



6. bienale
Ustanove
lutkovnih
ustvarjalcev
Slovenije

6th Biennial
of Puppetry
Artists
Institution
of Slovenia

Maribor, 21. – 25. september 2011



LUTKOVNO
GLEDALIŠČE
MARIBOR



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*Lepa beseda
lepa mesta najde* Smooth words
make smooth ways



Partnerska zaveza

Lutka je partner, ki že iz pradavnih časov odpira človeku polja novih možnosti in zmožnosti. Pomislimo samo na vse-mogočne vrače s totemi in maskami ... Sergej Vladimirovič Obrazcov, eden od pionirjev sodobnega lutkovnega gledališča, umetnik, igralec, je v lutki odkril partnerja, ki omogoča preseganje igralčevih omejitev in odkriva nove, z vsakim trenutkom porajajoče se izrazne možnosti. Lutkovna umetnost je s svojo sposobnostjo izražanja splošnočloveškega skozi formo razčlovečenja na ravni posameznika poseben način dojemanja sveta in njegovih pojavov. Njena zgolj z domišljijo in kreativnostjo omejena izrazna sredstva so dražljiva za najširše področje gledališča. Kot razvojno spodbudo ali drugo možnost za preživele gledališke obrazce jo v svojih zapisih omenjajo pomembni gledališki reformatorji Craig, Brecht, Meyerhold, Artaud, Grotowski, Brook ...

Lutka izziva tudi slovenske ustvarjalce, kar med drugim dokazuje zapis selectorice 6. bienala slovenskih lutkovnih ustvarjalcev, v katerem avtorica v letošnji beri lutkovne umetnosti izpostavlja občuten porast prijaviteljev ter množico lutkovnih formatov in materialov, mešanje žanrov in uporabo sodobnih tehnologij. Bienale lutkovnih ustvarjalcev je prostor, kjer se vsaki dve leti strnjeno »na ogled postavi« vse, kar je najboljšega v slovenskem lutkovnem gledališkem prostoru. Letos se ta ugledni nacionalni festival, zgled sodelovanja med institucijo, javnim zavodom, in nevladnim subjektom, Ustanovo lutkovnih ustvarjalcev, poln novih ambicij in načrtov vrača domov, v Maribor, v novo Lutkovno gledališče Maribor. Njemu in nam, gledalcem in spremljevalcem lutkovne umetnosti, želim, da bi nas prevzel z ustvarjalnim nemirom in energijo.

Barbara Koželj Podlogar,
generalna direktorica Direktorata za
umetnost Ministrstva za kulturo RS

A partnership pact

Ever since prehistoric times, puppets have been a partner to mankind, opening up new possibilities and capabilities; consider, for example, the omnipotent shamans with their totems and masks. Sergey Vladimirovich Obraztsov – artist, actor, and one of the pioneers of modern puppet theatre – found in the puppet a partner who makes it possible to surpass the actor's limitations and who uncovers new, ever emerging expressive possibilities. The art of puppetry provides a special way of comprehending our world and its phenomena by expressing the commonly-human through the form of dehumanization on an individual level. Its expressive means, limited only by imagination and creativity, address the widest range of theatre. Puppetry as a developmental incentive or as an alternative to disused theatrical forms has been mentioned by several important reformers of the theatre, such as Craig, Brecht, Meyerhold, Artaud, Grotowski, Brook, and others.

The puppet poses a challenge to Slovene performers as well, as evidenced in a report by the selector of the 6th Biennial of the Puppetry Artists Institution of Slovenia. She emphasizes a substantial rise in the number of applicants for this year's Biennial, as well as a growing diversity of puppetry formats and materials, the mixing-up of genres and the use of modern technologies. The Biennial offers puppetry artists a stage which, every two years and in a condensed fashion, reveals everything that makes out the best of the Slovene puppet theatre scene. This year, the eminent national festival – which is a good example of cooperation between an institution, a public institute, and a non-governmental subject, the Puppetry Artists Institution – filled to the brim with new ambitions and plans returns home to Maribor, where the new Puppet Theatre Maribor has been built. For its sake and for the sake of us, viewers and followers of the art of puppetry, I wish the festival to charm us with creative excitement and energy.

Barbara Koželj Podlogar,
Director-General of the Directorate
for Art at the Ministry of Culture of the
Republic of Slovenia

Spoštovani ljubitelji lutkarstva

V veliko veselje mi je, da vam kot župan drugega največjega mesta izrekam dobrodošlico na šestem bienalnem lutkovnem festivalu Ustanove lutkovnih ustvarjalcev Slovenije.

Po prenovi Minoritskega samostana na Lentu, kjer je svoj dom dobilo Lutkovno gledališče Maribor, se bienale lahko vrača v Maribor. Bienale predstavlja najpomembnejši nacionalni lutkovni festival, ki ponuja pregled najboljšega slovenskega lutkovnega ustvarjanja preteklih dveh sezon. V petih dneh bomo tako spremljali kar osemnajst

slovenskih predstav in eno gostujočo predstavo iz tujine, dve razstavi, pogovore o predstavah in druge zanimive vsebine. Kot župan sem ponosen, da se bo tudi Lutkovno gledališče Maribor predstavilo s predstavami iz prve sezone v Minoritih.

Ponosen sem, da so mariborske lutke v lanskem letu končno dobile svoj dom, ki ponuja ustrezne kakovostne pogoje za umetnike, da izrazijo vso ustvarjalnost in umetniški potencial, njihove predstave pa privabljajo številne obiskovalce. Lutkovno gledališče je pomemben prostor za ustvar-

janje na različnih umetniških področjih in izjemen prireditveni prostor, ki bo imel pomembno vlogo tudi v projektu Evropska prestolnica kulture 2012.

Verjamem, da bo lutkovni festival privabil številne obiskovalce vseh starosti, od najmlajših do mladih po srcu. Želim vam prijeten ogled vseh lutkovnih predstav, ki se bodo v času med 21. in 25. septembrom odvijale na bienalu, obenem pa vas vabim, da se sprehodite po Mariboru in ujamete utrip jesenskega mesta.

Franc Kangler,
župan Mestne občine Maribor

Dear friends of puppetry!

It is a great pleasure to welcome you, as Mayor of Slovenia's second-largest city, to the sixth Biennial of the Puppetry Artists Institution of Slovenia.

After the renovation of the Minorite monastery on Lent, where the Puppet Theatre Maribor calls its new home, the Biennial is finally returning to Maribor. The Biennial is the most important national puppetry festival, offering an overview of the most creative that puppetry in the past two seasons had to offer. Over five days, we will see no less than eighteen Slovene plays and one visiting show from abroad, two exhibitions, discussions about the shows, and other interesting content. As Mayor, I am proud to confirm that the Puppet Theatre Maribor will stage plays from the first season in the Minorites as well.

It fills me with pride to see that Maribor's puppets have finally found their home, which will ensure excellent conditions for the artists to express all their creativity and artistic potential, and to see their plays attract numerous theatergoers. Our puppet theatre is an important space for creativity in a wide range of artistic fields as well as an outstanding arts venue that will play a prominent role in the project of the European Capital of Culture 2012.

I am convinced that our puppetry festival will attract countless visitors of all ages, from the youngest to the young at heart. I wish you a pleasant visit to all puppet shows that will be staged between 21st and 25th September at the Biennial, and also invite you to take a stroll around Maribor and catch the beat of the autumn town.

Franc Kangler,
Mayor of the Municipality of Maribor

Lutkovna zgodba

Evropa je pozabila na svojo prvotno kulturo. Zmagovito krščanstvo je izbrisalo spomin na obredne figure in malike, ki so po mnenju mnogih predhodniki lutk. Le v Aziji in Afriki so še ohranili svoj obredni in magični značaj.

Pravljica pripoveduje o velikanski boginji, 'prvi lutki', ki je svoj položaj in sijaj izgubila zaradi ljubosumnosti ženske, željne prevzeti njeno mesto svete figure.

Ljubosumnost in častihlepje skupaj s požrešnostjo in neumnostjo pa še danes krmljujejo povsod, tako da se v času, ko trgovski centri rastejo kot gobe po dežju, zdi izgradnja novega lutkovnega gledališča kot napaka. Napaka v sistemu, v katerem se, ko je treba, obljublja vse mogoče, potem pa se na vse lepo pozabi.

Vendar je gledališče čisto zares pred nami, je lepo, predvsem pa uporabno. Zato je

treba prenehati s stokanjem o tem, kako je lutkarstvo zapostavljeno in kako vsi mislijo, da so lutke samo za otroke. Lutkarji so že od nekdaj samozadostno capljali za umetniki drugih zvrsti in ob vsaki priložnosti hiteli naštevati imena svetovno znanih ustvarjalcev, ki so se tako ali drugače ukvarjali z lutkami ali pa se tudi samo dobrohotno izrazili o njih. Seveda so bile tudi svetle izjeme ...

Lutkovno gledališče je del gledališke umetnosti s številnimi izraznimi možnostmi in je tudi vedno bolj povezano z njenimi sodobnimi tokovi. Zato se je treba izobraževati, se ostriti v mojstrstvu, upoštevati tradicijo in iti v korak s sodobnostjo. Da pa me ne bi preveč zaneslo v smer kot 'treba bi bilo' ali 'kako bi bilo', bom raje napisal zgodbo.

Mama in oče sta šla v kino, midva s sestro pa sva ostala doma. Takoj sva se lotila dela. Ker

je mama šivala, smo imeli veliko cunj. Stara skrinja in dva kovčka sta bila polna ostankov blaga in oblek. S sestro sva se včasih oblačila vanje. Pa lesena škatla od cigar je bila polna najrazličnejših gumbov. Ampak tisti dan sva imela drugačne načrte.

Majico in dolge spodnje hlače sva natlačila s cunjami, prav tako nogavice in rokavice. Na glavo iz cunj sva privezala masko, jo pokrila s klobukom in na koncu lutko oblekla v očetovo obleko. Posadila sva jo na stol v shrambi. V roko sva ji dala velik kuhinjski nož. Vedela sva, da gre mama, ko prideta iz kina, najprej v shrambo, da pripravi večerjo. V shrambi je temno, luč pa se prižge od znotraj. Kot nalašč za najino grozljivko. Šla sva v posteljo in čakala. Končno sta prišla.

Še malo ... in ... krik!

Upam, da bo festival uspel in da se bomo imeli lepo. Mariborskemu lutkovnemu gledališču pa želim veliko uspehov.

Silvan Omerzu,
predsednik Ustanove lutkovnih ustvarjalcev

A puppetry story

Europe has forgotten its original culture. The triumph of Christianity has erased all memory of ritual figures and idols, widely believed to be the precursors to modern day puppets. Only in Asia and Africa have they preserved their ritual and magical character.

A certain fairy tale tells of a gigantic goddess, the 'first puppet', who lost her rank and splendor to the jealousy of a woman who wished to usurp her position as a holy figure.

Jealousy and ambitiousness, coupled with gluttony and stupidity, to this day reign supreme; in times when shopping malls sprout like mushrooms in the rain, the construction of a new puppet theatre seems a mistake. A mistake in a system where promises abound when they're needed, only to be forgotten just as quickly.

Even so, the theatre really is standing there, beautiful, and most importantly useful. Now we must stop complaining how pup-

petry is treated with disdain and how everyone considers puppets to be children's stuff. Puppeteers have always been complacently shuffling behind artists from other genres and were always quick to rattle off names of world-famous artists who either worked with puppets or merely bestowed them a few benevolent words. Of course, we've seen a few bright exceptions.

The puppet theatre is a part of stagecraft with its countless expressive possibilities and is becoming ever more linked up with its modern movements. This is why we must keep educating ourselves, hone our mastery, consider traditions and keep up with modernity.

But, not to delve too deep into 'could haves' and 'should haves', here is a short story.

Mom and dad went to the movies, while I and my sister remained at home. We set to work immediately. Since mom used to do needlework, we had a lot of rags. An old chest and two suitcases were full of fabric remnants and

discarded clothes, so me and my sister used to put them on occasionally. And there was also a cigar box full of various buttons. We had different plans that day, though.

We took a shirt and pants and stuffed them with rags, then did the same with a pair of socks and gloves. We tied a mask to the rag doll's head, put a hat on it, and dressed it in dad's suit. We then put a big kitchen knife in its hand and sat it on a chair in the pantry. We knew that as soon as they returned from the movies, mom would first go to the pantry to make dinner. It's dark in the pantry, and the light switch is inside. Right on cue for our horror movie. We went to our beds and waited. Finally, they arrived.

Any moment now ... and ... scream!!

I hope the festival will be successful and everyone enjoys it, and I wish the Puppet Theatre Maribor a lot of success in the future.

Silvan Omerzu,
Chairman of the Puppetry Artists Institution

Lutkovnim potovanjem ob rob

Poročilo selektorice 6. bienala Ustanove lutkovnih ustvarjalcev

Na poziv k prijavam na 6. bienale Ustanove lutkovnih ustvarjalcev Slovenije se je ponovno odzvalo rekordno število, to je 57 predstav. Po nekaj naknadnih odjavah jih je v konkurenci ostalo 52, premierno uprizorjenih med 1. majem 2009 in 30. aprilom 2011. Med njimi sta bili z dovoljenjem Ustanove tudi 2 starejši predstavi. 47 predstav sem si ogledala v živo, kak ducat njih tudi po večkrat, 5 pa na DVD-posnetkih. Občutna rast števila prijaviteljev, ki jo beležimo v zadnjih dveh festivalskih edicijah, je razveseljiva, saj do določene mere priča o ambicioznosti slovenskih lutkovnih ustvarjalcev in producentov. Tudi predstav z izrazito vzgojnimi poudarki je bilo med prijavljenimi letos le še za vzorec, v ospredje pa so odločno stopile stvaritve, ki jih je vredno doživeti zaradi njihove izpovedne moči in predvsem umetniške prepričljivosti, ne glede na to, katerim starostnim skupinam so (bile) v izhodišču namenjene.

Ob intenzivnem spremljanju naše lutkovne ustvarjalnosti sem si zaradi širšega vpogleda v to izjemno raznoliko umetniško področje ogledala še skoraj 30 predstav in dogodkov, ki se na poziv k prijavam niso odzvali, predvsem zaradi možnosti primerjalne analize predstav, širše ocene stanja na tem področju in nenazadnje v skrbi za tiste predstave, ki iz različnih razlogov niso bile prijavljene v festivalsko selekcijo, pa bi lahko bile po krivici spregledane.

Glede na trende iz prejšnjih let je v zadnjih dveh sezonah občuten kvantitativen in kvalitativen porast produkcije za starejše osnovnošolce, mladino in odrasle, po drugi strani pa se je v zadnjem obdobju tudi pri nas začela razmeroma uspešno razvijati produkcija predstav za malčke že od 3. meseca starosti. Predstave, namenjene otrokom od 3. oz. 5. leta dalje, so zajele dve tretjini vseh prijav. Produkcija za to

'najhvaležnejšo' starostno skupino, ki je za lutkovni medij izrazito dovzetna in odzivna, še vedno ostaja najobsežnejša (kar seveda ni presenetljivo), v likovnem, tehnološkem, tehničnem in izvedbenem smislu pa je – gledano v celoti – ta najširša skupina predstav kvalitativno tudi najbolj neizenačena in s tem problematična. To dejstvo po mojem mnenju še vedno vzbuja določeno mero skrbi ter kliče po strokovnem premisleku in sistemskih izboljšavah.

Za zadnji dve lutkovni sezoni lahko nadalje ugotovimo, da je prenos izbranih predlog (pravljice, pripovedke, miti, legende, pesmi, izštevank, zgodbe v verzih, slikanice iz domače in svetovne literarne zakladnice ter novejša dela uspešnih domačih ali tujih mladinskih avtorjev) v lutkovni medij postal izrazito avtorski, subjektiven, pogosto komajda še pripet na svoj literarni vir. Pri mnogih predstavah pa sploh ne gre več za

Foreword to our puppetry adventures

A report from the selector of the 6th Biennial of the Puppetry Artists Institution of Slovenia

The call for entries at the 6th Biennial of the Puppetry Artists Institution of Slovenia has once again met a record number of applicants with 57 plays. With a few plays having subsequently withdrawn, 52 remained in the field, with premieres between 1st May 2009 and 30th April 2011. These also include two older plays that entered under approval from the Institution. I attended 47 of these plays live, about a dozen of them also several times, and viewed the other 5 on DVD. During the two recent festival editions, we were glad to notice a considerable increase in entry numbers, which testifies for the ambitiousness of Slovenia's puppetry artists and producers. Only a few plays with distinctly educational aspects were among this year's entries, while the majority clearly focused on plays with a strong expressiveness and artistic potency, irrespective of their (original) target age group.

During my intensive research on the creativity of our puppetry scene, I decided to gain additional insight into this extraordinarily varied artistic genre by viewing an additional 30 plays and events that did not respond to our calls for entries. I wanted to construct a comparative analysis of different plays, review the current status of our

genre and, if nothing else, examine those plays that had for various reasons not been included into our festival selection, but for which I was nevertheless worried that they might be wrongly overlooked.

Judging by the trends in recent years, the past two seasons demonstrate a considerable increase in both quantity and quality for productions aimed at older primary school students, youth and adults; on top of that, recent years have also brought more and more Slovene productions for toddlers aged 3 months and up. Plays for children aged 5 and up constituted two thirds of all entries. Productions for this 'most rewarding' age group, which is very responsive and sensitive to the puppetry medium, still – unsurprisingly – remain the most extensive, but when comparing their artistic, technical and performance values, this group is on the whole the least qualitatively equalized and consequently the most problematic. This is still rather worrying and calls for a thorough professional consideration and systematic improvements.

In the past two puppetry seasons, the transfer of chosen original works (fairy tales, fables, myths, legends, poems, counting rhymes, stories in verses, picture books

'prave' predloge, ampak prej za materializacijo avtorskih idej, ustvarjalnih vizij in iskanj v lutkovni medij, ki zna biti presenetljiva in sila inventivna.

Zato seveda tudi ne preseneča množica lutkovnih formatov in materialov, izrazito mešanje žanrov, oživljanje najrazličnejših predmetov ipd. Tisto, kar v slovenskem lutkovnem cehu v splošnem še nekoliko pogrešam, pa je večja zavest, da je tudi lutkovno gledališče del širokega polja sodobne umetnosti. Uporaba intermedije ali novih tehnologij, kot je na primer ustvarjanje gibljevih risanih form s pomočjo računalniškega vmesnika v živem dialogu z igralcem, je – glede na trende v polju scenskih, predvsem pa likovnih umetnosti – v lutkovnem gledališču redkost. To je do določene mere presenetljivo, saj so sodobne tehnologije, kinetika, mehanika ipd. animiranim forma(to)m pisane na kožo (spomnimo samo na transformacije dolge zgodovine romantičnih idealov marionete in avtomata ali na očeta modernega gledališča Gordona Craiga in njegove nadmarionete, na utopije historičnih avantgard ipd.), zdi pa se,

da mora slovenska lutkovna ustvarjalnost njihove številne prednosti, (z)možnosti in 'umetniško uporabnost' v polnosti šele odkriti. Marioneta, ta kraljica lutkovnega gledališča, se že nekaj časa vztrajno umika predvsem mešanim zvrstem, občutno (in vsaj delno tudi presenetljivo) pa je naraslo število senčnih predstav oz. predstav z izrazitimi elementi senčnega gledališča; a ta zahtevni žanr se v tokratnem festivalskem izboru najkakovostnejših poudarkov slovenske lutkovne produkcije zadnjih dveh let žal (še) ni (adekvatno) odrazil. Smisel nacionalnih festivalov že dolgo ni več v 'panoramskem' pregledu aktualne lutkovne produkcije, ampak je njihova edina zaveza kakovost, konsistentnost, izvirnost ter izpovedna moč sodelujočih predstav.

Podobno kot pred dvema letoma sem se tudi tokrat odločila nameniti posebno pozornost izbranemu umetniku, ki je v zadnjem obdobju še posebej opozoril nase s svojim delom, ter ga predstaviti znotraj posebnega programa, ki sem ga poimenovala – FoKus. Glasbenik in ustvarjalec lutkovnih predstav, iskalec in raziskovalec instrumen-

talnih in zvoč(il)nih lutk Peter Kus je s svojimi sodelavci ustvaril zanimivo umetniško trilogijo Pojoči grad – predstava Pojoči grad, razstava/inštalacija Pojoči grad ter priročnik za gradnjo izvernih instrumentov v stripu Pojoči grad so trije samostojni, a povezani projekti, ki se plodno srečujejo na preseku različnih umetniških zvrsti: glasbenih, lutkovnih, gledaliških, likovnih, intermedijskih ... in na svoj izviren način premikajo njihove meje.

