



BIENALE *lutkovnik* USTVARJALCEV SLOVENIJE

MARIBOR

10.–13. 9.
2025



BIENNIAL OF *puppetry*
ARTISTS OF SLOVENIA

Urnik bienala

Sreda, 10. september 2025

10.00

Mini teater in Judovski kulturni center Ljubljana:

Vampirček gre v šolo

Velika dvorana LGM

17.00

Teatro Matita in MCLU Koper: *Harms je kriv!*

Mala dvorana LGM

18.00

Odprtje razstave: *Lutkovne tehnologije štirih:*

Žiga Lebar, Gregor Lorenci, Mitja Ritmanič

in Zoran Srdić Janežič

Minoritska cerkev

18.30

Odprtje festivala

Lutkovno gledališče Maribor in Moment:

Dobro jutro, travnik

Velika dvorana LGM

19.30

Večerno druženje

Pod hrastom

Četrtek, 11. september 2025

10.00

Pogovor o predstavah

Pod hrastom / Sončni studio

11.00

Pogovor: *Dlani lutkovnih tehnologov*

Minoritska cerkev

14.00

Pogovor: *Pot do lutke: Lutka skozi tehnologijo*

Sončni studio

17.00

Hiša otrok in umetnosti in Lutkovno gledališče FRU-FRU:

Velik lonec, majhna miš

Mala dvorana LGM

18.00 & 20.00

Lutkovno gledališče Maribor: *Transport: Tovor*

Sodni stolp

19.00 & 21.00

Lutkovno gledališče Ljubljana: *Transport: Odhod*

Sodni stolp

20.00

Odprtje razstave papirnatih lutk Braneta Solceta:

Strigu migu

GT22

21.00

Moment in Hiša otrok in umetnosti: *Smrt in mleko*

GT22

Petek, 12. september 2025

10.00

Pogovor o predstavah

Pod hrastom / Sončni studio

16.00

Portret: Brane Solce / Teatro Papelito – predstava

Glej tička! in ustvarjalna delavnica za otroke

Lutkovni muzej Maribor

17.00

Lutkovno gledališče Maribor, Centre de Créations pour l'Enfance in Festival Mondial des Théâtres de Marionnettes: *Tok tok tok*

Sodni stolp

18.00

Lutkovno gledališče Ljubljana: *Mišek Julijan*

Mala dvorana LGM

19.00

Slovensko ljudsko gledališče Celje: *Paradiž*

Velika dvorana LGM

20.00

Večerno druženje z lutkovnim kvizom

Pod hrastom

Sobota, 13. september 2025

10.00

Pripovedno gledališče gdč. Bazilike, Društvo lutkovnih ustvarjalcev in Hiša otrok in umetnosti: *Kako objeti ježa*

Mala dvorana LGM

11.00

Pogovor o predstavah

Pod hrastom / Sončni studio

11.00

Portret: Brane Solce / Teatro Papelito – predstava

Glej, tička! in ustvarjalna delavnica za otroke

Lutkovni muzej Maribor

11.00 & 17.00

Teater Štrik in Gledališče DELA: *Sub Aqua, Sub Aqua*

Benetke ob Sodnem stolpu

16.00

Lutkovno gledališče Ljubljana: *Hiša iz pločevine*

Sodni stolp

18.00

Pogovor o predstavah

Pod hrastom / Sončni studio

19.00

Zaključek in podelitev nagrad

Velika dvorana LGM

20.00

Večerno druženje

Pod hrastom

Tekmovalni program

Spremljevalni program

Razstava *Lutkovne tehnologije štirih* (Minoritska cerkev) je odprta 10.–20. 9. med 10. in 18. uro, 10. 9. izjemoma do 20. ure.

Razstava *Strigu migu* (GT22) je odprta 12. in 13. 9. med 10. in 18. uro ter 15.–20. 9. med 16. in 18. uro.



BIENALE *lutkovnik* USTVARJALCEV SLOVENIJE

MARIBOR

10.–13. 9.
2025

BIENNIAL OF *puppetry*
ARTISTS OF SLOVENIA

Prodaja vstopnic

Vstopnice je mogoče kupiti na Infotočki, ki je odprta od torka do petka med 11. in 13. uro, v sredo ter petek tudi med 16. in 18. uro, v soboto med 9. in 12. uro ter uro pred vsakim dogodkom.

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

Cena vstopnice za otroško in mladinsko predstavo (s starostno oznako do vključno 12+) znaša 6 €, za odraslo predstavo (od vključno 15+) pa 12 €. Vstopnic ni mogoče rezervirati. Ogled razstav, obisk strokovnih pogovorov in večernih dogodkov je brezplačen.

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Tickets

Tickets can be purchased at Info Point, which is open daily from Tuesday to Friday from 11.00 to 13.00, Wednesdays and Fridays additionally from 16.00 to 18.00, Saturdays from 9.00 to 12.00, and one hour before every performance.

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

Ticket prices for performances for children and youth (with an age limit of up to and including 12+) are €6, and for performances for adults (from and including 15+) €12. Tickets cannot be reserved. Admission to exhibitions, professional discussions and evening events is free.



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Bienale lutkovnih ustvarjalcev Slovenije je osrednji slovenski festival lutkovne umetnosti. Na enem mestu, v enem mestu, in to ne katerem koli, na številnih in raznolikih lokacijah v Mariboru občinstvom vseh starosti bienale ponudi izbor lutkovne produkcije zadnjih dveh let.

V dveh letih se marsikaj zgodi, marsikaj spremeni. Ne le v lutkarstvu, ne le v umetnosti, ampak tudi širše v družbi. Začnejo in končajo se epidemije, začnejo in ne nujno končajo se vojne, poplave porušijo domove in človek jih v dveh letih znova zgradi. Žal se na nekatere grozljive okoliščine ljudje v dveh letih tudi navadimo, čeprav se ne bi smeli. Nikoli ne bi smeli postati otopeli ali brezbržni do tisk drugih, do krivic, socialnih neenakosti ali nasilja. A, žal, v dveh in več letih marsikdo otopi. Težko je nadaljevati z vsemi odgovornostmi vsakdanjega življenja in obenem v sebi nositi bolečino vseh izgub, ki jih težka geopolitična situacija prinaša vsak dan znova. Le kakšno moč ima en sam človek, da ustavi genocid ali segrevanje podnebja?

A otopelost, otrdelost je resnično največja nevarnost za človeka. Ko ne zmoremo sočutja, izgubljam o človeškost. Postanemo le lutke, namenjene izvajanju nalog. Lutke, ki, za razliko od lutk v gledališču, nimajo ničesar skupnega z življenjem.

Pred tako otopelostjo nas lahko reši le umetnost. Umetnost, pa naj jo doživljamo kot občinstvo ali kot njeni ustvarjalci, zahteva empatijo. Spodbuja kritično misel. Spodbuja tudi igrivost.

V času nenehnih družbenih kriz je igrivost nujna spretnost, saj nam omogoča ustvarjalno iskanje odgovorov na izzive, ki se sprva zdijo nerešljivi. Igrivost vzpostavlja tople medčloveške odnose in gradi skupnosti. Igrivost, kakršno premorejo lutkovni ustvarjalci, je še posebej dragocena. Lutkarjem omogoča, da neživim predmetom ali materialom dajejo življenje, da z njimi pripovedujejo zgodbe in nastavljajo ogledalo družbi. Ti mojstri in mojstrice: izdelovalci in animatorji lutk, avtorji vizualnih podob, literarnih predlog, glasbenih partitur, video animacij in sploh vsi, ki sodelujejo pri ustvarjanju lutkovnih predstav, nam prav skozi neživo in statično prikazujejo živo, dinamično, nenehno spreminjajoče se življenje. Skozi predstave in like, ki nastopajo v njih, spoznamo sami sebe. Vidimo, kako smo se (v zadnjih dveh ali več letih) spremenili.

Tako nam bienale lutkovnih ustvarjalcev Slovenije omogoča, da ostanemo sočutni, odprti do drugih ali drugačnih, solidarni, pozorni na družbene spremembe, katerih del smo. In šele ko pozorno sledimo, kako se družba spreminja, lahko pri usmerjanju teh sprememb aktivno sodelujemo tudi sami. A ne zares sami, temveč v skupnosti, ki se, tudi skozi skupne ogled o lutkovnih predstav, vztrajno plete. V Mariboru, na številnih in raznolikih lokacijah, med ljudmi, katerih ozaveščenost in volja za pozitivne družbene spremembe presegata meje tega mesta in države.

Naj 13. bienale lutkovnih ustvarjalcev Slovenije odseva prav to voljo in spodbudi solidarnost in igrivost pri občinstvih vseh starosti.

The Biennial of Puppetry Artists of Slovenia is the central Slovenian festival of puppetry. In one place, in one city, and not just any city, at numerous and diverse locations in Maribor, the Biennial offers audiences of all ages a selection of puppetry productions from the past two years.

A lot happens in two years, and a lot changes, not only in puppetry and art but also in society. Epidemics begin and end, wars start and not necessarily end, floods destroy homes, and people rebuild them in two years. Unfortunately, people get used to some horrific circumstances within two years, even though they should not. We should never become numb or indifferent to the suffering of others, to injustice, social inequalities or violence. But unfortunately, in two or more years, many people become numb. It is difficult to carry on with all the responsibilities of everyday life and, at the same time, bear the pain of all the losses that the difficult geopolitical situation brings each day anew. What power does one person have to stop genocide or global warming?

But numbness, insensibility, is truly the greatest danger to man. When we are incapable of compassion, we lose our humanity. We become mere puppets designed to carry out tasks. Puppets that, unlike puppets in a theatre, have nothing to do with life.

Only art can save us from such numbness. Art, whether we experience it as an audience or as its creators, requires empathy. It encourages critical thought. It also encourages playfulness.

In times of constant social crises, playfulness is an essential skill, as it allows us to creatively find answers to challenges that at first seem insoluble. Playfulness builds warm human relationships and communities. The playfulness of puppet makers is particularly valuable. It allows puppeteers to give life to inanimate objects or materials, to use them to tell stories and to hold up a mirror to society. All these masters, the puppet makers and animators, authors of visual images, texts, music, video animations, and all those involved in the creation of puppet shows, show us a living, dynamic, ever-changing life with the inanimate and static. It is through the performances and the characters that appear in them that we get to know ourselves. We can see how we have changed (in the last two or more years).

Thus, the Biennial of Puppetry Artists of Slovenia allows us to remain compassionate, open to others or those who are different, solidary, and attentive to the social changes of which we are a part. Only when we carefully follow how society is changing can we actively participate in directing these changes ourselves. Not as an individual but in a community that is steadily growing, also through joint visits to puppet shows. In Maribor, at numerous and diverse locations, among people whose awareness and will for positive social change transcend the borders of this city and country.

May the 13th Biennial of Puppetry Artists of Slovenia reflect this will and encourage solidarity and playfulness among audiences of all ages.

Zaključek poletja v Mariboru tudi letos zaznamuje največji nacionalni lutkovni festival – 13. bienale lutkovnih ustvarjalcev Slovenije. Veseli me, da lahko kot župan Mestne občine Maribor znova pozdravim ustvarjalce in obiskovalce tega pomembnega kulturnega dogodka v našem mestu.

Lutkovna umetnost ima v Mariboru posebno mesto. Lutkovno gledališče Maribor je s svojo lokacijo v kompleksu Minoritov, ki ga obdajajo bogata zgodovinska in kulturna prizorišča, kot sta Sodni stolp in Vojašniški trg, osrednji prostor ustvarjalnosti, igre in domišljije. Prav tu se prepletajo preteklost, sedanjost in prihodnost kulturnega utripa mesta.

Letošnji Bienale prinaša raznolik in kakovosten program, ki skozi tekmovalne in spremljevalne predstave prikazuje najboljše, kar je nastalo na slovenski lutkovni sceni v zadnjih dveh letih. Še posebej pomembno se mi zdi, da se festival odpira različnim generacijam ustvarjalcev ter raziskuje sodobne izraze, teme in oblike. To je dokaz, da je lutkovna umetnost živa, aktualna in v nenehnem razvoju.

Iskrena hvala Lutkovnemu gledališču Maribor in vsem sodelujočim ustvarjalcem, ki s svojo predanostjo in vizijo bogatite naš kulturni prostor. Obiskovalcem pa želim, da v lutkovnih predstavah najdejo navdih, veselje in povod za razmislek.

Naj lutke znova oživijo mesto.

Also this year, the end of summer in Maribor is marked by the largest national puppet festival – the 13th Biennial of Puppetry Artists of Slovenia. I am pleased that as Mayor of the Municipality of Maribor, I can once again welcome the artists and visitors to this important cultural event in our city.

Puppetry has a special place in Maribor. The Maribor Puppet Theatre, located in the monastery complex, surrounded by rich historical and cultural venues such as the Judgement Tower and Vojašniški trg Square, is a central space of creativity, play and imagination. It is here that the past, present, and future of the city's cultural pulse intertwine.

This year's Biennial brings a diverse and high-quality programme, showcasing the best of the Slovenian puppetry scene of the last two years through competitive and accompanying performances. I find it particularly important that the festival opens up to different generations of artists and explores contemporary expressions, themes and forms. This is proof that puppetry is alive, relevant and constantly evolving.

My sincere thanks to the Maribor Puppet Theatre and all the participating artists who enrich our cultural space with their dedication and vision. And I wish visitors to find inspiration, joy and food for thought in puppet performances.

Let the puppets bring the city to life.

Ksenija Repina
direktorica Lutkovnega gledališča Maribor

Letošnja edicija Bienala lutkovnih ustvarjalcev Slovenije svojo pozornost usmerja v nastanek lutke – proces, ki se skriva za zaveso, ali še bolje: ki se dogaja v delavnicah, dolgo pred tem, preden predstava – in lutka, prijemljiva in s karakterjem, – zares zaživi na odru v stiku s publiko. Lutkovna tehnologija je področje natančnosti in tveganj, svobode in tradicije, inovativnosti in obrti, konstrukcije in prepletanja znanj različnih disciplin, a hkrati predvsem prostor, kjer se srečujeta živo in neživo, človek in lutka, roke in material na najbolj intimnem stičišču: kjer se začne snovati življenje.

Če hočemo razumeti lutke in lutkovno umetnost, moramo preučevati in raziskovati njeno drobovje s kirurško natančnostjo: zarezati in razplastiti ne le lutke fizično, temveč celoten proces nastajanja, širino in razmislek, ki ga ta zahteva. Toliko svobode kot dajejo – in hkrati zahtevajo – lutke, si ne more privoščiti nobena druga scenska umetnost in prav zato letošnji Bienale osvetljuje lutkovno tehnologijo, tehnologe in vse, kar je povezano z njimi. Dan tehnologov, kakor smo poimenovali strnjeno dogajanje 11. septembra, odpira različne perspektive: srečanja z avtorji razstav, pogovor z lutkovnimi tehnologi in o lutkovni tehnologiji.

Za bogatim tekmovalnim in spremljevalnim programom po izboru selektorja Igorja Tretinjaka ter pogovori, razstavami in predstavami se skriva še ena misel: da lutke niso le umetniški predmet, temveč tudi nosilke vrednot, zgodb in vezi, ki nas povezujejo. Tako Bienale ne odpira le strokovnih vprašanj, temveč vabi tudi k razmisleku o tem, kakšno mesto ima lutkarstvo danes kot umetnost, kot obrt in kot prostor skupnega srečevanja. Naj velja prepričanje, da lutkarstvo presega oder – da lahko oblikuje naš pogled na svet in nas opominja na tisto, kar je bistveno. Medtem ko svet divja po svoje, ostaja naše lutkovno poslanstvo jasno in enotno: nagovarjati in vzgajati generacije, da cenimo to, kar imamo, in da naredimo vse, kar je v naši dolgoročni moči, da v svetu prevlada dobro.

Dragi in drage, dobrodošli na 13. bienalu
lutkovnih ustvarjalcev Slovenije.

Ksenija Repina
Managing director of Maribor Puppet Theatre

This year's edition of the Biennial of Puppetry Artists of Slovenia focuses its attention on the creation of a puppet – a process that is hidden behind the curtain, or rather, that takes place in workshops long before the performance – and the puppet, tangible and with character – really comes to life on stage in contact with the audience. Puppetry is a field of precision and risk, of freedom and tradition, of innovation and craftsmanship, of construction and the interweaving of knowledge from different disciplines, but above all a space where the living and the inanimate, the human and the puppet, the hands and the material meet at their most intimate point of contact: where life begins to take shape.

If we really want to understand puppets and the art of puppetry, we need to study and explore their inner workings with surgical precision: not only the various physical aspects of the puppets themselves, but also the whole process of creation, the scale and thought it requires. No other performing art can offer as much freedom as puppetry – and demand it at the same time. That is why this year's Biennial is shedding light on puppet technology, puppet technologists and everything that goes with it. The Day of the Puppet Technologists, as we have named the packed programme of events on September 11, opens up a multitude of perspectives: meetings with the authors of the exhibitions, discussion with puppet technologists and about puppet technology.

Behind the rich competition and the accompanying programmes chosen by selector Igor Tretinjak, as well as the talks, exhibitions and performances, there is another idea: that puppets are not just an art object, but also carriers of values, stories and ties that hold us together. Thus, the Biennial not only opens up themes related to the discipline, but also invites us to reflect on the place of puppetry today as an art, as a craft and as a place of shared encounter. Let us give space to the idea that puppetry goes beyond the stage – that it can shape our view of the world and remind us of what is essential. While the world rages with a will of its own, the mission of puppetry remains clear and unified: to reach and educate generations to appreciate what we have and, in the long run, to do all we can to ensure that good prevails in the world.

Dear all, welcome to the 13th Biennial of Puppetry
Artists of Slovenia.

Anže Virant
predsednik Ustanove lutkovnih ustvarjalcev

Za vsako lutko stoji človek. Ko se premika, je za njo animatorka. Ko govori, je dramatičarka. Pa režiserka, dramaturginja, ustvarjalka likovne podobe. A vedno je za njo še nekdo – tudi takrat, ko lutka stoji povsem sama na odru ali v fundusu, ko miruje in molči. Vedno je del lutke tudi tista, ki ji je dala telo.

Letošnji Bienale lutkovnih ustvarjalcev posvečamo prav njim – lutkovnim tehnologinjam in tehnologom. Tistim, ki najprej premislijo in nato tudi naredijo. Tistim, ki znajo prisluhniti režiserki, razumeti animatorko in hkrati slišati še material: njegovo trdnost, elastičnost, krhkost, zmogost gibanja. Tistim, ki zmorejo zamisel pretvoriti v mehanizem. Ki v roki držijo izvijac, v mislih pa jasno vizijo končne lutkovne iluzije.

Lutkovna tehnologija je danes več kot samo obrt. Je znanost. Je umetnost. Je raziskovanje. Seveda: med papirjem, lesom in peno še vedno odmeva znani zvok žage in diši po lepilu, a ob tem vse pogostejše brnijo 3D-tiskalniki, svetijo ekrani in se vrtijo servomotorji. Tehnologinja ni samo nekdo z natančnimi rokami, temveč tudi tista, ki razume, kako ideja zaživi skozi gib. In nič manj umetnica od drugih.

Zato je pomembno, da jih slišimo. In priznamo njihovo vlogo. Lutkovna predstava se ne začne z dvigom zaves, temveč z dvigom svinčnika nad skico. Včasih v kleti gledališča, včasih v domači delavnici. In ko ta predstava zaživi – ko lutka obrne glavo, pogleda gledalca in celo pomežikne – se moramo spomniti, da se je ta premik rodil iz dialoga med umetnostjo in tehnologijo. Med idejo in roko.

Letošnji Bienale je priložnost, da pogleda ne usmerimo le na oder, ampak tudi v zakulisje. V vijake, povezave, vozle, tečaje – v vse tisto, kar običajno ostane skrito, a je nujno, da lutka sploh lahko obstaja. Predstave, ki jih bomo videli, niso zgolj odsev ustvarjalne vizije, temveč tudi odsev tehničnega mojstrstva. Poklonimo ga tistim, ki omogočajo gibanje, ne da bi same stopile v ospredje. Lutka je več kot figura. Je stroj. Je organizem. Je domišljija, ki se premika. In letos je tudi to – priložnost, da v središče postavimo tisto, ki jo je ustvarila.

Vsi umetniki in umetnice, obiskovalci in obiskovalke – dobrodošli na Bienalu lutkovnih ustvarjalcev 2025.

Opomba: V besedilu je ženski slovnični spol uporabljen kot nevtralna oblika, ki vključuje osebe vseh spolov.

Anže Virant
President of the Puppetry Artists Institution

There is a human behind every puppet. When it moves, there is an animator behind it. When it speaks, there is a playwright. And a director, a dramaturge, a creator of visual images. There is always someone else behind it – even when the puppet stands completely alone on stage or in the theatre archives, when it is still and silent. Also, the person who gave the puppet its body is always a part of it.

This year's Biennial of Puppetry Artists is dedicated to them – puppet technologists – to those who think first and then make. To those who know how to listen to the director, understand the animator, and at the same time hear the material: its strength, elasticity, fragility, and ability to move. To those who can turn an idea into a mechanism. To those who hold a screwdriver in their hand and a clear vision of the final puppet illusion in their mind.

Nowadays, puppet technology is more than just a craft. It is science. It is art. It is research. Of course: in the middle of the paper, wood and foam, the familiar sound of a saw still echoes and there is this smell of glue but there are also 3D printers humming, screens glowing and servomotors spinning. A technologist is not just someone with precise hands, but also someone who understands how an idea comes to life through movement. A technologist is no less an artist than the others.

That is why it is important to hear them. And to acknowledge their role. A puppet show does not start with the curtain being raised, but with the pencil being lifted over a sketch. Sometimes in the basement of a theatre, sometimes in a workshop at home. And when this performance comes to life – when the puppet turns its head, looks at the viewer and even winks – we need to remember that this shift was born out of a dialogue between art and technology. Between the idea and the hand.

This year's Biennial is an opportunity to focus our attention not only on the stage but also behind the scenes. On screws, connectors, knots, hinges – everything that usually remains hidden, but is essential for a puppet to exist. The performances we will see are not only a reflection of creative vision but also a reflection of technical mastery. Let us pay tribute to those who enable movement without taking centre stage themselves.

A puppet is more than a figure. It is a machine.

It is an organism. It is an imagination in motion. And this year is also an opportunity to put the one who created it centre stage.

All artists and visitors – welcome to the Biennial
of Puppetry Artists 2025.

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Klemenčič Award and Pengov Awards 2025



Kot kritik, pedagog in teatrolog, gledalec in zaljubljenec v lutke in gledališče že dvajset let kontinuirano spremljam hrvaško lutkovno sceno, ki že nekaj časa na svojevrsten način stagnira. Utrujen od stopicljanja na mestu priložnosti, da postanem selektor slovenskega bienala, nisem razumel samo kot izlet v sosednje lutkarstvo, ampak kot nujno in hrepenenje po svežini in novih idejah. Dobil sem veliko več od tega. Že preden sem si ogledal 43 prijavljenih predstav, me je navdušila njihova količina. Ko sem si jih ogledal, sem, po pričakovanjih, ugotovil, da niso vse odlične in brez napak, hkrati pa sem spoznal tudi, da je za kvaliteto nujna kvantiteta in da se znotraj obilja rojevajo biseri. Prav tako se je v vseh – ne glede na slabosti, ki so zavirale nekatere predstave, – čutila ljubezen do lutkarstva in zavest o ciljni publiki, ki jo predstave nagovarjajo. Bilo je nekaj res odličnih repertoarnih in zelo dobrih namenskih predstav, lahko premakljivih majhnih produkcij, pa tudi razkošnih spektaklov. Prepričljivih animacij v klasičnem okolju in njihovih ukinitiv v sodobni refleksiji. Poezije, slikanic, absurda in naturalizma, vode in lepila, papirja in dima. Še posebej pomembno se mi zdi veliko število mladih avtorjev, ki ob koncu te zgodbe niso našli mesta v selekciji, a so se dobro umestili v tem trenutku za skorajšnje jutrišnje vzlete. Svoje odlične ideje morajo samo še scensko oživiti in razvijati skozi spremembe v izvedbi. Naj zaokrožim svoje uvodne misli: navdušila me je raznolikost idej, generacij, izrazov in tém ter izvedbenih, zvočnih in likovnih rešitev.

Vloge selektorja nacionalnega festivala ne vidim kot izrazito avtorsko, ampak kot sito. Hkrati menim, da izbor ne sme poudarjati selektorjevih kritičnih, estetskih in izvedbenih pogledov, ampak naj bo čim boljša slika trendov v slovenskem lutkovnem ustvarjanju v zadnjih dveh letih. Trendi pa praviloma niso enopomenski, kar potrjujejo tudi prijavljene predstave. Ob tej primarni nalogi ima selektor še eno pomembno nalogo: oblikovanje festivalskega programa. Lutkovno ustvarjanje je izraz vseh generacij, ki hkrati negujejo tradicijo in rušijo lastne meje. Obenem si kot selektor in umetniški oblikovalec festivala želim v Mariboru zbrati gledalce od enega do sto enega leta, ki bodo po vsaki predstavi vsaj za leto dni mlajši in vsaj malo umetniško bogatejši. Verjamem, da bo deset predstav tekmovalnega programa naredilo še več kot to.

Slovensko lutkarstvo sem doslej spremljal predvsem na festivalih in ga načeloma povezoval z eksperimentom. Zato bom to pot ubral tudi skozi lastno selekcijo. Novosti, ki so v zadnjih dveh letih v slovenskem lutkarstvu in tudi v tej selekciji najbolj opazne, bi lahko imenoval poglobljena dekonstrukcija tradicije. Ena najzanimivejših je ukinitiv oziroma zamenjava animacije s stop-animacijo in tudi fragmentacija in pomnožitev edinstvene lutke-lika, ki ji je animator doslej vdihoval življenje, s številnimi lutkami, ki kažejo na razdrobljenost življenja odrskih likov in sodobnega sveta. To izničenje in preskok preko prejšnjega začetnika lutkovnega izraza potrjuje neskončne možnosti današnjega lutkovnega ustvarjanja. Nujno je igrati se z njim, premikati meje in upati si stopiti na drugo stran.

S stop-animacijo sta oblikovani prvi dve predstavi iz serije *Transport*, ki prav šolsko demonstrirata, kako se razvija novi izraz. V mariborski premierni predstavitvi je ta novost v prvem planu, že v naslednji, ljubljanski, to ni več novost, ampak postane del okolja, s katerim se zrašča in se razvija v dialogu z drugimi elementi. Medtem ko je prvo srečanje z novimi idejami po pravilu vedno intrigantno, se drugo pokaže kot preizkus učinkovitosti. Festivalsko občinstvo bo lahko na enem mestu, v enem dnevu uživalo v tem vstopanju v novo.

Tretja predstava, ki raziskuje in ruši meje, se loteva tradicionalnega senčnega gledališča, ki ga prelije v dim. Dim v predstavi *Smrt in mleko* ni nosilec niti konstanta predstave, je pa njena dramaturška potrditev, komentar in poanta, s tem pa postane eden od ključev odrske interpretacije. Dim prodira v prostor igre in horizontalno ploskost klasičnih senc učinkovito spreminja v klavstrofobično vertikalo, ob tem pa ovija odrsko (in stvarno) življenje, mu pri tem grozi in ga duši.

Daniil Harms je eden najbolj priljubljenih avtorjev naše absurdne stvarnosti, predstava *Harms je kriv!*, ki je bolj harmska od Harmsa samega, pa eden najboljših odrskih odgovorov na njegov premaknjeni svet. In spet gre za dekonstrukcijo, tokrat večkratno: od kolažne predloge do izraza, v katerem se mešajo potujoči lutkar, glasbenik in ena (morda še kakšna) popolnoma dekonstruirana harmonika.

Henrik Ibsen je *Hišo lutk* napisal v obdobju naturalizma, ki lutkovnemu ustvarjanju nikoli ni bil blizu. Pravzaprav sta se drug drugemu izogibala v velikem loku. Toda spektakularna predstava *Hiša za lutke* to nestrpnost izniči. Še več: prodira tako globoko v naturalizem, da njega in vse nas z zastrašujočo lahkotnostjo privabi v temne prostore podzvesti in scenske magije in iz njega tudi potegne.

Šesta predstava, namenjena odrasli publiki, je *Paradiž*, ki na duhovit in učinkovit način prikazuje komične možnosti maske. Masko – kot prvinski predmet čaščenja in kot element, ki vedno pleše na meji med lutkovnim in fizičnim gledališčem, – na odru v glavnem povezujemo z ritualnostjo. Ta neverbalna predstava je, nekoliko nepričakovano, v sebi prebudila lahkotnost brezskrbnega in neobremenjenega humorja ter zgovornost igralskih teles, ki jih trdno in duhovito vodi lastna karakterna zamrznjenost lika.

Uprizoritvi *Dobro jutro, travnik* in *Velik lonec, majhna miš*, podobno kot *Transport*, nimata skupnega izraza, ampak predlogo. Gre za poezijo Anje Štefan, ki v teh dveh uprizoritvah dobi dve izredno zanimivi in privlačni, hkrati pa bistveno različni uprizoritveni preobleki. Poleg neustavljive kombinacije vizualnega in zvočnega bo ti dve predstavi zelo zanimivo opazovati prav skozi razlike, ki kažejo na neskončne možnosti prepletanja pesniške besede in lutkovne umetnosti. Ritem je protagonist predstave za najmlajše *Tok tok tok*, ki s toplino, mehkobo in nežnostjo osvaja majhne (in velike) gledalce, jih zapeljuje in ohranja njihovo pozornost z natančno uglašenimi spremembami in presenečenji. Za konec sem pustil samo na videz majhno repertoarno predstavo

Mišek Julijan, v kateri vse deluje popolno in ki popolnoma očara s svojim nalezljivim šarmom, z lahko, duhovito in natančno igro, nepričakovanimi izbruhi humorja ter neverbalno čistostjo in dramaturško jasnostjo.

S sprehodom skozi predstave, izbrane za tekmovalni program, sem se sprehodil tudi skozi slovensko lutkovno umetnost v zadnjih dveh letih. Po eni strani gre za zelo uspešno, razigrano in premišljeno eksperimentiranje, po drugi strani pa se ne pozablja na gledalce, ki se jim posveča vso pozornost. Slovensko lutkarstvo je tako v zadnjih dveh letih odličen spoj novosti, ki niso same sebi namen, ampak postajajo nosilni delci celote, in klasičnega izraza, ki ne stopiclja na mestu, ampak že išče in tudi najde sveže ideje in rešitve.

dr. sc. Igor Tretinjak,

selektor 13. bienala lutkovnih ustvarjalcev Slovenije

Izbrane predstave v tekmovalnem programu:

- × *Dobro jutro, travnik*
Lutkovno gledališče Maribor in Moment
- × *Harms je kriv!*
Teatro Matita in MCLU Koper
- × *Mišek Julijan*
Lutkovno gledališče Ljubljana
- × *Paradiž*
Slovensko ljudsko gledališče Celje
- × *Smrt in mleko*
Moment in Hiša otrok in umetnosti
- × *Tok tok tok*
Lutkovno gledališče Maribor, Centre de Créations pour l'Enfance in Festival Mondial des Théâtres de Marionnettes
- × *Transport: Odhod*
Lutkovno gledališče Ljubljana
- × *Transport: Tovor*
Lutkovno gledališče Maribor
- × *Velik lonec, majhna miš*
Hiša otrok in umetnosti in Lutkovno gledališče FRU-FRU
- × *Hiša za lutke**
Lutkovno gledališče Ljubljana

* Predstava *Hiša za lutke* Lutkovnega gledališča Ljubljana, uvrščena v tekmovalni program, zaradi organizacijskih razlogov ne bo izvedena na 13. bienalu lutkovnih ustvarjalcev Slovenije.

As a critic, educator and teatrologist, a spectator and lover of puppets and theatre, I have been continuously for twenty years following the Croatian puppet scene, which has been stagnant in a unique way for some time. Tired of standing still, I understood the opportunity to become a selector of the Slovenian Biennial not only as a trip to neighbouring puppetry but as a necessity and a longing for freshness and new ideas. I got much more than that. Even before I saw the 43 submitted performances, I was impressed by their quantity. When I saw them, I realised, as expected, that not all of them were excellent and without flaws, but at the same time, I also realised that quantity is essential for quality and that pearls are born within abundance. Also, in all of them – regardless of the weaknesses that hindered some performances – you could feel the love for puppetry and the consideration of the target audience. There were some really excellent repertoire performances and very good purpose performances, easily movable small productions, as well as luxurious spectacles. Compelling animations in a classical setting and their suspension in a contemporary reflection. Poetry, picture books, absurdity and naturalism, water and glue, paper and smoke. I find it particularly important that there are a large number of young authors who did not find a place in the selection at the end of this story but have positioned themselves well at this moment for the imminent take-offs of tomorrow. They just need to bring their excellent ideas to life on stage and develop them through changes in performance. To round off my opening thoughts, I was impressed by the diversity of ideas, generations, expressions and themes, as well as the performance, sound and visual solutions.

I do not see the role of the selector of the national festival as being explicitly authorial, but rather as a sieve.

At the same time, I believe that the selection should not emphasise the selector's critical, aesthetic and performance views but should be the best possible picture of the trends in Slovenian puppetry in the last two years. However, trends are not usually unambiguous, as confirmed by the submitted performances. In addition to this primary task, the selector has another one: designing the festival programme. Puppetry is an expression of all generations, which cherish tradition and break their own boundaries. At the same time, as a selector and art designer of the festival, I want to gather in Maribor spectators in the age range between one and one hundred and one years, who will be at least a year younger and at least a little artistically richer after each performance. I believe that the ten performances of the competition programme will do even more than that.

So far, I have followed Slovenian puppetry mainly at festivals and have generally associated it with experimentation. That is why I will also take this path through my own selection. The innovations that have been in the last two years most noticeable in Slovenian puppetry, and also in this selection, could be called a profound deconstruction of tradition. One of the most interesting is the abolition or replacement of animation with stop-motion animation,

as well as the fragmentation and multiplication of the unique puppet-character, which the animator has so far breathed life into, with numerous puppets that show the fragmented life of the stage characters and the contemporary world. This annihilation and leap over the previous pioneer of puppet expression confirms the infinite possibilities of today's puppet creation. It is essential to play with it, to push the boundaries and to dare to step on the other side.

The first two performances from the *Transport* series are created with stop-motion animation and clearly demonstrate how a new expression develops. In the Maribor premiere presentation, this novelty is in the foreground, and in the next one, in Ljubljana, it is no longer a novelty but becomes part of the environment with which it grows and develops in dialogue with other elements. While the first encounter with new ideas is usually always intriguing, the second one proves to be a test of efficiency. The festival audience will be able to enjoy this entry into the new in one place, in one day.

The third performance, which explores and breaks down boundaries, tackles the traditional shadow theatre and turns it into smoke. Smoke in *Death and Milk* is not the carrier or constant of the play, but its dramaturgical confirmation, comment and point, thus becoming one of the keys to stage interpretation. Smoke penetrates the space of the play and effectively transforms the horizontal flatness of classical shadows into a claustrophobic vertical while enveloping, threatening and suffocating stage (and real) life.

Daniil Harms is one of the most popular authors of absurd reality. The performance *Harms' Fault!* is more Harms than Harms himself and is one of the best stage responses to the author's displaced world. And again, this is multi-layered deconstruction: from puppet collage to expression, in which the travelling puppeteer, musician and one (and perhaps several more) completely deconstructed accordion intertwine.

Henrik Ibsen wrote *A Doll's House* during the period of naturalism, which had no affection for puppetry. In fact, they avoided each other. But the spectacular performance of *A Doll's House* nullifies this intolerance. Even more: it penetrates deeply into naturalism, and with frightening ease, lures it and all of us into the dark places of the subconscious and stage magic, and pulls us out.

The sixth performance, intended for an adult audience, is *Paradise*, which demonstrates the comic possibilities of the mask in a witty and effective way. The mask – as a primordial object of worship and an element that repeatedly dances on the hedge between puppet and physical theatre – is on stage usually associated with ritual. This non-verbal performance, somewhat unexpectedly, awakened within itself the lightness of carefree and unburdened humour and the eloquence of the actors' bodies, which are firmly and witty guided by the character's own frozen nature.

The performances *Good Morning, Meadow* and *A Big Pot, a Small Mouse*, similar to *Transport*, do not share a common expression but literary material.

It is about the poetry of Anja Štefan, which in these two performances takes on two extremely interesting and attractive, but at the same time significantly different staging guises. In addition to the irresistible combination of visual and audio, it will be very interesting to observe these two performances precisely through the differences that point to the endless possibilities of intertwining poetry and puppetry. Rhythm is the protagonist of the play for the youngest, *Knock Knock Knock*, which, with warmth, softness and tenderness, conquers little (and big) viewers, seducing them and keeping their attention with precisely tuned changes and surprises. For the end, I left only the seemingly small repertoire performance *A Mouse Called Julian*, in which everything works perfectly and completely captivates with its infectious charm, with light, witty and precise acting, unexpected bursts of humour, and non-verbal purity and dramaturgical clarity.

By taking a walk through the performances selected for the competition programme, I also took a walk through Slovenian puppetry over the last two years. On the one hand, it is a very successful, playful and thoughtful experimentation, and on the other hand, the audience is not forgotten and is given full attention. In the last two years, Slovenian puppetry has been an excellent blend of innovations that are not an end in themselves but are becoming supporting parts of the whole, and classical expression that does not stand still but is already searching for and finding fresh ideas and solutions.

Igor Tretinjak, PhD
Selector of the
13th Biennial of Puppetry Artists of Slovenia

Selected performances in the competition programme:

- × *Good Morning, Meadow*
Maribor Puppet Theatre and Moment
- × *Harms' Fault!*
Theatre Matita and International Centre for Puppetry Arts Koper
- × *A Mouse Called Julian*
Ljubljana Puppet Theatre
- × *Paradise*
Celje City Theatre
- × *Death and Milk*
Moment and House of Children and Arts
- × *Knock Knock Knock*
Maribor Puppet Theatre, Centre de Créations pour l'Enfance and Festival Mondial des Théâtres de Marionnettes
- × *Transport: Departure*
Ljubljana Puppet Theatre
- × *Transport: Cargo*
Maribor Puppet Theatre
- × *A Big Pot, a Small Mouse*
House of Children and Arts and FRU-FRU Puppet Theatre
- × *A Doll's House**
Ljubljana Puppet Theatre

* The performance *A Doll's House* by the Ljubljana Puppet Theatre, included in the competition programme, will not be performed at the 13th Biennial of Puppetry Artists of Slovenia due to organisational reasons.

Predstave v selekciji za 13. bienale lutkovnih ustvarjalcev Slovenije
po abecednem redu

- × **#ROBIKAPUCAWASHERE**
Lutkovno gledališče Maribor
- × **2XGO**
Gledališče Zapik
- × **3JA!**
Slovensko ljudsko gledališče Celje
- × **Alica v papirnati deželi**
Lutkovno gledališče Maribor
- × **Balerina, balerina**
Lutkovno gledališče Ljubljana
in Le Tas de Sable - Ches Panses Vertes
- × **Blup?**
Zavod Kuskus, Teatro al Quadrato in Cankarjev dom
- × **Buba**
Lutkovno gledališče Maribor
- × **Čriček in mravlja**
Lutkovno gledališče Maribor
- × **Desetnica**
Lutkovno gledališče Ljubljana
- × **Dobro jutro, travnik**
Lutkovno gledališče Maribor in Moment
- × **Galop**
Lutkovno gledališče Ljubljana
- × **Harms je kriv!**
Teatro Matita in MCLU Koper
- × **Hiša iz pločevine**
Lutkovno gledališče Ljubljana
- × **Hiša za lutke**
Lutkovno gledališče Ljubljana in Plexus Polaire
- × **Kaj je bilo na začetku?**
Gledališče Lalanit
- × **Kako objeti ježa**
Pripovedno gledališče gdč. Bazilike,
Društvo lutkovnih ustvarjalcev ter Hiša otrok in umetnosti
- × **Kidričeva 29c**
Lutkovno gledališče Ljubljana
- × **Mali nauki o čudenju**
Lutkovno gledališče Ljubljana
- × **Medo in pujsi**
Lutkovno gledališče Ljubljana
- × **Medvedek Pu**
Lutkovno gledališče Ljubljana
- × **Mišek Julijan**
Lutkovno gledališče Ljubljana
- × **Obisk pri soncu**
Mini teater
- × **Paradiž**
Slovensko ljudsko gledališče Celje
- × **Pravce iz Benečije**
Hiša otrok in umetnosti
- × **Princesa na zrnju graha**
Lutkovno gledališče Maribor
- × **Prismuknjene zgodbe**
Lutkovno gledališče Maribor
- × **Rumena pika na nebu**
Kolektiv Tomazin Kravanja in Odprti predali
- × **Samson in Roberto: Fjordski razgledi**
Lutkovno gledališče Ljubljana

- × **Sedem zaklenjenih**
Društvo lutkovnih ustvarjalcev
- × **Smrt in mleko**
Moment in Hiša otrok in umetnosti
- × **Sneguljčica**
Hiša otrok in umetnosti in Lutkovno gledališče FRU-FRU
- × **Sosedska**
Lutkovno gledališče Pupilla
- × **Sub Aqua, Sub Aqua**
Teater Štrik in Gledališče DELA
- × **Šolski zvezek**
Lutkovno gledališče Ljubljana in UL AGRFT
- × **To je tekma**
Slovensko ljudsko gledališče Celje
- × **Tok tok tok**
Lutkovno gledališče Maribor,
Centre de créations pour l'enfance in
Festival Mondial des Théâtres de Marionnettes
- × **Transport: Odhod**
Lutkovno gledališče Ljubljana
- × **Transport: Tovor**
Lutkovno gledališče Maribor
- × **V dobrih rokah**
Lutkovno gledališče Ljubljana
- × **Vampirček gre v šolo**
Mini teater in Judovski kulturni center Ljubljana
- × **Velik lonec, majhna miš**
Hiša otrok in umetnosti in Lutkovno gledališče FRU-FRU
- × **Zgodbe iz Odese / Zgodba o mojem golobnjaku**
Mini teater in Judovski kulturni center Ljubljana
- × **Zvezdica Zaspanka**
Lutkovno gledališče Maribor

Performances for the Selection for the 13th Biennial of Puppetry Artists of Slovenia
In the Slovene alphabetical order

- × **#ROBIKAPUCAWASHERE**
Maribor Puppet Theatre
- × **2XGO**
Puppet Theatre Zapik
- × **3JA!**
Celje City Theatre
- × **Alice in Paperland**
Maribor Puppet Theatre
- × **Ballerina, Ballerina**
Ljubljana Puppet Theatre
and Le Tas de Sable - Ches Panses Vertes
- × **Blup?**
Kuskus Production, Teatro al Quadrato
and Cankarjev dom
- × **Pupa**
Maribor Puppet Theatre
- × **The Cricket and the Ant**
Maribor Puppet Theatre
- × **The Tenth Daughter**
Ljubljana Puppet Theatre
- × **Good Morning, Meadow**
Moment and Maribor Puppet Theatre
- × **Gallop**
Ljubljana Puppet Theatre
- × **Harms' Fault!**
Theatre Matita and International Centre
for Puppetry Arts Koper
- × **Tin House**
Ljubljana Puppet Theatre
- × **A Doll's House**
Ljubljana Puppet Theatre and Plexus Polaire
- × **What Was It in the Beginning?**
Lalanit Theatre
- × **How to Hug a Hedgehog**
Narrative Theatre of Ms Bazilika, Ljubljana Association
of Puppeteers and House of Children and Arts
- × **29c Kidrič Street**
Ljubljana Puppet Theatre
- × **Little Lessons of Wonder**
Ljubljana Puppet Theatre
- × **Bear and Piggy**
Ljubljana Puppet Theatre
- × **Winnie-the-Pooh**
Ljubljana Puppet Theatre
- × **A Mouse Called Julian**
Ljubljana Puppet Theatre
- × **A Visit to the Sun**
Mini Theatre
- × **Paradise**
Celje City Theatre
- × **Fairy Tales from Slavia Friulana**
House of Children and Arts
- × **The Princess and the Pea**
Maribor Puppet Theatre
- × **Slightly Silly Stories**
Maribor Puppet Theatre

- × **A Yellow Dot in the Sky**
Tomazin Kravanja Collective and ODPRTI
- PREDALI** – Institute for Contemporary
Interdisciplinary Processes Kranj
- × **Samson and Roberto: Baywatch**
Ljubljana Puppet Theatre
- × **Seven Locked**
Ljubljana Association of Puppeteers
- × **Death and Milk**
Moment and House of Children and Arts
- × **Snow White**
House of Children and Arts
and FRU-FRU Puppet Theatre
- × **Neighbours**
Pupilla Puppet Theatre
- × **Sub Aqua, Sub Aqua**
Theatre Strick and Theatre WORKS
- × **The Notebook**
Ljubljana Puppet Theatre and UL AGRFT
- × **This is a Match**
Celje City Theatre
- × **Knock Knock Knock**
Maribor Puppet Theatre,
Centre de créations pour l'enfance and
Festival Mondial des Théâtres de Marionnettes
- × **Transport: Departure**
Ljubljana Puppet Theatre
- × **Transport: Cargo**
Maribor Puppet Theatre
- × **In Good Hands**
Ljubljana Puppet Theatre
- × **Little Vampire Goes to School**
Mini Theatre and Jewish Cultural Centre Ljubljana
- × **A Big Pot, a Small Mouse**
House of Children and Arts
and FRU-FRU Puppet Theatre
- × **Odessa Stories / The Story of My Dovecote**
Mini Theatre and Jewish Cultural Centre Ljubljana
- × **Little Sleepy Star**
Maribor Puppet Theatre

Člani žirije

Ivo Barić se je rodil družini lutkarjev in odraščal v svetu gledališča. Že od mladosti nastopa kot igralec in glasbenik ter sodeluje v številnih produkcijah tako na Finskem kot drugje po svetu. Poleg nastopanja piše, režira in sklada glasbo za gledališče. Leta 2014 je postal umetniški vodja Lutkovnega gledališča Sampo, ki ga je preselil v središče Helsinkov in ga oblikoval v živahno kulturno središče za otroke in lutkovno umetnost. Pod njegovim vodstvom je gledališče leta 2017 osnovalo Mednarodni lutkovni festival SAMPO. Lutkovno gledališče Sampo je za svoje umetniško delo in dosežke na področju otroške kulture prejelo več nagrad in nominacij. Barić je znan tudi po pisanju scenarijev za animirane filme.

Tanja Komadina je ilustratorka, striparka in grafična oblikovalka. Študij je zaključila na ALUO v Ljubljani. Po desetletju delovanja na področju ilustracije se je leta 2020 pridružila uredništvu leposlovja pri založbi Mladinska knjiga, kjer je zaposlena kot likovna urednica. Sodeluje z ilustratorji, striparji, oblikovalci in uredniki pri zasnovi slikanic, ilustriranih knjig, naslovnih, revij in stripov. Kot ilustratorka in striparka ustvarja za slovenske založbe. Za ilustracije je prejela več priznanj, nominacij in nagrad. Njena dela se uvrščajo na seznam priporočenih kakovostnih otroških in mladinskih knjig Zlata hruška in na mednarodni seznam The White Ravens. Svoja dela razstavlja na skupinskih in samostojnih razstavah v Sloveniji ter na bienalih ilustracije in knjižnih sejmi doma in v tujini. Za LGM je leta 2018 zasnovala likovno podobo in scenografijo za lutkovno-igrano predstavo, ki je nastala po stripovski predlogi *Moj lajf*.

Maša Radi Buh je samozaposlena kritičarka, dramaturginja in raziskovalka z magisterijem iz dramaturgije sodobnega gledališča in plesa z Univerze v Utrechtu. Njena kritiška in teoretska pisanja, za katera je prejela nagrado Ksenije Hribar za plesno kritiko, so bila mdr. objavljena v Delu, na portalu Kritika, v reviji Maska ter na Kritiški platformi sodobnega lutkarstva EU. V kolektivu z Varjo Hrvatin in Jakobom Ribičem je bila v letih 2022/2023 za teoretsko-raziskovalno delo tudi prejemnica štipendije Sklada Jerneja Šugmana, v mednarodnem prostoru pa deluje kot članica kolektiva Systering. Je urednica portala Neodvisni in predsednica komisije Zlata paličica, kot dramaturginja pa je sodelovala pri uprizoritvah (👉 °□°)👈 (👉 📏👈 screamage, Agmisterij ter Samson in Roberto: Fjordski razgled).

Members of the Jury

Ivo Barić was born into a family of puppeteers and grew up surrounded by the world of theatre. He began performing as an actor and musician in his youth and has appeared in numerous productions in Finland and internationally. Alongside performing, he writes, directs, and composes music for theatre. In 2014, Barić became the artistic director of Puppet Theatre Sampo, relocating it to the centre of Helsinki and developing it into a lively cultural centre for children and puppetry. Under his leadership, the theatre launched the International Puppet Festival SAMPO in 2017. Sampo Puppet Theatre has been awarded several prizes and nominations for its artistic work and achievements in children's culture. Barić is also known for his screenwriting in animated films.

Tanja Komadina is an illustrator, comic artist and graphic designer. She completed her studies at the Academy of Fine Arts and Design in Ljubljana. After a decade of working in the field of illustration, in 2020 she joined the team at the Mladinska knjiga publishing house, where she works as an art editor. She collaborates with illustrators, comic artists, designers and editors on the design of picture books, illustrated books, covers, magazines and comics. As an illustrator and comic artist, she collaborates with publishing houses in Slovenia. She has received several awards, nominations and recognitions for her illustrations. Her work is included in the Golden Pear (Zlata Hruška) list of recommended quality children's and youth books and The White Ravens international list. She exhibits her work in group and solo exhibitions in Slovenia, as well as at illustration biennials and book fairs at home and abroad. For the Maribor Puppet Theatre in 2018, she designed the visual image and scenography for the puppet performance, which was based on the comic book *My Life (Moj lajf)*.

Maša Radi Buh is a self-employed critic, dramaturge and researcher with a master's degree in contemporary theatre, dance and dramaturgy at the University of Utrecht. Her critical and theoretical writings, for which she received the Ksenija Hribar Dance review award, have been published, among others, in Delo, on the Kritika platform, in the Maska magazine, and on the EU Contemporary Puppetry Critical Platform. In collective with Varja Hrvatin and Jakob Ribič, she was also the recipient of a scholarship from the Jernej Šugman Fund in 2022/2023 for theoretical and research work, and she works internationally as a member of the Systering collective. She is the editor-in-chief of the platform Neodvisni and president of the expert jury of the Golden Stick (Zlata paličica). As a playwright, she has participated in the productions of (👉 °□°)👈 (👉 📏👈 screamage, Agmisterium (Agmisterij) and Samson and Roberto: Baywatch (Samson in Roberto: Fjordski razgled).



Delavnica LGL

Žiga Koritnik

Arhiv Lutkovnega gledališča Ljubljana

LGL workshop

Ljubljana Puppet Theatre Archive

Harms je kriv! Harms' Fault!

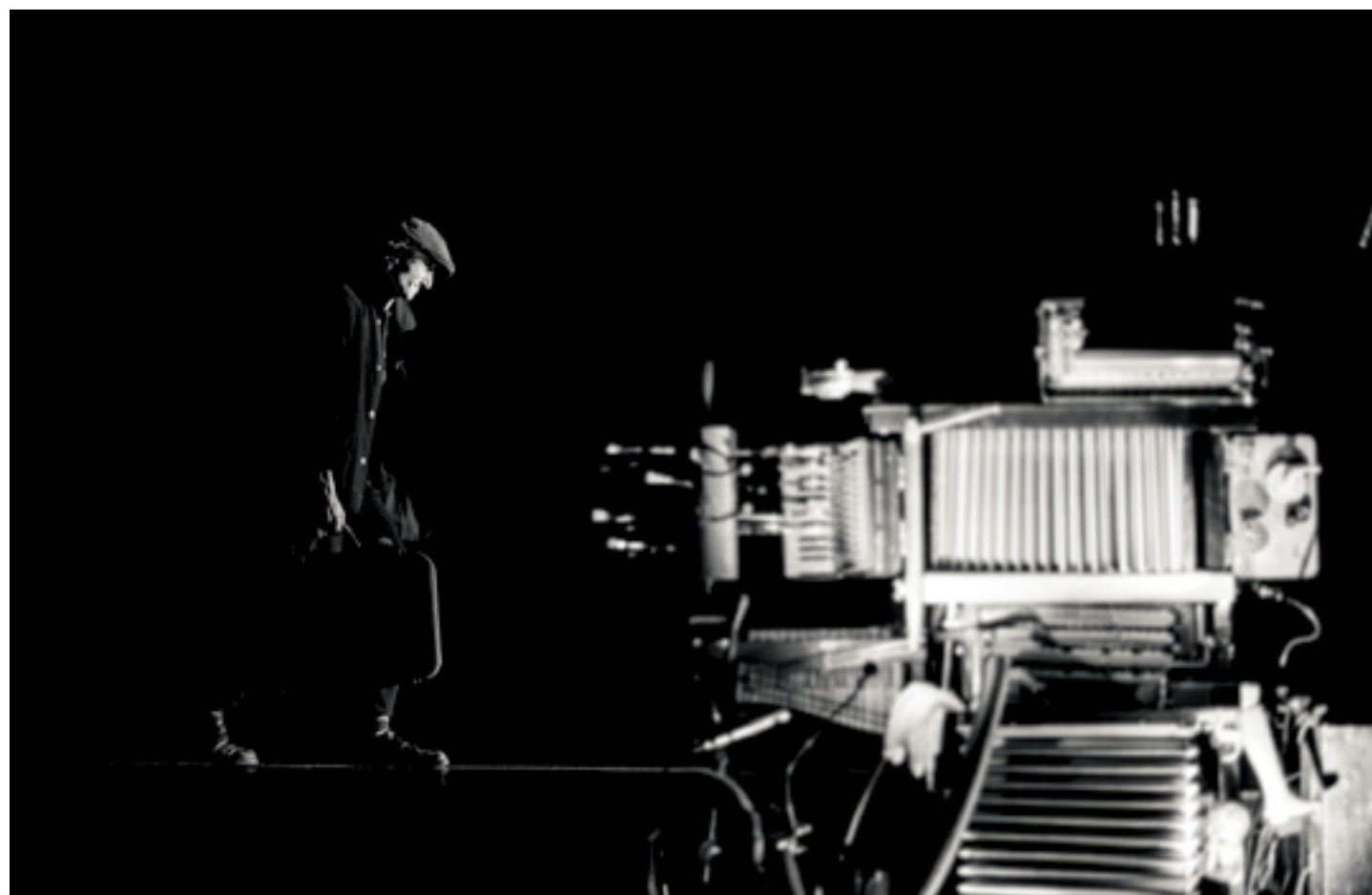
Matija Solce, Daniil Harms

Teatro Matita in Mednarodni center lutkovne umetnosti Koper
Theatre Matita and International Centre for Puppetry Arts Koper

10. 9. 2025 – 17.00 / 50'

Mala dvorana LGM Small Hall LGM

105+



Arhiv Teatra Matita

Teatro Matita Archive

Režiser, avtor glasbe Director and composer Matija Solce

Scenografka Set designer Larisa Kazić

Dramaturg Dramaturge Miha Razdrih

Oblikovalec zvoka Sound designer Ivo Gregorec Sedláček

Izdelovalci lutk in scenografije Puppet and set makers Matija Solce, Larisa Kazić, Martin Neduha,
Ludek Sedlaž, Ivo Gregorec Sedláček

Izvajalec Performer Matija Solce

Premiera Premiere 9. 10. 2023

Imamo ga! Harmsov nelogični stroj. Razbija kozarce, igra simfonije, sproža povedke, zgodbe in predvsem nezgode enega zadnjih nosilcev ruske avantgarde Daniila Šardama Kharmsa Dandana Harmoniusa ali ... kogarkoli že. Igralec, lutkar in glasbenik Matija Solce s prefinjeno animacijo mehkih, delno realističnih lutk, z grotesknimi pevskimi in igralskimi pasažami ter z virtuosno instrumentalno glasbo ustvarja situacijsko komiko, ki na ironičen in nežen način sporoča težke teme sedanjega časa in kritizira vse, kar v družbi stremi k ustaljenosti.

Utemeljitev selektorja

Daniil Harms je eden najbolj priljubljenih avtorjev absurde stvarnosti, ki nas posrka vase, in gledališča jo skušajo ujeti za glavo ali vsaj za rep. V tem svetu norosti in nelogičnosti je predstava *Harms je kriv!* bolj harmska od Harmsa samega in je eden najboljših odrskih odgovorov na avtorjev in naš premaknjeni svet. V tej večplastni dekonstrukciji Matija Solce zelo spretno gradi lutkovni kolaž znane predloge in ga zavije v noro bogat, silno zanimiv in skrajno kaotičen izraz, v katerem se potujoči lutkar in glasbenik zlivata in prepletata okoli ene (in morda še kakšne) popolnoma dekonstruirane harmonike.

We have it! Harms' illogical machine. A contraption that smashes glasses, plays symphonies and triggers stories, incidents, and motifs from one of the last representatives of the Russian avant-garde, Harms-Šardam, Kharms, Dandan, Harmonius ... or whoever. Actor, puppeteer, and musician Matija Solce, through gentle animation of soft, realistic puppets, as well as through grotesque cabaret and instrumental passages, weaves a situational comedy that, in an ironic and gentle way, challenges and provokes contemporary stereotypes and criticizes everything that strives for stability in society.

Justification of the selector

Daniil Harms is one of the most popular authors of absurd reality that sucks us in, and theatres are trying to catch it by the head or at least by the tail. In this world of madness and illogicality, the performance *Harms' Fault!* is more Harms than Harms himself and is one of the best stage responses to the author's and our displaced world. In this multi-layered deconstruction, Matija Solce very skilfully builds a puppet collage of a recognisable literary material and wraps it in an insanely rich, extremely interesting and extremely chaotic expression, in which the travelling puppeteer and musician merge and intertwine around one (and perhaps several more) completely deconstructed accordion.

Dobro jutro, travnik Good Morning, Meadow

Pesmi in uganke Anje Štefan Songs and riddles by Anja Štefan

Lutkovno gledališče Maribor in Moment

Maribor Puppet Theatre and Moment

10. 9. 2025 – 18.30 / 30'

Velika dvorana LGM Great Hall LGM



Boštjan Lah

Arhiv Lutkovnega gledališča Maribor

Maribor Puppet Theatre Archive

Avtorica besedil Author of the text Anja Štefan

Režiserka Director Nika Bezeljak

Avtorica glasbe Composer Laura Zafred

Avtorica likovne podobe Visual designer Ajda Sitar

Soavtorji glasbenih aranžmajev Co-authors of musical arrangements Laura Zafred, Miha Bezeljak, Rok Felicjan, Matic Smolnikar, Aleš Zorec

Lektorica Language editor Metka Damjan

Oblikovalca svetlobe Lighting designers Miljenko Knezoci, Nika Bezeljak

Tehnična podpora Technical support Miljenko Knezoci, Aleš Fredi Novak, Luka Jaušnik

Izvajalci Performers Laura Zafred, Miha Bezeljak, Rok Felicjan, Matic Smolnikar, Aleš Zorec

Premiera Premiere 23. 8. 2024

V predstavi lahko prisluhnemo prvič uglasbljenim pesmim iz znanih zbirk Anje Štefan. Druščina godcev otrokom predstavi življenje na travniku: bogat nabor cvetlic in žuželk ter majhnih živali, ki bivajo v luknjah, med travo in ločjem ter ob travniških mlakah. Z igro ugank otroci sodelujejo pri spoznavanju od jutra do večera migotajočo in žvrgolečo naravo. Rastlinje se sramežljivo razpira v jutranji rosi, čez dan bogato razpre svoje cvetove in na malico vabi roje žuželk, ki jih spremljajo marljive miške, pogumni polži in lene žabice.

Dobro jutro, travnik!

In the performance, we can listen to poems from Anja Štefan's well-known collections that were set to music for the first time. A troupe of brass players introduces the children the life in the meadow: a rich variety of flowers and insects and small animals that live in the holes, between the grass and the reeds and by the meadow puddles. Through a game of riddles, children get to know the nature that flickers and chirps from morning to evening. The plants open shyly in the morning dew, spread their blossoms abundantly during the day and invite swarms of insects to snack, accompanied by hard-working mice, brave snails and lazy frogs.

Good morning, Meadow!

Utemeljitev selektorja

Kar je poezija v svetu besed, je lutkarstvo v uprizoritvenih umetnostih. To so izrazi, ki obožujejo minimalizem, metaforo in simboliko ter bralcem in gledalcem odpirajo vrata v sanjarjenje, domišljijo in pisanje. Zato je lutkovna umetnost naravno okolje za uprizarjanje poezije.

To so prepoznali tudi avtorji uprizoritve *Dobro jutro, travnik* in pustili verzom Anje Štefan, da jih popeljejo v čaroben svet travnika, poln zvokov in barv ter srečevanj in prepletanj z glasbo in lutkami. V življenje v vsej njegovi polnosti. V tem svetu ritem besed in glasbe elegantno, a zanesljivo nosi igro, ki postane nepogrešljiv trenutek v času.

Justification of the selector

What poetry is in the world of words, puppetry is in the world of performing arts. These are expressions that adore minimalism, metaphor and symbolism, and open the door to daydreaming, imagination and writing for readers and viewers. That is why puppetry is a natural environment for performing poetry. The authors of the production *Good Morning, Meadow* noticed this and let Anja Štefan's verses lead them into the magical world of the meadow, full of sounds and colours and encounters and interactions with music and puppets. Into life in all its fullness. In this world, the rhythm of words and music elegantly but reliably carries the play, which becomes an indispensable moment in time.

