznih sredstev. Z uporabo vsakdanjih predmetov in nenehne-

During the 11th Biennial of Puppetry Artists of Slovenia, we saw 12 performances from the competition programme, characterised by exceptional aesthetic and content diversity. We recognised a broader involvement of audiences, as the selection, through various formats and topics, appealed to toddlers, teenagers and adults. The selection demonstrated a welcomed selector's point of view on the constant questioning and redefinition of puppetry and animated art. Most of the seen performances opened up engaged reflections on the possibility what all can be animated, not just puppets or objects, but also sounds, lights, colours and states. Together with the wide variety of methodologies and the unfolding of the meanings of the puppet medium, we could feel the need of artists at the festival to problematise current social conditions; quite a few performances highlighted ecological motifs and also critically reflected on the "new reality" that the virus causes us globally. We saw a lively spectrum of different puppet technologies, scenographic innovations and substantive explorations, as well as projects that, with their brave experimentalism, addressed extremely fringe and sensitive existential questions.

AWARD WINNERS at the 11th Biennial of Puppetry Artists of Slovenia:

The Grand Prix

Being Don Quixote

produced by KD Matita and International Centre for Puppetry Arts Koper
Being Don Quixote is a temperamental puppet excursion, where fragments of Cervantes' novel seep into the aesthetics of carefully ordered chaos. Performance multifacetedness is present in all segments of its utterance. *Being Don Quixote* is not just a performance. It is an experiential event of its own, which, through the mosaic principle of short animated scenes, music and improvisation, creates a dynamic atmosphere of surprising flashbacks, improvisation and playfulness, but also a critical insight into reality. The mastery of a wide range of animated objects and, at the same time, a perceptive reflection of the world bring into the performance a sense of necessity for the constant redefinition of (puppetry) art and the society in which it is created.

Award for the Best Director

Matteo Spiazzi for the play *Pinocchio*

produced by the Maribor Puppet Theatre

Directed by Matteo Spiazzi, who also the author of the adaptation, *Pinocchio* reflects a strong author's aesthetic that draws inspiration from the thoughtful minimalism of stage means of expression. The

ga vračanja k lesu kot temelju zgodbe in tudi lutkovne umetnosti predstava načelno vztraja v komorno intimnem vzdušju. Močna idejna osredotočenost je pozorna na učinke animatorja, med njim in objekti se vzpostavi izjemna pripadnost in s tem neprestan živahen dialog med igranim in animiranim.

Nagrada za animacijo in igro

Miha Bezeljak za vlogo v uprizoritvi *Ostržek*

v produkciji Lutkovnega gledališča Maribor

Ostržek v interpretaciji Mihe Bezeljaka odraža izjemen čut za improvizacijo, humor in senzibilnost. Vrhunsko animacijo lutk in objektov, pa tudi občinstva, zaznamujejo izjemna izvedbena prisotnost, iznajdljivost, želja po eksperimentiranju in navdihujoče kršenje odrskih »pravil«.

Nagrada za animacijo in igro

Asja Kahrmanović, Iztok Lužar, Zala Ana Štiglic za vloge

v uprizoritvi *Tihožitje*

v produkciji Lutkovnega gledališča Ljubljana

Animatorji in animator se v skrajno specifični in tehnološko zapleteni estetiki imitiranja ne le pravih, pač pa resničnih zajcev izkažejo kot kolektiv, ki obvlada pogoje izjemne natančnosti in dinamičnega usklajevanja. V svoji funkciji so suvereni in hkrati tudi izjemno spoštljivi, predvsem pa dovetni za nove forme animacijskih tehnik.

Nagrada za koncept

Tin Grabnar za uprizoritev *Nebo nad menoj*

v produkciji Lutkovnega gledališča Ljubljana

Tin Grabnar v uprizoritvi *Nebo nad menoj* elemente zgodbe, scenografije in režije preplete v inovativen princip podajanja aktualnih ekoloških problematik najmlajši generaciji. Pri tem izhaja iz domiselne scenografske platforme, ki zanimivo preizprašuje lutkovno metodologijo, hkrati pa v dogajanje vnaša tudi podtekste in skrite simbole. Avtorjeva ideja je inovativna in odpira nove spektre lutkovne umetnosti.

Nagrada za dramaturgijo

Miha Razdrih za uprizoritev *Biti Don Kihot*

v produkciji KD Matita in Mednarodnega centra lutkovne umetnosti (MCLU) Koper

Dramaturgija uprizoritve *Biti Don Kihot* izhaja iz ideje »urejenega kaosa« in se sočasno ukvarja na več nivojih reprezentacije. Natančno poskrbi za odmerjeno vključevanje referenc iz izvornika, a še po-

show maintains a chamber-like, intimate atmosphere by using everyday objects and constantly returning to wood as the basis of the story and also the art of puppetry. A strong conceptual focus pays attention to the effects of the animator, an extraordinary affiliation is established between him and the objects, and thus a continuous lively dialogue between the played and the animated.

Award for the Animation and Acting

Miha Bezeljak for his role in the play *Pinocchio*

produced by Maribor Puppet Theatre

Miha Bezeljak's interpretation of Pinocchio reflects an extraordinary sense of improvisation, humour and sensibility. The exceptional animation of puppets and objects, as well as the audience, is characterised by outstanding performance presence, ingenuity, desire to experiment and inspiring breaking of stage "rules".