Širši nabor prijav ter nekoliko večja ambicioznost posameznih produkcij glede na pretekla leta sta botrovala tokratni selekcijski formuli 12 + 6, ki se mi je po ogledu dobršnega dela produkcije zadnjih dveh let pokazala kot najbolj optimalna: po eni strani dovolj odprta in vključujoča do različnih estetik, ustvarjalnih principov, interpretacijskih načinov, animacijskih tehnik in tehnologij, po drugi pa še vedno stroga, osredotočena predvsem na ustvarjalne presežke, zato trdno verjamem, da bomo iz letošnjega petdnevnega intenzivnega druženja z lutkami izšli bogatejši.

Amelia Kraigher,
selektorica 6. bienala ULU



from domestic and worldwide literature, as well as more recent works by successful domestic or foreign youth authors) to the puppetry medium became increasingly authorial, subjective, and often only loosely fitted to their literary source. For many plays, we cannot even consider them to have 'real' originals anymore, but rather to be an astonishingly surprising and inventive materialization of authorial ideas, creative visions and inquiries into the puppetry medium.

The multitude of used puppetry formats and materials, mixing-up of genres, and ensouling of various objects are thus not in the least surprising. What I generally still miss in the Slovene puppetry guild is a strong awareness of the fact that even puppet theatre comprises part of a wide field of modern art. The use of intermedia or new technologies, such as displaying animated forms in a live dialogue with the actor through a computer interface, is still a rarity in puppet theatre, especially when considering recent trends in stage design and visual arts. This comes rather as a surprise, since modern technology, kinetics, mechanics and so on seem as if they were made especially for animated form(at)s – recall, for example, the transformations of a long history of romantic ideals of marionettes and automata, or the father of modern theatre, Gordon Craig, and his Übermarionettes, or the utopias of historical avantgarde etc. Despite all this, the Slovene puppet artists seem as if they are yet to discover the true extents of their numerous advantages, possibilities and 'artistic usefulness'. The marionette, queen of the puppet theatre, has been on a steady decline in recent years, mainly in favor of mixed genres, but there's also been a substantial (and partly surprising) rise of shadow plays and plays with prominent shadow theatre elements. Nonetheless, this demand-

ing genre isn't yet (adequately) reflected in the festival selection of the best that Slovene puppetry had to offer in the past two years. The aim of national festivals has long ago surpassed that of a mere 'panoramic' overview of current puppet theatre productions; they strive exclusively for quality, consistency, originality and expressive power of the participating plays.

Just as I did two years ago, I have again decided to call special attention to a chosen artist who had distinguished himself or herself through his work in recent years, and present him or her as the focus of a special program named FoKus. Peter Kus, a musician and creator of puppet plays, searcher and researcher of instrumental and sonorant puppets, has created an interesting art trilogy with his colleagues under the name *The Singing Castle*: it includes the play *The Singing Castle*, an exhibition/art installation *The Singing Castle* and a handbook for building original instruments in the form of a comic book strip, titled *The Singing Castle*. These are three independent but connected projects that creatively intersect and shift the boundaries of diverse artistic genres (puppetry, theatre, visual arts, intermedia etc.).

A wider range of entries and higher ambitions of certain productions compared to previous years have led to a new selection formula of 12 + 6, which I found to be optimal after reviewing a considerable share of productions in the last two years. The formula is open and inclusive enough towards various aesthetics, creative principles, interpretative methods, animation techniques and technologies, while still remaining strict and focused primarily on creative brilliance. On account of all this, I am convinced that this year's intensive five-day get-together in the company of puppets will enrich us all.

SMOOTH WORDS MAKE SMOOTH WAYS

Amelia Kraigher,
Selector of the 6th Biennial ULU





*Festival
puppetracker*

*Festivalski
lutkooled*

Sreda

21. september 2011

15.00, Vetrinjski dvor

Otvoritev postavitve FoKus – Peter Kus, Kaja Avberšek: Pojoči grad, trilogija
(na ogled do 28. 9. 2011)

17.00, LGM

Lutke na razstavi –
sprehod po ulicah stalne razstave
Lutkovnega gledališča Maribor

7+
LET 18.00, Velika dvorana LGM
Odprtje festivala
Lutkovno gledališče Maribor
Krst pri Savici

15+
LET 20.00, Mala dvorana LGM
Lutkovno gledališče Maribor
Meso ali Razodetje

22.00, Happy klet, Rotovski trg
Nočni klub

Četrtek

22. september 2011

2+
LET 9.00, Mala dvorana LGM
Lutkovno gledališče Fru-Fru
Opičja uganka ali Mamica kje si?

3+
LET 10.00, Studio LGM
AEIOU,
gledališče za dojenčke in malčke
Glava dol – noge gor!

14.00, Studio LGM
Pogovor o predstavah
Povezovalka **Jelena Sitar Cvetko**

3+
LET 18.00, Mala dvorana LGM
Gledališče Papelito
Kameleon

18+
LET 20.00, Velika dvorana LGM
Lutkovno gledališče Ljubljana in
Dudapaiva Company
Love Dolls

22.00, Happy klet, Rotovski trg
Nočni klub

Petek

23. september 2011

3+
LET 9.00, Mala dvorana LGM
Gledališče Labirint
Klobuk gospoda Konstantina

4+
LET 11.00, Amfiteater II. gimnazije
Maribor
Forum Ljubljana, Invidia in
Federacija
Pojočni grad

14.00, Studio LGM
Pogovor o predstavah
Povezovalka **Jelena Sitar Cvetko**

5+
LET 18.00, Mala dvorana LGM
Teatro Matita
Pozor, los!

7+
LET 20.00, Mala dvorana LGM
Lutkovni studio Koper in I.
praško gledališko društvo
Praške legende

22.00, Happy klet, Rotovski trg
Nočni klub

T = tekmovalni program
S = spremljevalni program

↓ **Sobota & Nedelja**



Wednesday

21st September 2011

15.00, Vetrinjski dvor

Opening of the FoKus Exhibition – Peter Kus, Kaja Avberšek: The Singing Castle Trilogy
(on display until 28th September 2011)

17.00, LGM

Puppets on Display –
a stroll through the permanent
exhibition at the Puppet Theatre
Maribor

7+
YEARS 18.00, Great Hall, LGM
Opening of the Festival
Puppet Theatre Maribor
Baptism at the Savica

15+
YEARS 20.00, Small Hall, LGM
Puppet Theatre Maribor
Flesh or Revelation

22.00, Happy klet, Rotovski trg
Night Club

C = Competition Program
A = Accompanying Program

Thursday

22nd September 2011

2+
YEARS 9.00, Small Hall, LGM
Puppet Theatre Fru-Fru
Monkey Puzzle or Mummy, Where are You?

3+
YEARS 10.00, Studio LGM
AEIOU,
Theatre for Babies and Toddlers
Head Down – Legs Up!

14.00, Studio LGM
Daily Discussion
Moderator **Jelena Sitar Cvetko**

3+
YEARS 18.00, Small Hall, LGM
Theatre Papelito
The Chameleon

18+
YEARS 20.00, Great Hall, LGM
Puppet Theatre Ljubljana and
Dudapaiva Company
Love Dolls

22.00, Happy klet, Rotovski trg
Night Club

↓ **Friday, Saturday & Sunday**



Sobota

24. september 2011

5+
LEET
9.00, Mala dvorana LGM
Mini teater
Sneguljčica

4+
LEET
10.00, Velika dvorana LGM
Lutkovno gledališče Ljubljana
Štirje muzikanti

3+
LEET
11.00, Studio LGM
Pripovedno gledališče gdč. Bazilike
Začarani čajnik

14.00, Studio LGM
Pogovor o predstavah
Povezovalka **Jelena Sitar Cvetko**

5+
LEET
17.00, Velika dvorana LGM
Gledališče Glej
**Kako je Jaromir
iskal srečo**

15+
LEET
18.00, Mala dvorana LGM
Moment in Studio LGM
Dejanje brez besed

15+
LEET
20.00, Amfiteater II. gimnazije
Maribor
Lutkovno gledališče Ljubljana in
Gledališče Konj
Prepovedane Ljubezni

22.00, Happy klet, Rotovski trg
Nočni klub

Nedelja

25. september 2011

5+
LEET
10.00, Velika dvorana LGM
Lutkovno gledališče Maribor
?zakaj

3+
LEET
11.00, Mala dvorana LGM
Gledališče Lalanit
Pojte, pojte, drobne ptice

12.00, Studio LGM
Okrogla miza na temo lutkovne
tehnologije
**Med skico in lutko ali
Avtorstvo v procesu nastan-
janja lutkovne predstave**
Povezovalca **Igor Cvetko**

14.00, Studio LGM
Pogovor o predstavah
Povezovalka **Jelena Sitar Cvetko**

15+
LEET
17.00, Velika dvorana LGM
**Zaključek festivala s
podelitvijo nagrad**
Amaterska lutkovna skupina
Športniki
Vrnitev v Bullerbyn

FESTIVALSKI LUTKOSLED

T = tekmovalni program
S = spremljevalni program

Obe razstavi bosta odprti po ena-
kem urniku, in sicer:

pon-pet 9.00-13.00 in 16.00-19.00
sob-ned 10.00-18.00

Mednarodno žirijo

6. bienala Ustanove lutkovnih
ustvarjalcev Slovenije sestavljajo
(po abecedi):

Karel Makonj, CZ
Barbara Orel, SLO
Uroš Trefalt, SLO



FESTIVAL PUPPETRACKER

Sunday
25th September 2011

5+
YEARS
10.00, Great Hall, LGM
Puppet Theatre Maribor
?Why

5+
YEARS
11.00, Small Hall, LGM
Theatre Lalanit
Sing, Sing, Little Birds

12.00, Studio LGM
A discussion on puppet technology
**FROM SKETCH TO PUPPET –
Authorship in the Making of
A Puppet Play**
Moderator **Igor Cvetko**

14.00, Studio LGM
Daily Discussion
Moderator **Jelena Sitar Cvetko**

15+
YEARS
17.00, Great Hall, LGM
**Festival Closing and Awards
Ceremony**
Amateur Puppet Group Športniki
Back to Bullerbyn

C = Competition Program
A = Accompanying Program

Both exhibitions will have the same
opening hours:

Mon-Fri 9.00-13.00 and 16.00-19.00
Sat-Sun 10.00-18.00

International Jury
of the 6th Biennial of the Puppetry
Artists Institution of Slovenia

(in alphabetical order):
Karel Makonj, CZ
Barbara Orel, SLO
Uroš Trefalt, SLO

Saturday

24th September 2011

5+
LEET
9.00, Small Hall, LGM
Mini Theatre
Snow White

4+
YEARS
10.00, Great Hall, LGM
Puppet Theatre Ljubljana
The Bremen Musicians

3+
YEARS
11.00, Studio LGM
Narrative Theatre of Ms. Bazilika
The Enchanted Teapot

14.00, Studio LGM
Daily Discussion
Moderator **Jelena Sitar Cvetko**

5+
YEARS
17.00, Great Hall, LGM
Theatre Glej
**How Jaromir Searched for
Happiness**

15+
YEARS
18.00, Small Hall, LGM
Moment and Studio LGM
Act without Words

15+
YEARS
20.00, Amphitheatre at
II. gimnazija Maribor
Puppet Theatre Ljubljana and
Theatre Konj
Forbidden Loves

22.00, Happy klet, Rotovski trg
Night Club

Friday

23rd September 2011

3+
YEARS
9.00, Small Hall, LGM
Theatre Labirint
Mister Constantin's Hat

4+
YEARS
11.00, Amphitheatre
at II. gimnazija Maribor
Forum Ljubljana, Invidia
and Federacija
The Singing Castle

14.00, Studio LGM
Daily Discussion
Moderator **Jelena Sitar Cvetko**

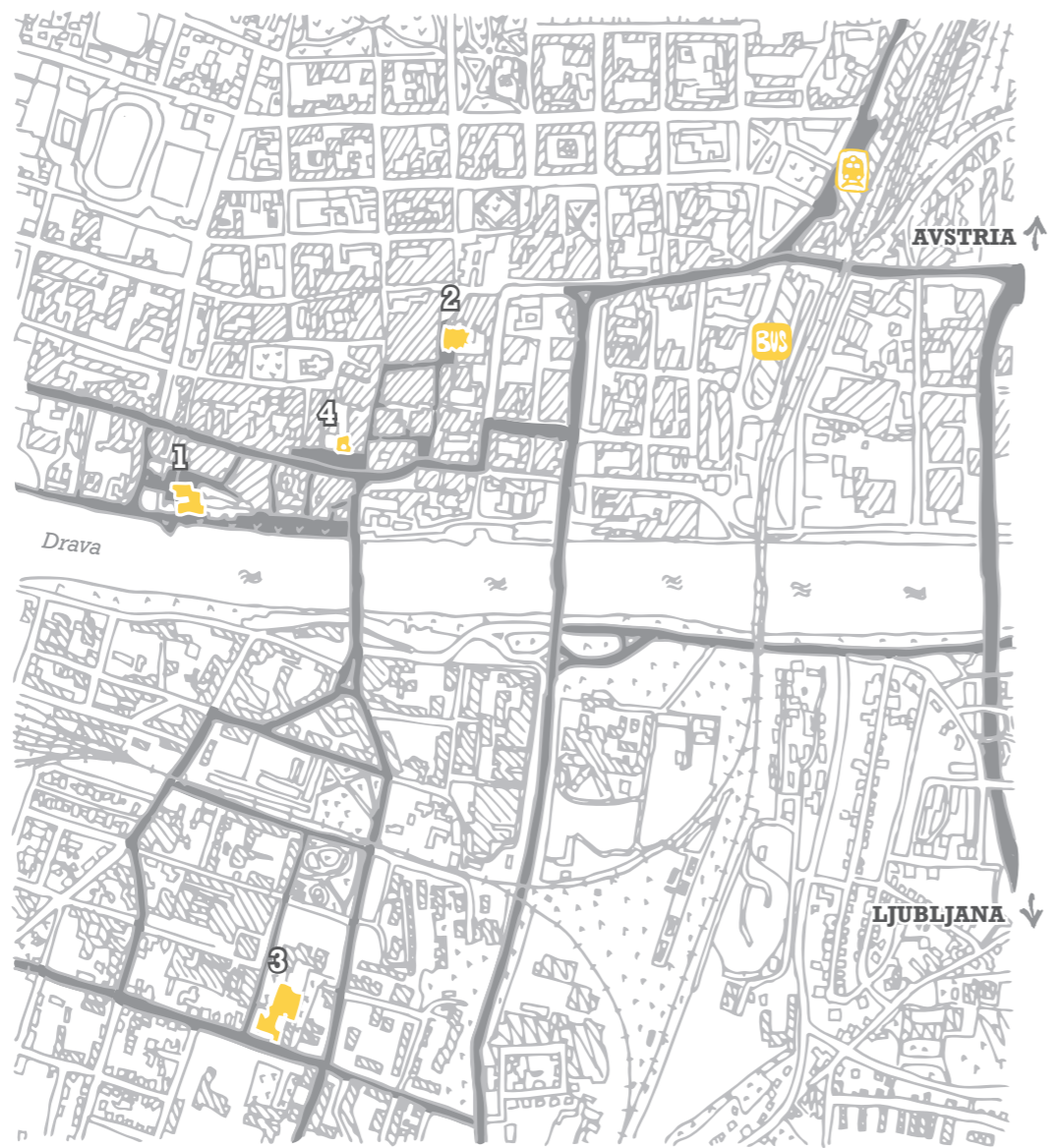
5+
YEARS
18.00, Small Hall, LGM
Teatro Matita
Attention, Moose!

7+
YEARS
20.00, Small Hall, LGM
Puppet Studio Koper and
1st Prague Theatre Association
Prague Legends

22.00, Happy klet, Rotovski trg
Night Club

Maribor

CENTER



FESTIVALSKI LUTKOSLED

Slovenija

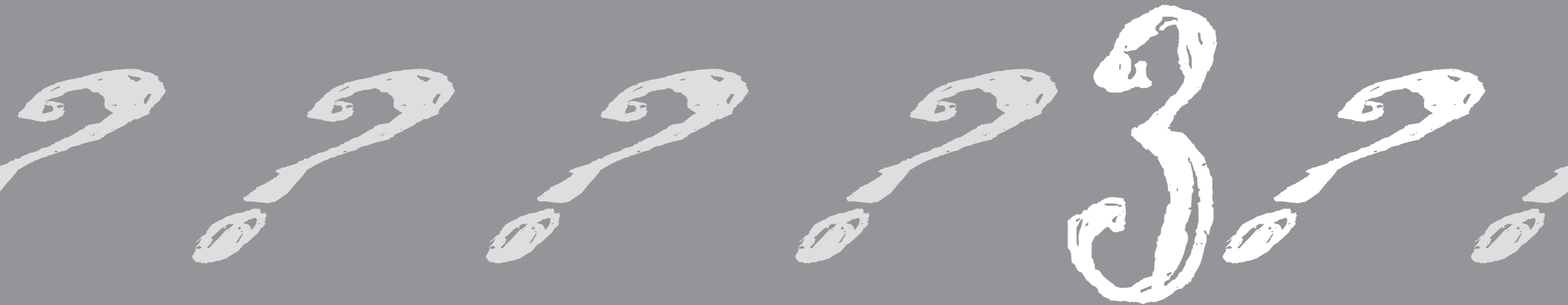
SLOVENIA



Lutkovno gledališče Maribor (LGM)	1	Puppet Theatre Maribor (LGM)
Velika dvorana LGM		Great Hall LGM
Mala dvorana LGM		Small Hall LGM
Studio LGM		Studio LGM
Vojašniški trg 2 A		Vojašniški trg 2 A
Vetrinjski dvor	2	Vetrinjski dvor
Vetrinjska ulica 30		Vetrinjska ulica 30
Amfiteater II. gimnazije Maribor	3	Amphitheatre at II. gimnazija Maribor
Trg Miloša Zidanska I		Trg Miloša Zidanska I
Happy klet	4	Happy klet
Glavni trg 14		Glavni trg 14

FESTIVAL PUPPETRACKER

Kdo je kdo Who is who
od A do Z from A to Z





AEIOU, GLEDALIŠČE ZA DOJENČKE IN MALČKE
Glava dol - noge gor!

Četrtek
22. september 2011, 10.00
Studio LGM



Avtorice
Katja Kähkönen, Katja Povše in Mateja Ocepek
Avtorici idejne zasnove
Katja Kähkönen in Katja Povše
Režiserka **Katja Kähkönen**
Avtorici lutk, scenografije in kostumov
Katja Kähkönen in Mateja Ocepek
Avtor glasbe **Gregor Zemljčič**
Psihologinja **Martina Peštaj**
PR predstavnica **Erika Felicijan**
Fotograf **Matej Povše**

Igralki **Mateja Ocepek in Katja Povše**

Premiera **Dvorana Zvezdica LJ**
27. november 2010

Predstava *Glava dol – noge gor!* je vsebinsko, zvočno in likovno povsem prilagojena psihološki in fiziološki stopnji razvoja najmlajših. Za to je skrbela otroška psihologinja. Odigra se neposredno pred in med mladimi gledalci, ki sedijo na tleh, v enotnem nerazdeljenem prostoru skupaj z igralkama. Predstava je interaktivna – spodbuja malčke k sodelovanju. Je barvita, zabavna in prijazna. Zgodba predstave je najmlajšim razumljiva, saj govori o vsakdanu cirkuške družine: prebujanje, oblače-

nje, lulanje v kahlico, odhod v varstvo in na delo, popoldanska zabava – akrobacije in čaranje pa hranjenje ter večerni ples in sladke sanje.

Med predstavo je poskrbljeno za osnovne potrebe dojenčkov in malčkov. Omogočeni so dojenje, previjalna podloga in grelnik za otroško hrano.

Predstava je nastala v produkciji Gledališča Tunteenpalo, Društva lutkovnih ustvarjalcev in zavoda za umetnost H'art.

AEIOU, prvo gledališče za dojenčke in malčke v Sloveniji, je začelo delovati konec novembra 2010, ko je premierno uprizorilo predstavo *Glava dol – noge gor!* Ustanoviteljice gledališča so tri ustvarjalke: lutkovna režiserka Katja Kähkönen, kiparka in likovna pedagoginja Mateja Ocepek ter lutkari-ca in pripovedovalka Katja Povše.

Kdo je kdo od A do Ž

AEIOU

gledališče za dojenčke in malčke,
Suhadole 15, 1218 Komenda
www.aeiou.si
K **Mateja Ocepek**
M +386 41 991 030
E info@aeiou.si

AEIOU, THEATRE FOR BABIES AND TODDLERS

Head Down - Legs Up!

The content, sound and art direction of the play *Head Down – Legs Up!* are all designed to fit the psychological and physiological development stage of the youngest. A psychologist made sure all this was implemented during the creative process. The play is performed in front of and among the sitting children in a single room together with the actors. It is also an *interactive play* – it encourages the toddlers to actively take part. It's a colorful, fun and pleasant experience. The story is about the everyday life of a circus family. It's a simple tale that the children will have no

trouble following: waking up, dressing up, sitting on the potty, going to day care and then to work, playing in the afternoon – acrobatic tricks, magic and nursing, followed by an evening dance and a sweet dream.