Velik lonec, A Big Pot, majhna miš a Small Mouse

Po pesmih in zgodbah Anje Štefan Songs and stories by Anja Štefan
Hiša otrok in umetnosti in Lutkovno gledališče FRU-FRU
House of Children and Arts and FRU-FRU Puppet Theatre

11. 9. 2025 – 17.00 / 30'
Mala dvorana LGM Small Hall LGM



Gregor Gobec

Arhiv Hiše otrok in umetnosti

House of Children and Arts Archive

Režiserka Director Ajda Rooss
Avtor glasbe Composer Janez Dovč
Avtorica likovne podobe, izdelovalka scenografije in lutkovna tehnologinja
Visual designer, set maker and puppet technologist Zala Kalan
Koreografka Choreographer Mojca Špik
Oblikovalec svetlobe Lighting designer Igor Remeta
Izdelovalci scenskih elementov Creators of set elements David Klemenčič, Sandra Birjukov, Marjan Kunaver
Producentka Producer Irena Rajh
Izvršni producent Executive producer Anže Virant

Izvajalki Performers Mojca Špik, Tea Vidmar

Premiera Premiere 20. 9. 2024

Velik lonec, majhna miš je intimna glasbena uprizoritev, nastala kot preplet kratkih pesmi, pravljic in izštevank priljubljene slovenske pisateljice, pesnice in pravljničarke Anje Štefan. Njena poezija s prefinjenim občutkom za ritem in rimo odpira vrata v pravljичne svetove, kjer vsakdanji trenutki zasijejo s pridihom čarobnosti in skrivnostnosti. V uprizoritvi poetični verzi oživijo kot melodija, prefinjen gib in vizualne preobrazbe pa razkrivajo skrite plasti pesniških svetov. Poezija, glasba, gibi in likovnost se stapljajo v harmonično celoto, ki gledalce popelje na nepozabno popotovanje, polno domišljije in čudes.

Utemeljitev selektorja

V uprizoritvi *Velik lonec, majhna miš* se verzi Anje Štefan zelo posrečeno prepletajo z zapeljivo elegantnim plesnim gibom, vizualno privlačnimi in domiselno animiranimi lutkami in senčnimi podobami ter z odlično glasbo in pesmimi. Vsaka pesem dobi svojo uprizoritveno podobo in izraz, kar poudarja izvedbeno moč poezije in razkošje lutkovne umetnosti, hkrati pa zagotavlja nenehna presenečenja za male gledalce. Če temu dodamo še nalezljivo svežino in energijo mladih izvajalcev, dobimo predstavo, ki z lahkoto poleti v višave, ovite v prijetno doživetje.

A Big Pot, a Small Mouse is an intimate musical performance created as a blend of short poems, fairy tales, and counting rhymes by the popular Slovenian writer, poet, and storyteller Anja Štefan. Her poetry, with its refined sense of rhythm and rhyme, opens doors to fairy-tale worlds where everyday moments shine with a touch of magic and mystery. In the performance, poetic verses come to life as melodies, while refined movement and visual transformations reveal the hidden layers of poetic worlds. Poetry, music, movement, and visual art merge into a harmonious whole, taking the audience on an unforgettable journey full of imagination and wonder.

Justification of the selector

In the performance of *A Big Pot, a Small Mouse*, Anja Štefan's verses are very aptly intertwined with seductively elegant dance movements, visually appealing and imaginatively animated puppets and shadow images, and excellent music and songs. Each song is given own staging and expression, which emphasises the performing power of poetry and the luxury of puppetry art while providing constant surprises for the little audience. Add to this the infectious freshness and energy of the young performers, and you get a performance that easily soars to the heights, wrapped in an enjoyable experience.

Transport: Tower Transport: Cargo

Tin Grabnar, Ana Duša, Tjaša Bertoncelj, Urša Majcen
Lutkovno gledališče Maribor Maribor Puppet Theatre

11. 9. 2025 – 18.00 & 20.00 / 40'
Sodni stolp Judgement Tower



Boštjan Lah
Arhiv Lutkovnega gledališča Maribor

Maribor Puppet Theatre Archive

Režiser in avtor koncepta Director and author of the concept Tin Grabnar
Dramaturginja Dramaturge Ajda Rooss
Avtorica likovne podobe in scenografka Visual and set designer Sara Slivnik
Kostumografka Costume designer Tina Bonča
Skladateljica in oblikovalka zvoka Composer and sound designer Mateja Starič
Oblikovalec luči Lighting designer Gregor Kuhar
Oblikovalec 3D modelov in figuric Designer of 3D models and figurines Aleksander Andželović
Snovalec brezžičnega sistema osvetljave Inventor of the wireless lighting system Matej Lazar
Asistentki avtorice likovne podobe Assistants of the author of the visual image Katarina Planinc, Laura Krajnc
Lektorica Language editor Metka Damjan

Lučni mojster Lighting master Gregor Dvornik
Tonski mojster Sound master Aljaž Fredi Novak
Mojstrice in mojstri delavnic LGM in LGL LGM and LGL workshop masters Lorena Bukovec, Naja Bell, Branko Caserman, Lucijan Jošt, Zala Kalan, Laura Krajnc, Miljenko Knezoci, Tin Matuš, Olga Milič, Mitja Pastirk, Katarina Planinc, Nuka Sajko Ferreira, Zoe Špehar
Zbiranje in razvijanje ter priprava zgodbenega materiala in celostna vsebinska zasnova s sinopsisom za šest predstav
Collecting, developing and preparing story material and the overall conceptual design with synopsis for six performances
Tjaša Bertoncelj, Ana Duša, Tin Grabnar, Urša Majcen
Zahvaljujemo se novinarju Luki Bregarju iz Radio Slovenija za branje novice o nesreči na naftni ploščadi.
We would like to thank journalist Luka Bregar from Radio Slovenia for reading the news about the accident on the oil platform.

Izvajalca Performers Vesna Vončina, Uroš Kaurin

Premiera Premiere 19. 9. 2024

Transport: Tovor osvetljuje žgočo problematiko naraščajočega tovarnega cestnega prometa. Popelje nas v svet globalne trgovine, kjer hitrost in dostopnost spodbujata gospodarsko rast, hkrati prinašata tudi negativne posledice, kot so prekomerno izkoriščanje naravnih virov, onesnaževanje okolja in kršenje delavskih pravic. S subtilno pripovedjo odpira moralna in etična vprašanja o človeških vrednotah in odgovornosti v svetu, ki ga poganja neprenehno potrošništvo. Kakšna je prava cena naše hitrosti?

Utemeljitev selektorja

Transport: Tovor je prvi del izjemno zanimivega mednarodnega projekta, v katerem se je režiser Tin Grabnar posvetil enemu od perečih problemov današnjega časa: potovanju kot življenjski stalnici, nuji in načinu življenja. Posebna zanimivost projekta je dejstvo, da življenje na poti in življenje kot pot upodablja s pomočjo stop-animacije, ki gibanje razdobi in ga pretvarja v niz statičnih položajev. Potovanje, tako kot življenje, postaja niz drobcev, izsekov in bežnih trenutkov. Skozi oči lutkovne umetnosti stop-animacija izniči animacijo kot njeno dosedanje bistvo in obrne novo stran v razvoju sodobnega lutkovnega izraza.

Transport: Cargo sheds light on the burning issue of growing freight road traffic. The performance takes us into the world of global trade, where speed and accessibility promote economic growth, but also bring negative consequences, such as overexploitation of natural resources, environmental pollution and violation of labour rights. The subtle narrative raises moral and ethical questions about human values and responsibilities in this hyper-consumer world. What is the true cost of our speed?

Justification of the selector

Transport: Cargo is the first part of an extremely interesting international project in which director Tin Grabnar has focused on one of the most pressing problems of our time: travel as a constant in life, a necessity and a way of life. What makes the project particularly interesting is the fact that it depicts life on the road and life as a journey using stop-animation, which fragments the movement and transforms it into a series of static poses. A journey, like life, becomes a series of fragments and fleeting moments. Through the eyes of puppetry, stop-animation negates animation as its current essence and turns a new page in the development of contemporary puppet expression.

Transport: Odhod Transport: Departure

Hiperrealistična minijaturka

Hyper-realistic puppet miniature

Tin Grabnar, Ajda Rooss

Lutkovno gledališče Ljubljana Ljubljana Puppet Theatre

11. 9. 2025 – 19.00 & 21.00 / 40'

Sodni stolp Judgement Tower

105+



Miha Fras

Arhiv Lutkovnega gledališča Ljubljana

Ljubljana Puppet Theatre Archive

Režiser in avtor koncepta Director and author of the concept Tin Grabnar

Dramaturginja Dramaturge Ajda Rooss

Avtorica likovne podobe in scenografka Visual and set designer Sara Slivnik

Kostumografka Costume designer Tina Bonča

Skladateljica in oblikovalka zvoka Composer and sound designer Mateja Starič

Oblikovalec luči Lighting designer Gregor Kuhar

Oblikovalec 3D modelov in figuric Designer of 3D models and figurines Aleksander Andželović

Snovalec brezžičnega sistema osvetljave Inventor of the wireless lighting system Matej Lazar

Asistentke avtorice likovne podobe Assistants of the author of the visual image Katarina Planinc, Laura Krajnc in Olga Milič

Zbiranje in razvijanje ter priprava zgodbenega materiala za predstavo Odhod

in celostna vsebinska zasnova projekta Transport Collecting, developing and preparing story material for the performace Departure and the overall conceptual design of the Transport project

Tjaša Bertoncelj, Ana Duša, Tin Grabnar, Urša Majcen, Ajda Rooss

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

Producentka Producer Alja Cerar Mihajlovič

Lučni vodja Lighting technician Gregor Kuhar

Scenski tehnik Stage technician Kemal Vrabac Kordiš

Vodja delavnic Workshops manager Zoran Srdić

Mojstrice in mojstri delavnic LGL in LGM LGM and LGL workshop masters

Lorena Bukovec, Naja Bell, Branko Caserman, Lucijan Jošt, Miljenko Knezoci, Tin Matuš, Mitja Pastirk,

Nuka Sajko Ferreira, Zoe Špehar, Katarina Planinc, Olga Milič, Laura Krajnc, David Klemenčič, Iztok Bobič

Izvajalki Performers Aja Kobe, Ajda Toman

Premiera Premiere 9. 11. 2024

Odhod skozi intimno zgodbo problematizira prekomerno izkoriščanje naravnih virov in s tem rušenje ravnovesja ekosistemov, ki se vse bolj izraža z naraščajočimi ekstremnimi vremenskimi dogodki, kot so poplave, suše in gozdni požari, ki prizadenejo milijone ljudi po vsem svetu. Poleg ekoloških vprašanj obravnava tudi pomanjkljivo politiko prostorskega načrtovanja, ki dodatno povečuje ranljivost okolja. *Odhod* ni zgolj estetski razmislek, temveč je tudi metafora za nujnost sprememb. Predstava izpostavlja idejo odhoda od trenutnih uničujočih praks in usmerjanje k trajnostnim alternativam.

Utemeljitev selektorja

Po tem, ko je bila stop-animacija v predstavi *Tovor* predstavljena kot nov lutkovni izraz, je pred drugo predstavo iz serije *Transport*, z naslovom *Odhod*, stal povsem drugačen izziv: kako ta novi izraz umestiti v uprizoritveni prostor, ga v njem udomačiti, hkrati pa celoto obogatiti s prepletom teh dveh svetov. Tin Grabnar in ljubljanski lutkarici so v tej predstavi malo omeščali stop-animacijo in dodali kakšen animacijski element, izrazno plat predstave pa tako obogatili z zelo lepimi scenskimi in lutkovnimi rešitvami, kot je na primer prizor z dežjem in neurjem, ki podira drevesa. Stop-animacija v tem kontekstu ni več novost, ampak je postala eden od gradnikov lutkovne igre, ki dramaturško sooblikuje celoto uprizoritve.

Departure through an intimate story sheds light on the excessive exploitation of natural resources, which leads to the disruption of ecosystem balance. This imbalance is increasingly manifesting itself in the rise of extreme weather events, such as floods, droughts, and wildfires, affecting millions of people worldwide. In addition to ecological concerns, the performance also addresses the inadequacies of spatial planning policies, which further increase environmental vulnerability. *Departure* is not merely an aesthetic reflection but also a metaphor for the urgency of change. The performance highlights the idea of departing from current destructive practices and systems and shifting towards sustainable alternatives.

Justification of the selector

After stop-motion animation was introduced as a new puppet expression in the performance *Cargo*, the second performance in the *Transport* series, entitled *Departure*, faced a completely different challenge: how to place this new expression in the staging space, how to domesticate it, and at the same time how to enrich the whole with the intertwining of these two worlds. In this performance, Tin Grabnar and the Ljubljana puppeteers softened the stop-animation a bit and added some animation elements, thus enriching the expressive side of the performance with very beautiful scenic and puppet solutions, such as the scene with rain and a storm that knocks down trees. Stop-motion animation in this context is no longer a novelty but has become one of the building blocks of puppetry, dramaturgically co-shaping the performance.

Smrt in mleko Death and Milk

Luka Piletič, Rok Kravanja, Tilen Kožamelj, Zoran Petrovič, Tončica Knez

Moment in Hiša otrok in umetnosti

Moment and House of Children and Arts

11. 9. 2025 – 21.00 / 60'

GT22



Gregor Salobir

Arhiv Momenta

Moment Association Archive

Režija Directors Zoran Petrovič in kolektiv and collective

Avtor glasbe Composer Marko Lük

Oblikovalci vizualne podobe Visual designers Monika Pocrnjič, Tončica Knez, Andrej Firm

Avtor svetlobne instalacije Author of light installation Marijan Josipović

Tehnično vodenje Technical management Monika Pocrnjič

Tehnična podpora Technical support Andrej Firm

Fotografa Photographers Andrej Firm, Gregor Salobir

Izvajalci Performers Tilen Kožamelj, Rok Kravanja, Luka Piletič

Premiera Premiere 25. 10. 2024

To ni predstava o smrti. To ni predstava o mami, sinu in zlati ribici. To ni predstava o motoristu, ki je na cilj prispel prepozno. To ni predstava o oživljanju ponesrečencev, čeprav ni rečeno, da se tega ne boste naučili. To ni predstava o tem, kako nevarni so lahko jeleni, antilope in drugi sodoprsti kopitarji votlorogi. To ni predstava o božanstvih v belih haljah. To ni predstava o dečku, ki se igra z maminimi raketami odrešitve. To ni predstava o luči na koncu tunela. In meglicah, ki se dvigajo iz reke pozabljanja. In neprekinjajočem piskajočem zvoku, ki ne želi zapustiti ušesa.

Utemeljitev selektorja

V predstavi *Smrt in mleko* je smrt gonilna sila odrskega življenja, ki se na odru spremeni v dim, gost kot mleko. Igralci v soočenju teles in ritma oblikujejo življenjske zgodbe prav skozi smrti, ki so jih v veliki meri zaznamovale, najpogosteje pa jih je povzročil cigaretni dim. V silovitih in vizualno izrazitih vmesnih prizorih jim te iste smrti vračajo udarec: ovijajo jih s svojim (cigaretnim) dimom, ki se preoblikuje v debel ovoj. V njem se, kot kratek vdih in izdih, stiska življenje. Dim v uprizoritvi ni konstanta, ampak nosilni vložek, ki postane dramaturška potrditev, komentar in poanta, z vsem tem pa eden od nosilcev celote. V izvedbenem smislu dim zelo učinkovito prodira v prostor igre in horizontalno ploskost klasičnih senc pretaka v klavstrofobično vertikalno, ki gosto ovija odrsko (in resnično) življenje, mu pri tem preti in ga duši.

This is not a show about death. It is not a show about a mother, a son, and a goldfish. It is not a show about a motorcyclist who arrived too late. It is not a show about resuscitating accident victims, although it's not said that you won't learn how to do that. It is not a show about how dangerous deer, antelopes, and other even-toed horned ungulates can be. It is not a show about divine beings in white robes. It is not a show about a boy playing with his mother's rockets of salvation. It is not a show about the light at the end of the tunnel, the mists rising from the river of forgetting, or the unceasing beeping sound that refuses to leave your ear.

Justification of the selector

In the performance *Death and Milk*, death is the driving force of stage life, which, on stage, turns into smoke as thick as milk. In the confrontation of bodies and rhythm, the actors shape life stories through the deaths that have marked them to a large extent, most often caused by cigarette smoke. In the forceful and visually expressive intermediate scenes, these same deaths strike back: they wrap them in their (cigarette) smoke, which transforms into a thick cover. In it, like a short inhale and exhale, life is squeezing. Smoke in the performance is not a constant, but a supporting insert that becomes a dramaturgical confirmation, a comment and a point, and with all this one of the carriers of the whole. In terms of performance, the smoke very effectively penetrates the performance space and transforms the horizontal flatness of classical shadows into a claustrophobic vertical that densely envelops stage (and real) life, threatening and suffocating it.

Tok tok tok Knock Knock Knock

Le naprej, poezija!

Come in, poetry!

Mateja Bizjak Petit

Lutkovno gledališče Maribor, Centre de Créations pour l'Enfance, Festival Mondial des Théâtres de Marionnettes
Maribor Puppet Theatre

12. 9. 2025 – 17.00 / 30'

Sodni stolp Judgement Tower

1,5+



Boštjan Lah

Arhiv Lutkovnega gledališča Maribor

Maribor Puppet Theatre Archive

Režiserka Director Mateja Bizjak Petit

Avtorji likovne podobe Visual designers Lucie Félix, Raphaële Enjary, Myriam Colin

Avtorji pesmi Poets Dorothée Volut, Pierre Soletti, Fabienne Swiatly

Avtor glasbe Composer Damien Félix

Prevajalka Translator Nina Medved

Kostumografka Costume designer Mojca Bernjak

Avtor računalniške obdelave in oblikovalec zvoka Digital processing and sound designer Maxime Lance

Oblikovalka giba Movement director Barbara Kanc

Oblikovalca svetlobe Lighting designers Jérôme Beunier, Urban Kolarič

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

Prevajalka v znakovni jezik Sign language translator Ajda Pfifer

Mojster svetlobe Lighting master Aljaž Fredi Novak

Mojster zvoka Sound master Urban Kolarič

Zahvala Special thanks to Adélaïde Billon, Brigitte Bougeard

Izvajalca Performers Barbara Jamšek, Urban Kolarič k. g. (guest appearance)

Premiera Premiere 26. 10. 2023

Uprizoritev *Tok tok tok* je poetičen in igriv triptih, ki malčke in njihove spremljevalce povabi, da vstopijo in se prepustijo gledališkemu potovanju skozi poezijo. Igralka in glasbenik v objemajočem zvočnem prostoru ponujata živahno in stimulativno gledališko doživetje skozi prizmo igre. Igre, ki ničesar ne vsiljuje, ampak vabi. Igre besed, zvokov, barv in giba. Mali in veliki gledalec sta povabljena, da odkrivata lepoto preprostosti, ki ju obdaja, skozi jo zaslutita vsak svoje notranje veselje ter se prepustita estetskemu dihanju in preprosto uživata v bogastvu lastne intuitivne domišljije.

Utemeljitev selektorja

Predstava *Tok tok tok* nagovarja gledalce, katerih starost se še vedno meri v mesecih in za katere je gledališče, tako kot svet okoli njih, čarovnija, v kateri v vsakem trenutku odkrivajo nekaj novega. V tem uprizoritvenem triptihu izvajalka Barbara Jamšek in glasbenik Urban Kolarič gledalce vodita na potovanje skozi barve in oblike na izjemno subtilen, nežen in sugestivni način. Režiserka Mateja Bizjak Petit je posebno pozornost namenila ritmu tako na mikro kot na makro ravni, pozornost otrok (in odraslih) pa z lahkoto obdrži s subtilnimi in premišljeno usklajenimi spremembami in presenečenji ter z nenehnimi fizičnimi akcijami, prilagojenimi malčkom.

The performance *Knock Knock Knock* is a poetic and playful triptych that invites young children and their companions to step into and immerse themselves in a theatrical journey through poetry.

In an embracing sound space, the actress and the musician offer a lively and stimulating theatrical experience through the prism of play. The play does not impose anything, but invites. The play of words, sounds, colours and movement. The little and the big viewers are invited to discover the beauty of the simplicity that surrounds them, through which they can sense their inner universe, indulge in aesthetic breathing and simply enjoy the richness of their intuitive imagination.

Justification of the selector

The Performance *Knock Knock Knock* addresses viewers whose age is still measured in months and for whom theatre, like the world around them, is magic, where they discover something new at every moment. In this triptych, performer Barbara Jamšek and musician Urban Kolarič take the audience on a journey through colours and shapes in an extremely subtle, gentle and suggestive way. Director Mateja Bizjak Petit paid special attention to rhythm on the micro and macro levels and easily keeps children's (and adults') attention with subtle and thoughtfully coordinated changes and surprises, and with constant physical actions adapted to toddlers.

Mišek Julijan A Mouse Called Julian

Po motivih slikanice Joa Todda Stantonona (v prevodu Mateje Sužnik in Mihe Sužnika)

Based on the picture book by Joe Todd-Stanton (translated by Mateja Sužnik and Miha Sužnik)

Lutkovno gledališče Ljubljana

Ljubljana Puppet Theatre

12. 9. 2025 – 18.00 / 30'

Mala dvorana LGM Small Hall LGM



Nika Högl

Arhiv Lutkovnega gledališča Ljubljana

Ljubljana Puppet Theatre Archive

Režiserka Director Asja Kahrmanović

Dramaturg Dramaturge Benjamin Zajc

Avtor likovne podobe Visual designer Jure Engelsberger

Scenografka Set designer Katarina Planinc

Avtorja glasbe Composers Zajtrk (Sven Horvat, Laura Krajnc)

Oblikovalka luči Lighting designer Maša Avsec

Lutkovni tehnolog Puppet technologist Žiga Lebar

Asistentka scenografke Set designer assistant Laura Krajnc

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

Producentka Producer Alja Cerar Mihajlovič

Lučno vodstvo Lighting technician Maša Avsec

Scenski tehnik Set technician Domen Nagode

Vodja delavnic LGL LGL workshops manager Zoran Srdić

Izdelovalci lutk, scene in kostumov Puppet, set and costume makers Žiga Lebar, David Klemenčič,

Katarina Planinc, Laura Krajnc, Sandra Birjukov, Marjeta Valjavec, Zala Kalan, Uroš Mehle

Izvajalci Performers Gašper Malnar, Zala Ana Štiglic, Ajda Toman, Domen Nagode k. g. (guest appearance)

Premiera Premiere 14. 3. 2024

Po čudnem naključju se samotarski Julijan nekega dne sreča z lisico. Sprva prestrašena in previdna se junaka kmalu znajdetata na prijetni skupni večerji in počasi spoznata, da sta drug v drugem našla prijatelja za vse življenje. Dve popolnoma različni živali, ki bi v naravi lahko bili tudi v odnosu plenilca in plena, se tako zapleteta v prijateljski odnos, za katerega se sprva zdi, da se nikoli ne bi mogel razviti. Uprizoritev, osnovana na temah premagovanja strahu, bogastva prijateljstva in medsebojnih odnosov, je režijski prvenec priznane ter večkrat nagrajene animatorke LGL Asje Kahrmanović.

Utemeljitev selektorja

Mišek Julijan je predstava za najmlajše, v kateri vse deluje popolno – čista in enostavna zgodba o nepričakovanem prijateljstvu miška in lisičke, ki je na besedni ravni oblikovana z džibrišem, v katerega prodira in samo občasno vznikne kakšna razumljiva beseda; ta izstopi, vzbudi pozornost in nasmeji ljudi. Dodajmo ta jasen in zabaven nonsens zelo spretni, sproščeni in duhoviti animaciji prikupnih lutk, jih postavimo na krožno prizorišče, ki postane pravi vrtiljak – in dobili smo predstavo, ki osvaja vse po vrsti: male in velike, miške in lisičke.

By a strange coincidence, the reclusive Julian one day meets a fox. Initially timid and reserved, the two characters soon find themselves having a nice dinner and slowly realise that they have found a friend for life in each other. Two completely different animals, which in nature could also be in a predator-prey relationship, become involved in a friendship that should never have developed at first glance. The production is based on the themes of overcoming fear, and the richness of friendship and relationships and is directed by the renowned and award-winning LGL animator Asja Kahrmanović.

Justification of the selector

A Mouse Called Julian is a performance for the youngest in which everything works perfectly – a pure and simple story about the unexpected friendship between a mouse and a fox. On a verbal level, it is shaped by gibberish, and only occasionally an understandable word emerges; stands out, attracts attention and makes people laugh. Clear and funny nonsense and very skilful, relaxed and witty animation of cute puppets placed on a circular stage that becomes a real merry-go-round – and we get a show for everyone: young and old, mice and foxes.

Paradiž Paradise

Matteo Spiazzi
Slovensko ljudsko gledališče Celje
Celje City Theatre

12. 9. 2025 – 19.00 / 70'
Velika dvorana LGM Great Hall LGM

15+



Uroš Hočevar
Arhiv Slovenskega ljudskega gledališča Celje

Celje City Theatre Archive

Režiser Director Matteo Spiazzi
Dramaturginja Dramaturge Tatjana Doma
Scenograf Set designer Primož Mihevc
Kostumografka Costume designer Dajana Ljubičić
Oblikovalka in izdelovalka mask Mask designer and maker Alessandra Faienza
Oblikovalec zvoka Sound designer Mitja Švener
Oblikovalec svetlobe Lighting designer Gregor Počivalšek

Izvajalci Performers Žan Brelih Hatunić, David Čeh, Maša Grošelj, Lucija Harum, Aljoša Koltak, Rastko Krošl,
Urban Kuntarič, Manca Ogorevc, Lučka Počkaj, Tanja Potočnik, Branko Završan

Premiera Premiere 1. 12. 2023

Paradiž je rahločuten slavospev tistemu trenutku, ko človek s konca poti ugleda smisel. Dogajanje umešča v življenje skupnosti oskrbovancev doma starejših v manjšem slovenskem kraju. Temelji na dokumentarnem gradivu – zgodbe mozaično gradi iz spominov, ki vzbujajo obžalovanje, strah in melanholijo, temo staranja pa vpeljuje skozi povezane teme izključenosti, izoliranosti, osamljenosti, smrti, (ne)izpolnjenosti življenja ter fizičnega in duševnega zdravja. Kljub grenkobi ostaja sodobna pravljica, ki slavi življenje.

Utemeljitev selektorja

Predstava *Paradiž* nas popelje v dom za ostarele in bolne, kjer na duhovit in učinkovit način prikaže komične razsežnosti maske. Kot prvinski predmet čaščenja in element, ki vedno znova pleše po robu med lutkovnim in fizičnim gledališčem, masko na odru vedno povezujemo z ritualnostjo. V tej nebesedni predstavi pa, prav nasprotno, maska v sebi prebujala lahkotnost brezskrbnega in neobremenjenega humorja. V tem ležernem tonu se maske popolnoma zlijejo s telesi igralcev, ki se preobrazijo v zelo duhovite, vendar ne karikirane karakterje starosti in sključenosti, zapisane v maski. Hkrati pa ta njihova zamrznjena izraznost dodatno poudari humorno plat v prizorih, ki pri vseh, razen pri igralcih, vzbujajo obilico smeha.

Paradise is a subtle eulogy of the moment when we glimpse the meaning from the end of the timeline, close to death. The story is set in a nursing home in a small Slovenian town and portrays the life of its residents. It is based on documentary material – it builds stories like a mosaic from memories that evoke regrets, fears, and melancholy. It introduces the theme of ageing through the interwoven themes of exclusion, isolation, loneliness, death, (un)fulfilment of life and physical and mental health. Despite its bitterness, it remains a modern fairy tale that celebrates life.

Justification of the selector

The performance *Paradise* takes us to a nursing home, where the comic dimensions of the mask are demonstrated in a witty and effective way. As a primordial object of worship and an element that repeatedly dances on the hedge between puppetry and physical theatre, the mask on stage is always associated with ritual. But in this non-verbal performance, the mask awakens within itself the lightness of carefree and unburdened humour. In this casual tone, the masks blend perfectly with the actors' bodies, who transform into very witty, yet not caricatured, characters of age and stoopedness, written in the mask. At the same time, the frozen expressions of the masks further emphasise the humorous side of the scenes, which evoke a lot of laughter from everyone except the actors.

Vampirček gre v šolo Little Vampire Goes to School

Joann Sfarr

Mini teater in Judovski kulturni center Ljubljana
Mini Theatre and Jewish Cultural Centre Ljubljana

10. 9. 2025 – 10.00 / 45'

Velika dvorana LGM Great Hall LGM



Asiana Jurca Avci
Arhiv Mini teatra

Mini Theatre Archive

Prevajalec Translator Izar Lunaček
Režiser Director Jernej Potočan
Dramaturginja Dramaturge Brina Jenček
Scenograf Set designer Dan Pikalo
Kostumografka Costume designer Nika Dolgan
Oblikovalec lutk in avtor vizualne podobe Puppet designer and art director Izar Lunaček
Tehnični svetovalec Technical advisor Mitja Ritmanič
Avtorja songov Authors of the songs Matic Lukšič, Jernej Potočan
Oblikovalec svetlobe Lighting designer Domen Lušin
Izvršni producent Executive producer Branislav Cerović

Izvajalci Performers Nejc Jezernik, Matic Lukšič, Tina Resman

Premiera Premiere 26. 9. 2023

Vampirček gre v šolo je zgodba o Vampirčku, ki živi v stari vili z razširjeno družino. Ker je osamljen, si želi v človeško šolo, a tam otroci ponoči spijo. Živi mrtveci zato ustanovijo nočno šolo z učiteljem, ki je Kapitan pošasti. Vampirček kljub prepovedi reši nalogo v zvezek dnevnega učenca Marcela. Začneta si dopisovati in sčasoma skleneta pristrčno prijateljstvo. Zgodba z mojstrskim mešanjem humorja in tragedije ter spretnim preklapljanjem med grozljivo in komično atmosfero pametno odpira teme, kot so osamljenost, smrt, vera v boga in vrednost pravega prijateljstva.

Utemeljitev selektorja

Mladi režiser Jernej Potočan je sestavil odličen igralski trio in ustvaril toplo in zabavno predstavo, ki jo odlikujejo pristrčna zgodba, plemenito sporočilo, dobri songi in prepričljiva igra. Da bi predstava dosegla višjo raven, potrebuje še nekaj zrn lutkovne čarovnije, presenečenj in šal, predvsem pa malo več igranja z lutkovnim medijem in njegovimi neskončnimi možnostmi.

Little Vampire Goes to School is the story of a little Vampire who lives with his big family in an old villa. Because he is very lonely, he wants to go to a human school. But there he is in for a surprise, as the human children sleep at night. The living dead therefore organise a night school with the teacher the Captain of the Monsters. Despite the ban, the little vampire completes an assignment in the notebook of Marcel, a day pupil. Through their shared notebook, Little Vampire and Marcel begin to correspond and eventually strike up a warm friendship. With a masterful blend of humour and tragedy and a clever switch between the creepy and the comical, the story cleverly raises themes such as loneliness, death, faith in God and the value of true friendship.

Justification of the selector

The young director Jernej Potočan has assembled an excellent trio of actors and created a warm and entertaining performance, distinguished by a heartfelt story, a noble message, good songs and convincing acting. To reach a higher level, the show needs a few more grains of puppet magic, surprises and tricks, and above all, a little more playing with the puppet medium and its endless possibilities.

Kako objeti ježa How to Hug a Hedgehog

13. 9. 2025 – 10.00 / 35'

Mala dvorana LGM Small Hall LGM



Matej Povše

Arhiv Pripovednega gledališča gdč. Bazilike

Narrative Theatre of Ms Bazilika Archive

Režiserka, avtorica koncepta Director and author of the concept **Katja Povše**

Avtorica dramatizacije in dramaturginja Author of the dramatisation and dramaturge **Tanja Lužar**

Avtor likovne podobe Visual designer **Andrej Štular**

Lutkovni tehnolog in izdelovalec scene ter lutk Puppet technologist and set and puppet maker **Žiga Lebar**

Avtorica glasbe Composer **Jelena Ždrale**

Izvajalci glasbe Musicians **Klemen Bračko** (viola), **Nino de Gleria** (kontrabas double bass, produkcija production),

Urban Turjak (pozavna trombone), **Jelena Ždrale** (violina violin)

Kostumografka Costume designer **Eva Jakopič**

Asistentka režiserke Assistant director **Martina Maurič Lazar**

Tehnična pomoč in izdelava Technical assistance and making **Iztok Hrga**, **Igor Vuk**

Tehnik Technician **Jur Kunaver**

Fotograf Photographer **Matej Povše**

Izvajalka Performer **Katja Povše**

Premiera Premiere 25. 10. 2024

Uprizoritev *Kako objeti ježa* nas povabi v delavnico gdč. Bazilike, iz katere zmeraj prihajajo čudežne pripovedi, nikoli pa še nismo imeli možnosti pokukati vanjo. Tokrat nam je to dovoljeno. In pred nami se razpre svet, kjer iz recikliranih predmetov in materialov pred našimi očmi nastajajo lutke, ki nato oživijo in nas povabijo v svoj svet. Delavnica gdč. Bazilike je prostor neomejene domišljije. Iz zavrženih predmetov in iz delavničnega orodja vznikne svet zgodbe o ježu. Delavnica postane hosta, orodje in predmeti pa slon, medved, želva, sraka, šoja ... in jež.

Utemeljitev selektorja

Predstava *Kako objeti ježa* je vsebinsko čista in jasna ter nosi žlahtno in očarljivo sporočilo. Ta očarljiva snov je zavita v prav tako očarljivo, domiselno in duhovito izvedbeno srajčico, ki na sproščen in nevsiljiv način otrokom pokaže, kaj vse zmorejo domišljija, predmeti in animacija. Ko se vsi ti elementi združijo v celoto, dobimo zelo lepo predstavo, ki odlično komunicira s ciljno publiko in po kateri sonce na okencih sije svetleje in srce bije močneje.

The performance *How to Hug a Hedgehog* invites us to Ms Bazilika's workshop, from which miraculous stories always come, and this time we are allowed to peek inside. A world unfolds, and in front of us puppets are created from recycled objects and materials and then they come to life and invite us into their world. Ms Bazilika's workshop is a place of unlimited imagination. From discarded objects and workshop tools, the world of the hedgehog story emerges. The workshop becomes the woods, and the tools and objects become an elephant, a bear, a turtle, a magpie, a jay... and a hedgehog.

Justification of the selector

The performance *How to Hug a Hedgehog* is content pure and clear and carries a noble and charming message. This charming substance is wrapped in an equally enchanting, imaginative and witty performance shirt, which shows children in a relaxed and unobtrusive way what imagination, objects and animation can do. When all these elements come together, the result is a very beautiful show that communicates perfectly with its target audience and makes the sun shine brighter and the heartbeat stronger.

Sub Aqua, Sub Aqua

Teater Štrik

Teater Štrik in Gledališče DELA

Theatre Strick and Theatre WORKS

13. 9. 2025 – 11.00 & 17.00 / 60'

Benetke ob Sodnem stolpu Venice by the Judgement Tower



Nika Hölbl

Arhiv Teatra Štrik in Gledališča DELA

Theatre Strick and Theatre WORKS Archive

Spremljevalni program

Accompanying programme

Režiserja Directors Marlies Franz, Christian Moser

Dramaturginja Dramaturge Tea Kovše

Avtorica likovne podobe, scenografije in kostumografije Visual, set and costume designer Katarina Zalar

Izdelovalci lutk Puppet makers Marlies Franz, Tea Kovše, Katarina Zalar

Lutkovna animatorja Puppet animators Tea Kovše, Jurij Torkar

Tehnična obdelava počitniške prikolice in pomoč pri scenografiji

Reconstructing the caravan and assistance with the set design Kamran Gharabaghi

Avtorica videa Author of the video Urša Lorber

Izvajalci Performers Yves Brägger, Tea Kovše, Jurij Torkar

Premiera Premiere 31. 5. 2024

Sub Aqua, Sub Aqua je lutkovna predstava za družinsko publiko, ki prepleta lutkovno animacijo in klovnado ter se pri tem ne boji eksperimentirati. Dogajanje se odvija v in okoli podmornice, v katero publika vstopi, nato pa pod poveljstvom „kapitana“ skozi okno spremlja lutkovno igro zunaj, v morskih globinah. Koralni greben, pisane jate rib, meduze, velikanska hobotnica in skrivnostna podvodna bitja oživijo s pomočjo ročno izdelanih lutk iz recikliranih materialov. Predstava kljub resnosti obravnavanih tem podnebnih sprememb in onesnaževanja oceanov išče humor v človeški nerodnosti in nespametnosti v spopadanju z njimi.

Utemeljitev selektorja

Predstava, zasnovana kot gledališče v gledališču, pardon, kot podmornica v gledališču, vzpostavi dva enako zanimiva „periskopska“ pogleda: s podmornico popelje mlade gledalce v morske globine, ustvarjene iz reciklirane plastike (ki, žal, vse bolj preplavlja podvodni svet), na površju pa gledalcem, ki čakajo na potop, ponudi ekskluziven vpogled v zakulisje in proces nastajanja gledališke iluzije. Popolno doživetje se skriva v kombinaciji podvodne čarovnije in njenega „razkrinkavanja“ na suhem. Za resničen potop do morskega dna pa predstavi manjka le še bolj čvrsto in jasno oblikovan pripovedni okvir znotraj podmornice.

Sub Aqua, Sub Aqua is a puppet show for families that combines puppet animation and clown performance and is not afraid to experiment. The action takes place in and around a submarine. The audience enters the submarine, and then, under the command of the “captain”, watches the puppet show through the window, in the depths of the sea. A coral reef, colourful schools of fish, jellyfish, a giant octopus and mysterious underwater creatures come to life with the help of handmade puppets made from recycled materials. Despite the seriousness of the topics of climate change and ocean pollution, the play seeks humour in human clumsiness and foolishness when dealing with them.

Justification of the selector

The performance, designed as a theatre within a theatre, sorry, as a submarine within a theatre, establishes two equally interesting “periscopic” views: it takes young viewers into the depths of the sea with a submarine, created from recycled plastic (which, unfortunately, is increasingly flooding the underwater world), and on the surface, it offers viewers waiting for the dive an exclusive insight into the backstage and the process of creating a theatrical illusion. The perfect experience lies in the combination of underwater magic and its “unveiling” on dry land. For a true dive into the seabed, the show only lacks a more solid and clearly formed narrative framework inside the submarine.

Spremljevalni program

Accompanying programme

Hiša iz pločevine Tin House

Ustvarjalci predstave / The creators of the performance
Lutkovno gledališče Ljubljana Ljubljana Puppet Theatre

13. 9. 2025 – 16.00 / 40'
Sodni stolp Judgement Tower



Urša Culiberg
Arhiv Lutkovnega gledališča Ljubljana

Ljubljana Puppet Theatre Archive

Režiserka Director Jana Nunčič
Dramaturg Dramaturge Domen Šuman
Avtorica likovne podobe in scenografka Visual and set designer Larisa Kazić
Avtor zvočne podobe Author of soundscapes Luan Gonçalves
Oblikovalec luči Lighting designer Gregor Kuhar
Lektorica Language editor Maja Cerar
Lutkovna tehnologinja Puppet technologist Zala Kalan
Vodji predstave in oblikovalca zvoka Stage managers and sound designers Stanko Božanić, Damir Radončič
Producentka Producer Alja Cerar Mihajlović
Lučno vodstvo Lighting technicians Danilo Korelec, Klemen Sašek
Scenski tehnik Set technician Domen Nagode
Vodja delavnic Workshops manager Zoran Srdić
Izdelovalci lutk, scene in kostumov Puppet, set and costume makers
Sandra Birjukov, David Klemenčič, Zala Kalan, Lorena Bukovec, Larisa Kazić, Jana Nunčič, Uroš Mehle

Izvajalca Performers Lovro Finžgar, Zala Ana Štiglic

Premiera Premiere 16. 1. 2025

Zgodbo *Trije, ki si želijo h kralju* Magnusa Millsa je ustvarjalna ekipa vzela za izhodiščno točko, s katere se z glavnim junakom Gregorjem odpravimo na lutkovni vestern, popotovanje po puščavi in odkrivanju tega, kaj si zares želimo. Raziskovalec Gregor na svojem potovanju naleti na zapuščeno pločevinasto hišo. Hiša ni nič posebnega, je le kos pločevine, a se vanjo vseeno vseli. Zaradi okolice in spleta dogodkov se začne spraševati, kako je lahko zadovoljen s takšnim načinom življenja. V novo zgrajenem mestu je vendarle lepše. Bo Gregor premagal svoje strahove in znal prisluhniti sam sebi?

Utemeljitev selektorja

V središče spremljevalnega programa festivala sem umestil mlade ustvarjalce, ki bodo že jutri oblikovali slovenski lutkovni izraz. Med njimi bi izpostavil predstavo *Hiša iz pločevine* režiserke Jane Nunčič, ki je nastala v sklopu BiTeatra Lutkovnega gledališča Ljubljana. Gre za lutkovni vestern, zasnovan na podlagi nekoliko krhke zgodbe, ki pa postane poligon za odlično igralsko in animacijsko izvedbo s čudovitimi namiznimi in naprstnimi lutkami ter krožno zasnovanim prizoriščem. In prav ta izvedbena igrivost se mi zdi najbolj dragocena in najbolj uspela med vsemi predstavami in avtorji mlajših generacij, katerih skupna šibkost je prav nezadostna uprizoritvena artikulacija izhodiščne (velikokrat izvrstne) zamisli.

The performance is anchored in Magnus Mills' story *Three to See the King*, serving as a starting point from where the creative team takes us on a journey. With the main character Gregor, we embark on a puppet western, a journey through the desert and the discovery of what it is that we really want. On his journey in the desert, the protagonist, explorer Gregor, finds an abandoned tin house. Despite the house being neglected, nearly destroyed and abandoned, Gregor chooses to move into it. His surroundings and the turn of events make him wonder how he can be satisfied with this way of life. It is, after all, nicer in the newly built city. Will Gregor overcome his fears and be able to listen to himself?

Justification of the selector

As a centre point of the festival's accompanying programme, I set young creators who will shape Slovenian puppet expression tomorrow. Among them, I would like to point out the play *Tin House* by director Jana Nunčič, which was created as part of the BiTheatre of the Ljubljana Puppet Theatre. It is a puppet western, based on a somewhat fragile story, which becomes a training ground for excellent acting and animation with wonderful table and finger puppets and a circular stage. This performance playfulness, I find the most valuable and most successful among all the performances and authors of the younger generations, whose common weakness is the insufficient staging articulation of the initial (often excellent) idea.

Lutkovne tehnologije Puppet Technologies of the Four *stirik*

Žiga Lebar, Gregor Lorenci, Mitja Ritmanič in and Zoran Srdić Janežič

Razstava
Exhibition

10. 9. 2025: 10.00–20.00
⌘ 11. 9.–20. 9. 2025: 10.00–18.00
Minoritska cerkev Minorite Church

Kustos razstave Curated by Zoran Srdić Janežič
Avtorji razstave Conceived by Žiga Lebar, Gregor Lorenci, Mitja Ritmanič, Zoran Srdić Janežič
Postavitev razstave Exhibition setup Larisa Kazić
Avtorja videov Video Gregor Lorenci, Tomaž Šantl
Koordinacija razstave Coordination of the exhibition Lutkovno gledališče Maribor Maribor Puppet Theatre

Zahvala za realizacijo Special thanks to

- × Lutkovno gledališče Maribor Maribor Puppet Theatre
- × Lutkovno gledališče Ljubljana Ljubljana Puppet Theatre
- × Lutkovni muzej Ljubljana Museum of Puppetry Ljubljana
- × Lutkovni muzej Maribor Maribor Puppetry Museum
- × Anton Podbevšek Teater Anton Podbevšek Theatre
- × SLG Celje Celje City Theatre
- × Zavod Kuskus Kuskus Institute
- × Playground Productions Playground Productions
- × Gledališče Labirint Labirint Theatre
- × Zavod Kersnikova Kersnikova Institute
- × Gledališče Konj Konj Puppet Theatre (Silvan Omerzu)
- × Zavod Finta Finta Institute (Špela Čadež)
- × ZVVIKS ZVVIKS (Leon Vidmar)
- × Jasna Vastl
- × Martina Maurič Lazar
- × Silent Disco

Letošnji Bienale lutkovnih ustvarjalcev Slovenije odpira pogled na lutke ne kot likovne objekte, temveč kot konstrukcijsko domišljena telesa v vmesnem prostoru med uprizoritvijo in materialno prisotnostjo. Razstava raziskuje lutkovno tehnologijo kot živ proces, ki se stalno dogaja, spreminja in materializira skozi roke lutkovnih tehnologov, tehnikov, animatorjev ter skozi odrske pogoje.

Predstavlja štiri lutkovne tehnologe, ki delujejo na presečišču obrtne preciznosti, umetniške senzibilnosti in inovativnih raziskovalnih praks. Njihovo delo sega od institucionalnih gledališč do neodvisne lutkovne scene ter eksperimentov in raziskovalnih projektov. Vsi štirje niso le ustvarjalci mehanizmov, temveč soustvarjalci pripovedi.

V središču kuratorskega pristopa je ideja čuječnosti – celostna skrb za lutko kot tehnološko in umetniško entiteto. Njihova čuječnost in tehnična domišljija omogočata lutki gib, izraz, čustvo in življenje. Postavitev razkriva procesualni dialog med skico in odrom, med načrtom in uresničitvijo, med tehnologom, animatorjem in snovjo.

Razstava ne predstavlja zgolj končnih izdelkov, temveč proces, običajno skrit v zakulisju. Na ogled so tako arhivske lutke, ki so iz aktivnega repertoarja, mehanizmi, tehnične risbe, materiali, prototipi ter videoposnetki, v katerih tehnologji retrospektivno delijo spomine na izzive in rešitve pri izdelavi. Ta preplet arhiva in živega ustvarjanja razkriva edinstveno vlogo lutkovne tehnologije danes.

Podrobna analiza lutkovne tehnologije (štirih) je dostopna v spremnem teoretskem besedilu, ki je natisnjeno na A4 liste in v vložni mapi predstavljeno na razstavi, hkrati pa objavljeno na UNIMA Slovenija platformi (<https://www.lutka.net/prispevki/lutkovnatehnologija>).

This year's Biennial of Puppetry Artists of Slovenia opens up a view of puppets not as artistic objects, but as structurally thought-out bodies in the space between performance and material presence. The exhibition explores puppet technology as a living and ongoing process that is constantly changing and materialising through the hands of puppet makers, technicians, animators and stage conditions.

The exhibition presents four puppet technologists who work at the intersection of precision craftsmanship, artistic sensibility and innovative research practices. Their work ranges from institutional theatres and the independent puppet scene to experiments and research projects. All four are not only constructors of mechanisms, but also co-creators of narratives.

At the heart of the curatorial approach is the idea of care – a holistic attention to the puppet as a technological and artistic entity. The designers' attentiveness and technical imagination enable the puppet to move, express itself, feel and live. The exhibition shows the processual dialogue between concept and stage, between sketch and realisation, between designer, animator and material.

The exhibition not only shows the end products, but also the process that is normally hidden behind the scenes. On display are archive puppets from the active repertoire, mechanisms, technical drawings, materials, prototypes and videos in which the technologists look back and share their memories of the challenges they faced during production and how they solved them. This interweaving of archive and live production reveals the unique role of puppet technology today.

A detailed analysis of the puppet technology (of the four puppet makers) can be found in the accompanying theoretical text printed on A4 sheets and presented in a slip-in folder in the exhibition and also published on UNIMA Slovenia's puppet art platform (<https://www.lutka.net/prispevki/lutkovnatehnologija>).

Dlani lutkovnikov The Palms of Puppet Technologists

Pogovor
Discussion

11. 9. 2025 – 11.00
Minoritska cerkev Minorite Church

Moderator Moderator Martina Maurič Lazar

Gostje Guests

- × Žiga Lebar
- × Gregor Lorenci
- × Mitja Ritmanič
- × Zoran Srđić Janežič

Dogodek se navezuje na pogovore s štirimi lutkovnimi tehnologi, objavljenimi v katalogu letošnjega Bienala, kjer mojstri lutkovne tehnologije odkrito in pronicljivo razmišljajo o lutkovni umetnosti, o njeni umeščenosti v slovenski gledališki in kulturni prostor, predvsem pa o svojem delu in sebi.

Pogovor z njimi se bo potrudil še dodatno osvetliti njihov prispevek k razvoju in stanju slovenske lutkovne tehnologije, predvsem pa opisati poklic lutkovnega tehnologa, tega redkega in zelo iskanega poklica. Kje se ga je moč priučiti, kako pristopiti, kako poiskati lutkovne delavnice in znanja o izdelavi lutk ter seveda kako zdržati v tem tako občutljivem delu z rokami, ko se nam ob bok postavlja nova tehnologija?

Dlani lutkovnih tehnologov govorijo zase, njihovi „lastniki“ pa so izjemni misleci lutkovnosti, pomembni in nepogrešljivi v vsaki zgodbi ustvarjanja z lutko.

The event is related to the conversations with four puppet technologists published in the catalogue of this year's Biennial, where the masters of puppet technology openly and insightfully reflect on puppetry art, its place in the Slovenian theatrical and cultural space, and above all, on their work and themselves.

The discussion with them will try to shed further light on their contribution to the development and state of Slovenian puppet technology and, above all, to describe the profession of puppet technologist, this rare and highly sought-after profession. Where can one learn it, how to approach it, how to find puppet workshops and knowledge about puppet making, and of course, how to endure in this delicate work with our hands when new technology is available to us?

The palms of puppet technologists speak for themselves, and their “owners” are exceptional thinkers of puppetry art, important and indispensable in every story of creation with a puppet.

Strigu migu Snip Flap

Razstava papirnatih lutk Braneta Solceta
Exhibition of paper puppets by Brane Solce

12. 9.–13. 9. 2025: 10.00–18.00
8 15. 9.–20. 9. 2025: 16.00–18.00
GT22

Avtor razstave Conceived by Brane Solce

Prostorska postavitve Exhibition layout Larisa Kazič

Koordinacija Coordination Lutkovno gledališče Maribor Maribor Puppet Theatre

Zahvala za realizacijo With thanks to Moment in and GT22

Razstava ni kronološki pregled lutkovnih predstav niti promenada čednih lutkic. Gre bolj za poskus prikaza raznolikosti ustvarjanja in raziskovanja papirja kot osnovnega materiala – od majhnih gibljivih figuric do velikih grotesknih mask. Te kreature iz različnih obdobj, raznih tehnik in papirnih tehnologij na razstavi zaživijo v svežih kombinacijah, z novimi pomeni in tudi družbenokritičnimi konotacijami. Gre za prikaz avtorskega pristopa, predelovanja, preoblikovanja, rekontekstualizacije, reciklaže in reinterpretacije, kar je tako prostodušno dovoljeno in omogočeno predvsem neodvisnim ustvarjalcem. Šteje le kreativnost, ne glede na kontinuiteto, uspešnost in tradicijo. Vsaka produkcija, figura in scenografija ni vselej do kraja izpiljena. Vsaka zase pa je poglavje v 45-letnem procesu popolnoma avtorskega ustvarjanja. Le-to se je začelo v začetku osemdesetih let v osnovnošolskem krožku na Primorskem, potem pa nadaljevalo z izvirnimi muzikaličnimi papirnatimi miniaturnimi v belem kvadratu, ki so gostovale na festivalih po vsem svetu ter na domačih ulicah, odrih, v učilnicah in drugih kontekstih (kot predstave, delavnice, scenografije, prostorske postavitve ...). Ustvarjalni zagon še vedno ne popusti; zadnjih dvanajst let v sodelovanju s partnerico Sanjo Fidler – predvsem z velikimi protestniškimi kreaturami in transparenti na ulicah in trgih, in sicer proti družbenim krivicam in proti zlorabi oblasti.

The exhibition is neither a chronological overview of puppet theatre performances nor a stroll along the promenade of pretty puppets. Rather, it is an attempt to show the diverse potential that lies in the creation and exploration of the paper as a basic material – from small moving figures to large grotesque masks. These creatures from different eras, made using different techniques and paper technologies, are brought to life in the exhibition in new combinations, with new meanings and also socio-critical connotations. The focus is on the presentation of original approaches, the process, transformation, recontextualization, recycling and reinterpretation that independent artists in particular are so freely allowed and enabled. Only creativity counts, regardless of continuity, success and tradition. Every production, every character and every stage set is not always perfect down to the last detail. But each of them is a chapter in a 45-year process of creating completely original works. It began in a primary school club in Littoral in the early 1980s and then continued with original musical paper miniatures in a white square, performed at festivals around the world and on home streets, stages, in classrooms and other contexts (as performances, workshops, scenography, installations etc.). The creative impulse is still going strong. He has been working with his partner Sanja Fidler for twelve years – mainly on giant protest puppets and banners on streets and squares, against social injustice and abuse of power.

Glej tička! Look at the birdie!

Predstava in ustvarjalna delavnica
Performance and creative workshop

Brane Solce
Teatro Papelito Theatre Papelito

12. 9. 2025 – 16.00
8 13. 9. 2025 – 11.00 / 30' + 60'
Lutkovni muzej Maribor Maribor Puppet Museum



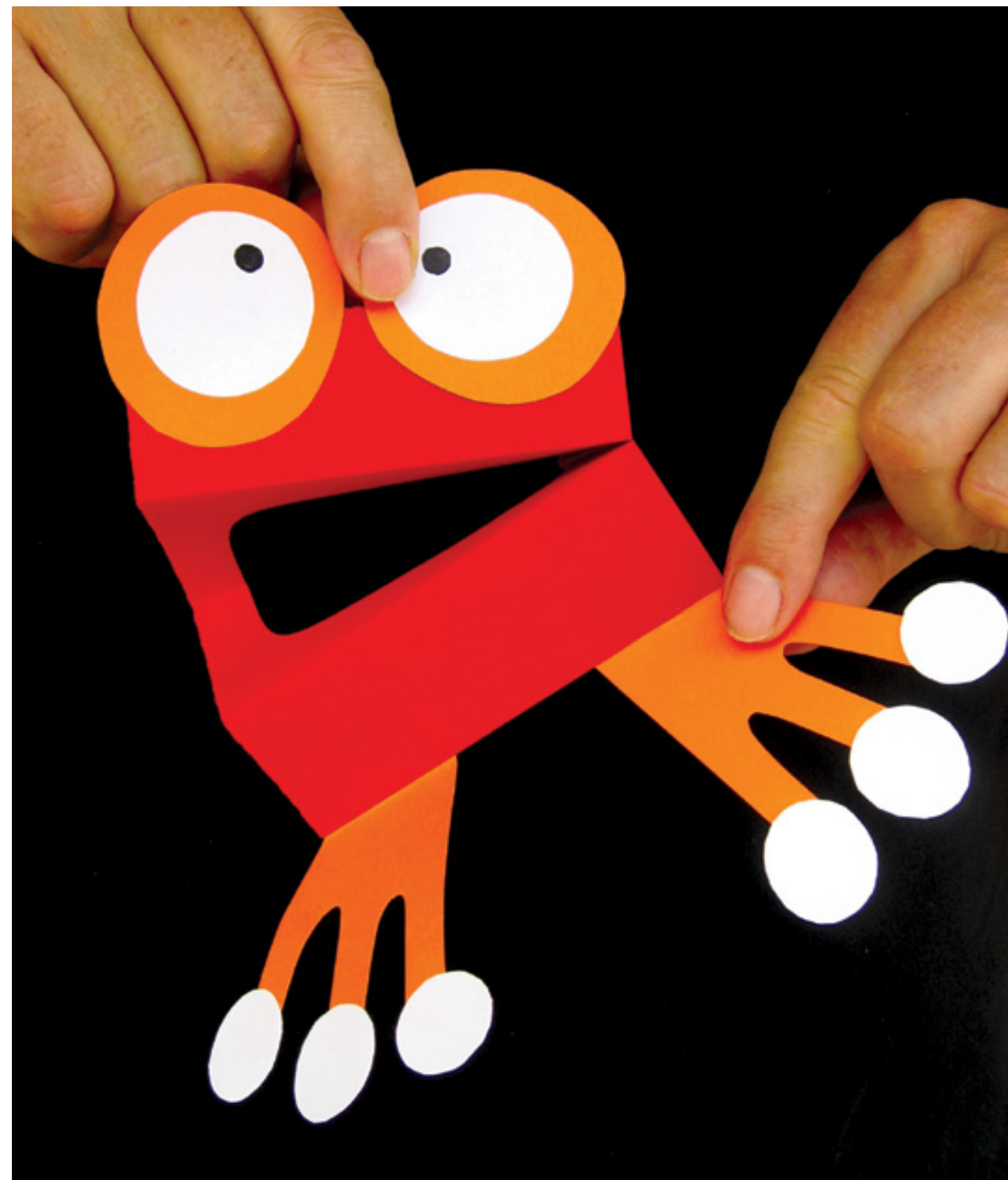
Premiera Premiere 2003

Glej tička! je naslov minimalistične papirnate slikanice, v kateri roke animatorja pred gledalci sestavljajo gibljive papirnate kreature, škarje pa sproti urežejo, kadar česa zmanjka ... Vse se dogaja v belem okvirju na črni podlagi, ob ritmični spremljavi glasbenih zank in zvokov, brez besedila, kot kolaž kratkih, dinamičnih scen, simbolov, metafor in metamorfoz, združenih v igriv miniaturni papirnati muzikal ... Ob koncu predstave lahko sledi še kratka demonstracija različnih papirnatih tehnik. Predstava je nastala že leta 2003 in ima več kot tisoč ponovitev po vsem svetu.

Delavnice so logično nadaljevanje predstav ... ali pa obratno: inspiracija za predstavo. Zadostuje A4 pisarniški papir, škarje in lepilo. Po preprostem receptu vsakdo izdelava svojo gibljivo papirnat figurico, ki jo po svoje preoblikuje in ji z detajli doda značaj, na koncu pa se lahko preizkusi še v kratkem impro nastopu.

Look at the Birdie! is the title of a minimalist paper picture book in which the animator's hands assemble moving paper creatures in front of the audience, and if something runs out, scissors come to the rescue ... Everything happens in a white frame on a black background, with the rhythmic accompaniment of musical loops and sounds, without text, as a collage of short, dynamic scenes, symbols, metaphors and metamorphoses, combined into a playful miniature paper musical. At the end of the performance, there may be a short demonstration of different paper techniques. The show was created in 2003 and has been performed more than a thousand times worldwide.

The workshops are the logical continuation of the performances ... or vice versa: inspiration for the performance. All you need is A4 office paper, scissors and glue. Following a simple recipe, everyone can make their own moving paper figure, which they can transform in their own way and, with details, add character to it, and at the end, they can try their hand at a short improv performance.



Glej tička! (Teatro Papelito, 2003)
Arhiv Braneta Solceta

Look at the Birdie! (Theatre Papelito, 2003)
Brane Solce Archive

Pot do lutke The Path to the Puppet

Lutka skozi tehnologijo
The Puppet Through the Prism of Technology

Pogovor
Discussion

11. 9. 2025 – 14.00
Sončni studio Sun Studio

Moderatorica Moderator Mojca Bernjak

Govorci v tandemih Speakers in pairs:

- × Žiga Lebar – Silvan Omerzu
- × Mitja Ritmanič – Mojca Bernjak
- × Katja Povše – Andrej Štular
- × Asja Kahrimanović – Barbara Jamšek

Pogovor *Pot do lutke* odpira prostor za pogovor o lutkovni tehnologiji skozi oči ustvarjalcev, ki prihajajo z različnih področij lutkovne umetnosti, vsem pa je skupna strast do ustvarjanja in do lutke kot osrednjega umetniškega izraza. V moderiranem pogovoru bomo osvetljevali sodelovanje tehnologov oziroma delavnic z likovniki, režiserji, animatorji, predstavili različne pristope in tehnologije, nagovarjali slabe in dobre prakse ter soočali raznolikosti generacij, izkušenosti, praks oz. procesov od skice do lutke.

S sogovorniki bomo raziskovali, kako poteka proces nastajanja lutke – od začetne zamisli in skice, prek izbire materialov in konstrukcijskih rešitev, do oblikovanja mehanizmov in končne animacije na odru. Pogovor nas bo popeljal v svet lutkovnih tehnologov, kjer se ideja začne oživljati že v trenutku, ko je skica prvič postavljena na papir. Kaj je pomembno pri interpretaciji skice? Kako lutka dobi volumen, značaj in gib? In kako uskladiti estetiko z uporabnostjo na odru?

Predstavili bomo različne pristope, orodja in znanja, ki se prepletajo v tem ustvarjalnem procesu – od tradicionalnih obrtniških tehnik, kot so rezbarjenje, šivanje in kiparjenje, do sodobnejših pristopov, ki vključujejo nove materiale in tudi digitalna orodja.

Pogovor bo ponudil vpogled v raznolikost tehnoloških poti, ki vodijo do nastanka lutke – likovnega in tehničnega objekta, ki oživi šele, ko se sreča z roko ustvarjalca.

The discussion *The Path to the Puppet* opens a space for a conversation about puppet technology through the eyes of creators who come from different fields of puppetry, all of whom share a passion for creation and for puppets as a central artistic expression. In a moderated conversation, we will shed light on the collaboration of technologists or workshops with artists, directors, and animators, present different approaches and technologies, address bad and good practices, and compare the diversity of generations, experiences, practices, or processes from sketch to puppet.