Award for the Animation and Acting

Asja Kahrmanović, Iztok Lužar, Zala Ana Štiglic for their roles in the play *Still Life*

produced by Ljubljana Puppet Theatre

In the extremely specific and technologically complex aesthetics of imitating not only genuine but also real rabbits, the animators prove themselves as a collective that masters the conditions of extreme precision and dynamic coordination. They are masters at what they do and, at the same time, highly respectful and incredibly receptive to new forms of animation techniques.

Award for the Concept

Tin Grabnar for the play *The Sky Above*

produced by Ljubljana Puppet Theatre

Tin Grabnar, in the production *The Sky Above*, interweaves the elements of the story, scenography and direction into an innovative principle of presenting current ecological issues to the youngest generation. In doing so, he starts from an imaginative scenographic platform that interestingly questions the puppet methodology while simultaneously incorporating subtexts and hidden symbols. The author's idea is innovative and opens up new spectrums of puppetry art.

Award for the Dramaturgy

Miha Razdrih for the play *Being Don Quixote*

produced by KD Matita and International Centre for Puppetry Arts Koper

The dramaturgy of the staging of *Being Don Quixote* is based on the idea of "ordered chaos" and simultaneously deals with several levels of representation. It carefully takes care of the measured inclu-



Biti Don Kihot Being Don Quixote
KD Matita & MCLU Koper



Ostržek Pinocchio
Lutkovno gledališče Maribor



Tjulenj Seal
Lutkovno gledališče Ljubljana



Tihožitje Still Life
Lutkovno gledališče Ljubljana



Nebo nad menoj The Sky Above
Lutkovno gledališče Ljubljana

membnejša je v zagotavljanju kompaktnega celostnega odrskega dogajanja. Na videz raztreščena in nenadzorovana narativnost predstave je pravzaprav izrazito taktična, zaznamuje pa jo tudi svojevrstna notranja logika nereda in prostih asociacij.

Nagrada za celostno likovno podobo

Brane Solce za uprizoritev *Tjulenj* v produkciji Lutkovnega gledališča Ljubljana
Brane Solce uprizori čarobno atmosfero severnega pola s preprosto uporabo belega papirja. Vsak odtrgan košček zmečkanega papirja se s pomočjo odličnih animatorjev hitro spremeni v ribo, lisico ali smučarja. Spreminjanje oblik v papirnati krajini ustvari prelepo igro podob v soju severnega sija. Gre za izstopajoč primer »materialnega gledališča«, v katerem papir dobi svojo zelo razplasteno in nenehno razvijajočo se identiteto.

Nagrada za lutkovno tehnologijo

Zoran Srdić za uprizoritev *Tihožitje* v produkciji Lutkovnega gledališča Ljubljana
Tehnologija oživljanja mrtvih živali nas presune skozi natančno uporabo lutkovne tehnologije. Vsak detajl je premišljen in dosledno sledi posnemanju realističnega gibanja živali. Nekaj, kar je bilo včasih živo, je lahko s pomočjo lutkovne tehnologije znova oživel. Ključno vlogo pri realizaciji projekta odigra tehnologov poznavalski doprinos.

Posebna nagrada žirije za igrivo kritiko (ne)uporabnih plastičnih predmetov

Uprizoritev Reči reči v produkciji Emanata in koprodukciji Lutkovnega gledališča Ljubljana v sodelovanju s FELD Theater für junges Publikum
Predstava nas na igriv način spodbudi k razmišljanju o prekomerni (ne)uporabi plastičnih predmetov okoli nas. Predmeti, ki se nam v nekem trenutku zdijo nepogrešljivi, se lahko na koncu spremenijo v veličansko pošast, ki neizbežno grozi obstoju življenja na našem planetu.

Člani žirije: Zala Dobovšek, Špela Čadež in Marek Waskiel

sion of references from the original, but it is even more important in ensuring a compact integrated stage action. The play's apparently fragmented and uncontrolled narrative is actually distinctly tactical and is also characterised by a peculiar internal logic of disorder and free associations.

Award for the Visual Design

Brane Solce for the play *Seal* produced by Ljubljana Puppet Theatre
Brane Solce recreates the magical atmosphere of the North Pole with the simple use of white paper. Every torn piece of crumpled paper is quickly transformed into a fish, a fox or a skier with the help of excellent animators. Changing shapes in the paper landscape creates a beautiful play of images in the glow of the northern lights. It is an outstanding example of "material theatre", in which paper acquires its highly layered and constantly evolving identity.

Award for the Puppet Technology

Zoran Srdić for the play *Still Life* produced by Ljubljana Puppet Theatre
The technology of bringing dead animals to life moves us with the precise use of puppet technology. Every detail is thought out and consistently follows the imitation of realistic animal movement. Something that was once alive could be brought back to life with the help of puppet technology. The expert contribution of the technologist plays a crucial role in the realisation of the project.

Special Jury Award for playful criticism of (un)useful plastic objects

The play Things Thing produced by Emanat in co-production with Ljubljana Puppet Theatre, in cooperation with FELD Theater für junges Publikum
The performance, in a playful way, encourages us to think about the excessive (non)use of plastic objects around us. Things that seem indispensable to us at one point can eventually turn into gigantic monster threatening the existence of life on our planet.