Taking care of the basic needs of the babies and toddlers is encouraged during the show – nursing, a table for changing and a heater for baby food are all available.

The play has been co-produced by the Tunteenpalo Theatre, the Association of Puppeteers and the H'art Arts Institute.

AEIOU, the first theatre for babies and toddlers, opened at the end of November 2010 with their first premiere of *Head Down – Legs Up!* The theatre was founded by three talented women: puppet director Katja Kähkönen, sculptor and art teacher Mateja Ocepek, and puppeteer and narrator Katja Povše.

Thursday
22nd September 2011, 10.00
Studio LGM



Writers **Katja Kähkönen, Katja Povše and Mateja Ocepek**
Concept **Katja Kähkönen and Katja Povše**
Director **Katja Kähkönen**
Puppet design, scenography and costume design
Katja Kähkönen and Katja Povše
Music **Gregor Zemljčič**
Psychologist **Martina Peštaj**
PR manager **Erika Felicijan**
Photographer **Matej Povše**

Actors **Mateja Ocepek and Katja Povše**

Premiere **Dvorana Zvezdica LJ**
27th November 2010

Who is who from A to Z



AMATERSKA LUTKOVNA SKUPINA ŠPORTNIKI
in LUTKOVNO GLEDALIŠČE MARIBOR

Vrnitev v Bullerbyn

Nedelja

25. september 2011, 17.00

Velika dvorana LGM



Po predlogi

Astrid Lindgren *Otroci iz Bullerbyna*

Režiser **Jakub Vašiček** in kolektiv

Avtor likovne podobe

Tereza Venclová in kolektiv

Avtor glasbene opreme

Kolektiv in par starih znancev

Oblikovalca svetlobe **Jakub Vašiček** in **Bor Kos**

Igralci **Tomáš Jarkovský, Adam Kubišta, Johana**

Vaňousová, Jakub Vašiček in **Elena Volpi**

Premiera Mala dvorana LGM

8. marec 2011

Švedski so svetu dali Nobelovo nagrado, vikinge, Ingrid in Ingmarja Bergmana, Ingemarja Stenmarka, Zlatana Ibrahimovića, Abbo, Ikea, H&M, modro-rumeno kombinacijo, zapleten jezik, Piko Nogavičko ... Po predlogi v Sloveniji manj znanega romana Astrid Lindgren *Otroci iz Bullerbyna* pa je nastala predstava, ki želi izraziti košček slovensko-češke hvaležnosti Švedom.

Če Pika Nogavička prinaša asociacije na otroštvo, na skodelice kakava pred spanjem,

na otroške želje po moči, neodvisnosti, skritih zakladih in večnih prijateljstvih, se Vrnitev v Bullerbyn sprašuje, kam z idiličnim otroštvom, ko človek odraste. Ali bi Pika Nogavički in otrokom iz Bullerbyna uspelo ohraniti čarovnijo? Ali je čarovnija sploh obstajala? Ali pa spomini varajo in naše otroštvo sploh ni bilo tako zelo modro-rumeno?

Predstava je nastala kot koprodukcija neodvisne skupine ALS Športniki in Lutkovnega gledališča Maribor.

ALS Športnike sestavljajo levo naštetih izvajalci, ki jih je pozimi dokončno združil minoritski samostan. Sicer so nekdanji sošolci z Oddelka za alternativno in lutkovno gledališče praške DAMU. Med bivanjem v samostanu ob ranih jutrih tekajo ob reki Dravi, čez dan se sprašujejo zakaj ali najstnike vodijo skozi skrivnostni svet lutk, ob večerih, prostih dneh in v hladnih zimskih nočeh pa prebirajo Lindgrenovo.

Kdo je kdo od A do Ž

Romarska pot jih vodi med slovenskimi in češkimi gledališkimi hišami (DISK, LGM, Naivni divadlo Liberec, Divadlo Alfa Plzen, Minor, Mimotaurus in še več), kjer predstavljajo najobetavnejšo generacijo lutkovnih umetnikov. Pa tudi tekajo še vedno radi in še bodo tekali.

K **Johana Vaňousová**
E **johanavanousova@gmail.com**

AMATEUR PUPPET GROUP ŠPORTNIKI
and THE PUPPET THEATRE MARIBOR

Back to Bullerbyn

The Swedes gave the world the Nobel Prize, Vikings, Ingrid and Ingmar Bergman, Ingemar Stenmark, Zlatan Ibrahimović, Abba, Ikea, H&M, the blue-yellow color combination, a complicated language, Pippi Longstocking etc. With the Slovene-Czech adaptation of Astrid Lindgren's novel *The Six Bullerby Children* (which is rather unknown in Slovenia) we wish to repay the Swedes at least a fraction of their kindness.

Last winter the members of APG Športniki finally got together at the Minorite monastery. They are all former classmates from the Department of Alternative and Puppet Theatre at DAMU in Prague. At the Minorites they wake up early and go jogging by the Drava River, during the day they ask themselves why and draw the children into the magical world of puppets, and in the evenings, in their free time and on cold

If Pippi Longstocking reminds you of your childhood, the cup of hot chocolate before sleep, the wish to be strong and independent, treasure hunts and everlasting friendship, then Bullerbyn will leave you thinking about what happens to these ideals when we grow up. Can Pippi Longstocking and the Bullerbyn Children hold on to the magic? Does magic even exist? Or is it rather that memories are misleading and our childhood never really was that colorful?

winter days they read the works of Astrid Lindgren. Their pilgrimage leads them to all the Slovene and Czech puppet theaters (DISK, LGM, Naivni divadlo Liberec, Divadlo Alfa Plzen, Minor, Mimotaurus and many more), where they represent the most promising puppet artists of this generation. And they still go jogging in the morning and will do so in the future.

Sunday

25th September 2011, 17.00

Great hall LGM



Based on

Astrid Lindgren's novel *The Six Bullerby Children*

Director **Jakub Vašiček** and the team

Art direction

Tereza Venclová and the team

Musical equipment

the team and a few old friends

Light designer **Jakub Vašiček** and **Bor Kos**

Actors **Tomáš Jarkovský, Adam Kubišta, Johana**

Vaňousová, Jakub Vašiček and **Elena Volpi**

Premiere Small Hall LGM

8th March 2011

Who is who from A to Z



FORUM LJUBLJANA, INVIDIA
in ZAVOD FEDERACIJA LJUBLJANA

Pojočni grad

Pojočni grad je izvirna multimedijška predstava, ki združuje elemente lutkovnega gledališča, glasbenega koncerta ter stripovskih ilustracij in animacij. Njeno vsebinsko izhodišče je pravljica H. C. Andersena *Slavec* in govori o cesarju, ki je hotel postati čim bolj podoben slavčku. Ptiček je živel na njegovem vrtu in prelepo prepeval, zato ga je občudoval ves svet. Sprva ljubosumen na malega pevca, ki mu je kradel vso pozornost, je cesar sčasoma spoznal, da mora slediti slavcu in tudi svoje življenje spremeniti v pesem. Odločil se je, da bo svoj novi

grad spremenil v ogromen glasbeni instrument, ki bo igral in pel kot slavec.

Scenografsko in zvočno podobo predstave tvorijo izvirni glasbeni instrumenti Petra Kusa, na katerih se v živo izvaja glasba. Posebno vizualno izkušnjo predstavi dajejo video animacije in ilustracije Kaje Avberšek. Avtorica jih na odru riše in dodaja v živo ter tako slika interaktivno ozadje scenskega dogajanja.

Predstava je nastala v koprodukciji Foruma Ljubljana z Invidio in Zavodom Federacija Ljubljana.

Forum Ljubljana je neodvisni zavod. Ustanovljen je bil leta 1994 kot inštitut za umetniško in kulturno produkcijo ter deluje na področju vizualnih umetnosti, stripa, filma, gledališča in glasbe. Je naslednik ŠKD Forum, prve civilno družbene organizacije, ustanovljene konec 60-ih let na področju bivše Jugoslavije.

Peter Kus je skladatelj glasbe za odrske uprizoritve ter filmske glasbe. V zadnjem času ustvarja avtorske predstave, v katerih raziskuje območje, kjer se križata področji glasbe in gledališča, za kar je prejel več mednarodnih nagrad za izvirnost in glasbo.

Kaja Avberšek je diplomirana oblikovalka, ki se ukvarja se z ilustracijo, s stripom, z grafičnim oblikovanjem ter ustvarjanjem lutk in scenografij. Za svoje diplomsko delo *Zapiski in zariski z Azorskih otokov* je prejela študentsko Prešerenovo nagrado in projekt 2006 izdala v knjigi *Nos Açores* pri Texto Editores.

Forum Ljubljana
Metelkova 6, 1000 Ljubljana
<http://grad.ops.si>
K Peter Kus
M +386 41 657 860
E peter@federacija.net

Kdo je kdo od A do Ž

FORUM LJUBLJANA, INVIDIA
and THE FEDERACIJA LJUBLJANA INSTITUTE

The Singing Castle

The Singing Castle is an original multimedia performance which combines comic book illustrations, music on original musical instruments and puppet theatre. It is based on the motives of the fairy tale by H.C. Andersen, *The Nightingale*, a story about a king who wanted to become like the nightingale. The bird lived in his garden and sang beautifully, gaining admiration from the whole world. At first the king was jealous of the little singer that was stealing him the whole attention, but he eventually realized that he too must follow him and turn his life into a song. He decided to build his new castle as a giant musical

instrument that would play and sing like the nightingale.

The set consists of original musical instruments by Peter Kus designed in various shapes that are also used to perform live music. Video and visual illustrations by Kaja Avberšek bring a special visual experience to the performance. They are being drawn during the play and paint an interactive background of the events that occur.

The play is a co-production between Forum Ljubljana, Invidia and the Federacija Ljubljana Institute.

Forum Ljubljana is an independent institute. The Forum was founded in 1994 as an institute for art and cultural projects and produces visual arts, comics, movies, theatre plays and music. It is the successor to the ŠKD Forum, the first civil social organization founded in the late '60s in former Yugoslavia.

Peter Kus is a musical composer for stage plays and movies. Lately he has been making original plays in which he tries to combine music and theatre. His efforts have

netted him various international awards for originality and music.

Kaja Avberšek has a design degree and works on illustrations, comics, graphic design as well as puppet and stage design. She also won the Prešeren Award for her Thesis *Zapiski in zariski z Azorskih otokov* (Notes and Drawings from the Azores). In 2006 she published her project in the form of a book, *Nos Açores*, published by Texto Editores.

Friday
23rd September 2011, 11.00
Amphitheatre at II. gimnazija Maribor

4+
YEARS

Writers: **Peter Kus** and **Kaja Avberšek** based on the fairytale *Nightingale* by H. C. Andersen
Directing and music **Peter Kus**
Dramaturgy **Ajda Rooss**
Motion and acting advisor **Miha Arh**
Stage design, drawings and video animation **Kaja Avberšek**
Costume designer **Iztok Hrga**
Original musical instruments **Peter Kus** and **Darko Korošec**
Light designer **Luka Curk**
Technical support **Jan Žavbi**
Set production and props **Jaka Mihelič**, **Zoran S. Janežič**, **Alojz Košmrlj** and **Brane Ždralo**
Computer animation **Jernej Žmitek** and **Jernej Lunder (Invidia)**
Photography **Nada Žgank**

Actors **Kaja Avberšek** and **Andrej Žibert**

Premiere **Španski borci LJ**
26th January 2011

Who is who from A to Z

Petek
23. september 2011, 11.00
Amfiteater II. gimnazije Maribor

4+
LET

Avtorja **Peter Kus** in **Kaja Avberšek** po motivih pravljice *Slavec* H. C. Andersena
Režiser in avtor glasbe **Peter Kus**
Dramaturginja **Ajda Rooss**
Svetovalec za gib in dramsko igro **Miha Arh**
Avtorica likovne podobe, ilustracij in video animacije **Kaja Avberšek**
Kostumograf **Iztok Hrga**

Avtorja izvirnih instrumentov **Peter Kus** in **Darko Korošec**
Oblikovalec svetlobe **Luka Curk**
Tehnični vodja predstave **Jan Žavbi**
Izdellovalci scene in rekvizitov **Jaka Mihelič**, **Zoran S. Janežič**, **Alojz Košmrlj** in **Brane Ždralo**
Avtorja računalniške animacije **Jernej Žmitek** in **Jernej Lunder (Invidia)**
Fotografka **Nada Žgank**

Igralca **Kaja Avberšek** in **Andrej Žibert**

Premiera **Španski borci LJ**
26. januar 2011





GLEDALIŠČE GLEJ

Kako je Jaromir iskal srečo

Sobota
24. september 2011, 17.00
Velika dvorana LGM

Kako je Jaromir iskal srečo je poetična predstava, ki jo je navdihnila pripoved Petra Svetine z istim naslovom. Zvezdoznane Jaromir v svoji podstrešni sobici dan za dnem zre v nebo, kjer išče svojo srečo. Išče jo med zvezdami, med zapletenimi matematičnimi izračuni, zvezdoznanskimi razpravami in čaka, da bo prišla nenadno kot komet.

Vsak dan ga obišče gospodična Jarmila, ki mu pomaga pri različnih opravilih. Nekega oblačnega dne, ko na nebu ni videti zvezd, pa Jarmila zvezdoznancev teleskop usmeri drugam – popelje ga na magičen sprehod skozi različne zgodbe drobnih skrivnostnih trenutkov. In nenadoma ga tresne, kot bi ga zadel komet ... Je bila sreča ves čas ob njem?

5+
LET

Gledališče Glej je najstarejša neodvisna gledališka hiša na Slovenskem. Program leta 1970 ustanovljenega Gleja so od samih začetkov soustvarjala največja imena slovenskega gledališča, med njimi: Dušan Jovanović, Zvone Šedlbauer, Janez Pipan, Matjaž Zupančič, Eduard Miller, Nevenka Koprivšek, Matjaž Pograjc, Bojan Jablanovec, Tomi Janežič, Sebastjan Horvat, Diego De Brea, Tomaž Štrucl, Tijana Zinajič in Jernej Lorenci.

V zadnjih desetih letih se je Glej profiliral kot alternativno in manjše komorno gledališče. V produkciji je zaslediti uprizoritve od sodobnega plesa do komičnih uspešnic, lutkovne predstave, raziskovalne projekte in inovativni multimedijški teater. S takšnim

programom Glej dosega nadvse raznoliko ciljno publiko, od tradicionalne gledališke do mlajše študentske populacije. Premišljeno pa skrbi pa tudi za otroški program.

Predstavo so v produkciji Gleja ustvarili Ajda Rooss, vsestranska lutkovna ustvarjalica, ki jo otroci najbolj poznajo kot prijateljico Zajčka Bineta (RTV SLO), Jasna Vastl, scenografka, kostumografka in oblikovalka lutk, ter lutkar Brane Vižintin, nosilec programa v Lutkovnem gledališču Ljubljana.

Gledališče Glej
Gregorčičeva 3, 1000 Ljubljana
www.glej.si
T +386 1 251 66 79
E info@glej.si

Kdo je kdo od A do Ž



THEATRE GLEJ

How Jaromir Searched for Happiness

How Jaromir Searched for Happiness is a poetic play inspired by Peter Svetina's story of the same name. The stargazer Jaromir sits in his little room in the attic and stares at the sky all day trying to find true happiness. He is trying to find it in the stars, through complicated mathematical equations and debates on astronomy, hoping all the while that happiness will strike

him just like a comet. He is visited everyday by miss Jarmila who helps him with different chores. One cloudy day, when no stars can be seen, Jarmila turns his telescope away and takes him on a magical journey through stories filled with little precious and mysterious moments. And suddenly it hits him like a comet ... Was happiness all this time right beside him?

Saturday
24th September 2011, 17.00
Great Hall LGM

5+
YEARS

Theatre Glej is Slovenia's oldest independent theatre. Glej was founded in 1970 and from the very beginning the program of the theatre was written and performed by some of the greatest Slovene theatre names: Dušan Jovanović, Zvone Šedlbauer, Janez Pipan, Matjaž Zupančič, Eduard Miller, Nevenka Koprivšek, Matjaž Pograjc, Bojan Jablanovec, Tomi Janežič, Sebastjan Horvat, Diego De Brea, Tomaž Štrucl, Tijana Zinajič and Jernej Lorenci.

In the last decade Glej became more of a fringe and chamber theatre. The perfor-

Theatre Glej ← info

mances range from contemporary dances, comedy classics and puppet theatre to different research projects and innovative multimedia theatre. The versatile program attracts a wide target audience, from traditional theatre-goers to students as well as children.

The play was produced by Ajda Rooss, the multitalented puppeteer best known for her role in the cartoon Zajček Bine (Bine the Rabbit), Jasna Vastl, a scenographer, costume and puppet designer, and puppeteer Brane Vižintin, program supervisor at the Puppet Theatre Ljubljana.

Concept **Ajda Rooss** and **Jasna Vastl** based on motives by **Peter Svetina**
Directors **Ajda Rooss**, **Jasna Vastl** and **Brane Vižintin**
Art direction **Jasna Vastl**
Puppets and set design **Žiga Lebar** and **Jasna Vastl**
Dressmaker **Maja Peterlin**
Music **Nino de Gleria**
Light designer **Igor Remeta**
Technicians **Grega Mohorčič** and **Martin Lovšin**
Photography **Urška Boljkovac**
Executive producer **Barbara Poček**

Actors and animators **Brane Vižintin** and **Ajda Rooss**

Premiere **Glej LJ**
11th March 2011

Who is who from A to Z



GLEDALIŠČE LABIRINT
DRUŠTVO LUTKOVNIH USTVARJALCEV

Klobuk gospoda Konstantina

Petek

23. september 2011, 9.00
Mala dvorana LGM



Avtor **Peter Svetina**

Avtorji koncepta in umetniške zasnove projekta

Katja Povše, Saša Jovanović in Tina Oman

Režiser in dramaturg **Saša Jovanović**

Avtor likovne podobe **Peter Škerl**

Avtorica glasbe **Mateja Starič**

Izdelaevalec lutk **Žiga Lebar**

Izdelaevalec lutkovnih kostumov **Iztok Hrga**

Izvajalki in animatoriki **luna Ornik in Tina Oman**

Premiera **Španski borci LJ**
29. januar 2010

Klobuk gospoda Konstantina je prva lutkovna zgodba o ljubezni v Ljubljani.

To je zgodba o nežni ljubezni, o razposajenem parku Tivoli, o odkritju kipa Dečka s piščalko. In je zgodba o Labodu z Ljubljance in o ljubljanskem Zmaju z Ljubljanskega gradu. Pa zgodba o dečku in deklici

ter zgodba o smešnem čarovniku in zvokih pločevinaste promenadne glasbe in ... seveda pripoved o nagajivem klobuku gospoda Konstantina.

Društvo lutkovnih ustvarjalcev od leta 1993 združuje raznolike lutkovne ustvarjalce: igralce-animatorje, režiserje, scenografe, likovnike, izdelovalce lutk, kostumografe in glasbenike. Poleg prepoznavne poetike posameznih skupin in ustvarjalcev se predstave Društva odlikujejo po izvirnosti in visoki kakovosti v izvedbi in likovnosti. To dokazujejo tudi mnoga sodelovanja in nagrade na tujih in domačih lutkovnih festivalih.

Kdo je kdo od A do Ž

Gledališče Labirint je leta 1998 ustanovil režiser Saša Jovanović s predstavo *Minotaver*, člani gledališča pa sodelujejo od leta 1992.

Gledališče Labirint,
Rožna dolina II/9, 1000 Ljubljana
www.druluus.blogspot.com
E druluus@gmail.com



THEATRE LABIRINT
ASSOCIATION OF PUPPETRY ARTISTS

Mister Constantin's Hat

Mister Constantin's Hat is the first puppet play about love in Ljubljana.

This is a story about tender love, about a lively park (Tivoli) and the discovery of the statue of the boy with his recorder. It is a story about a swan from the Ljubljanica River and the Ljubljana Dragon from Ljublja-

na Castle. It is also a story about a boy and a girl and a story about a funny magician and the sheet metal sounds of boardwalk music and it is, of course, a story about the naughty hat of Mister Constantin.

Since its formation in 1993 the **Association of Puppetry Artists** unites a wide array of puppetry artists: actors/animators, directors, scenographers, art designers, puppet designers, costume designers, and musi-

cians. The different groups of the Association are especially known for their poetic approach as well original, quality performances and stage design. This is attested by numerous collaborations with foreign artists and awards received at both domestic and international puppet festivals.