We will explore the process of making a puppet – from the initial idea and sketch, through the choice of materials and construction solutions, to the design of the mechanisms and the final animation on stage. The talk will take us into the world of puppet technologists, where an idea starts to come to life the moment a sketch is put on paper. What is important when interpreting a sketch? How does a puppet get volume, character and movement? And how to reconcile aesthetics with usability on stage?

We will present different approaches, tools and skills that are intertwined in this creative process – from traditional craft techniques such as carving, sewing and sculpting to more modern approaches that include new materials and digital tools.

The talk will offer an insight into the variety of technological paths that lead to the creation of a puppet – an artistic and technical object that only comes to life when it meets the hand of the creator.

Dodatni program
Additional programme

Kritički seminar Critic's seminar

Mentor Gregor Butala

K lutkovni umetnosti je zaradi njene večplastnosti mogoče pristopati iz raznovrstnih izhodišč in perspektiv – tudi kadar gre za refleksijo lutkovnih uprizoritev. Kritički seminar na Bienalu lutkovnih ustvarjalcev Slovenije bo razprl različne lege pisanja o lutkovnem gledališču, od novinarskih prispevkov do kritičkih vrednotenj in teoretskih premislekov, osredotočal pa se bo na analizo predstav, interpretacijo uprizoritvenih dispozitivov ter oblikovanje osebne „kritičke pozicije“ tako skozi slog pisanja kot na podlagi vsakokratne individualne vrednostne hierarhije.

Potek seminarja bo neposredno povezan s programom bienala, delo pa bo naravnano izrazito praktično: seminar bo usmerjen v celostno obdelavo festivalskih vsebin (predstave, razstave, strokovni pogovori) oziroma sodobnega lutkovnega gledališča skozi različne žanre in medije – od kritike do intervjuja ali celo podkasta. Prispevki bodo v času bienala sproti objavljeni na festivalskem blogu in na novi spletni platformi Lutka. Mentor na seminarju bo Gregor Butala, gledališki kritik, novinar in urednik.

Due to its complexity, puppetry can be approached from different starting points and perspectives – even when it comes to reflecting on puppetry performances. The seminar in critical writing at the Biennial of Puppetry Artists of Slovenia will explore different facets of writing about puppet theatre, from journalistic articles to critical evaluations and theoretical reflections, and will focus on analysing performances, interpreting performance dispositifs and forming a personal “critical position”, both through the style of writing and based on the respective individual hierarchy of values.

The seminar is directly related to the Biennial programme and will be very practice-oriented: it will focus on an in-depth study and presentation of the festival content (performances, exhibitions, expert talks) and contemporary puppet theatre through different genres and media – from reviews to interviews or even podcasts. The contributions will be published during the Biennial on the festival blog and on the new online platform Lutka. The mentor of the seminar is Gregor Butala, theatre critic, journalist and editor.

Dodatni program
Additional programme

Komisija v sestavi **Katarina Klančnik Kocutar**, dramaturginja, **Martina Maurič Lazar**, igralka in režiserka, ter **Ajda Rooss**, dramaturginja in teatrologinja, je dne 29. aprila 2025 soglasno sklenila, da:

Klemenčičevo nagrado za življenjsko delo na področju lutkarstva in lutkovne umetnosti prejme
Silvan Omerzu

Umetnost Silvana Omerzuja ima več imen. Ko je razstavljena v galerijskem prostoru, jo poimenujemo likovna, kiparska, dramska ali lutkovna postavitev. Na papirju postane risba, grafika ali ilustracija. Na odru zaživi kot lutkovna predstava, predstava z lutkami ali preprosto – gledališče. Vse to in več tvori Omerzujev edinstveni univerzum, ki v svojem prehajanju med vrstami, zvrstmi, žanri in govoricami prikazuje misli in govori slike, ki se nas dotikajo prav tako neopisljivo in neulovljivo, kot je večplasten njegov glasnik.

Od tehnoloških izkušenj in likovnih asistenc v osemdesetih letih prejšnjega stoletja v Ljubljani, po usposabljanjih v delavnicah izdelovalcev lutk in srečanjih s češkim lutkarstvom v Prahi v devetdesetih preide v polje ustvarjanja, lastnega oblikovanja in edinstvene lutkovne misli.

Z Janom Zakonjškom ustanovita gledališče Konj in v naslednjem desetletju uprizorita zavidljivo število predstav, ki danes veljajo za prelomne v razvoju sodobnega slovenskega lutkovnega gledališča: *Hudič in pastir* (1992), *Napravite mi zanj krsto* (1993), *Don Juan* (1995), *Kralj Ubu* (1998), *Oltarček dona Cristobala* (1999) in *Woyzeck* (2001). Izbira tematike in obravnavanje lutke kot resnega gledališkega materiala je v njunih predstavah s spojem močne in specifične likovnosti ter disciplinirane režije in animacije odprlo pomembne horizonte lutkovnega razmišljanja.

Tudi kot samostojni avtor se Silvan Omerzu podpisuje pod vrsto uprizoritev, ustvarjenih v obeh slovenskih javnih lutkovnih gledališčih, številnih drugih institucionalnih gledališčih, na neodvisni sceni ter v uglednih lutkovnih ustanovah v tujini.

Med njegovimi otroškimi predstavami najdemo naslednje: *Kroki, veliki krokodil* (Gledališče Jaz in ti, 1993), *Rdeča kapica* (Gledališče Glej, 2000), *Janko in Metka* (Gledališče Glej, 2001), *Ali Baba in štirideset razbojnikov* (LGL, 2002), *Sneguljčica* (Gledališče Glej, 2005), *Ostržek* (LGL, 2015), *Zlatolaska in trije medvedi* (Gledališče Konj, LGM, 2019), *Karelčkove zgodbe* (LGL, 2016), *Zlata ptica* (LGM, 2014), *Sanje o zvezdi* (LGM, 2016), *Želodkova skrivnost* (LGM, 2022) in številne druge. V segmentu predstav za odrasle izstopajo: *Zbogom, princ* (CD in Gledališče Konj, 2001), *Kdo bo Jodlu nataknil zanko* (Gledališče Konj, Društvo lutkovnih ustvarjalcev in CD, 2002), *Peskar* (Gledališče Konj, Društvo lutkovnih ustvarjalcev in CD, 2002), *Svetnik Krespel* (Gledališče Konj, Društvo lutkovnih ustvarjalcev in CD, 2003), *Kleist* (SMG, Gledališče Konj, 2006), *Hiša Marije Pomočnice* (SMG, Gledališče Konj, 2008), *Prepovedane ljubezni* (LGL, Gledališče Konj, 2009), *Stolp* (SMG, LGL, Gledališče Konj, 2011), *Salto mortale* (LGM, 2012),

Narcis in Eho (LGL, 2008) ter *Besede iz hiše Karlstein* (LGM, Gledališče Konj, 2017). V tujini je med drugim režiral predstave *Nekoč je bilo jajce* (2023) v mostarskem Gledališču lutk, *Kroki in prijatelji* (2016) ter *Živalske zgodbe* (2022) v Gledališču za otroke in mlade v Kragujevcu in *Zajec in pes* (2021) v beograjskem Lutkovnem gledališču Pinokio.

Seznam predstav, kjer je sodeloval kot scenograf in avtor likovne podobe, je dolg in vsebinsko izjemno raznolik. Med njimi so: *Hobit* (1994) in *Miša Kulička* (1996) v praškem gledališču Minor, *Hamlet* (Društvo lutkovnih ustvarjalcev, 1994) na neodvisni sceni, *Belin* (1997) v Prešernovem gledališču Kranj, *Večni hodec* (2004) v Štok Teatru v Šmihelu, *Krabat* (2014) v Lutkovnem gledališču Ljubljana, *Gledališka Bum-Bonjera* (2014) v SNG Drama Ljubljana, *Sijaj* (2013) v Cankarjevem domu ter *Zvonar* (1997) v Slovenskem mladinskem gledališču. Kot lutkar in scenograf je bil znotraj ateljeja Lutkovnega gledališča Ljubljana vključen v več kot štirideset inscenacij.

Vse navedeno potrjuje osupljivo dejstvo: gre za avtorja, ki je v skoraj petdesetletni karieri ustvarjal neprekinjeno. Izdelal je dobesedno nešteto lutk in jih vpletel v zavidljivo število uprizoritev – svetov in svetovij, ki jih danes prepoznavamo že na prvi pogled kot Omerzujeve. Če temu dodamo še bogat opus knjižnih in revialnih ilustracij, se sestavi svet ustvarjalca, ki nam skozi različne medije redno in ažurno podaja podobe sveta, vselej ulovljene v specifičnem in natančno izostrenem trenutku.

Omerzu je subtilen diagnostik časa, prisluškovalec senc, portretist sodobnosti, svarilec prihodnosti in varuh preteklosti. Njegova predanost lutki – v misli, izdelavi, režiji in tihih postavitvah – predstavlja edinstven in trajen fenomen v slovenskem lutkovnem prostoru.

Lutkovno-prostorske postavitve (če jih ob mnogih preglednih razstavah naštejemo le nekaj): *Solze* (2006), *Omizja* (2009), *Avtomati – gledališče smrti* (2008), *Gospod stotnik – Ivan Cankar in Evropa* (2018), *Mizoginija* (2024) ter seveda zadnja v sklopu *Oraklja* (Mednarodni grafični bienale, 2025) so več kot razstave in več kot dogodki. So doživetja prostora obstoja v prostorih z lutkami.

Dr. Jure Mikuž v svojih študijah Omerzujevega dela izpostavlja, da „/.../ brežibno obvlada idejno zasnovo, scenarij, skice, risbe in slike scenografije in figur, njihove manjše in večje osnutke, premikanje in zvenenje, osvetljavo in vse drugo, kar oživi njegove javne predstavitve. V njih odrski prostori preraščajo v fantastično resnično in domišljijско večprostorje z neverjetno mehaniko gibanja neživih predmetov, kar soustvarjajo luči oziroma svetloba, prepletena igra figurálnih in abstraktnih senc, zvoki besede in glasbe, skratka vsi elementi, ki gledalca preselijo v irealni, onirični teatarski svet“.¹

¹ Citat dr. Jureta Mikuža je prevzet iz njegove utemeljitve za nagrado.



Janez Marolt
Arhiv Silvana Omerzuja

Silvan Omerzu Archive

Dr. Blaž Lukan pa o Omerzujevem umetniškem delovanju razmišlja takole: „Njegovo ustvarjanje sem in ga še vedno razumem kot več kakor zgolj obrtniški, ‚tehnološki‘ ali ‚materialni‘ prevod različnih besedilnih predlog v likovni oziroma gledališki medij. V njem sem našel avtentični ontološki razmislek o naravi likovnega in lutkovnega ‚odraza‘, ki ga predstavlja lutka kot ‚neživi objekt‘, hkrati pa kot tista potencialnost, ki je po eni strani substanca vsega živega, bivajočega, in po drugi strani ustvarjanja in kreacije kot take.“²

Češki teatrolog Ondřej Hrab v študiji *Kruh, lutke in čas* (1988), kjer razmišlja o gledališču Bread and Puppet Petra Schumannna, izpostavlja, kako se v kričanju sodobnega gledališče izgublja šepet lutk. Ta misel se zdi kot neposreden odsev dela in časa Silvana Omerzuja, kjer „Lutke molčijo. Njihovo molčanje pa preglasi vsak krik. Njihov mir se dviguje nad vso ontološko histerijo.“³

Kot da bi o Omerziju pisal tudi njegov dolgoletni prijatelj in sodelavec, češki lutkovni mislec Karel Makonj, ko razmišlja o temeljni naravi lutke. Omerzujeva poetika se zrcali v tej misli: „Lutka je sposobna uresničiti romantična hrepenenja. S svojo ne-subjektivnostjo, s svojo ne-človeškostjo, s svojo podrejenostjo materialu je lahko mirno takšna, kakršna je. Lutka je pravzaprav uresničitev romantičnega ideala, je njegov rezultat. /.../ Svet lutke tako kot svet pravljič ni svet ljudi. Lutka je bolj romantična od samega romantika.“⁴

Silvan Omerzu – večni iskalec, zahtevni mislec, neutrudni delavec in neozdravljiv arhitekt romantike, lepote, sanj, svetlobe in senc. Celostni lutkovni avtor z izjemno bogatim, večplastnim, vsebinsko in formalno preišljenim opusom ter živo, nepopustljivo ustvarjalno mislijo.

Za vrhunski prispevek h kulturi in umetnosti v Sloveniji prejme Silvan Omerzu Klemenčičevo nagrado za življenjsko delo na področju lutkarstva in lutkovne umetnosti.

² Citat dr. Blaža Lukana je prevzet iz njegove utemeljitve za nagrado.

³ Hrab, Ondřej. *Chléb, loutky a čas* (*Kruh, lutke in čas*). 1988.

⁴ Makonj, Karel. *Od loutky k objektu* (*Od lutke do objekta*). Pražská scéna, 2007, str. 34.

Klemenčič Award and Pengov Awards 2025 Explanations

The jury, comprised of **Katarina Klančnik Kocutar**, dramaturge, **Martina Maurič Lazar**, actor and director, and **Ajda Rooss**, dramaturge and teatrologist, met on 29th April 2025 and unanimously decided that:

Klemenčič Award for lifetime achievement in the field of puppetry and puppetry art goes to
Silvan Omerzu

Silvan Omerzu’s art has many names. When exhibited in a gallery space, it is called a painting, sculpture, drama or puppet installation. On paper, it becomes a drawing, print or illustration. On stage, it comes to life as a puppet show, a show with puppets or simply – theatre. All this and more forms Omerzu’s unique universe, which in its transition between types, genres and discourses displays thoughts and speaks images that touch us just as indescribably and elusively as its messenger is multifaceted.

After gaining technological experience and arts assisting in the 1980s in Ljubljana, training in puppet makers’ workshops and encountering Czech puppetry in Prague in the 1990s, he moved into the field of creation, his own design and unique puppet thought.

Together with Jan Zakonjšek, they founded the Konj Puppet Theatre and over the next decade they staged an impressive number of performances that are now considered ground-breaking in the development of contemporary Slovenian puppet theatre: *The Devil and the Shepherd* (*Hudič in pastir*, 1992), *Make Me a Coffin for Him* (*Napravite mi zanj krsto*, 1993), *Don Juan* (1995), *King Ubu* (*Kralj Ubu*, 1998), *The Little Altar of Don Cristobal* (*Oltarček dona Cristobala*, 1999) and *Woyzcek* (2001). The choice of theme and the treatment of puppets as serious theatrical material in their performances, combined with strong and specific visual art and disciplined direction and animation, opened up important horizons of puppetry thinking.

Silvan Omerzu, as a freelance author, has signed his name under a number of productions created in both Slovenian public puppet theatres, numerous other institutional theatres, on the independent scene and in reputable puppet institutions abroad.

Among his children’s performances we find the following: *Kroki*, *Big Crocodile* (*Kroki, veliki krokodil*, Theatre Jaz in ti, 1993), *Little Red Riding Hood* (*Rdeča kapica*, Glej Theatre, 2000), *Hansel and Gretel* (*Janko in Metka*, Glej Theatre, 2001), *Ali Baba and the 40 Thieves* (*Ali Baba in štirideset razbojnikov*, LGL, 2002), *Snow White* (*Sneguljčica*, Glej Theatre, 2005), *Pinocchio* (*Ostržek*, LGL, 2015), *Goldilocks and the Three Bears* (*Zlatolaska in trije medvedi*, Konj Puppet Theatre, LGM, 2019), *Karlchen Stories* (*Karelčkove zgodbice*, LGL, 2016), *The Golden Bird* (*Zlata ptica*, LGM, 2014), *Dream of a Star* (*Sanje o zvezdi*, LGM, 2016), *Little Accorn’s Secret* (*Želodkova skrivnost*, LGM, 2022) and many others. In the segment of performances for adults, the following stand out: *Farewell, Prince* (*Zbogom, princ*, Cankarjev dom (hereinafter: CD) and Konj Puppet Theatre, 2001), *Who’ll Catch Jodl?* (*Kdo bo Jodlu nataknil zanko*, Konj Puppet Theatre,

Nagrada Award

Ljubljana Association of Puppeteers and CD, 2002), *The Sandman* (*Peskar*, Konj Puppet Theatre, Ljubljana Association of Puppeteers and CD, 2002), *Councillor Krespel* (*Svetnik Krespel*, Konj Puppet Theatre, Ljubljana Association of Puppeteers and CD, 2003), *Kleist* (SMG, Konj Puppet Theatre, 2006), *The House of Our Lady* (*Hiša Marije Pomočnice*, SMG, Konj Puppet Theatre, 2008), *Forbidden Loves* (*Prepovedane ljubezni*, LGL, Konj Puppet Theatre, 2009), *Tower* (*Stolp*, SMG, LGL, Konj Puppet Theatre, 2011), *Salto mortale* (LGM, 2012), *Echo and Narcissus* (*Narcis in Eho*, LGL, 2008) and *Words from the House of Karlstein* (*Besede iz hiše Karlstein*, LGM, Konj Puppet Theatre, 2017). Abroad, he directed plays: *Once Upon a Time, an Egg* (*Nekoč je bilo jajce*, 2023) in Puppet Theatre Mostar, *Kroki and Friends* (*Kroki in prijatelji*, 2016) and *Animal Tales* (*Živalske zgodbe*, 2022) in Theatre for Children and Youth in Kragujevac and *Rabbit and Dog* (*Zajec in pes*, 2021) in Puppet Theatre Pinokio in Beograd.

The list of performances in which he has worked as a set and visual designer is long and extremely diverse in content. Among those performances are: *Hobbit* (*Hobit*, 1994) and *Miša Kulička* (1996) in Theatre Minor in Prague, *Hamlet* (Ljubljana Association of Puppeteers, 1994) on the independent stage, *Belin* (1997) in Prešeren Theatre, Kranj, *The Eternal Wanderer* (*Večni hodec*, 2004) in Štok Theatre in St. Michael, Austria, *Krabat* (2014) in Ljubljana Puppet Theatre, *Theatre Box of Chocolates* (*Gledališka Bum-Bonjera*, 2014) in SNT Opera and Ballet Ljubljana, *Sijaj* (2013) in Cankarjev dom and *Bell Ringer* (*Zvonar*, 1997) in Slovenian Youth Theatre. As a puppeteer and set designer, he has been involved in more than forty productions within the studio of the Ljubljana Puppet Theatre.

All of the above confirms an astonishing fact – this is an author who, over a career spanning almost fifty years, continuously created. He literally created countless puppets and involved them in an enviable number of performances – worlds and universes that we, at first glance, recognise today as Omerzu’s.

If we add to this also a rich opus of book and magazine illustrations, we enter the world of the creator, who, through various media, regularly and up-to-date presents us with images of the world, always captured in a specific moment.

Omerzu is a subtle diagnostician of time, an eavesdropper of shadows, a portraitist of the present, a warner of the future and a guardian of the past. His dedication to a puppet – in thought, production, direction and silent staging – represents a unique and lasting phenomenon in the Slovenian puppetry space.

Puppet-spatial installations (to name just a few, along with many retrospective exhibitions) – *Tears* (*Solze*, 2006), *Table Scenes* (*Omizja*, 2009), *Automatons – Theatre of Death* (*Avtomati – gledališče smrti*, 2008), *Ivan Cankar and Europe* (*Gospod stotnik – Ivan Cankar in Evropa*, 2018), *Misogyny* (*Mizoginija*, 2024) and of course the last one as part of the *The Oracle* (*Orakelj*, 2025) of the Ljubljana Biennial of Graphic Arts, are more than just exhibitions and more than just events.

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They are experiences of the space of existence in spaces with puppets.

Dr Jure Mikuž, in his studies of Omerzu’s work, highlights that “... he flawlessly masters the conceptual design, script, sketches, drawings and paintings of scenography and figures, their smaller and larger drafts, movement and resonating, lighting and everything else that brings his public performances to life. In them, the stage spaces are transformed into fantastically real and imaginative multi-spaces with incredible mechanics of the movement of inanimate objects, co-created by lights or light, the intertwined play of shadows, the sounds of words and music, in short, all the elements that transport the viewer into an unreal, oneiric theatrical world.”¹

Dr Blaž Lukan reflects on Omerzu’s artistic work as follows: “I have and still understand his work as more than just an artisanal, ‘technological’ or ‘material’ translation of various text into the visual or theatrical medium. In it, I found an authentic ontological reflection on the nature of the visual and puppetry ‘reflection’, represented by the puppet as an ‘inanimate object’, but also as that potentiality which is, on the one hand, the substance of all living, existing and, on the other hand, of creating and creation as such.”²

In his study *Bread, Puppets and Time* (1988), Czech teatrologist Ondřej Hrab reflects on Peter Schumann’s Bread and Puppet Theatre and highlights how the whisper of puppets is lost in the shouting of contemporary theatre. This thought seems to be a direct reflection of the work and time of Silvan Omerzu, where “Puppets are silent. And their silence drowns out every scream. Their calm rises above all ontological hysteria.”³

It is as if his long-time friend and collaborator, the Czech puppet thinker Karel Makonj, was also writing about Omerzu when he reflected on the fundamental nature of the puppet. Omerzu’s poetics is reflected in this thought: “The puppet is capable of realising romantic longings. With its non-subjectivity, with its non-humanity, with its subordination to the material, it can be as it is. The puppet is in fact the realisation of the romantic ideal, it is its result. /.../ The world of the puppet, like the world of fairy tales, is not a world of people. The puppet is more romantic than the romantic himself.”⁴

Silvan Omerzu – an eternal seeker, a demanding thinker, a tireless worker and an incurable architect of romance, beauty, dreams, light and shadows. A holistic puppet artist with an exceptionally rich, multi-layered, thoughtfully considered oeuvre in terms of content and form and a lively, unyielding creative mind.

For his outstanding contribution to culture and art in Slovenia, Silvan Omerzu receives the Klemenčič Award for lifetime achievement in the field of puppetry and puppetry art.

¹ The quote from Dr Jure Mikuž is taken from his justification for the award.
² The quote from Dr Blaž Lukan is taken from his justification for the award.
³ Hrab, Ondřej. *Chléb, loutky a čas* (*Bread, Puppets and Time*). 1988.
⁴ Makonj, Karel. *Od loutky k objektu*. Pražská scéna, 2007, p. 34.

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Pengovovo listino za vrhunske stvaritve
na področju lutkovne umetnosti prejme
Matija Solce

Matija Solce je ena najizvirnejših ustvarjalnih sil sodobnega slovenskega lutkarstva. Njegovo delo presega ustaljene gledališke forme in lutkovno umetnost dosledno umešča v nove, pogosto nepričakovane prostorske in družbene kontekste. Njegove uprizoritve so *site-specific* dogodki, ki gledališče iztrgajo iz institucionalnega okvira in ga pripeljejo neposredno med ljudi.

V središču njegove umetniške poetike je snovnost – prisotnost materiala, ki skozi animacijo in zvočno transformacijo zaživi kot dinamičen organizem pomena. Solce s svojo harmoniko in prepoznavno večplastno izraznostjo – v kateri se prepletajo lucidni humor, premišljena ironija, mojstrska animacija, kritična ost in avtorska glasba – ustvarja kompleksne umetniške kompozicije, nasičene z emocijo, ritmom in življenjskim impulzom.

Njegovo gledališče je več kot le oder – je prostor raziskovanja, soustvarjanja in družbene angažiranosti. V njegovih predstavah se briše meja med ustvarjalcem in občinstvom; gledalec postane aktiven udeleženec, predstava pa prostor skupnostne izkušnje in srečanja. Njegove uprizoritve se ne izogibajo filozofskim, sociološkim in političnim temam, temveč jih z umetniško močjo odpira kot prostor refleksije in dialoga.

Ključna razsežnost Solcetovega delovanja je njegova sposobnost povezovanja umetnikov v skupnosti – ne le znotraj posameznih projektov, temveč kot širšo, trajno umetniško prakso. Kot režiser, performer, skladatelj in glasbenik avtorsko ustvarja glasbo za svoje predstave in sodeluje z zasedbami, kot so Fekete Seretlek, Etno Histeria World Orchestra in Grad gori!. Njegova umetnost se pogosto rojeva skozi sodelovanje in sobivanje, kar uresničuje tudi kot umetniški vodja festivalov Kavč in Floating Castle / Plavajoči grad.

Izjemen primer njegove večžanrske poetike je projekt *3JA!* (Slovensko ljudsko gledališče Celje, 2024), ki združuje koncert, lutkovno predstavo, turistično pot, instalacijo in družabni eksperiment. S tem Solce uspešno prenaša svojo avtorsko mislijo iz neodvisne scene v institucionalni prostor in lutkovno poetiko umesti v klasično repertoarno gledališče, kar pomeni pomemben premik v razumevanju sodobnega gledališkega prostora.

Matija Solce z avtorsko drznostjo, izrazito ustvarjalno močjo in edinstvenim skupnostnim pristopom ne le odpira, temveč širi in preoblikuje poti lutkovnega gledališča za odrasle v Sloveniji. S prebojnim opusom zadnjih let – *3JA!*, *Harms je kriv!* (Teatro Matita, MCLU Koper, 2023), *Temnica* (LGL, 2022), *Mesarica* (Teatro Matita, 2021) – postavlja nove estetske in vsebinske mejnike ter soustvarja raznoliko, relevantno in prepoznavno podobo sodobne lutkovne umetnosti.

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

Matija Solce is one of the most original creative forces in contemporary Slovenian puppetry. His work transcends established theatrical forms and consistently sets puppetry in new, often unexpected spatial and social contexts. His performances are site-specific events that tear theatre out of its institutional framework and bring it directly to the people.

At the heart of his artistic poetics is materiality – the presence of material, which through animation and sound transformation comes to life as a dynamic organism of meaning. With his accordion and his distinctive multifaceted expressiveness – which combines lucid humour, thoughtful irony, masterful animation, critical acumen and original music – Solce creates complex artistic compositions saturated with emotion, rhythm and life.

His theatre is more than just a stage – it is a space of exploration, co-creation and social engagement. In his performances, the boundary between creator and audience is blurred; the viewer becomes an active participant, and the performance becomes a space for collective experience and encounter. His performances do not avoid philosophical, sociological and political topics, but rather open them up with artistic power as a space of reflection and dialogue.

A key dimension of Solce's work is his ability to connect artists in a community – not only on individual projects but as a broader, permanent artistic practice. As a director, performer, composer and musician, he creates original music for his own performances and collaborates with bands such as Fekete Seretlek, Etno Histeria World Orchestra and Grad gori!. His art is often born through collaboration and coexistence, which he also realises as the artistic director of the Kavč Festival and Floating Castle Festival (Plavajoči grad festival).

An exceptional example of his multi-genre poetics is the project *3JA!* (Celje City Theatre, 2024), which combines a concert, a puppet show, a tourist trail, an installation and a social experiment. In this way, Solce successfully transfers his original thought from the independent scene to the institutional space and places puppet poetics in classical repertoire theatre, which represents a significant shift in the understanding of the contemporary theatre space.

Matija Solce, with his original boldness, distinct creative power and unique approach, not only opens but also expands and transforms the paths of puppet theatre for adults in Slovenia. With his breakthrough work of recent years – *3JA!*, *Harms Fault!* (*Harms je kriv!*, Theatre Matita, International Centre for Puppetry Arts Koper, 2023), *Darkroom* (*Temnica*, LGL, 2022), *The Hatchet* (*Mesarica*, Theatre Matita, 2021) – he sets new aesthetic and content milestones and co-creates a diverse, relevant and recognisable image of contemporary puppetry.



Arhiv Matije Solceta

Matija Solce Archive

Pengovovo listino za vrhunske stvaritve
na področju lutkovne umetnosti prejme
Katja Povše

Katja Povše že več kot tri desetletja pomembno soustvarja podobo sodobnega slovenskega lutkarstva. Umetniško pot je začela na neodvisni sceni Gledališča Labirint, nadaljevala v ansamblu Lutkovnega gledališča Ljubljana, zadnji dve desetletji pa kot samostojna umetnica razvija raznolik in slogovno prepoznaven opus.

V ospredju njenega delovanja so avtorske in solistične predstave pod imenom Gospodična Bazilika (*Kako objeti ježa*, 2024; *Ves svet je marmelada*, 2021; *Zavrti tigra*, 2019 idr.), v katerih se likovna domišljija prepleta s pripovedno tankočutnostjo in subtilno odrsko poetiko. Njeno igralsko izražanje – tako za otroke kot za odrasle (npr. *Nevidna ženska* (APT Novo mesto 2022)) – temelji na prefinjeni animaciji ter nežni, duhoviti in izrazno močni odrski prezenci. Z izostrenim občutkom za formo in širokim ustvarjalnim razponom gradi gledališke svetove, ki segajo od intimnega do univerzalno sporočilnega.

Kot režiserka je v zadnjih letih znotraj obeh lutkovnih institucij in na neodvisni sceni ustvarila niz nagrajenih in likovno dovršenih predstav za otroke: *Buba* (LGM, 2023), *Mamin zmaj* (Hiša otrok in umetnosti in Lutkovno gledališče FRU-FRU, 2022), *Gozdovilimo!* (Društvo lutkovnih ustvarjalcev, 2022), *Ferdo, veliki ptič* (LGM, 2020), *Nihče čez črto!* (LGL, 2020) ... Njene uprizoritve so zasnovane kot polnokrvni, poglobljeni svetovi, ki iz raznolikih vsebinskih izhodišč oblikujejo poetične, estetsko prefinjene in pogosto humorne pokrajine. Te svetove odlikujejo natančna dramaturgija, subtilna režijska poetika ter bogata domišljajska večplastnost in pomenljivost.

Posebno mesto ima tudi na področju gledališča za najmlajše: kot soustanoviteljica AEIOU – gledališča za dojenčke in malčke že več kot petnajst let soustvarja senzibilne, vizualno preišljene predstave, ki pomembno zaznamujejo razvoj tega specifičnega gledališkega področja.

Njeno umetniško snovanje temelji na poglobljenem raziskovanju izraznih možnosti lutkovnega medija – od poetičnih miniatur do kompleksnejših uprizoritev. Ključna so presečišča med pripovedjo, oblikovno govorico in animacijo, kjer razvija prepoznaven, avtentičen umetniški jezik. Z mojstrskim prepletom vizualnega in besednega ustvarja celostne, estetsko izbrušene svetove.

Od leta 2018 lutkarstvo poučuje na Akademiji za gledališče, radio, film in televizijo, na Pedagoški fakulteti in Fakulteti za socialno delo, kjer spretno povezuje prakso s strokovno refleksijo ter lutkovno umetnost razume kot celovit ustvarjalni in raziskovalni proces.

Lutkovno ustvarjanje Katje Povše, prežeto z estetsko dovršenostjo, izrazno subtilnostjo in izvirno poetiko, sodi med najizrazitejše dosežke sodobnega slovenskega lutkarstva ter potrjuje njen dragoceni in neponovljivi prispevek k razvoju lutkovnega gledališča pri nas.

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

Katja Povše has been an important co-creator of the image of contemporary Slovenian puppetry for more than three decades. She began her artistic journey on the independent stage of the Labirint Theatre, continued in the ensemble of the Ljubljana Puppet Theatre, and for the last two decades has been developing a diverse and stylistically recognisable oeuvre as an independent artist.

At the forefront of her work are original and solo performances under the name Ms Bazilika (*How to Hug a Hedgehog*, *Kako objeti ježa*, 2024; *The Whole World is a Marmalade*, *Ves svet je marmelada*, 2021; *Spin the Tiger!*, *Zavrti tigra*, 2019, etc.), in which artistic imagination intertwines with narrative subtlety and subtle stage poetics. Her acting – both for children and adults (e.g. *Invisible Woman* (*Nevidna ženska*, APT Novo mesto 2022)) – is based on sophisticated animation and a gentle, witty and expressively powerful stage presence. With a keen sense of form and a wide creative range, she builds theatrical worlds that range from the intimate to the universal.

In recent years as a director, she has created a series of award-winning and visually sophisticated performances for children within both puppet institutions and on the independent scene: *Pupa* (*Buba*, LGM, 2023), *Mommy's Dragon* (*Mamin zmaj*, House of Children and Arts and FRU-FRU Puppet Theatre, 2022), *Forestrage!* (*Gozdovilimo!*, Ljubljana Association of Puppeteers, 2022), *Ferdo, the Giant Bird* (*Ferdo, veliki ptič*, LGM, 2020), *Don't Cross the Line!* (*Nihče čez črto!*, LGL, 2020) etc. Her productions are conceived as compelling, immersive worlds that form poetic, aesthetically sophisticated, and often humorous landscapes from diverse thematic starting points. These worlds are characterised by precise dramaturgy, subtle directorial poetics and rich imaginative multi-layeredness and meaningfulness.

She also holds a special place for the theatre for the youngest. As a co-founder of AEIOU – Baby and Toddler Theatre, she has been co-creating sensitive, visually thoughtful performances for more than fifteen years, which significantly influenced the development of this specific field of theatre.

Her artistic conception is based on an in-depth exploration of the expressive possibilities of the puppet medium – from poetic miniatures to more complex performances. The intersections between narrative, design language, and animation are key. There, she develops a distinctive, authentic artistic language. With a masterful blend of the visual and verbal, she creates holistic, aesthetically polished worlds.

Since 2018, she has been teaching puppetry at the Academy of Theatre, Radio, Film and Television, the Faculty of Education and the Faculty of Social Work, where she skillfully connects practice with professional reflection and understands puppetry as a holistic creative and research process.

Nagrada
Award

Katja Povše's puppetry, imbued with aesthetic perfection, expressive subtlety and original poetics, is among the most outstanding achievements of contemporary Slovenian puppetry and confirms her valuable and unique contribution to the development of puppet theatre in Slovenia.



Arhiv Katje Povše

Katje Povše Archive

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Nagrada
Award

Pengovovo listino za vrhunske stvaritve
na področju lutkovne umetnosti prejme
Maja Kunšič

Maja Kunšič je igralka, animatorka in interpretka, ki že več kot tri desetletja sooblikuje slovenski lutkovni prostor. Z izjemnim igralskim razponom, senzibilnostjo in predanostjo umetnosti je kot dolgoletna članica Lutkovnega gledališča Ljubljana sodelovala pri več kot šestdesetih produkcijah. Suvereno prehaja med različnimi tehnikami in poetikami, njena subtilna animacija in močna odrska prezenca pa ustvarjata prepričljiv in občuten oder – tako v predstavah za otroke kot v kompleksnejših uprizoritvah za odrasle, kot so *Mojster in Margareta* (LGL, 2018), *Sedem vprašanj o sreči* (LGL, SMG, 2020) in *Misterij sove* (LGL, TJP – Centre Dramatique National d’Alsace, Strasbourg, 2017).

V zadnjem desetletju njen izraz vse bolj zaznamujeta poglobljena gledališka refleksija in ustvarjalna drznost. V mednarodni koprodukciji *Moby Dick* (LGL, Plexus Polaire, Nordland Teater, 2020) s svojo animacijsko dovršenostjo in izrazno prisotnostjo soustvarja enega ključnih projektov sodobnega evropskega lutkarstva.

Vrhunec njenega ustvarjanja predstavlja *Hiša za lutke* (LGL, Plexus Polaire, 2023) v režiji Yngvild Aspeli – skorajda solo uprizoritev, v kateri oživi dvanajst lutk v naravni velikosti in sama interpretira vse vloge Ibsenove drame. S tehnično preciznostjo, igralsko zrelostjo in fizično prezenco ustvari umetniški presežek, ki združuje monodramo, multianimacijsko mojstrovino in psihološko poglobljeno refleksijo. Z izostrenim občutkom za ritem, prostor in pomen gledalca vodi skozi večplastni svet resničnosti in iluzije, snovnega in simbolnega, čustvene intenzivnosti in igralske distance. Predstava je bila z velikim navdušenjem sprejeta tako doma kot na tujih odrih.

Tudi ob mednarodnih uspehih ostaja Maja Kunšič nepogrešljiva soustvarjalka slovenskega lutkovnega gledališča. Klasiko in sodobne narative je s proniciljivo tankočutnostjo združila v avtorski uprizoritvi *Palčica* (LGL, 2023).

Maja Kunšič obvladuje vse ravni lutkovne umetnosti – od precizne animacije in izrazite prezence do subtilne interpretacije in občutka za poetični jezik lutke. Njeno ustvarjanje združuje mojstrstvo obrti z umetniško globino, zato znova in znova ustvarja emocionalno bogate in izrazno dovršene lutkovne svetove. S svojo igralsko močjo, umetniško zrelostjo, ustvarjalno širino in mednarodno prepoznavnostjo je ena najvidnejših ambasadork slovenskega lutkarstva.

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

Maja Kunšič is an actress, animator and interpreter who has been co-shaping the Slovenian puppet scene for more than three decades. With an exceptional acting range, sensitivity and dedication to art and as a long-time member of the Ljubljana Puppet Theatre, she has participated in more than sixty productions. She confidently transitions between different techniques and poetics, and her subtle animation and strong stage presence create a convincing and noticeable stage – in performances for children and in more complex productions for adults such as *The Master and Margarita* (*Mojster in Margareta*, LGL, 2018), *Seven Questions About Happiness* (*Sedem vprašanj o sreči*, LGL, SMG, 2020) and *Open the Owl* (*Misterij sove*, LGL, TJP – Centre Dramatique National d’Alsace, Strasbourg, 2017).

In the last decade, her expression has been increasingly characterised by in-depth theatrical reflection and creative audacity. In the international co-production *Moby Dick* (LGL, Plexus Polaire, Nordland Teater, 2020), she co-creates one of the key projects of contemporary European puppetry with her animation perfection and expressive presence.

The pinnacle of her work is *A Doll’s House* (*Hiša za lutke*, LGL, Plexus Polaire, 2023), directed by Yngvild Aspeli – an almost solo performance in which she brings to life twelve life-size puppets and interprets all the roles of Ibsen’s play herself. With technical precision, mature acting and physical presence, she creates an artistic masterpiece that combines monodrama, multi-animation masterpiece and psychologically profound reflection. With a keen sense of rhythm, space and meaning, she guides the viewer through a multi-layered world of reality and illusion, materiality and symbolism, emotional intensity and acting distance. The performance was received with great enthusiasm at home and abroad.

Despite her international successes, Maja Kunšič remains an indispensable co-creator of Slovenian puppet theatre. She combined classics and contemporary narratives with insightful thoughtfulness in her production of *Thumbelina* (*Palčica*, LGL, 2023).

Maja Kunšič masters all levels of puppetry – from precise animation and expressive presence to subtle interpretation and a sense of the poetic language of the puppet. Her work combines mastery of craft with artistic depth, which is why she repeatedly creates emotionally rich and expressively sophisticated puppet worlds. With her acting power, artistic maturity, creative broadness and international recognition, she is one of the most prominent ambassadors of Slovenian puppetry.



Mimi Antolovič
Arhiv Lutkovnega gledališča Ljubljana

Ljubljana Puppet Theatre Archive

Klemenčičevo nagrado in Pengovovo listino
UNIMA Slovenija podeljuje od leta 2009, s čimer izpostavlja vrhunske dosežke ter ključne prispevke k razvoju slovenske lutkovne umetnosti.

Kot nacionalni center mednarodne organizacije UNIMA si dejavno prizadeva za utrjevanje in širjenje lutkarstva, povezuje posameznike in institucije ter tradicijo prepleta s sodobnimi praksami. Njeno delovanje temelji na ohranjanju lutkovne dediščine, podpori strokovnemu razvoju in spodbujanju prepoznavnosti slovenskega lutkarstva v mednarodnem prostoru.

S podeljevanjem prestižnih priznanj, obeleževanjem svetovnega dneva lutkarstva ter organizacijo razstav in spominskih dogodkov ohranja živ stik s preteklostjo, hkrati pa ustvarja možnosti za prihodnje umetniške in raziskovalne usmeritve. Posebna pozornost je namenjena tudi pretoku znanja in strokovnih izkustev ter spremljanju svetovnih trendov.

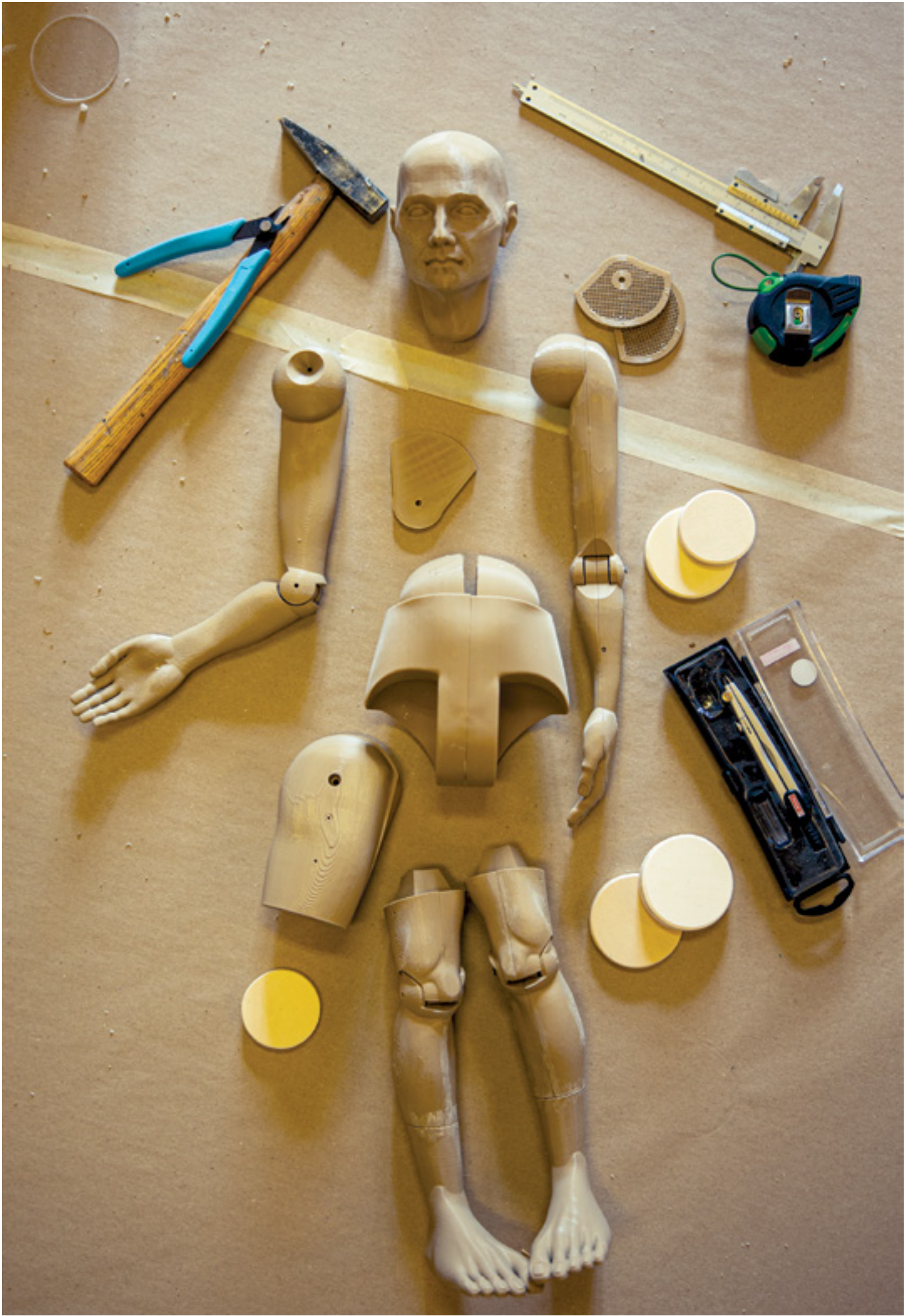
Novost predstavlja [spletna platforma Lutka](#), ki jo je UNIMA Slovenija vzpostavila kot prostor za celostno spremljanje in raziskovanje sodobne lutkovne umetnosti. Platforma združuje kritiška besedila mlajše generacije, dokumentarne portrete vidnih ustvarjalcev in strokovno publicistiko. S tem omogoča refleksijo in izmenjavo idej, hkrati pa s sledenjem aktualnim dogajanjem prispeva k poglobljenemu razumevanju in nadaljnjemu raziskovanju lutkovne umetnosti.

Since 2009, UNIMA Slovenia has been awarding the Klemenčič Award and Pengov Awards to highlight outstanding achievements and key contributions to the development of Slovenian puppetry.

As a national centre of the international organisation UNIMA, it actively strives to consolidate and spread puppetry, bring together individuals and institutions and intertwine tradition with contemporary practices. Its activities are based on preserving the puppetry heritage, supporting professional development and promoting the recognition of Slovenian puppetry internationally.

By awarding prestigious awards, celebrating World Puppetry Day and organising exhibitions and commemorative events, it maintains a connection with the past, while creating opportunities for future artistic and research directions. Special attention is also paid to the flow of knowledge and expertise, and to keep up on global trends.

A new future is the new [online platform Lutka](#), established by UNIMA Slovenia as a space for comprehensive monitoring and research of contemporary puppetry. The platform contains critical texts by the younger generation, documentary portraits of prominent artists, and professional journalism. It enables reflection and the exchange of ideas while, by following current developments, contributing to a deeper understanding and further research into puppetry.



Delavnica LGL
Žiga Koritnik
Arhiv Lutkovnega gledališča Ljubljana

LGL workshop
Ljubljana Puppet Theatre Archive

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Češka javna televizija je leta 2018 predstavila dokumentarno oddajo *Česká loutka* (*Češka lutka*). Sedemdelni zgodovinski, teatrološki in kulturološki pregled razvoja medija in fenomena lutkovnega gledališča na Češkem je zanimiv in bogat prispevek k potrditvi njegove umetniške vrednosti. V šestem delu z naslovom *Nový val* (*Novi val*) Petr Forman, eden od voditeljev serije, ki z bratom Matějem nastopi tudi kot upravnik njunega potujočega gledališča Divadlo bratři Formanů (Gledališče bratov Forman), v določenem trenutku pokliče pred kamero vse člane njunega gledališča in jih prosi, naj pokažejo svoje roke. Moški in ženske se zberejo, razprejo dlani in jih pokažejo. Kamera počasi potuje od ene do druge in nežno gladi detailje dlani različnih starosti, velikosti, umazanosti, ranjenosti, utrjenosti ... Petr Forman pa medtem iz ozadja opisuje razliko med potujočim in „kamnitim“ gledališčem, kar je na Češkem sinonim za vse oblike institucionalnih gledaliških oblik: „Dobro si oglejte te roke. Skoznje mora čisto vsak kos gledališča, preden pridemo do igranja lutk. V tem je razlika med potujočim in kamnitim gledališčem. Ljudem, ki morajo s temi rokami prijeti prav vsako stvar v gledališču, se ni treba ničesar učiti. Ne potrebujejo lutkovnih šol ali izkušenj igranja z lutkami. Že samo s potovanjem snovi skozi njihove roke – gledaliških desk, polen, kosov lesa ali pravih lutk – se je med njimi in to snovjo ustvaril nek odnos. Do vseh reči v gledališču se bodo zaradi tega odnosa vedno vedli drugače. Z občutkom.“

Pričujoče pisanje želi v središče postaviti roke in misli štirih lutkovnih tehnologov: **Žige Lebarja**, **Gregorja Lorencija**, **Mitje Ritmaniča** in **Zorana Srdića Janežiča**. Mojstre svojega poklica, ki ga opravlja malo število navdušencev in ki je za obstoj lutkovnega gledališča življenjskega pomena. Skozi njihove roke je šlo nešteto kosov gledališča: polen, kosov lesa, orodja, prahu ... vseh možnih snovi, iz katerih so sestavili nove lutkovne univerzume. V pogovorih z njimi sem poskušala z besedami posneti njihove dlani, izrisati njihove profesionalne portrete skozi razmišljanja in dojemanja poklica tehnologa. Bolj kot faktografija so me zanimale njihove intimne motivacije vztrajanja v neskončnih urah delavniškega dela. Večinoma v samoti, včasih v ekipi. Žiga, Gregor in Mitja so se prepustili dialogu in sprejeli pogovorno obliko svojih misli, Zoran pa se je odločil za teoretično preciznejšo in temeljito prepisano revizijo svojih besed. Štirje avtorji, štiri izjemne osebnosti, štirje pogledi nase in na svet. Čeprav se poznamo že leta, so skozi osredotočene pogovore nastali zapisi svežih stališč navdihujočih mislecev lutkovnega gledališča, pomemben dokument njihovih prispevkov in vplivov na celostno podobo slovenske lutkovne umetnosti. Štejem si v čast, da so mi jih zaupali.

Martina Maurič Lazar

Žiga Lebar

Kaj je lutkovna tehnologija, Žiga?

Ta smisel življenja? *smeh* To je vse, kar se tiče tega „kako“.

Kako se bo prišlo z lutko do rezultata, kakršnega si želi režiser, oziroma kakšna naj bi bila na koncu predstava. Gre za to pot – kako? Kako nekaj doseči. Na razpolago imaš različne tipe, tehnike lutk in z vsako lahko dosežeš nekaj drugega. A znotraj vsakega tipa, ne glede na to, da gre za stoletna, preverjena znanja, obstaja neskončno novih variant in možnosti, ki jih lahko raziskuješ za dosego novega cilja. Ker vsaka nova zgodba zahteva svojo obliko in svoje rešitve.

Zakaj ti je lutkovna tehnologija večji izziv

od znanstvene plati fizike, iz katere izhajaš?

Problemi, ki jih moram reševati na področju lutkovne tehnologije, so takšni, ki jih je treba rešiti kmalu, več jih je in sledijo si pogosteje. Vedno novi in novi izzivi prihajajo. In prej so rešljivi. Na znanstvenem področju pa naletiš na enega in njegovo reševanje te lahko okupira leta. Čeprav na začetku sploh nisem tako razmišljal. Ni šlo za to, da bi prišel prej do rezultata ... ali da ne bi bil vztrajen. Bolj me je privlačilo to, da je pred mano veliko različnih problemov. V znanosti plavaš znotraj enega problema, čeprav v njegovi neskončnosti. V lutkarstvu pa – če hočeš videti in če si se pripravljen ukvarjati z različnimi, novimi stvarmi – je polje razmisleka res zelo široko.

Je pri vsakem reševanju problema torej mogoče

vzpostaviti tudi nova tehnološka pravila,

če sploh lahko govorimo o njih?

Seveda, ves čas se postavljajo nova. Včasih se povsem na novo postavi cel sistem razmisleka in posledično izdelave. Vse na novo in vse drugače. Zanimivo, a tudi zelo utrudljivo. Včasih se veliko ukvarjam tudi s stvarmi, za katere mislim, da za predstavo v resnici niso potrebne, a se ukvarjam z njimi zaradi želje režiserja, avtorske ekipe ali pa samo zato, ker me žene vedoželjnost, kako bom to rešil. Take raziskave in izdelave pa so zapletene in naporne. Zato sem po tovrstnih projektih, sploh če si sledijo zaporedoma, vesel spet kakšnega preprostega, preverjenega in konvencionalnega dela. Si prav zaželim nekaj tradicionalnega, kjer bi lahko samo rezljal ali brusil. Ali da bi kaširal sto ur. In imel čas razmišljati o ničemer ali o vsem drugem, samo ne o tistem „kako bom to rešil“.

Koliko znanja si od mojstrov prevzel in koliko sam nadgradil?

Prevzel sem zelo veliko. Ko sem začel, sem vse to znanje vpijal, spraševal in ob njih delal. Predvsem delal. In karkoli mi ni bilo jasno, sem vprašal. Ker tukaj res ne gre toliko za teorijo, gre za praktično znanje, ki ga moraš usvojiti skozi delovni proces, narediti veliko napak, nekaj delati zelo dolgo in to tudi ponavljati. Tako se naučiš tega, kdaj in na katerih mestih moraš biti pozornejši. Nikoli se nisem naučil bližnjic; se jih nisem imel od koga. Ker mojstri, ob katerih sem začel, nikakor niso bili izdelovalci, ki bi lutke delali po liniji najmanjšega odpora. To so bili Mitja Ritmanič, Ivica Bilek, Silvan Omerzu in Jože Lašič. Nihče od njih ni delal po principu „eh, saj je v redu, iz devete vrste se ne bo videlo“. Tega ni bilo in tudi jaz nisem človek, ki bi tako razmišljal. Koliko pa sem vse to nadgradil ...? Najverjetneje v stvareh, ki sem se jih lotil,

Intervjuji

Interviews

jih delal in jih oni še niso. Ali pa so jih, a morda takrat še z drugimi materiali. Recimo pri filmski animaciji, s katero se je ukvarjal tudi Ivica, v jugoslovanskih časih še niso poznali silikona ali današnjih posebnih aluminijev za notranje armature. Takrat so še valjali svinčene palčke, več je bilo potrebnega servisa, popravil, konstrukcije so se hitreje lomile, tako da je moral biti pogosto prisoten tudi na snemanjih. Danes lutka, ki jo izdelаш, ostane takšna, kot je, vseh devet mesecev snemanja, recimo. Morda majhno popravilo tu in tam, a materiali so obstojnejši. V tem smislu težko rečem, da sem jih nadgradil, le delal sem več različnih reči kot oni.

Ali recimo avtomate, ki jih razvija s Silvanom.

Tega se nisem mogel naučiti od njih, ker tega niso nikoli delali, vsaj ne da bi jaz to vedel. Ostali pa so mi njihovi principi perfekcionizma, natančnosti, ti so mi ustrezali tudi osebnostno, in te sem prenesel na vsa področja svojega dela.

Mojstri, ki jih omenjava, so bili zelo izurjeni v izdelavi vseh tipov „klasičnih“ lutk. Kako gledaš na pestrost uporabe, izbire raznolikosti lutk danes?

Danes težko govorim o raznolikosti. Ne pomnim, kdaj smo nazadnje recimo kaširali. Še manj, kdaj sem nazadnje delal sofisticirano javajko, ki bi vrtela glavo in kimala z njo, odpirala usta, imela zglobe ... pa sem jih svoj čas naredil kar nekaj. Kot da se je vse skrčilo na neko namizno dimenzijo. Tudi velikih lutk ali samo glav, mask že dolgo ni bilo. Pa ročnih lutk ... Veliko avtorjev, režiserjev, ki niso zelo domači v lutkovnem mediju, si pač izbirajo lutke glede na to, kar so v življenju videli. Tisti bolj lutkovni pa izbirajo bolj na podlagi zgodbe in tega, kar bi radi povedali in s čim bi to želeli povedati.

In kaj je najbolje povedati z lutko?

Hmmm. Karkoli. Na prvo žogo – lutki lahko odpade glava, človeku ne more. A ne bi želel tako poenostavljati in samoumevno ločevati lutkovnega teatra od dramskega ... Karkoli lahko. Karkoli lahko poveš.

In če pogledava tvoje večletno intenzivno sodelovanje s Silvanom, lahko zarišeš neko presečno misel njegovega lutkovnega izraza in zgodb, ki jih pripoveduje?

Večkrat se vprašam, kje on to najde. *smeh*.

Res sta ustvarila neverjeten zgodbeni in vizualni svet.

Ja, en tak lesen svet. Pa ne, da se strogo drživa lesa, a je zagotovo najina glavna rdeča nit. Saj, po mojem, če človek pomisli na lutko, najprej pomisli na lesenega možička. Na Ostržka. Na les. Prej kot na kaj drugega. In mislim si, da je to kar splošno človeško mnenje. Poleg lesa gre pri Silvanu tudi za eno osnovno bistvo lutkarstva. To neskrivanje stvari. Zglobov in tega, kako je lutka narejena. Ni skrivanja ali pretvarjanja, da to niso lutke. Ne gre za poskuse realizma. Osnovno bistvo Silvanove lutke je, da je lutka. Lahko predstavlja človeka, žival, duha, karkoli, a ne skriva, da je lutka iz lesa ali kovine in da je iz teh materialov sestavljena. Vidimo, kje in kako je pritrjena roka, noga, ne skrivamo je z rokavi ali s hlačami. Pa ne želim povedati, da morajo biti lutke samo take, nič ni narobe z oblečenimi. A pri Silvanovi estetiki se vztraja na tem, da se jih res vidi take, kot so v svojem bistvu. Da so lutke. To mi je zelo blizu.

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Tudi to, da ni preveč barv. Bližja mi je nebarvana, morda samo tonirana estetika. Surova in bazična. Zvesta materialu. Če je les, naj bo les. Če pločevina, naj bo pločevina. Da material govori in ima svoj izraz. Morda me prav zato tehnologija 3D tiskalnikov, ki prodira v lutkarstvo, ne zanima s tega stališča, ker ta osnovni govor, izraz tega materiala razoseblja. Ker je potem vse isto. Dobimo plastiko, ki je bodisi PLA ali ABS ali katerakoli druga, a vse so plastike. Delajo sicer na tem, da bi bile podobne lesu, na primer, lahko printaš plastiko, ki vsebuje tudi les, ga poveže z vezivom itd., a je vseeno drugače, če držiš v roki kos lesa, ga obdeluješ z dletom, gib za gibom, se nekje tudi zmotiš ... drugače je. Predvsem potem, ko to primeš v roke. In kot sem že rekel, od svojih začetkov delam tako, da se mora iz prve in iz dvajsete vrste videti, da se je tu nekdo potrudil, da je reč pošteno narejena in da je v njej toliko in toliko idej, rešitev, časa, truda, premisleka, dela ... in da je zares. Pri stiskanih rečeh pa od blizu in daleč čutiš, da je drugače.

Še vedno je torej odločilen, pomemben človeški faktor.

Zelo pomemben. Še posebej za igralce, ki upravljajo, manipulirajo s temi stvarmi, ki so prvi, ki lutke dobijo v roke in delajo z njimi. Če se svojemu delu res posvetijo in jim ni vseeno, potem tudi zelo dobro vidijo, da so ene lutke narejene tako, druge pa drugače. Z malo več ali z malo manj občutka. Čeprav načeloma vedo, da se teh podrobnosti iz tretje vrste ne bo videlo, a oni to vidijo in s tem se spremeni njihov način ravnanja z lutko, njihov odnos. Ali če pogledamo z vidika tehničnega upravljanja lutke. Lahko steče ali ne steče, se animira lažje ali težje. Imaš potem v življenju sicer kakšno uro manj časa, če se bolj potruдиš, a takšen sem.

In če se kdaj ne ujameš z estetiko ali idejo projekta?

Redko se mi zgodi, da bi mi bilo to, kar delam, težko. Lahko mi je zoprn kakšen del procesa pri izdelavi ali človek, za katerega delam, jasno. A v bistvu res še nisem delal stvari, pri kateri bi se mučil.

Bi znal prepoznati ali določiti čas, trenutek, ko material v tvojih rokah preide v prihajajočo obliko lutke, ko se ta prične dogajati?

Mislim, da se to pri meni zgodi, ko zarezem v material. Ko ga pripravljam po skici, še niti ne. Čeprav se že takrat ukvarjam s tem, ali se bo iz tega kosa dalo dobiti ven to ali ono, čisto dimenzijsko, seveda. Ko jo gledam na skici, jo sicer že malo vidim, a bolj kot izziv. Kot miselni izziv. A v lutko prav zares vstopim s prvim rezom. Takrat, ja. Vedno se lahko tudi zmotiš in zarežeš še enkrat, a zarežeš – in to je to.

Malo je alkimistično, ne?

smeh. Pri kakšnih stvareh se počutim zelo alkimistično, ja. Ne seveda pri vsaki lutki, pri kakšni pa res zelo. Recimo ob trenutkih, ki jih komaj čakaš ... in ne veš, kako bo izpadlo. Pri odlivanju, na primer. Ko je tam notri, nekje skrito, v kalupu, in ne veš, ali je ulivna masa res prišla v vse zavite in skrite kotičke v kalupu in ali se je pravilno strdila in so se vsi zračni mehurčki uspešno iztisnili skozi oddušnike ... in potem nestrpno čakam, kdaj lahko razkalupim in pogledam ...

Intervjuji

Interviews

bi najraje že takoj ali malo prej, pa vem, da ne smem, ker bom kaj uničil ... in potem končno odpreš in ... vidiš. In včasih, drek, ni uspelo.

In jaz sem tak, da se začnem takoj ukvarjati s tem, zakaj ne, kaj je šlo narobe in zakaj. To moraš premisliti in si odgovoriti, zakaj ni uspelo. To so te nadgradnje. Ali neke napake samo slepo ponavljaš, ker so ti tako rekli, ali pa preštudiraš nove situacije in znova preizprašaš razmere, v katerih se je nekaj zgodilo, ugotoviš nove zakonitosti in nadgradiš svoja znanja. Pa tudi sicer sem tak. Veliko razmišljam o tem, kako bi kaj naredil. In kaj in kako bi bilo, če bi to naredil drugače. Ali še drugače. Ali v drugačnih okoliščinah. Ali z drugimi sestavinami. To je moja strast. Tako funkcioniram in delam, tak sem. Ta „vedno na novo“ in nerutinskost me napolnjujeta in delata živega.

Si solist, samostojen delavec in občasno del večje ekipe v delavnicah LGL. A ti je bolj lastno individualno delo, je res?