Members of the jury: Zala Dobovšek, Špela Čadež and Marek Waskiel



Freyer teater Ljubljana, Trnuljčica, 1992, likovna podoba Agata Freyer
Freyer Theatre Ljubljana, Sleeping Beauty, 1992, visual designer Agata Freyer

12

NAGRADA
AWARD

Podelitev Klemenčičeve nagrade in Pengovovih listin za leto 2023

Klemenčič Award and Pengov Awards 2023

Obrazložitve
Explanations

Članice komisije Nika Bezeljak, režiserka in gledališka pedagoginja, Mojca Kreft, dramaturginja in teatrologinja, ter Martina Maurič Lazar, igralka in režiserka, so na podlagi pravočasno prejetih predlogov sledile *Pravilom o podelitvi Klemenčičeve nagrade in Pengovovih listin*, ki jih je 10. 3. 2020 sprejela in potrdila skupščina UNIME Slovenija. 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 30. 3. 2023 in soglasno sklenila, da:

BOŠTJAN LAH



Klemenčičevo nagrado za življenjsko delo prejme Agata Freyer, lutkovna in likovna ustvarjalka

Akademsko slikarka Agata Freyer je diplomirala na Akademiji za likovno umetnost v Ljubljani leta 1970 pri prof. Francetu Miheliču. Za lutkovno oblikovanje se je navdušila še pred koncem študija, ob nepozabnih Miheličevih lutkah za Maeterlinckovo *Sinjo ptico*, za katero je gledališki kritik Vasja Predan ob krstni uprizoritvi leta 1964 leta zapisal: Mihelič je v lutkovno in scensko podobo vnesel svet svojih fantastičnih grafik, muzikantov, ur, kurentov, vešč, dreves in drugih prikazni. In ta svet Miheličeve fantastike je bil malone idealen likovno izrazni korelat *Sinji ptici*. Spregovoril je s tako arteficalno močjo in s tako lepoto, da je Maeterlinckovo *Sinjo ptico* spremenil v Miheličovo *Sinjo ptico*.

Zato ni nenavadno, da je prav ta uprizoritev mnoge likovne ustvarjal-

Members of the jury Nika Bezeljak, director and theatre pedagogue, Mojca Kreft, dramaturge and teatrologist, 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 30th March 2023 and unanimously decided that:

Klemenčič Award for lifetime achievement goes to Agata Freyer, artist and puppetry artist

Academy-trained painter Agata Freyer graduated from the Academy of Fine Arts in Ljubljana in 1970 in the class of Professor France Mihelič. She became interested in puppet design even before the end of her studies, with Mihelič's unforgettable puppets for Maeterlinck's *The Blue Bird*, about which theatre critic Vasja Predan wrote on the first night in 1964: Mihelič brought the world of his fantastic artworks, musicians, clocks, kurent, trees and other apparitions into the puppet and set design ... And this world of Mihelič's fantasy was the ideal artistically expressive correlation with *The Blue Bird*. He spoke with such artificial power and beauty and turned Maeterlinck's *Blue Bird* into Mihelič's *Blue Bird*.

Therefore, it is not unusual that this performance inspired many artists of Agata's generation with this type of art. They recognised that all genres of art based on staging or presenting their material, literary and spiritual premises (stage, performer, image, voice, movement, puppet...) are united in the performing arts.

Agata Freyer has been present with her creativity in the Slovenian, former Yugoslav and European puppet and theatre scene for more than fifty years. She first devoted herself to design, even illustration. Later, she worked in almost all Slovenian professional drama and puppet theatres, on the alternative scene, in dance theatre and with puppet theatre groups. Many generations of directors worked with her, first as a set and costume designer and later as a full-fledged puppet artist. Her intense dedication to spatial design and artistic creativity led her to the beautiful worlds of puppetry. Dialogue with the world of puppets is Agata's primary quality, as she is always

ce Agatine generacije navdihovala s to zvrstjo umetnosti. Prepoznali so, da so v uprizarjajočih umetnostih združene vse zvrsti umetnosti, ki temeljijo na uprizarjanju ali predstavljanju svojih snovnih, literarnih in duhovnih premis (odra, nastopajočega, podobe, glasu, giba, lutke ...).

Agata Freyer je v slovenskem, nekdanjem jugoslovanskem in evropskem lutkovnem in gledališkem prostoru s svojo ustvarjalnostjo prisotna več kot petdeset let. Najprej se je posvečala oblikovanju, celo ilustraciji, kasneje pa je delovala v skoraj vseh slovenskih poklicnih dramskih in lutkovnih gledališčih, na alternativni sceni, v plesnem gledališču in pri lutkovnih gledaliških skupinah. Veliko generacij režiserk in režiserjev je sodelovalo z njo, najprej kot s scenografko in kostumografko, kasneje s celovito lutkovno umetnico. Njena intenzivna posvečenost oblikovanju prostora in likovni ustvarjalnosti pa jo je popeljala predvsem v čudežne svetove lutkovne umetnosti. Dialog s svetom lutk je Agatina prvinska odlika, saj je pri svojem delu vselej konstruktivna, naravnana na kar najbolj celovit prikaz izrekanja o snovi, ki jo prikazuje. Pozornost namenja raziskovanju in teksturi snovnih predstavljanj, svetu predmetov in lutk, pa tudi glasbi, gibu in animaciji, ki otrokom in odraslim pričarajo ali oživljajo bogastvo njihove domišljije. Zato lahko zavrđimo, da lutkarico, pedagoginjo, likovno ustvarjalko in oblikovalko lutk s scenografijo in kostumografijo odlikujejo izvrstne kreacije na vseh področjih njenega delovanja – v čudežnem svetu gledališča.