Theatre Labirint

← info

Friday

23rd September 2011, 9.00
Small Hall LGM



Writer **Peter Svetina**

Concept and art design **Katja Povše, Saša Jovanović and Tina Oman**

Director and stage manager **Saša Jovanović**

Art direction **Peter Škerl**

Music **Mateja Starič**

Puppet production **Žiga Lebar**

Puppet costume designer **Iztok Hrga**

Actors and animators

luna Ornik and Tina Oman

Premiere: **Španski borci LJ**
29th January 2010

Who is who from A to Z



GLEDALIŠČE LALANIT
DRUŠTVO LUTKOVNIH USTVARJALCEV

Pojte, pojte, drobne ptice

Nedelja
25. september 2011, 11.00
Mala dvorana LGM



Avtorica besedila, režiserka in dramaturginja
Nena Močnik
Scenografka, kostumografka in avtorica lutk
Maja Peterlin
Avtor glasbe **Andrej Fon**
Izdelaovalec scene **Martin Oblak**
Fotografka in oblikovalka **Rada Kikelj**

Igralca **Iuna Ornik** in **Andrej Fon**

Premiera **Španski borci LJ**
15. januar 2011

Godec Mrakovček Premrakovček se znajde v veliki zagati – ukradel je pero Šaraptice, najlepše in najmogočnejše ptice daleč naokoli. Ta se mu maščuje tako, da njegove ptice pevke zaklene v kletko, ključ pa odvrže nad širnimi ajdovimi polji. Godec se s pomočjo čarobnega kolesa odpravi na potovanje skozi otroške ljudske pesmice in izštevankе, v katerih oživijo An-

Gledališče Lalanit, ki deluje v okviru Društva lutkovnih ustvarjalcev Ljubljana, je leta 2011 ustanovila igralka-animatorka, pripovedovalka in režiserka Iuna Ornik. V gledališču vabi avtorje, s katerimi išče izvirne, intimne avtorske prispevke v besedilnem, dramaturškem, režijskem ali likovnem

Kdo je kdo od A do Ž

zej Panzej, Tinčica Minčica in drugi junaki, ki Mrakovčku pomagajo pri iskanju ključa.

Čeprav predstava prikazuje nek drugi čas in vsebine, ki jih otroci danes slabo poznajo – npr. žetev na polju, delo v mlinu, sejemske norčije – pa zgodba o zaprtih pticah in o trudu za njihovo osvoboditev sporoča večne resnice. Govori o tem, da do pravega ključka vodi vztrajnost.

pristopu. Tako spodbuja nove možnosti v iskanju lutkovno-gledališkega medija z različnimi soustvarjalci.

www.lalanit.com
M +386 41 990 403
E info@lalanit.com



THEATRE LALANIT
ASSOCIATION OF PUPPETRY ARTISTS

Sing, Sing, Little Birds

Strolling minstrel Mrakovček Premrakovček finds himself in big trouble when he steals the feather of the Šara bird – the most beautiful and mightiest bird in the entire realm. The angry bird takes her revenge upon Mrakovček by locking his collection of singing birds in a cage and throwing the key into the vast buckwheat fields. The fiddler travels around with the help of a magic wheel, revisiting various children's folk song scenarios in which Anzej

Theatre Lalanit, which is part of the Ljubljana Association of Puppetry Artists, was founded in 2011 by the actor/ animator, narrator and director Iuna Ornik. It espe-

Theatre Lalanit ← info

Panzej, Tinčica Minčica, Miha Mihau and other folk heroes come alive in order to help him find the key.

Although this play draws its material from a different time period involving habits and subjects that today's children aren't necessarily familiar with, such as harvest time, working in the mill, and town fair japes, the story of the search for the key to release the birds unlocks teaches a valuable lesson in persistency.

cially attracts writers who seek an original and intimate approach to the script, dramaturgy, directing and art design. By working with many different artists the theatre is always searching for new possibilities and ideas within the puppet theatre genre.

Sunday
25th september 2011, 11.00
Small Hall LGM



Script, directing and dramaturgy
Nena Močnik
Scenographer, costume and puppet designer
Maja Peterlin
Music **Andrej Fon**
Scene production **Martin Oblak**
Photography and design **Rada Kikelj**

Actors **Iuna Ornik** and **Andrej Fon**

Premiere **Španski borci LJ**
15th januar 2011

Who is who from A to Z



GLEDALIŠČE PAPELITO

Kameleon

Predstava *Kameleon* je narejena po motivih iz knjižice *Kamillo Kromo* znanega italijanskega avtorja in ilustratorja Francesca Altana. Govori o tem, kako so bili nekoč kameleoni rdeči, pa so se morali prebarvati v zeleno, saj so bili na zeleni travi za sovražnike namreč preveč opazni. A ker

je padal dež, so morali nositi dežnike, ker bi sicer dež z njih spral vso zeleno barvo. Z dežniki nad glavo pa ni bilo lahko loviti žuželk. Zato so se raje najedli zelenja. Čim pa so ozeleneli, je že bila tu jesen in vse je orumenelo ... Hiteli so hrustat suho rumeno listje, pa je zapadel sneg ...

Brane Solce od leta 1982 deluje v svojem avtorskem minimalističnem papirteatru, ki je najprej nosilo ime Papilu, po novem pa se imenuje **Papelito**. Vse predstave doslej so izključno avtorske, Brane je avtor glasbe, scenografije in scenarijev, režiser ter vse drugo. Doslej je izvedel okoli 35 premiernih uprizoritev, vsako v drugačni papirni tehniki. Papelito gostuje na festivalih

po vsem svetu, od Japonske, ZDA, Evrope do Izraela in drugod.

Gledališče Papelito

Hrvatini 204, 6280 Ankaran

www.papelito.net

K Brane Solce

M +386 31 760 765

E bsolce@yahoo.com

Kdo je kdo od A do Ž

THEATRE PAPELITO

The Chameleon

The *Chameleon* is based on motives from the booklet *Kamillo Kromo* of the popular Italian illustrator Francesco Altan. It is a story about how chameleons had to change their colour from red to green in order to deceive their enemies in green grass. But then the rain came and they all had to use umbrellas or the green colour

would get washed away. It became very hard to hunt for insects with an umbrella over their heads. So they decided to stuff their bellies with grass. But soon after they turned green, autumn came and everything changed colour ... They rushed to chomp on yellow leaves, and then the snow fell...

Brane Solce has been creating his minimalist paper theatre since 1982. The name of the theatre was originally Papilu and later renamed to **Papelito**. The author does everything himself: he writes the music,

is responsible for the scenography, the script, directing and everything else. He has already produced about 35 debut performances, every one in a different paper technique. Theatre Papelito performs at festivals all around the world, from Japan, USA and Europe to Israel and many other different places.

Theatre Papelito

← info

Who is who from A to Z

Thursday

22nd September 2011, 18.00

Small Hall LGM

3+
LET

Avtor, režiser in izvajalec **Brane Solce**

Premiera

KUD France Prešeren LJ
december 2010

3+
YEARS

Writer, director and performer **Brane Solce**

Premiere

KUD France Prešeren LJ
December 2010



LUTKOVNO GLEDALIŠČE FRU-FRU

Opičja uganka ali Mamica kje si?

Četrtek
22. september 2011, 9.00
Mala dvorana LGM

Kaj se zgodi, če se mala opica izgubi, potem pa išče svojo mamo, pri čemer ji pomaga metulj? Kup nepredvidljivih zapletov in dogodivščin pa tudi nevarnosti! Seveda metulj ne ve, da je opičja mama prav takšna, kot je mala opica, kajti metulji otročički, majhne kosmate gosenice, niso prav nič podobni svojim pisanim in krilatim staršem.

Otroci v predstavi srečajo različne živali, njihova imena in značilnosti. Spoznavajo pojme, kot so toplo, mehko, kosmato, sluzasto, viseče, leteče ..., predvsem pa, da so mame lahko zelo različne. Predstava ponuja odlično izhodišče za pogovor, kaj se zgodi, če se otrok izgubi, in kako se iz gosenice razvije metulj.

Iz na začetku (leta 1984) tipičnega gledališča iz kovčka je **Gledališče Fru-Fru** zraslo leta 1993 v profesionalno družinsko gledališče, ki znanim zgodbam za otroke išče primerne lutkovne podobe. 'Ob v živo izvajani glasbi igra obeh izvajalcev razkriva skrivnostni svet oživiljene resnice predmeta in pogosto povsem običajne predmete čara v lutke, ki postajajo otroško preprosti predmet resnice sveta' (iz kataloga Klemenčičevi dnevi '97).

Iz družinskega gledališča je v osemnajstih letih nastalo repertoarno gledališče za otroke, ki svoje predstave namenja najmlajšim od 2. leta dalje. Vsako leto izvede več kot 250 predstav.

Kdo je kdo od A do Ž

Gledališče Fru-Fru sodeluje s priznanimi lutkovnimi režiserji, likovnimi ustvarjalci, pisci besedil, glasbeniki in igralci. Gostuje po vsej Sloveniji, pri zamejskih Slovencih v Avstriji in Italiji. Mednarodno se udeležuje na uglednih festivalih po Evropi: v Belgiji, na Poljskem, v Nemčiji, na Hrvaškem, v Veliki Britaniji, Italiji ... Je dobitnik mnogih priznanj in nagrad.

FRU-FRU lutke
Posavskega 22, 1000 Ljubljana
www.frufru.si
K Irena Rajh Kunaver
M +386 41 663 904
T/F +386 1 53 46 808
E irena@frufu.si



PUPPET THEATRE FRU-FRU

Monkey Puzzle or Mummy, Where are You?

What happens when a small monkey first loses and the again find his mum with the help of a butterfly? A lot of unforeseen complications, great adventures and also dangers! Of course the butterfly does not suspect that the mother of the baby monkey looks a lot like her son, given that small butterflies are little hairy caterpillars and bear little resemblance with their colourful flying parents.

Through the play, children meet a number of new animals, learn their names and their characteristics. They learn new concepts like hot, soft, hairy, slimy, hanging, flying etc. And most importantly, they learn that mothers can be very different. The play is a great starting point for a discussion on what would happen if a child gets lost, and how a caterpillar turns into a butterfly.

Thursday
22nd September 2011, 9.00
Small Hall LGM

Originally (in 1984), **Theatre Fru-Fru** was a typical "out of the suitcase" theatre, but 1993 saw it turn into a professional family theatre that performed famous fairy tales through the art of puppetry. Accompanied by live music, the performance of both actors unveils a secret world of an ensouled truth of the object; it often enchants entirely ordinary objects into puppets who become the childishly simple object of the truth of the world. (from the catalogue Klemenčičevi dnevi '97).

During the last 18 years the family theatre transformed into a theatre for the young, with plays aimed at children older than 2 years. Every year the theatre performs more than 250 plays.

The Puppet Theatre Fru-Fru works with renowned puppet directors, artists, writers, musicians and actors. The plays are being performed all over Slovenia and for our minorities in Austria and Italy. Fru-Fru is regularly present at distinguished festivals all over Europe: in Belgium, Poland, Germany, Croatia, Great Britain, Italy ... It has received numerous recognitions and awards.

Puppet Theatre Fru-Fru ← info

Who is who from A to Z



Avtorica **Julia Donaldson**
Prevajalec **Milan Dekleva**
Režiserki **Ajda Rooss** in **Irena Rajh Kunaver**
Avtorja likovne podobe
Špela Trobec in **Iztok Hrga**
Glasbenik **Nino de Gleria**
Oblikovalec svetlobe in tehnik **Anže Virant**
Fotografka **Urška Boljkovac**

Igralki **Ajda Rooss** in **Irena Rajh Kunaver**

Premiera **KUD France Prešeren LJ**
29. januar 2011



Writer **Julia Donaldson**
Translator **Milan Dekleva**
Directors **Ajda Rooss** and **Irena Rajh Kunaver**
Visual appearance **Špela Trobec** and **Iztok Hrga**
Musician **Nino de Gleria**
Light director and technician **Anže Virant**
Photography **Urška Boljkovac**

Actors **Ajda Rooss** and **Irena Rajh Kunaver**

Premiere
KUD France Prešeren LJ, 29th January 2011



Sobota
24. september 2011, 10.00
Velika dvorana LGM

LUTKOVNO GLEDALIŠČE LJUBLJANA

Štirje muzikanti

PUPPET THEATRE LJUBLJANA

The Bremen Musicians

Saturday
24th September 2011, 10.00
Great Hall LGM

4⁺ LET
Režiser **Matija Solce**
Dramaturginja **Jelena Sitar Cvetko**
Lektorica **Tatjana Stanič**
Avtor glasbe **Matija Solce**
Avtorji kostumov **Jadranka Pavlovič, Matija Solce** in **Marianna Stránská**
Avtorica likovne podobe lutk in scene **Marianna Stránská**
Oblikovalec svetlobe **Danilo Korelec**
Vodja predstave **Zvonimir Urbič**

Igralci in animatorji
Martina Maurič Lazar
(Harmonika, Pes, Psiček, Kuža, Cucek, Kukavica, Maksimilijan, Miš)

Gašper Malnar
(Bumbajs, Osel, Ribič Šime)

Miha Arh
(Praln'ca-daska, Žlice, Mucek, Mornar, Anka, Ivan)

Polonca Kores
(Škantič-violina, Petelinček, Ga. Amalia, Signora Bruna, Balonarka)

Zvonimir Urbič
(Lajnar)

Premiera **Veliki oder LGL**
22. april 2010

4⁺ LET
V živahni in prijazni glasbeno-lutkovni predstavi se štiri živali, tako kot v znani pravljici, odpravijo na pot in v mestu prese- netijo ljudi s svojo glasbo. Otroci sodelujejo tako pri potovanju, ker lesene lutke zapu-

stijo oder in stopijo med gledalce, kot pri koncertu, ko otroci z njimi zapojejo. Ob- činstvo sedi kar na odru, zato lahko otroci opazujejo gledališče tudi z manj običajne, a prav tako zanimive strani.

Lutkovno gledališče Ljubljana je bilo usta- novljeno leta 1948. Svoj ustvarjalni zagon je črpalo iz različnih tradicij, ki so zaznamovale slovensko lutkarstvo od njegovih začetkov v drugem desetletju 20. stoletja do konca druge svetovne vojne. Gledališče je v pet- desetih letih hitro izoblikovalo svoj izraz in umetniško doseglo druga pomembna evropska lutkovna gledališča. V zadnjem ob- dobjju je menjava generacij gledališču odprla nove poti. Tako je gledališče v zadnjih sezo- nah dobilo nov zagon, kar dokazuje zajetna bera festivalskih nagrad. Lutkovno gledališče Ljubljana je osrednje slovensko lutkovno gledališče. Vsako sezono pripravi sedem premier. S predstavami gostuje po Sloveniji in tujini. V LGL igralci nastopajo z vsemi lut- kovnimi tehnikami, posebnost pa so mario- nete na dolgih nitkah. V LGL skrbijo tudi za izobarževanje lutkarjev, organizirajo različne

delavnice za otroke in odrasle, okrogle mize ter festivale. S 1. januarjem 2009 je Mestna občina Lutkovnemu gledališču pripojila Gle- dališče za otroke in mlade Ljubljana. S pri- pojitvijo se je Gledališče za otroke in mlade preimenovalo v Dramski oder za mlade. Ustvarjanje za otroke in mladino je pospe- šilo razvoj gledališča za najmlajše in vključi- tev v projekt Small size, ki pokriva izključno predstave za najmlajše od nič do šest let.

Leta 1995 je gledališče prevzelo organizaci- jo mednarodnega lutkovnega festivala Lutke.

Lutkovno gledališče Ljubljana
Krekov trg 2, 1000 Ljubljana
www.lgl.si
T +386 1 300 09 70
F +386 1 300 09 80
E info@lgl.si

4⁺ YEARS
This is a lighthearted and enjoyable musi- cal play about four animals who go out into town and cheer people up with music. The children can become part of the jour- ney and interact with the puppets which on

occasion leave the stage and join the crowd to sing along with them, just like in a con- cert. The viewers actually sit on the stage, which takes a little getting used to, but is nonetheless a really unique experience.

The **Puppet Theatre Ljubljana** was formed in 1948 and drew its inspiration from vari- ous traditions that marked Slovene pup- petry from its early beginning in the 1920s to the end of the Second World War. In the 1950s the theatre and its unique perfor- mances soon matched the artistic quality of other important European theatres. The recent generational change opened a whole new range of opportunities. The theatre was given new impulses, as attested by the numerous festival awards. The Puppet The- atre Ljubljana is the most important puppet theatre in Slovenia. Every season seven new plays enter the program. The plays are be-

ing performed in Slovenia as well as abroad. The actors work with all available puppet techniques, the most unique being the mari- onettes on long strings. The theatre also of- fers educational training for puppeteers, or- ganizes workshops for children and adults as well as discussions and festivals. On 1st January 2009 the Puppet Theatre was joined by the Ljubljana Theatre for Children and Youth, which after that was renamed to Drama Stage for Children. The theatre be- gan expanding its program with children's and youth plays, and soon became part of the Small Size Project which covers plays exclusively for very young audiences from zero to six years.

Puppet Theatre Ljubljana ← info

Since 1995 the theatre organizes Lutke In- ternational Puppet Festival.

4⁺ YEARS
Director **Matija Solce**
Dramaturgy **Jelena Sitar Cvetko**
Proofreader **Tatjana Stanič**
Music **Matija Solce**
Costume design **Jadranka Pavlovič, Matija Solce** and **Marianna Stránská**
Puppet design and scene production **Marianna Stránská**
Light director **Danilo Korelec**
Performance coordinator **Zvonimir Urbič**

Actors and animators
Martina Maurič Lazar
(Accordion, Dog, Puppy, Doggy, Cur, Cuckoo, Maksimilijan, Mouse)

Gašper Malnar
(Bumbajs, Donkey, Fisher Šime)

Miha Arh
(Praln'ca-daska, Spoons, Kitten, Sailor, Anka, Ivan)

Polonca Kores
(Škantič-violin, Cockerel, Ms. Amalia, Signora Bruna, Balloon)

Zvonimir Urbič
(Hurdy-Gurdy)

Premiere
Big Stage LGL, 22nd April 2010

Who is who from A to Z





Četrtek
22. september 2011, 20.00
Velika dvorana LGM

LUTKOVNO GLEDALIŠČE LJUBLJANA
in **DUDAPAIVA COMPANY**

Love Dolls

Avtor in režiser **Duda Paiva**
Dramaturg **Jaka Ivanc**
Avtor glasbene opreme **Allan Segall**
Avtor zvočnih učinkov **Izidor Kozelj**
Svetovalec za glasbo **Augusto Valença**
Oblikovalca svetlobe **Hans C. Boer** in **Mark Verhoef**
Umetniški svetovalec **Paul Selwyn Norton**
Avtor likovne zasnove lutk **Duda Paiva**
Izdelaovalci lutk in scene **Jože Lašič, Duda Paiva, Iztok Bobič, Sandra Birjukov, Marjeta Valjavec, Smrekca, d.o.o.** in **Jože Zalar ml., s.p.**
Scenograf **Andre Mello**
Kostumografi **Javier Murugarren, Sandra Birjukov** in **Marjeta Valjavec**
Plesni učitelj **Tomaž Ambrož**
Tehnični vodja **Jure Žnidaršič**
Vodja predstave **Izidor Kozelj**
Producentka za Dudapaiva Company **Prisca Maas**

Glasbeniki
Violončelo **Urša Pavlovčič**
Klarinet **Rok Felicjan**
Tolkala **Marko Jurečič**

Igralci
Miha Arh, Polonca Kores, Maja Kunšič, Iztok Lužar, Asja Kahrmanovič, Martina Maurič Lazar in **Augusto Valença**

Premiera **Veliki oder LGL**
15. september 2009

Pretresljiva, radikalna in angažirana lutkovna predstava govori o alienaciji kot problemu sodobnega človeka. Odsotnost komunikacije se odraža tudi v njegovi intimi. Junaki v predstavi se zaradi nezmožnosti za partnerstvo in bližino toplega, a zahtevnega človeškega bitja raje odločajo za ljubezen z lutkami, v katere lahko projicirajo svoje sanje, želje in pričakovanja. Zgodba, trpka

podoba naše družbe, se odvija v kleti neke stavbe, skriti pogledom ljudi in zakona.

Predstava *Love Dolls* je mojstrski plesni vrtnec lutk, ljudi in čustev ob izvrstni glasbi, izvedeni v živo. Plesna ekstravaganca, parada popularne glasbe, lepega vedenja in alternativnega ljubljenja.

Za **Lutkovno gledališče Ljubljana**
glej stran 44.

V preteklih petih letih se je **Dudapaiva Company** razvila v svojevrstno in avtorsko prepoznavno mednarodno umetniško skupino. Uprizarjajo sodobne plesne predstave, temelječe na prepletu človeškega giba in gledališča predmetov. V ustvarjanju so raziskovalni v smeri odkrivanja, razvijanja in oblikovanja novih možnosti odrskega jezika. Na repertoarju imajo osem večkrat nagrajenih produkcij, s katerimi gostujejo po vsem svetu.