Pri projektih, ki to omogočajo, sem navajen narediti od začetka do konca vse sam, ja. To mi ni tuje, mi je povsem naravno, da se z vsemi fazami od začetka do konca tudi ukvarjam. Jih bodisi izvedem ... ali pa poiščem nekoga, ki je večč nečesa, česar sam ne znam ali ne zmorem v dovoljšni meri. Kje iskati materiale, kje jih kupiti, kje kak mojster nekaj že dela ali pozna ...? Zelo celostno se s tem ukvarjam, ker me prav to celostno in vse okoli tega zanima. A to ne samo pri lutkah. Tudi sicer me ves čas res zanima, kako so stvari narejene. Pa lahko gre za povsem banalne stvari, a moja misel vedno gre v smer, kako je ta, ki je nekaj izdelal, razmišljal. Zakaj je to narejeno tako in ne drugače. Ker je vedno nekaj za tem, nič ni samoumevno. Nekdo je o vsem tem moral razmisliti. Dobro ali slabo. Obrnem kos pohišтва in si rečem, da ga je moral nekdo zlepit v nočni izmeni brez nadzora šefa, ker sicer ne bi bilo tako slabo. Dobro, to je že moja domišljija, a preprosto vidim, da se je s tem kosom nekaj zgodilo ... In res me zanima kaj, kako in zakaj.

To pomeni, da vidiš neko stvar in v njej ali okoli nje tudi zgodbo.

Sploh pri napakah se mi poraja marsikaj. Ali zgodba delavca brez šefa, ali nekoga s slabo plačo ... stvari so kar zgovorne, ja.

Kako pa potem gledaš lutkovne predstave?

Pogrešam obdobja festivalov, ko na dan pogledam večje število predstav, v tem času ne počnem nič drugega in se lahko v miru osredotočam na medij, ki mi je res ljub in v katerem živim. Pogrešam čas, ko se mu lahko brezskrbno prepustim. Občutkov, da delam v delavnici do šestih, potem pa na poti domov skočim še na predstavo, ki je pravkar na odru, pa ne maram preveč.

Koliko ti danes koristi izkušnja, da si svoj čas tudi sam nastopal z lutkami?

Zelo. Povsem drugače gledam na trenutke in situacije, ki lahko človeka z lutko na odru zmotijo. Vem, da je animatorju pomembno, kako je nekaj narejeno in kdaj dobi lutko v roke. Da jo čisto dokončano dobi dva dni pred premiero, je res hudo in ni prav. In to narediti animatorju

je res grozno. Ljudje, ki nimajo izkušnje na odru, imajo absolutno drugačen odnos do lutke, ki jo izdelujejo, in do animatorjev tudi. Meni pride moja izkušnja prav, da to malo bolje in drugače razumem in jo upoštevam pri delu. Mislim, da sem lahko zaradi te izkušnje tudi boljši tehnolog.

Pogrešaš neodvisno lutkovno sceno? V tvojih začetkih, v devetdesetih, je bila veliko bolj razvejana in močnejša.

Po moji oceni se je glavni prelom zgodil v času recesije leta 2008. Prej je bila, potem pa je skoraj ni bilo več. Malo je spet narasla, a nikoli več do take mere, kot je bila v devetdesetih. Tudi kasneje, ko nisem več nastopal in sem le še izdeloval lutke, je do mene prihajalo veliko več želja in potreb po izdelavi. Potem pa je to res drastično upadlo.

A tudi danes še vedno sodeluješ z nekaterimi neodvisniki. V čem je razlika v dojemanju področja med institucijo in temi, danes res redkimi samostojnimi lutkovnimi ustvarjalci?

Zelo velika razlika je. Razlika je tudi med ljudmi, ki so kdaj delali na neodvisni sceni, imajo to izkušnjo, in med tistimi, ki tega niso doživeli. Drugače gledajo na stvari. In na odnose med vsemi vpletenimi v predstavi. Na neodvisni sceni, tudi če ne znaš narediti vsega sam, veš, da boš lahko dobil ali naredil samo to in toliko, kolikor se boš sam potrudil. Človek na neodvisni sceni pač mora znati preživeti in je pripravljen za to delati in se potruditi. Kar zna sam, naredi sam, sicer pa mora znati poiskati človeka, ki mu bo to, kar še potrebuje, naredil. Ker je res malo ljudi, ki znajo vse narediti sami in potem to tudi uporabiti za realizacijo predstave. Morda le še kak Brane Solce. Na drugi strani pa imamo „odvisno“ sceno, kjer je res vsakdo od nekoga odvisen in čaka. Dokler nekdo drug tega ne naredi, jaz ne morem nič in se ne premaknem niti za ped. Zakaj pa nisi poklical? Ker to ni moje delo. Veliko manj je tega duha za skupno dobro in za skupni cilj. Zavedanja, da vsi skupaj delamo zato, da bo to, kar nastaja, dobro. Ne zato, ker smo v službi in ker pač moramo. Glavna razlika je v obsegu vloženega truda in pripravljenosti za delo. Na neodvisni sceni boš brez truda lačen, v inštituciji pa boš preživel, tudi če ti je vseeno. Čeprav si „odvisen“ ...

Kako je pa pri filmu?

Pri filmu je pot do končnega produkta precej daljša, več je časa in seveda veliko večje je število vpletenih ljudi. Kar se mojega dela tiče, je veliko bolj mirno, ker so roki daljši. Dela je sicer več, a je počasnejše, gre predvsem za urarsko finomehaniko in zelo natančno kalupiranje in odlivanje, ki se preprosto ne more dogajati hitro. Pri tem delu se težko mudi, ker določenih faz izdelave preprosto ne moreš pospešiti. Zato tu govorimo o letih, kar je zanimiva časovna in tehnična kontemplacija. In to delo mi je res super izziv in zelo sem bil vesel, ko sem dobil prvo priložnost. Animirane filme sem poznal le preko gledanja in bili so mi noro zanimivi. Spet zaradi tega *kako*.



Elementi za animirani film *Boles* (2013)
Arhiv Žige Lebarja

Elements for the animated film *Boles* (2013)
Žiga Lebar Archive

Malo sem že slišal od Ivice, malo sem bil zraven pri Strupih, ko so delali *Dvorišče*¹, o masah in materialih sva veliko debatirala z Gregorjem Lorencijem, nekaj malega sem že vedel o principih stop-motion animacije, pa o notranji finomehaniki, armaturah lutk, tako da sem si res želel to enkrat poskusiti. In potem mi je prišla na pot Špela Čadež, ki se je takrat ravno vrnila iz šole animacije v Nemčiji. Takrat smo s Sašem Jovanovičem delali *Snežno kraljico*² in tako sva se s Špelo spoznala, ker smo del lutkovne animacije posneli tudi v filmski obliki. In potem sem zaoral v to. In se sproti učil. Preko interneta, preko Špele ... in smo se spustili v *Bolesa*³, ki nas je vse malo presenetil s svojim res vrhunskim uspehom na filmskih festivalih po vsem svetu.

Se ti zdi, da je lutkovnih tehnologov premalo? Je lutkovna tehnologija v krizi, v recesiji? Ali pač ne?

Super bi bilo, če bi nas bilo več. Predvsem bi bilo super, da ljudje ne bili samo pomočniki, ampak da bi kateri od teh pomočnikov zares „padel noter“ in začel o lutkah razmišljati tudi doma in takrat, ko mu tega ni treba. Želel bi si, da bi nekoga zagrabilo, da bi se lotil dela zares in celostno. Pa nimam recepta, kako. Tudi jaz sem se na tem področju znašel slučajno in so bile edine lutke, ki sem jih videl v otroštvu, *Zverinice iz Režije*⁴ po televiziji. A ko sem se, me je to zelo zanimalo, spraševal sem vse mojstre, ki so mi bili dosegljivi, intenzivno sem delal in okupiralo me je v celoti.

Kaj je tako specifičnega pri lutkariji, da moraš tako „pasti noter“? Se ti ne zdi, da moraš vanjo pasti drugače kot v kak drug medij? Ali si samo domišljamo, da smo neke vrste tajno društvo?

Pri igralcih-animatorjih se mi včasih zdi, da imajo težave s tem, da je lutka na prvem mestu in da niso oni v prvem planu. Drugi dejavnik je to, da velja splošno prepričanje, da gre pri lutkah za „nekaj za otroke“. Da to ni resen teater. Na mojem področju, na področju izdelave, pa je meni zanimivo raziskovati predvsem zaradi tega, ker tega drugi ne počnejo, oziroma, ker je tako malo teh, ki to počnejo. Ker je to nekaj redkega. Kot mi je fino najti en redek kristal v naravi, ki jih ni na milijone. Isto mi je bilo, ko sem našel lutke. To je nekaj takega, posebnega, ni za vsakogar. Pa ne vem zakaj, ker načeloma je za vse. A očitno spet ne, ker ni prav veliko ljudi, ki bi se prerivali in topli za naše znanje, ki bi jim ga lahko predali. Res pa je tudi, in v to zanko sem se malo ujel tudi sam, da se nekomu, ki mi pomaga pri delu na predstavi, v tistem trenutku ne morem prav v celoti posvetiti, ker rešujem veliko svojih stvari. V tistem trenutku sem slab prenašalec znanj. Pa vsakomur, ki ga kaj zanima, z veseljem razložim in pokažem, naj poskusi narediti, popraviti ... a me preprosto zmanjka, ker imam sam prevelik fokus na svoje delo in je oboje hkrati večkrat težko izvedljivo. Pri delu na predstavi navadno ni

1 Strup produkcija, režija Nejc Saje, 2006.

2 Gledališče Glej, režija Saša Jovanović, 2008.

3 No History – zavod za sodobne umetnosti, režija Špela Čadež, 2013.

4 RTV Ljubljana, režija Marjan Ciglič, Tine Varl, 1976.

lagodnosti časa, da bi lahko svoje delo odložil, razložil, pojasnil, razdelil in pregledal delo drugega ... vse je preveč na hitro in preveč je težav, ki jih moram razmisliti in rešiti najprej sam.

Kako pa gledaš lutko, ki si jo izdelal, ko je enkrat na odru?

Včasih trepetam, gledam, ali bo ali ne bo, a to ne prav velikokrat. Seveda mi je bolje, če vidim, da z njo dela nekdo z nekim odnosom. Vem, da eni znajo delati z lutkami bolje, drugi slabše, a bolj mi gre za ta odnos, ki bi si ga želel videti, in, ja, ni mi fino, če tega odnosa igralca do lutke ne vidim. Isto je v delavnici. Odnos ljudi do stvari in do svojega dela je bistven. Včasih pa se na kakšno lutko tudi kar malo navežem in bi jo imel, kar tako, doma. Ker dobro izgleda. A je bolje, da je na odru, ker bi doma samo bila. Na odu pa živi in nekaj da še nekemu drugemu.

Se strinjaš z mnenjem, da je slovenska lutkovna tehnologija izjemna, inventivna in bogata z znanjem in izkušnjami?

Večkrat slišim kaj od drugod in največkrat te primerjave res pokažejo dokaj blestečo domačo sliko. A zagotovo bi bilo fino, če bi nas bilo več. Takih samostojnih, ki zmorejo razmisliti, rešiti in izdelati vse od a do ž. Sicer je pa znanja veliko, ja, zgodovina nam je že veliko dala, praksa tudi, sprašujem pa se, kaj se je na drugi strani izgubilo. Katera znanja smo spustili? Znanje o marionetah, recimo. Vsa so bila že tu, a se izgublja, ker se marionet praktično ne dela več. Vse stvari, ki jih moramo zdaj ob redkih priložnostih izdelave znova premisliti, so bile še nedavno rutinske. In zato takat obrnem telefon in pokličem Mitjo (Ritmaniča, op.), ki to vse še zelo dobro ve, je zrasel z njimi, se učil od Jagodica (Cirila, op.), od mojstrov marionet ... in jih seveda naredil neprimerljivo več kot mi zdaj. Ko kdaj kakšno izdelujem, prav začutim, kako tega znanja okoli mene ni več. Vem, da bi Mitja v tem trenutku točno vedel, kaj naj naredi. Jaz ne več. Jih nisem naredil dovolj ... in bi se moral s tem spet poukvarjati od začetka. In ko se naslednjih deset let ne bo naredila nobena marioneta več, kdo jo bo še znal izdelati? Je že res, da se delajo lutkotečne predstave, a tukaj gre za kopije že narejenih lutk. In je res, da se tudi s tem nekaj naučiš, da je takšno delo absolutno koristno za tehnologe. A resni izziv bi bil narediti nove marionete z novimi formami in vsebinami. To bi si moral nekdo upati. Nekdo, ki jim je dorasel. Tem marionetam.



Žiga Lebar

Urša Culiberg

Arhiv Lutkovnega gledališča Ljubljana

Ljubljana Puppet Theatre Archive

Gregor Lorenci

Kdo je Gregor Lorenci?

Pod status zapišem Občan.

Kakšen je tvoj poklic?

Nekajkrat sem že napisal, da sem lutkar.

Je taka smešna beseda.

Kako pa bi opisal to, kar počneš?

Lovim róke, nabavljam material, prepiram se z režiserji

in stremim k temu, da smo na koncu vsi zadovoljni.

Da je na koncu nasmeš. Najprej pri meni in potem pri

vseh članih ekipe.

In kako bi opisal delo tehnologa?

Če bi moral res definirati, sem po duši raje likovnik, avtor likovne podobe. Lutkovni tehnolog sem bolj po sili razmer. V tej prvi fazi so oči zaprte in sanjaš, tako in drugače, v drugi fazi pa moraš oči odpreti in začeti delati. In to je tehnološko delo. Imeti odprte oči, gledati, jih kdaj pripreti, tudi spet malo zapreti, ali pa morda najbolje – jih v hitri frekvenci odpirati in zapirati, da lahko malo sanjaš in si hkrati prizemljen. V poetičnem smislu, seveda. V tem praktičnem pa moram biti prizemljen in biti na realnih tleh, ki se pričnejo s tremi vprašanji: kaj, kdaj in za koliko denarja? *smeh*.

Kako poteka tvoj ustvarjalni in izdelovalni postopek? Kakšen je tvoj miselni in potem praktični proces dela?

Moj generalni princip je isti, kot mora biti po mojem pri vseh rečeh v življenju: imeti prazno glavo in biti fleksibilen. To v praksi pri tehnoloških zadevah, kjer si po navadi omejen z roki, v mojem primeru pomeni, da preskočim skico oziroma da si jo skiciram v glavi. Tam najhitreje radiraš in popravljaš. Če možgani kakšno potezo pozabijo, pomeni, da ni bila tako pomembna. Če pa že skiciram, to največkrat počnem zaradi komunikacije. Ta je res nujna, da razumem, kaj režiser ali kdo drug od mene želi in si predstavlja. Večkrat so ti ljudje manj vizualno artikulirani. Imajo zaprte oči, intenzivno čutijo, živijo z neotipljivo idejo ali občutkom, ki je lahko sicer zelo močan in topel, a karkoli jim bom prinesel, karkoli materializiranega, je lahko zelo močan udarec na to njihovo neotipljivo predstavo. Kot kamen v glavo. Zato pride v tej fazi skica zelo prav, saj na začetnem nivoju pomaga prizemljiti tudi njih in njihova pričakovanja. Če pa imam proste roke, če delam sam, skice nikoli ni. Se je pa zgodilo, da sem jih delal naknadno za eventualne gledališke liste ali promocije za nazaj, na primer.

Si eden od estetsko radikalnejših slovenskih lutkovnih ustvarjalcev, nisi tradicionalist, kombiniraš najrazličnejše materiale in postopke ... Kako si sploh prišel do svojega izumljanja lutk?

Sem najbolj nesposoben tehnolog, kar si ga kdo lahko predstavlja. Kladivo mi pomeni objekt, preko katerega se spotaknem, ga ne znam niti prijeti, če o sebi razmišljam v tem tehnološkem smislu. Skozi druge oči, skozi katere sem malo obseden s tem, da kak karakter oživi, pa se motivacijsko lahko usedem in skozi začnem razmišljati. Delo zgolj tehnologa mi je nezanimivo, okorno, nimam genske predispozicije za to. Počelo vsega je pri meni vselej nek motivacijski moment. Večinoma oživitev. Oživitev lika. Ko delam druge stvari za različne

naročnike – in tega dela je večina – je motivacijski moment morda raziskava novega materiala, kombinacij materialov, ki na koncu tudi vodijo v oživitev nečesa ali nekoga. Včasih je ta moment tudi samo dolgčas. A ta se zgodi redko, ker je treba običajno vse narediti zelo hitro. A kakorkoli pogledam, v ozadju ni inženirskega uma. Tako kot pri hoji ne razmišljaš o tem, katera noga stopi naprej, katera nazaj, tako pri ustvarjanju nekega kipa veš, da mora živeti ... in potem to roke delajo avtomatsko. Poskrbeti moraš le za to, da delajo tako hitro, da ga narediš v dogovorjenem roku.

Tvoj prvi živi kip?

Nebojša Pop Tasić me je povabil k predstavi v Mariboru *Metuljeva deželca*⁵. To je bila moja lutkovna iniciacija. Videl in poznal je moje lesene skulpture; les je bil v začetku moj osnovni kiparski material. Veliko sem delal tudi s plastiko, jo varil in izdeloval različno artikulirane strukture. In nikoli nisem delal nobenih razlik med materiali. Vse obravnavam enakovredno, vsi me zanimajo v popolnoma enakem obsegu. Uporabim jih po potrebi. Če hočemo nekaj, kar bo gibljivo in mehko, uporabim silikon, če kaj statičnega, les, kovino ali plastiko, med njimi nimam prioritete.

Si pred gledališčem svoje skulpture kje razstavljal?

Tega sem se z veseljem izogibal. So jih pa videli, kot že rečeno, Nebojša, še prej Jernej Lorenci, pa kakšni igralci so prišli in me tako povlekli v teater, najprej k scenskim elementom, kasneje k likovnim podobam. A še vedno nočem biti del tega, saj tudi statusa nimam, sem neodvisni občan. *smeh*.

Kaj te v teatru moti?

S teatrom je že vse v redu, bolj se odvrčam od te slovenske uniformiranosti. Po mojem je dobro in zdravo za duha in telo, če hočeš pri nas delati karkoli res iz veselja, da si malo izven. Ali da si najdeš nek kreativni mehurček istomislečih posameznikov, da si lahko izoliran od vsega tega. Nikoli nisem bil in nisem zaposlen, a si predstavljam, da si moraš tudi znotraj tega ustvariti nek preživetveni mehurček. Me pa zelo intrigira vprašanje lutkovne tehnologije znotraj teatrskih institucij in o tem veliko in pedantno razmišljam. Sploh v lutkovni umetnosti smo izjemno razviti, imamo dve ogromni lutkovni palači, hkrati pa je lutkovni tehnolog deficitarni poklic. In tukaj se vprašam: živimo v lepi, majhni, socialni deželi, imamo brezplačno šolstvo, kar pomeni, da imamo širok bazen izobraženih ljudi, ki jim ob vstopu v šolo še ni treba razmišljati o kreditu za svojo izobrazbo, skratka, ne more biti pravega razloga za to, da je poklic lutkovnega tehnologa deficitaren. Dve lutkovni palači z delavnicama, ansambelski sistem, redne programske sheme in torej tudi redne potrebe po izobraženih in usposobljenih ljudeh. In tako kot se dela na vzgoji igralcev, bi se v takem sistemu moralo delati tudi na vzgoji vseh drugih kadrov, če želimo delati zares in profesionalno. A se ne. In o tem res veliko razmišljam, ker tega ne morem razumeti.

⁵ Lutkovno gledališče Maribor, režija Nebojša Pop Tasić, 2002.

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V čem je problem?

Problem je v tem, da se dejansko ne razmišlja, ker ni potrebe. Ker se o zadevah presoja na odločevalskem nivoju, ki vidi zgolj to, da prihajajo vedno nove in večinoma dobre lutkovne predstave, in je potemtakem v bistvu vse v redu. Ker so na funkcijah, kjer bi se moralo razmišljati o potrebah prihodnosti, ljudje, s katerimi se kolobari in ki z umetniško vizijo dejansko nimajo nobene zveze. A to je podobno tudi v drugih, večjih sistemih, kot je naš, ustvarjalni ali menedžerski bazeni ljudi so majhni in zato v njih posamezniki krožijo. Manjka prodornih odločevalcev. Zato bi moralo biti vzgajanje kadrov organizirano podobno kot pri športu. Tako kot smo takrat v osemdesetih prišli do ekipe smučark, tistih vražjih Slovenk. Kasneje ... Tina Maze je bila izjema. Ekipa vražjih Slovenk pa je bila plod zelo sistematičnega, programskega iskanja mladih, nadarjenih smučark po klubih in gojenja njihovih talentov in predispozicij. Izjeme so seveda tudi v umetnosti in vedno bodo. A če se bomo zanašali samo nanje in ne gojili znanja po nekem programu, lahko samo sedimo in čakamo, kdaj se spet kakšna pojavi, hkrati pa gledamo, kako se nam izgubljata znanje in profesionalizem. Žiga Lebar, Aleksander Anđelović, recimo, vrhunska tehnologa, po statistiki redka in izjemna. A kje so drugi, mladi, kdo skrbi za njihovo mobilizacijo? Imamo možnosti, lahko bi jih poiskali, navdušili, uvajali ... te težave so edino, kar se, ko razmišljam o teatru, res sprašujem. Ker bi lahko bilo enostavneje, saj imamo sistem in dobre pogoje.

Kako pa ta komoditeta misli in manko vizije vplivata na estetiko? Če ostaneva le pri lutkovnem gledališču.

Mislím, da bi si lahko zastavili malo večje izzive. In spet se navezujem na naš sistem javnih gledališč, ki v osnovi nudi varnost. Pogoji dela v obeh lutkovnih gledališčih so tako dobri, da predstave, ki ne bi bile presežne, sploh ne bi smele priti na oder. Glede na vse pogoje, ki jih imata. Najbolj nerazumljiva mi je včasih predvsem nedrznost. In tudi če se neka drznost pojavi, je kurirana. Se naslanja na nekaj že narejenega, citira nekoga, ki je delal takrat in takrat, tako in tako. Referira kakšnega brutalista izpred sto let ... bodimo raje danes brutalisti sami po sebi. Preveč je konvencije, ki je ne bi bilo treba. Lutke in tehnologija so dostikrat lakmusov papir, pokazatelj duha nekega ustvarjanja.

Bolj kot oder?

Ja, oder prenese vse in tako je prav ... in predstave težko objektivno sodimo ali merimo njihovo kvaliteto. Stanje urejenosti gledaliških tehnoloških procesov, sistemov izdelav scenografij, lutk, rekvizitov, skrbi za področje, za celostno funkcionalnost gledaliških in lutkovnih delavnic pa so reči, ki so praktično izmerljive. O njih lahko konkretno, vidno in otipljivo sodimo in so zato zagotovo največji pokazatelj zdravega ali slabega stanja gledališča. Lahko nadaljujemo tudi z debato o ohranjanju in arhiviranju gledaliških artefaktov in lutk, ki so prav tako merljivi in spet pokazatelj zdravega ali slabega odnosa do lastne ustvarjalnosti. A to je že druga tema ...

Tema splošne kulture naroda, najverjetneje ... Vrniva se raje k tvojemu znanju in tvojim začetkom. Kje si iskal informacije, vedenja in veščine, ko si se loteval oblikovanja svojih lutk, podob, figur?

Vedno sem trkal na vsa možna vrata. Pisal, klical, spraševal, obiskoval mojstre, delavnice, poskušal ... a si pri izdelavi in oblikovanju vseeno sam in vedno znova moraš poskušati, delati, razvijati svoj jezik ... predvsem sam. Mreža pomoči in pogojev dela predvsem znotraj obeh lutkovnih hiš je res privilegij in nekaj neverjetnega za tako majhno okolje, kot je naše. Prav zato se vedno znova čudim, da se ga tako malo ceni, čuva in razvija.

Kaj pa sodelovanje z animatorji, igralci ... kaj ti pomenijo te povezave?

Najbolj od vsega me zanima prav komunikacija lutke in človeka. Še posebej več animatorjev na eni lutki. Vsakič z zanimanjem opazujem, kako zapleteno postane, ko se na njej srečajo različni igralski karakterji. Kako se lahko hitro zalomi, če se ne goji nek nivo profesionalizma. To me zelo zanima. Kako zaživi lutka z animatorjem kot en organizem. Sicer pa so te ločnice in definicije – tehnolog, animator – v našem prostoru zelo umetne, ker ni prave profesionalizacije ne enega ne drugega. Imamo profile lupin teh dveh hiš, a profesionalizacije nam v resnici primanjkuje na vseh nivojih. Opažam tudi, da so včasih plesalci boljši animatorji, ker niso toliko mentalni, so bolj v telesu. Ker, kot sem že rekel, mi je ljubše izhodišče prazna glava, kar pa je pri igralcih malo težje. A res mi veliko pomeni človek ob lutki, lutka s človekom je en organizem. Kaj bo človek brez pljuč? Pljuča so animator.

In kaj je potem lutka?

Nadloga, ki jo je treba narediti do naslednjega marca ... *smeh*.

Čisto ontološko ... če si začel s kipi, zakaj potem gibanje?

S tem sem malo obseden. Pa sploh ne s kinetiko, bolj z odzivom, ki ga bom sprožil pri publiki. Kaj bo to, kar bom postavil na oder, lutko ali kak drug scenski element, dalo gledalcem, kako bo to vplivalo nanje. Seveda celostno, v nekem kontekstu, a moje delo bo pri njih sprožilo neko reakcijo, bo vzvalovalo njihovo morje. Veliko razmišljam o tem, ko delam, želim si, da bi valove tega morja občutili vsi vpleteni. Ker v tem morju v času procesa predstave plavamo vsi: animatorji, gledalci, tehnika, režiser kot kapitan, jaz čisto spodaj v strojnici, če sem tehnolog, ali povišan v višjega častnika, če sem oblikovalec.

Morje doživljanja, morje zavesti ...?

To težko preciziram, ker morje doživlja vsak čisto po svoje. Moje je povezano s trenutkom, ko me je oče kot majhnega vrgel v vodo, da bi se naučil plavati. Na nekem morskem pomolu sem ga dolgo provociral in hecal, da saj si me ne upa, no, pa me na koncu je ... in sem bil notri. Spomin tega podvodja in dejstva, da se je to res zgodilo, da me je res vrgel in sem bil res pod vodo, me še danes spremlja. Seveda bi oče takoj skočil za mano, a ni bilo treba, ker nisem utonil in sem takoj priplaval ven. A ko sem bil pod vodo in prvič videl vse, kar je spodaj, zvezde, drugačne oblike, barve, ježke, vse nekako v počasnem posnetku, tudi z malo groze in šoka najbrž, to je recimo moje doživljanje morja. In gre za kompleksen, a lep spomin in občutenje.

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Lutka iz predstave *Meso ali razodetje* (LGM, 2010)

Avtor lutk Creator of puppets Gregor Lorenci

Boštjan Lah

Arhiv Lutkovnega gledališča Maribor

Puppet from the performance *Flesh or Revelation* (LGM, 2010)

Maribor Puppet Theatre Archive



Lutke iz predstave *Plastonci* (LGM, 2022)
 Avtor lutk Author of Puppets Gregor Lorenci
 Boštjan Lah
 Arhiv Lutkovnega gledališča Maribor

Puppets from the performance *The Plastonians* (LGM, 2022)

Torej želiš gledalce s svojo estetiko tudi malo presenetiti, celo šokirati?

Niti ne. A ostaniva pri morju, ki se mi res zdi najboljša prispodoba. Ker morje pač je. Jaz ga doživljam tako, nekdo povsem drugače. S svojim delom pa ga poskušam vzvaloviti, sprožiti valove. Za nekoga so prijetni, za nekoga malo manj, a morajo biti, morje okoli ali v njih zagotovo želim premakniti, ga razburkati. In potem s periskopom pokukati iz strojnice, kaj se dogaja med ljudmi na palubi. In dobiti nek odziv, to je tudi pomembno. Najhujša je bonaca, mentalna bonaca je najhujša.

Vidiš od svojih začetkov do danes kakšne razlike v odnosu do razumevanja področja, do dojemanja ustvarjalnosti?

Morda največjo razliko vidim v stopnji artikulacije želja, idej naročnikov, režiserjev, avtorjev. Ta je po mojem občutku manjša, kot je bila včasih. Veliko več je abstraktnih in nejasnih predstav, ki jih težje skomuniciramo. Enake težave slišim tudi od drugih tehnologov. Je že res, da smo vsi po malem Baltazarji, a moramo vendarle razumeti, kaj se od nas pričakuje in želi. Pa ne govorim o natančnih navodilih, sploh ne. Lahko je artikuliranost samo napotek, da bomo v začetku improvizirali z materiali in objekti, recimo. Da se bo šele izkazalo, kaj bomo potrebovali. Ali da nimamo pojma, kaj bomo delali. To je že artikuliranost. In te je bilo včasih več. Morda je bilo na splošno tudi več ustvarjanja v bolj sproščenem vzdušju, danes pa kot da bi čutil neko mikro zapetost, ki sproža zatike tudi v artikuliranosti in komunikaciji.

Splošna ranljivost družbe? Pomanjkanje vzajemne konstruktivne kritike? Previdnost zaradi politične in medosebne korektnosti ...?

Vse to. Če je dialog sproščen in odprt, nasmejan, jezen ali besen, a sproščen in odprt, teče ustvarjalni proces nekako naravno. Danes pa velikokrat pride do nekakšnega obmolka, ki ga težko razumeš, ker človek še sam ne ve, kaj pravzaprav pomeni. In na to se je res težko odzvati, sploh z ustvarjalno gesto ali v mojem primeru z izdelkom. Zato je glavna odlika tehnologa po mojem mnenju vsaj osemdeset odstotkov preučevanja situacije in branja želja, idej in potreb avtorja ali naročnika. Morda je tudi to razlog, da je nove ljudi tako težko pridobiti, saj gre tudi za veščine branja ljudi, prilagajanja in hkrati sledenja lastnim vizijam in prepričanjem. In to je pogosto kar mojstrsko lovljenje ravnotežja.

Z lutkami tako ali drugače delaš že dobrih petindvajset let.

Še vedno si na obrobju, tvoj atelje na Metelkovi ima različna obdobja bolj ali manj nevarnega območja, pogoji dela tam niso ravno idealni, a vztrajaš.

Si že kaj utrujen od tega?

Ne, ne, sploh ne. Grem iz enega ludizma v drugega, trenutno me zelo motivira projekt, ki ga pripravljava s Taeko – na ulico bova šla. Ulični lutkar bom, to me je zdaj res zagrabilo. Do tega sem bil vedno malo sumničav, morda celo superioren, a tako dolgo me je provociralo, da želim tudi sam poskusiti. Glavni razlog pa je predvsem neka splošna letargija, ki je zajela ljudi po teatrih. Zadnje čase delam veliko scenskih elementov in rekvizitov po različnih gledališčih in povsod zaznavam to čudno letargijo, nostalgijo pa nekih časih druženja, debat ...

Zato želim iz tega izskočiti, rad sem vesel in rad v to pocukam ljudi ... In sem se odločil, da jih grem cukat na ulico.

Taeko, tvoja žena, sicer japonska igralka, je tvoja glavna in najpomembnejša sodelavka. Kako se je začelo vajino skupno ustvarjanje?

Našla sva se v Mariboru, kamor je prišla kot asistentka režiserja, in jo je zelo zanimalo moje čaranje v delavnici. Zelo so jo zanimale tudi lutke. Potreboval sem pomoč, prišla je in izkazalo se je, da je zelo natančna, vestna in delovna, da jo to delo zanima ... in od takrat praktično vse delava skupaj. Tudi ulično gledališče jo zelo zanima, zato bova tudi to z najinimi malo drugačnimi lutkami kmalu izvedla oba. Če nič drugega, bom veselo sedel na ulici s svojo drago Taeko in z najinimi lutkami, saj morava v Sloveniji za preživetje v zadnjih desetih letih delati vse drugo, razen lutk. In zagotovo bova zaslužila vsaj za kavo. *smeh*.

Sta poskusila z vajinim delom tudi na Japonskem?

Za nekatere manjše projekte sva že poskušala in tudi uspela najti mecensko podporo na Japonskem, ja, pri malo večjem in dolgotrajnejšem projektu, ki ga razvija, pa bo potrebnega še malo iskanja in ponujanja. A je vse še v oblakih, zato o tem raje enkrat v prihodnosti ...

Mitja Ritmanič

(Mitja mi za začetek pokaže fotografijo še ne sestavljene lutke, dele njenega telesa lepo razprostrte po delovni mizi.)

Kaj je to?

To je zdaj tehnologija, vidiš. 3D tisk. To sva naredila z Aleksandrom v Mariboru.

In kaj si misliš o tem, kako doživljaš 3D tehnologijo?

Z Aleksandrom (Andželovičem, op.) iščeva načine, kako in kje se najina znanja lahko srečajo. Iščeva kodo razumevanja, kjer se lahko srečata tradicija in uporaba novih tehnologij in materialov. Pri uporabi 3D tiskalnika prihaja namreč do problemov, ki jih je v izhodišču treba drugače predvideti in rešiti. Natančno je treba doreči vse točke, sklepe, prepogibe, kje bodo žeblički, kje nosila ... Ker potem stiskanega izdelka ne moreš več popravljati, to ni les. Nazadnje sem bil tehnolog pri predstavi *Čriček in mravlja*⁶ v LGM. To je pomenilo najprej veliko posvetov z avtorico lutk Barbaro Stupico, potem pa še spremljanje tiska z Aleksandrom v delavnici.

Kaj je to pomenilo zate konkretno v tem primeru?

Šlo je za marionete, kar nam odpre recimo situacije z obtežitvami nog, saj je vstavljanje svinca v ta material seveda povsem drugačno kot pri lesu. A temu se ne bomo mogli izogniti, to je naš čas, tukaj smo. Želimo, da je vse narejeno hitreje ... in 3D tisk nam to omogoča. Ampak – do katere meje? Če se avtor likovne podobe odloči, da bo za izdelavo lutk izbral 3D tehnologijo, potem to pomeni, da jo mora spremljati, biti ves čas zraven. Biti ob operaterju na računalniku, ki njegove 2D skice spreminja v 3D mrežo, kar pomeni, da je ta „preoblikovalec“ že pol-avtor likovne podobe. Hkrati pa moraš istočasno v to 3D mrežo vnašati tudi lutkovno tehnologijo. A na drugačen način, kot če bi jo obdeloval v roki.

Vnašajo se torej likovna podoba in tehnološke rešitve hkrati. Kako pa je z materiali?

Materialov je že mnogo in so različni, a glavna odločitev za njihov izbor mora biti avtorjeva. Likovnik za potrebe svoje zamisli izbere material. Mi, tehnolog, pa ga moramo spoznati, preizkusiti, kako se obnaša, in rešiti izvedbo avtorjeve ideje. Lahko pa se zgodijo tudi kombinacije, recimo. Ko sva, spet v Mariboru, delala lutke z Eko (Vogelnik, op.), sva z Aleksandrom samo za njeno predstavo natiskala trideset odstotkov manjše konstrukcije glav, kot si jih je zamislila, ona pa je potem z njenim značilnim kaširanjem na njih sama oblikovala finalne oblike. Avtorica je bila torej Eka, najina notranja osnova pa je bila tehnično pomagalo za njeno končno obliko.

Si že vešč tudi upravljanja s programi?

Že ko je prišel prvi tiskalnik in program k Zoranu (Srđiću Janežiču, op.) v LGL, sem rekel, da se tega ne bom učil, bi pa rad bil zraven in na to nekako prilepil svoje izkušnje. Tako sem bil veliko prisoten predvsem v Mariboru ob delu z Eko in Barbaro, a vselej ob pomoči Aleksandra, jasno.

⁶ Lutkovno gledališče Maribor, režija Marjan Nečak, 2023.

Kako pa se ti materiali obnašajo potem, na odru in ob ponovitvah?

Prihajajo vedno novi, mehkejši, trdnější ... veliko je možnosti. In druge zagate so, ko pride do poškodb, seveda. Nazadnje se je lutka v predstavi *Čriček in mravlja* na gostovanju zlomila noga. In ker sem še vedno tak, kot sem bil – do tega, kar sem delal, imam za vselej nek odnos – sem pohitel na pomoč. Če bi bil les, ne bi bilo težav, ga je mogoče zlepit. Pri tej plastiki pa to ni mogoče. In tako lutke v tem konkretnem primeru nisem mogel rešiti, niti razstaviti je nisem mogel. To je velika razlika.

In tvoj občutek tega materiala?

To seveda ni les. Zelo se strinjam z Darko Erdelji, ki pravi, da če na lutki ni napak, ni živa. Neke napake namreč morajo biti, tako kot pri oblikovanju skulptur: leva in desna stran obraza nista enaki. Tukaj pa sta in to spremeni naš občutek dojemanja lutke. Če bi avtor te napake vnesel že v osnovno likovno izhodišče, bi bilo morda bolje.

Je torej napaka pogoj živosti lutke?

Ja. Ker ne gre za robota. In če ostaneva še pri materialih ... vse je treba naknadno obdelati, tudi 3D stiskance. Recimo oči, zrkla, obtežitve očesnih kroglic ... vse to predvideti: kakšna bo dimenzija prej, kakšna potem ... in vsekakor potrebuje obdelavo. In zato sem tudi včasih, še v delavnicah LGL, ko mi je kdo prinesel kak nov material, vedno najprej vprašal, s čim se barva in s čim lepi. In če je bil odgovor „zdi se mi, da tako“, sem rekel „kar odnesi!“. Ker s „se mi zdi“ ne poveš ničesar, razen tega, da bom moral z njim vse poskusiti sam. Aleksander v Mariboru pa ima veliko materialov že preizkušenih in zelo razume, kako in s čim gre kaj skupaj.

Kaže, da si še vedno polno aktiven in raziskovalen na področju lutkarije.

Seveda! Zadnjič sem šel recimo na delavnico oblikovanja maske, ki jo je organiziralo SLG Celje. Zanimalo me je delo s tem materialom, ker trdim, da je vsak material uporaben, moraš pa ga preučiti in spoznati, da ga lahko obdelaš.

Kako bi nekomu razložil, kaj je lutkovna tehnologija?

Hja. Tehnolog je povezava med likovnikom in animatorjem. Vsaka tehnologija je vezana na določeno tehniko lutke. In tehnika lutke zmeraj narekuje tehnologijo. Tudi materiali, a predvsem tehnika, tip lutke.

Kdaj si prišel v teater, Mitja?

Leta 1975. Prišel sem kot oblikovalec, leto, dve po končani oblikovni srednji šoli. Takrat je bila vodja delavnice Anja Dolenc, tehnični šef pa Ciril Jagodic. Prva predstava, pri kateri sem sodeloval, je bila *Hiša tete Barbare*⁷. Tam se je začelo in tako sem ostal. In v začetku smo izdelovali samo ročne lutke za oder na Resljevi in marionete za oder pri Šentjakobski cerkvi. Tudi dimenzije so bile bolj ali manj poenotene, saj so bile jasne potrebe po teži lutke. V delavnici pa so ob mojem prihodu ob Anji Dolenc in Cirilu Jagodicu delali še Dragica Čadež, mizar Salko Bašić in Igor Somrak.

⁷ Lutkovno gledališče Ljubljana, režija Aleš Jan, 1975.



Mitja Ritmanič
Boštjan Lah
Arhiv Lutkovnega gledališča Maribor

Maribor Puppet Theatre Archive

Kako so takrat dojemali vaše delo, delo tehnologa?

Tako kot si jo poimenoval sam – kot vez med likovnikom in animatorjem?

Tako kot je in je bilo, ja. Ker drugače ne gre in ne more iti. Ste tudi takrat svoj poklic razumeli raziskovalno ... oziroma v kolikšni meri ste delovali po določenih „muštrih“?

Ciril je imel za nas vedno odličen tekst: „Tole je pa za domačo nalogo.“ To je pomenilo, da te je napotil v skladišče v staro Cukrarno, na točno in skrbno oštevilčeno polico in prekat, pogledat to in to lutko določene številke. Da ne boš odkrival Amerike, najprej poglej in naštudiraj podoben tip, ki je že narejen, in razvijaj izboljšavo od tu naprej. Ker so veliko že pogruntali Slavko Hočevnar in drugi, tebi ni bilo treba razvijati vsega od začetka. In to, kar boš videl, je samo ideja, misel. Od tu naprej pa je odvisno, koliko si spreten in iznajdljiv, da lahko narediš kaj drugače. Bolje ali slabše, je vseeno, bistveno je, da poskusiš drugače.

Delavnica LGL je torej bila vselej inovativna in na poteh izboljšav?

Absolutno. Zmeraj so bile nove ideje in tega smo se zavedali. Ker če ni umetniških zahtev od avtorjev, ni razvoja tudi v tehnološkem smislu. Eden takih izzivov mi je bilo sodelovanje z Jako Ivancem, ki je hotel namizno mimično lutko, tako, ki naj ne bi potrebovala ravne površine za hojo, torej naj bi bila sposobna hoditi brez nihaja nog. Razvil sem notranji mehanizem za hojo, s katerim lahko hodiš po zraku, recimo, pa v počasnem gibanju ali v hrib, upravljáš pa jo z držalom, in ne več z nihajem. Tako so se rodile lutke za *Zverjasca*⁸. Sicer pa, ja, vedno smo poskušali avtorjeve ideje spraviti v pogon, v gibanje. Poskušali smo narediti lutke, s katerimi animator lahko nekaj naredi. Delali pa smo, kot rečeno, največ ročnih lutk, marionet, kasneje javajk, namizne lutke pa kasneje. Za marionete mnogi pravijo, da so zoprne za izdelavo. Meni pa so v bistvu najlažje. Ker se preprosto morajo predvsem naravno gibati, pa kakršnekoli že so, človeške, živalske ... razen, če bi si kdo zaželel kakšno drugačno gibanje. Recimo, hojo po rokah, a tudi to se lahko naredi. Potem moraš vedeti, kje in kako okončine obtežiti; so mi pa dala vetra vodila, saj sem veliko poskušal in raziskoval. Iz Bolgarije sem namreč prinesel pokončno vago, ki je bila malo drugačna od ustaljene Cirilove horizontalne, na katero so bili animatorji navajeni. A ta je bila že prej prisotna tako drugje kot tudi pri nas, le da se je večinoma prijala in uporabljala Cirilova. Tudi ta je seveda super, jaz pa sem pokončno uporabil predvsem zaradi likovnosti, ki je to narekovala, in za to gre. Že pri lutkah Slavka Hočevnarja – on je uvedel večje proporce glav, kot je bilo do takrat običajno – so imeli težave z vzmetmi za glavo, ki je imela zaradi velikosti premalo hoda za premikanje. Zato sem kasneje, tudi pri drugih, še večjih lutkah ugotovil, da s pokončno vago lahko glavo premikaš v vse smeri. Ivica Bilek je to težavo reševal z določenimi pomagali na horizontalni vagi, a rešitve žal niso bile adekvatne. To je res najbolje rešila pokončna vaga.

8 Lutkovno gledališče Ljubljana, režija Jaka Ivanc, 2013.

Ta je prisotna v mnogih drugih kulturah, opazil sem jo pri Nemcih, Špancih, Italijanih in seveda Čehih, od koder naj bi tudi prišla v Bolgarijo in k nam. Veliko je izpeljank, seveda pa vsako vedno znova prilagodiš zahtevi lutke. Veliko pa je odvisno tudi od tehnologa, seveda.

Kako pa je bilo z javajkami?

Pri nas so delali podaljšane javajke, take z nogami. To je seveda moteče, ker težko vodiš noge, ko celo lutko obvladaš vertikalno. Zato noge same malo nihajo levo in desno. Prave javajke imajo obleko do tal, pod njo dajo roko in z njo hkrati držijo vodilo ali pištolo za upravljanje glave in eventualno še ust. In potem seveda paličice za roke, na katerih so lahko tudi vodila za dodatne gibe dlani. Predvsem Kitajci so v tem res mojstri. Zelo natančno izdelane javajke z Vzhoda sem videl v muzeju lutk v Palermu in potem uporabil in priredil določene principe recimo pri Ekinu *Makalanci*⁹, da se je Petrus lahko mečeval in natančneje premikal roko.

Glede na načine uprizoritvenih postopkov in poudarke pri lutkovni tehnologiji v primerjavi z drugimi lutkovnimi kulturami naša animacija sledi veliko bolj realističnemu gibu kot stilizaciji, kajne?

Ker je pri nas lutkovno gledališče izhajalo iz dramskega odra. Tudi režija je bila taka, tako se je postavljalo. Jože Pengov je zelo natančno določal psihološko gestikulacijo, ki naj bi bila čim bolj podobna človeški. Pri tem je bil izjemno vztrajen in natančen.

Hotel je torej doseči igralske miniaturre?

Tako sem jaz to videl in doživiljal, tako so mi razlagali igralci. A vendarle se je teater potem razvil v več zanimivih smeri. Drugje so velikokrat imela določena gledališča enega likovnika za vse predstave. Pri nas pa je bila značilnost prav to, da smo imeli zelo dobre ilustratorje, slikarje in kiparje, ki so s svojim načinom izražanja vplivali tudi na razvoj tehnologije in lutkovnega gledališča. In če imaš še režiserja, ki ima afiniteto do določenih vizualnih stvari in dobro idejo, se mi zdi to odlično; kot tehnolog to zelo podpiram. Zmeraj sem za novitete.

Kako pomembno se ti zdi, da zna tehnolog prijeti lutko v roke tudi kot animator?

Tehnolog mora znati vsaj do neke mere lutko tudi animirati. Sicer ne moreš izdelati lutke, ki bila animacijsko ustrezna. Saj ima seveda vsak animator še določene želje po izboljšavah ali prilagoditvah, a tehnolog mora vedeti, kaj funkcionira in kaj ne in od kod naprej gre za kaprico ali neznanje. Žal pa opažam, da natančna animacija na splošno zelo izgineva. In to ni dobro. Ker potem tudi izvedbe več ne potrebuješ. Potem gre za likovno podobo, ki se premika po odru in ne igra. To ni več igra, vsaj kar se mene tiče. Potem se to naenkrat spremeni v tako imenovano predmetno gledališče.

Kaj je potemtakem zate definicija lutke?

Ne more biti samo skulptura, lahko je skulptura v gibanju, lahko pa je tudi personificirana žival, bitje, lik ..., ustvarjen na podlagi afinitet likovnega avtorja in kasneje tehnologa, ki je v to podobo vnesel gibanje.

9 Lutkovno gledališče Ljubljana, režija Eka Vogeltnik, 2012.



Pri tehnološki izdelavi lika mora tehnolog paziti tudi na to, da za zahteve gibanja ne bo potrebnih preveč rok. Z drugimi besedami: tehnologijo najprej zakompliciraš, potem jo moraš pa počistiti, poenostaviti. Odstraniti vse, kar v resnici ni potrebno.

Tehnologija je v resnici najbolj neposredno povezana prav z animacijo, z uporabo tega, kar zgradiš in izdelaš. Če koncept določene predstave ne zahteva natančne animacije, potem tudi tehnologija izgublja svoj pomen in smisel.

Potem ni več potrebna, tako je. Potem gledamo le še oblikovane lutke, ki ne potrebujejo nobene tehnologije, ker nimajo ideje o potrebnem gibanju.

Kako potem dojemaš predmetno gledališče, kjer tehnologija praktično umanjka?

Tovrstnih predstav raje ne hodim gledat. V njih ne vidim ničesar. Naj bi šlo sicer za simbole, a te mi razloži režiser. Jaz kot gledalec te simbole razumem po svoje in zato se moja predstava težko ujame z režiserjevo. Je takoj konflikt v razumevanju. Vi na odru jih razumete, kaj pa mi v dvorani? Premalo se misli na publiko, zagotovo. Raje si ogledam dramsko predstavo, ki zame še vedno ima nek smisel, v premikanju stvari pa ga žal ne vidim. V takem tipu gledališča namreč gledam igralca, zato to zame ni lutkovni teater.

Lutkovni teater pa je ...?

Ha! Iluzija! Mislim, da je to še vedno glavna stvar lutkarije. Tudi če je igralec ob lutki viden, morata z lutko ustvariti neko iluzijo. Lutka lahko leti. Brez kril. Lahko naredi vse mogoče in nemogoče reči. Lahko izgine.

Z lutkovnih odrov pa izginja iluzija ... zakaj misliš, da je tako?

Ker je pretežno. Marionete – predrago. Predolgo se izdelujejo in predolg je postopek študija; redki se jih lotijo. To je vse.

In vendar si lahko otroci prav ob iluzionistični lutki predstavljajo vse živo. Če pa jim vse povemo s tekstom, če jim vse razloži igralec in jim ne pokažemo čudeža z animacijo, potem ta njihova predstava zvojeni. Predstavi, ki sta po mojem mnenju najboljše izkoristili iluzijo z lutko, sta bili *Mala čarovnica*¹⁰ v režiji Diega de Bree v SNG Drama Ljubljana in *Hamlet*¹¹ v režiji Vita Tauferja v LGL. Ko je šel Hamlet le po nekaj ponovitvah s programa, je prijateljica zelo zgovorno rekla: spet nekdo ni znal prodati našega znanja, veščin in kvalitete. In prav je imela.

Produkcijsko, tehnološko in animacijsko se nam torej ne ljubi več vzpostavljati iluzije, če pa jo že uprizorimo, ne vemo, kaj bi z njo postprodukcijsko.

Mislim, da bi morali vodje gledališč veliko bolj razmisliti, kaj dajejo na program in kako s svojimi produkcijami ravnaajo. Moti me tudi to, da je v zadnjem času tako veliko predstav za odrasle. Za odrasle in za večje otroke. Včasih smo rekli, da vzgajamo publiko, ko smo delali predstave za najmlajše. Se bojim, da na tak način te publike ne bomo imeli. Bourek (Zlatko, op.) je uporabljal dva izraza, ki ju je povzel po Nemcih – „teater figur“ za odraslo in „teater lutk“ za otroško publiko. Oba ne gresta skupaj. Če delaš za otroke, delaš za otroke, če za odrasle, pa 10 (2011)

11 (2006)

za odrasle. Pri nas pa se je bistvena napaka dojemanja lutkovnega gledališča zgodila predvsem s pripojitvijo GOML-a (Gledališče za otroke in mlade, leta 2007, op.) Lutkovnemu gledališču Ljubljana.

Vrniva se k tvojim tehnološkim dosežkom. Bil si zvest sodelavec Eke Vogelnik, recimo. Njena likovnost je bila zelo specifična, najbrž so bile tehnične rešitve njene estetike poseben izziv.

Res je, z Eko sva sodelovala od njene prve produkcije v LGL *Če zmaj požre mamo*¹² pa vse do njenega konca. Sicer pa sva si morala vedno najprej razjasniti predvsem proporce likov in scene, kjer jo je včasih malo zaneslo. *smeh*. A to je bila ona, taka je bila in tako sem jo sprejemal. In rada me je imela ob sebi, v Ljubljani in v Mariboru, da sem iz njenih skic izluščil lutke, ki so bile potem animacijsko sprejemljive. Vedno sva našla skupen jezik.

In sodelovanja z drugimi likovniki? Kako si usklajeval svoje veščine z okusom?

Kot tehnolog se moraš sprijazniti s tem, da nisi likovnik. Si le izvajalec odtisa avtorja. Za Tomaža Kržišnika, na primer, je bil najboljši tehnolog Ivica Bilek, vedno ga je hotel imeti. Ker ga je znal prebrati.

Tako kot si ti znal Eko ...

Ja. Vsakega likovnika moraš nekako „pogruntati“, pustiti njegov odtis na lutki in vanjo stlačiti še želje režiserja. Ta je zame v bistvu pomembnejši. Režiser ve, kaj hoče od lutke, kaj bo od nje zahteval, in jaz mu moram to narediti. Včasih tudi prepričati likovnika, da mora za ceno gibanja kaj spremeniti. In potem se moram še sam podpisati s kakšno noviteto, te sem si vedno rad omislil.

Od koga si se največ naučil?

Nekaj od Cirila Jagodica, nekaj od Slavka Hočevarja, največ pa od vseh predstav, ki sem jih videl po raznih festivalih. Tam sem si ogledoval lutke in jih študiral, kako so narejene, kako rešene. Biti moraš radoveden in razmišljujoč. In če si tehnični tip človeka in te to zanima, hitro vidiš, kaj in kako. A velikokrat nam ogledov niso dovolili, tudi to se je dogajalo.

Si bil tudi sam zaščitniški do svojih znanj in skrivnosti?

Ne. Sploh ne. Žiga (Lebar, op.), recimo, ima vse moje znanje, kar sem mu ga lahko predal. In, hvala bogu, da ga ima in da to sploh še kdo dela. Ker koliko jih pa je, zakaj bi skrivali? Treba je odpirati vrata. Domačim in tujim znanjem, v obe smeri.

Zakaj misliš, da je lutkovnih tehnologov malo?

Zato, ker sta LGL in LGM „državni ustanovi“. To je glavni razlog. Nič več ne bom rekel.

Kot izdelovalec lutk, tehnolog, si sodeloval pri sto tridesetih predstavah ...

Še malo več jih je bilo. Z vsemi drugimi, tudi amaterskimi teatri, jih je bilo okoli sto šestdeset.

12 Režija Ksenja Murari, 1986.

Intervjuji
Interviews

Če potegneva presečno potezo tega spoštljivega obdobja, v čem se je najbolj spremenilo dojemanje poklica tehnologa?

V mojih začetkih so bile naloge jasne. Delamo dve predstavi z ročnimi lutkami in dve z marionetami, število lutk in količina scene – vse je jasno in določeno. Kasneje lahko rečem, da v dobrih dveh tretjinah predstav, se je v začetkih študijev vedelo vedno manj. Koliko lutk bo, koliko scene ... stvari so postajale vse manj domišljene in dorečene, kar je prineslo manj časa za izdelavo in manj možnosti za natančnost. Ivica Bilek je v osemdetih letih pripravil normative za izdelavo posameznih tipov lutk (za marioneto od 90 do 110 ur, za ročne lutke od 20 do 40 ur, seveda odvisno od likovnosti in avtorjevih osnutkov), ki so se v devetdesetih občutno zmanjšali. Za nas, izkušenejše, to ni bila taka težava, za mlade, ki dela še niso večji, pa je tako hitenje problematično in se ne morejo dobro izuriti. Tudi to je razlog, da jih ta poklic ne pritegne, saj se tega ne moreš naučiti na hitro. Delati moraš ure in ure, ne hiteti in vmes misliti, kaj počneš. In časa v tem primeru ne moreš prehiteti. Zato so se po novih normativih stvari pričele zapletati, začelo je prihajati do zamud ... In tako je vse do danes, ko je produkcije veliko, tehnologov pa premalo.

Kakšen tehnolog si ti, Mitja?

Vedno najprej primem v roke lutkino notranjost, njen mehanizem, jo potipam. Zunanje stvari me zanimajo veliko manj, tam sem površen ... *smeh*. Bolj osredotočen sem na notranje mehanizme. Ti me pri lutki najbolj zanimajo in tam zaživim. Nisem tako pedanten kot Žiga, ker on se ne da, si vzame čas in vsako najmanjšo podrobnost izdela z enako natančnostjo. Mene pa to zunaj toliko ne zanima, zato mi tudi navezava marionet, recimo, sploh ni problem, ker gre samo za podaljšek tega, kar je notri. Navezava marionete je zgolj povezava med tem, kar je v lutkini notranjosti, s tem, kar je izven nje. Če deluje mehanizem spodaj, bo delovalo tudi vodilo zgoraj. Preprosto.

Je marioneta tvoja specialiteta?

Imajo me za marionetarja, ja, pa to v resnici nisem. Me vse drugo bolj zanima. Recimo javajka, ki je veliko bolj zapletena. Pri marioneti mi je vse jasno, pri javajki pa so velike dileme. In te me zanimajo, ker jih lahko raziskujem.

Je les tvoj material?

Les je v lutkariji zmeraj bil in bo. Les je super. Prijeten, sproža lep občutek oblikovalcu in gledalcu. A seveda imam rad tudi druge materiale. Kot rečeno: narekuje jih likovnost, zato ne smeš biti omejen le na enega.

Kako pa potem gledaš „svoje“ lutke na odru?

Zmeraj mi je fino. In vedno ostanejo moje. Ko jo enkrat narediš, imaš odnos do nje. Le jaz točno vem, kje je kaj, kaj se je zgodilo in kaj bi ali je šlo narobe. Že Ciril nas je učil: ti jo boš popravljaj, zato jo naredi tako, da boš lahko prišel zraven. Zato sem bil tudi zmeraj na razpolago. Vikendi, sobote, nedelje, vedno sem prihitel, če je bilo treba.

In žal mi je, da naše delo ni dovolj cenjeno. Vez s predstavo in spoštljivost do našega dela se izgubi že takoj po premieri. Mene to niti ni tako bolelo, saj sem zmeraj

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delal z užitkom in tako počnem še danes, a pogrešam spoštljivost do našega dela in znanje o tem, kaj počnemo. Je škoda. Naše delo je specifično, je skrito, na drugi strani pa smo edini, ki lahko med procesom in po njem praktično pokažemo, kako se je ideja predstave razvijala. Od skice do lutke, to smo mi. In žal nas premalokrat vidijo oziroma želijo videti.

Ko sem imel zadnji razgovor z direktorjem pred odhodom v pokoj in mi je začudeno rekel, kako to, da me to še vedno zanima, mi je bilo, kot da me je nekdo udaril po glavi. Jasno, da me zanima, to se vendar nikoli ne neha! Temu sem zapisan in to bom počel, dokler bom lahko.

Si upaš po vseh teh izkušnjah napovedati prihodnost lutkovnega gledališča?

Mislim, da ga ne bo nikoli konec. Otroci potrebujejo in hočejo zgodbe, podobe in lutke. In lutkovno gledališče je po mojem mnenju bolj otroški medij, zato bo zagotovo preživel.

Intervjuji
Interviews

Ker je lutkovna tehnologija na presečišču različnih disciplin, ki se ukvarjajo z oblikovanjem in konstrukcijo lutk, jo je pogosto težko enoznačno opredeliti. Lahko pa ponudimo relativno razlago, da gre za interdisciplinarno področje znotraj tehničnega sektorja lutkovnega gledališča, natančneje znotraj delavnic, kjer se tehnologija ukvarja z načrtovanjem, oblikovanjem, konstrukcijo oziroma izdelavo lutk, rekvizitov ter scenskih elementov za potrebe uprizoritve lutkovne predstave.

Kot primer relativne razlage lahko navedemo standardno klasifikacijo poklicev, kjer je lutkovna tehnologija umeščena pod poimenovanje „oblikovalec lutk“, pri čemer se to ime pogosto razdeli na dva profila: kiparja in lutkovnega tehnologa. Ker oba pogosto sodelujeta pri oblikovanju in konstruiranju lutk, je njuno delo prepleteno, zato lahko ponudimo razširjeno razlago, da lutkovna tehnologija vključuje tako oblikovne kot tudi tehnične rešitve. Vendar pa se lutkovna tehnologija prvenstveno osredotoča na funkcionalnost lutke že v fazi načrtovanja s tem, da se zasnovo lutke razdeli na posamezne dele (npr. sklepe), ki omogočajo gibanje, povezano z rokovanjem in izražanjem lutke v okviru umetniškega koncepta predstave.

V tem smislu se lutkovna tehnologija razlikuje od zgolj oblikovalskega pristopa, ki se posveča predvsem definiranju likovne poetike posameznega avtorja, uporabi materialov in njihovih tehnik obdelave. Lutkovna tehnologija vključuje različne sisteme za animacijo lutke: od preprostih spojnih rešitev in organskih načinov prenosa gibanja do načinov vodenja, ki zahtevajo prilagoditev lutke animatorju. Ne nazadnje vključuje tudi odločitve glede vzdržljivosti in možnosti servisiranja lutk, nadaljnje možnosti so široke, vse do integracije sodobnih tehnologij.

Lutkovni tehnologí navadno začnemo pri skici avtorja likovne zasnove lutke ali scenskega objekta, ki jo prejmemo skupaj z osnovno zamisljo, zgodbo, morda predhodno ilustracijo. Naša naloga je, da glede na vse to poiščemo način, kako lutko dejansko izdelati: katere materiale izbrati, kakšne rešitve za gibanje predlagati in katere tehnike izdelave uporabiti. Lutkovna tehnologija je v tem smislu skupek tehnik, veščin in znanj, s katerimi bodoči lutki kot likovno izraznemu dramskemu subjektu na odru poiščemo in ustvarimo sistem gibanja, da lahko zares deluje kot lutka.

Pomembna je tudi lokalna komponenta tehnologije. Gre za konkretno značilnost določenega kroga tehnologov oziroma delavnice. V delavnici Lutkovnega gledališča Ljubljana se že od nekdaj izdeluje vse vrste lutk, ne zgolj enega tipa ali ene tehnike. Ena naših posebnosti je predvsem dolgoletna tradicija sodelovanja z vrhunskimi likovnimi umetniki, zato je naše izhodišče vselej likovno delo. Slika, ilustracija lutke ali scenskega elementa je izhodišče za tehnično obdelavo in iskanje rešitev, ki naj bi kar najbolj zvesto sledili likovni zamisli.

Druge posebnost pa je, da so se v naši delavnici križala in nadgrajevala znanja čeških, bolgarskih, hrvaških, bosanskih in nemških lutkovnih tehnologov: znanja, ki smo jih posamezni tehnologí pridobivali izven skupnega dela na predstavah na različnih delavnicah, festivalih, ob obnovah zgodovinskih lutk iz tujih gledališč ter seveda prek literature in vsakodnevnega zanimanja za tehnike izdelave.