Milan Dekleva je v Dnevniku leta 1995 njeno delo ocenil z besedami: ».. to, kar vidimo okrog sebe, niso le umetniški predmeti, ampak so okna, ki vodijo v čistost, nedolžnost, otroškost bivanja. Ne le skice in risbe, tudi lutke so zasnutki igre, ki ji pravimo umetnost animacije – v stvareh gnezdijo duše, da vse, kar je, živi, da snov ni mrtva, negibna gmota, ampak del sveta, brez katerega bi se ustavilo srce veselja.« Agata Freyer je slovenskemu lutkovnemu gledališču vtisnila neizbrisen pečat. Pri snovanjih svojih temeljnih del, ki se jim je s predanostjo posvečala, jo je avtorsko opredeljevala svojstvena estetika z nezamenljivim podpisom. V lutkovnem gledališču Jože Pengov, Lutkovnem gledališču Maribor, Freyer teatru, katerega soustanoviteljica je bila, v Lutkovnem gledališču Ljubljana in v sodelovanju z nacionalnimi gledališkimi hišami je ob lutkah in scenografiji poustvarjala tudi svoj barviti kostumografski opus. Gledališka kritičarka Stanka Godič je že leta 1983 zapisala, da eksponati Agate Freyer »gradijo most med častljivim izročilom in današnjo dojemljivostjo. Oboje temelji na pretanjenem poznavanju in ustvarjalnem obvladovanju likovnega doživetja, ki sporoča prav posebna spoznanja in razumevanja lutkovnega gledališča.«

Dejstvo, da je bila v letih od 1972 do leta 2018 večkrat vabljena v lutkovna gledališča na Reko, v Mostar, Niš, Banjaluko, Sarajevo, Novi Sad, Split, Zadar in Zagreb kaže na njeno tenkočutno razumevanje likovne in lutkovno umetnosti. Nezanemarljiv je tudi njen kostumografski doprinos v tujini. V Gledališču na Terazijah in v Jugoslovanskem dramskem gledališču v Beogradu je ustvarila kostumografijo za uprizoritvi del Miroslava Krleže *Pod Masko* in F. G. Lorce *Donja Rosita*. Izjemen poznavalec lutkovne umetnosti v Evropi, režiser, likovni ustvarjalec in akademik, hrvaški filmski ustvarjalec in kostumograf Zlatko Bourek je menil, da je delo Agate Freyer »vznemirljivo iskanje volumna, ki se giblje, oblike, ki postaja znak, linije, ki brezkončno potuje, ne da bi se ponavljala – to so risbe Agate Freyer ... Opredeliti se z risanjem, imeti svoj slog, to je lastnost prefinjenega mojstra, ki ima močno vizijo lutkarstva v času, ritmu, barvi, besedi, glasbi ... Podariti ves svoj ustvarjalni vzgib na videz majhni umetnosti lutkarstva je samozatajevalno znamenje velikega srca«.

Ob pomembnem ustvarjalnem opusu in umetniških dejanjih v lutkovnih gledališčih je bila tudi aktivna članica slovenske in svetov-

constructive in her work, oriented to the most comprehensive presentation of the statement about the material she portrays. She pays attention to the exploration and texture of material representations, the world of objects and puppets, as well as music, movement and animation, which conjure up or revive the richness of imagination of children and adults. Therefore, the puppeteer, teacher, artist, puppet designer, set and costume designer is distinguished by excellent creations in all areas of her work – in the wonderful world of theatre. In Dnevnik in 1995, Milan Dekleva evaluated her work with the words: "... what we see around us are not just art objects, but windows that lead to the purity, innocence, childishness of our existence. Not only sketches and drawings but also puppets are drafts of the play that we call the art of animation – souls nest in things, everything that is, is alive, that matter is not a dead, motionless mass, but a part of the world, without which the heart of the universe would stop."

Agata Freyer left an ineradicable mark on the Slovenian puppet theatre. When designing her fundamental works, to which she devoted herself, she was defined by her unique aesthetic with an irreplaceable signature. In the Jože Pengov Puppet Theatre, the Maribor Puppet Theatre, the Freyer Theatre, of which she was a co-founder, in the Ljubljana Puppet Theatre and in cooperation with national theatres, she created along with puppet and set design also her colourful costume design. In 1983, theatre critic Stanka Godič wrote that Agata Freyer's exhibits "build a bridge between venerable tradition and today's perceptiveness. Both are based on refined expertise and creative mastery of the artistic experience, which communicates extraordinary findings and understanding of puppet theatre".

The fact that between 1972 and 2018, she was repeatedly invited to puppet theatres in Rijeka, Mostar, Niš, Banja Luka, Sarajevo, Novi Sad, Split, Zadar and Zagreb shows her sensitive understanding of fine art and puppetry. Her costume design contribution abroad is also significant. In the Terazije Theatre and in the Yugoslav Drama Theatre in Belgrade, she created costumes for the productions of works by Miroslav Krleža *Under the Mask (Pod Masko)* and F. G. Lorca *Dona Rosita (Donja Rosita)*.

Zlatko Bourek, an outstanding connoisseur of puppetry art in Europe, director, artist and academician, Croatian filmmaker and costume designer, considered that Agata Freyer's work is "an exciting search for a volume that moves, a form that becomes a sign, a line that travels endlessly, without repeating itself – these are Agata Freyer's drawings ... To define oneself through drawing, to have one's own style, this is the quality of a refined master who has a strong vision of puppetry in time, rhythm, colour, words, music ... To give all one's creative impulse to the seemingly small art of puppetry is a self-denying sign of a big heart".