Ekipo sestavljajo: Duda Paiva (plesalec, koreograf, režiser), Hans-Christian Boer in Mark Verhoef (oblikovalca svetlobe in videa), Linhares Junior (grafični in spletni oblikovalec), Paul Selwyn Norton (koreograf), Marijana Mikolčič in Prisca Maas (producentki in organizatorki) ter zunanjji umetniški sodelavci.

Kdo je kdo od A do Ž

PUPPET THEATRE LJUBLJANA
and **DUDAPAIVA COMPANY**

Četrtek
22. september 2011, 20.00
Velika dvorana LGM

Love Dolls

A shocking, radical and engaged puppet show that tackles alienation as a problem of the modern individual. The absence of communication is reflected in one's intimacy. The heroes in the show are not capable of being in a relationship, being near a warm but demanding human being, so they decide to love dolls instead and project their dreams, wishes and expectations onto these dolls. The story, which

is a bitter reflection of our society, takes place in the basement of a building, hidden from the eyes of the people and the law. The play *Love Dolls* is a masterfully created dancing whirlwind of puppets, people and emotions, accompanied by excellent live music. A ballroom extravaganza, a parade of popular music, good behaviour and alternative love-making.

For the **Puppet Theatre Ljubljana** see page 45.

During the last five years the **Dudapaiva Company** turned into a unique and internationally recognized theatre group. Their performances feature modern dances based on the interaction between human body movement and the objects used in theatre plays. Their experimental and creative process is aimed at discovering and developing new forms of stage communication. Their program features eight plays

which all received many awards and are being performed all over the world. Team members: Duda Paiva (dancer, choreographer, director), Hans-Christian Boer and Mark Verhoef (video and light directing), Linhares Junior (graphic and web page design), Paul Selwyn Norton (choreographer), Marijana Mikolčič and Prisca Maas (producer and organizer) and external cooperating artists.

Who is who from A to Z



Writer and director **Duda Paiva**
Dramaturgy **Jaka Ivanc**
Musical equipment **Allan Segall**
Sound effects **Izidor Kozelj**
Music consultant **Augusto Valença**
Light design **Hans C. Boer** and **Mark Verhoef**
Artistic advisor **Paul Selwyn Norton**
Puppet design **Duda Paiva**
Scene and puppet production **Jože Lašič, Duda Paiva, Iztok Bobič, Sandra Birjukov, Marjeta Valjavec, Smrekca, d.o.o.** and **Jože Zalar jr., s.p.**
Scenographer **Andre Mello**
Costume design **Javier Murugarren, Sandra Birjukov** and **Marjeta Valjavec**
Dance teacher **Tomaž Ambrož**
Technical Director **Jure Žnidaršič**
Performance coordinator **Izidor Kozelj**
Producer for the Dudapaiva Company **Prisca Maas**

Musicians
Cello **Urša Pavlovčič**
Clarinet **Rok Felicjan**
Percussion **Marko Jurečič**

Actor
Miha Arh, Polonca Kores, Maja Kunšič, Iztok Lužar, Asja Kahrmanovič, Martina Maurič Lazar and **Augusto Valença**

Premiere
Big Stage LGL
15th September 2009



LUTKOVNO GLEDALIŠČE LJUBLJANA
in GLEDALIŠČE KONJ

Prepovedane ljubezni

Sobota

24. september 2011, 20.00
Amfiteater II. gimnazije Maribor

V predstavi *Prepovedane ljubezni* opazujemo tragične usode znanih junakov iz grške mitologije: izumitelja Dedala, katerega sin Ikar poleti previsoko k soncu, kiparja Pigmaliona, zaljubljenega v lastno stvaritev, kraljico Pasifajo, ki v ljubezni z božanskim bikom spočne in rodi Minotavra, ter v svoj

odsev zagledanega Narcisa. Predstavo podpisuje Silvan Omerzu kot režiser in likovnik, zato ta nosi njegov prepoznavni podpis: asketsko, a plemenito likovno podobo, minimalizem pri animaciji različnih lutk ter usodnost dogodkov, v katere junake žene njihovo srce.

15⁺
LET

Avtor **Silvan Omerzu**
po motivih antičnih mitov

Narcis in Eho, Dedal in Ikar, Pazifea ter Pigmalion

Režiser **Silvan Omerzu**

Avtor likovne podobe **Silvan Omerzu**

Avtor glasbe **Mitja Vrhovnik Smrekar**

Oblikovalec svetlobe **Miran Udovič**

Tehnolog **Žiga Lebar**

Tehnični vodja **Jure Žnidaršič**

Vodja predstave in tonski mojster **Izidor Kozelj**

Igralci **Gašper Malnar, Asja Kahrmanović, Martina Maurič Lazar, Iztok Lužar in Brane Vižintin**

Premiera **Veliki oder LGL**
29. maj 2009

Za Lutkovno gledališče Ljubljana
glej stran 44.

Gledališče Konj je začelo delovati leta 1993 s predstavo Jana Zakonjška in Silvana Omerzua *Napravite mi krsto zanj*. Že prva predstava je napovedala specifično likovno poetiko in kasneje pogosto obravnavane teme, ki se gledalcu na odru razpirajo skozi neizprosni črni humor in groteskne like, vstavljene v poetičen metafizični okvir. Zgodnje dionizično razvratne predstave, ki so specifično združevale plemenitost in prostaštvo, tradicijo in sodobnost, obscenost in spiritualnost, so bile neizpodbitno

Kdo je kdo od A do Ž

namenjene odrasli publikli, zadnja leta pa Konj ustvarja tudi za otroke ter se uspešno povezuje z raznovrstnimi gledališkimi partnerji (institucionalnimi gledališči in neodvisnimi skupinami). Predstave Gledališča Konj so prepotovale ves svet, bile izdatno nagrajene, likovno in režijsko pa jih v glavnem oblikuje nagrajenec Prešernovega sklada iz leta 2006 Silvan Omerzu.

Gledališče Konj

Vrhovčeva 13, 1000 Ljubljana

K **Silvan Omerzu**

M +386 31 640 828

E silvan.omerzu@guest.arnes.si

PUPPET THEATRE LJUBLJANA
and THEATRE KONJ

Forbidden Loves

The play *Forbidden Loves* depicts the tragic destinies of famous characters from Greek mythology: Daedalus, the inventor whose son Icarus flies too close to the sun; Pygmalion, the sculptor who is in love with his creation; Queen Pasiphaë, who makes love with the divine bull, conceives and gives birth to the Minotaur; and

Narcissus, who is in love with his own reflection. Director and artistic designer is Silvan Omerzu, who gave the play his distinct mark: ascetic yet noble artwork, minimalist puppet animation, and the fatality of the events, with the characters' hearts leading them to their inevitable demise.

For the **Puppet Theatre Ljubljana** see page 45.

The Theatre Konj was established in 1993, performing their first play *Napravite mi krsto zanj* (*Make me a coffin for him*) by Jan Zakonjšek and Silvan Omerzu. Their first performance already hinted at their unique artistic poetry, black humour and grotesque characters that are placed into a poetical metaphysical frame. This dionysic display of immorality, which combined nobility and

vulgarity, tradition and modernity, obscenity and spirituality, was undoubtedly aimed at an adult audience; in recent years, Theatre Konj also started producing children plays and successfully cooperates with various theatre partners (theatre houses as well as independent groups). The plays by Theatre Konj were performed all over the world, won numerous awards and are usually directed and produced by Silvan Omerzu, who received an award of the Prešeren Fund in 2006.

Theatre Konj

← info

Saturday

24th September 2011, 20.00
Amphitheatre at II. gimnazija Maribor

15⁺
YEARS

Author **Silvan Omerzu**,

based on the antique myths *Narcissus and Echo*, *Daedalus and Icarus*, *Pasiphaë* and *Pygmalion*

Director **Silvan Omerzu**

Visual design **Silvan Omerzu**

Music **Mitja Vrhovnik Smrekar**

Light design **Miran Udovič**

Technician **Žiga Lebar**

Technical Director **Jure Žnidaršič**

Performance coordinator and sound technician

Izidor Kozelj

Actors **Gašper Malnar, Asja Kahrmanović, Martina Maurič Lazar, Iztok Lužar and Brane Vižintin**

Premiere **Big Stage LGL**
29th May 2009

Who is who from A to Z

48

49



Petek
23. september 2011, 20.00
Mala dvorana LGM

LUTKOVNI STUDIO KOPER
in **1. PRAŠKO GLEDALIŠKO DRUŠTVO**
Praške legende / Praha Prag Prague

Vokalno-lutkovna predstava



Režiser **Matija Solce**
Dramaturg **Petr Hašek**
Scenografka **Lucia Škandikova**
Avtor glasbe **Matija Solce**

Igralci **Barbora Vyskočilova,**
Ludek Smadiš in **Petr Hašek**

Premiera **Pretorska palača KP**
1. september 2010

Prag, Prague / Prág, Prág / Prague, Prag / Prag, Prag / Prague, Prague / [Pra:g, Pra:g]

Ulice stare Prage poznajo davno pozabljene zgodbe. Ples nepremičnih kipov, mostov, kamnov, streh, železnih vrat, gibanje, iz katerega se rojeva, da bi lahko spet poniknila, ena legenda za drugo. Med vsemi bolj ali manj znanimi praškimi prebivalci, strašili in postavami, od mlekarka do grofa, od Golema do brezglave Laure, se gledalčev pogled ustavi na treh tragičnih zgodbah. Prva je o graditelju Karlovega mostu, ki je za postavitev mostu zapisal svojo dušo hudiču. V drugi igra glavno vlogo grobar, ki podleže kockanju in še danes straši po praških ulicah ter ustavlja mimoidoče. Tretja je zgodba o bogati dami, ki se zaljubi v revnega prodajalca in čaka nanj še po svoji smrti ...

Predstava ne temelji na tekstu in besedah: postavljena je kot kombinacija glasovnega benda

z lutkovnim gledališčem in gledališčem objektov. Lutke se sproti preobražajo v žive igralce in animatorji v lutke. Zvok se spreminja v ritem in naključno izrečene besede se skladajo v poezijo. Vznika surrealistična pravljica o Pragi, kakršno so poznali pred sto in več leti.

V avtorski postavitvi režiser Matija Solce na različne načine realizira in raziskuje 'glasbenost' lutkovnega gledališča. Glasba ne nastopa samo v obliki pesmi ali skladbe, temveč se pojavlja kot gib, kot vizualna sprememba, kot sprememba ritma lutke ali igralca, kot situacija. Rezultat je lutkovna predstava kot kompleksna kompozicija, kjer so beseda, ton in svetloba enakovredni impulzi. Najpomembnejšo vlogo igra pri tem ritem, ki te impulze razvršča v različne strukture.

nice za otroke in odrasle ter seminarje za lutkarje in pedagoge. Z njimi gostuje po Sloveniji in v tujini. Lutkovni studio je producent mednarodnega lutkovnega festivala PUF v Kopru.

Lutkovni studio Lutkarnica
Mladinska 6, 6000 Koper
www.lutkarnica.org
K Maja Bavdaž
M +386 41 778 061
E puf.press@gmail.com

Kdo je kdo od A do Ž

1. praško gledališko društvo je alternativno lutkovno gledališče za mladino in odrasle. Vsi ustvarjalci so nekdanji sošolci z Akademije lepih umetnosti DAMU v Pragi. Režiser in avtor Matija Solce je magistriral na Oddelku za alternativno in lutkovno gledališče, scenografka Lucija Škandiková na Oddelku za scenografijo, Petr Hašek na Oddelku za režijo in dramaturgijo, Barbora Vyskočilova na Oddelku za alternativno in lutkovno gledališče, Ludek Smadiš pa na Oddelku za igro.

Lutkovni studio Koper izvira iz mednarodno uveljavljenega lutkovnega gledališča Papilu, ki sta ga leta 1982 ustanovila Maja Bavdaž in Brane Solce. V dvajsetih letih svojega delovanja je s svojimi predstavami gostovalo po več kot 200 mednarodnih festivalih po Evropi, večkrat v Združenih državah Amerike, Japonski in Izraelu. Od leta 2004 Maja nastopa kot solistka. V okviru Lutkovnega studia pripravlja lutkovne predstave za najmlajše gledalce, lutkovne delav-

PUPPET STUDIO KOPER
and **1ST PRAGUE THEATRE ASSOCIATION**

Prague Legends / Praha Prag Prague

Friday
23rd September 2011, 20.00
Small Hall LGM

Prag, Prague / Prág, Prág / Prague, Prag / Prag, Prag / Prague, Prague / [Pra:g, Pra:g]

Old Prague's streets harbor long forgotten stories. A dance of motionless statues, bridges, stones, roofs, steel doors, the dance from which legends are born, only to be forgotten again. Among all the more or less known inhabitants of Prague – the scarecrows and shadows, milkmen and lords, the Golem and headless Laura – the audience's focus will shift to three individuals with three tragic stories. The first is about Karl, a bridge builder, who sold his soul to the devil for the construction of a bridge. The second is the story about a grave digger who succumbs to gambling and still haunts the streets of Prague and molests the pedestrians. The third is the story about a rich dame who falls in love with a poor salesman and still waits for him even after death ...

The play uses text display as well as words: a combination of vocal music, puppet theatre and the theatre of objects. The puppets regularly turn into live actors and the animators into puppets. The sound develops into a rhythm and random words are being composed into poetry. A truly surrealist Prague fairy tale, such as were told centuries ago.

Director Matija Solce searches for new ways to discover and implement "musicality" in puppet theatre. Music is not only present in the form of a song or composition, but also emerges as a movement, a visual change, as a change in rhythm or actor, as a situation. The result is a puppet play with a complex composition, where words, sounds and lights are equally important impulses. Rhythm is the most important part in this composition, as it arranges the impulses into different structures.

A vocal puppet performance



Director **Matija Solce**
Dramaturgy **Petr Hašek**
Scenographer **Lucia Škandikova**
Music **Matija Solce**

Actors **Barbora Vyskočilova, Ludek Smadiš**
and **Petr Hašek**

Premiere **Pretor's Palace KP**
1st September 2010

Puppet Studio Koper ← info

The Puppet Studio Koper has come from the internationally renowned Papilu Puppet Theatre, founded in 1982 by Maja Bavdaž and Brane Solce. In its 20-year history, the theatre has toured at more than 200 international festivals in Europe, USA, Japan and Israel. Since 2004, Maja is performing as a solo artist. The Puppet Studio produces puppet plays for young children, workshops for young and old, as well as seminars for puppeteers and pedagogues. The plays are being performed in Slovenia and abroad. The Puppet Studio is co-producing the PUF international puppet festival in Koper.

Who is who from A to Z

The 1st Prague Theatre Association is an alternative puppet theatre for young and old. All members were classmates at the Academy of Performing Arts in Prague (DAMU). Director and writer Matija Solce obtained a degree at the Department of Alternative and Puppet Theatre, the scenographer Lucija Škandiková graduated at the Department of Scenography, Petr Hašek at the Department of Directing and Stage Management, Barbora Vyskočilova at the Department of Alternative and Puppet Theatre and Ludek Smadiš at the Department of Acting.



Sreda

21. september 2011, 18.00

Velika dvorana LGM

LUTKOVNO GLEDALIŠČE MARIBOR

Krst pri Savici



Po motivih lirsko-epске pesnitve **Franceta Prešerna *Krst pri Savici***

Režiserka **Andreja Kovač**

Avtorji likovne podobe **Aleksandar Andjelović, Darka Erdelji, Vasilja Fišer** in **Andreja Kovač**

Lektorica **Metka Damjan**

Avtorica glasbenega izbora **Andreja Kovač**

Izdellovalci lutk **Aleksandar Andjelović, Mateja Arhar** in **Darka Erdelji**

Izdellovalci rekvizitov in senskih elementov **Mateja Arhar, Darka Erdelji, Enver Ibrahimagić, Zoran Kramar, Svetlana Maloić** in **Neva Vrba**

Šivilji **Ivana Matuzović** in **Maja Švagelj**

Mojster luči **Miljenko Knezoci**

Tonski mojster **Zoran Petrovič**

Odrski tehnik **Enver Ibrahimagić**

Fotograf **Boštjan Lah**

Oblikovalka publikacij **Natalia Corbillón**

Igralci **Maksimiljan Dajčman, Barbara Jamšek, Metka Jurc, Davorin Kramberger, Maruša Majer, Danilo Trstenjak** in **Vito Weis**

Premiera **Velika dvorana LGM**

20. oktober 2010

Lutkovno gledališče Maribor

Vojašniški trg 2 A, 2000 Maribor

www.lg-mb.si

T +386 2 228 19 70

F +386 2 228 19 70

E info@lg-mb.si

Kako poslednji vojščaki naroda preživljajo svojo zadnjo noč? Kako se soočajo s skorajšno smrtjo? Kako izginja staro slovenstvo? Kakšen je prehod od poganskega/prvinskega v krščansko/civilizirano? Kako se soočata smrt in ljubezen?

Smrt je povečava lastnega strahu - velike oči, uprte v vrata, ki se bodo vsak trenutek odprla, zamolki udarci srčnega utripa, plitko dihanje, napetost ramen. Prešernova pesnitev je partitura časa, ki se je ustavil v enem samem

Lutkovno gledališče Maribor je bilo 8. 12. 1973 ustanovljeno z združitvijo dveh ljubiteljskih lutkovnih gledališč v mestu – Lutkovnega gledališča KUD Jože Hermanko Maribor in Malega gledališča lutk DPD Svoboda Pobrežje. Sezona 1974/75 šteje za prvo profesionalno sezono novoustanovljenega slovenskega lutkovnega gledališča.

Bilo je ustanovljeno z namenom pripravljati in redno igrati lutkovne predstave za otroke in domači dvorani (v I. nadstropju zgradbe Mariborske knjižnice na Rotovškem trgu), po vsej Sloveniji in v zamejstvu. Z rastjo kakovosti se je večal tudi interes organizatorjev festivalov in gledališče je naglo postajalo tudi mednarodno prepoznavno, o čemer pričajo številna gostovanja na vseh kontinentih (razen v Avstraliji).

Kdo je kdo od A do Ž

trenutku. Bitka je prelom. Izpod drobnogleda čustev v mirujoči večnosti pričakovanja se zgodi iznenada - viharo, hitro, nasilno. Sanje razpadejo v prah.

Zadnje ljubezensko srečanje Črtomira kot zemeljskega bitja iz preteklosti in Bogomile, posebljene svetlobe, je labodji spev poganstva. Beseda postane ječa, ki sili v nespremenljivo zapisano usodo ločitve. Lepota se skriva tudi v odpovedi.

Leta 2010 se je Lutkovno gledališče Maribor preselilo v prenovljene prostore minoritskega samostana na Lentu, kar je gledališču zaradi razkošja čudovitega prostora in najsodobnejše gledališke opreme omogočilo celostno prenovno delovanje in širitev programa. Sezono sestavlja pet premier, povezanih v konceptualno celoto in po premišljeno izdelanem starostnem ključu, ki poleg otrok nagovarjajo tudi mladino in odrasle. Repertoarni poudarek je na preizpraševanju lutkovnega medija ter vključevanju klasičnih lutkovnih tehnologij na eni strani ter sodobnih lutkovnih pristopov na drugi. LGM ob redni gledališki produkciji ponuja sklop dodatnih pedagoških vsebin in izvaja inovativne raziskovalno usmerjene projekte.

LGM od leta 1988 organizira priljubljen mednarodni lutkovni festival Poletni lutkovni pristan.

PUPPET THEATRE MARIBOR

Baptism at The Savica

Wednesday

21st September 2011, 18.00

Great Hall LGM

How do the last soldiers of a nation spend their last night? How do they face almost certain death? How is the old Slovenedom disappearing? How do you transform a pagan/primal nation into a Christian/civilized one? How do love and death confront each other?

Death is the amplification of our own fears: the eyes widen, fixed on the door that will open at any time, the suppressed sounds of the beating heart, shallow breathing, tense shoulders. Prešeren's poem is a score of time

The Puppet Theatre Maribor was founded on 8th December 1973 when two amateur theatres joined forces – the Puppet Theatre KUD Jože Hermanko Maribor and the Small Puppet Theatre DPD Svoboda Pobrežje. The 1974/75 season was the first professional season of the newly-founded Slovene puppet theatre.

The intention was to regularly perform puppet plays for children at the home theatre (first floor of the building at Rotovški trg, where the Maribor Library is located), elsewhere in Slovenia and abroad. As many festival organizers noticed the rising quality of the plays, the theatre gained recognition abroad and performed on numerous occasions and on all continents (except for Australia).

Puppet Theatre Maribor ← info

Who is who from A to Z

that stopped in single moment. The battle is the breaking point. Like fragmented emotions in the calm endlessness of anticipation it happens in an instant – rash, fast and violent. Dreams turn into dust.

The last love encounter of Črtomir as an earthly being from the past and Bogomila, the personified light, is the swan song of paganism. The word becomes a prison which leads only to the inevitable separation. Beauty can also be hidden in resignation.