V preteklosti smo vsi začeli z vključitvijo v sam proces dela: tako smo se učili, znanja ni nihče skrival. To je zadoščalo, dokler se niso pojavile nove zahteve glede uprizoritve, ki so izpostavile potrebo po novih rešitvah in novih znanjih. Tudi sam sem doživel veliko sprememb, raziskovanj, menjav postopkov in principov. Zato je ravno v našem okolju lokalna specifika ta, da v lutkovnih delavnicah vedno znova raziskujemo in iščemo najboljše možne rešitve za dano likovno podobo.

Tehnologije so torej vse tisto, kar pri delu uporabljamo. Obstaja mnogo možnih rešitev, a odločiti se moramo za eno, jo razviti in z njo oblikovati celovit sistem. Tehnologija je temelj ustvarjalnosti in vedno znova zastavljeno vprašanje: kako jo preoblikovati, da bo lutka delovala skladno z željami, potrebami in zamisljo avtorja likovne podobe ter avtorske ekipe.

V delavnici LGL delaš od leta 2005. Kakšni so bili tvoji začetki, kakšno uvajanje?

Zdi se mi pomembno, da si pri nas kot oblikovalec lutk skoraj takoj vključen v celoten ustvarjalni proces – ne le kot zunanji izvajalec, temveč kot aktivni soustvarjalec. Ne ostaneš zgolj ob strani, da bi le opazoval ali opravljal posamezne naloge po navodilih. Od prvega dne s svojim dotedanjim znanjem sodeluješ pri reševanju konkretnih tehničnih izzivov, se soočaš s problemi v realnem času, ob dejanskih lutkah, materialih in pogosto znotraj produkcijskih rokov. To te prisili, da razmišljaš samostojno, pogosto tudi zunaj ustaljenih okvirjev; in prav to omogoča učenje, ne le tehničnih spretnosti, temveč tudi odgovornost do celote. Lahko rečem, da sem bil sam kar porinjen v ta proces dela in reševanja raznovrstnih situacij, kar je bila dragocena in zelo dobra izkušnja.

Kako se je na to navezalo tvoje kiparsko izražanje?

Lahko rečem, da vse, kar počnem tukaj, vpliva tudi na moje kiparsko izražanje, če sem prav razumel vprašanje. Sprva so bile moje skulpture morda celo bolj likovno izrazne in bolj podobne lutkam, kot so danes. Sčasoma pa me je začelo zanimati, recimo temu tehnološko vprašanje: kaj pravzaprav pomeni, da se nekaj giblje? Začel sem se ukvarjati z bolj temeljnimi vprašanji animacije umetniškega dela – kaj je gib, kaj ga sproži in kako ga oblikujemo. Kako gibanje nastane, kako deluje in kako vpliva na obliko. Ta premik me je potem vodil v raziskovanje prepleta organskega in strojnega v robotiki; ne kot tehnološki cilj, ampak kot orodje za prevpraševanje tega, kaj gibanje sploh je in kako vpliva na telo v prostoru.



Lutka iz predstave *Tihožitje* (LGL, 2020)

Lutkovna tehnologija Puppet technology Zoran Srdić Janežič

Jaka Varmuž

Arhiv Lutkovnega gledališča Ljubljana

Puppet from the performance *Still Life* (LGL, 2020)

Ljubljana Puppet Theatre Archive

Intervjuji

Interviews



Kako potem danes razumeš lutko? S performativnega, vizualnega in tehnološkega stališča?

Vsekakor performativnega, a da pride do tja, zagotovo najprej kot izziv. Pred sebe dobimo likovno podobo lutke in pričnemo postopoma reševati in izumljati njeno tranzicijo. Tehnologij smo umetniški poustvarjalci nekogašnje likovne zamisli. Enostavna primerjava je morda z oblikovanjem svetlobe. Je oblikovalec svetlobe ta, ki namesti in usmeri reflektorje, jih prižge in ugasne, ali je to nekdo, ki z avtorsko ekipo razmišlja o celostni likovno pomenski podobi svetlobe v predstavi. Podobno se moramo tehnologij v vseh fazah prehoda lutke iz dvodimenzionalne skice v trodimenzionalno formo vklapljati v umetniško idejo avtorja oziroma avtorske ekipe. Tej skupni zamisli moramo pristopati posvečeno in pozorno, kot morajo to istočasno opraviti vsi drugi člani ekipe. Le tako lahko na koncu lutka izpade najbolje s tistim, kar ima. Časovna, miselna in idejna posvetitev lutki pa traja tudi po tem, ko je že na odru, ko pride do eventualnih poškodb, popravil, vse te plasti jo delajo takšno, kot je.

Kdo je lahko lutkovni tehnolog?

Bistveno vprašanje je, kdo želi in hoče biti lutkovni tehnolog.

To je poklic, ki zahteva radovednost, vztrajnost in pripravljenost na delo, ki je hkrati miselno in ročno. Potrebno je poznavanje osnovnih likovnih in tehničnih zakonitosti, razumevanje lastnosti različnih materialov in postopkov njihove obdelave – vse do sodelovanja z avtorsko ekipo in animatorji. Še pomembnejša pa je sprotna sposobnost iskanja rešitev – tako likovnih kot tehnoloških.

Po definiciji ta poklic spada v poustvarjalno prakso: ne gre za razvijanje lastnega izraza, temveč za sledenje konceptu in estetiki posamezne predstave. Tehnolog mora razumeti vizijo režiserja, scenografa ali avtorja likovne podobe ter jo s svojo rešitvijo podpreti. Gre za natančno ravnotežje med ustvarjalnostjo in podporo, med individualnostjo in sodelovanjem. Tehnolog je tisti, ki zna tako rekoč iz zamisli ali skice ustvariti delujočo lutko.

In ko ti ideja, estetika ali koncept niso blizu?

Kakšen je tukaj poustvarjalni izziv?

Bolj kot estetika ali ideja je lahko moteč človeški faktor.

Kot omenjeno, naše delo spremlja, podpira in poustvarja – je pot do tega, da likovna podoba emotivno zaživi v lutki. V tem smislu se mi zdi, da ti je nekaj blizu ali ne, ni nujno odvisno od estetske usmeritve. Tehnolog se ukvarja z, recimo temu, notranjim ustrojem funkcije gibanja, zato morda redkeje pride do nečesa, kar bi bilo izrazito estetsko sporno. Bolj verjetno gre za etične pomisleke. In tudi če pride do tega, je mogoče v vprašanju pristopiti popolnoma tehnično ali znanstveno.

Ne nazadnje ne moremo zanikati, da je tehnološki napredek dobrodošel, da tehnologija pogosto ponuja nove rešitve, širi meje mogočega in s tem tudi ustvarjalni prostor. Eno najzanimivejših etičnih vprašanj se je po mojem mnenju pojavilo pri uporabi tehnologije za animacijo mrtvih oziroma nekoč živih teles. S tem sem se srečal in to bi lahko označil kot najradikalnejšo obliko prevpraševanja etike tehnologije.

Ne vem pa, če bi imel zares odpor ali nerazumevanje do teme, koncepta ali estetike, ki bi me povsem odvrnili od sodelovanja. Kot rečeno, pogostejše kot vsebinsko vprašanje je večji izziv komunikacija z avtorjem. Ta je lahko naporna, zahtevna, včasih tudi problematična, a je vselej nujna za razrešitev situacije in za uspešno delo.

V vsakem primeru pa si kot tehnolog ves čas „avtor nekega novega življenja“. Kako to doživljaš?

Ja. To. Kako omogočiti najboljšo možno življenje lutke, materije. Najprej je bistven izbor materialov, kakšen je njihov karakter, vedno v povezavi s celostnim scenskim razmislekom. Kaj pravzaprav izdelujemo? Kakšno je ozadje tega materiala? Ga lahko kupimo izgotovljenega ali ga moramo izdelati sami? Kaj zahtevata zgodba in koncept? Veliko vprašanj je že o tem, kam nas material vodi in kako podpira zgodbo.

Potem pride gibanje. Tudi tukaj se tehnologija sprašuje, kakšno gibanje bo lutko naredilo najbolj živo, edinstveno in izrazno. Kako ustvariti gib, ki bo deloval smiselno znotraj likovne zasnove, obenem pa bo nosil emotivno moč. Vse to je pravzaprav iskanje določenih pogojev za novo življenje lutke, pri čemer si kot tehnolog udeležen bolj kot soavtor.

Je mogoče določiti ločnico ali trenutek prehoda med izhodiščnim zgolj materialom in že neko „živo“ obliko lutke, odrsko podobo neke materije?

Prvo živost pogosto opaziš že v skici, čeprav to takrat še ni nujno povezano z bodočim možnim življenjem lutke. A nekaj se v ideji lutke že zgodi, nekaj, kar vodi v smer proti živosti, ki jo lahko nekoliko kasneje kaže bodisi z minimalnimi, skoraj neopaznimi znaki, bodisi v zelo izraznih gestah. A ključno je, v kakšni vlogi se ta pojavnost vzpostavi in kako deluje znotraj celote dramske uprizoritve. Zato je razpon pojma življenja lutke lahko zelo širok.

Lahko bi rekel, da je ena stvar to, kako nekaj izgleda, povsem druga pa, kako nekaj deluje. Tehnološka rešitev je lahko karkoli, a vprašanje je, ali res učinkovito podpira osnovno idejo in ali je ta rešitev v uprizoritvi tudi dejansko uporabljena na najbolj smisel in izrazen način. Šele ko funkcija, material, gib in pomen začnejo delovati skupaj, se lahko zgodi tisti pravi prehod iz snovi v nekaj, kar na odru živi, niti ne med vajami, ampak v predstavi. Ločnica bi bila zame tam. V bistvu je vse bolj preprosto, kot zdaj opisujem.

Si po dvajsetih letih dela v delavnici LGL večji tradicionalist kot na začetku?

Ne vem, če imam jasen odgovor na to vprašanje.

Všeč pa mi je, da sem v vseh teh letih lahko spremljal ogromno različnih možnosti oblikovanja in konstrukcije lutk. Pri nas namreč res gojimo princip, da izhajamo iz skice lutke in šele na njeni podlagi začnemo raziskovati, katero tehnologijo bomo uporabili. Drugje morda pogosto izhajajo iz splošnih tehničnih skic lutk, ki omogočajo hitrejšo izdelavo, a hkrati manj raziskovalnih in edinstvenih izzivov.

Res pa je, da mi postaja tradicionalna obdelava določenih materialov z leti vse bolj blizu: recimo les in to, da ga oblikujem z roko, z dletom: čeprav je včasih enostavnejše

in hitreje, če se kroglasta oblika strojno zbrusi, mi je danes bližje in bolj smiselno, če to naredim ročno. Na tak način pride do več fizičnega, morda telesnega premisleka v oblikovanju: preko dleta lahko bolj pozorno spremljam, kako se oblika materiala razvija.

Ne vem, če gre tukaj za tradicionalnost. Morda gre bolj za potrebo po fizični prisotnosti in premišljenem taktilnem odnosu, za osebni odnos z materialom, ki mu s svojim fizičnim stikom postopoma določaš obliko.

Kaj pa 3D tiskanje?

Super. Če nadaljujem od prej – glede tradicionalnosti bi lahko rekel, da se ta v mojem primeru navezuje predvsem na postopke obdelave. Pri delu z lesom mi je tradicionalen princip z leti postal vedno bližji. Povsem drugačen pristop pa predstavlja 3D oblikovanje in tiskanje, ki ima kot aditivna tehnika drugačne zahteve. Tudi tu moraš imeti stik s stvarjo, ki jo ustvarjaš ali poustvarjaš, le da ta stik poteka na drugačen način. Sam pogosto delam tudi s tem.

Zdi se mi, da 3D tisk nekatere stvari rešuje zelo dobro, recimo organskost čeljusti pri lutki aligatorja. Ali pa ... marsikateri starejši del, ki sem ga nekoč izdelal iz lesa, bi danes zagotovo raje oblikoval v Fuisonu360 in natisnil. Še posebej tam, kjer gre za relativno tehnične konstrukcijske forme, ki niso organske in bi bile lahko lažje in natančnejše izvedene. Morda bi tu dodal, da tehnologij rešujemo stvari. Če je nekaj že oblikovano recimo iz lesa in bi morali samo prestaviti luknjo, bi predhodno vstavil čep in jo na novo zvrtal. Morda bi pri 3D printu prej natisnil novo, izboljšano verzijo, ko bi videl, kje je težava.

Drugi vidik, ki bi ga tu izpostavil, pa je ta, da se tehnologija vsakodnevno spreminja tudi zaradi izginjanja določenih materialov in orodij. Na primer: žeblički ali vijaki danes niso več enaki kot pred dvajsetimi leti ali več.

To neposredno vpliva tudi na načine sestavljanja, recimo pri klasičnih marionetnih vodilih. Zdaj moramo iskati ustrezne zamenjave vijakov, ki pa niso povsem enaki, recimo, ker imajo navoj čez celoten del. Zaradi takšnih majhnih, a pomembnih sprememb počasi izginjajo določene tehnološke rešitve in se je treba prilagoditi.

Če se vrnem k 3D tisku, nam lahko ta omogoča izdelavo zelo preciznih in estetsko dovršenih izdelkov, a jih moramo vedno povezati, pritrditi in sestaviti, da bodo v lutki dejansko delovali. Morda je trenutno les v tem pogledu še vedno bolj prilagodljiv, zlasti pri pritrdjevanju vijakov ali žebličkov.

V vsakem primeru pa sem za kombiniranje različnih pristopov, za uporabo tiste tehnologije, ki v določenem kontekstu uprizoritve najbolje podpira funkcijo in rešitev.

Bi želel izpostaviti katerega od procesov, dosežkov?

Ko si znotraj procesa, je na nek način zanimiv prav vsak. Ko pa je enkrat za tabo, kot da se oddalji, kot da gre proč od tebe. Znotraj procesa si še nekako najbolj resničen; z lutko, ki jo izdeluješ, imaš takrat najbolj neposreden, živ odnos. Ko pa lutka stopi v svojo pravo vlogo na odru, s tem odnosom nekaj izgubiš. Vsaj jaz.

Morda to ni pravilo, ampak če bi že poskušal povzeti naše procese ali dosežke, svoje in iz opažanj dela kolegov, lahko rečem, da je morda prav tisto, kar se v določenem trenutku kaže najbolj mučno, pogosto odpira največ možnosti za napredek. Tam, kjer je največ odpora, je tudi največ raziskovanja. In pogosto se prav v takšnih trenutkih zgodi nekaj resnično pomembnega.

Si zaščitniški do svojih znanj in spoznanj?

Pri svojem delu, predvsem pri projektih, povezanih z robotiko, sem hvaležen vsakič, ko mi uspe zbrati ekipo, ki dela z mano. In če sem sam prejel znanja od drugih, potem lahko tudi nekaj dam naprej. Zato poskušam predvsem čim bolj jasno razložiti, kaj delam, zakaj tako delam in kaj mi določena rešitev pomeni. Pogosto pomagam s kakšno intervencijo, namigom ali drobnim uvidom, če lahko.

Vedno obstaja več rešitev istega problema, vsak sam mora izkustveno najti tisto, ki mu bolj ustreza. Navsezadnje je danes znanje dostopno skoraj povsod. Pomembnejše od samega znanja je predati razumevanje, lahko bi rekel uvid v to, zakaj se nekaj izvaja na določen način in kaj ta način pravzaprav pomeni.

Žiga Lebar (1973) je diplomiral na Pedagoški fakulteti v Ljubljani. Z lutkami se ukvarja od leta 1991, ko je sodeloval v lutkovnem studiu LGL, ki ga je takrat vodil Saša Jovanovič. Kot animator lutk in vse bolj kot lutkovni tehnolog se je kasneje izobraževal in izpopolnjeval pri lutkovnih mojstrih v LGL, Gledališču Konj in LG Jožeta Pengova. Kot lutkovni tehnolog in izdelovalec lutk, scenografij, rekvizitov, raznih priprav in mehanizmov je sodeloval pri predstavah številnih slovenskih gledališč, pri nekaj filmih, pri številnih razstavah različnih avtorjev ter pri animiranih filmih slovenske in mednarodne produkcije. Je prejemnik Pengovove listine UNIME Slovenija in nagrade za tehnologijo v predstavi *Jutri je bila zabava* (LGL, 2015) na festivalu PIF v Zagrebu. Animirani film *Boles* (No History, 2013) pa je nagrajenec mnogih domačih in tujih filmskih festivalov. Kot mentor občasno vodi delavnice pri JSKD, kot učitelj večšin pa bo v bodoče deloval na AGRFT.

Gregor Lorenci (1971) je oblikovalec in izdelovalec lutk, mask, scenskih rekvizitov in scenografij za gledališče, film, televizijo, reklame in žive dogodke. Specializiran je za lutkovno tehnologijo in FX protetiko ter ustvarja kompleksne lutke in mehanizme. Njegovo avtorstvo vizualnih podob in lutkovne tehnologije je bilo večkrat nagrajeno, tudi na Bienalu lutkovnih ustvarjalcev Slovenije. V zadnjih tridesetih letih deluje tako na neinstitucionalnih projektih kot v večjih uprizoritvenih in umetniških produkcijah. Njegovo delo je osredotočeno tudi na sistemsko problematiko usihanja in pomanjkanja znanj, veščin ter kadra na področju predvsem podpornih umetniških poklicev. Na Bienalu lutkovnih ustvarjalcev Slovenije je leta 2009 prejel nagrado za lutkarsko tehnologijo za lutke, figure in objekte v predstavah *Kralj prisluškuje* (Federacija, Cankarjev dom, 2007), *Poštarska pravljica* (LGL, 2006) in *Ostržek* (LGM, 2007).

Mitja Ritmanič (1953) je lutkovni tehnolog, ki je večino kariere preživel v Lutkovnem gledališču Ljubljana. Pod mentorstvom Cirila Jagodica in Anje Dolenc je razvil poglobljeno znanje lutkovne tehnologije. Poleg tega, da je poznan kot ljubitelj marionetne tehnike, je tudi mojster za druge tehnike lutk. Sodeloval je pri več kot 160 predstavah v Lutkovnem gledališču Ljubljana in drugod po Sloveniji, reševal kompleksne tehnološke izzive in iskal uporabnost novih materialov ter rešitev (npr. hoja po zraku, premagovanje ovir). Bil je tudi zunanji strokovni sodelavec na AGRFT za področje tehnologije lutk. Leta 2009 je za lutkovno tehnologijo prejel nagrado na festivalu PIF za tehnologijo v predstavi *Čebelica Maja* (LGM, 2008). Po upokojitvi je ostal dejaven v LGL, LGM, LGKR, RTV Slovenija.

Zoran Srdić Janežič (1974) je kipar, intermedijski umetnik in oblikovalec lutk v Lutkovnem gledališču Ljubljana. Po študiju kiparstva na Akademiji za likovno umetnost in oblikovanje se je leta 2005 zaposlil v LGL in doslej sodeloval pri več kot 150 predstavah. Za tehnologijo predstave *Tihožitje* (LGL, Flota, 2020) je prejel nagrado na festivalu Bienale lutkovnih ustvarjalcev Slovenije. Njegovo delo raziskuje presečišča med kiparstvom, tehnologijo in biologijo, vključno z robotiko v kombinaciji z *in vitro* inteligenco. Razvija projekt *Biobot* s strokovnjaki iz programiranja, umetne inteligence in biotehnologije. Predstavil je več kot 20 samostojnih razstav doma in v tujini, med njimi na Ars Electronica, Bozarju in Le Centquatre.



Delavnica LGL

Žiga Koritnik
Arhiv Lutkovnega gledališča Ljubljana

LGL workshop

Ljubljana Puppet Theatre Archive

The Palms of Puppet Technologists

In 2018, Czech Television presented the documentary show *Česká loutka (Czech Puppet)*. The seven-part historical, theatre research and culture-specific overview of the development of the medium and phenomenon of puppet theatre in the Czech Republic is an interesting and rich contribution to confirming its artistic value. In the sixth part, entitled *Nový val (New Wave)*, Petr Forman, one of the series’ hosts who also performs together with his brother Matěj, as the manager of their travelling theatre Divadlo bratří Formanů (The Forman Brothers Theatre), at a certain point calls all the members of their theatre in front of the camera and asks them to show their hands. Men and women gather, open their palms and show them. The camera slowly travels from one to the other, gently smoothing the details of palms of different ages, sizes, different degree of dirtiness, injury, toughness ... Meanwhile, from the background, Petr Forman describes the difference between travelling and “stone” theatre, which in the Czech Republic is synonym for all forms of institutional theatrical forms: “Take a good look at these hands. Every single particle of the theatre passes their hands before we get to performing with puppets. This is the difference between a travelling theatre and a stone theatre. People who have to touch every single thing in the theatre with their hands don’t need to learn anything. They don’t need puppetry schools or experience of performing with puppets. Just the passing of matter through their hands – theatre boards, logs, pieces of wood or real puppets – a relationship has been created between them and that matter. Because of this relationship, they will always behave differently towards all things in the theatre. With feeling.”

The writing aims to focus on the hands and thoughts of four puppet technologists: **Žiga Lebar**, **Gregor Lorenci**, **Mitja Ritmanič** and **Zoran Srdić Janežič**. Masters of their profession, which is practised by a small number of enthusiasts and is vital to the existence of puppet theatre. Countless theatre particles passed their hands: logs, pieces of wood, tools, dust ... all possible materials from which they assembled new puppet universes. In conversations with them, I tried to capture their palms with words, to draw their professional portraits through reflections and perceptions of the technologist profession. More than in just listing facts, I was interested in their intimate motivations for persisting in endless hours of workshop work. Mostly in solitude, sometimes as a team. Žiga, Gregor and Mitja indulged in dialogue and adopted the conversational form of their thoughts, while Zoran opted for a theoretically more precise and thoroughly transcribed revision of his words. Four authors, four extraordinary personalities, four views of themselves and the world. Although we have known each other for years, through focused conversations, records of fresh perspectives of inspiring puppet theatre thinkers have formed, an important document of their contributions and influences on the overall image of Slovenian puppetry. I consider it an honour to have been entrusted with them.

Martina Maurič Lazar

Žiga Lebar

What is puppet technology, Žiga?

You mean this meaning of life? (*laughter*) It’s all about the “how”. How will the puppet be used to achieve the result the director wants, or what the performance should look like in the end. It’s about this path – how? How to achieve something. You have different types and techniques of puppets at your disposal, and with each one, you can achieve something different. But within each type, regardless whether it is centuries-old, proven knowledge, there are endless new variations and possibilities that you can explore to achieve a new goal. Because every new story requires its own form and its own solutions.

Why is puppet technology for you a bigger challenge than the scientific side of physics, which is your background?

The problems I have to solve in the field of puppet technology are those kinds of problems that need to be solved soon, there are more of them and they follow each other more frequently. New challenges keep coming. And they are solvable sooner. In the scientific field, you come across one and solving it can occupy you for years. Although I didn’t think so at first. It wasn’t about getting to a result quicker ... or not being persistent. I was more attracted to the fact that there were many different problems in front of me. In science, you float within one problem, albeit in its infinity. In puppetry – if you want to see and if you are willing to deal with different, new things – the field of thinking is really very wide.

Is it, in every problem-solving process, possible to establish new technological rules, if we can even talk about them?

Of course, new ones are being set up all the time. Sometimes the whole system of thinking and, consequently, of making is set up completely anew. Everything new and everything different. Interesting, but also very tiring. Sometimes I spend a lot of time dealing with things that I don’t think are really necessary for the show, but I deal with them because of the director’s, the creative team’s wishes, or just because I’m curious about how I’m going to solve it. Such research and production are complicated and exhausting. That’s why, after projects like this, especially if they are consecutive, I’m happy to do some simple, proven, conventional work. I wish for something traditional, where I would only carve or sand. Or paper coat for a hundred hours. And have time to think about nothing or everything else, just not about “how am I going to solve this”.

How much knowledge have you taken from the masters and how much have you enhanced by yourself?

I picked up on a lot. When I started, I absorbed all this knowledge, asked questions, and worked alongside. Most of all, I worked. And if I didn’t understand something, I asked. Because this is not so much about theory, it’s about practical knowledge that you have to acquire through a working process, make a lot of mistakes, do something for a very long time and repeat it. That’s how you learn when and where you have to be more careful. I never learnt shortcuts; I never had anybody to learn them from. Because the masters I learnt

from were by no means makers who would take the line of least resistance. They were Mitja Ritmanič, Ivica Bilek, Silvan Omerzu and Jože Lašič. None of them worked according to the principle of “Oh, it’s okay, you won’t see it from the ninth row”. There was no such thing, and I’m not that kind of person. But how much have I upgraded all this ...? Most likely, I upgraded the things I did and they didn’t. Or they did, but they used other materials. For example, in film animation, in which Ivica was also involved, in Yugoslavia, they didn’t know about silicone or this special aluminium for inner armature. Back then, they still rolled lead rods, there were more service and repairs required, the structures broke more quickly, so he had to be on sets a lot. Today, a puppet you make stays the same, for the entire nine months of filming, let’s say. Maybe a small repair here and there, but the materials are more durable. In this sense, it’s hard to say that I upgraded them, I just did more different things than they did. For example, the automata that Silvan and I are developing. I couldn’t learn that from them because they never did it, at least not that I know. But I was left with their principles of perfectionism and precision. They also suited me personally, and I transferred them to all areas of my work.

The masters we are mentioning were very skilled in the production of all types of “classic” puppets. What is your opinion on the variety of use, the choice of variety of puppets today?

I find it difficult to talk about variety today. I can’t remember the last time we did a paper coating. Or, when was the last time I made a sophisticated Javanese puppet that would turn its head and nod, open its mouth, have joints ... and I’ve made quite a few of them. It’s as if everything has shrunk to a tabletop dimension. Also, large puppets or just the heads and masks, have not been around for some time. And hand puppets ... Many authors and directors, who are not very familiar with the puppet medium, choose their puppets based on what they have seen in their lives. Those who are more familiar with puppetry choose more based on the story and what they would like to say and how they would like to say it.

And what is the best thing to say with a puppet?

Hmm. Anything. Without thinking – a puppet’s head can fall off, a human’s can’t. But I wouldn’t want to oversimplify and separate puppet theatre from drama theatre ... Anything. You can say anything.

And if we take a look at your many years of intensive collaboration with Silvan, can you draw the cross-sectional idea of his puppet expression and the stories he tells?

I often ask myself where he finds all this. (*laughter*). You two created an incredible story and visual world. Yes, such a wooden world. Not that we strictly stick to wood, but it’s certainly our main common thread. In my opinion, when a person thinks of a puppet, they first think of a little wooden man. Of Pinocchio. Of wood. Before everything else. I think that is a general human opinion. Besides wood, Silvan also believes in one more basic essence of puppetry. He doesn’t hide things. Doesn’t

hide the joints and how the puppet is made. There is no hiding or pretending that these are not puppets. These are not attempts at realism. The basic essence of Silvan’s puppet is that it is a puppet. It can represent a person, an animal, a spirit, anything, but it does not hide the fact that the puppet is made of wood or metal. We can see where and how the arm and leg are attached, not hiding it with sleeves or trousers. I don’t mean to say that all puppets have to be like that, there’s nothing wrong with puppets wearing clothes. But Silvan’s aesthetic insists on seeing them as they are in their essence. That they are puppets. I like that. I also like that there aren’t too many colours. I prefer an unpainted, maybe just gently tinted aesthetic. Raw and basic. True to the material. If it’s wood, let it be wood. If it’s sheet metal, let it be sheet metal. Let the material speak and have its own expression. Perhaps I am not interested in the 3D printing technology that is penetrating puppetry, from this point of view, because this basic speech, the expression of this material is disembodifying. Because then everything is the same. We get plastic, which is either PLA or ABS or whatever, but still plastic. They are working on making them wood-like. For example, you can print plastic that also contains wood, that connects wood with a binder, etc., but it’s still different, if you hold a piece of wood in your hand, work it with a chisel, move after move, you make a mistake somewhere ... It’s different. Especially, after you hold this in your hands. And as I said, from my the beginnings, I’ve been working in such a way that it must be visible from the first and twentieth row that someone has made an effort here, that the thing is fairly made and that there are many ideas, solutions, time, effort, consideration, work in it ... and that it is for real. With printed things, you can feel it from up close and from afar that it is different.

So, the human factor is still a decisive and important.

Very important. Especially for the actors who control, manipulate these things, who are the first ones to get their hands on the puppets and work with them. If they dedicate themselves to their work and care about it, then they can also see very well that some puppets are made this way and others are made that way. With a little more or a little less feeling. They know that these details cannot be seen from the third row, but they see them and this changes their way of handling the puppet, their attitude. Or if we look at it from the perspective of technical control of the puppet. It can go smoothly or not, it can be animated easily or not. This costs me an hour or two of my time, if I make an effort, but that’s who I am.

And what if you don’t get the aesthetic or idea of a project?

It’s rare for me to find what I do difficult. I could get annoyed by some part of the production process or the person I work for, sure. But basically, I’ve never done a thing that I’ve struggled with.

Would you be able to recognise or determine the time, the moment when the material in your hands transforms into the upcoming form of the puppet, when it starts to happen?

For me, it happens when I cut into the material.

When I prepare it from a sketch, not yet then. Although already then, I'm concerned with whether this or that can be achieved with this piece, purely dimensionally, of course. When I look at it on the sketch, I can already see it a little, but more as a challenge. As a mental challenge. But I enter the puppet with the first cut. At that time, yes. You can always make a mistake and cut once again, but you cut – and that's it.

It's a bit alchemical, isn't it?

(laughter) I feel very alchemical about some things, yes.

Not with every puppet, of course, but with some I feel very alchemical. Let's say, for the moments you can't wait for ... and you don't know how it's going to turn out. When casting, for example. When it's in there, hidden somewhere, in the mould, and you don't know if the casting material got into all the twisted and hidden corners of the mould and if it hardened properly and if all the air bubbles were successfully squeezed out ... and then I'm impatiently waiting for when I can demould and take a look ... I'd prefer it right away or a little earlier, but I know I shouldn't because I'll ruin something ... and then finally you open it and ... you see. And sometimes, shit, it didn't work. And I'm that kind of person who immediately starts thinking about why it didn't work, what went wrong and why. You have to think it through and answer why it didn't work. That's what these upgrades are. Either you just blindly repeat a mistake because you were told to do so, or you study new situations and re-examine the circumstances in which something happened, find out new patterns and upgrade your knowledge. And that's the way I am. I think a lot about how to do something. And what and how it would be if I did it differently. Or even differently. Or under different circumstances. Or with different ingredients. This is my passion. This is how I function and work, this is who I am. These “always anew” and non-routine ways are what keep me energised and alive.

You are a soloist, a freelancer and occasionally part of a larger team in LGL workshops. But you prefer individual work, don't you?

In projects that allow this, I am used to doing everything by myself from start to finish, yes. I'm no stranger to that, it's completely natural for me to be involved in all the stages from start to finish. Either I do them ... or I find someone skilled in something that I do not know how to do or can't do well enough. Where to look for materials, where to buy them, which master is already making something or knows something ...? I deal with this very integrally, I am interested in this and everything around. But it's not just puppets. I'm always interested in how things are made. And it can be a basic thing, but my mind always goes in the direction of what the person who made something was thinking. Why is it done this way and not another way? Because there is always

something behind it, nothing is self-evident. Someone had to think about all this. Think through or maybe not. I turn over a piece of furniture and tell myself that someone must have glued it together on the night shift without the boss's supervision, because otherwise it wouldn't be so bad. Well, that's my imagination, but I can see that something happened to that piece ... And I'm really interested in what, how and why.

This means that when you see something you also see a story in it or around it.

Especially when I see mistakes, a lot of things come to mind. Or the story of a worker without a boss, or someone with a low salary ... things are quite talkative, yes.

How do you watch puppet shows then?

I miss the festival periods when I see a large number of performances a day, when I do nothing else and can focus on the medium that I love and live in. I miss the time when I can indulge in it without a care in the world. I don't like working in the workshop until six, and then, on my way home, to pop in to see a show that's on stage right now.

How much do you benefit today from the experience of having performed with puppets yourself?

Very much. I have a completely different view of the moments and situations that can annoy a person with a puppet on stage. I know that it is important to the animators how something is made and when they get their hands on the puppet. To get it finished two days before the premiere is bad and it's not right. And do that to an animator is really terrible. People who have no experience on stage have a completely different attitude towards the puppet they are making and towards animators. For me, my experience comes in handy to understand this a little bit better and differently and to take it into account in my work. I think I am a better technologist because of this experience.

Do you miss the independent puppet scene? In your early days, in the 1990s, it was much more diverse and stronger.

In my view, the turning point came with the recession in 2008. The independent puppet scene was there before, but then it almost disappeared. It picked up again a little, but never to the extent of the 1990s. Even later, when I stopped performing and just made puppets, there were a lot more requests and needs in puppets. Then it dropped drastically.

But even today, you still collaborate with some independents. What is the difference in the perception of the field between the institution and these, today really rare, independent puppet creators?

There is a very big difference. There is also a difference between people who have worked in the independent scene, have this experience, and those who haven't. They look at things differently. And at the relationships between everybody involved in the show. On the independent scene, even if you can't do everything yourself, the end result depends on your effort. You have to be able to survive on the independent scene and be willing to work and put in the effort to do so. What you can

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do by yourself, you do, but otherwise you need to be able to find someone who will do what you can't. Because there are very few people who can do everything themselves and then use it to realise a performance. Maybe Brane Solce. On the other hand, we have the “dependent” scene, where everyone is dependent on someone and waits. Until someone else doesn't do it, you can do nothing. Why didn't you call? Because it's not my job. There's much less of the spirit for the common good and for a common goal. The awareness that we are all working together to create something good. And not because we're at work and because we have to do it. The main difference is in the amount of effort put in and the willingness to work. In the independent scene, you will go hungry without effort, but in an institution, you will survive even if you don't care. Even if you are “dependent” ...

What about film?

In film, the path to the final product is much longer, it takes more time and, of course, the number of people involved is much greater. As far as my work is concerned, it is much calmer because the deadlines are longer. There is more work, but it's slower, it's mainly about precision mechanics and very precise moulding and casting, which can't happen quickly. There is no hurry in this work, because you can't speed up certain stages of production. We're talking about years here, which is an interesting temporal and technical contemplation. This job is a great challenge for me and I was very happy when I got my first opportunity. I only knew animated films by watching them and they were incredibly interesting. Again, because of *how*. I've heard a bit from Ivica, I was with the Strup Production studio when they were doing *The Courtyard (Dvorišče)*¹, I had a lot of discussions with Gregor Lorenci about materials, I knew a bit about the principles of stop-motion animation, and about the internal precision mechanics, armatures of the puppets, so I wanted to try it out. And then Špela Čadež came my way, who had just returned from animation school in Germany. At that time, Saša Jovanović and I were working on *The Snow Queen (Snežna kraljica)*², and that's how Špela and I met, because we also did some of the puppet animation in film form. I jumped into it. And I learned along the way. On the internet, through Špela ... and we got into *Boles*³, which surprised us all a little with its truly superb success at film festivals around the world.

Do you think there are not enough puppet technologists? Is puppet technology in crisis, in recession? Or not?

It would be great if there were more of us. Above all, it would be great if people weren't just assistants, but that some of these assistants would really “dive in” and start thinking about puppets even at home and when they don't have to. I would like to see someone get caught in it, to really get down to work and do it integrally.

- 1 Strup Production studio, directed by Nejc Saje, 2006.
- 2 Theatre Glej, directed by Saša Jovanović, 2008.
- 3 No History – zavod za sodobne umetnosti, directed by Špela Čadež, 2013.

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But I don't have a recipe for how. I also found myself in this field by accident and the only puppets I saw as a child were *The Little Beasts of Resia (Zverinice iz Režije)*⁴ on television. When I entered this field, I was very interested in it, I learned from all the masters available to me, I worked intensively and it occupied me completely.

What is so specific about puppetry that you have to “dive in” like that? Do you think you have to dive in it differently than you would into any other medium? Or do we just imagine that we are some kind of secret society?

With actor-animators, I sometimes think they have a problem with the puppet coming first and them not being in the foreground. Another factor is that there is a general belief that puppets are “something for children”. That this is not serious theatre. In my field, in the field of manufacturing, I find it interesting to research mainly because others do not do it, or rather because there are so few who do. Because it's something rare. I like to find a rare crystal in nature. I felt the same way when I found the puppets. It's something special, and it's not for everyone. I don't know why, because in principle it is for everyone. But apparently not, because there aren't many people who would fight and jostle for our knowledge to pass it on to them. But it's also true, and I've got caught in this loop a little bit myself, that, at that moment, I can't really fully dedicate myself to someone who's helping me with the show, because I'm dealing with a lot of my own stuff. At that moment, I am a poor transmitter of knowledge. I'm happy to explain and show anyone interested, how to do something, how to fix it ... but I simply run out of time because I'm too focused on my work and it's often difficult to do both at the same time. When working on a performance, there's usually no time to put the work aside, explain, clarify, divide and review someone else's work ... everything is happening too fast and there are too many problems that I have to think about and solve.

How do you look at the puppet you've made once it's on stage?

Sometimes I tremble, watching to see if it will work or won't, but not very often. Of course, I prefer to see someone with some kind of respect working with it. I know that some people are better with puppets, others are worse, but I'm more interested in this attitude that I would like to see, and, yes, I don't like it if I don't see this relationship between the actor and the puppet. It's the same in the workshop. People's attitude towards things and their work is essential. Sometimes I get a little attached to a puppet and would just like to have it at home. Because it looks good. But it's better to have it on stage, because at home it would just be. On stage, it lives and gives something to someone else.

⁴ RTV Ljubljana, directed by Marjan Ciglič, Tine Varl, 1976.

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Do you agree that Slovenian puppet technology is exceptional, inventive and rich in knowledge and experience?

I often hear things from elsewhere and most of the time these comparisons do show a rather brilliant domestic picture. But it would certainly be nice if there were more of us. Independent people who can think, solve and make everything from A to Z. Otherwise, there is a lot of knowledge, yes, history has already given us a lot, practice also, but I also wonder what has been lost. What knowledge did we let go? Knowledge about marionettes, for example. It was all here, but it is getting lost because marionettes are practically no longer made. All the things that we now have to rethink on the rare occasions of making marionettes were routine not so long ago. And so I pick up my phone and call Mitja Ritmanič, who still knows all this very well, who grew up with them, learned from Ciril Jagodic, from the masters of marionettes ... and, of course, made, incomparably more of them than we do now. When I'm making one, I can feel how this knowledge is no longer around me. I know that Mitja would know exactly what to do at that moment. I don't anymore. I haven't made enough of them ... and I'd have to start over from scratch. And when no more marionettes are made in the next ten years, who will know how to make them? Puppetheque performances are indeed made, but with copies of already-made puppets. You learn something by doing copies and such work is absolutely useful for technologists. But the real challenge would be to make new marionettes with new forms and contents. Someone would have to dare to do that. Someone who is up to them. To these marionettes.

Gregor Lorenci

Who is Gregor Lorenci?

I put Citizen under status.

What is your profession?

I've written a few times that I'm a puppeteer.

It's such a funny word.

How would you describe what you do?

I'm trying to meet deadlines, I source material, I argue with directors and I try to make sure that everyone is happy at the end of the day. That there's a smile at the end. That I'm smiling and that the whole team is smiling.

And how would you describe the work of a technologist?

If I had to define it, I'm more of a visual artist at heart, a visual designer. I'm a puppet technologist more by necessity. In this first phase, your eyes are closed and you dream, one way or another. In the second phase, you have to open your eyes and start working. And this is technological work. Keeping your eyes open, looking, closing them sometimes, closing them again a little, or perhaps best of all – opening and closing them at a fast frequency, so that you can dream and be grounded at the same time. In a poetic sense, of course. But in the practical sense, I need to be grounded and on real ground, which starts with three questions: what, when and for how much money? (*laughter*)

How does your creative and production process look? How does your mental and then practical work process look?

My general principle is the same as it should be in all things in life: to have an empty head and be flexible. In practice, in technological matters, where you usually have to meet deadlines, this means that I skip the sketch or I sketch it in my head. That's where you erase and correct the fastest. If the brain forgets a thing, it means it wasn't that important. But if I do sketch, I usually do it for the sake of communication. This is necessary for me to understand what the director or someone else wants from me. These people are often less visually articulate. They have their eyes closed, they feel intensely, they live with an intangible idea or feeling, which can be very strong and warm, but whatever I bring to them, anything materialised, it can be a very strong blow to their intangible idea. Like a stone to the head. This is why the sketch comes in very handy at this stage, as it helps to ground them and their expectations at an initial level. But if I have a free hand, if I work alone, there is never a sketch. It has happened that I've done the sketch afterwards for the eventual playbills or retrospective promotions, for example.

You are one of the more aesthetically radical Slovenian puppet artists. You are not a traditionalist, you combine a wide variety of materials and procedures ... How did you come up with your invention of puppets in the first place?

I am the most incompetent technologist anyone can imagine. A hammer is an object that I trip over, I don't even know how to hold it right, if I think about myself in these technological terms. Through other eyes, through which I am a little obsessed with bringing a character to life, I can sit down in terms of motivation and start thinking. For me, the work of a mere technologist is not interesting, it is cumbersome. I don't have a genetic predisposition for it. For me, everything starts with a motivational moment. Mostly, it's a revival. Revival of a character. When I do other things for different clients – and this is the majority of my work – the motivating moment is perhaps the exploration of a new material, combinations of materials, which in the end lead to bringing something or someone to life. Sometimes this moment is boredom. That rarely happens, because everything usually has to be done very quickly. But any way I look at it, there is no engineering mind behind it. Just as when you walk you don't think about which foot goes forward and which goes back, so when you create a statue you know that it has to live ... and then the hands do it automatically. You just have to make sure that they work fast enough to get it done within the agreed deadline.

Your first living statue?

Nebojša Pop Tasić invited me to collaborate on a performance in Maribor, *The Land of a Butterfly (Metuljeva dežela)*⁵. This was my rite of passage into puppetry. He saw and knew my wooden sculptures; wood was my basic sculptural material in the beginning. I also worked a lot with plastic, welding it and producing differently articulated structures. I never made any distinctions between materials. I treat everything equally, and I am interested in all of them to the same extent. I use them as needed. If we want something that will be flexible and soft, I use silicone, if something static, wood, metal or plastic, I do not prioritise any of them.

Before the theatre, have you ever exhibited your sculptures?

I've been happily avoiding that. But, as I said, Nebojša saw them, and even earlier Jernej Lorenci. Some actors came and dragged me into the theatre, first to the set elements, and later to the visual images. But I still don't want to be a part of this. I don't have status either, I'm an independent citizen. (*laughter*)

What bothers you in the theatre?

Everything is fine with the theatre, I am more discouraged by this Slovenian uniformity. I think it is good and healthy for the mind and body if you want to do things out of joy to be a bit outside of all this. Or that you find a creative bubble of like-minded individuals so that you can be isolated from all this. I have never been and I am not employed, but I imagine that you have to create a kind of survival bubble even within that. However, I am very intrigued by the issue of puppet technology within theatre institutions, and I think about it a lot and meticulously. Puppetry in Slovenia is extremely developed, we have two huge puppet palaces, but at the same time, puppet technologist is a profession in short supply. And here I ask myself: we live in a beautiful, small, social country, we have free education, which means that we have a wide pool of educated people who, upon entering school, do not have to think about loans for their education. In short, there can be no real reason why the profession of puppet technologist is in short supply. Two puppet palaces with workshops, an ensemble system, regular programme schedules and therefore a regular need for educated and qualified people. And just as work is done on educating actors, work should also be done on educating all other staff, if we want to work for real and professionally. But we don't work on it. And I think about this a lot, because I cannot understand it.

What is the problem?

The problem is that people don't think about it because there is no need. Because things are decided at the decision-making level, which sees that new and mostly good puppet shows are coming up, and therefore everything is fine. Because people who are the decision-makers, who should think about the needs of the future and who are in constant rotation, have nothing to do with the artistic vision. A similar situation is also in other, larger systems 5 Maribor Puppet Theatre, directed by Nebojša Pop Tasić, 2002.

like ours. The creative or managerial pools of people are small and therefore individuals circulate within them. There is a lack of penetrating decision-makers. The training of personnel should be organised in a similar way like in sports. Just like back in the 1980s, as we came up with a team of female skiers, those damn Slovenian women. Later ... Tina Maze was an exception. The team of the best Slovenians was the result of a systematic, programmatic search for young, talented female skiers in the clubs, and the cultivation of their talents and predispositions. Of course, there are exceptions also in art, and there will always be. But if we rely only on them and not cultivate knowledge according to a certain program, we can only sit and wait for one to appear again, while at the same time watch our knowledge and professionalism disappear. Žiga Lebar, Aleksander Andželović, for example, are top technologists, statistically rare and exceptional. But where are the others, the young people? Who is taking care of their mobilisation? We have possibilities to find them, inspire them, initiate them into ... these are the problems I wonder about when I think about theatres. Because it could be easier, since we have a system and good conditions.

How does this nonchalance and lack of vision affect aesthetics? If we stick to puppet theatre.

I think we could set ourselves slightly bigger challenges. And again, I refer to our system of public theatres, which basically offers security. The working conditions in both puppet theatres are so good that performances that are not top-notch should not even be allowed on stage. Given all the conditions they have. What I find most incomprehensible at times is the lack of audacity. And even if some boldness does appear, it is curated. It relies on something that has already been done, it quotes someone who worked then and then, so and so. It relates to some brutalists from a hundred years ago ... let's be brutalists today and in our own way. There is too much convention that is unnecessary. Puppets and technology are often a litmus test, an indicator of the spirit of some creation.

More than a stage?

Yes, the stage withstands everything and that is how it should be ... and it's hard to objectively judge or measure the quality of performances. The orderliness of technological processes in theatre, of systems for making sets, puppets, props, of care for this field, for the overall functionality of theatre and puppetry workshops are things that are measurable. We can judge them concretely, visibly and tangibly and are therefore certainly the best indicator of the healthy or poor state of the theatre. We can also continue with the debate about the preservation and archiving of theatrical artefacts and puppets, which are also measurable and again indicators of a healthy or bad attitude towards one's creativity. But that is another topic ...

The topic of nation’s culture, most likely ... Let’s rather go back to your knowledge and your beginnings. Where did you look for information, knowledge and skills when you started to design your puppets, images, and figures?

I have always knocked on every possible door. I have written, I have called, I have asked, I have visited masters and workshops, I have tried ... but in the process of making and designing, you are alone. You have to try again and again, work, develop your own language ... alone. The network of support and of working conditions, especially within the two puppet houses, is truly a privilege and something incredible for such a small environment as ours. That is why I am always amazed that it is so little appreciated, preserved, and developed.

What about working with animators, actors ... what do these connections mean to you?

What interests me most is the communication between the puppet and the human. Especially several animators on one puppet. Every time I watch with interest how complicated it becomes when different temperaments of actors meet on one puppet. How quickly it can go wrong if a certain level of professionalism is not cultivated. I’m very interested in this. How the puppet and the animator come to life as one organism. Otherwise, these divisions and definitions – technologist, animator – are very artificial in our space, because there is no real professionalisation of either one. We have the profiles of the shells of these two houses, but we lack professionalisation at all levels. I also notice that sometimes dancers are better animators because they are not so in their heads, they are more in their bodies. As I said before, I prefer as a starting point an empty head, which is a bit more difficult with actors. But a human being next to a puppet really means a lot to me. The puppet and the human being are one organism. What would a human being be without lungs? The lungs are the animator.

And what is a puppet then?

A nuisance that has to be made by next March ... (laughter)

Ontologically ... if you started with statues, why movement then?

I’m a little obsessed with it. Not with the kinetics, more with the response that I’m going to provoke in the audience. What will this that I put on the stage, a puppet or some other set element give to the audience, how will it affect them? Of course, integrally, in a certain context, but my work will provoke a certain reaction in them, it will stir the sea. I think about it a lot when I work, and I want the waves of this sea to be felt by everyone involved. Because we are all swimming in this sea during the performance: the animators, the audience, the technicians, the director as captain, and I down in the engine room if I’m a technologist, or promoted to the senior officer if I’m a designer.

A sea of experiences, a sea of consciousness ...?

It is difficult for me to specify this because everyone experiences the sea in their own way. Mine is connected to the moment when my father threw me into the water as a little boy so that I would learn to swim. On a sea pier,

I provoked him for a long time and joked that he doesn’t dare to do it, but in the end he did ... and I was in. The memory of that underwater experience and the fact that it happened, that he threw me and that I was underwater, is still with me today. Of course, my father would have jumped in after me immediately, but there was no need because I didn’t drown and I swam to the surface immediately. When I was underwater, I saw what was below for the first time – stars, different shapes, colours, sea urchins, everything in slow motion, probably with a bit of terror and shock, that’s my experience of the sea. And it’s a complex but beautiful memory and feeling.

So you want to surprise the audience with your aesthetics, even shock them?

Not at all. But let’s stick with the sea, which I really think is the best metaphor. Because the sea just is. I experience it this way, and someone else experiences it completely differently. With my work, I try to make waves. For some, they are pleasant, for others a little less so, but they have to be. I want to move the sea around or in them, to stir it up. And then use the periscope to peer out of the engine room and see what’s happening among the people on deck. And to get some response, that’s important too. The dead calm sea is the worst, the mental calm sea is the worst.

Since your beginnings, do you see any differences in understanding of the field, in the perception of creativity?

Perhaps the biggest difference I see is in the degree of articulation of wishes and ideas of clients, directors, and authors. In my opinion, it is lower than it used to be. There are many more abstract and vague ideas that are harder to reconcile. I hear that other technologists have the same problems. It’s true that we’re all Balthazar to a certain extent, but we still have to understand what is expected and wanted from us. I’m not talking about precise instructions, not at all. Articulateness can be just a hint that we will improvise with materials and objects in the beginning. That it will eventually become clear what we will need. Or that we have no idea what we are going to do. That’s articulateness. And there used to be more of that. Maybe there was in general more creation in a more relaxed atmosphere. Nowadays, I feel this micro-tightness that triggers blockages in articulateness and communication.

The general vulnerability of society? Lack of mutual constructive criticism? Caution due to political and interpersonal correctness ...?

All of this. If the dialogue is relaxed and open, witty, angry or furious, but relaxed and open, the creative process flows somehow naturally. Today, however, there is often some kind of speechlessness that is difficult to understand because the person himself does not even know what it actually means. And it’s hard to respond to that, especially with a creative gesture or in my case with a product. Therefore, in my opinion, the main distinction of a good technologist is at least eighty per cent of just studying the situation and reading the wishes, ideas and needs of the author or client.

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Perhaps this is also the reason why it is so difficult to lure new people, because it is also about the skills of reading people, adapting and at the same time following your own visions and beliefs. This is quite a masterful act of catching the balance.

You’ve been working with puppets in one way or another for a good twenty-five years now. You’re still on the fringes. Your studio in Metelkova has different periods of more or less danger zone, the working conditions there are not exactly ideal, but you persist. Are you tired because of it?

No, no, not at all. I’m going from one luddism to another. I’m currently very motivated by a project that Taeko and I are preparing – we’re going to the street. I’m going to be a street puppeteer, that’s got me now. I’ve always been a little suspicious of it, maybe even superior, but it’s been provoking me for so long that I want to try it myself. The main reason is a general lethargy that has gripped people in theatres. Lately, I’ve been doing a lot of set elements and props in various theatres and everywhere I sense this strange lethargy, nostalgia for times of socialising, debating ... I want to jump out of that, I like to be happy and I like to tug people into it ... And I decided to go tug them on the street.

Taeko, your wife, a Japanese actress, is your main and most important collaborator. How did your collaboration begin?

We found each other in Maribor, where she came as an assistant director, and she was interested in my magic in the workshop. She was also interested in puppets. I needed help and she came. It turned out that she was very precise, conscientious and hardworking, and that she was interested in this kind of work. Since then, we have been doing practically everything together. She is also very interested in street theatre, so we will both do that soon with our slightly different puppets. If nothing else, I’ll be happily sitting on the street with my dear Taeko and our puppets, because for the last ten years in Slovenia, we have to do everything but puppets to survive. And we’ll earn at least for coffee. (laughter)

Have you tried with your work in Japan?

We have tried and succeeded in finding sponsorship in Japan for some smaller projects, but for the slightly larger and long-term project we are developing, a little more searching will be needed. Since everything is still up in the air, we will talk about that in the future ...

Mitja Ritmanič
(Mitja starts by showing me a photo of an unassembled puppet, its body parts neatly spread out on the workbench.)

What is this?

This is now technology, you see. 3D printing. Aleksander and I did this in Maribor.

And what do you think about it? How do you experience 3D technology?

Aleksander Andželović and I are looking for ways and places where our skills can meet. We are looking for a code of understanding where tradition and the use of new technologies and materials can meet.

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When using a 3D printer, problems arise that need to be anticipated and solved at the beginning. All points, joints, folds, where the nails will be, where the supports will be ... have to be precisely defined because afterwards you can no longer repair the printed product, it’s not wood. Most recently, I was a technologist for the performance *The Cricket and the Ant* (*Črček in mravlja*)⁶ at the Maribor Puppet Theatre. This meant a lot of consultations with the puppet designer Barbara Stupica, and then monitoring the printing process with Aleksander in the workshop.

What did that mean for you in this particular case?

It was about marionettes, which opens up issues of putting weight on legs, since inserting lead into this material is of course completely different as in wood. But we won’t be able to avoid it, this is our time, we are here. We want everything to be done faster ... and 3D printing allows us to do that. But – to what limit? If the author of the visual image decides to use 3D technology to make puppets, then this means that he or she has to monitor it, to be there all the time. To be next to the operator at the computer, who turns his or her 2D sketches into a 3D grid. This means that this “transformer” is already the part-author of the visual image. At the same time, you also have to enter puppetry technology into this 3D grid. But in a different way than if you were processing it by hand.

So the visual image and technological solutions are entered at the same time. What about the materials?

There are already many and different materials, but the main decision for their selection must be the author’s. The artist chooses the material for the needs of his or her idea. We, the technologists, have to get to know it, test how it behaves, and solve the implementation of the author’s idea. Combinations can also happen. When, again in Maribor, we were making puppets with Eka Vogelnik for her performance, Aleksander and I printed thirty per cent smaller head constructions than she had imagined, and she then used her distinctive paper coating technique to create the final shapes herself. So, Eka was the author, and our internal base was the technical aid for the final form.

Are you skilled in program management?

When the first printer and program came to Zoran Srdić Janežič at LGL, I said I don’t want to learn it, but I would like to be alongside and somehow glue my experience on it. So, I was alongside a lot, especially in Maribor when we were working with Eka and Barbara but always in Aleksander’s presence.

How do these materials behave afterwards, on stage and during repetitions?

New ones are coming, softer, firmer ... there are many possibilities. And other pitfalls are when injuries occur, of course. A puppet in the play *The Cricket and the Ant* broke its leg on tour. And because I am still the same as I was – I have a certain attitude towards what I did – I rushed to help. If it were wood, there would be no problem, it could be glued.

⁶ Maribor Puppet Theatre, directed by Marjan Nečak, 2023.

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But with this plastic, that is not possible. And so, in this particular case, I could not save the puppet, nor could I take it apart. That is a big difference.

[And your feelings about this material?](#)

It is not wood. I agree with Darka Erdelji, who says that if there are no mistakes on a puppet, it is not alive. There must be some flaws, just like in the design of sculptures: the left and right sides of the face are not the same. But here they are, and this changes our feeling of perception of the puppet. If the author had already introduced these mistakes into the basic artistic starting point, it might have been better.

[So, flaws make puppets alive?](#)

Yes. Because it's not a robot. And if we stick to the materials ... everything needs to be post-processed, even 3D extrusions. For example, the eyes, eyeballs, the weights on the eyeballs ... all of this has to be predicted: what will be the dimension before, what will be the dimension after ... and it definitely needs processing. And that's why, sometimes in the LGL workshops, when someone brought me a new material, I first asked what could I use to paint and glue it. And if the answer was "I think this", I said, "just take it away!". Because "I think" doesn't say anything, except that I'll have to try it all myself. Aleksander in Maribor has already tested many materials and understands very well how and with what things go together.

[It seems that you are still fully active and researching in the field of puppetry.](#)

Of course! For example, I recently went to a mask design workshop organised by LG Celje. I was interested in working with this material because I believe that every material can be useful. You have to study it and get to know it, to be able to work with it.

[How would you explain to someone what puppet technology is?](#)

Hmm. A technologist is the link between a fine artist and an animator. Every technology is tied to a specific puppet technique. And the technique of a puppet always dictates the technology. Also materials, but above all technique, the type of puppet.

[When did you come to the theatre, Mitja?](#)

In 1975. I came as a designer, a year or two after finishing secondary school for design. At that time, the workshop coordinator was Anja Dolenc, and the technical director was Ciril Jagodic. The first show I participated in was *Aunt Barbara's House (Hiša tete Barbare)*⁷. That's where it started and, I stayed. In the beginning, we only made hand puppets for the stage on Resljeva ulica and marionettes for the stage by the Church of St. James. The puppet's weight requirements were clear, so the dimensions were more or less unified. When I arrived, Dragica Čadež, carpenter Salko Bašić and Igor Somrak were also working in the workshop alongside Anja Dolenc and Ciril Jagodic.

[How was your work, the work of a technologist, perceived at that time? As you called it – as a link between the fine artist and the animator?](#)

As it is and was, yes. Because it cannot and does not work any other way.

[Did you understand your profession as a research job back then ... or to what extent did you act according to certain “patterns”?](#)

Ciril always had a great text for us: "This is for homework." This meant that he would send you to the warehouse in the old sugar factory Cukrarna, to a precisely and carefully numbered shelf and compartment, to look at this and that puppet of a certain number. You shouldn't reinvent the wheel but first look and study a similar type that has already been made, and develop the improvement from there. Since Slavko Hočevar and others had already figured out a lot, you didn't have to develop everything from scratch. And what you will see is just an idea, a thought. From here on, it depends on how skilful and resourceful you are to do something differently. Better or worse, it doesn't matter, the essential thing is that you try differently.

[So, the LGL workshop has always been innovative and searching for improvements?](#)

Absolutely. There were always new ideas and we were aware of this. Because if there are no artistic demands from the authors, there is no development in terms of technology. One such challenge for me was working with Jaka Ivanc, who wanted a table mime puppet. One that wouldn't need a flat surface to walk on, meaning it would be able to walk without swinging legs. I developed an internal walking mechanism that allows you to walk in the air, also, in slow motion or up a hill, and you control it with a handle, and no longer with swinging. That's how the puppets for *The Gruffalo (Zverjasec)*⁸ were born. Otherwise, yes, we always tried to set the author's ideas into motion, into movement. We tried to make puppets that the animator could do something with. But, as I said, we did mostly hand puppets, marionettes, later Javanese puppets, and then table puppets. Many people say that marionettes are difficult to make. But for me, they are the easiest. They have to move naturally, no matter what they are, human, animal ... unless someone wants a different kind of movement. Say, walking on hands, but that can be done too. You just have to know where and how to put the weight on the limbs. I had troubles with the controls, so, I tried and researched a lot. I brought a vertical control from Bulgaria, which was a bit different from the standard Ciril's horizontal control mechanism that the animators were used to. It was already present elsewhere as well as here, only that it was mostly adopted and used the one from Ciril. This one is great, of course, but I used the vertical one mainly because of the artistry that dictated it, and that's what it's all about. Already with Slavko Hočevar's puppets – he introduced larger head proportions than were common up to that

8 Ljubljana Puppet Theatre, directed by Jaka Ivanc, 2013.

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time – they had problems with the springs for the head, which had too little movement travel due to its size. Later, also with other, even larger puppets, I found out that with the vertical control, you can move the head in all directions. Ivica Bilek tried to solve this problem with certain aids on the horizontal control, but unfortunately, the solutions were not adequate. This was solved best by the vertical control mechanism. It is present in many other cultures. I noticed it among the Germans, Spaniards, Italians and of course the Czechs, from where it is said to have come to Bulgaria and to us. There are many derivatives, but of course you always adapt each one to the requirements of the puppet. A lot also depends on the technologist.

[How was it with the Javanese puppets?](#)

We were making elongated Javanese puppets, with legs. This is of course annoying, because it is difficult to control the legs when you are controlling the whole puppet vertically. So, the legs swing left and right. Real Javanese puppets have a floor-length dress. You put your hand under the dress and use it to hold the control to operate the head and possibly even the mouth. And then, there are little sticks connected to the hands, which can also have controls for additional palm movements. The Chinese, in particular, are masters at this. I saw very precisely made Javanese puppets from the East in the puppet museum in Palermo and then used and adapted certain principles, for example, in *Makalonca*⁹ by Eka Vogeltnik, so that Petrus could swing the sword and move his arm more precisely.

[Considering the methods of staging procedures and the emphasis in puppet technology, compared to other puppet cultures, our animation follows a more realistic movement than stylisation, right?](#)

Because in our country, puppet theatre originated from the drama stage. The direction was also like that, it was staged that way. Jože Pengov was very precisely determining the psychological gesticulation, which was supposed to be as similar to humans as possible. He was extremely persistent and precise about this.

[So he wanted to achieve miniature actors?](#)

That's how I saw and experienced it, that's how the actors explained it to me. But then, the theatre developed in several interesting directions. Elsewhere, certain theatres often had one fine artist for all performances. But what was special about us was that we had very good illustrators, painters and sculptors who, with their way of expression, also influenced the development of technology and puppet theatre. And if you also have a director who has an affinity for certain visual things and a good idea, I think that's great; as a technologist, I support that. I'm always up for innovations.