In addition to her important creative oeuvre and artistic acts in puppet theatres, she was also an active member of the Slovenian and global organisation UNIMA. Performances with her puppets went around the world and thus made a resounding contribution to the reputation of Slovenian puppetry; her solo exhibitions were just as popular. One of the most important and impressive was certainly the exhibition for the UNIMA Slovenia in 2014 when she collected and selected over 200 puppets of the most important Slovenian puppet makers on the occasion of the *100 Years of Puppetry in Slovenia* in the National Museum of Slovenia. The exhibition then travelled to Belgrade, Kotor, Zagreb, Subotica, Budapest, Novi Sad and Maribor. Based on her bibliography, we can see that she has created eighteen solo and several group exhibitions of sketches and puppets in Slovenia, in the neighbouring countries and in some European cities. Individual performances and puppet series with her signature were televised, and she collaborated with Edi Majaron in the creation of

ne organizacije UNIMA. Predstave z njenimi lutkami so obšle svet in tako odmevno prispevale k ugledu slovenske lutkovne umetnosti; enako odmevne so bile samostojne razstave. Ena najpomembnejših in impresivnejših je zagotovo bila razstava za slovensko UNIMO leta 2014, ko je zbrala in izbrala preko 200 lutk najpomembnejših slovenskih lutkovnih ustvarjalcev ob jubileju *100 let slovenske lutkovne umetnosti* v Narodnem muzeju Slovenije v Ljubljani. Razstava je nato gostovala še v Beogradu, Kotorju, Zagrebu, v Subotici, Budimpešti, v Novem Sadu in Mariboru. Iz njene osebne bibliografije je razvidno, da je ustvarila še osemnajst samostojnih in nekaj skupinskih razstav skic in lutk v Sloveniji, zamejstvu in v nekaterih evropskih mestih.

Posamezne uprizoritve in lutkovne serije z njenim podpisom so doživele televizijsko ekranizacijo, z Edijem Majaronom pa je sodelovala pri nastajanju njegove knjige *Vera v lutko, razmišljanja o lutkovni umetnosti*, kjer ji je namenil tudi poseben zapis [MGL, 2017].

Za svoj lutkovni opus je prejela že več nagrad in priznanj. Za scenografijo in kreacijo lutk na mednarodnih festivalih v Bosni in Hercegovini, na Madžarskem, Hrvaškem in seveda v Sloveniji, Klemenčičeva nagrada za življenjsko delo pa je vrhunec in strokovni poklon ustvarjalki v domačem gledališkem prostoru.

Agata Freyer se je s specifičnostjo izražanja lutkovnosti, s to pomembno zvrstjo gledališke in scenske izpovednosti v elementarnem segmentu uprizoritvenih umetnosti, intenzivno soočala skoraj z vsemi vrstami lutk in mask. Njene številne lutkovne predstave so zaživele v izjemnih, včasih nenavadnih podobah. V desetletjih, ko je snovala svoj obširni lutkovni in likovni prostor, se razpira pogled na delo predane in radovedne iskalke v polju slovenske lutkovne umetnosti kot izjemen.

Pengovovo listino za vrhunske stvaritve na področju lutkovne umetnosti prejme

Irena Rajh, lutkovna igralka, režiserka, pedagoginja in producentka

Vsesplošno ustvarjalna Irena Rajh je na področju slovenskega lutkovnega gledališča prisotna več kot trideset let. Od otroških začetkov v Pionirskem domu do današnjega zrelega domicila njene ustvarjalnosti v Hiši otrok in umetnosti je nastopila, režirala, mentorirala ali organizirala nešteto predstav in lutkovnih dogodkov v okviru različnih neodvisnih lutkovnih skupin in formacij. Njen obširni seznam dosežkov in dejavnosti se bere in zarisuje kot zgodovinski zemljevid razvejanega področja profesionalne lutkovne produkcije nevladnih organizacij zadnjih treh desetletij. Njeno ustvarjalno delo je povezano s skupinami in produkcijami Skupine LUFT, Centrom interesnih dejavnosti mladih, KUD-om Franceta Prešerna, Lutkovnim gledališčem FRU-FRU, Emonske promenade, Ustanove lutkovnih ustvarjalcev in na področju oblik ljubiteljske gledališke dejavnosti z JSKD. Njene odigrane ali zrežirane predstave, organizirani festivali ali dogodki in skupine mladih, ki so se za lutkovno gledališče navduševali pod njenim vodstvom, so neprecenljive markacije slovenskega neodvisnega lutkovnega gledališča.

Za svoje predstave je prejela mnoga priznanja doma in v tujini, seznam gostovanj po festivalih Evrope je obsežen. A pomembnejše je nevidno branje med naštetimi dosežki. To branje nam razkriva trud, neumornost in zagotovo ljubezen in privrženost delu, ki ga opravlja. Vztrajnost in nenehno delo neodvisnega ustvarjalca so formalnim odločevalcem žal velikokrat resnično nevidni.