In 2010 the Puppet Theatre Maribor moved into the newly renovated Minorite monastery on Lent, which offered bigger rooms and state-of-the-art theatre equipment, allowing the theatre to reinvent itself and expand its program. One season has five premieres, all linked up to form a conceptual unity. The age factor has been carefully integrated into the concept, as the plays do not only address children but young people and adults as well. The repertoire focuses on discovering what more the puppetry medium has to offer and combines classical puppet technology with modern approaches. Apart from regular productions, the theatre also offers a number of other pedagogical activities and carries out innovative research projects.

Since 1988 the Puppet Theatre Maribor organizes The Summer Puppet Pier, a popular international puppet festival.



Based on the lyric-epic poem **Baptism at The Savica** by **France Prešeren**.

Director **Andreja Kovač**

Visual appearance **Aleksandar Andjelović, Darka Erdelji, Vasilja Fišer** and **Andreja Kovač**

Speech advisor **Metka Damjan**

Musical selection **Andreja Kovač**

Puppet fabrication **Aleksandar Andjelović, Mateja Arhar** and **Darka Erdelji**

Props and set elements **Mateja Arhar, Darka Erdelji, Enver Ibrahimagić, Zoran Kramar, Svetlana Maloić** and **Neva Vrba**

Dressmaker **Ivana Matuzović** and **Maja Švagelj**

Light design **Miljenko Knezoci**

Sound technician **Zoran Petrovič**

Stage technician **Enver Ibrahimagić**

Photographer **Boštjan Lah**

Publication designer **Natalia Corbillón**

Actors **Maksimiljan Dajčman, Barbara Jamšek, Metka Jurc, Davorin Kramberger, Maruša Majer, Danilo Trstenjak** and **Vito Weis**

Premiere **Great Hall LGM, 20th October 2010**



15⁺
LET

Sreda

21. september 2011, 20.00
Mala dvorana LGM

LUTKOVNO GLEDALIŠČE MARIBOR

Meso ali Razodetje

Avtor **Jernej Lorenci** po motivih svetega
Avguština, Svetega pisma in *Nebojše Pop Tasića*

Režiser **Jernej Lorenci**

Avtor lutk **Gregor Lorenci**

Scenograf **Branko Hojnik**

Kostumografka **Belinda Radulović**

Avtor glasbe **Branko Rožman**

Lektorica **Metka Damjan**

Mojster luči **Jason M. Smith**

Tonski mojster **Mitja Pastirk**

Izdelaovalca lutk **Gregor Lorenci** in **Neva Vrba**

Izdelaovalca scenskih elementov

Branko Caserman in **Zoran Kramar**

Fotograf **Boštjan Lah**

Oblikovalka publikacij **Natalia Corbillón**

Igralci **Aja Kobe, Zvezdana Novaković, Elena Volpi,**
Andrej Vršič in **Anže Zevnik**

Premiera Mala dvorana LGM
20. oktober 2010

Za Lutkovno gledališče Maribor glej stran 52.

Kdo je kdo od A do Ž

'Sem bil rojen v meso, da bom v mesu umrl? Sem zgolj dih vetra svojega umrljivega mesa?'

(Iz dopolnjene redakcije Izpovedi svetega Avguština)

Vprašanja začetnih in končnih reči so v jedru prenekaterih umetnin od začetka časov naprej. Bolj ali manj eksplicitna spremljajo ustvarjalce kot nuja, kot potreba, kot izziv. Dualizem telesa in duha, mesa in misli, ugodja in bolečine, uganka rojstva in smrti, odprtost začetka in končnost smrti ter obratno –začetek je končen in neponovljiv, smrt pa morebiti odprta v neskončnost ...

Vprašanje na vprašanje, misel na misel, interpretacija na interpretacijo. Preplet svetlobe in teme, zemlje in neba, vode in ognja, zvoka in tišine, molka in glasu ... Govoriti z besedo, pripovedovati s podobo, misliti neodumljivo, čutiti vseprisotno in zaobjemati celoto. Material za gledališki dogodek, namig za udejanjanje v lutkovnem svetu kliče po oblikovanju.

PUPPET THEATRE MARIBOR

Flesh or Revelation

Wednesday

21st September 2011, 20.00
Small Hall LGM

15⁺
YEARS

Author **Jernej Lorenci**,
based on the motives of *St. Augustine*,
The Holy Bible and *Nebojša Pop Tasić*
Director **Jernej Lorenci**

Puppet designer **Gregor Lorenci**

Set designer **Branko Hojnik**

Costume designer **Belinda Radulović**

Composer **Branko Rožman**

Speech advisor **Metka Damjan**

Light designer **Jason M. Smith**

Sound technician **Mitja Pastirk**

Puppet fabrication **Gregor Lorenci** and **Neva Vrba**

Set production

Branko Caserman and **Zoran Kramar**

Photographer **Boštjan Lah**

Publication designer **Natalia Corbillón**

Actors **Aja Kobe, Zvezdana Novaković,**
Elena Volpi, Andrej Vršič and **Anže Zevnik**

Premiere Small Hall LGM, 20th October 2010

'Was I born into flesh, only to die in flesh? Am I but a faint breath of mine mortal flesh?'

(From the amended edition of *Confessions of St. Augustine*)

The questions of origins and endings formed the heart of many arts since the beginning of time. The artists carry these questions with them more or less as an explicit urge, a need, a challenge. The duality of body and mind, flesh and will, comfort and pain, the riddles of birth and death, the endless possibilities of the beginning and the finality of death and vice versa – the beginning is finite and non-recurring, but death could also open a road

to infinity ... Questions upon questions, thought after thought, one interpretation follows another. Light mingles with dark, earth with sky, fire with water, sound with silence, hush with voices... Speaking through words, telling a story through an image, thinking the fathomless, feeling the omnipresent and embracing it as a whole. This is the material for a theatre play, a hint to materialize this kind of essence into the world of puppetry.

For the Puppet Theatre Maribor see page 53.

Who is who from A to Z



Avtorja **Tomáš Jarkovský** in **Jakub Vašíček**
 Režiser **Jakub Vašíček**
 Dramaturg **Tomáš Jarkovský**
 Avtorica likovne podobe **Tereza Venclová**
 Avtor glasbe **Ondřej Müller**
 Prevajalka **Elena Volpi**
 Lektorica **Metka Dajman**
 Mojster luči **Jason Smith**
 Tonski mojster **Zoran Petrovič**
 Rekviziterka **Svetlana Maloić**
 Izdelovalci lutk **Mateja Arhar, Darka Erdelji,**
Slavko Rakuša Slavinec in **Maja Švagelj**
 Izdelovalca scenskih elementov
Slavko Rakuša Slavinec in **Branko Caserman**
 Izdelovalka kostumov **Maja Švagelj**
 Tehnolog **Slavko Rakuša Slavinec**
 Fotograf **Boštjan Lah**
 Oblikovalka publikacij **Tereza Venclová**

Igralci **Miha Bezeljak, Maksimiljan Dajčman, Aja Kobe, Elena Volpi** in **Anže Zevnik**

Premiera **Velika dvorana LGM, 3. marec 2011**

5+
LET

Nedelja
25. september 2011, 10.00
Velika dvorana LGM

LUTKOVNO GLEDALIŠČE MARIBOR

?zakaj

?zakaj je lutkovna pravljica za posebno radovedne otroke, ki hočejo vedeti, zakaj je pravljica pravljica, zakaj je nebo modro, zakaj se svet vrti in zakaj smo mi, kdaj bo 'potem', kam gre voda, od kod je veter in zakaj je vprašaj vprašaj, pa za njihove radovedne starše, ki imajo vedno manj odgovorov in sami ... vedno več vprašanj.

Odrski odgovor na vprašanje o tem, kaj je čas, se začneja takole:

'Bilo je tako. Na začetku vsega je bil Veliki hrček. Najprej je ustvaril nebo in zemljo. Nato sta prišli na vrsto prvi bitji, samček in samička. In ker ju je Veliki hrček ustvaril po svoji podobi, ju je preprosto poimenoval Hrček in Hrčica.'

Za Lutkovno gledališče Maribor glej stran 52.

Kdo je kdo od A do Ž

PUPPET THEATRE MARIBOR

?Why

?Why is a puppet play for especially curious children who want to know why a fairy tale is called a fairy tale, why the sky is blue, why the earth is spinning, why we are here and what comes 'after', where the water goes, where wind comes from and why a question mark is a question mark, and for their curious parents who have less and less answers and have more and more questions themselves.

For the Puppet Theatre Maribor see page 53.

5+
YEARS

Sunday
25th September 2011, 10.00
Great Hall LGM

As to what is time, the on-stage answer goes like this:

'It was like this. At the beginning there was the Big Hamster. He created the sky and the earth. Then came the first beings, a male and a female. And because the Great Hamster created them in his image he simply named them Hamster and Hamstress.'

Authors **Tomáš Jarkovský** and **Jakub Vašíček**
 Director **Jakub Vašíček**
 Dramaturgy **Tomáš Jarkovský**
 Visual appearance **Tereza Venclová**
 Composer **Ondřej Müller**
 Translator **Elena Volpi**
 Speech advisor **Metka Dajman**
 Light designer **Jason Smith**
 Sound technician **Zoran Petrovič**
 Props **Svetlana Maloić**
 Puppet fabrication **Mateja Arhar, Darka Erdelji,**
Slavko Rakuša Slavinec and **Maja Švagelj**
 Set production **Slavko Rakuša Slavinec** and
Branko Caserman
 Dressmaker **Maja Švagelj**
 Technician **Slavko Rakuša Slavinec**
 Photographer **Boštjan Lah**
 Publication designer **Tereza Venclová**

Actors **Miha Bezeljak, Maksimiljan Dajčman, Aja Kobe, Elena Volpi** and **Anže Zevnik**

Premiere **Great Hall LGM, 3rd March 2011**

Who is who from A to Z



Sobota

24. september 2011, 9.00
Mala dvorana LGM

MINI TEATER

Sneguljčica



Češki režiser in lutkar Marek Bečka je v Mini teatru že dvakrat navdušil, in sicer s predstavama *Obuti maček* in *Mizica, pogrni se*. Soustanovitelj in član znanega lutkovnega gledališča Buchty a loutky iz Prage se tokrat loteva reinterpretacije kulturne *Sneguljčice* bratov Grimm. Bečkove priredbe so vedno polne črnega humorja, improvizacije ter preigravanja z lutkovnimi tehnikami in njihovo odrsko metodologijo. V priredbah izvornih besedil ohranja temeljne dogajalne loke, obenem pa z drznimi avtorskimi pristopi oblikuje svojevrstno ostro humorja, skozi katero se vedno znova izraža realna, predvsem pa aktualna podoba sveta.

Pravljичni junaki tokrat niso vpeti v svet čarobnega gozda, zastrupljenih jabolk, idilične nara-

ve in nadnaravnih poljubov, ampak se v skladu s svojimi arhetipskimi karakterji vživljajo v sodobne družbene ustroje. Posodobljene pravljичne situacije, to pot umeščene v mračno rudarsko mesto, s pomočjo novodobnih pripomočkov v prvi vrsti opozarjajo na ekološko krizo in nenadzorovano zastrupljanje okolja. A brez hudobne mačeh, magičnega zrcala, hudomušnih palčkov in odrešitelja tudi tokrat ne gre. Pravljica o Sneguljčici zaživi kot živ in piker komentar aktualnega stanja sveta, pri tem pa ohranja vse bistvene pravljичne motive.

Predstava *Sneguljčica* je nastala v okviru mednarodnega evropskega projekta Puppet Nomad Academy, ki ga sofinancira Evropska komisija v programu Kultura (2007–2013).

Avtorja **Jacob in Wilhelm Grimm**
Avtorja priredbe **Marek Bečka** in **Zala Dobovšek**
Režiser **Marek Bečka**
Dramaturginja **Zala Dobovšek**
Avtor likovne zasnove in oblikovalec lutk **Robert Smolik**
Avtor glasbe in songov **Jose**
Fotograf **Miha Fras**
Igralci **Elena Volpi/Ajda Toman/Vesna Vončina** in **Jose/Aljaž Jovanović**
Premiera **Festival Ex Ponto**
21. september 2010

Mini teater sta leta 1999 osnovala Robert Waltl in Ivica Buljan z namenom, da bi okrepila ustvarjanje v postdramskem teatru in gledališču za mlado občinstvo. Estetsko je usmerjen k besedilom avtorjev, kot so Bernard-Marie Koltès, Heiner Müller, Robert Walser, Elfriede Jelinek, Jean Genet, Hervé Guibert, Arthur Rimbaud, A. S. Puškin, H. Ch. Andersen. V njem imajo prednost raziskovalne režijske estetike.

Namen Mini teatra je pravzaprav paradoksalen, saj hoče biti tako elitistično kot populistično gledališče, ekscentrično in všečno širokemu občinstvu, zato podira tradicionalne gledališke omejitve in jih presega. V novih prostorih na

Križevniški ulici v Ljubljani namerava uveljaviti 'koncept razširjenega gledališča' z branji romanov in izvedbi najboljših slovenskih igralcev, s koncerti in z drugimi umetniškimi akcijami.

V programu za mlado občinstvo Mini teater posveča posebno pozornost inovativnim umetniško-vzgojnim projektom (npr. koprodukcija Palčica režiserja Roberta Waltla v sodelovanju s Tadejem Fiusom in Darijem Kreuhom je prva virtualna lutkovna predstava na svetu).

Letno odigrajo okoli petsto predstav v Ljubljani, Sloveniji, zamejstvu in na številnih mednarodnih festivalih. Na uglednih svetovnih festivalih potrjujejo eno od svojih usmeritev v mednaro-

Kdo je kdo od A do Ž

dno sodelovanje, z izbranimi hrvaškimi institucijami pa ustvarjajo privilegirano partnerstvo. Za svoje gledališko ustvarjanje so prejeli številne nagrade in priznanja v tujini in Sloveniji.

Mini teater organizira Mini poletje za otroke, festival, ki najmlajšemu občinstvu vsako leto prikaže najboljša lutkovna in komorna gostovanja iz Evrope in sveta.

Mini teater Ljubljana

Zavod za promocijo in izvedbo lutkovnih in gledaliških predstav
Križevniška 1, 1000 Ljubljana
www.mini-teater.si
T +386 1 425 60 60
M +386 41 314 414
E info@mini-teater.si

MINI THEATRE

Snow White

Saturday
24th September 2011, 9.00
Small Hall LGM

Czech director and puppeteer Marek Bečka already successfully performed two plays at the Mini Theatre, *Obuti maček* (*Puss in Boots*) and *Mizica, pogrni se* (*The Wishing Table*). For his next project the co-founder and member of the puppet theatre Buchty a loutky in Prague chose to remake one of the Brothers Grimm cult classics, *Snow White*. As he is constantly toying with puppet technology and its stage methodology, his adaptations are always filled with black humour and improvisation. He leaves the core of the story intact while attempting a bold original approach with his cunning humour that always reflects the modern society.

This time around, the heroes are not surrounded by a magical forest and idyllic nature,

and they don't eat poisoned apples or give supernatural kisses: their archetypal characters become part of modern day society. The current setting is a gloomy mining town. The primary goal of this updated fairy tale is to make people aware of the ecological crisis and environmental pollution. Of course all other classic characters are still present – the evil stepmother, the magic mirror, the dwarfs and the prince. *Snow White's* fairytale comes alive as a sarcastic commentary of modern society and at the same time manages to preserve all the important motifs of the original.

The play *Snow White* was produced as part of the European Puppet Nomad Academy project, co-financed by the European Commission under the Culture 2007–2013 program.

Mini Theatre was established in 1999 by Robert Waltl and Ivica Buljan with the intention to create post-dramatic theatre plays and plays for younger audiences. Aesthetically, the theatre tends to favour writers that are more focused on the script, like Bernard-Marie Koltès, Heiner Müller, Robert Walser, Elfriede Jelinek, Jean Genet, Hervé Guibert, Arthur Rimbaud, A. S. Pushkin, H. Ch. Andersen. It emphasizes explorative aesthetics as a very important part of directing.

Mini Theatre Ljubljana ← info
Institute for the promotion and performance of puppet and theatre plays

The purpose of the theatre is rather contradictory in itself: it tries to be elitist as well as populist, eccentric and at the same time appealing to general audiences, so that it breaks out of the boundaries of traditional theatre limitations. At the new location in Križevniška ulica in Ljubljana they try to implement the "concept of a broader theatre" with book readings by the best Slovene actors, concerts and other artistic performances.

The Mini Theatre program for the younger audiences puts a great emphasis on innovative artistic-educational projects (i.e. the co-production *Palčica* from director Robert Waltl in cooperation with Tadej Fius and Dario Kreuh

Who is who from A to Z

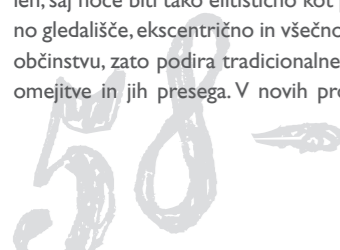


Authors **Jacob** and **Wilhelm Grimm**
Adaptation **Marek Bečka** and **Zala Dobovšek**
Director **Marek Bečka**
Dramaturgy **Zala Dobovšek**
Puppet and artistic design **Robert Smolik**
Music and song writer **Jose**
Photographer **Miha Fras**

Actors **Elena Volpi/Ajda Toman/Vesna Vončina** and **Jose/Aljaž Jovanović**

Premiere **Festival Ex Ponto**
21st September 2010

is the first virtual puppet play in the world). Every year, they perform over 500 plays in Ljubljana, in Slovenia, in neighboring countries and at various international festivals. At renowned international festivals they show their intention for international cooperation and work together with selected Croatian institutions. For their theatre performances they received numerous awards and recognitions in Slovenia and abroad. Mini Theatre organizes the Mini Summer for Kids, a festival dedicated to the youngest audiences, which every year hosts the best puppet and chamber theatres from Europe and the world.





MOMENT in STUDIO LGM

Dejanje brez besed



Razmišljam. Z vrvišča se spusti kocka. Zaslišim žvižg. Obrnem se, zagledam kocko, pogledam karofo z vodo, razmišljam, grem h kocki, jo dvignem, odnesem jo k drevesu in jo namestim pod karofo, preizkusim njeno stabilnost, stopim nanjo, zaman poskušam doseči karofo, odneham, sestopim, vrnem kocko, se obrnem stran, razmišljam. Z vrvišča se spusti druga kocka, manjša, pristane ...



Režiser in avtor likovne podobe **Zoran Petrovič**
Oblikovalec svetlobne mizanscene
in soavtor scene **David Orešič**
Kostumografka **Jenny Štumberger**
Tehnični mojster **Tin Grabnar**

Igralci **Barbara Jamšek, Nataša Šišernik**
in **Andrej Vršič**

Premiera **Lutkovno gledališče Maribor**
27. maj 2010

Studio LGM je namenjen lutkovnim in drugim gledališkim zasvojenecem vseh statusov, barv, oblik, izobrazbenih struktur in spolov. Tukaj se razrašča polje raziskovalno in eksperimentalno zasnovanega lutkovnega ustvarjanja, kjer je prostor za izmenjavo, rušenje žanrskih predsodkov in preizkušanje novih, tudi hibridnih

Predstava prikazuje boj posameznika, ujetega v okolju brez osnovnih življenjskih dobrin. Puščava je obenem nevidna kletka. Prikrajšan je za osnovno bivalno udobje, hkrati pa izpostavljen provokacijam čutne narave, kar ga sili k razmišljanju in iskanju rešitev, kar mu v svetu ugodja ne bi bilo potrebno. Vendar se rešitve vedno znova odmikajo. Prikrajšanja so razočaranja, a skozi njih se uči. Postane ustvarjalec lastnih idej, zamisli in načrtov.

izrazov. Pričakuje se enakovreden prispevek vseh članov studia, morebitna nujna dodatna znanja in izkušnje pa se posredujejo v obliki strnjjenih seminarjev in delavnic, katerih vsebina je odvisna od interesa in potreb skupine.

Za **Lutkovno gledališče Maribor** glej str. 52.

Moment je nastal decembra 2006, ko so se povezali podobno misleči gledališko aktivni posamezniki na področju dramskega, lutkovnega in plesnega gledališča. V sezoni 2008/2009 so realizirali premiere iz vseh treh gledaliških zvrsti, kar je tudi načrt za prihajajoče sezone. Obenem v rokavu skrivajo še nekaj adutov, ki jih nameravajo razkriti v bližnji prihodnosti.

Momentov cilj so kakovostni gledališki projekti, ki nastajajo skozi raziskovanje, poskušanje, učenje in samokritiko. Želijo gojiti in tudi zdru-

ževati različne uprizoritvene umetnosti v smiselno celoto. Tako nastaja gledališče, ki je nekoliko odmaknjeno od konvencionalnih smernic, obenem pa stremi h kakovosti v želji nagovarjati čim širšo in raznovrstno publiko ter tako širiti gledališko zavest med vsemi generacijami.