[How important do you think it is that a technologist also knows how to control a puppet as an animator?](#)

The technologist must also be able to animate the puppet, at least to some extent. Otherwise, you can't make a puppet that is animation-appropriate. Of course,

9 Ljubljana Puppet Theatre, directed by Eka Vogeltnik, 2012.

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every animator has certain wishes for improvements or adjustments, but the technologist needs to know what works and what doesn't, and where it starts to become a whim or ignorance. Unfortunately, I notice that precise animation is generally disappearing. And that's not good. Because then the implementation is not needed anymore. Then it's just about the visual image moving around the stage and not acting. It's no longer a play, at least as far as I'm concerned. Then it suddenly turns into so-called object theatre.

[So what is your definition of a puppet?](#)

It can't be just a sculpture, it can be a sculpture in motion, but it can also be a personified animal, creature, character ..., created based on the affinities of the fine artist and later the technologist who introduced movement into this image. In the technological production of the character, the technologist must also take care that the movement requirements do not require too many hands. In other words, first you complicate the technology, and then you have to clean it up, simplify it. Remove everything that is not necessary.

[Technology is most directly related to animation, to the use of what you build and make. If the concept of a particular performance does not require precise animation, then technology loses its meaning and purpose.](#)

Then it is no longer necessary, yes. Then we just look at designed puppets that don't need any technology because they have no idea of the movement.

[How do you perceive object theatre, where technology is practically non-existent?](#)

I prefer not to go to see these kinds of performances. I don't see anything in them. It should be about symbols, but the director explains them to me. I, as a spectator, understand these symbols in my own way, and that's why my idea of it has a hard time matching the director's. There's an immediate conflict in understanding. You, on stage, you understand them, but what about us in the auditorium? Not enough thought is given to the audience, for sure. I prefer to see a drama play which still makes some sense to me. Unfortunately, I don't see any sense in moving things. Because in this type of theatre, I am watching an actor, so that is not puppet theatre for me.

[And puppet theatre is ...?](#)

Ha! Illusion! I think that's still the main thing about puppetry. Even if the actor alongside the puppet is visible, he or she and the puppet have to create some kind of illusion. The puppet can fly. Without wings. It can do all sorts of possible and impossible things. It can disappear.

[The illusion is disappearing from the puppet stages ... why do you think that is?](#)

Because it's too hard. Marionettes – too expensive. It takes time to make them and the study process is too long; few people tackle them. That's all.

But an illusionistic puppet can spark children's most vivid imagination. If we tell them everything with text, if an actor explains everything to them and we don't show them the miracle with animation, then the performance wanes.

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The two performances that, in my opinion, made the best use of puppet illusion were *The Little Witch (Mala čarovnica)*¹⁰ directed by Diego de Brea at the SNT Drama Ljubljana and *Hamlet*¹¹ directed by Vito Taufer at the LGL. When Hamlet was taken off the programme after only a few repetitions, a friend of mine said very eloquently: once again someone didn't know how to sell our knowledge, skills and quality. And she was right.

[Production-wise, technologically and animation-wise, we no longer like to create illusions, but if we do stage it, we don't know what to do with it post-production-wise.](#)

I think theatre managers should think a lot more about what they put on the programme and how they handle their productions. I am also bothered by the fact that there have been so many productions for adults recently. For adults and older children. We used to say that we were educating the audience when we did shows for the youngest. I am afraid that we will be left without the audience working that way. Zlatko Bourek was using two terms that he adopted from the Germans – “theatre of figures” for adults and “theatre of puppets” f or children's audiences. The two do not go together. If you do it for children, you do it for children, if for adults, then for adults. In our country, however, the fundamental mistake in the perception of puppet theatre occurred primarily with the merger of GOML (Theatre for Children and Youth) in 2007 with the Ljubljana Puppet Theatre.

[Let's go back to your technological achievements. You were a loyal collaborator of Eka Vogelnik, let's say. Her artistic style was very specific, so, the technical solutions to her aesthetics were probably a special challenge.](#)

It's true, Eka and I worked together from her first production at LGL *If the Dragon Devours the Mother (Če zmaj požre mamo)*¹² and until her end. First, we had to clarify the proportions of the characters and the scene because she sometimes got a bit carried away. (*laughter*) But that was her, that's how she was and that's how I accepted her. And she liked having me by her side, in Ljubljana and Maribor, so that I could extract puppets that were acceptable for animation from her sketches. We always found a common language.

[And collaborations with other fine artists? How did you balance your skills with your taste?](#)

As a technologist, you have to come to terms with the fact that you are not an artist. You are just an executant of the author's imprint. For Tomaž Kržišnik, the best technologist was Ivica Bilek, he always wanted to have him. Because he knew how to read him.

[Just like you knew Eka ...](#)

Yes. You have to “figure out” each artist, leave their imprint on the puppet and also put the director's wishes into it. The director is more important to me. The director knows what he wants from the puppet, what he will demand from it, and I have to make that for him. Sometimes I have to convince the artist that he or she has to change something at the cost of movement. And then I add a novelty myself, I always liked to come up with those.

10 (2011)

11 (2006)

12 Directed by Ksenja Murari, 1986.

[Who taught you the most?](#)

Something Ciril Jagodic, something Slavko Hočevar, and, most of all, all the performances I saw at various festivals.

There I looked at the puppets and studied them, how they were made, how they were solved. You have to be curious and thoughtful. And if you are a technical type and you are interested in this, you quickly see what and how. But many times we weren't allowed to look.

[Were you also protective of your knowledge and secrets?](#)

No. Not at all. Žiga Lebar, for example, has all the knowledge I was able to hand over to him. And, thank God, he has it and that someone else is doing this. Since there are only a few, why hide it? It is necessary to open doors. To domestic and foreign knowledge, in both directions.

[Why do you think there are so few puppet technologists?](#)

Because LGL and LGM are “state institutions”. That is the main reason. I will say no more.

[As a puppet constructor, a technologist, you participated in one hundred and thirty performances ...](#)

There were a few more. With all the theatres, including amateur, there were about one hundred and sixty.

[If we draw a cross-section of this venerable period, what has changed the most in the perception of the profession of a technologist?](#)

At first, the tasks were clear. We do two shows with hand puppets and two with marionettes, the number of puppets and the amount of scenery – everything is clear and defined. Later on, in more than two thirds of the shows, less and less was known. How many puppets, how much scenery ... things became less and less thought out and defined, which resulted in less time for production and fewer opportunities for precision. In the 1980s, Ivica Bilek prepared norms for the production of individual types of puppets (90 to 110 hours for a marionette, 20 to 40 hours for hand puppets, of course depending on the artistry and the author's drafts), which were significantly reduced in the 1990s. For us, the more experienced, this was not such a problem, but for young people who are not yet skilled at the job, such haste is problematic and they cannot be trained well.

This is also one of the reasons why this profession does not attract them, because you cannot learn it quickly. You have to work for hours, not rush, and think about what you are doing. And you can't beat the clock in this case. Therefore, under the new norms, things started to get complicated, delays started to occur ... And it's been like this to this day, when there is a lot of production but not enough technologists.

[What kind of technologist are you, Mitja?](#)

I always first get my hands on the inside of the puppet, its mechanism. I'm much less interested in external things, that's where I'm superficial ... (*laughter*) I'm more focused on the internal mechanisms. Those are what interest me most about the puppet and that's where I come to life. I'm not as meticulous as Žiga, because he doesn't give up, he takes his time and makes every little detail with the same precision. But I'm not that interested in the external, so stringing, for example, isn't a problem for me at all, because it's just an extension of what's inside.

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Stringing is just a connection between what's inside the puppet and what's outside. If the mechanism below works, the control above will work too. Simple.

[Is marionette your specialty?](#)

I'm considered a marionette enthusiast, yes, but I'm not really. I'm more interested in everything else. Let's say, the Javanese puppet, which is much more complicated. With the marionette, everything is clear to me, but with the Javanese puppet, there are big dilemmas. And I'm interested in those because I can explore them.

[Is wood your material?](#)

Wood has always been and will always be part of puppetry. Wood is great. Pleasant, induces a nice feeling to the designer and the viewer. But I also like other materials. As I said: they are dictated by the visuality, so you shouldn't be limited to just one.

[How do you watch “your” puppets on stage?](#)

It feels good to me. And they remain mine forever. Once you make it, you have a relationship with it. Only I know exactly where something is, what happened, and what could or went wrong. Already Ciril taught us: you will be the one fixing the puppet, so make it fixable. That is also why I was always available. Weekends, Saturdays, Sundays, I always rushed in if necessary.

And I'm sorry that our work is not appreciated enough.

The connection with the performance and the respect for our work is lost immediately after the premiere. This didn't hurt me that much, because I always enjoyed what I did and I still do, but I miss the respect for our work and the knowledge of what we do. It's a shame. Our work is specific, it's hidden, but on the other hand, we are the only ones who can, during and after the process, practically show how the idea of the show evolved. From sketch to puppet, that's us. Unfortunately, we are often not seen.

When I had my last interview with the director before retiring, and he asked me in astonishment how I am still interested in this, it felt like someone had hit me over the head. Of course, I am interested, I will be forever! I am committed to this and I will do it as long as I can.

[Do you dare to predict the future of puppet theatre after all these experiences?](#)

I don't think it will ever end. Children need and want stories, images and puppets. And I think puppet theatre is more of a children's medium, so it will survive.

[Zoran Srdić Janežič](#)

[What is puppet technology?](#)

Since puppet technology is at the intersection of various disciplines that deal with the design and construction of puppets, it is often difficult to define it unambiguously. However, we can offer a relative explanation that it is an interdisciplinary field within the technical sector of puppet theatre, more precisely within workshops, where technology is involved in the planning, design, construction or manufacture of puppets, props and scenic elements for the needs of staging a puppet show. As an example of a relative explanation, we can cite the standard classification of professions, where puppet

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technology is placed under the name “puppet designer”, where this name is often divided into two profiles: sculptor and puppet technologist. Since both often participate in the design and construction of puppets, and their work is intertwined, we can offer an extended explanation that puppet technology includes both, design and technical solutions. However, puppet technology primarily focuses on the functionality of the puppet already at the planning stage by dividing the puppet design into individual parts (e.g. joints) that enable movement related to the handling and expression of the puppet within the artistic concept of the performance.

In this sense, puppet technology differs from a purely design approach, which focuses primarily on defining the artistic poetics of an individual author, the use of materials and their techniques of processing. Puppet technology includes a variety of systems for puppet animation: from simple joining solutions and organic ways of transferring movement to control ways that require the puppet to be adapted to the animator. Last but not least, it also includes decisions regarding the durability and servicing options of puppets, and the possibilities are wide-ranging, right up to the integration of modern technologies.

Puppet technologists usually start with a sketch of the author of the visual design of a puppet or stage object, which we receive together with a basic idea, a story, perhaps a preliminary illustration. Based on all of this, our task is to find a way to make the puppet: which materials to choose, what solutions for movement to propose, and which construction techniques to use. In this sense, puppet technology is a set of techniques, skills, and knowledge with which we find and create for the future puppet, for the visually expressive subject on stage, a system for movement, so that it can truly function as a puppet.

The local component of technology is also important. It is a specific characteristic of a certain circle of technologists or a workshop. The Ljubljana Puppet Theatre workshop has always produced all kinds of puppets, not just one type or technique. One of our special features is a long-standing tradition of working with top visual artists, which is why our starting point is always artwork. A painting, illustration of a puppet or stage element is the starting point for technical processing and the search for solutions that should follow the artistic idea as faithfully as possible. Another feature is, that in our workshop the knowledge of Czech, Bulgarian, Croatian, Bosnian and German puppet technologists intersected and built upon each other: the knowledge that individual technologists acquired outside of our collaborative work, at performances at various workshops, festivals, during the restoration of historical puppets from foreign theatres and, of course, through literature and our everyday interest in construction techniques.

In the past, we all started by getting involved in the work process itself: that's how we learned, no one hid their knowledge. That was enough until new requirements for staging emerged, which exposed the need for new solutions and new knowledge.

[Intervjuji](#)

[Interviews](#)

I also experienced many changes, explorations, and changes in procedures and principles. Therefore, in our environment, the local specificity is that in puppet workshops we are always researching and looking for the best possible solutions for a given visual image. Technologies are all that we use at our work. There are many possible solutions, but we need to decide on one, develop it, and use it to create a complete system. Technology is the foundation of creativity, and the question that is asked again and again: how to transform it so that the puppet works in accordance with the wishes, needs, and ideas of the author of the visual image and the creative team.

[You have been working at the LGL workshop since 2005. How were your beginnings? What was your introduction like?](#)

I think it's important that, as a puppet designer, you are almost immediately involved in the entire creative process – not just as an external contractor, but as an active co-creator. So, you don't just stand on the sidelines, observing or performing individual tasks as instructed. From day one, you use your previous knowledge to help solve specific technical challenges, face problems in real time, with real puppets, materials and often within production deadlines. This forces you to think independently, often outside the box; and it is this that allows you to learn not only technical skills but also responsibility towards the whole. I can say that I was thrown into this process of working and solving various situations, which was a valuable and very good experience.

[How did your expression as a sculptor relate to this?](#)

I can say that everything I do here also influences my artistic expression as a sculptor, if I understood the question correctly. At first, my sculptures were perhaps even more expressive and more like puppets than they are today. But over time, I became interested in, let's name it, the technological question: what does it mean that something is moving? I began to deal with the more fundamental questions of the animation of an artwork – what is movement, what triggers it and how do we shape it. How movement is created, how it works and how it affects form. This shift then led me to explore the intertwining of the organic and the mechanical in robotics; not as a technological goal, but as a tool for questioning what movement is and how it affects the body in space.

[What is your understanding of puppet today? A performative, visual and technological?](#)

Definitely performative, but for the puppet to get there, is certainly a challenge first. We are given the visual image of the puppet and we gradually begin to solve and invent its transition. As technologists, we are artistic re-creator of someone's visual idea. A simple comparison might be with lighting design. Is the lighting designer the one who positions and directs the spotlights, switches them on and off, or is it someone who, together with the creative team, thinks about the overall visual meaning of the light in the performance. At all stages of the puppet's transition from a two-dimensional sketch to a three-dimensional

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form, we technologists must blend in the artistic idea of the author or the creative team. We must approach this common idea with dedication and attention, as must all other team members at the same time. That's the only way for the puppet to turn out to be the best with what it has. The dedication of time, thought and idea to the puppet continues even after it is on stage, when there are any damages, repairs, all these layers make it what it is.

[Who can be a puppet technologist?](#)

The essential question is who wants to be a puppet technologist. This is a profession that requires curiosity, perseverance and a willingness to work both mentally and manually. It requires knowledge of basic artistic and technical principles, an understanding of the properties of different materials and their processing procedures – right down to working with the creative team and animators. Even more important is the ability to find solutions on the fly – both artistic and technological.

By definition, this profession belongs to the recreating practice: it is not about developing one's expression, but about following the concept and aesthetics of an individual performance. The technologist must understand the vision of the director, set designer or author of the visual image and support it with his or her solution. It is about a precise balance between creativity and support, between individuality and collaboration. The technologist is the one who knows how to create a working puppet, so to speak, from an idea or sketch.

[And when an idea, aesthetics or concept doesn't suit you, isn't close to you? What is the re-creation challenge here?](#)

More than aesthetics or an idea, the human factor can be a distraction. As mentioned, our work accompanies, supports and recreates – it is a way for the visual image to emotionally come to life in the puppet. In this sense, it seems to me that whether something is close to you or not does not necessarily depend on your aesthetic orientation. A technologist deals with, let's name that, the internal structure of the function of movement, so perhaps it is less common to encounter something that would be distinctly aesthetically controversial. More likely, there are some ethical concerns. And even if it comes to that, it is possible to approach the issue in a completely technical or scientific way.

After all, there is no denying that technological progress is welcomed, that technology often offers new solutions, expands the boundaries of what is possible and thus also the creative space. In my opinion, one of the most interesting ethical questions arose when using technology to animate dead or once living bodies. I encountered this and I could describe it as the most radical form of questioning the ethics of technology.

I don't remember that a dislike or misunderstanding of the theme, concept or aesthetics would deter me from collaborating. As I said, more often the greater challenge is communication with the author.

This can be tiring, demanding, and sometimes problematic, but it is always necessary for resolving the situation and for successful work.

Intervjuji
Interviews

[In any case, as a technologist, you are always “the author of a new life”. How do you experience that?](#)

Yes. That. How to give the best possible life to the puppet, to the matter. First of all, the choice of materials is essential, considering their character, always in connection with an integral consideration of the stage. What are we actually making? What is the background of this material? Can we buy it ready-made or do we have to make it ourselves? What do the story and concept require? There are already many questions about where the material takes us and how it supports the story.

Then comes movement. Here too, technology asks itself what kind of movement will make the puppet most alive, unique and expressive. How to create a movement that will make sense within the visual design, while at the same time carrying emotional power. All of this is a search for conditions for the new life of the puppet, in which a technologist is an involved co-author.

[Is it possible to determine the dividing line or the moment of transition between the initial mere material and the already “living” form of the puppet, the stage image of a certain matter?](#)

You often notice the first aliveness already in the sketch, even though it is not necessarily related to the future possible life of the puppet. But something is already happening, something that leads towards aliveness of the puppet and can maybe be seen a bit later either with minimal, almost imperceptible signs, or in very expressive gestures. But it is crucial, in what role this phenomenon is established and how it functions within the whole dramatic performance. Therefore, the range of the concept of the life of a puppet can be very wide.

I could say that it is one thing how something looks, and quite another how something works. The technological solution can be anything, but the question is whether it effectively supports the basic idea and whether this solution in the performance is actually used in the most meaningful and expressive way. Only when function, material, movement and meaning start working together can the real transition from matter to something that lives on stage happen, and not during rehearsals, but in the performance. The dividing line for me would be there. In fact, everything is way simpler than what I am describing now.

[After 20 years of working in the LGL workshop, are you more of a traditionalist than when you started?](#)

I don't know if I have a clear answer to this question. I like that over all these years I have been able to see a huge number of different options for designing and constructing puppets. Here, we cultivate the principle of starting from a sketch and only then, on the basis of the sketch, we start to research which technology we will use. Elsewhere, they may come from general technical sketches of the puppets, which allow for faster production, but at the same time fewer research and unique challenges.

It is true that over the years I have become more and more fond of the traditional processing of certain materials: wood, for example, and shaping it by hand, with a chisel.

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Although sometimes it is easier and faster if the spherical shape is sanded with a power tool, I prefer and it makes more sense to me if I do it by hand. This way, there is more physical, perhaps bodily consideration in the design: with the chisel, I can more closely observe how the shape of the material develops.

I don't know if this is about being a traditionalist. Perhaps it's more about the need for a physical presence and a thoughtful tactile relationship, for a personal relationship with the material, whose shape you gradually determine through your physical contact.

[What about 3D printing?](#)

Great. To continue from before – regarding tradition, I could say that in my case it is mainly related to processing procedures. Working with wood, the traditional principle has grown on me over the years. 3D design and printing, an additive manufacturing technique, however, requires a completely different approach. Here too, you have to have contact with the thing you are creating or recreating, but in a different way. I often work with that myself.

I think 3D printing solves some things very well, like the organicity of the jaw on an alligator puppet.

Or ... many of the older pieces I once made out of wood, today, I'd certainly rather design them in Fuison 360 and print them. Especially where they are relatively technical structural forms that are not organic and could be executed more easily and accurately. I might add here that we technologists solve things. If something is already shaped, let's say out, out of wood, and you would have to just move the hole, you would first insert a plug and then re-drill the hole. In case of a 3D print, you would just print a new, improved version, once you seen where the problem is.

Another aspect that I would like to highlight here is that technology changes every day, also due to the disappearance of certain materials and tools. For example: tacks or screws today are no longer the same as they were twenty or more years ago. This also directly affects the assembly methods, for example of classic controls for marionettes. Now we have to look for suitable replacements for screws, which are not exactly the same, for example they are fully threaded screws. Due to such small but important changes, certain technological solutions are slowly disappearing and we have to adapt.

If I return to 3D printing, it can allow us to make very precise and aesthetically refined products, but they always need to be connected, attached and assembled to work in the puppet. Perhaps, at the moment, wood is still more flexible in this regard, especially when it comes to fixing screws or tacks.

In any case, I am in favour of combining different approaches, of using that technology that in a specific staging context best supports the function and solution.

Intervjuji
Interviews

Would you like to point out any of the processes or achievements?

When you are inside a process, every process is interesting in some way. But once it's behind you, it's as if it's moving away, as if it goes away from you. Somehow you are the most real inside the process; at that time, you have the most direct, living relationship with the puppet you are making. But when the puppet steps into its true role on stage, you lose something with that. At least I do.

This may not be a rule, but if I were to try to summarise our processes or achievements, my own and from observations of the work of my colleagues, I can say that it is perhaps what appears most troublesome at a given moment that often opens up the greatest possibilities for progress. Where there is the most resistance, there is also the most exploration. And it is often in moments like these that something truly important happens.

Are you protective of your knowledge and findings?

In my work, especially in robotics-related projects, I am grateful every time I manage to gather a team to work with me. And if I have received knowledge from others, then I can also pass something on. That is why I try to explain as clearly as possible what I am doing, why I am doing it that way and what a certain solution means to me. I often help with an intervention, a hint or a little insight, if I can.

There are always several solutions to the same problem, and it is up to each individual to find the one that suits them best. After all, knowledge is available almost at every step these days. More important than knowledge itself is to hand over the understanding, one could say, an insight into why something is done in a certain way and what that way actually means.

Short biographies of speakers

Žiga Lebar (1973) graduated from the Faculty of Education in Ljubljana. He has been working with puppets since 1991, when he worked at the LGL puppet studio, which was then led by Saša Jovanovič. As a puppet animator and even more as a puppet technologist, he later trained and perfected his skills with puppet masters at LGL, the Theatre Konj and the Jože Pengov Puppet Theatre. As a puppet technologist and maker of puppets, sets, props, various gadgets and mechanisms, he has participated in performances of numerous Slovenian theatres, in several films, in numerous exhibitions by various authors and in animated films of Slovenian and international production. He is the recipient of the Pengov Charter (UNIMA Slovenia) and the Technology Award for the play *Tomorrow's Party* (*Jutri je bila zabava*, LGL, 2015) at the PIF festival in Zagreb. The animated film *Boles* (No History, 2013) has won awards at many national and international film festivals. As a mentor, he occasionally leads workshops at JSKD, and in the future, he will work as a skills instructor at AGRFT.

Gregor Lorenci (1971) is a designer and constructor of puppets, masks, scenic props, and sets for theatres, films, television, commercials, and live events. He specialises in puppet technology and FX prosthetics. He creates complex puppets and mechanisms. His authorship of visual images and puppet technology has been awarded several times, including at the Biennial of Puppetry Artists of Slovenia. Over the last 30 years, he has worked on non-institutional projects as well as in larger performing and artistic productions. His work also focuses on the systemic issue of the decline and lack of knowledge, skills and personnel, especially, in the field of arts support staff. At the Biennial of Puppetry Artists of Slovenia in 2009, he received the Award for Puppet Technology for puppets, figures and objects in the performances *A King Listens* (*Kralj prisluškuje*, Federacija, Cankarjev dom, 2007), *The Postman's Fairytale* (*Poštarska pravljica*, LGL, 2006) and *Pinocchio* (*Ostržek*, LGM, 2007).

Mitja Ritmanič (1953) is a puppet technologist who spent most of his career at the Ljubljana Puppet Theatre. Under the mentorship of Ciril Jagodic and Anja Dolenc, he has developed in-depth knowledge of puppet technology. In addition to being known as a fan of marionette technique, he is also a master of other puppet techniques. He has participated in more than 160 performances at the Ljubljana Puppet Theatre and elsewhere in Slovenia, solving complex technological challenges and searching for the applicability of new materials and solutions (e.g. walking on air, overcoming obstacles). He was also an external educational consultant for the field of puppet technology at the Academy of Theatre, Radio, Film and Television. In 2009, he received an award at the PIF festival for puppet technology in the play *Maya the Bee* (*Čebelica Maja*, LGM, 2018). After retirement, he remained active in LGL, LGM, LGKR, and RTV Slovenia.

Zoran Srdić Janežič (1974) is a sculptor, intermedia artist and puppet designer at the Ljubljana Puppet Theatre. After studying sculpture at the Academy of Fine Arts and Design, he joined LGL in 2005 and has participated in over 150 performances to date. He received an award at the Biennial of Puppetry Artists of Slovenia for the technology of the performance *Still Life* (*Tihožitje*, LGL Flota, 2020). His work explores the intersections between sculpture, technology and biology, including robotics combined with *in vitro* intelligence. He is developing the Biobot project with experts in programming, artificial intelligence, and biotechnology. He held over 20 solo exhibitions locally and internationally, including at Ars Electronica, Bozar and Le Centquatre.



Brane Solce: Svetovi iz papirja
Gibajoče podobe v mikro-
in makrogledališču ter izven njega

Brane Solce je univerzalni umetnik, v prvi vrsti lutkar, animator, glasbenik in scenograf. Več kot štirideset let raznovrstnega umetniškega delovanja pa ima skupni imenovallec: papir. „Vsak ustvarjalec ima svoj material, v katerem se izraža. Moj je papir,“ pravi. Zanima ga njegov kreativni potencial: „V hipu lahko iz papirja nekaj nastane in se že v naslednjem hipu spremeni v nekaj drugega. Nekaj narediš, zavržeš in razviješ nekaj novega. Ves čas si v eksperimentiranju.“ Vznemirljiva se mu zdi predvsem njegova hipnost, neobstoynost, minljivost. Papir ni trajen, „občutljiv je na vlago, na sonce ...“, pravi Brane. In ne pozabi omeniti njegove reciklažne vrednosti, s tem pa tudi ekološke. Papir je uporaben za osnutke in makete, ki so lahko osnova za nadaljnjo obdelavo v tem ali drugem materialu. Na primer, svileni papir se uporablja za makete gledaliških kostumov. Sam vztraja pri papirju in pri tem niti ne omeni njegovih najrazličnejših vrst, ker se to samo po sebi razume. Papirnate figure najprej oblikuje v manjšem merilu, nato jih po potrebi poveča in utrdi.



Portret Portrait (2014)
Arhiv Braneta Solceta / Brane Solce Archive

In Brane ustvarja papirnate figure vseh velikosti. A zdi se, da so mu preproste gubane papirnate lutke še vedno najljubše. Tiste majhne in minimalistične. List papirja, papirnata ploskev je osnova za nadaljnjo obdelavo: z enim samim pregibom lahko iz dvodimenzionalne nastane tridimenzionalna forma. Papir lahko gubamo, mečkamo, trgamo, sestavljamo v nove oblike. Ker manj – je več. Zaradi minimalizma so mu blizu Japonci. Ko govorimo o papirju, ne moremo

mimo njihove tradicije in kulture origamija: skozi gubanje papirja jim Brane Solce sledi v skrivnostna omrežja črt, ploskev, stičišč, prepletov ... in ustvarja svoja, nova, ki lahko postanejo karkoli.

„Iz lista papirja lahko ustvarimo bitja narave in vso okolico, ki nam je znana in neznana. Spretnost je mogoče doseči s ponavljanjem, vztrajnostjo in disciplino. In kakšna je njihova domišljija! Origami nima meja. Postaja celo osnova za modele v vesoljski tehnologiji. Japonci pošiljajo v vesolje antene, sestavljene iz pregibov in zasukov kovinskih ploskev, ki se razpirajo in drugače sučejo, ustvarjene pa so na principih origamija. Gre za dobesedne citate modelov mojstrov origamija, ki krožijo okrog naše zemlje,“ je navdušen Brane.

Prav preprosta papirnata ploskev kot izhodišče omogoča številne možnosti oblik in iz njih figur v Solcetovem lutkovnem gledališču. Ko se papir prične gibati, se odpre novo, neskončno polje animacije – gledališke in filmske. Že več kot štirideset let ustvarja papirnate lutke. Včasih, ob opazovanju življenja raznobarnih oblik v gibanju, na njegovih predstavah gledalci skoraj pozabimo, da gre za papir. Tedaj nas Brane prav po *brechtovsko* spomni na to – in pred publiko znova postavi papirnato ploskev. Da se igra lahko začne in razigra na novo.

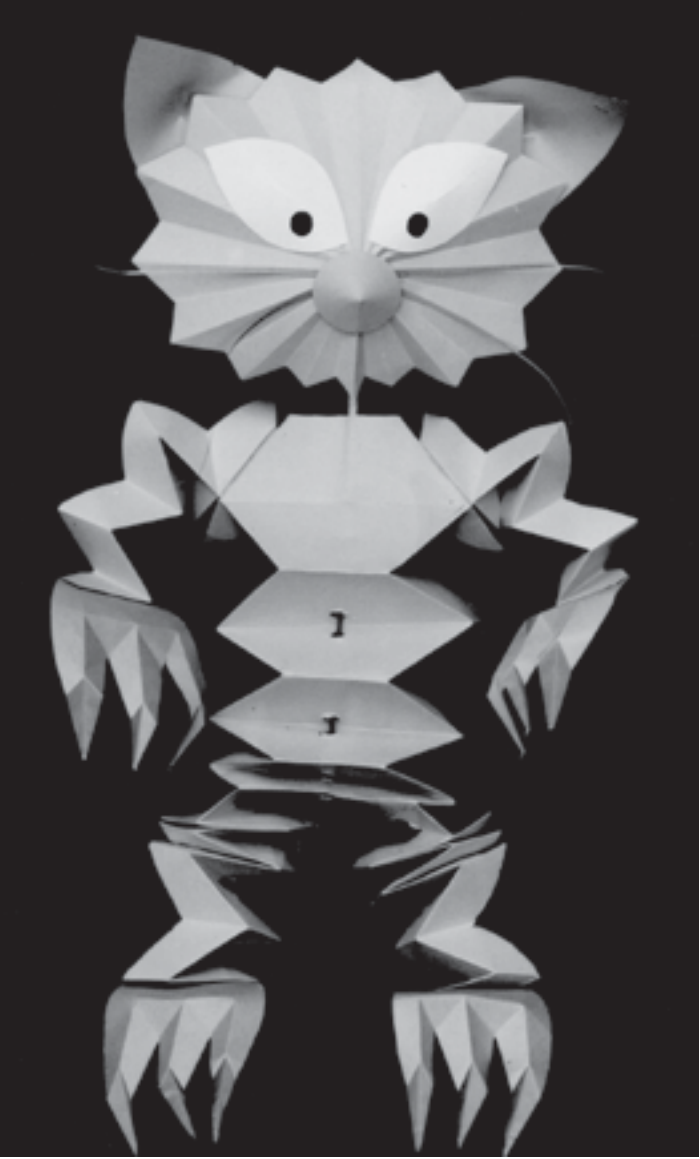
S paravana v magični kvadrat (1982–2000)
Vse skupaj se je začelo v Hrvatinih: Kot učitelj likovnega pouka je z otroki pripravil svojo prvo lutkovno predstavo. Številne preproste gibajoče se figure na vodilih v živih barvah so v rokah otrok švigale in poplesavale ob zvokih Solcetove kitare in verzov. Takrat je prvič ujel življenje „v srebrno past ogledala“. Predstava *Zrcalce* (1982) je bila hkrati tudi prva predstava gledališča Papilu. Njegovo ime je poetična okrajšava za papirnate lutke.



Deklica z vžigalicami The Little Match Girl (1986)
Arhiv Braneta Solceta / Brane Solce Archive

Portret: Brane Solce
Portrait: Brane Solce

V družinskem gledališču Papilu, ki se je v zgodovino slovenskega lutkarstva zapisalo s svojo specifično poetiko, je Brane poleg drugih dejavnosti ustvarjal specifičen likovni in zvočni svet. Na lutkovnem paravanu je bila postavljena tudi naslednja predstava, *Najdihojca* (1983), kolaž Levstikovih pesmi. Velika mačka, ki se v lovu na miš razteguje na način harmonike, lampijonu podobno zguban bel okrogel trup Cvilimožka in še mnogo drugega – vse to ob avtorski glasbi. *Najdihojca* je Papilujev prvi lutkovni varieté, nekakšen preplet, povorka lutk iz papirja, ki poplesavajo in se družijo v nizu različnih prizorov. Ta oblika je Branetu blizu in jo v naslednjih letih in desetletjih ponavlja na najrazličnejše načine.



Najdihojca (1983)
Arhiv Braneta Solceta / Brane Solce Archive

Za predstavo *Srečni lev* (1984) je prvič oblikoval senčne lutke, dvodimenzionalne gibajoče figure na vodilih iz kartonastega netransparentnega ogrodja z vmesnimi prozornimi barvastimi površinami na način vitražnih oken. Na ta način je v svoj svet prevedel orientalske tradicije senčnega gledališča s Kitajske, Indonezije, Indije in Turčije kot tudi evropsko umetnost vitraža. Tudi senčne lutke, figure v igri svetlobe in teme, bodo v različnih variacijah Solceta spremljale naprej na njegovi ustvarjalni lutkovni poti.

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Sledila je predstava *Kam so šle vse rožice* oziroma *Flower power* (1985), ki ni bila namenjena zgolj otrokom. Gre za njegovo prvo družbeno angažirano predstavo – izrazito pacifistično, kot to nakazujeta besedilna predloga in podnaslov. Igra papirnatih generalov, orožja, zlasti topov, ki so narejeni iz papirja, je že sama po sebi absurdna stvar, tako kot vojna sama. Rožice so v dialogu s topovi lepša in boljša, torej zmagovalna rešitev. Solce se bo še večkrat vračal k angažiranemu gledališču, zlasti v kontekstu političnih dogajanj v Sloveniji v novem tisočletju.



An ban (1999)
Arhiv Braneta Solceta / Brane Solce Archive

V predstavi *Deklica z vžigalicami* (1986) najdemo kombinacijo neprosojnih lutk s senčnimi lutkami. V njej se pojavijo tudi scenski elementi in živa igralka. Deklica z vžigalicami je rahlo zgubana, preprosta silhueta, ki – v s skladu z zgodbo in naravo papirja – ob koncu dejansko zgori v plamenu svoje vžigalice. Papilu vstopi v obdobje znamenitega belega kvadrata, zaščitnega znaka gledališča Papilu, v katerem nastanejo ikonične predstave, po katerih gledališče postane znano po svetu. Lutkovno dogajanje se odvija v črni odrski odprtini, obdani z belim robom. Ne le, da so se v črno-belem okolju odlično počutile pisane papirnate lutke, v oder so lahko prihajale z vseh strani. Lutkovni paravan se je spremenil v ekran, v katerem je bilo mogoče uporabiti tudi filmska izrazna sredstva, kot je na primer kadriranje. Zvok predstav je postajal vse bolj stiliziran, večkrat posnet, govor se je vse bolj reduciriral na ključne stavke ali besede, celo glasove, in je postal del glasbene oziroma zvočne podobe predstav ter tako sledil minimalistični stilizaciji oblikovanja in mehničnega gibanja lutk.

Portret: Brane Solce
Portrait: Brane Solce

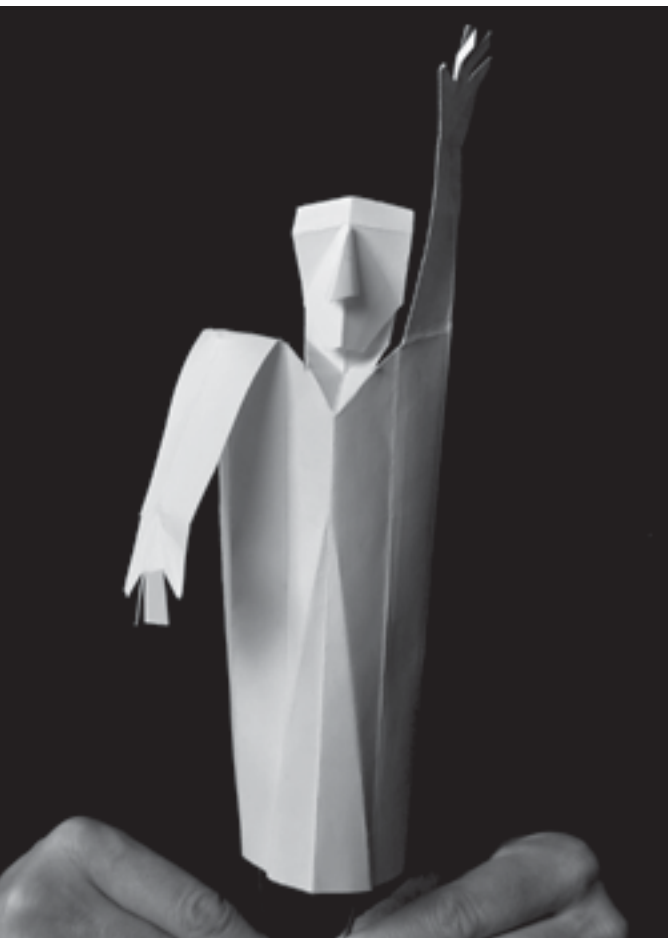


Najdihojca (1983)
Arhiv Braneta Solceta

Brane Solce Archive



Papir in muska Paper'n'music (2014)
Arhiv Braneta Solceta



Brane Solce Archive

Prvi in morda najbolj tipičen primer tega obdobja je bila zgodba o treh medvedkih, ki sta jo Papilujca imenovala preprosto *Potep* (1987) – v skladu s ponavljajočo ključno izjavo glavne junakinje, Deklice. Njena zgodba o potepanju, o obisku hiše treh medvedov, kjer poteka igra različnih oblik, velikosti in ponavljanja v znamenju števila tri, je bila kot gledališki animirani film. Zgodbe Deklice in drugih preprostih papirnatih junakov niso bile dolge. Minimalistično izčiščena figura, večkrat ploska, in repetitivni gibi ne morejo zabavati občinstva v nedogled. Zato prvi kratki lutkovni „zgodbi“ sledi druga, njej tretja ... Predstava postane niz različnih lutkovnih dogodkov, povezanih, ali pa tudi ne. Filmsko kadriranje pa pomembno prispeva k razgibanosti in napetosti dogajanja.



Tipičen paravan gledališča Papilu
Theatre Papilu, a typical proscenium
Arhiv Braneta Solceta / Brane Solce Archive

Iz produkcijskih razlogov je *Potep* kasneje postal *Brundarija* (1993), Zlatolaski oziroma Deklici in trem medvedom so se pridružili novi junaki, predstave pa so bile, kot Brane rad reče, varieteji. *Potepu* sledijo predstave v belem, včasih tudi barvnem kvadratu. Navajam nekatere od njih: *Kraljična na zrnu graha* (1988), *Zlata ribica* (1989) in *Pipo* (1994), zgodba o prijateljstvu prave in mehanične miši po motivu Lea Lionija. Med varieteje lahko uvrstimo *Kdo bo z nami šel v gozdiček* (1995), *Skrivalnica* (1996) in *An ban* (1997). Predstave Papiluja so bile v osemdesetih in devetdesetih eden uspešnejših izvoznih artiklov slovenske kulture. Poleg Italije, kjer je redno gostovalo, je bilo malo družinsko gledališče večkrat gost španskih in drugih evropskih festivalov, nastopilo pa je tudi na Japonskem in v Ameriki.

Kaj je poleg barv, oblik, gibanja, stiliziranih zvokov minimalističnih predstav Papiluja delalo te predstave tako privlačne za otroke in odrasle? Igra! Brane Solce v enem od intervjujev (Animateka, 2012) izjavi: „Igram se z materialom!“ – in našteje gubanje, mečkanje, rezanje in trganje. Z redkimi besedami in čudnimi zvoki ter dramaturgijo predstav, v katerih ni bilo vse povedano in razloženo, so predstave vabile gledalce k soigri in soustvarjanju.

In potem so opisane gledališke „risanke“, kot bi lahko označili papilujevske predstave v okvirju, res našle pot na televizijski ekran. *An Ban* (1999) je bila lutkovna serija, ki jo je Papilu s sodelavci posnel sredi devetdesetih let. Šlo je za polurne otroške oddaje s stalnimi rubrikami, stalnimi junaki in njihovimi gosti. Podobno strukturo je imela ameriška lutkovna nanizanka *Muppet show*, italijanska otroška serija *Albero Azzurro* ali dogajanje družčine našega lutkovnega bobra Bora, seveda na prepoznaven avtorski način papilujevskega papirnatega gledališča. Tak televizijski lutkovni nabiralnik je za Papilu in njune maloštevilne sodelavce, režiserko Hanko Kastelicovo, scenaristko Jeleno Sitar in igralca Franka Korošca, pomenil zahteven produkcijski, ustvarjalni in izvedbeni projekt.

Intermedijsko obdobje in animirani filmi (2000–do danes)

Kmalu po prelomu tisočletja Papilu razpade in Solce ustanovi gledališče Papelito, v španščini to pomeni majhen papirček. Lutkar je pred novim življenjskim in umetniškim obdobjem. Sam to obdobje označuje kot bolj artistično, obdobje eksperimentiranja in raziskovanja. V ekrane svojih na videz avtonomnih lutkovnih zgodb je začel posegati z deli lastnega telesa, npr. rok, torza ali glave. Taka je na primer solistična predstava *Papir kamen škarje* (2002). Solcetove roke pred očmi gledalcev izrezujejo različne like, osebe. Tako nastale lutke oživijo in kmalu nato končajo v košu za smeti pod odrom, škarje pa že oblikujejo naslednje papirnato bitje. Pred nami je postopek nastajanja figure z odvzemanjem odvečnega materiala papirnatemu listu v nekaj spretnih potezah. Radikalno dejanje in jasno sporočilo o minljivosti papirja in življenja.

Solo se je lotil tudi predstave *Kameleon/Cameleonte* po italijanskem striparju Altanu (op. ur. Francesco Tullio Altan). S slavnim avtorjem lisaste psičke Pimpe in njene družčine (brez katerih italijanski otroci v tistem času niso mogli zrasti) ima Solce v Vidmu (Udinah) leta 2005 razstavo. *Kameleon* nastane leto zatem kot posledica omenjenega znanstva. V novem tisočletju s Solcetom začne sodelovati profesorica umetnostne vzgoje na Akademiji v Benetkah in raziskovalka stripa in medijev Paola Bristot. Pristopila je kot animatorka lutk in Solcetu kot avtorju prepuščala kreativne postopke in procese, on pa je sodeloval pri projektih na področju stripa in drugih njenih tem, npr. umetnostne zgodovine. V zameno je večkrat likovno opremil prostore njenih razstav, „pomagal aranžirati“ – se zdi Solcetu posrečen izraz za sodelovanje te vrste. Paola Bristot z njim sodeluje v predstavi *Maskenrol/Maskerama* (2007).

Portret: Brane Solce
Portrait: Brane Solce

Gre za statično sedečo človeško figuro v črnem, na kateri se menjavajo različne maske. Papir se seli na telo. Maska telo spremeni, ga osmisli. Človek, ki v predstavi *Papir kamen škarje* kroji usodo listom papirja, v predstavi *Maskerama* dobiva vloge in smisel, ki mu ga daje papir. Iz istega časa sta zanimivi tudi predstavi *Luminoza* (2008) in *Muhica Žuža* (2009), ki nastaneta za ljubljanski festival Svetlobna gverila. Predstavi Papelito izvede z živimi sencami, črnimi lutkami in barvnimi projekcijami računalniške animacije. Tudi v predstavi *Letimo* (2008) Solce raziskuje odnos projekcij in lutk. To pot črno barvo zamenja bela. Gre za svobodno interpretacijo Dahlove zgodbe *Ptiči*. Projektor stoji na strani gledalcev, projekcije pa Solce lovi na belo površino z belim uokvirjenim lutkovnim odrom v centru. Lutke, animirane znotraj tega odra, so bile dvodimenzionalne in imele barvne poudarke. Raziskovanju igre svetlobe in senc v gledališču, ki se je začelo že v zgodnjih osemdesetih letih, sledi v devetdesetih eksperimentiranje s projekcijami in aplikativnimi možnostmi senčnega gledališča ob njih. Projekte pripravlja za festival Svetlobna gverila. Solce spretno izkorišča nove tehnične možnosti, tako glede projekcij in vizualne plati predstav kot elektronskih obdelav zvočnih učinkov in glasbenih motivov. Ob spremljanju razvoja in uporabi novih programskih orodij in programov se je Solce znal omejiti in ohraniti svoj značilni in prepoznavni slog.



Maskenrol Maskerama (2007)
Arhiv Braneta Solceta / Brane Solce Archive

V devetdesetih letih Solce nadaljuje sodelovanje s Televizijo Slovenija, za katero izdelava več kot deset 3-minutnih animiranih papirnatih zgodbic, kratkih lutkovnih filmov z elementi računalniške animacije za otroke. Ukvarja se s stop-motionom, animira zmečkane papirnat abstraktne figure. Njegova dela so opažena in nagrajena na festivalu Animateka.

Avtorjevo obdobje po Papiluju bi lahko označili za intermedijsko. Če so bile prej njegove lutkovne predstave podobne risankam oziroma animiranim filmom, zdaj to zares postanejo – natančneje: postanejo animirani lutkovni filmi. Poleg otroške serije *Miška Smetiška* (2003), ki jo je posnel za TV Slovenija, je tu še lutkovni animirani film, posnet za Animateko 2013: *Masquito*, pri čemer besedna igra naslova povezuje komarja in masko, glavna protagonista filmske miniature.

Solce se v tem obdobju uveljavi kot filmski animator, samostojni ustvarjalec, ki deluje, kot navajajo pri Animateki: kot „avtorski filmski animator, scenograf, glasbenik, lutkar itd.“. Njegove 35-letne izkušnje iz potujočega avtorskega papirteatra mu služijo pri animacijah, ki so nepretenciozni in igrivi kratki eksperimenti, največkrat narejeni v 2D ali v stop-motion tehniki. Glasbeno in zvočno jih običajno opremi kar sam, zato gre praviloma za celostne avtorske izdelke. Leta 2002 je bil nagrajen za najboljšo neodvisno produkcijo in leta 2004 za najboljšo otroško animacijo. Z animiranimi filmi je bil večkrat uvrščen na domača festivala animiranega filma Animateka in StopTrik ter na druge filmske festivale v tujini.

Sodelovanje z Ano Desetnico, festivalom gledališča na cesti, pa pomeni za Solceta izstop izza kritja paravana. Za Gora Osojnika izdelava velike „beštje“, med drugim tudi dolgo, kitajskim zmajem podobno papirnato kačo za več animatorjev. Gledališče na cesti ponuja nove izzive glede velikosti, tehnologije in načina animacije lutk. Obdobje intermedijskega delovanja vodi Solceta na druga umetnostna področja, na katera vselej stopa skupaj s svojim papirjem in njegovo animacijo. V fazi eksperimentiranja, nujni za umetnost, uspeh pri publikli ni vedno v prvem planu. Se pa Solce v tem obdobju poveže s pomembnimi ustvarjalci in producenti slovenske oz. ljubljanske neodvisne produkcije in festivalov.

Umetniško aktivistično obdobje (2012–do danes)

Leta 2012 Solce sodeluje na vseljudski vstaji, katere teatralizacijo ekipa umetnikov, ki se ji pridruži, poimenuje Protestival. Z zombiji, s katerimi je takratna oblast označevala predstavnike civilne družbe, Solce ustvari vizualno podobo manifestacij. Zombi, bitje, ki lebdi med življenjem in smrtjo, je sorodno lutki, neživemu predmetu, ki animirana začasno postane živa oseba. Preprosto zgubane maske iz belega lista papirja so kot zombiji v množici prekrile ljubljanske ulice, nad njimi pa se je dvigala velikanska bela papirnata lutka. Njena glava je bila vodena na sredinski dolgi palici, dve vodili ob straneh pa sta bili namenjeni gibanju rok. Za njeno animacijo so bili potrebni trije animatorji.

Leto 2012 je Solcetu prineslo novo delovno področje: avtorstvo celostne likovne podobe tega in naslednjih slovenskih protestov, tudi neverjetno domiselnih 105 kolesarskih petkov v času korone, in novo partnerstvo s Sanjo Fidler na aktivističnem, umetniškem in življenjskem področju. V tandemu delujeta duhovito, odzivno in izjemno učinkovito.

Portret: Brane Solce
Portrait: Brane Solce

Vse skupaj pa se ni zgodilo samo od sebe. Modeli za protestne lutke so nastajali že v papirnatem gledališču Papilu v osemdesetih letih in od takrat dalje ves čas. Kot je Solce sam izjavil, je številne majhne lutke mogoče povečati in utrditi. Za namen protestov so primerne lutke iz papirja, ker so lahke in tako dosežejo velike dimenzije, ne da bi bile zaradi teže nevarne, ko se pojavijo nad množico. „Lutka sama je zame že transparent,“ pravi Solce in pri tem razmišlja o njeni simbolni vrednosti in obliki fizične pojavnosti. V času, ko eksperimentira v Papelitu, nastane vrsta papirnatih likov in tehnoloških rešitev, ki so neposredno uporabne za kasnejše protestne lutke. Prav pridejo zlasti velike figure za cestno gledališče festivala Ana Desetnica. Za omenjeni festival sta, na primer, Brane Solce in Sanja Fidler pripravila Povodnega moža z glavo, dolgimi rokami in nogami. Malce je spominjal na pajka. Lutka je visela na žici, napeti nad Ljubljnico, z obeh bregov pa sta jo animirala lutkarja. Z napenjanjem nosilne žice sta urejala višino lutke nad vodo, noge in roke pa sta premikala s pomočjo vrvic. V času protestov je Povodni mož hitro postal kdo od tistih, ki so si po mnenju protestnikov zaslužili kopel v Ljubljani.

Poleg lastnih umetniških izkušenj iz papirnatega gledališča, ki so bile ključnega pomena za slovenske protestniške lutke, pa je Solce dobro poznal tudi delo do tedaj najbolj slavnega protestnega lutkovnega gledališča Bread in Puppet. To je pod vodstvom Petra Schumanna v Ameriki v šestdesetih letih pripravljalo ulične predstave in povorke velikih lutk in z njimi protestiralo proti vojni v Vietnamu. Papilu je v devetdesetih nastopal v Ameriki in obiskal muzej tega gledališča v Vermontu. Med drugim mu je bil predstavljen postopek izdelave velikih lutk z značilnimi podolgovatimi glavami iz papirja, ki so jih kaširali na gmotah gline. Najbolj pa si je zapomnil tamkajšnje vzdušje.

Solce ni posnemal Petra Schumanna. Pri svojih velikih lutkah za proteste je uporabil tehnike izdelave, ki jih je sam razvil. Oble dele, ki jih je potreboval za bolj organske oblike, na primer razpoznavne portrete „Trojke“ ali „Janše“, je dosegel z dodajanjem papirmašeja, v lepilo namočenega tanjšega papirja, na trdno kartonasto osnovo. Tako je lutke še bolj učvrstil, obenem pa dobil povsem druge možnosti za njihovo barvno obdelavo. Lutka „Svoboda“ iz leta 2022 je spet zgubana in izrezana, povsem bela velika lutka izjemne mehkobe in miline.

Če natančno pogledamo lutke s protestov, bomo spoznali tehnologijo in animacijske principe Solcetovega papirteatra. Kot sam pravi, papir je instant: vzameš, uporabiš in zavržeš. Marsikatera protestna lutka ni imela dolge življenjske dobe, saj se je v naslednjem hipu izkazala potreba po drugačni, bolj učinkoviti ali k drugim ciljem usmerjeni akciji. Žal so mnoge, ki niso preživele, imele umetniško vrednost. V zvezi s protestnimi lutkami pravi Solce, da gre za veliko dela „po naročilu“, ki mora biti opravljeno v najkrajšem možnem času. Seveda bi si želel bolj poglobljenega in premišljenega umetniškega dela, a po drugi strani je prav, da se odzivamo na svet, v katerem živimo in gre v njem toliko stvari narobe.

Jelena Sitar Cvetko

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Brane Solce: Worlds Made of Paper

Moving Images in Micro and Macro Theatre and Beyond

Brane Solce is a universal artist, first and foremost a puppeteer, animator, musician and set designer. More than forty years of diverse artistic activity have a common denominator: paper. “Every creator has his own material in which he expresses himself. Mine is paper,” he says. He is interested in paper’s creative potential: “Something can be created from paper in an instant and in the next moment it can turn into something else. You make something, throw it away and develop something new. You are always experimenting.” He finds its momentariness, impermanence and transience particularly exciting. Paper is not permanent, “it is sensitive to moisture, to the sun...”, says Brane. He does not forget to mention its recycling value therefore its ecological value. Paper is useful for drafts and models, which can be the basis for further processing in this or that material. For example, tissue paper is used for theatre costume models. He insists on paper and does not even mention its various types. He first forms the paper figures on a smaller scale, then enlarges and solidifies them as necessary.

And Brane creates paper figures of all sizes.

But it seems that simple folded paper puppets are still his favourite. The small and minimalist ones. A sheet of paper, a paper surface, is the basis for further processing: with a single fold, a two-dimensional form can be transformed into a three-dimensional form. Paper can be folded, crumpled, torn, or assembled into new shapes. Because less is more. He likes Japan because of its minimalism. When talking about paper, we cannot ignore their tradition and culture of origami: with folding paper, Brane Solce follows them into mysterious networks of lines, surfaces, intersections, interacements ... and creates his own, new ones that can become anything.

“From a sheet of paper, we can create creatures of nature and all the surroundings that are familiar and unfamiliar to us. Skill can be achieved through repetition, perseverance and discipline. And what an imagination they have! Origami has no limits. It is even becoming the basis for models in space technology. The Japanese are sending antennas into space, consisting of folds and twists of metal surfaces that unfold and twist differently, and they are created on the principles of origami. These are literal copies of the models of origami masters that orbit around our earth,” Brane is enthusiastic.

The simple paper surface as a starting point allows for numerous possibilities of shapes and figures in Solce’s puppet theatre. Once the paper starts to move, a new, infinite field of animation – theatrical and film – opens up.

He has been creating paper puppets for over forty years. Sometimes, while watching the life of the colourful shapes in motion, at his performances, we almost forget that it is paper. Then, in a Brechtian way, Brane reminds us of this – and again places a paper surface in front of the audience. So that the play can begin anew.

Portret: Brane Solce

Portrait: Brane Solce

From the folding screen to the magic square (1982–2000)

It all started in Hrvatini: As an art teacher, he prepared with children his first puppet show. Numerous simple moving brightly coloured figures on handles swung and danced in the children’s hands to the sounds of Solce’s guitar and verses. It was then that he first caught life “in the silver trap of a mirror”. The play *Mirror (Zrcalce*, 1982) was also the first play of the Theatre Papilu. Its name is a poetic abbreviation for “paper puppets” (‘papirnate lutke’).

In the Papilu family theatre, which has gone down in the history of Slovenian puppetry with its specific poetics, Brane, among other activities, created a specific visual and sound world.

The next performance, *Najdihojca* (1983), a collage of Levstik’s poems, was also staged on the puppet folding screen. A big cat that stretches out like an accordion while hunting a mouse, a lantern-like wrinkled white round body of the man and much more – all this accompanied by original music. *Najdihojca* is Papilu’s first puppet variety show, a kind of interplay, a procession of paper puppets dancing and mingling in a series of different scenes. This form is close to Brane and he repeats it in a variety of ways in the following years and decades.

For the performance *The Lucky Lion (Srečni lev*, 1984), he designed shadow puppets for the first time – two-dimensional moving figures made of a non-transparent cardboard framework with transparent coloured surfaces in the manner of stained-glass windows. In this way, he has translated into his own world the oriental traditions of shadow theatre from China, Indonesia, India and Turkey, as well as the European art of stained glass. Shadow puppets, figures that play with light and darkness, will accompany Solce in various variations on his creative puppet path.

This was followed by the play *Where Did All the Flowers Go – Flower Power (Kam so šle vse rožice – Flower Power*, 1985), which was not intended solely for children. It was his first socially engaged play – a distinctly pacifist one, as the script and subtitle suggest. The play of generals, weapons, especially cannons, made of paper, is an absurd thing, just like wars. Flowers compared to cannons are more beautiful and better, thus a winning solution. Solce will return to engaged theatre many times, especially in the context of political developments in Slovenia in the new millennium.

The play *The Little Match Girl (Deklica z vžigalicami*, 1986) combines opaque puppets and shadow puppets. It also features stage elements and a live actress. Match Girl is a slightly wrinkled, simple silhouette who – in keeping with the story and the nature of the paper – at the end actually burns in the flame of her match.

Papilu enters the era of the famous white square, the trademark of the Theatre Papilu. Inside this white square iconic performances are created, for which the theatre has become world-famous. The puppet action takes place in a black stage opening, surrounded by a white frame. Not only did the colourful paper puppets feel great in the black-and-white environment,

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they could enter the stage from all sides. The puppet folding screen transformed into a screen in which it was also possible to use filmic means of expression, such as framing. The sound of the performances became increasingly stylised, several times prerecorded, the speech was reduced to key phrases or words, even voices, and became part of the musical or sound image of the performances, thus following the minimalist stylisation of the design and mechanical movement of the puppets. The first and perhaps most typical example of this period was the story of the three little bears, which the two people from Theatre Papilu simply called *Wander (Potep*, 1987) – in accordance with the recurring key statement of the main character, the Girl (‘Deklica’). Her story about wandering, about visiting the house of three bears, where a play of different shapes, sizes and repetitions of the number three takes place, was like a theatrical animated film. The stories of the Girl and other simple paper heroes were not long. A minimalist, refined figure, often flat and repetitive movements cannot entertain the audience indefinitely. Therefore, the first short puppet “story” is followed by a second, then a third etc. The performance becomes a series of different puppet events, connected or not. The filmic framing contributes significantly to the dynamic and tension of the events.

For production reasons, *Wander (Potep)* later became *Grumbling (Brundarija*, 1993), new characters joined Goldilocks or the Girl and the Three Bears, and the performances were, as Brane likes to say, variety shows.

Wander is followed by performances in a white, sometimes coloured square. To name a few: *The Princess and the Pea (Kraljična na zrnu graha*, 1988), *The Golden Fish (Zlata ribica*, 1989) and *Pipo* (1994), a story about the friendship of a real and a mechanical mouse based on a motif by Leo Lionni. Variety shows include *Who Will Go With Us To the Forest (Kdo bo z nami šel v gozdiček*, 1995), *The Hiding Place (Skrivalnica*, 1996) and *An ban* (1997). Papilu’s performances were one of the more successful exports of Slovenian culture in the 1980s and 1990s. In addition to Italy, where the theatre regularly toured, the small family theatre was a frequent guest at Spanish and other European festivals, and it also performed in Japan and America.

What, besides the colours, shapes, movement and stylised sounds of Papilu’s minimalist performances, made these performances so appealing to children and adults? Play! In one of her interviews (Animateka, 2012), Brane Solce states, “I play with the material!” – and lists folding, creasing, cutting and tearing. With few words and strange sounds, and a dramaturgy in which not everything was said and explained, the performances invited viewers to play along and co-create.

And then these described theatre “cartoons”, as we could call Papilu’s performances in the frame, really found their way to the television screen. *An Ban* (1999) was a puppet series that Papilu and his colleagues filmed in the mid-nineties.

Portret: Brane Solce

Portrait: Brane Solce

They were half-hour-long children’s shows with regular columns, regular characters and guests. The series had a similar structure to the American puppet series *The Muppet Show*, the Italian children’s series *Albero Azzurro* or the events of our puppet beaver Bor and his friends, of course with the recognisable original style of Papilu’s paper theatre. This was a demanding production, creative and performance project for Papilu and its few collaborators, director Hanka Kastelicova, scriptwriter Jelena Sitar and actor Franko Korošec.

New media period and animated films (2000–present)

Shortly after the turn of the millennium, Papilu broke up and Solce founded the Papelito theatre, which means a small piece of paper in Spanish. The puppeteer is facing a new life and artistic period. He describes this period as more artistic, a period of experimentation and exploration. He began to intervene in the screens of his seemingly autonomous puppet stories with parts of his own body, e.g. arms, torso or head. For example, in his solo performance *Paper Rock Scissors* (*Papir kamen škarje*, 2002), Solce’s hands cut out various characters in front of the audience’s eyes. The resulting puppets come to life and soon after end up in the rubbish bin under the stage, while the scissors are already shaping the next paper creature. We can see the process of creating a figure by removing excess material from a sheet of paper with a few skilful strokes. A radical act and a clear message about the transience of paper and life.

He worked solo on the show *Chameleon/Cameleonte*, based on the Italian comic artist Altan (ed. Francesco Tullio Altan). In Udine in 2005, Solce held an exhibition with the famous author of the spotted dog Pimpa and her gang (without whom Italian children at the time could not grow up). *Chameleon* was created a year later as a result of the aforementioned acquaintance. In the new millennium, Paola Bristot, a professor of History of Art at the Academy of Venice and a researcher of comics and media, began to collaborate with Brane Solce. She joined him as a puppet animator and left the creative procedures and processes to Solce. He collaborated with her on projects in the field of comics and her other themes, e.g. art history. In return, he often decorated the spaces of her exhibitions, “helped to arrange” – Solce thinks this is a good term for this type of collaboration. Paola Bristot collaborates with him in the performance *Maskenrol/Maskerama* (2007). It is a static seated human figure in black, on which various masks change. The paper moves onto the body. The mask changes the body and makes it meaningful. The man who in the play *Paper Rock Scissors* is shaping the fate of sheets of paper, in the play *Maskenrol/Maskerama*, is given roles and meaning by the paper.