Poslanstvo in delo Irene Rajh pa v okviru stanovskih kolegov na področju lutkovne umetnosti nikakor ni spregledano. Njene mnogotere vloge in aktivnosti slovensko lutkovno gledališče umetniško bogatijo, afirmacijo neodvisne produkcije vztrajno utrjujejo, navdušenje in ljubezen do lutkarstva pa nesebično prenašajo naprej.

his book *Faith in the Puppet, Reflections on Puppet Art (Vera v lutko, Razmišljanja o lutkovni umetnosti)*, where he dedicated a special note to her [MGL, 2017].

She has already received several awards and recognitions for her work. For set and puppet design at international festivals in Bosnia and Herzegovina, Hungary, Croatia and, of course, Slovenia. The Klemenčič Award for lifetime achievement is the pinnacle and professional tribute to the artist in the domestic theatre scene.

Agata Freyer, with the specificity of the expression of puppetry, this important genre of theatrical and scenic lyricism in the elementary segment of performing arts, intensively confronted almost all types of puppets and masks. Her many puppet shows came to life in extraordinary, sometimes unusual images. Over the decades, when she created her extensive puppet and art space, the view of the work of a dedicated and curious researcher in Slovenian puppetry art opens up as extraordinary.

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



URŠKA BOLJKOVAC

Irena Rajh, puppeteer, director, teacher and producer

The universally creative Irena Rajh has been present in Slovenian puppet theatre for over thirty years. From her childhood beginnings in Pionirski dom to today's mature domicile of her creativity in the House of Children and Art, she performed, directed, mentored or organised countless performances and puppet events within the framework of various independent puppet groups and formations. Her extensive list of accomplishments and activities reads and charts like a historical map of the branching field of professional puppet production of NGOs over the last three decades. Her creative work is connected with the groups and productions of the LUFT Group, CIDM (Center interesnih dejavnosti mladih), the KUD France Prešeren, the FRU-FRU Puppet Theatre, Emona Promenade Festival, the Puppetry Artists Institution and in the field of forms of amateur theatre activity with JSKD. The plays she staged or directed, the festivals or events she organised, and the groups of young people who became enthusiastic about puppet theatre under her leadership are priceless markers of Slovenian independent puppet theatre.

She received many awards at home and abroad for her performances, and the list of guest appearances at European festivals is extensive. But more important is the invisible among the listed achievements. It reveals the effort, tirelessness, and of course, love and devotion to the work she does. Unfortunately, an independent artist's persistence and continuous work are often invisible to formal decision-makers.

The mission and work of Irena Rajh are by no means overlooked by



Pengovovo listino za vrhunske stvaritve na področju lutkovne umetnosti prejme

Iztok Lužar, igralec in animator

Iztok Lužar je v svoji karieri ustvaril več kot petdeset odrskih stvari-
tev in več kot toliko vlog. Gre za virtuozno levitev, kreatorja mnogote-
rih karakterjev, glasov in notranjih svetov. Vsakič znova navdušuje
s svojim talentom, mojstrskim obvladovanjem vseh tehnik lutkovne
animacije, občutkom za celoto in ekipno ustvarjanje. Lužarjevo do-
brih dvajset let trajajoče poustvarjanje gledaliških kreacij se razteza
med otroškimi lutkovnimi predstavami, kjer se kaže jasno razumeva-
nje ciljne publike, njegov opus pa izstopajoče določajo eksperimen-
talne uprizoritve za odrasle, s katerimi zastopa slovensko lutkarstvo
po vsem svetu. Naj gre za uprizoritve, ki temeljijo na klasičnih teh-
nikah ali za sodobnejše formate gledališča animiranih form, odrska
pojava Iztoka Lužarja vedno znova preseneča z brezkompromisno in
samosvojo držo. Je natančen, discipliniran, vedno navzoč in pozoren
na vsak detalj. Lutkam vdihuje navdih in dvom, poznano in tvegano,
držno in zadržano ter stremi k preseganju samoumevnega in samo-
zadostnega.

Od žanrske vsestranskosti v *Love Dolls*, do nežnosti in duhovitosti v
predstavah *Kdo je napravil Vidku srajčico* in *Medved in mali* ali v za
njegovu kariero prelomnih uprizoritvah *Bestiaires*, *Misterij sove*, *Pos-
vetitev pomladi*, *Sedem vprašanj o sreči* in *Tihožitje* – njegov nepo-
grešljivi ustvarjalni aparat je prepoznaven predvsem po suverenosti,
ki vedno dopušča vidno krhost, ranljivost in dostopnost. Tako smo
lahko v *Misteriju sove* občudovali natančnost orkestracije uprozori-
tvenih sredstev, v *Bestiaires* in *Posvetitvi pomladi* igrivo in mojstrsko
preizkušanje meja telesa in materiala, v *Sedmih vprašanjih o sreči* in
Tihožitju pa neverjetno disciplino v animaciji lutke, pogleda, telesne
postavitve in odrske eksistence. Vedno je dovršen, obrtno natančen
in spreten.

Poseben in pomemben poudarek pa gre tudi njegovi participaciji v
kolektivnem delu, njegovi uigranosti v kolektivu, predanosti skupin-
ski animaciji in partnerskim asistencam kolegom. Če torej Iztoka
Lužarja na eni strani odlikujeta tehnična in nesebična brežhibnost,
ga na drugi spet pogum in inteligenca pri izrabi lastnih specifičnih iz-
raznih pojavnosti. Brez strahu pred karikaturjo in grotesko je njegovo
ustvarjanje vedno natančno odmerjeno, čutno, globoko, premišljeno
in skrbno.