V sezoni 2007/2008, ko je v Mariboru in Ljubljani gostoval Evropski gledališki laboratorij mladih, je Moment začel z organizacijo gledaliških delavnic, ki jih želi tudi v bodoče izvajati s sorodnimi organizacijami.

Kdo je kdo od A do Ž

Moment od leta 2010 organizira mednarodni festival neodvisnega gledališča Prestopi ter se angažirano povezuje z drugimi kulturno-umetniškimi producenti iz javnega in neodvisnega sektorja.

KUD Moment
Kamniška ulica 34, 2000 Maribor
www.moment.si
K **Zoran Petrovič**
M +386 40 696 586
E info@moment.si

MOMENT and STUDIO LGM

Act without Words



I'm thinking. A cube is being dropped from the wires. I hear a whistle. I turn around, see the cube, I look at the carafe, I think, I approach the cube, I pick it up, I take it to the tree and I place it under the carafe, I test its stability, I step on it, I'm desperately trying to reach the carafe, I quit, I step down, I return the cube, I turn around, I think. I see another cube being dropped from the wires, it's smaller, drops on the floor...

Studio LGM is the place for lovers of puppet theatre and other theatrical genres of all social positions, colours, shapes, educational structures and genders. A cradle of experimental creativity and research, this is where genre taboos and prejudices are being broken down

The Moment Theatre was established in 2006 when several theatrically active individuals with a common vision united in order to create theatre, puppet and dance plays. In the 2008/2009 season they managed to produce plays from all three theatre genres and they plan to do so in future seasons. They also have an ace up their sleeve that they plan to reveal in the near future.

KUD Moment



Act without Words displays the struggle of an individual who is imprisoned in an environment without basic needs. The desert is also an invisible prison. He is being taken out of his comfort zone and exposed to the sensual provocation, which forces him to think and find a solution, something he didn't have to do in his previous environment. But the solutions are drifting farther away every time. The failures are a disappointment, but he learns from them. He becomes a creator of his own ideas, concepts and plans.

and replaced by new hybrid forms of art. The whole studio is equally taking part in the creative process, while additional knowledge and experience are offered through condensed seminars and workshops depending on current needs and interests.

Their goal is quality theatre achieved by research, experimentation, education and self-criticism. They want to combine different visual art forms into one coherent unified whole. The result is a theatre that may be a little unconventional, but at the same time addresses a broader audience and attempts to widen the horizons of all generations.

In the 2007/2008 season, when Maribor and Ljubljana hosted the European Youth Theatre

Saturday
24th September 2011, 18.00
Small Hall LGM



Director and author of visual appearance
Zoran Petrovič
Light and set design **David Orešič**
Costume design **Jenny Štumberger**
Technician **Tin Grabnar**

Actors **Barbara Jamšek, Nataša Šišernik** and
Andrej Vršič

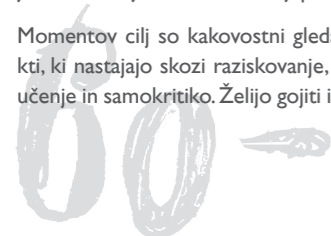
Premiere **Puppet Theatre Maribor, 27th May 2010**

For the **Puppet Theatre Maribor** see page 53.

Laboratory, Moment began organized workshops, a cooperation which they plan on continuing with various theatre organizations in the future.

In 2010, Moment introduced the international independent theatre festival Prestopi. They also cooperate with other culture and art producers from both the public and private sectors.

Who is who from A to Z





PRIPOVEDNO GLEDALIŠČE GDČ. BAZILIKE

Začarani čajnik

NARRATIVE THEATRE OF MS. BAZILIKA

The Enchanted Teapot

Sobota
24. september 2011, 11.00
Studio LGM

Predstava *Začarani čajnik* temelji na treh japonskih pravljicah, ki jih povezuje skupno prizorišče – čudežni zaboj, poln predalov in okenc, kjer živijo pravljичni ju-

naki. Uporablja tehniko papirnatega lutkovnega gledališča in na izviran način govori o tem, kako lahko sam padeš v jamo, ki jo koplješ drugemu.

The play *The Enchanted Teapot* is based on three Japanese fairy tales that take place at the same location – a magical box, full of drawers and windows where our

fairy tale heroes reside. It uses a paper doll technique and uses unique and innovative ways to teach that what goes around comes around.

Saturday
24th September 2011, 11.00
Studio LGM

Pripovedno gledališče gospodične Bazilike je ustanovila lutkovna animatorka, igralka, režiserka in pripovedovalka Katja Povše. Katja že vrsto let deluje v lutkovnih predstavah za otroke in odrasle, največkrat v predstavah Društva lutkovnih ustvarjalcev, med letoma 2001 in 2007 kot članica umetniškega ansambla Lutkovnega gledališča Ljubljana, gostuje v Mini teatru, Slovenskem mladinskem gledališču, ustvarja kot pripovedovalka, mentorica lutkovnih delavnic idr. Kot igralka-animatorka, režiserka in soavtorica je sodelovala v mnogih lutkovnih predstavah ter bila za igro in animacijo večkrat nagrajena. Lutkovno izobrazbo je pri-

dobila najprej v Mladinskem studiu LGL, kasneje pa še na številnih seminarjih doma in v tujini – med drugim leta 2003 na poletni šoli pri Institut de la Marionnette Charleville-Mezieres v Franciji in v sezoni 2006/07 na varšavski gledališki akademiji na oddelku za lutkarstvo v Bialystoku na Poljskem.

Pripovedno gledališče
gdč. Bazilike
Jurčkova 54, 1000 Ljubljana
www.bazilika.com
K Katja Povše
M +386 31 301 516
E bazilika@bazilika.com

The Narrative Theatre of Miss Bazilika was founded by the puppet animator, actor, director and narrator Katja Povše. Katja has been performing for years in puppet plays for adults and children, mostly in plays of the Puppet Artists Society. From 2001 until 2007 she was a member of the Puppet Theatre Ljubljana. She also performs at the Mini Theatre and the Slovene Youth Theatre, acts as narrator and men-

tor at puppet workshops etc. She participated in many theatre plays as actor/animator, director and co-writer, and received several awards for her directing and animation. She began learning the art of puppetry at the youth studio of the Puppet Theatre Ljubljana. Later she visited many seminars in Slovenia and abroad – in 2003 she participated at the summer school at the Institut de la Marionnette Charleville-Mezieres in France, and during the 2006/07 season she attended the Department of Puppetry Art at the Warsaw Theatre Academy in Bialystok, Poland.

Narrative Theatre
of Ms. Bazilika



Writer **Katja Povše**
Puppet design and fabrication **Meta Wraber**
Set production **Žiga Lebar**
Sound technician **Gregor Zemljič**
Costume designer **Iztok Hrga**
Photographer **Matej Povše**

Actor **Katja Povše**

Premiere 2009

Sobota
24. september 2011, 11.00
Studio LGM



Avtorica **Katja Povše**
Oblikovalka in izdelovalka lutk **Meta Wraber**
Izdelovalec scene **Žiga Lebar**
Tonski mojster **Gregor Zemljič**
Kostumograf **Iztok Hrga**
Fotograf **Matej Povše**

Igralka **Katja Povše**

Premiera 2009

Kdo je kdo od A do Ž

Who is who from A to Z





Petek
23. september 2011, 18.00
Mala dvorana LGM

TEATRO MATITA
Pozor, los!

TEATRO MATITA
Attention, Moose!

Friday
23rd September 2011, 18.00
Small Hall LGM

Avtor in režiser **Matija Solce**
Dramaturginja **Tina Glenvik**
Glasbenika **Stefan Hedborg in Matija Solce**
Scenografa **Matija Solce in Lucia Škandiková**

Izvajalca **Stefan Hedborg / Fernando Stern**
in **Matija Solce**

Premiera **Göteborg**
februar 2009



Dobrodošli v divjini mrzle Laponske! Srečali boste ubogega losa, ki se trudi ubežati lovcu in njegovemu psu. Previdno boste morali stopati, da ne pomendrate škrate, ki nabira borovnice za svojo izbranko. Tukaj, kjer dan traja pol leta, sta pred dawnimi dawnimi časi živeli prijateljici – kokoš in starka.

Preprosta zgodba govori o razumevanju med živalmi in ljudmi ter o krutosti življenja, v katerega se lahko rodiš kot kokoš ali pa kot lovec. Posebno mesto v predstavi ima glasba kot sredstvo karakterizacije v smislu kompozicije zvokov, v tesni povezavi

s pripovedovalcem losom, ki gledalce vodi skozi zgodbo. Vsak prizor temelji na drugačni lutkovni izraznosti, v vsakem so lutke izdelane iz drugih vsakdanjih predmetov, kar razburka domišljijo in zgodba začne v glavi gledalca dobivati dodatne interpretativne razsežnosti. Otroci uživajo v ritmu, melodijah, komičnosti, improvizaciji, odrasli pa prepoznavajo tudi tragične dimenzije zgodbe. Občutljiva atmosfera in kontrastni provokativni prizori temeljijo še na zvokih harmonike, doma narejenega bobna in petju dveh izvajalcev.

Teatro Matita je leta 2002 ustanovil Matija Solce, potem ko je zaključil izobraževanje na znameniti šoli ročnih lutk Bruna Leoneja v Neaplju. Matija se je rodil (piše na spletu) v Sloveniji. Je glasbenik, skladatelj, lutkar, igralec, organizator gledaliških in glasbenih delavnic ter mentor. Pa režiser. Pravkar opravlja doktorat na Oddelku za alternativno in lutkovno gledališče praške gledališke akademije DAMU (kjer je tudi magistriral). Tema: glasbeni vidik lutkovnega gledališča.

V svojem delu tesno prepleta glasbo in gledališče, zato se zlahka zgodi, da se njegov koncert prelevi v interaktivno gledališko predstavo ali pa lutkovna predstava neopazno postane skladba. Predstave *A beh?*, *Male nočne zgodbe*, *Šala, Želva, Nos, Kabaretluknja, Pozor, los!, Praha Prag Prague* in druge so prepotovale pol sveta ter prejele številne zavidanja vredne nagrade.

www.teatromatita.com
E matija_solce@yahoo.com

Kdo je kdo od A do Ž

Matija režira po gledališčih v Sloveniji, na Češkem pa še kje, izvaja lutkovne/gledališke/glasbene delavnice, vodi glasbeno skupino Fekete Seretlek, je član gibanja Ethno in Transit ter vsako leto organizira in vodi mednarodni projekt Etno Hist(e)ria. Od leta 2008 s čilenskim glasbenikom Nanom Sternom tvori Duo Folkoholics, ki igra mešano ljudsko glasbo in izvaja glasbene delavnice za otroke vseh starosti. Ob tem v kovčku nosi nekaj predstav in jih igra naokrog.

Welcome to the freezing wilderness of Lapland! Meet the poor moose trying to escape the hunter and his dog. You will also have to tread carefully not to step on the dwarf who is plucking blueberries for his beloved. Here, where one day last half a year, hundreds of years ago lived two friends – a hen and an old lady.

A simple story tells of the communication between humans and animals and the cruelty of life, into which you can be born as a hen or a hunter. Music plays an especially important role here and acts a device

for the characterization of sounds, tightly linked to the narrator, an elk, who leads the audience through the story. Every scene features puppets made of different objects, which stimulates the imagination of the viewer and lets them experience the play on an entirely different level. While the children enjoy the rhythm, melodies, the comedy and the improvisation, the adults will recognize the tragic aspects of this story. The atmosphere and contrasts of the provocative scenes are being further intensified by an accordion, homemade drums and two singers.

Matija Solce formed **Teatro Malita** in 2002 after he graduated at the famous Bruno Leone puppetry school in Naples. Matija was born in Slovenia (so says his website). He is a musician, puppeteer, writer, organizer of theatre and music workshops as well as a mentor. And, of course, a director. He is currently working on his dissertation at the Department of Alternative Puppetry at the theatre academy DAMU in Prague (where he also got his master's degree). Subject: the musical aspects of puppet theatre.

In his work, music and theatre are tightly intertwined. His concerts can therefore swiftly turn into an interactive theatre play, or a puppet play can suddenly turn into a song. His plays *A beh?*, *Male nočne zgodbe* (Short Night Stories), *Šala* (Jape), *Želva* (The Tortoise), *Nos* (The Nose), *Kabaretluknja* (Cabarethole), *Pozor, los!* (Attention, Moose!), *Praha Prag Prague* and many others have traveled half the globe and earned countless awards.



Author and director **Matija Solce**
Dramaturgy **Tina Glenvik**
Musicians **Stefan Hedborg and Matija Solce**
Scenographers **Matija Solce and Lucia Škandiková**

Performers **Stefan Hedborg / Fernando Stern and Matija Solce**

Premiere **Gothenburg, Sweden,**
February 2009

Matija works as a director in Slovene and Czech theatres and also elsewhere, organizes puppet, theatre and music workshops. He also leads a band called Fekete Seretlek, is a member of the Ethno in Transit movement and organizes as well as hosts the annual international project Etno Hist(e)ria. Since 2008 he forms a duet with the Chilean musician Nano Stern, The Duo Folkoholics, where they play mixed folk music and hold workshops for children of all ages. Sometimes he also performs some of his plays right out of his suitcase.

Who is who from A to Z



*V premislek
- na ogled*

*Food for thought
- On display*

4





FoKus Animacija ali uglaševanje

Peter Kus je skladatelj in glasbeni instrumentalist, ki je s svojim specifičnim zanimanjem za gradnjo instrumentov vstopil v polje animiranih form, natančneje: lutkarstva. Prav specifična poroka njegovega interesa za ustvarjanje in mišljenje glasbe ter zanimanja za lutkarstvo mu je uspela odpreti neko izjemno produktivno scensko polje, v katerem instrumentalizacija različnih (bolj ali manj mimetičnih, funkcionalnih in estetskih) objektov ustvarja glasbeno, sonično, vizualno in scensko umetnost ali kombinacijo vseh teh. Morda bi ob tem kdo dejal, da našete prakse niso nič takšnega, česar se animirane forme doslej ne bi dotaknile, a po mojem mnenju gre za nek posebni premik od čiste instrumentalizacije animiranih predmetov do pogoja, ko se zanje odpira možnost mišljenja. Kus se je teh razmerij dotikal v predstavah *Črna kuhna* (2004), *Glas* (2005), *Trsitán Vox* (2006), še posebej pa v *Kralj prisluškuje* (2007), *Izgubljeni ton* (2010) in *Pojoč grad* (2011).

Ker Petra Kusa osebno poznam že dobrih petnajst let, se mi zdi na tem mestu potrebno omeniti še nekaj, česar sam v svojem lutkovnem življenjepisu ne omenja. Med letoma 1996 in 1999 je Peter Kus deloval z zasedbi Pavel Vla-

sov sekstet, ki je v tem času za program Slovenske kinoteke pod naslovom *Kino Uho* (pod umetniškim vodstvom Mihe Zadnikarja) ustvarila glasbeno partituro za dva nema filma iz nekdanje Sovjetske zveze: *Mati* (1926, režiserja Vsevoloda Iljarinoviča Pudovkina) in *Sreča* (1935, režiserja Aleksandra Ivanoviča Medvedkina). Zasedba je nastala na Gledališki in lutkovni šoli (GILŠ Kodum, takratnega ZKOS), ki jo je vodila Metka Zobec, mentor predmeta Glasba v gledališču pa je bil Mitja Vrhovnik Smrekar. Ta je na šoli spodbujal tiste vrste godbo, kjer glasba in zvok nastopata kot nosilec, komentar ali učinek različnih naracij. Peter Kus je bil kljub demokratičnemu ustvarjalnemu procesu nekakšen motor zasedbe; vsaj pri drugem dogodku, pri katerem sem tudi sam sodeloval.

Tako kot pri seriji ostalih dogodkov programa *Kino Uho* je tudi pri obeh omenjenih projektih šlo za nek večbesedilni dogodek, v katerem sta filmska in glasbeno-zvočna partitura stopili v dialoško razmerje in ustvarili neko izjemno zanimivo vmesno (liminalno) polje, v katerem sta se pogovarjala časa dveh različnih zapisovanj: fiksnega filmskega in živega glasbeno-zvočnega, nekega »davno« in nekega »zdaj«. Do-

godek sta tvorili dve vzporedni praksi, ki nista žrtvovali svojega avtonomnega polja, četudi sta bili berljivi prav z mesta srečanja. Zdi se, da je ta razlika med glasbeno-zvočnim ter vizualnim oz. animiranim nekaj, kar pri delu Petra Kusa ne želi preiti v popolno poenotenje. Scenske umetnosti od simbolizma in modernizma v pretežnem delu 20. stoletja cenijo zlitje umetnosti na raven različnih elementarnosti, ki zafunkcionirajo kot deli t. i. idealne organske celote. Kakor v projektih *Kino Uho* tako tudi v animacijskih delih Petra Kusa razlika ni nikoli povsem žrtvovana iluziji, saj bi s tem zanj izginil smisel animacije.

Ko sem bil leta 2007 selektor za Biennale Ustanove lutkovnih ustvarjalcev Slovenije, sem v svojem poročilu med drugim zapisal naslednje: 'Pri ogledih predstav sem opažal, kako zelo odsotna je vsakršna problematizacija zveze med animatorjem in animiranim predmetom, manipulacije in manipuliranim predmetom, med objektom in objektivacijo in nenazadnje med izmenjujočo pozicijo objekta in subjekta.' V zadnjih štirih letih se ni zgodilo nič tako usodnega, da ta generalizacija, ki jo nemara potrjujejo prav nekatere redke izjeme, ne bi več držala.



FoKus Animation or Tuning

Peter Kus is a composer and musical instrumentalist who, through his specific interest in building instruments, entered the field of animated forms, or more specifically, puppetry. This specific marriage of his creative interest and musical thinking with an interest for puppetry opened up an immensely productive scenographic field, where the instrumentalization of various (more or less mimetic, functional or aesthetic) objects creates a musical, sonic, visual and scenographic art – or rather a combination thereof. These practices may not seem as something that hadn't been attempted already by animated forms so far, yet I consider them a special deviation from pure instrumentalization of animated objects right up to the condition where the possibility of thought opens up for them. Kus touched on these relationships in his plays *Black Kitchen* (2004), *The Voice* (2005), *Tristan Vox* (2006), but most prominently in *A King Listens* (2007), *The Lost Tone* (2010) and *The Singing Castle* (2011).

Since I've known Peter Kus for over fifteen years, I feel I should mention something that he excludes from his own puppetry biography. Between 1996 and 1999, Peter Kus was an active member of the Pavel Vlasov Sextet which composed the scores for two silent movies from the former Soviet Union: *Mother* (1926, directed by Vsevolod Illarionovich Pudovkin) and *Happiness* (1935, directed by Alexander Ivanovich Medvedkin),

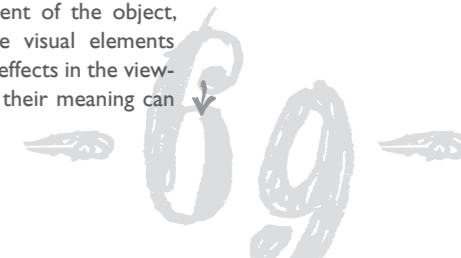
which were shown in the Slovenian Cinematheque's *Kino Uho* (*Cinema-Ear*) program under artistic director Miha Zadnikar. The band formed at the School of Theatre and Puppetry (GILŠ Kodum, of the former ZKOS) which was led by Metka Zobec, while the mentor for the subject Music in Theatre was Mitja Vrhovnik Smrekar. In his classes, he supported one particular sort of accompaniment where music and sound act as carriers, commentaries or effects of various narrations. Despite a democratic creative process, Peter Kus was sort of a driving force behind the band – at least at the second event where I also cooperated.

Similarly to the series of other events in the *Cinema-Ear* program, both aforementioned projects were a sort of multitextual event, where the film score and the music-sound score entered a dialogic relationship to create an immensely interesting intermediate (liminal) field, where the timelines of two different notations conversed: the fixed film notation, and the vivacious music-sound notation – the »long ago« and the »now«. The event was formed by two parallel practices that didn't sacrifice their autonomous fields, even though they were readable right from the place they met. It would seem that this difference between the music-sound and the visual or animated in Peter Kus's works is something that does not wish to enter a full uniformization. Scenographic

arts in the better part of the 20th century, from symbolism to modernism, have always appreciated the fusion of the artistic on a level of different elementaries that function as parts of the so-called ideal organic entity. Similarly to the projects of *Cinema-Ear*, the animation works of Peter Kus never entirely sacrifice the difference in favor of illusion, as this would ruin the point of animation.