Also interesting from the same period are the performances *Luminoza* (2008) and *Žuža the Little Fly* (*Muhica Žuža*, 2009), created for the festival Lighting Guerilla in Ljubljana. The Papelito Theatre performs the plays with live shadows, black puppets and colour projections of computer animation. Also in the performance *Let’s Fly* (*Letimo*, 2008), Solce explores the relationship

between projections and puppets. This time, the black colour is replaced by white. It is a free interpretation of Dahl’s story *The Birds* (*Ptiči*). The projector stands between the audience, and Solce casts the projections onto a white surface with a white framed puppet stage in the centre. The puppets animated within this stage were two-dimensional and had coloured emphases. The exploration of the play of light and shadows in theatre, which began in the early 1980s, was followed in the 1990s by experimentation with projections and the applicable possibilities of shadow theatre alongside them. He is preparing projects for the festival Lighting Guerilla. Solce skilfully exploits new technical possibilities, in terms of projections and visual images of performances, as well as electronic processing of sound effects and musical motifs. While following the development and use of new software tools and programs, Solce has been able to limit himself and maintain his characteristic and recognisable style.

In the 1990s, Solce continues his collaboration with TV Slovenia and produces more than ten three-minute-long animated paper stories, short puppet films with elements of computer animation for children. He works with stop-motion, animating folded paper abstract figures. His works are noticed and awarded at the festival Animateka.

The author’s period after Papilu could be described as a new media period. If earlier his puppet shows were similar to cartoons or animated films, now they become it – more precisely – they become animated puppet films. In addition to the children’s series *Rubbishmouse* (*Miška Smetiška*, 2003), which he filmed for TV Slovenia, there is also a puppet animated film filmed for Animateka 2013: *Masquito*, where the wordplay of the title connects the mosquito and the mask, the main protagonists of the film miniature.

During this period, Solce established himself as a film animator, an independent creator who works as stated by Animateka as “a film animator, set designer, musician, puppeteer, etc.”. His 35 years of experience from travelling paper theatre serve him well with animations, which are unpretentious and playful short experiments, most often made in 2D or stop-motion technique. He usually equips them with music and sounds himself, so they are complete author’s work. In 2002, he was awarded for best independent production and in 2004 for best children’s animation. His animated films have been selected several times for film festivals Animateka and StopTrik, as well as other film festivals abroad.

For Solce, the collaboration with Ana Desetnica, the international street theatre festival, means stepping out from behind the folding screen. For Goro Osojnik, he creates large “beasts”, including a long paper snake resembling a Chinese dragon for several animators. Street theatre offers new challenges in terms of size, technology and puppet animation.

The period of new media activity leads Solce into other artistic fields, which he always enters with his paper and his animation. In the phase of experimentation, necessary for art, success with the audience is not always in the foreground. However, during this

Portret: Brane Solce

Portrait: Brane Solce

period, Solce connects with important creators and producers of Slovenian and Ljubljana independent production and festivals.

Artistic activist period (2012–present)

In 2012, Solce participated in a nationwide uprising, and the team of artists calls the theatricalisation Protestival. Solce uses zombies, the term used by the authorities at the time to describe representatives of civil society, to create a visual image of the manifestations. A zombie, a creature levitating between life and death, is akin to a puppet. An inanimate object that, when animated, temporarily becomes a living person. Simply crumpled masks made of white sheets of paper covered the streets of Ljubljana like zombies, and a giant white paper puppet towered over them. Its head was guided by a long central rod, while two guides on the sides were used for arm movements. Three animators were needed to animate it.

The year 2012 brought Solce a new field of work – the creation of the overall visual image of this and subsequent Slovenian protests, including the incredibly imaginative 105 bicycle protests every Friday during the pandemic, and a new partnership with Sanja Fidler in the activist, artistic and life fields. In tandem, they work witty, responsive and extremely effective.

But this all didn’t happen by itself. The models for protest puppets were already being created in the Papilu paper theatre in the 1980s and ever since. As Solce himself stated, many small puppets can be enlarged and reinforced. Paper puppets are suitable for protests because they are light and can reach large dimensions without being dangerous due to their weight when they appear above the crowd. “The puppet itself is already a banner for me,” says Solce, reflecting on its symbolic value and the form of its physical appearance. During his time experimenting in Papelito, he creates a series of paper characters and technological solutions that are directly applicable to the later protest puppets. In particular, the large figures for the street theatre of the festival Ana Desetnica come in handy. For the aforementioned festival, Brane Solce and Sanja Fidler prepared the Water Man with a head, long arms and legs. He resembled a spider. The puppet hung on a wire stretched over the Ljubljanica River and was animated by puppeteers from both banks. By tensioning the carrying wire, they adjusted the puppet’s distance from the water, and the legs and arms were moved with the help of strings. During the protests, the Water Man quickly became one of those who, in the opinion of the protesters, deserved a bath in the Ljubljanica River.

In addition to his own artistic experience in paper theatre, which was of key importance for Slovenian protest puppets, Solce was also well acquainted with the work of the most famous protest puppet theatre at the time, the Bread and Puppet Theatre. Under the leadership of Peter Schumann, this theatre in America in the 1960s prepared street performances and processions of large puppets and used them to protest against the war in Vietnam. Papilu toured America in the 1990s and visited the Bread and Puppet Theatre’s museum in Vermont. Among other things, he was shown the process of

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making large puppets with characteristic elongated heads made of paper. But what he remembered most was the atmosphere there.

Solce did not copy Peter Schumann. For his large protest puppets, he used production techniques that he developed himself. The rounded parts he needed for more organic shapes, for the recognisable portraits of the “Trojka” or “Janša”, he achieved with papier-mâché, thin paper soaked in glue added to a cardboard base. This made the puppets even more solid, while at the same time, he got completely different possibilities for their colour treatment. The puppet “Freedom” from 2022 is again a wrinkled, cut-out, completely white large puppet of exceptional softness and grace.

If we look closely at the puppets from the protests, we will learn about the technology and animation principles of Solce’s paper theatre. As he says, paper is instant: you take it, use it and throw it away. Many protest puppets did not have a long lifespan, as the next moment the need for a different, more effective or goal-oriented action became apparent. Unfortunately, many of those that did not survive had artistic value. Regarding the protest puppets, Solce says that it is a lot of custom work, which must be done in the shortest possible time. Of course, he would have liked a more in-depth and thoughtful artwork, but on the other hand, it is right that we respond to the world we live in and in which so many things are going wrong.

Jelena Sitar Cvetko

Portret: Brane Solce

Portrait: Brane Solce

Prelomne točke razvoja na nekem uprizoritvenem segmentu lahko najdemo v treh temeljnih predpostavkah, ki spodbudijo (estetski) zasuk znotraj obstoječih praks, velikokrat izhajajočih iz prijemljive tradicije, preverjenih vsebin in pričakovanj občinstva. Vzpostavitev presežnega avtorskega jezika se pojavi vsaj z eno od treh bistvenih predispozicij: 1) afirmacijo odrinjenih tematik, 2) inovativno reprezentacijo in 3) posegom v javni prostor. „Odrinjene tematike“ so vsebine, ki so v javnem in tudi umetniškem diskurzu zatirane, stereotipizirane in nezaželenne, obenem pa tudi še analitično neraziskane, s čimer postanejo nereflektirane. Ob morebitni odrski interpretaciji so zato, če že se uprizarjajo, največkrat posplošene, idealizirane in všečne. „Inovativna reprezentacija“ je širok pojem, a jo nekako lahko vedno prepoznamo, saj gre za primere režijskega in animatorskega/performerskega uprizarjanja, ki izstopa iz zakoreninjenih vzorcev metodologij, in sicer iz dveh namenov: eden je vzpostavitev nove politike scenskih praks, drugi pa kritična refleksija nekdanje. Prav tako pojem „posega v javni prostor“ oziroma v javnost kot tako zajema širok spekter vključenih dejavnikov, a tokrat se osredotočamo na tiste umetniške estetike, ki vzporedno s kritičnim raziskovanjem primarnega področja (scenske umetnosti) že komentirajo in nagovarjajo tudi politiko družbe, torej svet onstran „uprizoritvene fikcije“. V to kritiko so všteti izobraževalni/šolski koncepti in tudi ponotranjeni (politični) vedenjski mehanizmi do splošne prevzete regulacije normativnega. Da bi se omenjene prelomne točke razvoja lahko uresničile, pa je znova odvisno od avtonomnih idej avtorjev in avtoric, njihovega vztrajanja, načelnosti in integritete. Umetniška angažiranost se v tem kontekstu ne navezuje le na svojo politično vlogo družbene kritike, pač pa na vsakršno kritiko, ki seveda ni kritika v ozkem pomenu te besede, ampak je lahko lucidna prekinitev z obstoječim, eksperimentiranje, subverzivna igrivost, refleksija ali prevetritev dotedanega vrednostnega sistema na vseh možnih ravneh (ustvarjalnih postopkov, performativnih vlog, repertoarja, hierarhije ...). V ta sklop preseka ustvarjalnega raziskovanja kakor tudi družbene kritike in premišljenega, a nič manj eksperimentalnega posega v javni prostor, spada tudi Protestival, ki ga je so-zasnoval uveljavljeni lutkovni ustvarjalec Brane Solce.

Braneta Solceta, ustanovitelja avtorskega lutkovnega gledališča Papelito (2005) in priznanega filmskega animatorja, scenografa, glasbenika in lutkarja, ves čas spremlja in zaznamuje en material – papir. To vseprisotno snov je že od samih začetkov nekako ustvaril „politično“, saj ji je nanašal številne nove pomene, skrite potenciale, spregledane vrednote in domišljijско, ne le stvarno vrednost. Njegovi projekti so bili pogosto brez besed, s čimer je posamičnim papirnatim artefaktom zagotovil še večjo simbolno moč in spekter interpretacij. To razmerje med neverbalnim in sporočilno silo je pomembno brati in uvideti tudi v luči njegovega aktivističnega udejstvovanja na vseslovenskih demonstracijah. Njegove megalomanske papirnate lutke, materialno krhke, a pomensko monstrozne,

so izrazito zaznamovale podobo mobilizacij ljudi na javnih demonstracijah in vanje vključile estetiko aktivizma onstran zgolj besed in gesel. Ko se je leta 2013 začela vseslovenska vstaja, je skupaj s Sanjo Fidler (poimenovala sta se Protestival) na protestne shode prvič uvedel svojo avtorsko poetiko v obliki velikanskih papirnatih lutk, ki so svojo parodično demoničnost kakopak črpale iz politične realnosti same. Njegova protestna scenografija igra ključno politično vlogo prav s tem, da razpira in predvsem reaktualizira obstoječo komunikacijo med ljudstvom in oblastjo, zlasti pa na ravni fenomenološke zaznave seže še globlje, saj vizualno sporočilo v zavesti lahko ostane veliko dlje in nezavedno. S tovrstnim pristopom je Brane Solce vzpostavil karnevalizacijo dogodkov, ki med drugim služijo tudi za tako imenovani mentalni ventil in odpor proti represiji vsakdana, ki jo lahko povzroča splošna družba, sistem ali prevladujoča ideologija. A obenem za javnost nosi potencial obnovitvene funkcije in prerojenosti, ki ju sugerira tudi umetnost kot taka, transparentni pa so tudi jasni v nagibu k formatu (popularnega) spektakla, obloženega z estetikom *commedie dell'arte*, paradnostjo in sejmov.

Ena prvih inspiracij pri oblikovanju protestnih lutk in scenografije je bila za skupino Protestival izjava tedanjega premierja Janeza Janše, ki je proteste označil za „vstajo zombijev“. Podoba zombija kot bitja, liminalno ujetega med življenje in smrt, med tukaj in tam, med človekom in prikaznijo, je kot estetski vzgib postala osrednja podoba protestov, saj je Protestival to zaničljivo izjavo predsednika vlade „performativno apropiiral“¹. Tema živih mrtvecev je tako spodbudila formacije kolektivne koreografije in protestno lutkovno animacijo predimenzioniranih živih mrtvecev. Četudi se je prav zaradi vizualne hudomušnosti, ki pa ni bila zato nič manj neposredna in politična, v demonstracije naselil tudi segment zabave in karnevala, so bile te kljub temu še vedno „pomembne politične manifestacije, na katerih je ljudstvo demonstriralo svojo odločenost, da zahteva spremembe in si jih izbojuje, ter hkrati povsem spontane erupcije ‚ljudske kulture‘“ (prav tam). Tendenco po javnem izpostavljanju, ki pa hkrati izvira iz modela umetniške geste, sta v 60. letih prejšnjega stoletja predstavljala že nemški „figurentheater“ in ameriška gledališka skupina Bread and Puppet Theater (pa tudi Living Theatre, Diggers, Art Workers' Coalition, Guerrilla Art Action Group, San Francisco Mime Troupe idr.), ki sta za številne še vedno močna referenca za hibridne forme političnega in pouličnega gledališča s podtoni sardoničnega, satiričnega in trpkega.

1 Milohnić, Aldo. *Gledališče upora*. UL FF in UL AGRFT, 2021, str. 9. „Improvizirano ‘ulično gledališče’ vstajniških zombijev je hibridna oblika performativnih dogodkov, ki so izrazito politični, estetska razsežnost pa je v funkciji krepitve komunikacijskega kanala, skozi katerega protestniki pošiljajo kritična sporočila oblastnikom.“ (prav tam)



Protestna manifestacija – Brane Solce
Tone Stojko
Arhiv Toneta Stojka

Protest event – Brane Solce
Tone Stojko Archive

Tovrstne javne performanse lahko definiramo kot „zavestno, stilizirano taktiko uprizarjanja petja, igre, parad, protestov in drugih spektaklov na javnih prostorih, kjer ni zaračunana vstopnina, gledalci pa so pogosto povabljeni k sodelovanju. Prinaša tudi simbolna sporočila o političnih in socialnih zadevah občinstvu, do katerega to, po bolj tradicionalnih kanalih, ne bi prišlo“². Protestivalske akcije scenske elemente (scenografijo in lutke) v veliki meri ironično uporabljajo kot simbolno sredstvo propagande in agitacije. Kot takega ga lahko štejemo v gverilsko gledališče, torej „gledališče, ki hoče biti militantno in angažirano v političnem življenju ali v boju za osvoboditev kakega ljudstva ali skupine“.³ Zato akcije Protestivala komentirajo aktualne razmere pravzaprav dvosmerno, saj s tem, ko komentirajo politično realnost s pomočjo scenskih praks v javnem prostoru, nagovarjajo tudi (im)potenco političnega v scenskih praksah, saj ta lahko omogoči večsmerni pretok angažiranosti in aktivizma s pravim učinkom in dolgotrajnim vplivom. S tem ko goji avtonomne retorike angažiranja na strokovni in družbeni ravni, pravzaprav najučinkoviteje potrjuje idejo o tem, da vsaka kompetentna družbena angažiranost črpa bistvo in glavno ost iz lastnega odnosa in pogleda na svet in se šele nato prestrukturira v umetniški akt. A brez dvoma je očitno, da animirane prakse Braneta Solceta povezuje nujnost vzpostavitve pojma skupnosti, ki se kaže v raznolikih estetskih oblikah in praktičnih pristopih. Vodilna rdeča nit je razločna in berljiva: povezati, opolnomočiti, vztrajati.

Zala Dobovšek

Opomba:

Del besedila je ponatis iz članka *Tri verzije angažirane prakse: Kolektivno, ludistično, protestno*, objavljenega v Lutka – revija za lutkovno umetnost in gledališče animiranih form, št. 61/2022. V tej izdaji sta dodana novi uvod in zaključek.

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² Bradford, D. Martin. *The Theater Is in the street. Politics and Public Performance in 1960s America*. University of Massachusetts Press. 2004, str. 4.

³ Pavis, Patrice. *Gledališki slovar*. Knjižnica MGL, 2007, str. 323.

Brane Solce: Puppetry Carnivalisation of Protests (Protestival)

The breaking points in the development of a performance segment are reflected in three basic assumptions that enable (an aesthetic) turn within the framework of existing practises, often derived from tangible traditions, verified content and audience expectations. The establishment of a redundant authorial language is subject to the presence of at least one of the three essential conditions: the affirmation of marginalised themes, innovative representation, and intervention in public space. “Marginalised topics” are contents that are suppressed, stereotyped and undesirable in public and artistic discourse, but also analytically unexplored, i.e. not reflected upon. Therefore, in a possible stage interpretation– if they are staged at all – these topics are usually generalised, idealised and sympathetically presented. “Innovative representation” is a broad term, but somehow, we can always recognise it as it refers to examples of staged and animated/performative productions that stand out from entrenched methodological patterns for two reasons: the establishment of a new politics of stage practise and a critical reflection on previous politics. The concept of “intervention in public space” or in the public sphere as such also encompasses a wide range of factors involved, but we focus on artistic aesthetics that – parallel to critical research in the primary field (performing arts) – already comment on and address the politics of society, i.e. the world beyond “performing fiction”. The critique encompasses pedagogical/school concepts but also internalised behavioural mechanisms in relation to the generally accepted regulation of what is normative. The aforementioned ruptures in development depend for their realisation on the autonomous ideas of the authors, their persistence, adherence to principles and integrity. In this context, artistic engagement considers not only its political role of social critique, but any critique, which of course is not a critique in the strict sense of the word, but can be a lucid rupture with existing forms, but rather an experiment, a subversive playfulness, a reflection, or a profound change of the existing value system on all possible levels (creative processes, performative roles, repertoire, hierarchy, etc.). Protestival, co-created by the established puppeteer Brane Solce, also belongs to this set of creative research, social criticism and a deliberate, but no less experimental intervention in public space.

Founder of the puppet theatre Papelito (2005) and renowned film animator, set designer, musician and puppeteer Brane Solce is constantly accompanied and inspired by one material – paper. From the very beginning, his design of this ubiquitous material has been in a sense “political”. He gave it many new meanings, hidden potentials, overlooked values and its imaginary, not only non-fictional value. His projects are often devoid of language, which gives the individual paper artefacts even greater symbolic power and a wide range of interpretations. It is important to see this relationship between non-verbal and communicative power in the context of his activist participation in demonstrations throughout Slovenia.

Portret: Brane Solce

Portrait: Brane Solce

His megalomaniac paper puppets, fragile in terms of material but monstrous in terms of meaning, left a distinctive impression in mobilising people to participate in public demonstrations, bringing with them an aesthetic of activism that goes beyond mere words and slogans. In 2013, when a popular uprising began across the country, he and Sanja Fidler (who called themselves Protestival) brought their writerly poetics to protest rallies for the first time in the form of giant paper dolls whose parodic demonic image was based on political reality. His rebellious scenography plays a key political role, opening up but above all modernising the existing communication between the people and the authorities. On the level of phenomenological perception, it goes even deeper, as the visual message can remain in the consciousness much longer and becomes part of the unconscious. With this approach, Brane Solce has established the carnivalisation of events that also serve as a mental outlet, resisting the oppression of everyday life that can be caused by the general society, the system or the dominant ideology. For the audience, this approach holds the potential of a restorative function and rebirth also suggested by art as such, while banners also clearly tend towards a format of (popular) spectacle charged with the aesthetics of *commedia dell'arte*, parades and fairs.

Protestival group found its initial inspiration for the design of the protest puppets and scenography in the statement of the then Prime Minister Janez Janša, who called the protests a “zombie uprising”. The image of the zombie as a creature caught between life and death, between here and there, between human and apparition, became the central image of the protests as an aesthetic impulse, as the Protestival “performatively appropriated”¹ the Prime Minister’s contemptuous statement. The theme of the living dead thus encouraged the formation of collective choreographies and the animation of oversized puppets that represented the living dead as a sign of protest. Although elements of entertainment and carnival accompanied the demonstrations because of the visual humour, which despite its nature was no less direct and political, they were nevertheless “important political protests, where people demonstrated their determination to demand changes and fight for them, but also represented completely spontaneous eruptions of ‘folk culture’” (*ibid.*). The tendency towards public display that springs from the artistic gesture model was already demonstrated in the 1960s by the German “Figurentheater” and the American theatre troupe Bread and Puppet Theatre (as well as Living Theatre, Diggers, Art Workers’ Coalition,

¹ Milohnić, Aldo. *Gledališče upora*. UL FF in UL AGRFT 2021, p. 9. “The improvised ‘street theatre’ of insurgent zombies is a hybrid form of performative events that are highly political, and the aesthetic dimension serves to strengthen the communication channel through which protesters send critical messages to the authorities.” (*ibid.*)

Guerrilla Art Action Group, San Francisco Mime Troupe, etc.), which remain a strong reference for many artists for hybrid forms of political and street theatre with sardonic, satirical and bitter undertones.

Such public performances can be defined as “conscious, stylised tactics for staging singing, plays, parades, protests and other spectacles in public places where no entrance fee is charged, and spectators are often invited to participate. It also transmits symbolic messages about political and social issues to an audience that would not be reached through more traditional channels.”². Protestival’s actions use stage elements (scenography and puppets) ironically as a symbolic means of propaganda and agitation. As such, it can be considered guerrilla theatre, i.e. “theatre that sees itself as militant and committed to political life or to the radical struggle for liberation of a people or group.”³ Therefore, the Protestival’s actions are a bidirectional commentary on the current situation, because by commenting on political reality through stage practises in public space, they also address the (im)potency of political content in stage practises, because this potential can enable a multidirectional flow of engagement and activism with real impact and long-term effect. By cultivating an autonomous rhetoric of engagement on a professional and social level, they most effectively reinforce the idea that any competent social engagement draws its essence and foothold from one’s own relationship and worldview and is only then restructured into an artistic act. But it is undoubtedly evident that animated practices by Brane Solce are united by the need to establish the concept of community, which is reflected in different aesthetic forms and practical approaches. The common thread is clear and evident: connect, empower, persevere.

Zala Dobovšek

Note:

Part of the text is a reprint from the article *Three Versions of Engaged Practice: Collective, Ludic, and Protest-oriented* published in Lutka – A Journal On Puppetry Arts And Theatre Of Animated Form, No. 61/2022. In this edition, a new introduction and conclusion have been added.

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Portret: Brane Solce

Portrait: Brane Solce

Pogledi na raznolike lutkovne tehnologije:

od formalina do umetne intelligence (prelet in refleksija izbranih uprizoritev)

Vstopa v ta prispevek ne bo zastopal dogodek/prizor, ki bi prvenstveno spadal na področje lutkovnega gledališča oziroma animiranih praks, a vendar v svoji reprezentaciji ideje vključuje tako animacijo predmeta/objekta kot tehnologijo. V sklopu t. i. projektila *Noordung 1995–2045* Dragana Živadinova se je 20. aprila 2025 v Kulturnem središču evropskih vesoljskih tehnologij (KSEVT) v Vitanju zgodila „tretja iteracija petdesetletne predstave“. Ena temeljnih značilnosti, vključena v kontinuiteto tega cikla, je koncept umestitve *tehnoloških substitutov*, ki nadomeščajo preminula organska telesa; torej simbolizirajo odsotne igralke in igralce, ki so nekoč nastopali v projektu, a so že preminuli. Živadinov te substitute imenuje *umboti* – gre za skovanko iz besed um, umetnost + rabota (delo), robotnjik (delavec), robot. Pojavnosti teh tehnoloških substitutov se in se po vsem sodeč še bodo vsako desetletje spreminjali in če je pred desetimi leti preminulo igralko Mileno Grm simboliziral dokaj abstraktni vrteči se substitut, pa sta v letošnji izvedbi tako njo kot preminulo Ivo Zupančič simbolizirala dva drona. Daljinsko upravljanje z njima je že v izhodišču nekaj, kar v vmesni prostor naseljuje kompleksna razmerja moči, saj je morda res človek tisti, ki napravo/objekt upravlja, a je naprava/objekt (dron) tisti, ki ima moč učinka, simbolnosti, sporočilnosti in atmosfere. Lebdenje dveh dronov, ki sta zaradi vpisanega konteksta delovala izjemno poetično, četudi do neke mere abstraktno, je bil sprožilni moment spominjanja in žalovanja za omenjenima igralkama. Prizor je bil nekakšen samostojen del celote, vzbujal je gesto spoštljivega poklona in komemoracije. Po eni strani je glede na celostno dinamiko uprizoritve učinkoval kot tujek, a hkrati je bila ta tujost logična. Bil je dialog z nečim in nekom onkraj. In ta onkraj je za nas *tujina*. A tisto, kar je – vsaj mojo zaznavo – pretreslo, je bila sila podteksta, ki se je naselila v ta dva „nastopajoča“ drona. Dron je eden najbolj političnih in pomensko dvodimenzionalnih naprav sodobnega časa. Je tehnološki aparat, ki ponuja privlačno uporabo, sočasno pa so (specializirani) droni tudi sodobno smrtonosno orožje. Tovrstne asociativne slike, ki so posegle v omenjeni dogodek, so prav zaradi „nepričakovanosti“ dvojne konotacije zarezale še toliko bolj brutalno. Kako je lahko en objekt/naprava nekaj tako „lepega“ (simbolni poklon igralkama) in v istem trenutku nepopisno srhljivega. Zazdelo se je, da je prizor z dronoma v dogodek zasidral nepovratno zanko v zaznavi, saj nenadoma materialnost drona ni mogla več ločevati med enim simbolnim pomenom (spoštljivi poskus priklica preminulih dveh igralk) in drugim (vojna). Samo kratek preblisk pa je potreben, da se zavemo, da med njima vseeno obstaja tudi enačaj, ta enačaj je smrt. In seveda neizbežna vzporedna funkcija substituta, ki v obeh uporabah drona „nadomešča“ človeško bitje. V enem primeru skrajno ontološko, v drugem docela krvoločno.

Vzajemno z napredkom tehnologije se je njena uporaba in „manipulacija“ začela vzpostavljati tudi v scenskih praksah, še posebej v animiranih formah, kjer se pojavlja

še toliko bolj specifično in razplasteno. Tehnološke inovacije so že od samih začetkov provocirale meje možnega in dražile potenciale subverzivnega; naj se na tem mestu spomnimo le performerja Stelarca, ki je v polje scenskih praks vpeljal prelomno revolucijo v dojemanju mej med človeškim in tehnološkim. Če v njegovo estetiko vstopimo skozi perspektivo lutkovnih/animiranih praks, je spreobrnitev dojemanja vira manipuliranja osupljivo fascinantna, saj Stelarc ni animiral, pač pa je bil animiran – z načrtno nadrejeno tehnologijo. Protetika, robotika, sistemi navidezne resničnosti, digitalnega in biogenetike, ki jih je z raznolikimi prijemi vnašal v svoje koncepte in performanse in dobesedno tudi vase, v svoje telo, so se kasneje, čez desetletja, preselili tudi v druga (manj „radikalna“) področja uprizoritvene prakse. Vendar pa je ta t. i. obratna analogija, ki se med drugim zgodi v relaciji med Stelarcovimi (samo)eksperimenti in animiranimi formami, izstopajoča v temeljnih etičnih, eksistencialnih in estetskih vprašanjih. Kje se konča telo in začne tehnologija – in obratno? Oziroma: kje se konča animacija in ta postane implicitni del lutke/predmeta, pri tem pa je nemogoče ločiti prakso od pojave?

Pričujoči izbor uprizoritev, ki so v zadnjih letih zaznamovale domačo sceno z vpeljavo raznoterih tehnoloških prijemov, je na tem mestu brez dvoma subjektivna, vendar poskuša poiskati določeno povezovalno nit, med drugim tudi s tem, da je večina njih sodelovala na preteklih bienalih lutkovnih ustvarjalcev Slovenije. Nezanemarljiva komponenta je seveda tudi ta, da sem vse vključene uprizoritve tudi videla, kar predstavlja nenadomestljivo izkustvo, saj sem prek teh dogodkov vsakič znova odkrivala, preizpraševala in raziskovala tudi lasten, oseben, intimen odnos do konceptualne tehnološkosti v animiranih formah, ki je bil vse prej kot enoplasten, ampak pogosto zaznamovan s fascinacijo, dvomom in vprašanji – včasih vsemi tremi komponentami sočasno.

Ker tehnologija v ontološkem smislu in že v izhodišču vedno pomeni nekaj, kar je „nečloveško“ oziroma „ni človeško“, skratka, je komplementarni, kontradiktorni ali pa kontrastni protipol človeškemu, se moja prva misel na izstopajočo in inovativno tehnološko estetiko vsekakor ustavi pri predstavi *Meso ali razodetje*¹ (avtor lutk Gregor Lorenci), ki je v kolažni vizualni dramaturgiji že tako ali tako vstopala na etične robove animiranja „vsakdanjih“ materialov (kravji jeziki), a enega bolj zapomnljivih vizualnih momentov so predstavljale predimenzionirane človeške glave v ogromnih steklenih vrčih, kot da so napolnjene s formalinom. Spačeni, zgrbančeni, zgubani, a na koncu koncev popolnoma adekvatni človeški obrazi so minimalistično odpirali usta in oči, pri tem pa je bilo „tehnološko ozadje“ mehanizma nevidno in prikrito. V pojavi obrazov je bilo sočasno prisotno neznano in znano, lepota in gnus, navdušenje in ogorčenje. Instalacija je bila očitno izumetničena, a na drugi strani zasnovana na strukturi realnih obraznih linij, zato so se v pogledu nanjo v naši zaznavi ves čas prelivala nasprotujoča si občutja in zagotovo je bil prav s tem dosežen namen snovalca lutk.

1 Lutkovno gledališče Maribor,

režija Jernej Lorenci, 2010.

Prispevek

Contribution

Leta 2013 je Vlado G. Repnik ustvaril uprizoritev *Luftballett II*², pri kateri je tehnologija tako rekoč povzročila totalen „izgon“ živega bitja z odra (v nekaterih ponovitvah naj bi se sicer čez prizorišče sprehodil psiček), saj so osrednji akterji oziroma protagonisti postali reflektorji. Njihova kolektivna koreografija, ples, balet v zraku torej. Tehnologija je bila v dramaturškem smislu pripeljana do samega roba preizpraševanja umestitve formata dogodka, ki se je gibal med (gibajočo) instalacijo, predstavo brez igralk in igralcev, performansov objektov, predmetnim koncertom in lučno/svetlobno revijo. Lepota in presunljivost tehnologije je v tem dogodku vzniknila kot preobrat v percepciji dojemanja nečesa tako gledališko tipičnega, kot je reflektor. Reflektorji so s pomočjo natančno organizirane tehnološke podstati postali svojevrstna poetična partitura, objekti, voljni za projekcijo vseh interpretacij, ki jih načeloma polagamo v izvajalke in izvajalce oziroma lutke in predmete. Tehnološka nadvlada je bila postavljena v tolikšen ekstrem, da je ta ekstrem postal popolnoma naraven in obenem še presunljiv odrski habitat.

Prav poseben pristop tako razumevanja kot uporabe tehnologije je imela interdisciplinarna uprizoritev *Viktorija 2.0*³, ki je leta 2016 v lokalni prostor vstopila kot samosvoja oblika tehnološke reprezentacije, ki načrtno ni želela biti „popolna“ oziroma „izpopolnjena“, ampak prej v funkciji ironije, komike in samokritike. V fragmentarno zasnovanem upodabljanju portreta Viktorije se je tehnologija priplazila v raznolikih „agregatnih stanjih“: kot prikrito gorivo dogajanja, kot politični komentar ali kot element eksperimenta. Tehnološke komponente so skozi predstavo spajale različne vizualne elemente, najbolj izstopajoča je bila navezava na sprotno snemanje dogajanja in posledično tudi paralelen pogled na dogajanje prek videa, obenem pa tudi nenavadne kombinacije kot da sproti izmišljenih tehnoloških domislic s povsem vsakdanjimi predmeti/igračami. *Viktorija 2.0* je bila z vidika umeščanja tehnologije v svoj uprizoritveni jezik interesantna predvsem za to, ker je do nje istočasno že zavzemala distanco in jo nekako dojemala kot enakovreden odrski parameter; ne več, a tudi ne manj od vsega drugega.

Da je tehnologija v vsej svoji fascinantnosti, a tudi kompleksnosti lahko konceptualno nujen in avtonomen segment scenskega dogodka, se je (in še vedno se) najbolj kaže v uprizoritvah režiserja Tina Grabnarja, ki je najprej z uprizoritvijo *Nekje drugje*⁴, leto kasneje pa s *Snežno kraljico*⁵ vpeljal izjemno inovativne tehnološke prijeme, prek katerih je vselej komentiral tako njih same kot tudi medij, v katerem je deloval in ustvarjal. V obeh primerih je šlo za precizno in poglobljeno raziskavo tehnologije, ki nikoli ni postala sama sebi namen, 2 Center urbane kulture Kino Šiška, GVR babaLAN, koncept Vlado G. Repnik, 2013.

3 Kud Moment, režija Zoran Petrovič, 2016.

4 Lutkovno gledališče Ljubljana,

režija Tin Grabnar, 2017.

5 Lutkovno gledališče Maribor,

režija Tin Grabnar, 2018.

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temveč je v obeh primerih vseskozi nekako reflektirala samo sebe, se izmikala podvajanjem, predvidljivosti in pričakovanjem občinstva. Pri prvi uprizoritvi se je metodologija animacije spojila s pripovedjo s kredno risbo, pri drugi je kot pglavitni tehnološki element nastopala masovna „zvočna miza“, ki je sočasno lahko predstavljala „konkreten“ prostor pravilničnega dogajanja in obenem, ker je bila opremljena s številnimi zvočnimi aparaturami, neskončen vir raziskovanja zvočnih potencialov, ki jih lahko sprožijo oziroma omogočijo različne kombinacije materialov in predmetov.

Po prav posebnem, že skoraj decentnem razumevanju tehnologije je posegla t. i. intermedijska interpretacija *Sovjega gradu*⁶ (izvirnik iz leta 1936), saj se je v tem projektu zgodilo svojevrstno srečanje tradicije in sodobnosti, prav tehnološke prvine v uprizoritvi pa so bile tiste, ki so spajale ta dva kontradiktorna časovna pola. Pogled kamere, ki je spremljal drobne lutke v zakulisju in jih približal našim očem, je vzpostavil dvojno perspektivo opazovanja, saj je ne le odstiral bližino patine miniaturnih lutk Milana Klemenčiča, ampak vzporedno z videoprojekcijami razpiral tudi širši družbeni komentar sodobnega voajerstva, vdiranja v zasebnost in razkrivanje nevidenega – to pa je v dialogu s historično estetiko delovalo še toliko bolj osupljivo, saj se je v pristopu izrisala brezčasnost poglobitnega vprašanja ne le umetnosti, temveč našega bivanja: kaj je res in kaj iluzija? Kaj se skriva za mehanizmi strategij, preden se ti (mehanizmi?) „uradno“ postavijo pred naše oči?

Poskus „animiranja“ umetne intelligence in že skoraj karikiranega vnosa tehnologije je bil prisoten v projektu s kolektivnim avtorstvom *Apofenija*¹⁷. V nekaterih pristopih in tudi vizualnih učinkih smo lahko v dogodku razbrali analogijo z Repnikovim *Luftballettom*, predvsem v luči ideje, da na odru ni bilo človeka, zato pa kopica elektronskih naprav, 3D tiskalnik, eruptivne projekcije in „samopremikajoči“ objekti. Umetna inteligenca kot sinonim za prihodnost brez človeka in hkrati kot arhiv vsega, kar je nekoč obstajalo, trajalo, živelo. Namera je med drugim bila „uprizoriti vse tisto, kar je neuprizorljivo“; ta ideja pa se je navezovala tako na neulovljivo strukturo človeške podzavesti, asociativnih miselnih ploh, arhetipskih insertov iz sanj in hipnega premeščanja podob v naši domišljiji. Po drugi strani pa je s „podivjanimi“ projekcijami in naprednimi tehnološkimi aparati pronicala tudi idejna (ideološka) izpeljava o neznosni eruptivnosti sodobnega sveta, zadušljivi gmoti vizualij vsakdana in nezmožnosti dojeti dejstvo, s kakšno hitrostjo svet drvi v samouničenje.

6 *Misterij sove*, Lutkovno gledališče Ljubljana, TJP – Centre Dramatique National d’Alsace, Strasbourg, režija Renaud Herbin, 2017.

7 *konS*, Moment Maribor, Bunker, Melara, koncept Nina Ramšak Marković in Varja Hrvatin, 2022.

Prispevek

Contribution



Delavnica za projekt *Transport*
Boštjan Lah
Arhiv Lutkovnega gledališča Maribor

Project *Transport* Workshop
Maribor Puppet Theatre Archive

Posledica razcveta in izjemnega razvoja 3D tiskanja, ki v scenske prakse sicer prodira postopno (v siceršnji produkciji, če že, le v zametkih posamičnih rekvizitov), se je nedavno pokazala v seriji projektov *Transport*, in sicer v uprizoritvah *Transport: Odhod*⁸ in *Transport: Tovor*⁹. Animirane uprizoritve, zasnovane kot „hiperrealistične miniaturre“, kritično osvetljujejo problematiko okoljske krize in prihajajoče ekološke katastrofe, ki jo lahko slutimo tudi v naši neposredni bližini (poplave), onesnaževanje pa poteka seveda tudi zaradi inflacije tovornih vozil na (avto)cestah, vključene pa so tudi premise o izkoriščanju naravnih virov, kontaminaciji okolja in kršenju delavskih pravic. Obe uprizoritvi uporabljata modele in figure, ki so nastale v postopku 3D tiskanja, zato njuna vizualna plat teži k učinku hiperrealizma, četudi sta postavitvi v osnovi stilizirani in zaradi vidnosti animiranja tudi precej „potujitveni“. 3D tiskalniki so postali v številnih gospodarskih, inženirskih, medicinskih in drugih panogah nekaj povsem utečenega in „udomačenega“, v lutkovni produkciji pa se njihova uporaba postopoma gosti. V tem primeru je oblikovalec 3D figuric in modelov (Aleksander Andželović) za vsako uprizoritev ustvaril kar 150 njih. Tiskalniki funkcionirajo na osnovi fotosenzibilne smole, s tem pa se ohranijo vsi potrebni detajli. Ne glede na to, da figurice „ustvari“ (ne pa tudi zasnuje) 3D tiskalnik in da so res izjemno miniaturne, je presenetljivo, kako povedne so lahko v drobnih oznakah (telesna drža, barve, pregibi ...). Ključna značilnost „3D lutk“ pa je seveda njihova statičnost, zato so potrebne tudi variacije, da bi se s tem obogatila njihova karakterna izraznost. Nekatere figurice so povsem avtorsko zasnovane, spet druge imitirajo že obstoječe.

Če so animirane forme, kot že omenjeno, že v temelju večni dialog (dialektika) med „živim“ in „neživim“ in njunim nenehnim kolobarjenjem, potem se lahko zavedamo, kakšno kompleksnost v to njuno dinamiko prinašajo (še zlasti novi) formati tehnologije. Gre za brezkončno število kombinacij, ki se jih ne smemo prestrašiti, ampak jih kvečjemu vzeti za kreativni poligon, ob katerem pa naj se vsakič znova opomnimo, da je vsaka tehnologija v umetnosti najbolj dragocena in pomembna takrat, ko se z njo igramo, kritično preizprašujemo njeno (ne)etično funkcijo in jo s premišljenimi posegi vstavljamo v že obstoječe estetike in poetike. Obe strani sta pripravljeni na nove odnose, nova srečanja in nove izzive.

Zala Dobovšek

8 Lutkovno gledališče Ljubljana, režija Tin Grabnar, 2024.
9 Lutkovno gledališče Maribor, režija Tin Grabnar, 2024.

Perspectives on Diverse Puppet Technologies:
from formalin to artificial intelligence
(overview and reflection of selected performances)

The entry in this contribution will not be represented by an event/scene that would primarily belong to the field of puppet theatre or animated practices but includes the animation of an object and technology in its representation of the idea. As part of Dragan Živadinov's *Projectile Noordung 1995–2045*, the “third iteration of the fifty-year performance” took place on April 20, 2025, at the Cultural Centre of European Space Technologies (KSEVT) in Vitanje. One of the fundamental features included in the continuity of this cycle is the concept of placing *technological substitutes* that replace deceased organic bodies; i.e. to symbolise absent actresses and actors who once appeared in the project but have passed away. Živadinov calls these substitutes *umboti* – a coinage of the words *um*, *umetnost* (‘art’) + *rabota* (‘work’), *robotnjik* (‘worker’), robot. The appearances of these technological substitutes have and will probably continue to change every decade, and if ten years ago the deceased actress Milena Grm was symbolised by a rather abstract rotating substitute, in this year's performance, she and the deceased Iva Zupančič were symbolised by two drones. Their remote control is, by definition, something that inhabits complex power relations in the space between, because it may indeed be a human who controls the device/object, but it is the device/object (the drone) that has the power of effect, symbolism, message, and atmosphere. The hovering of two drones, which, due to their inscribed context, appeared extremely poetic, to some extent even abstract, was the triggering moment of remembrance and mourning for the aforementioned actresses. The scene was some kind of independent part of the whole, evoking a gesture of respectful homage and commemoration. On the one hand, it had the effect of being alien in the overall dynamics of the production, but at the same time, this alienness was logical. It was a dialogue with something and someone beyond. And this beyond is *foreign* to us. But what shocked – at least my perception – was the power of the subtext that settled in these two “performing” drones. The drone is one of the most political and semantically two-dimensional devices of our time. It is a technological apparatus that offers an attractive use, while at the same time (specialised) drones are modern lethal weapons. These associative images, that intervened in the event in question, shocked more brutally precisely because of the “unexpectedness” of the double connotation. How can one object/device be something so “beautiful” (a symbolic tribute to the actresses) and at the same time indescribably terrifying? The scene with drones seemed to anchor an irreversible loop of perception in the event, as suddenly the materiality of the drone could no longer distinguish between one symbolic meaning (a respectful attempt to recall the two deceased actresses) and another (war). But, it only takes a glimpse to realise that there is an equivalence between them, and that equivalence is death.

And of course, the inevitable parallel function of the substitute, which in both uses of the drone “replaces” a human being. In one case, in an extremely ontological way, in the other, quite bloodthirsty.

In parallel with technological advancement, the use of technology and its “manipulation” has also begun to be established in stage practices, especially in animated forms, where it appears even more specifically and layered. From the very beginning, technological innovations have been provoking the boundaries of the possible and teasing the potential of the subversive; let us recall the performer Stelarc, who introduced into the field of stage practices a groundbreaking revolution in the perception of the boundaries between the human and the technological. If we enter his aesthetics through the perspective of puppetry/animation practices, the reversal of perception of the source of manipulation is astonishingly fascinating, because Stelarc did not animate, but was animated – by a deliberately superior technology. Prosthetics, robotics, virtual reality, digital and biogenetic systems, which he inserted into his concepts and performances and literally into himself, into his body, with various approaches, were decades later transferred to other (less “radical”) areas of performance practice. However, this so-called reverse analogy, which occurs in the relation between Stelarc's (self-) experiments and animated forms, is remarkable for its fundamental ethical, existential and aesthetic questions. Where does the body end and technology begin – and vice versa? In other words, where does animation end and become an implicit part of the puppet/object, making it impossible to separate practice from appearance?

The present selection of performances that have marked the domestic scene in recent years by introducing various technological approaches is undoubtedly subjective at this point, but it tries to find a certain connecting thread, including the fact that most of them have participated in past biennials of Slovenian puppetry artists. Another non-negligible component is, of course, the fact that I saw all the included performances, which is an irreplaceable experience because through these events I have repeatedly discovered, questioned and explored my own, personal, intimate relationship with conceptual technology in animated forms, which has been anything but single-layered, but often marked by fascination, doubt and questions – sometimes all three components simultaneously.

Since technology, ontologically and by definition, always means something that is “non-human” or “not human” – in short, technology is a complementary, contradictory or contrasting counterpart to the human – my first thought of an outstanding and innovative technological aesthetics stops at the performance *Flesh or Revelation*¹ (puppet maker Gregor Lorenci), which, in its collage visual dramaturgy, was already entering the ethical margins of animating “everyday” materials (cow tongues). And one of the more memorable visual moments was the oversized human heads in giant glass jugs as if they were filled with formalin. Grimaced, 1 Maribor Puppet Theatre, directed by Jernej Lorenci, 2010.

wrinkled, but ultimately completely adequate human faces minimalistically opened their mouths and eyes, while the “technological background” of the mechanism was invisible and hidden. In the appearance of the faces, the unknown and the familiar, beauty and disgust, delight and indignation were present simultaneously. The installation was obviously artificial, but on the other hand, it was based on the structure of real facial lines, so when looking at it, conflicting feelings were constantly overlapping in our perception, and surely this was the intention of the designer of the puppets.

In 2013, Vlado G. Repnik created the performance *Luftballett II*², in which technology caused the total “expulsion” of living beings from the stage (in some repetitions, a puppy is supposed to walk across the scene), as the central actors or protagonists became spotlights. Their collective choreography, dance, ballet in the air. In a dramaturgical sense, technology was brought to the very edge of questioning the placement of the format of the event, which moved between a (moving) installation, a performance without actors, object performances, an object concert and a light show. The beauty and the impressiveness of technology emerged in this event as a turning point in the perception of something as theatrically typical as the spotlight. With the help of a precisely organised technological base, the spotlights have become a kind of poetic score – objects willing to project all the interpretations that are, in principle, placed in performers or puppets and objects. Technological domination has been taken to such an extreme that this extreme has become a completely natural and at the same time surprising stage habitat.

The interdisciplinary performance *Victoria 2.0*³, which entered the local space in 2016 as a distinct form of technological representation that deliberately did not want to be “perfect” or “sophisticated”, but rather in the function of irony, comedy and self-criticism, had a very particular approach to both understanding and using technology. In the fragmentary portrayal of Victoria, technology crept in as various “aggregate states”: as a hidden fuel of the action, as a political commentary, or as an element of an experiment. Technological components connected various visual elements throughout the performance, the most prominent being the connection to real-time recording of the events and consequently a parallel view of the events via video, as well as unusual combinations of seemingly invented technological inventions with completely everyday objects/toys. *Victoria 2.0* was interesting from the point of view of embedding technology in its performance language, mainly because it was already at the same time distancing itself from it and somehow perceiving it as an equal stage parameter; no more, but also no less than everything else.

That technology, in all its fascination but also complexity, can be a conceptually necessary and autonomous segment of performance was (and still is) most evident in the productions of director Tin Grabnar, who first 2 Kino Šiška Centre for Urban Culture, GVR babaLAN, concept by Vlado G. Repnik, 2013.

3 *Viktorija 2.0*, Moment, directed by Zoran Petrovič, 2016.

Prispevek
Contribution

with performance *Somewhere Else*⁴, and a year later with *The Snow Queen*⁵, introduced highly innovative technological approaches, through which he has commented them and the medium in which he worked and created. In both cases, it was a precise and in-depth investigation of technology, which never became an end in itself, but always somehow reflected itself throughout, avoiding duplication, predictability and audience expectations. In the first performance, the animation methodology was merged with narrative through chalk drawing, while in the second, the main technological element was a massive “sound table”, which could simultaneously represent a “concrete” space of fairy-tale action and, as it was equipped with numerous sound devices, an endless source of exploration of the sound potentials that various combinations of materials and objects can trigger or make possible.

The so-called intermedia interpretation of *The Castle of Owls*⁶ (original from 1936) was based on a very special understanding of technology, as this project saw a unique meeting of tradition and modernity, and it was precisely the technological elements in the staging that united these two contradictory time poles. The camera, which followed the tiny puppets backstage and brought them closer to our eyes, established a double perspective of observation, not only revealing the closeness of the patina of Milan Klemenčič's miniature puppets, but in parallel with the video projections, also opening up a broader social commentary on contemporary voyeurism, the invasion of privacy and the unveiling of the unseen – which, in dialogue with historical aesthetics, seemed all the more astonishing, as the approach outlined the timelessness of the main question not only of art, but of our existence: what is real and what is illusion? What lies behind the mechanisms of strategies, before they (the mechanisms?) are “officially” placed before our eyes?

An attempt to “animate” artificial intelligence and an almost caricatured introduction of technology was present in the project with collective authorship *Apophenia/1*⁷. In some of the approaches and visual effects, we could see an analogy with Repnik's *Luftballett*, especially in light of the idea that there was no human being present on stage/there was no human being, but instead a bunch of electronic devices, a 3D printer, eruptive projections and “self-moving” objects. Artificial Intelligence is a synonym for a future without humans and at the same time an archive of everything that once existed, lasted, lived. The intention was, among other things, to “stage everything that is unstageable”; an idea that referred to the elusive structure of the human subconscious, associative thought patterns, archetypal inserts from 4 *Nekje drugje*, Ljubljana Puppet Theatre, directed by Tin Grabnar, 2017.

5 *Snežna kraljica*, Maribor Puppet Theatre, directed by Tin Grabnar, 2018.

6 *Misterij sove (Open the Owl)*, Ljubljana Puppet Theatre, TJP – Centre Dramatique National d'Alsace, Strasbourg, directed by Renaud Herbin, 2017.

7 *Apofenija/1*, konS, Moment Maribor, Bunker, Melara, concept by Nina Ramšak Marković and Varja Hrvatin, 2022.

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dreams, and the instantaneous shifting of images in our imagination. On the other hand, with the “wild” projections and advanced technological devices also permeated the ideological execution of the unbearable eruptiveness of the modern world, the suffocating mass of everyday visuals, and the inability to grasp/ comprehend the fact that the world is rushing towards self-destruction.

The result of the boom and extraordinary development of 3D printing, which is gradually penetrating stage practices (in general productions, if at all, only in the rudiments of individual props), was recently revealed in the series of projects *Transport*, namely in the performances *Transport: Departure*⁸ and *Transport: Cargo*⁹.

The animated performances, designed as “hyper-realistic miniatures”, critically shed light on the issue of the environmental crisis and the coming ecological catastrophe, which we can also sense in our immediate vicinity (floods). The pollution is of course also caused by the inflation of trucks on (motorway) roads, and there are also the premises of the exploitation of natural resources, environmental contamination and violation of workers’ rights. Both performances use models and figures created with the 3D printing technique, so their visual aspect tends towards the effect of hyperrealism, even if the layouts are stylised and, due to the visibility of the animation, “allowing emotional detachment”. 3D printers have become something completely established and “domesticated” in many economic, engineering, medical and other industries, and in puppetry production, their use is gradually gaining ground. In this case, the designer of the 3D figures and models (Aleksander Andželović) created 150 of them for each production. The printers function on the basis of photosensitive resin, thus preserving all the necessary details. Regardless of the fact that the figurines are “created” (but not designed) by a 3D printer and that they are indeed extremely miniature, it is surprising how expressive they can be in tiny details (posture, colours, bends, etc.). The key characteristic of “3D puppets” is of course their static nature, which is why variations are needed to enrich their character expressiveness. Some of the figurines are completely original designs, others imitate existing ones.

If animated forms, as already mentioned, are fundamentally an eternal dialogue (dialectics) between the “living” and the “non-living” and their rotation, then we can be aware of the complexity that (especially new) formats of technology bring to this dynamic. It is an infinite number of combinations that we should not be afraid of but rather take as a creative testing ground, reminding ourselves again and again that any technology in art is most valuable and important when we play with it, critically question its (un)ethical function and insert it into existing aesthetics and poetics through thoughtful interventions. Both sides are ready for new relationships, new encounters, and new challenges.

Zala Dobovšek

8 *Transport: Odhod*, Ljubljana Puppet Theatre, directed by Tin Grabnar, 2024.

9 *Transport: Tovor*, Maribor Puppet Theatre, directed by Tin Grabnar, 2024.

Prispevek
Contribution

Eka (Alenka) Vogelnik je živel za umetnost: likovno, plesno, lutkovno, pesniško in tudi glasbeno, kot pedagoginja pa je predajala znanje in ljubezen do umetnosti mlajšim rodovom. To seveda ni presenetljivo, saj je Eka, rojena 5. julija 1946 v Ljubljani, rasla ob mami Mariji Vogelnik – slikarki, ilustratorki, plesalki in koreografki. Njen oče Dolfe Vogelnik je bil odličen pianist in akademski violinist, njeni ded pa je bil literarni zgodovinar, etnolog in jezikoslovec Ivan Grafenauer. Eka je leta 1971 diplomirala na tedanji Fakulteti za arhitekturo, gradbeništvo in geodezijo na oddelku za arhitekturo pri Marjanu Mušiču, leta 1974 pa na Akademiji za likovno umetnost na oddelku za slikarstvo pri Janezu Berniku. Prostor in ploskev sta kategoriji, ki sta jo spremljali tako pri ilustraciji kot v lutkovni umetnosti, spojeni z gibom in glasbo ter seveda besedo. Zgodbe ali pesmi so ji bile navdih tako za ilustracijo kot lutkovno predstavo, televizijsko oddajo, scenografijo in kostume. Njeno ustvarjanje je teklo kot barvit preplet besede, podobe, giba ... nenehno v iskanju novih izzivov.

Vse od sedemdesetih je ilustrirala okoli štirideset literarnih del: od knjige *Na milijarde sonc* Clauda Cénaca leta 1974 preko *Japonskih pravljic* (1977); med naslovi z imenitnimi ilustracijami omenimo še dela: *Mišek zmagovalec: afriške ljudske pripovedi* (1978), *Srnjaček* Karla Grabeljška (1985), *Kam barčica, kam deščica* Marije Vogelnik (1986), *Pravljica o vodni kapljici* Jožeta Snoja (1987), *Pravljica o jari kači* Iva Svetine (1990), *Makalonca* Frana Saleškega Finžgarja (1991), *Svet v naprstniku* Ervina Fritza (1992), *Kako se dan lepo začne* Vinka Möderndorferja (1993) (glej opombo ¹) ... Seveda je likovno opremila tudi vse svoje knjige. Večina njenih ilustracij je izjemno barvitih, živahnih, veselih, mnoge v tehniki akvarela; niso povsem realistične, včasih rahlo na meji karikature, a vseeno so liki prepoznavni. Občasno so ilustracije dvobarvne, a večinoma močno barvite. Značilni so obrazi z velikimi očmi, rdečimi lici, ki v ilustraciji pogosto stopajo v prvi plan. Ilustracije so sicer dvodimenzionalne, a kličejo po življenju v treh dimenzijah, kar je Eka uresničevala v svojem lutkovnem svetu. Zanimivo je, da like poslikava tako, da so na moč podobni izrazu, ki smo ga vajeni iz knjig in slikanic. Obrazi, lasje, oblačila ... barviti, izraziti. Lasje niso samo ene barve – kodri so v vseh odtenkih rumene, oranžne ali pa modre in zelene. Barvite podrobnosti pritegnejo pozornost in so jasen likovni podpis avtorice.

Ustvarila je imenitna avtorska dela z naslovi *Knjiga za deževne dni* (1986), *Igračke za deževne dni* (1988) in *Ročne lutke za deževne dni* (1988), *Okci, dober dan* (2006), *Odrske pripovedke* (2012) in *Črta, barva, prostor, slika* (2018).

¹ Vsa omenjena dela so bila izdana pri založbi Mladinska knjiga. Izjeme: *Pravljica o vodni kapljici* (Založba CZNG), *Pravljica o jari kači* (Partizanska knjiga), *Svet v naprstniku* (DZS), *Kako se dan lepo začne* (DZS).

V številnih člankih je pisala o lutkah in svoj avtorski opus, ki sega na področje pedagogike, kronala z izčrpnima in bogato ilustriranimi priročnikoma *Od lutke do lutke* (2020)². Na Fakulteti za socialno delo v Ljubljani je bila od leta 1998 nosilka predmeta Ustvarjalno delo z lutkami v socialnem delu, kjer je študentom predajala svoje izjemno znanje o lutkah, pripravi lutkovne predstave (besedilo, lutke), do izvedbe in številnih učinkih na delo z otroki.

Med največ mladih gledalcev je stopila skozi televizijski lutkovni seriji na slovenski nacionalni televiziji: *Pozabljene knjige naših babic* (predvajana med letoma 1999 in 2010) in *Bisergora* (med letoma 2000 in 2006). Seriji sta prejeli kar nekaj priznanj. Ekipa *Bisergore* je med drugim leta 2002 prejela posebno priznanje Vikend magazina za obogatitev otroškega programa TV Slovenija. Material za vsebine za obe seriji je zajemala v ljudskem blagu, kar je tudi sicer bila rdeča nit njenega ustvarjanja. Seriji je podpisovala kot scenaristka, režiserka in avtorica likovne podobe.

Gledališko pot je kot kostumografka in ustvarjalka mask začela v Slovenskem mladinskem gledališču z uspešno predstavo *Jaz nisem jaz* (režiser Vito Taufer, 1983). Sledilo je še več kot petdeset predstav, v katerih je sodelovala v različnih vlogah.

Svoj prvi stik z lutkovno umetnostjo je opisala takole: „Kot večina ljubljanskih otrok sem se prvič srečala z lutkami ob ogledu predstave *Žogica Marogica* (ljubljska premiera 1951). Še danes se spominjam čarobne izkušnje, kako sem se v temi dvorance na Levstikovem trgu bala za Žogico Marogico in z drugimi otroki pihala, da bi odpihnila Zmaja Tolovaja.“ In lutkam je bila v različnih vlogah zvesta ves čas: kot avtorica likovne podobe, režiserka in pedagoginja.

V Lutkovnem gledališču Ljubljana je kot režiserka, scenaristka in avtorica likovne podobe ustvarila predstave: *Kdo je napravil Vidku srajčico* (2006), *Mojca Pokrajculja* (2015) (obe predstavi sta še vedno na repertoarju), *Povodni mož* (2009) in *Makalonca* (1994). Z režiserjem Janezom Pipanom sta leta 1989 ustvarila odlično predstavo *Zgodba južnega gozda ali Kdo je ubil sonce*, ki se je uvrstila tudi v program 25. festivala Borštnikovo srečanje v Mariboru (1990) in Tedna slovenske drame v Kranju, zanjo pa je na sarajevskem festivalu MESS prejela zlati lovorjev venec.

Ob uprizoritvi *Kdo je napravil Vidku srajčico* je kritik Slavko Pezdir zapisal: „Tako je mogoče zapisati, da gre za prijetno naravno, mehko in toplo, pregledno in zlagoma tekočo ter najmlajšim prijazno uprizoritev, ki po eni strani tenkočutno in spoštljivo oživlja eno najlepših dragotin iz domačega literarnega izročila za otroke, po drugi strani pa v jezikovni priredbi ter pri nizanju in dramskem stopnjevanju akcijskih vozlov smiselno upošteva sodobno neučakanost najmlajših radovednežev.“ Ta zapis bi lahko pripisali Ekinemu celotnemu lutkovnemu avtorskemu opusu.

² Vsa omenjena dela so bila izdana pri založbi Borec. Izjeme: *Okci, dober dan* (Mladinska knjiga), *Odrske pripovedke* (Založba Modrijan), *Črta, barva, prostor, slika* in *Od lutke do lutke* (Javni sklad RS za kulturne dejavnosti).



Boštjan Lah
Arhiv Lutkovnega gledališča Maribor

V Lutkovnem gledališču Maribor smo se z njeno ustvarjalno močjo spoznali leta 2017, ko je prišla k nam z zamisljo, da bi uprizorila zgodbo Svetlane Makarovič *Ščeper in Mba*. Zgodbo o nejevoljnem Ščeperju, ki hoče biti sam, in prijazni, nevsiljivi Mbi je prepletla z drugimi Svetlaninimi pesmimi ter v prepoznavnem slogu ustvarila tudi likovno podobo. Nato je leta 2020 zrežirala še predstavo avtorice Saše Pavček *Rumi in kapitan* in, kakor vedno, pripravila scenarij in osnutke za odlične lutke. Zanje je praviloma sama izdelala glavnice in roke.

O uprizoritvi so Nika Arhar, Martina Peštaj in Adriana Gaberščik na portalu Zlata paličica zapisale: „Uprizoritev napolnjuje bogastvo jezika, hudomušnost kapitana in živalskih likov, glasbena razgibanost in songi, v pristopu pa jo zaznamuje pogled, ki zmore ostre robove življenja odeti v pomirjujoči objem človeškosti.“

V sedemdesetih letih so tri „Vogelnice“, Marija, Mojca in Eka, v laboratoriju Kinetikon orale ledino in skozi likovne, plesne in glasbene delavnice prebujale ustvarjalnost. Njihovi vodili sta bili: *Vsi smo ustvarjalni* in *Talente je treba ustvarjati, ne iskati*. Takrat je na delavnicah Kinetikona nastala serija ustvarjalno-raziskovalnih filmov, ki so Eki tlakovali pot v njeno pedagoško ustvarjanje. Od leta 1992 je vodila marionetno skupino Kinetikon in zanjopripravila štirinajst uprizoritev (štiri od teh v koprodukciji s Cankarjevim domom), nekatere so žive še danes npr. *O deklici, ki je prehitro rasla* (1992); *O miški, ki si je trebušček raztrgala* (1996); *Biba Mica na koncertu* (2011); *Kam barčica, kam deščica* (2016) ... Prav marionete so bile njena strast: ker so zahtevne za izdelavo in animacijo, ona pa se je v tej lutkovni tehniki izjemno izmojstrila.

Eka je za svoje umetniško ustvarjanje in delo prejela več nagrad. Med drugim je v osemdesetih dvakrat prejela nagrado za ilustracijo: zlato pero v Beogradu na razstavi jugoslovanske ilustracije in v Sarajevu (1990) zlati lovorjev venec za likovno opremo predstave *Zgodbe južnega gozda ali Kdo je ubil sonce*. Leta 1986 je prejela *grand prix* za izjemno stvaritev na področju plesno-baletne umetnosti, in sicer za predstavo *Alpsko sanjarjenje* (PTL); 1992 je bila nagrajena za predstavo *Lažnivi Kljukec* (1991, Slovensko ljudsko gledališče Celje) na festivalu Zlata paličica v Ljubljani; je dobitnica Klemenčičeve nagrade za življenjsko delo na področju lutkovne umetnosti (2021) in zlate plakete, najvišjega odličja in priznanja za življenjsko delo in izjemne dosežke na področju ljubiteljske kulture (2023).