Pengovovo listino za vrhunske stvaritve na področju lutkovne umetnosti prejme

Jera Ivanc, dramatičarka in dramaturginja

Jera Ivanc, klasična filologinja, je v lutkovno gledališče vstopila pred
dvajsetimi leti z avtorskim dramskim tekstom *Perzej*. V njem se je

her colleagues in the field of puppetry. Her many roles and activities
enrich the Slovenian puppet theatre artistically, steadily strengthen
the affirmation of independent production and selflessly pass on the
enthusiasm and love for puppetry.

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

Iztok Lužar, actor and animator

Iztok Lužar created more than fifty stage creations and even more
roles in his career. He is a virtuoso of moults, a creator of many char-
acters, voices and inner worlds. He impresses every time with his
talent, masterful mastery of all puppet animation techniques, sense
of entirety and teamwork. Lužar's more than twenty-year-long re-
creation of theatrical creations extends between children's puppet
shows, where a clear understanding of the target audience is shown.
At the same time, his oeuvre is prominently defined by experimen-
tal performances for adults, with which he represents Slovenian
puppetry worldwide. Whether it is performances based on classical
techniques or more modern theatre formats of animated forms, Iz-
tok Lužar's stage appearance always surprises with his uncompro-
mising and independent attitude. He is precise, disciplined, always
present and attentive to every detail. He breathes inspiration and
doubt into the puppets, the familiar and the risky, the daring and the
restrained. He strives to transcend the self-evident and the self-suf-
ficient.

From genre versatility in *Love Dolls* to tenderness and wit in the
plays *Who Made Videk's Shirt* and *Goose the Bear* or in his career-
breaking performances *Bestiaires*, *Open the Owl*, *The Rite of Spring*,
Seven Questions about Happiness and *Still Life* – his indispensable
creative apparatus is recognisable above all by sovereignty, which
always allows visible fragility, vulnerability and accessibility. Thus, in
Open the Owl, we could admire the precision of the orchestration of
the means of staging; in *Bestiaires* and *The Rite of Spring*, the play-
ful and masterly testing of the boundaries of the body and material,
and in *Seven Questions about Happiness* and *Still Life*, the incredible
discipline in the animation of the puppet, view, body position and
stage existence. He is always perfect, artisanally precise and skilful.
A remarkable and important emphasis is also placed on his partici-
pation in collective work, his team spirit, his dedication to collabo-
ration in animation and his assistance to colleagues. On the one
hand, Iztok Lužar is distinguished by his technical and selfless flaw-
lessness; on the other hand, he is distinguished by courage and intel-
ligence in using his specific expressive manifestation. Without
fear of being a caricature and grotesque, his creations are always
precisely measured, perceptible, deep, thoughtful and meticulous.

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

Jera Ivanc, playwrighter and dramaturg

Jera Ivanc, a classical philologist, entered the puppet theatre twen-
ty years ago with the dramatic text *Perseus*. In it, she played with the
material of ancient mythology, with which she is very familiar, from
the perspective of a child's vision of the world, which became one of
the research areas in her varied work in the following years. Chil-
dren's fascination with what they see, the importance of what they
perceive, precise linguistic naming of it, and concern for the consis-
tency of content lines in puppet theatre and theatre for children be-
came an essential part of her creation. Since 2003, her name has
been on more than twenty practical dramaturgies and almost as
many dramatic texts, adaptations of literary proposals, dramatisa-

poigrala z njej domačim materialom antične mitologije z vizure
otroškega videnja sveta, ki je v letih zatem pri njenem razvejanem
delu postal eden od prostorov raziskovanja. Otroška fascinacija nad
videnim, pomembnost občutljivega in natančnega jezikovnega poi-
menovanja le-tega in skrb za sosledje vsebinskih linij v lutkovnem
gledališču in gledališču za otroke so postali pomemben del njenega
ustvarjanja. V obdobju od leta 2003 tako podpisuje več kot dvajset
praktičnih dramaturgij in skoraj toliko dramskih tekstov, avtorskih
adaptacij literarnih predlog, dramaturgij in songov v lutkovnem gle-
dališču in gledališču za otroke. Sodeluje z različnimi inštitucijami in
avtorji, njena neodvisna drža pa ji omogoča, da ob dejavnostih v gle-
dališču še vedno ohranja prostor za pisanje in prevajanje, ki ostajata
njena bistvena fokusa. Prav razvejanost njenega področja delovanja
jo uvršča med zanimivejše in zahtevnejše sodelavce pri ustvarjanju
predstav. Njene raznolike izkušnje in znanja narekujejo zahteve po
profesionalizmu in resnem delu z dramskim besedilom, ki se ga v
lutkovnem gledališču sicer pogosto in prelahkotno zanemari. Njeno
delo z jezikom upošteva in spoštuje pomen, zven, melodijo in lepo-
toto besede, njeno delo z vsebino pa skozi besedilo povezuje vse ele-
mente gledališke uprizoritve.

Dramaturška misel Jere Ivanc je visoko kultivirana, njena jezikovna
disciplina in domiselnost sta dosledni, nepogrešljivi vidik njenega
doprinosu pa je tudi njen občutek za likovnost, ritem in glasbo, ki je
pri delu z lutkami bistven.