Katarina Klančnik Kocutar

Eka (Alenka) Vogelnik

July 5th 1946 – 6. November 2024

Eka (Alenka) Vogelnik lived for art – visual, dance, puppetry, poetry and music – and as an educator, she passed on knowledge and love of art to younger generations. This is of course not a surprise, as Eka, born on July 5, 1946, in Ljubljana, grew up with her mother Marija Vogelnik – a painter, illustrator, dancer and choreographer. Her father, Dolfe Vogelnik, was an excellent pianist and academic violinist, and her grandfather, Ivan Grafenauer, was a literary historian, ethnologist and linguist. Eka graduated from the then Faculty of Architecture, Civil Engineering and Geodesy in 1971, in the Department of Architecture under the mentorship of Marjan Mušič, and in 1974 from the Academy of Fine Arts in the Department of Painting under the mentorship of Janez Bernik. Space and surface are categories that accompanied her in illustration and puppetry, combined with movement, music and, of course, words. Stories or poems were her inspiration for illustration as well as puppet shows, television shows, and set and costume design. Her work was a colourful interplay of word, image, and movement – constantly in search of new challenges.

Since the 1970s, she has illustrated around forty literary works – from Claude Cénac’s book *Na milijarde sonc* in 1974 to *Japanese Fairy Tales (Japonske pravljice*, 1977); among the titles with outstanding illustrations, we should also mention the following works: *Mišek zmagovalec: afriške ljudske pripovedi* (1978), *Srnjaček* by Karel Grabeljšek (1985), *Kam barčica, kam deščica* by Marija Vogelnik (1986), *Pravljica o vodni kapljici* by Jože Snoj (1987), *Pravljica o jari kači* by Ivo Svetina (1990), *Makalonca* by Fran Saleški Finžgar (1991), *Svet v naprstniku* by Ervin Fritz (1992), *Kako se dan lepo začne* by Vinko Möderndorfer (1993) (see footnote ¹) ... Of course, she also illustrated all her books. Most of her illustrations are extremely colourful, lively, and cheerful, many in watercolour technique; they are not entirely realistic, sometimes slightly on the verge of caricature, but the characters are still recognisable. Occasionally, the illustrations are bicoloured, but mostly, they are very colourful. Typical are faces with large eyes and red cheeks, which often come to the foreground in the illustration. The illustrations are two-dimensional, but they call for life in three dimensions, what Eka has put into effect in her puppet world. Interestingly, she paints the characters in such a way that they are very similar to the expressions we are used to from the books and picture books. Faces, hair, clothes... colourful, expressive. The hair is not just one colour – the curls come in all shades of yellow, orange or blue and green. The colourful details are eye-catching and are a clear artistic signature of the author.

She has created outstanding works entiteled *Knjiga za deževne dni* (1986), *Igračke za deževne dni* (1988) and *Ročne lutke za deževne dni* (1988),

1 All of the aforementioned works were published by the Mladinska knjiga publishing house. Exceptions: *Pravljica o vodni kapljici* (CZNG publishing house), *Pravljica o jari kači* (Partizanska knjiga), *Svet v naprstniku (DZS)*, *Kako se dan lepo začne* (DZS).

In memoriam

In memoriam

Okci, dober dan (2006), *Odrske pripovedke* (2012) and *Črta, barva, prostor*, slika (2018). She has written about puppets in numerous articles and crowned her work, which extends to the field of pedagogy, with the comprehensive and richly illustrated manuals *Od lutke do lutke* (2020)². At the Faculty of Social Work in Ljubljana, she has been the lecturer of the course Creative Work with Puppets in Social Work since 1998, where she shared her exceptional knowledge about puppets, the preparation of a puppet show (text, puppets), performing and the numerous effects on working with children.

She has reached the largest number of young viewers through her television puppet series on Slovenian national television: *The Forgotten Books of Our Grannies (Pozabljene knjige naših babic*; broadcasted between 1999 and 2010) and *Pearl Mountain (Bisergora*; broadcasted between 2000 and 2006). The series have won several awards. In 2002, the *Pearl Mountain* team received a special award from Vikend magazine for enriching the children’s programme of TV Slovenia. She sourced the content for both series from folk tales, which was a common thread in her work. She signed the two series as a scriptwriter, director and visual designer.

She began her career in theatres as a costume designer and mask maker at the Slovenian Youth Theatre with the successful play *Jaz nisem jaz* (directed by Vito Taufer, 1983). More than fifty performances followed, in which she participated in various roles.

She described her first contact with puppetry as follows: “Like most children in Ljubljana, I first encountered puppets while watching the play *Speckles the Ball (Žogica Marogica*; Ljubljana premiere 1951). I still remember the magical experience. In the darkness of the little hall, being afraid for Žogica Marogica and blowing with other children to blow away the dragon.” She was faithful to the puppets in various roles throughout her entire life – as the author of the visual image, director and educator.

At the Ljubljana Puppet Theatre, she created the following plays as a director, scriptwriter and visual designer: *Who Made Videk’s Shirt (Kdo je napravil Vidku srajčico*, 2006), *Mojca and the Animals (Mojca Pokrajculja*, 2015) (both still part of the repertoire), *The Water Man (Povodni mož*, 2009) and *Makalonca* (1994). In 1989, together with director Janez Pipan, they created the exceptional play *The Story of the Southern Forest or Who Killed the Sun (Zgodba južnega gozda ali Kdo je ubil sonce)*, which was also included in the programme of the 25th Maribor Theatre Festival (1990) and The Week of Slovenian Drama in Kranj, and for which she received the Golden Laurel Wreath Award at the International Theatre Festival MESS.

On the occasion of the production *Who Made Videk’s Shirt (Kdo je napravil Vidku srajčico)* critic Slavko Pezdir wrote: “It can be immediately noted that this is a pleasantly natural, soft and warm, lucid and smoothly flowing,

2 All of the aforementioned works were published by the Borec publishing house. Exceptions: *Okci, dober dan* (Mladinska knjiga publishing house), *Odrske pripovedke* (Modrijan publishing house), *Črta, barva, prostor, slika* and *Od lutke do lutke* (Public Fund for Cultural Activities).

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and child-friendly production, which, on the one hand subtly and respectfully revives one of the most beautiful treasures of Slovenian literary tradition for children, and on the other hand, in the language adaptation and the sequencing and dramatic escalation of action knots, sensibly takes into account the modern impatience of the youngest curiosity seekers.” This statement could describe her entire puppetry opus.

At the Maribor Puppet Theatre, we first encountered her creative power in 2017, when she came to us with the idea of staging Svetlana Makarovič’s story *Ščeper and Mba*. She intertwined the story of the reluctant Ščeper, who wants to be alone, and the friendly, unobtrusive Mba with Svetlana’s other poems and created an artistic image in her recognisable style. Then, in 2020, she directed Saša Pavček’s *Rumi and the Captain (Rumi in kapitan)* and, as always, prepared the script and drafts for the excellent puppets. She usually made the heads and arms herself.

Nika Arhar, Martina Peštaj and Adriana Gaberščik wrote about the production on the platform Golden Stick: “The performance is filled with the richness of the language, the wit of the captain and the animal characters, the musical variety and songs, and in its approach, it is marked by a view that can wrap the sharp edges of life in a soothing embrace of humanity.”

In the 1970s, the three “Vogelnik girls”, Marija, Mojca and Eka, broke new ground with the Kinetikon Lab, awakening creativity through art, dance and music workshops. Their guiding principles were: *We are all creative* and *Talents should be created, not sought*. At that time, Kinetikon workshops produced a series of creative documentary films that paved the way for Eka’s pedagogical work. Since 1992, she has led the puppet group Kinetikon and created fourteen performances (four of them in co-production with Cankarjev dom), some of which are still alive today, for example: *O deklici, ki je prehitro rasla* (1992); *O miški, ki si je trebušček raztrgala* (1996); *Biba Mica na koncertu* (2011); *Kam barčica, kam deščica* (2016). Marionettes were her passion because they are difficult to make and animate, and she became a master in this puppetry technique.

Eka has received several awards for her artistic creation and work. Among others, in the 1980s, she was twice awarded for illustration: the Golden Pen of Belgrade at the exhibition of Yugoslav illustration and in Sarajevo (1990) the Golden Laurel Wreath Award for the artwork of the play *The Story of the Southern Forest or Who Killed the Sun* (1989, Ljubljana Puppet Theatre, directed by Janez Pipan). In 1986, she received the Grand Prix for outstanding creation in the field of dance and ballet art for the performance *Alpine Dreaming (Alpsko sanjarjenje*, Dance Theater Ljubljana); in 1992, she was awarded for the performance *Baron Munchausen (Lažnivi Kljukec*, 1991, Celje City Theatre) at the Golden Stick Festival in Ljubljana; she is the recipient of the Klemenčič Award for lifetime achievement in the field of puppetry (2021) and the Golden Plaque, the highest award and recognition for lifetime achievement in the field of amateur culture (2023).

Katarina Klančnik Kocutar

In memoriam

In memoriam

Tine Varl je lutkarstvo razumel kot svoje poslanstvo že od otroštva, igra z lutkami je prerasla v življenjsko vodilo v letih njegovega odrasčanja ter v resno delo in poklic v odrasli dobi. Režiser, pedagog, mentor, organizator, predvsem pa ustvarjalec z vizijo, ki je pripravil strokovno podlago za profesionalizacijo lutkovnega gledališča v Mariboru, ustanovil mednarodni lutkovni festival Poletni lutkovni pristan, poneseł lutkovno umetnost na avstrijsko Koroško, če naštejemo samo tri njegove najbolj ključne zasluge.

Lutkovno je najprej deloval v KUD Angel Besednjak (1949–1959), nato je na Pobrežju prevzel Malo gledališče lutk (1964–1973), ki ga je vodil, režiral predstave in v njih igral. To ljubiteljsko gledališče je bilo z združitvijo z Lutkovnim gledališčem Jože Hermanko osnova za leta 1973 ustanovljeno Lutkovno gledališče Maribor, ki ga je kasneje, med letoma 1991 in 1998, tudi vodil. In prav priprava strokovnih podlag v začetku sedemdesetih za profesionalizacijo lutkovnega gledališča v Mariboru je njegov najpomembnejši zgodovinski pečat, ki je zagotovil stabilen razvoj lutkovne umetnosti tudi v severovzhodni Sloveniji. Slavko Pezdir je ob dvajsetletnici LGM zapisal, „da je ustanovitev drugega slovenskega poklicnega repertoarnega lutkovnega gledališča s stalnim ansamblom v Mariboru gotovo pomemben korak v kulturni policentrizmu ter izhodišče za razcvet pluralizma odrskih poetik v slovenskem lutkarstvu“. Ves svoj mandat direktorja in umetniškega vodje Lutkovnega gledališča Maribor (1991–1998) se je dejavno spopadal z reševanjem prostorske stiske ustanove, ki je naseljevala sicer ljubke, a za poglobljena lutkovna iskanja neprimerne prostore v prvem nadstropju stare stavbe na Rotovškem trgu. Ves čas je neutrudno opozarjal na probleme in sodeloval z mestom pri iskanju nove lokacije. Tudi v novo lutkovno gledališče v Minoritih je, dokler mu je zdravje dopuščalo, rad zahajal.

V svoji izjemni lutkovni karieri je režiral predstave v številnih lutkovnih gledališčih v Sloveniji in Avstriji. Praviloma je bila likovnica pri njegovih predstavah žena Breda Varl. Omenimo uspešnice *Sinjmodri Peter* (1974), *Zverinice iz Rezije* (1976), *Hiša* (1982), *Pravljica o velikanu Mrzaku* (1990), *Muc vasuje, muc se ženi* (1991), *Klobukovci* (1998) in *Jajce* (2008) v Lutkovnem gledališču Maribor, *Jajce* (1985) v Lutkovnem gledališču Ljubljana ter številne postavitve *Malega princa* na avstrijskem Koroškem. Predstave je postavil tudi za televizijska snemanja na TV Slovenija; zagotovo je bila med najbolj odmevnimi televizijska lutkovna nadaljevanka *Zverinice iz Rezije* (1975–76), ki je s pomočjo televizijskih ekranov popularizirala lutkovno umetnost pri številnih generacijah otrok. Za slovenski program avstrijske televizije ORF je pripravil izbor pravljič *Mihec Mahec* s 16 epizodami in za SAT 3 *Pravljico o celovškem zmagju*. Eden od projektov, s katerim je leta 1994 pomembno opozoril na zgodovino in korenine mariborskega lutkovnega gledališča, je bila ožvitev predstave *Žogica Marogica* z lutkami mojstra Antona Jezovška.

Kot umetniški vodja Lutkovnega gledališča Maribor je k sodelovanju povabil številne mlade ustvarjalce (Saša Jovanović, Jelena Sitar Cvetko, Sabina Šinko, Kajetan Čop ...), tuje lutkovne režiserje in likovnike (Pavel Polák, Ivan Antoš, Jaroslav Milfait, Katarína Aulitisová, Miroslav Melena ...) ter uveljavljene slovenske avtorje (Edi Majaron, Matija Milčinski, Svetlana Makarovič, Bina Štampe Žmavc ...). Predstave Lutkovnega gledališča Maribor je popeljal na številne imenitne festivale in gostovanja od Češke, Poljske, Francije ter Velike Britanije pa do Argentine in Mehike.

Mednarodni lutkovni festival Poletni lutkovni pristan je pred šestintridesetimi leti ustanovil kot vez domače, mariborske, in vseslovenske lutkovne ustvarjalnosti z mednarodno. V mesto je povabil izjemne lutkovne predstave, takšne, ki jih danes najdemo v svetovnih lutkovnih antologijah in pomenijo mejnike razvoja sodobne lutkovne umetnosti – predstave Nevilla Tranterja, Franka Soehnleja, Stephen Mottrama, lutkovnih gledališč Wilde & Vogel, Pickled Image in številne druge. Vedno je poskrbel za predstavitev tradicionalne lutkovne umetnosti od angleškega Puncha, avstrijskega Kasperla, japonskega bunrakuja in kitajskega senčnega gledališča ... Ob tujih predstavah pa je na festival vabil tudi sodobno slovensko lutkovno produkcijo. Na njegovo pobudo so nastali številni sorodni festivali od Medvod do avstrijskega Wiesa.

Sodeloval je pri Srečanjih slovenskih lutkarjev, predvsem pa velja omeniti sodelovanje pri pripravi in izvedbi festivala in kongresa mednarodne lutkovne organizacije UNIMA v Ljubljani leta 1992.

Bil je dolgoletni tajnik Zveze kulturnih organizacij Maribor. V Mariboru in njegovi okolici tako rekoč ni bilo lutkovne skupine, ki ji ne bi pomagal in je spodbujal k ustvarjanju. Omenimo Lutkovno gledališče Kobanci iz Kamnice, kjer je kot režiser in soavtor likovne podobe ustvarjal odlične predstave.

Skupaj z Bredo Varl je Tine Varl dolga desetletja misijonarsko širil lutkovno umetnost tudi pri zamejcih na avstrijskem Koroškem in tkal vezi med mladimi ljubitelji in slovenskim prostorom. Na spletni strani ORF so zapisali, da „lutkar in kulturnik Tine Varl velja za očeta lutkarstva na Koroškem“. Bil je dolgoletni soustvarjalec Tedna mladih umetnikov na Rebrci in vodja več lutkovnih skupin na avstrijskem Koroškem. Mlade lutkarje iz zamejstva smo imeli pogosto priložnost videti tudi na mariborskem lutkovnem odru na prireditvah v okviru Koroških kulturnih dnevov. „Delati na Koroškem je nekaj posebnega; ne gre samo za gledališko dejavnost, ki naj bo kljub ljubiteljstvu čim boljša, gre za nekaj veliko močnejšega, za del naroda, ki je naš, pa vendar drugje, del ljudi, ki so razpeti med vsakdanom in dejavnostjo za ohranitev skupnosti,“ je zapisal Varl v reviji Otrok in knjiga leta 2003. V osemdesetih in devetdesetih letih je v večini avstrijskih zveznih dežel redno predaval in uvažal pedagoške delavce in gledališčnike v svet sodobnega lutkarstva.

Tine Varl je prejel številna stanovska priznanja, med drugim orden zaslug za narod s srebrno zvezdo, odličje svobode s srebrnim listom (1975), Janežičevo nagrado KKZ

In memoriam
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Igor Napast
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[Bienale lutkovnih ustvarjalcev Slovenije](#)

Bienale lutkovnih ustvarjalcev Slovenije je osrednji nacionalni lutkovni festival, ki ga organizirata Ustanova lutkovnih ustvarjalcev (ULU) in javni zavod Lutkovno gledališče Maribor (LGM). Festival predstavlja prerez slovenske lutkovne ustvarjalnosti zadnjih dveh let, je bienalni in se odvija v letu z liho letnico. Namen Bienala je prikaz izbora najboljših slovenskih lutkovnih predstav preteklih dveh sezon (premierno uprizorjenih med prvim 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
- × domiseln ustvarjalni princip
- × izpovedna moč
- × interpretacijski način
- × animacijska tehnika in tehnologija
- × poudarki po mnenju aktualnega selektorja ali selektorice 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.

[Strokovni odbor 13. bienala](#) Expert Board of the 13th Biennial

[Tjaša Bertoncelj](#), [Nika Bezeljak](#), [Tin Grabnar](#), [Uroš Kaurin](#), [Vesna Vončina](#)

[Organizacijski odbor 13. bienala](#) Organisational Committee of the 13th Biennial

[Mare Bulc](#), [Marko Jakopanec](#), [Katarina Klančnik Kocutar](#), [Ksenija Repina](#), [Anže Virant](#)

[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 over the past two years and is held 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 at 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, organisers and the professional public,
- × introduce foreign achievements of creative puppetry to the Slovenian audience,
- × encourage both diversity and connectedness in the sphere of puppetry,
- × enable a professional exchange in the form of discussions, conferences, seminars and lectures.

[Ustanova lutkovnih ustvarjalcev](#)

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

Ustanova lutkovnih ustvarjalcev

Draveljska 44, 1000 Ljubljana, Slovenija

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[E-pošta E-mail](#) [info@ulu.si](#)

[Predsednik ULU Chairman of ULU](#) [Anže Virant](#)

[Koordinatororka Coordinator](#) [Irena Rajh](#)

[Upravni odbor Administrative board](#) [Maja Bavdaž Gross](#), [Mare Bulc](#), [Ajda Rooss](#), [Jelena Sitar Cvetko](#), [Anže Virant](#)

[Strokovni odbor Expert board](#) [Tjaša Bertoncelj](#), [Nika Bezeljak](#), [Tin Grabnar](#)

[Nadzorni odbor Board of supervisors](#) [Aja Kobe](#), [Martina Maurič Lazar](#), [Mateja Šuštaršič](#)

[Člani Ustanove lutkovnih ustvarjalcev](#) Members of the Puppetry Artists Institution

[Javna zavoda Public institutions](#)

- × [Lutkovno gledališče Ljubljana](#) Ljubljana Puppet Theatre
- × [Lutkovno gledališče Maribor](#) Maribor Puppet Theatre

[Nevladne organizacije Non-governmental organisations](#)

- × [Društvo B.O.B.](#) Association B.O.B.
- × [Društvo Hiša otrok in umetnosti](#) House of Children and Arts
- × [Društvo Koruzno zrno](#) Puppet Theatre Corn Seed
- × [Društvo lutkovnih ustvarjalcev Ljubljana](#) Ljubljana Association of Puppeteers
- × [Krščanska kulturna zveza](#) Christian Culture Association
- × [Gledališče iz desnega žepka](#) Theatre from the Right Pocket
- × [Lutkovno gledališče FRU-FRU](#) FRU-FRU Puppet Theatre
- × [KUD Teater za vse](#) Arts and Culture Association Theatre for All
- × [Lutkovno gledališče Nebo](#) Puppet Theatre Sky
- × [Lutkovno gledališče Tri](#) Puppet Theatre Tri
- × [Lutkovno gledališče Zapik](#) Puppet Theatre Zapik
- × [Mednarodni center lutkovne umetnosti](#) International Centre for Puppetry Arts
- × [Mini teater](#) Mini Theatre
- × [Umetniško društvo AEIOU](#) AEIOU Theatre

[Samostojni ustvarjalci Freelancers](#)

[Tjaša Bertoncelj](#), [Nika Bezeljak](#), [Tin Grabnar](#), [Amelia Kraigher](#), [Lea Menard](#), [Silvan Omerzu](#), [Barbara Orel](#), [Zoran Petrovič](#), [Ajda Rooss](#), [Boštjan Sever](#), [Brane Solce](#), [Sabina Šinko](#), [Jože Zajec](#), [Mojca Jan Zoran](#), [Maša Radi Buh](#)

[Več na spletni strani Ustanove lutkovnih ustvarjalcev](#)

More information on the website of Puppetry Artists Institution

<https://ulu.si/clani/>

[Puppetry Artists Institution](#)

The Puppetry Artists Institution (ULU) is a volunteer, professional, non-profit and non-party organisation of puppetry artists who are professionally engaged in puppetry. It was founded in 2001. 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 has organised the Biennial of Puppetry Artists of Slovenia, which is the main puppetry festival that offers insight into Slovenia's puppetry creativity over the past two years. It holds puppetry and other artistic exhibitions, as well as publishes professional literature.

Hiša otrok in umetnosti
House of Children and Arts

Hiša otrok in umetnosti je sodoben kulturni center za otroke in mladino, ki spodbuja ustvarjalnost in senzibilnost. Od leta 2001 razvija programe kulturno-umetnostne vzgoje in produkcijo predstav v sodelovanju z domačimi in mednarodnimi umetniki. Posebnost so gledališke razstave-predstave, ki združujejo interaktivno gledališče in umetniško instalacijo. Hiša se osredotoča na sodobne gledališke forme in doživljajsko pedagogiko ter je prepoznavna po visoki kakovosti predstav in projektov. Redno se predstavlja na domačih in mednarodnih festivalih. Izvaja tudi delavnice za otroke, seminarje za vzgojitelje, posvete in izobraževanja za odrasle.

Izpostavljam Selection

- × *Izkustveni labirint umetnosti* Experiential Maze of Art
- × *Hišin eksperimentalni lutkovni laboratorij* Hiša's Experimental Puppet Lab
- × *Lutkovne predstave* Puppet shows
- × *Festivali* Festivals
- × *Izobraževanja in seminarji* Courses and seminars
- × *Kamišibaj gledališče* Kamshibai Theatre

Spletna stran Website www.hisaotrok.si
E-pošta E-mail irena@hisaotrok.si

Lutkovno gledališče FRU-FRU
FRU-FRU Puppet Theatre

Gledališče FRU-FRU je začelo leta 1984 kot gledališče iz kovčka, leta 1993 pa postalo profesionalno družinsko gledališče. Ob pogosto v živo izvajani glasbi znanim zgodbam za otroke daje lutkovno podobo. Iz družinskega gledališča je v dvaintridesetih letih nastalo repertoarno gledališče, ki svoje predstave namenja najmlajšim od 2. leta dalje. Vsako leto izvede preko 250 predstav. Pri predstavah sodelujejo priznani lutkovni režiserji, likovni ustvarjalci, pisci besedil, glasbeniki in igralci. Gostuje po Sloveniji in tujini ter je prejemnik številnih nagrad. Dejavno je tudi v organizaciji prireditev, v zadnjih sezonah pa se posveča kakovostnim predstavam in dogodkom za otroke.

Izpostavljam Selection

- × *Muca Copatarica The Cat Who Hid the Slippers* (1995)
- × *To ni pika! This Is Not a Dot!* (2019)
- × *Sneguljčica Snow White* (2023)
- × *Novoletne prireditve* December Shows
- × *Kulturni dnevi* Cultural days

Spletna stran Website www.frufru.si
E-pošta E-mail frufrulutke@gmail.com

House of Children and Arts is a modern cultural centre for developing creativity and sensibility in children and youth. Since 2001 in collaboration with Slovenian and international artists, they have been conducting activities in the field of arts and cultural education and producing performances. The speciality are the theatre exhibitions-performances that combine interactive theatre and art installation. The House focuses on contemporary theatre forms and experiential pedagogy and is recognised for the high quality of its performances and projects. It regularly presents itself at domestic and international festivals. It also conducts workshops for children, seminars for educators, professional consultations and lectures for adults.

The FRU-FRU Puppet Theatre began its journey (1984) as a typical suitcase theatre, turning into a professional family theatre in 1993. Often accompanied by live music, it gives well-known children's stories a puppet image. In the thirty-two years, the family theatre grew into a repertory theatre which dedicates its performances to children from the age of 2. It performs over 250 performances each year. Renowned puppet directors, visual artists, authors, musicians and actors participate in the performances. It tours throughout Slovenia and abroad and is the recipient of numerous awards. The theatre is also active in organising events, and in recent seasons it has been dedicating itself to quality performances and events for children.

Lutkovno gledališče Ljubljana
Ljubljana Puppet Theatre

Lutkovno gledališče Ljubljana je osrednje slovensko lutkovno gledališče. Gradi na stoletni tradiciji slovenskega lutkarstva in je z ustanovitvijo Lutkovnega muzeja (2015) postalo tudi uradni skrbnik dragocene snovne dediščine. Danes je LGL sodobno gledališče, ki deluje na presečišču klasičnih lutkovnih form in sodobnih uprizoritvenih poetik. Z več kot 110.000 obiskovalci na leto je med najbolj obiskanimi slovenskimi gledališči. S stalno prisotnostjo v mednarodnem prostoru se je gledališče uveljavilo kot eden najpomembnejših akterjev v tem delu regije, mednarodni festival sodobne lutkovne umetnosti LUTKE pa uživa sloves ene pomembnejših lutkovnih manifestacij v Evropi.

Izpostavljam Selection

- × *Misterij sove* *Open the Owl* (2017)
- × *Nekje drugje* *Somewhere Else* (2017)
- × *Temnica* *Darkroom* (2022)
- × *Tunel* *Tunnel* (2022)
- × *Mišek Julijan A Mouse Called Julian* (2024)
- × *Transport: Odhod* *Transport: Departure* (2024)

Spletna stran Website www.lgl.si
E-pošta E-mail edita.golob@lgl.si ([Slovenija Slovenia](#)),
lidija.franjic@lgl.si ([tujina abroad](#))

Lutkovno gledališče Maribor
Maribor Puppet Theatre

Lutkovno gledališče Maribor je po profesionalizaciji leta 1974 postalo ena najpomembnejših kulturnih ustanov v Sloveniji. Od leta 2010 domuje v prenovljenem minoritskem samostanu, kjer deluje v sodobnih prostorih z vrhunsko tehnično opremo in upravlja sedem prizorišč, povezanih v kulturno četrt Minoriti. Gledališče z vrhunsko lutkovno produkcijo je prepoznano tudi v mednarodnem okolju, redno gostuje in prejema nagrade na najpomembnejših festivalih v tujini. Gledališče ponuja bogat lutkovni in kulturnovzgojni program za vse starosti, organizira festivale in gosti številne druge dogodke. Od leta 2022 obiskovalce navdušuje še Lutkovni muzej Maribor.

Izpostavljam Selection

- × *Buba Pupa* (2023)
- × *Alica v papirnati deželi* *Alice in Paperland* (2023)
- × *Tok tok tok* *Knock Knock Knock* (2023)
- × *Transport: Tovor* *Transport: Cargo* (2024)
- × *Dobro jutro, travnik* *Good Morning, Meadow* (2024)
- × *#ROBIKAPUCAWASHERE* (2025)

Spletna stran Website www.lg-mb.si
E-pošta E-mail info@lg-mb.si

The Ljubljana Puppet Theatre is Slovenia's central puppet theatre. It builds on a century-old tradition of Slovenian puppetry and, with the establishment of the Puppet Museum (2015), has become the official custodian of its precious material heritage. Today, Ljubljana Puppet Theatre is a contemporary theatre working at the intersection of classical puppet forms and contemporary performance poetics. With more than 110,000 visitors a year, it is one of the most visited theatres in Slovenia. With a permanent international presence, the theatre has established itself as one of the most important players in this part of the region, and the international festival of contemporary puppetry, LUTKE, enjoys a reputation as one of the most important puppetry events in Europe.

After its professionalisation in 1974, the Maribor Puppet Theatre became one of the most important cultural institutions in Slovenia. Since 2010, it has been operating in the renovated Minorite Monastery, where it functions in modern premises with state-of-the-art technical equipment and manages seven venues connected to the Minoriti Cultural Quarter. The theatre, with its top-notch puppet production, is also recognised internationally, regularly touring and receiving awards at the most important festivals abroad. The theatre offers a rich puppet and cultural education programme for all ages, organises festivals and hosts numerous other events. Since 2022, also the Maribor Puppet Museum has been delighting visitors.

Mednarodni center lutkovne umetnosti Koper

International Centre for Puppetry Arts Koper

MCLU – Mednarodni center lutkovne umetnosti Koper deluje na uprizoritvenem področju že več desetletij in na Primorskem s svojimi lastnimi in mednarodnimi produkcijami in koprodukcijami sistematično goji in predstavlja lutkovno umetnost v vsej njeni raznolikosti – od predstav za najmlajše do inovativnih multimedijskih in eksperimentalnih predstav za širše občinstvo. Velik del njegove dejavnosti so lutkovni masterklasi in delavnice za umetnike, pedagoge in študente. Je soustanovitelj srednjeevropske mreže lutkovnih festivalov Alpe Adria, organizator in producent PUF festivala, koproducent programa uprizoritvenih umetnosti festivala Plavajoči grad ter rednega lutkovnega programa v Lutkovnem ateljeju Lutkarnica v Kopru.

Izpostavljam Selection

- × PUF Festival
- × Lutkovni atelje Lutkarnica Lutkarnica Puppetry Studio

Spletna stran Website www.mclu.info

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Moment

Moment

Poslanstvo Momenta je produkcija in razvoj neodvisnega gledališča. Kulturno-umetniško društvo stremi k temu, da se s sodobnimi uprizoritvenimi praksami srečuje čim več ljudi, da jih spoznavajo in se z njimi kritično soočajo. Povezuje umetnost z družbo in družbo z umetnostjo. Je prostor skupnosti in družabnosti. Osnovne dejavnosti so redna produkcija in postprodukcija predstav, organizacija in izvedba usposabljanj, delavnic, izobraževanj in vsebin kulturno-umetnostne vzgoje ter organizacija bienalnega mednarodnega festivala Prestopi/Crossings. Moment v Mariboru vodi Intimni oder, ki od leta 2014 raste v skupnih prostorih GT22.

Izpostavljam Selection

- × *Godzilla Tribute Band* (2022)
- × *Je že konec? Is It over?* (2022)
- × *Pod kontrolo Under Control* (2023)
- × *Heroj 4.0 – Business as usual Hero 4.0 – Business as Usual* (2023)
- × *Dobra družba Good Company* (2024)
- × *Slovenska transverzala Slovenian Mountain trail* (2024)

Spletna stran Website www.moment.si

E-pošta E-mail info@moment.si

MCLU – International Centre for Puppetry Arts Koper has been working in the field of performance for several decades. In Primorska region, with its own and international productions and co-productions, systematically cultivates and presents puppetry in all its diversity – from performances for the youngest to innovative multimedia and experimental performances for a general audience. A large part of its activity are puppetry masterclasses and workshops for artists, educators and students. It is a co-founder of the Central European network of puppet festivals Alpe Adria, organiser and producer of the PUF Festival, co-producer of the performing arts programme of the Floating Castle Festival and the puppet programme at the Lutkarnica Puppetry Studio in Koper.

Its key mission is the development of independent theatre.

The cultural and artistic association strive to make as many people as possible familiar with contemporary performance practices, to make them get to know them and to deal with them critically. Moment connects art with society and society with art. It is a place of community and sociability. Its main activities are regular production and post-production of performances, organisation and implementation of trainings, workshops and contents of culture-art education, as well as organisation of the biennial international Prestopi/Crossings Festival. In Maribor, Moment runs the Intimate Stage, which has been growing in the common spaces of GT22 since 2014.

Slovensko ljudsko gledališče Celje

Celje City Theatre

Slovensko ljudsko gledališče Celje je leta 1950 ustanovilo mesto Celje, prva premiera poklicnega ansambla pa je bila 17. marca 1951 – uprizoritev drame Mire Puc Mihelič *Operacija* v režiji Toneta Zorka. Žlahtno gledališče raznovrstnih žanrov od tistih dni dalje na svojih dveh odrih snuje bogat sezonski repertoar in od leta 1992 vsako zimo organizira priljubljen festival Dnevi komedije. Slovensko ljudsko gledališče Celje v sezoni odigra okoli 250 predstav, ki si jih ogleda čez 60 tisoč gledalcev tako v domačih dvorana kot na gostovanjih po Sloveniji in v tujini. Gosti še okoli 40 predstav in dogodkov drugih producentov, med njimi glasbeni cikel CE-dur. V svoje ustvarjanje zavzeto in načrtno vključuje mlado občinstvo.

Izpostavljam Selection

- × SLG na poti: ponudba gostovanj v sezoni 2025/2026 SLG on the road: touring in the 2025/2026 season
- × Več Cankarja!: premiere v sezoni 2025/2026 More Cankar!.: premieres in the 2025/2026 season
- × Festival Dnevi komedije Days of Comedy festival
- × stARTboks, platforma za mlade Youth platform stARTboks

Spletna stran Website www.slg-ce.si

E-pošta E-mail mojca.redjko@slg-ce.si

Teatro Matita

Theatre Matita

Teatro Matita, ustanovljen leta 2002, se je v zadnjih letih razvil v gledališče, ki vključuje igralce z različnimi gledališkimi in glasbenimi ozadi, sposobne uprizarjanja kabareta ali predstav za otroke, a vedno s svojimi specifičnimi značilnostmi, ki jih je mogoče prepoznati že od daleč. Teatro Matita se osredotoča na raziskovanje gledališča predmeta, ki sega vse od uporabe vsakdanjih predmetov do uprizarjanja s kostmi. Solo predstave se lahko pospravijo v en sam kovček, medtem ko kompleksnejše predstave inovativno uporabljajo oder. Vsaka od teh predstav uporablja svojo lastno gledališko tehniko in svoj gledališki jezik. Produkcije Teatro Matita gostujejo po vsem svetu in so bile izvedene na številnih ključnih festivalih.

Izpostavljam Selection

- × *E'Beh? E'Beh?* (2002)
- × *Male nočne zgodbe Little Night Tales* (2003)
- × *Vesele kosti Happy Bones* (2012)
- × *Življenje na psu Dog's Life* (2016)
- × *Biti don Kihot Being Don Quichotte* (2019)
- × *Mesarica The Hatchet* (2021)

Spletna stran Website www.matijasolce.com

E-pošta E-mail matitatheatre@gmail.com

The Celje City Theatre was founded by the city of Celje in 1950, and the first premiere of the professional ensemble was on 17th March 1951 – a performance of the play *Operation (Operacija)* by Mira Puc Mihelič, directed by Tone Zork. Since those days, the noble theatre of various genres has been creating a rich seasonal repertoire on its two stages and, since 1992, has been organising the popular Days of Comedy festival. Celje City Theatre performs around 250 performances per season, which are seen by over 60,000 spectators both on the home stages and on tours around Slovenia and abroad. It also hosts around 40 performances and events by other producers, including the CE-dur music cycle. It actively and systematically includes young audiences in its creations.

Founded in 2002, Theatre Matita has in recent years evolved into a theatre that includes actors with diverse theatrical and musical backgrounds, capable of performing cabaret or children's shows, but always with its own specific characteristics that can be recognised from afar. Theatre Matita focuses on exploring object theatre, ranging from the use of everyday objects to performing with bones. Solo performances can fit into a single suitcase, while more complex productions make innovative use of the stage. Each of these performances uses its own theatrical technique and its own theatrical language. Theatre Matita's productions tour worldwide and have been performed at many key festivals.

Društvo lutkovnih ustvarjalcev Ljubljana
Ljubljana Association of Puppeteers

Društvo lutkovnih ustvarjalcev od leta 1993 združuje raznolike lutkovne ustvarjalce: igralce, animatorje, režiserje, scenografe, likovnike, izdelovalce lutk, kostumografe in glasbenike. Med ustanovnimi člani so bili Jan Zakonjšek, Silvan Omerzu, Saša Jovanović, Barbara Bulatović idr. Pridružilo se jim je mnogo drugih „svobodnih“ lutkarjev, ki so v društvu oblikovali manjše lutkovne skupine in gledališča (Lutkovna skupina UŠ, Gledališče Labirint, Gledališče Lalanit, Pripovedno gledališče gdč. Bazilike), vsak s svojo prepoznavno lutkovno poetiko.

Izpostavljam Selection

- × *Dinozavri?! Dinosaurs?! (2010)*
- × *Zavrti tigra Spin the Tiger! (2019)*
- × *Tarok – ambulantna veseloigra Tarok – ambulatory comedy (2020)*
- × *Repa velikanka The Giant Turnip (2020)*
- × *Gozdovilimo Forestrage! (2022)*
- × *Kaj je bilo na začetku? What Was It in the Beginning? (2023)*
- × *Kako objeti ježa How to Hug a Hedgehog (2024)*

E-pošta E-mail tina.oman@gmail.com

Gledališče DELA
Theatre WORKS

Gledališče DELA je kulturno-umetniška ustanova, ki v sodelovanju z različnimi umetniki v Sloveniji ter v tujini ustvarja lastne produkcije na področju uprizoritvene umetnosti (performans, lutkovno gledališče, sodobni ples). Prvi koraki so se začeli v Kulturnem umetniškem društvu KUD KunKuvo, kjer so iskali svoje umetniške poti in ustvarjali lutkovno-glasbene predstave. Ena izmed odmevnejših je prav gotovo *Ahti, šiht!*, odigrana v prostorih železarske tovarne na Ravnah na Koroškem.

Izpostavljam Selection

- × *Stari in drzni Old and Furious (2020)*
- × *Črv The Worm (2021)*

Facebook www.facebook.com/gledaliscedela/?locale=sl_SI
E-pošta E-mail tea.kovse@gmail.com

Since 1993, the Ljubljana Association of Puppeteers has brought together a diverse range of puppet artists: actors, animators, directors, set designers, artists, puppet makers, costume designers and musicians. Among the founding members were Jan Zakonjšek, Silvan Omerzu, Saša Jovanović, Barbara Bulatović, etc. They were joined by many other “free” puppeteers who formed smaller puppet groups and theatres within the association (Puppet Company UŠ, Theatre Labirint, Theatre Lalanit, Narrative Theatre of Ms Bazilika), each with their recognisable puppet poetics.

Theatre WORKS is a cultural-artistic institution that, in collaboration with various artists in Slovenia and abroad, creates its productions in the field of performing arts (performance, puppet theatre, contemporary dance). It all began at the Culture and Arts Association KUD KunKuvo, where they explored different artistic paths and created puppet and music performances. One of the most notable is certainly *Watch out, work! (Ahti, šiht!)*, performed in the premises of the ironworks in Ravne na Koroškem.

Mini teater
Mini Theatre

Mini teater (1999), ki sta ga ustanovila Robert Waltl in Ivica Buljan, je v krajino slovenske umetnosti postavil svojo hišo v trenutku, ko so estetike osemdesetih po zenitu v devetdesetih začele živeti v novi generaciji režiserjev. Baročno-vizualno gledališče, retro-avantgarde, post-politični teater in formalistična raziskovanja na eni strani in Mini teater kot novo, skrajno mejno mesto, ki se umešča na tradiciji evropskega umetniškega gledališča, od Petra Brooka, Ariane Mnouchkine, Giorgia Strehlerja, Patrica Chéreaua, Anatolija Vasiljeva ter ameriških avantgard: od Living teatra do Ellen Stewart in njene La MaMe. Od svoje ustanovitve Mini teater goji dva programa: postdramsko gledališče in lutkovno gledališče ter predstave za otroke in mladino.

Izpostavljam Selection

- × *Korenčkov palček Carrot Dwarf (2018)*
- × *Hrestač The Nutcracker (2021)*
- × *Snežena sestra The Snowsister (2023)*
- × *Volk in kozlički The Wolf and the Goatlings (2024)*
- × *Mali princ The Little Prince (2025)*
- × *Bambi (2025)*

Spletna stran Website www.mini-teater.si
E-pošta E-mail info@mini-teater.si

Pripovedno gledališče gdč. Bazilike
Narrative Theatre of Ms Bazilika

Pripovedno gledališče gdč. Bazilike je leta 2007 ustanovila lutkarica Katja Povše, ki znotraj tega gledališča kot gdč. Bazilika uprizarja ljudske pravljice in sodobne zgodbe za otroke. Skozi lik gdč. Bazilike Katja Povše razvija avtorsko formo, kjer se prepletajo prvine lutkovnega gledališča in pripovedništva. Do sedaj je v Pripovednem gledališču gdč. Bazilike ustvarila sedem lutkovnih predstav, v katerih igra, animira, režira in včasih prevzame tudi vlogo likovnice in izdelovalke lutk ter scene.

Izpostavljam Selection

- × *Zavrti tigra Spin the Tiger! (2019)*
- × *Ves svet je marmelada The Whole World is Marmalade (2021)*
- × *Kako objeti ježa How to Hug a Hedgehog (2024)*

Spletna stran Website www.gdc-bazilika.com
E-pošta E-mail bazilika@gdc-bazilika.com

Mini Theatre (1999), founded by Robert Waltl and Ivica Buljan, set up its home in the landscape of Slovenian art at a time when the aesthetics of the eighties, after their zenith in the nineties, began to live in a new generation of directors. Baroque visual theatre, retro avant-garde, post-political theatre and formal research on one side and on the other Mini Theatre as a new, almost extreme frontier that based on the tradition of the European artistic theatre from Peter Brook, Ariana Mnouchkina, Giorgio Strehler, Patrice Chéreau, Anatolij Vasiljev and American avant-garde from Living Theatre to Ellen Stewart with her LaMama. Since its founding, Mini Theatre has cultivated two programs: post-drama theatre and puppet theatre, as well as performances for children and youth.

Narrative Theatre of Ms Bazilika was founded in 2007 by puppeteer Katja Povše. She, as Miss Bazilika, performs with folk tales and contemporary stories for children. With the help of the character of Miss Bazilika, Katja Povše develops an original form where she combines elements of puppet theatre and storytelling. Till now, she created seven puppet shows in which she acts, animates, directs, and sometimes also takes on the role of artist and puppet designer and set designer.

Teater Štrik
Theatre Strick

Teater Štrik je lutkovni vozle srhljivih vibracij, humorja in izrazitih vizualnih stvaritev, brez jezikovnih ovir. Ne želijo biti omejeni s tradicionalnimi slogi, vendar jih ti pogosto navdihujejo. Združujejo različne lutkovne tehnologije in se igrajo z načeli fizičnega gledališča. S svojimi predstavami občinstvo popeljejo v atmosfero določenega kraja, kot so zasebna soba starega moža, pozabljen bar ali Frankensteinov laboratorij. Ta pristop k ustvarjanju različnih svetov jih je pripeljal do stare prikolice, ki so jo preoblikovali v podmornico. Zdaj občinstvo popeljejo na potope globoko v ocean. V zadnjem času jih zelo zabava recikliranje različnih kosov odpadkov in njihova preobrazba v lutko ali del scenografije.

Izpostavljam Selection

- × *MOŽ! sedi z mano MOŽ! Sit with Me* (2020)
- × *Upornik Rebel* (2022)
- × *Drakula Dracula* (2022)
- × *Viktor F!* (2023)
- × *Sub Aqua, Sub Aqua* (2024)
- × *Mega Dive* (2025)

Spletna stran Website www.strik.page
E-pošta E-mail teater.strik@gmail.com

Theatre Strick is a puppetry knot of eerie vibes, humour and expressive visual creations, without language barriers. They do not want to be limited by traditional styles but are often inspired by them. They combine different puppetry technologies and play with the principles of physical theatre. With their performances, they take the audience into the atmosphere of a specific place, such as an old man's private room, a forgotten bar or Frankenstein's laboratory. This approach of creating different worlds led them to an old trailer that they transformed into a submarine. Now they take audiences on deep-ocean dives. Recently, they have been having a lot of fun recycling various pieces of waste and transforming them into puppets or parts of the set.



Delavnica LGL
Žiga Koritnik
Arhiv Lutkovnega gledališča Ljubljana

LGL workshop
Ljubljana Puppet Theatre Archive

Poročilo žirije 12. bienala lutkovnih ustvarjalcev Slovenije

Predstave je ocenjevala mednarodna strokovna žirija v sestavi: **Jelena Sitar Cvetko**, **Alja Predan** in **Igor Tretinjak**. Žirija je v svojem poročilu zapisala: *Številčno skromen izbor tekmovalnih predstav je dopolnil spremljevalni program z nekaterimi radikalnimi pogledi na vprašanja odsotnosti humanega v sodobnem bivanju človeka. Kot rdečo nit šestih tekmovalnih predstav razbiramo položaje eksistence na robu v različnih kontekstih, časih in prostorih. Glede izraznih sredstev in estetskih usmeritev opazimo zelo raznorodne pristope. Animacija pa se kot srž lutkarstva vrši na različne načine: avtorji animirajo predmete, zvoke, svetlobo in odnose.*

Nagrada za najboljšo uprizoritev – grand prix
Avtorski kolektiv Počemučka, *Under Construction*, Gledališče Glej
Avtorska predstava *Under Construction* na zabaven, a tudi pretresljiv način razkriva naš distopični čas. Tematska pomenljivost in kritičnost do družbene stvarnosti se skozi posamezne individualne zgodbe organsko zlijeta v pomensko in sporočilno celoto, pri čemer se igralki in igralci odlično poigravajo tako z lastnimi igralskimi sredstvi kakor tudi z animacijo predmetov, materialov in zvokov. Režijska, dramaturška, igrska in animacijska zaokroženost pričarajo angažiran in duhovit pogled generacije, ki se upravičeno preizprašuje o svoji prihodnosti.

Nagrada za najboljšo režijo
Miha Golob, *Tunel*, Lutkovno gledališče Ljubljana
Miha Golob v predstavi *Tunel* režijsko, a tudi avtorsko, likovno in scenografsko nadaljuje z raziskovanjem prostorov otroške igre. Tokrat je v fokus postavil svetlobo, jo dramaturško osamosvojil, maksimalno razigral in jo povzdignil do vloge soigralke ter ene od nosilk dinamične in bogate odrske celote. Eksplozijo te osvetljene kreativnosti je ritmično razvijal in zaokrožil v skladno, jasno in kompaktno predstavo, ki z lahkoto pritegne najmlajše gledalstvo v živo komunikacijo.

Nagrada za igro in animacijo
Vesna Vončina, *Alma*, Lutkovno gledališče Maribor
Vesna Volčina sledi konceptu manj je več, ki zaznamuje uprizoritev *Alma* tudi v igralskem oblikovanju predstave. Z disciplinirano, natančno igro in animacijo oživlja pred nami polnokrvno podobo svetovne popotnice Alme Karlin. Uravnoteženost premišljeno izbranih igralskih sredstev vključuje pripoved, oblikovanje dialoških prizorov, animacijo lutk ter scenskih, svetlobnih in zvočnih elementov predstave.

Nagrada za igro in animacijo
Igralski kolektiv Počemučka, *Under Construction*, Gledališče Glej
Nataša Keser, Klemen Kovačič, Filip Mramor, Domen Novak in Miranda Trnjanin se odlikujejo tako po bravuroznih solističnih nastopih kot po kolektivnem sozvočju. Vsi so izvrstni dramski interpreti ter večši animatorji scenskih elementov in različnih materialov – vse skupaj pa imenitno povezujejo v učinkovito in duhovito celoto s pravo mero humorja, ki nikoli ne seže čez tanek rob, ki ločuje igralsko bravuro od igrske šmire.

Nagrada za likovno podobo
Darka Erdelji, *Alma*, Lutkovno gledališče Maribor
Darka Erdelji je ustvarila estetsko dovršeno minimalistično podobo predstave *Alma*. Papir, na katerem nam je Karlinova zapustila svoje opise in spomine, je tudi osnovni material, iz katerega ob pripovedi igralk avtorica ustvarja podobo sveta. Iz njega se luščijo lutke – osebe iz popotnega dnevnika, prostori, atmosfere, pa tudi simboli, ki jih je iz predmetov preoblikoval spomin.

Nagrada za scensko glasbo
Jelena Ždrale, *Obisk*, Lutkovno gledališče Ljubljana
Jelena Ždrale je avtorica glasbe, ki predstavo *Obisk* še posebej pomembno zaznamuje, saj gre za gledališče brez besed. V predstavi ni le skladateljica in izvajalka glasbe, temveč tudi soigralka s pomembno odrsko prezenco, ki z zvočnimi in glasbenimi intervencijami podpira odrsko dogajanje in z njim ustvarja dialog. Posebej navduši z interpretacijo teksture v džibrišu, umeščene v zvočni prostor med besedilom in glasbo.

Nagrada za oblikovanje svetlobe
Gregor Kuhar, *Tunel*, Lutkovno gledališče Ljubljana
Gregor Kuhar je v predstavi *Tunel* svetlobi dodelil več vlog. Spremenil jo je v prostor igre, predmet igre in igralko samo. Tako je hkrati ustvaril atmosfero, ritem celote in nenehno čudenje mladih gledalcev. S tem je svetloba postala mnogo več od posameznega elementa odrskega izraza – postala je vir predstave, njena bit in njeno zatočišče.

Nagrada za izvirno dramsko predlogo in avtorski koncept
Kolektiv Počemučka, *Under Construction*, Gledališče Glej
Avtorski kolektiv Počemučka, ki poleg igralcev šteje še režiserja Aljošo Lovriča Krapeža, dramaturga Nejca Potočana, svetovalca za gib Filipa Štepca ter scenografko in kostumografko Karolino Kotrbovo, je pogumno zasnoval in izpisal dramsko predlogo o porušenem stolpu, ki na simbolni ravni govori o naši večno aktualni razklanosti in polariziranosti. Natančna dramaturška zasnova se s fragmentarnimi odmiki v posamezne individualne epizode vešče sestavi v sicer pesimistično zgodbo, ki pa jo avtorji uspešno relativizirajo s prepotrebno ironijo in humorjem.

Posebna nagrada po presoji žirije za celostno in homogeno izvedbo
Miha Arh, **Gašper Malnar**, **Barbara Kanc** in **Filip Šebšajevič**, *Tunel*, Lutkovno gledališče Ljubljana
Igralci predstave *Tunel* so na odru oblikovali izjemno prepričljivo, duhovito, skladno igro in soigro, ne le med sabo, temveč tudi s svetlobo kot odrsko soigralko ter publiko kot gledališko sopotnico. Štiri močne igrske osebnosti na odru delujejo kot skladen kolektiv, obenem pa gradijo večplasten in skoraj otipljiv odnos s svetlobo in občinstvom kot soigralcema. Vse to poteka na videz sproščeno in nonšalantno, kar celotni predstavi daje dodatno privlačnost, sugestivnost in prepričljivost.

A Report from the Jury of the 12th Biennial of Puppetry Artists of Slovenia
The performances were judged by an international jury composed of **Jelena Sitar Cvetko**, **Alja Predan** and **Igor Tretinjak**. The jury wrote in its report: *The quantitatively modest selection of competing performances was complemented by an accompanying programme with some radical views on the absence of the humane in contemporary human existence. The six competing performances explore the positions of existence on the edge in different contexts, times and places. We observe very diverse approaches in terms of expressive means and aesthetic orientations. Animation, as the core of puppetry, is performed in various ways: authors animate objects, sounds, light, and relationships.*

The Grand Prix
Collective Počemučka, *Under Construction*, Glej Theatre
The devised play *Under Construction* reveals our dystopian times in an entertaining but also shocking way. The theme and critical approach to social reality organically merge into a meaningful and message-based whole through individual stories. Actors are playing with their acting tools as well as with the animation of objects, materials and sounds. The directorial, dramaturgical, acting, and animation skills conjure up an engaged and humorous view of a generation that is rightly questioning its future.

Award for the Best Director
Miha Golob, *Tunnel (Tunel)*, Ljubljana Puppet Theatre
In the performance *Tunnel*, Miha Golob continues his exploration of the spaces of children's play, both as a director and as an author, artist and set designer. This time, he focused on light. He made it dramaturgically independent and maximally playful and elevated it to the role of a co-actor and one of the bearers of a dynamic and rich stage whole. He rhythmically developed and rounded out the explosion of this illuminated creativity into a harmonious, clear and compact performance that easily engages the youngest audience in live communication.

Award for the Best Acting and Animation
Vesna Vončina, *Alma*, Maribor Puppet Theatre
Vesna Volčina follows the concept of less is more, which marks the staging of *Alma* also in the acting design of the performance. With disciplined, precise acting and animation, she brings to life the compelling image of world traveller Alma Karlin. The balance of thoughtfully selected acting resources includes narrative, the design of dialogues, puppet animation, and the set, lighting, and sound elements of the performance.

Award for the Best Acting and Animation
Collective Počemučka, *Under Construction*, Glej Theatre
Nataša Keser, Klemen Kovačič, Filip Mramor, Domen Novak and Miranda Trnjanin are distinguished for their brilliant solo performances as well as their collective harmony. They are all excellent dramatic interpreters and skilled animators of set elements and various materials. They tie everything wonderfully into an effective and witty whole with the right amount of humour that never crosses the thin line that separates acting perfection from

153a hammy performance.

Award for the Best Visual Design
Darka Erdelji, *Alma*, Maribor Puppet Theatre
Darka Erdelji has created an aesthetically sophisticated minimalistic design for the performance *Alma*. The paper on which Alma Karlin left us her descriptions and memories is also the basic material from which, accompanied with the narration of the actress, the author creates an image of the world. Puppets are peeling from paper – people from a travel diary, spaces, atmospheres, as well as symbols redesigned from objects by memory.

Award for Best Music
Jelena Ždrale, *The Visitor (Obisk)*, Ljubljana Puppet Theatre
Jelena Ždrale is the author of the music, which is particularly important for the performance *The Visitor*, as it is performance without words. In the play, she is not only a composer and musician, but also a co-star with a significant stage presence, supporting the stage action with sound and musical interventions and creating a dialogue with it. She particularly impresses with her interpretation of the texture in gibberish, placed in the sound space between text and music.

Award for the Best Lighting Design
Gregor Kuhar, *Tunnel*, Ljubljana Puppet Theatre
Gregor Kuhar assigned several roles to the light in the performance *Tunnel*. He transformed it into the space of the play, the object of the play, and the actor itself, thus creating an atmosphere, a rhythm and a constant wonder of the young audience. In this way, light became much more than just an element of stage expression – it became the source of the performance, its essence, and its refuge.

Award for best drama script and concept
Collective Počemučka, *Under Construction*, Glej Theatre
The Počemučka collective, which, in addition to the actors, includes director Aljoša Lovrič Krapež, dramaturge Nejca Potočan, movement consultant Filip Štepec and set and costume designer Karolina Kotrbová, has boldly conceived and written a drama script about a ruined tower that on a symbolic level speaks about our always topical ambivalence and polarisation. The precise dramaturgical design assembles with fragmentary digressions into individual episodes into an otherwise pessimistic story, which the authors successfully relativise with much-needed irony and humour.

Special Jury Award for an integrated and homogeneous performance
Miha Arh, **Gašper Malnar**, **Barbara Kanc** and **Filip Šebšajevič**, *Tunnel*, Ljubljana Puppet Theatre
The actors of the play *Tunnel* created an extremely convincing, witty, harmonious play and co-play, where they do not play only with each other but also with light as a stage co-actor and the audience as a theatrical companion. Four strong acting personalities act as a harmonious collective on stage, while building a multifaceted and almost tangible relationship with the light and the audience as co-actors. All this is done in a seemingly relaxed and nonchalant manner, which gives the performance an additional appeal, suggestiveness and persuasiveness.



Alma (LGM, 2023)
Boštjan Lah
Arhiv Lutkovnega gledališča Maribor

Maribor Puppet Theatre Archive



Tunel (LGL, 2022)
Mitja Vasič
Arhiv Lutkovnega gledališča Ljubljana

Tunel (LGL, 2022)
Ljubljana Puppet Theatre Archive



Obisk (LGL, 2021)
Jaka Varmuž
Arhiv Lutkovnega gledališča Ljubljana

The Visitor (LGL, 2021)
Ljubljana Puppet Theatre Archive



Under Construction (Glej, 2021)
Borut Bučinel
Arhiv Gledališča Glej

Theatre Glej Archive
Poročilo
Report





13. bienale lutkovnih ustvarjalcev Slovenije The 13th Biennial of Puppetry Artists of Slovenia
organizirata Ustanova lutkovnih ustvarjalcev in Lutkovno gledališče Maribor
is organised by the Puppetry Artists Institution and Maribor Puppet Theatre

Strokovni odbor bienala Expert board Tjaša Bertoncelj, Nika Bezeljak, Tin Grabnar, Uroš Kaurin, Vesna Vončina
Organizacijski odbor bienala Organisational committee Mare Bulc, Marko Jakopanec, Katarina Klančnik Kocutar,
Ksenija Repina, Anže Virant

Za LGM For LGM Ksenija Repina
Za ULU For ULU Anže Virant

Selektor 13. bienala Selector of the 13th Biennial dr. sc. Igor Tretinjak, PhD
Strokovna žirija 13. bienala The expert jury of the 13th Biennial Ivo Barić, Tanja Komadina, Maša Radi Buh

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Medijski partnerji Media partners



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Predstavi *Transport: Tovor* in *Transport: Odhod* sta del projekta *Transport*, ki nastaja s podporo programa Ustvarjalna Evropa Evropske unije in v sezoni 2024/2025 povezuje šest gledališč iz Slovenije, Estonije, Litve, Češke in Poljske.
Predstavljena vsebina v nobenem pogledu ne odraža stališča Evropske komisije.
The performances *Transport: Cargo* and *Transport: Departure* are part of the *Transport* project, which is created with the support of the Creative Europe program of the European Union and connects six theatres from Slovenia, Estonia, Lithuania, the Czech Republic and Poland in 2024/2025. The content presented in no way reflects the position of the European Commission.



Financira
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Schedule of the Biennial

Wednesday, 10th September 2025

- 10.00
Mini Theatre and Jewish Cultural Centre Ljubljana:
Little Vampire Goes to School
Great Hall LGM
- 17.00
Theatre Matita and MCLU Koper: *Harms' Fault!*
Small Hall LGM
- 18.00
Opening of the exhibition: *Puppet Technologies of the Four: Žiga Lebar, Gregor Lorenci, Mitja Ritmanič and Zoran Srdić Janežič*
Minorite Church
- 18.30
Opening ceremony
Maribor Puppet Theatre and Moment:
Good Morning, Meadow
Great Hall LGM
- 19.30
Opening reception
Under the Oak

Thursday, 11th September 2025

- 10.00
Post-performances discussion
Under the Oak / Sun Studio
- 11.00
Discussion: *The Palms of Puppet Technologists*
Minorite Church
- 14.00
Discussion: *The Path to the Puppet: The Puppet Through the Prism of Technology*
Sun Studio
- 17.00
House of Children and Arts
and FRU-FRU Puppet Theatre:
A Big Pot, a Small Mouse
Small Hall LGM
- 18.00 & 20.00
Maribor Puppet Theatre: *Transport: Cargo*
Judgement Tower
- 19.00 & 21.00
Ljubljana Puppet Theatre: *Transport: Departure*
Judgement Tower
- 20.00
Opening of the exhibition of paper puppets
by Brane Solce: *Snip Flap*
GT22
- 21.00
Moment and House of Children and Arts:
Death and Milk
GT22

Competition programme

Accompanying programme

The exhibition *Puppet Technologies of the Four* (Minorite Church) is open from September 10 to 20 between 10 am and 6 pm, exceptionally until 8 pm on September 10.

The exhibition *Snip Flap* (GT22) will be open on 12 and 13 September between 10 am and 6 pm and from 15 to 20 September between 4 pm and 6 pm.

Friday, 12th September 2025

- 10.00
Post-performances discussion
Under the Oak / Sun Studio
- 16.00
Portrait: Brane Solce / Theatre Papelito – performance
Look at the Birdie! and creative workshop for children
Maribor Puppet Museum
- 17.00
Maribor Puppet Theatre, Centre de Créations pour l'Enfance and Festival Mondial des Théâtres de Marionnettes: *Knock Knock Knock*
Judgement Tower
- 18.00
Ljubljana Puppet Theatre: *A Mouse Called Julian*
Small Hall LGM
- 19.00
Celje City Theatre: *Paradise*
Great Hall LGM
- 20.00
Evening event with puppet quiz
Under the Oak

Saturday, 13th September 2025

- 10.00
Narrative Theatre of Ms Bazilika, Ljubljana Association of Puppeteers and House of Children and Arts:
How to Hug a Hedgehog
Small Hall LGM
- 11.00
Post-performances discussion
Under the Oak / Sun studio
- 11.00
Portrait: Brane Solce / Theatre Papelito – performance
Look at the Birdie! and creative workshop for children
Maribor Puppet Museum
- 11.00 & 17.00
Theatre Strick and Theatre WORKS:
Sub Aqua, Sub Aqua
Venice by the Judgement Tower
- 16.00
Ljubljana Puppet Theatre: *Tin House*
Judgement Tower
- 18.00
Post-performances discussion
Under the Oak / Sun Studio
- 19.00
Closing and award ceremony
Great Hall LGM
- 20.00
Closing reception
Under the Oak