Celostno videnje ustvarjanja za otroke, odgovornost do vsebine, ki jo
z umetnostjo predajamo najmlajšim, skrb za besedo in njene bistro-
umne premene, poudarjanje pomena in vrednosti dobrega dramske-
ga besedila ter njegovo združevanje z likovno in glasbeno kompo-
nento so kvalitete, ki Jero Ivanc uvrščajo med vrhunske ustvarjalke
na področju dramaturgije in dramatike v lutkovnem gledališču.



tions and songs in puppet theatre and theatre for children. She col-
laborates with various institutions and authors, and her independent
attitude allows her to keep room for writing and translation, which
remain her essential focus, alongside her activities in the theatre.
The wide range of her field of activity makes her one of the more in-
teresting and demanding collaborators when creating performanc-
es. Her varied experience and knowledge dictate the demands for
professionalism and serious work with dramatic text, which is often
and too easily neglected in the puppet theatre. Her work with lan-
guage takes into account and respects the meaning, sound, melody
and beauty of words, and her work with content connects all the el-
ements of theatrical performance through the text.

Jera Ivanc's dramaturgical thought is highly cultivated, and her lin-
guistic discipline and imagination are consistent. An indispensable
aspect of her contribution is her sense of artistry, rhythm and music,
which is essential when working with puppets.

A holistic view of creation for children, responsibility for the content
that we pass on to the youngest through art, care for the word and
its clever transformations, emphasising the importance and value of
a good dramatic text and combining it with an artistic and musical
component are qualities that place Jera Ivanc among the top artists
in the field of dramaturgy and drama in puppet theatre.



Člani Ustanove lutkovnih ustvarjalcev

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12

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12. bienale lutkovnih ustvarjalcev Slovenije organizirata Ustanova
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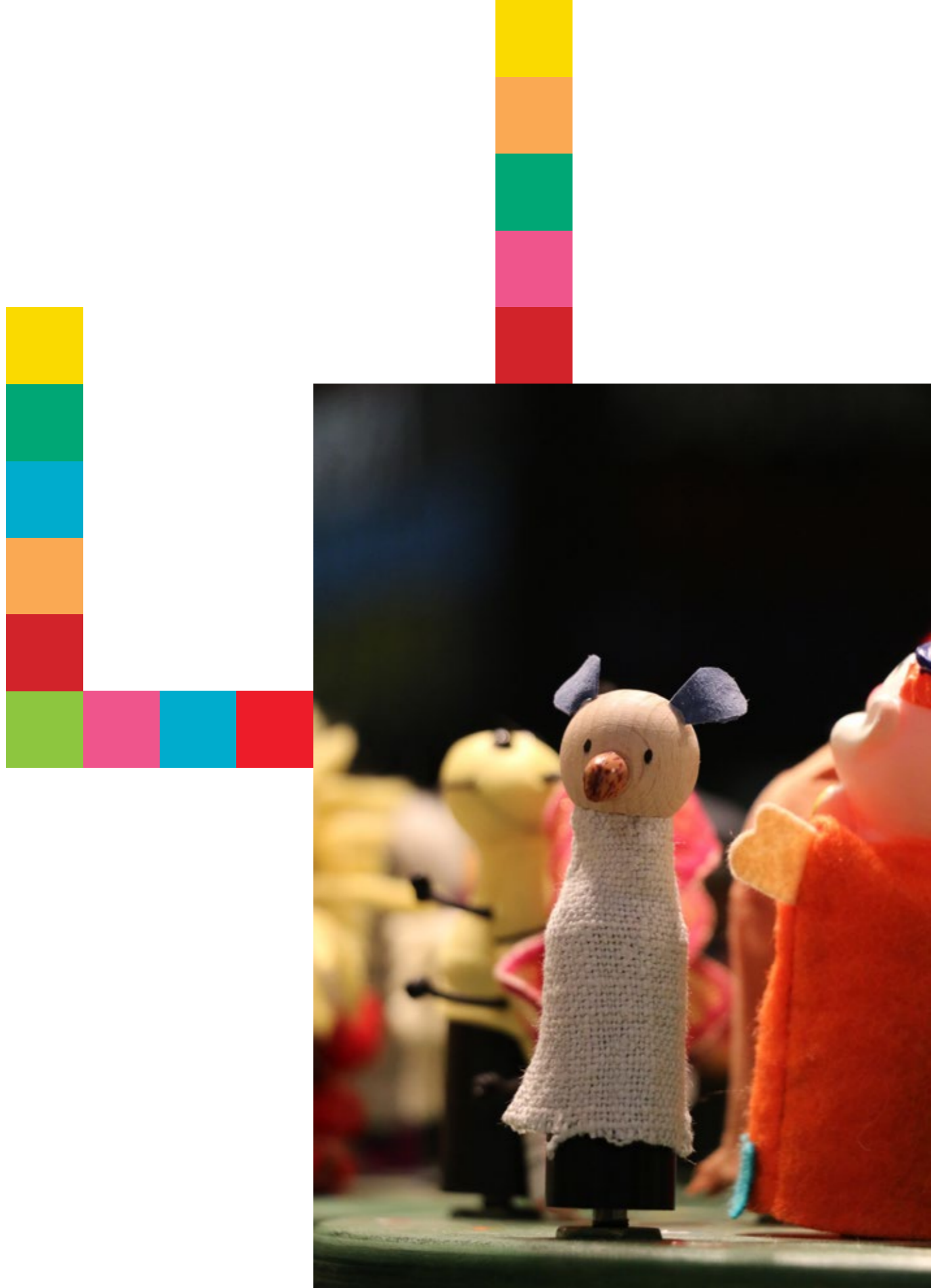
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