When I was selector for the 2007 Biennial of the Puppetry Artists Institution of Slovenia, I noted the following in my report: 'In the plays, I noticed the striking absence of any problematization of the relationship between the animator and the animated object, between the manipulation and the manipulated object, between the object and the objectification, and not least between the alternating position of the object and the subject.' In the last four years, nothing so fateful has happened as that this generalization, upheld perhaps by a few rare exceptions, would be invalidated.

It would seem that those scenographic practices for which I have devised my own term 'animated forms' (I am of the opinion that puppetry, with its animation of anthropomorphic objects, is just one of those practices), entirely ignore the mindset of their foundations – animation, where the meaningful movement of the object, the lighting or the visual elements evoke kinaesthetic effects in the viewers through which their meaning can



Zdi se mi, da scenske prakse, za katere sem si sam priskrbel termin animirane forme (lutkarstvo je z animacijo antropomorfnih predmetov po mojem prepričanju zgolj ena od njihovih praks), popolnoma ignorirajo mišljenje svojega temelja: animacije, pri kateri pomenljivi premik objekta, svetlobe ali vizualnih elementov v telesih gledalcev vzbuja kinestetične učinke, preko katerih je med drugimi berljiv njihov smisel. Četudi je nemara 'motorični potencial' predmeta, svetlobe ali vizualnega elementa pri animiranih formah drugačen od umetniških praks, ki uporabljajo pretežno živa človeška telesa (sodobni ples), je za razliko od sodobnega plesa pri animiranih formah na vidnem mestu prav razmerje med animatorjem in animiranim, saj je ravno v tej razliki berljiv smisel animacijskega dispozitiva; njegov ludus, njegova političnost, njegova manipulativnost/manipulabilnost, njegova čustvenost, njegova monstroznost itn.

Je mogoče tole povedati bolj preprosto? Pokojna nemška koreografinja Pina Bausch je nekoč izjavila, da je v plesu ne zanima toliko dejstvo, da se lahko človeška telesa na različne načine premikajo, ampak kaj ta telesa žene, premika ('what moves them') – dobesedno: kaj se jih dotakne. V njenih plesnih predstavah tako načini premikanja v obliki različnih telesnih, plesnih in koreografskih praks vselej pripovedujejo o različnih motivih, ki ljudi premikajo. Njeno plesno estetično tako določa vprašanje in izvor (avto)animacije človeških teles. In tako kot je tistemu, kar premika človeška telesa, mogoče podeliti različna imena (igra, politika, ljubezen, seks, umetnost, znanost, tekma, kapital itn.), tako je animaciji v animiranih formah potrebno vselej znova določati imena (za motiv). To je tako ustvarjalni postopek umetnikov kot tudi bralno dejanje gledalcev.

V delih Petra Kusa je razlika – navzoča med različnimi umetniškimi praksami, ki se v njegovih delih nikoli docela ne ponotijo v proizvodnjo iluzije – postavljena na vidno mesto zato, da bi podelila ime svoji umetniški proizvodnji, svojemu početju. Animacija pri Kusu pomeni oblike instrumentalizacije objekta. Tam, kjer (plesnim) telesom ni mogoče določiti izvora glasu (akuzmatski glas v knjigi Mladena Dolarja O glasu), se pri Kusovih predstavah pojavlja glasbenik ali animator. Ta lutke, predmete ali glasbene instrumente (ki so večkrat tudi ena in ista reč), instrumentalizira zato, da bi se oglasile: da

bi dobile svoj Glas, svoj karakter. Animacija je tako pri Kusu proizvodnja glasov ali (če na izpeljavo apliciram misel Viktorja Šklovskega o vstajenju besede) preprosto: glasba. To, kar premakne, se imenuje glasba. Ta izpeljava pa morda niti ne bi bila tako zanimiva, če ne bi imela pri Kusu svojih konsekvenc.

Peter Kus je študiral filozofijo in se pri več avtorjih srečal z različnimi teoretizacijami glasbe in glasu. Med drugimi seveda tudi s knjigo Mladena Dolarja O Glasu (Analecta, 2003). Glasba kot proizvodnja glasov, ki se v delih Petra Kusa pred nami emancipirajo ravno zaradi pripetosti na podobo ali pa vznikajo v razliki med zvokom in podobo, je zgodba o obstoju motivov ali njihovih odsotnosti. Za motivi ali odsotnostmi pa tiči nekakšen agens. Reči, predmeti, jazi in subjekti so glasni s svojim glasom ali s svojim molkom. Odvisno od motivov, ki pa jih lahko prepoznamo v radosti do igre, v politiki, ljubezni, sovraštvu do glasbe, neznosnosti tišine, v volji do moči ali pa preprosto v veselju do estetskega.

Posebna vrsta glasbe ali reanimacije pa se v delu Petra Kusa udejanja tudi v vizualni kombinatoriki materialov, iz katerih so sestavljene lutke – instrumenti. Ni stvar samo v tem, da so uporabljeni materiali (predmeti) za Kusa na različne načine muzikalni, sonični, ampak jim Kus s spremembo njihove namembnosti in z uporabo metaforičnega postopka (ali dobesedno: *prenosa* v drug kontekst, kjer se njihova izključna namembnost spreminja v estetski pomen) pridela nove pomen ali podtone. Katere? 'V domala vseh starih mitologijah lahko najdemo zvezo glasu, glasbe in nastanka sveta, in še posebno zvezo glasu in utemeljitve zakona,' pravi Mladen Dolar v spremni besedi h knjigi Hrup Jacquesa Attalija. Z vzpostavitvijo reda iz kaosa, glasbe iz hrupa, Zakona iz stihije je povezan vznik glasu, zvoka. 'Vir sveta je sonoren,' pravi Dolar. Z rabami vsakdanjosti, kakor bi lahko poimenovali gradnjo instrumentov v opusu Petra Kusa, z reciklažo predmetov, kar nas morda lahko spomni na novi realizem ali 'trash' estetiko, ki so je polne vizualne umetnosti, se v našem primeru oglašava prav misel o tem, da absolutne tišine ni, da to, kar sami imenujemo tišina, vselej že zveni ali proizvaja hrup, ki čaka, da mu (re)animacija priskrbi red v obliki glasu.

Rok Vevar

be deciphered. Even though the »motoric potential« of an object, the lighting or a visual element in animated forms may be different from other artistic practices that use predominantly living human bodies (contemporary dance), these animated forms (unlike in contemporary dance) shine the spotlight on the relationship between the animator and the animated. It is exactly in this difference that the meaning of the animation dispositive is discernible; its ludus, its politicalness, its manipulativity/manipulability, its sentimentality, its monstrosity, and so on.

Is it possible to put this in simpler terms? The late German choreographer Pina Bausch once said that as far as dance is considered she was not interested so much in the fact that human bodies can move in so many different ways, but rather in what moves these bodies – what touches them. In her dance choreographies, the different ways of moving in the form of various bodily, dance and choreographic practices always tell a story of the various motives that move people. Her dance aesthetic is determined then by both the question and the origin of the (auto)animation of human bodies. And just as that which moves human bodies may be given different names (game, politics, love, sex, art, science, competition, capital etc.), so does the animation in animated forms always require names to be given (for the motive). This is as much a creative process by the artists as it is an act of comprehension by the viewers.

In Peter Kus's works, the difference – present between various artistic practices, which in his works never entirely unify into the production of an illusion – is put in the spotlight in order to give a name to its artistic production, its actions. For Kus, animation means the forms of instrumentalization of an object. Where it is not possible to assign the origin of a voice for (dance) bodies (the acousmatic voice in Mladen Dolar's book 'On Voice'), Kus's plays involve a musician or an animator. He instrumentalizes these puppets, objects or musical instruments (which are often one and the same) in order for them to make a sound; to receive their Voice, their character. Animation in Kus's works is thus the production of sounds or – to apply to this deduction Viktor Shklovsky's idea of the resurrection of the word – simply: music. That which moves is called music. This deduction might not have been as interesting if it wasn't for certain consequences when applied to Kus's works.

FOOD FOR THOUGHT – ON DISPLAY

Peter Kus studied philosophy and met different theoretizations of music and voice by various authors, including of course Mladen Dolar's book 'On Voice' (Analecta, 2003). Music as the production of voices – which in Peter Kus's works emancipate in front of us exactly because of the connectedness to the image, or sprout up in the difference between sound and image – is a story about the existence or absence of motives. Behind the motives or their absence is a certain agens. Things, objects, egos and subjects are loud either through their voice or their silence. This depends on the motives, though we can discern those in the joy of acting, in politics, in love, in the hatred towards music, in the unbearable silence, in the will to power, or simply in the joy of the aesthetic.

A special sort of music or reanimation in Peter Kus's works appears in the visual combinatorics of materials from which the puppets – instruments are fashioned. Not only does Kus consider the materials (objects) used to be musical and sonic in various ways; he also lends them new meanings or undertones by changing their intended use and using a metaphorical process (or literally: a *transmission* into another context, where their exclusive intended use is transformed into an aesthetic meaning). But which are these meanings and undertones? »Almost all ancient mythologies contain a bond between voice, music and creation, and specifically between voice and the foundation of a primeval Law,« writes Mladen Dolar in his foreword to Jacques Attali's 'Noise'. The emergence of voice and sound is connected to the emergence of order from chaos, of music from noise, of the Law from disorder. »The root of the world is sonorant,« says Dolar. Using the banalities, as we could call the construction of instruments in Peter Kus's opus; recycling the objects, which reminds of the new realism or 'trash' aesthetics which the visual arts are so full of; in our case, all this prompts the thought that there is no absolute silence and that what we may call silence is always already sonorant or producing noise that is just waiting for (re)animation to lend it order in the form of sound.

Rok Vevar

LUTKE NA RAZSTAVI
stalna razstava v Lutkovnem gledališču Maribor

Lutke skozi čas

Rojstvo lutk // Lutkovna umetnost je v slovenskem kulturnem prostoru dokaj mlada, sega na začetek 20. stoletja, ko je Milan Klemenčič po vzoru bavarskih lutkarjev uprizoril prve marionetne predstave. Po prvi svetovni vojni se je lutkovna dejavnost precej razširila v sokolskih društvih. Po češkem vzoru so se ob marionetah pojavile tudi ročne lutke, z njimi pa veseljaške vsebine z glavnim junakom gledališkega dogajanja, šaljivcem Gašperčkom.

Pavliha na pohodu // Z Nikom Kuretom smo Slovenci tik pred drugo svetovno vojno dobili svojega lutkovnega junaka, veselega burkeža, ki je po dejanjih primerljiv z evropskimi lutkovnimi junaki, kot so Kasperle v Avstriji in Nemčiji, Guigniol v Franciji, Pulcinella v Italiji in Punch v Angliji. Poimenoval ga je Pavliha; to je bil junak nekaterih slovenskih ljudskih pravljic, tako se je imenoval prvi slovenski humoristični časopis. Slovensko lutkarstvo se je v svojih začetkih zgledovalo in v slovenski prostor pripeljalo nekaj evropskega, predvsem nemškega in češkega lutkovnega duha, z gledališčem ročnih lutk Nika Kureta in s povojno lutkovno dejavnostjo pa je hitro postalo značilno slovensko.

Na poklicno pot // Po drugi vojni se je lutkovna ustvarjalnost močno razširila po vsej Sloveniji. V Ljubljani so lutkovno dejavnost profesionalizirali in ustanovili gledališče lutk že v letu 1948. Na območju severovzhodne Slovenije je nastalo veliko lutkovnih skupin; delovale so po kulturno-prosvetnih društvih, šolah, kasneje tudi vrtcih. Ta množična dejavnost na eni strani in vrhunski dosežki posameznih lutkovnih skupin tudi v mednarodnem prostoru na drugi so narekovali profesionalizacijo lutkarstva v drugem največjem slovenskem mestu sredi sedemdesetih let.

Skupinski duh // Prvi del v razstavnem prostoru prikazuje začetke lutkovne dejavnosti do druge vojne, povojne lutkovne skupine in ljubiteljska gledališča: Marionetno lutkovno gledališče na Taboru, Lutkovno gledališče Angel Besednjak, Lutkovno gledališče KUD Jože Hermanko, Lutkovno gledališče KUD Kobanci Kamnica, Malo gledališče lutk DPD Svoboda Pobrežje, nato pa še gradiva ob združitvi dveh ljubiteljskih gledališč – LG KUD Jože Hermanko in Malega gledališča lutk DPD Svoboda Pobrežje – v novo ustanovljeno Lutkovno gledališče Maribor, ki je svojo ustvarjalno pot začelo v sezoni 1974/75. Posebno mesto ima prva predstava novega gledališča Leteča krava, ki je bila uprizorjena novembra 1974.

PUPPETS ON DISPLAY

a permanent exhibition at the Puppet Theatre Maribor

Puppets through the years

Birth of puppets // The art of puppetry is a comparatively young part of the Slovene cultural area. Its origins trace back to the beginning of the 20th century when Milan Klemenčič staged the first marionette plays, which he modeled after the Bavarian puppetry tradition. After the First World War, puppetry spread quite noticeably through various Sokol societies. Following the Czech examples, hand puppets appeared along marionettes, and with them gaudy contents featuring the main hero of the theatre events, the buffoon Gašperček.

Pavliha on the march // Niko Kuret gave the Slovenes our own puppetry hero just before the Second World War – a happy buffoon, comparable to Kasperle in Austria and Germany, Guigniol in France, Pulcinella in Italy, and Punch in England – and named him Pavliha; it was the name of a hero from several Slovene folk tales, and also the title of the first Slovene satirical magazine. Slovenia's puppet theatre was at first based upon European – mainly German and Czech – puppetry influences, but with the advent of Niko Kuret's hand puppets and through the post-war bloom of domestic puppetry, it quickly acquired a distinctly Slovene flair.

A career path // Puppetry was increasingly spreading throughout Slovenia after the Second World War. Ljubljana professionalized puppetry and built a puppet theatre in 1948. In northeastern Slovenia, numerous puppetry groups sprang up, organized within cultural education societies, schools, and later also kindergartens. This massive interest on one hand and top international achievements by individual puppetry groups on the other led to the professionalization of puppetry in Slovenia's second-largest city during the 1970s.

Team spirit // The first part of the exhibition area displays the beginnings of Slovene puppetry up to the Second World War, the post-war puppetry groups, and amateur theatres: the Marionette Puppet Theatre in Tabor, the Angel Besednjak Puppet Theatre, the KUD Jože Hermanko Puppet Theatre, the KUD Kobanci Kamnica Puppet Theatre, the DPD Svoboda Pobrežje Small Puppet Theatre, as well as the materials regarding the merger of two amateur theatres – the LG KUD Jože Hermanko Puppet Theatre and the DPD Svoboda Pobrežje Small Puppet Theatre – into the newly-formed Puppet Theatre Maribor, which began operating in 1974/75. A special place is held by the new theatre's first play, Flying Cow, which was staged in November 1974.

Premišljen razvoj // Drugi sklop, razporejen po celotnem samostanskem/gledališkem poslopju, prikazuje ustvarjalnost Lutkovnega gledališča Maribor od prve predstave do danes. Izbrane so likovno zanimive uprizoritve, prelomnice v snovanju lutkovnih uprizoritev mariborskega lutkovnega gledališča. Repertoar uprizoritev nakazuje, da je ansambel vsa leta iskal ravnovesje med že uveljavljenimi lutkovnimi besedili tujih (predvsem čeških) avtorjev in slovenskih piscev. Kmalu pa si je gledališče začelo prizadevati, da bi v svoj repertoar uvrstilo čim več novih lutkovnih besedil ali priredb in tako v sezoni uprizorilo vsaj eno prvo izvedbo. Specifičnost in individualnost ter s tem prepoznavnost gledališkega repertoarja lahko rasteta la na tak način. Še posebej v gledališču lutk, ko dogajanje in izvedbo narekuje likovna dramaturgija predstave.

Lutkovni tipi // Nova besedila in sveže priredbe klasičnega lutkovnega repertoarja so narekovala izvirne likovne, tako scenske kot lutkovne rešitve. Ob upoštevanju klasičnih lutkovnih tehnologij – ročne lutke, javajke, siciljanke, ploske lutke ... – je gledališče razvijalo specifične lutkovne rešitve, prilagojene potrebi lutkovne igre in animacije v posameznih postavitvah. Z izjemo klasičnih marionet, za uporabo katerih mariborski lutkarji do sedaj niso imeli prostorskih možnosti, so v letih svojega delovanja igrali z vsemi možnimi tipi lutk. Za njihovo izvedbo so uporabljali raznovrstne materiale: papir, stiropor, penasto gumo, poliuretansko peno in seveda les.

Domiselnost in prilagodljivost // Prostorske izvedbe scenskih rešitev so bile podrejene majhnosti dosedanjega odra. Ta majhnost pa je na drugi strani narekovala izvirne domisljice in funkcionalnost scenskih rešitev, večnamensko uporabo scenskih elementov, gibljivost in prenosljivost. Take na videz enostavne scenografije je bilo mogoče prevažati in znova postaviti na vsakem, tudi tehnično neopremljenem odru. V razstavo je vključenih nekaj takih izvedb.

Slikovne priče // Tretji del razstave predstavljajo fotografski posnetki predstav in izbor plakatov tistih sezon, ko jih je gledališče še imelo. Fotografsko gradivo je izbrano iz arhivskih posnetkov, kronološko razvrščeno, prikazuje pa razvoj lutkovnega snovanja od prve sezone do danes.

Plakativiranje // Lutkovne plakate je gledališče imelo v devetdesetih letih 20. stoletja, po letu 2003 pa jih ni več tiskalo. Nekaj plakatov presega nivo informiranja – z zanimivo likovno zasnovo in izvedbo dopolnjujejo kakovostne likovne dosežke gledališča.

Shranjeno za prihodnost // Na ogled so tudi posnetki nekaterih lutkovnih predstav, ki pomenijo prelomnice v delovanju in snovanju Lutkovnega gledališča Maribor.

Potokaz // Pričujoča postavitev prikazuje prve korake, rast in snovanje Lutkovnega gledališča Maribor. Ne omejuje se zgolj na en razstavni prostor, pač pa vodi obiskovalce po vsej novi lutkovni hiši, da bi lahko tudi na tak način doživeli veličino novega doma, ki so ga mariborske lutke in lutkarji tako dolgo čakali.

Mag. Breda Varl,
avtorica vsebinskega koncepta stalne razstave lutk
v Lutkovnem gledališču Maribor

Well-thought-out development // The second part, spread out throughout the monastery/theatre building, displays the creative wealth of the Puppet Theatre Maribor from its first play up to the present day. On show are selected artistically interesting stagings which represent milestones in the design of puppet plays in the Puppet Theatre Maribor. The repertoire of plays attests to the ensemble's endeavours to strike a balance between puppet screenplays of renowned foreign (mainly Czech) and Slovene authors. Ere long, the theatre strived to incorporate as many new puppet screenplays or adaptations in its repertoire so as to stage at least one premiere each season. This was the only way to ensure a steady rise in originality and individuality, and thus earn recognition. This is true especially in a puppet theatre, where storyline and realization are imposed by the artistic dramaturgy of the play.

Puppet types // New stories and fresh adaptations of the classical puppet repertoire brought a demand for original artistic solutions in both scenography and puppet design. While incorporating classical puppet technologies – hand puppets, Java puppets, Sicilian puppets, flat puppets etc. – the theatre also developed specific puppet solutions according to the needs of puppet play and animation in individual setups. With the exception of classical marionettes for which the Maribor puppeteers had no adequate facilities until now, all possible puppet types have been used throughout the years. A wide range of materials has been used in the fabrication of these puppets: paper, styrofoam, foam rubber, polyurethane foam, and of course wood.

Imagination and adaptability // The spatial realization of scenographic solutions has so far been restricted by the small size of the stage. However, it was this same small size that gave rise to original ideas, necessitating a functional setup of the scenery, a reusable array of scenographic elements, and their mobility and portability. These seemingly simple scenographies were transportable and could be set up on any stage, even on those with minimal technical equipment. The exhibition includes a few examples of these setups.

Photographic witnesses // The third part of the exhibition displays photos of the plays and a selection of posters from those seasons when the theatre still had them. The chronologically ordered photographic materials have been selected from archive photographs and represent the growth of the puppetry scene from the first season up to this day.

Posters // The theatre started printing posters during the 1990s and the last posters were printed in 2003. Certain posters go beyond being purely informative – their interesting artistic design complements the renowned artistic achievements of the theatre.

Preserved for posterity // The exhibition also includes recordings of those puppet plays that represent a milestone in the activity and creativity of the Puppet Theatre Maribor.

Signpost // The present setup portrays the first steps, growth and creative process of the Puppet Theatre Maribor. Instead of being limited to only one exhibition area, it leads visitors all around the new puppet house. This enables them to experience the grandeur of the new home that Maribor's puppets and puppeteers have awaited for so long.

Mag. Breda Varl,
content concept author
of the permanent
puppet exhibition at
the Puppet Theatre
Maribor

LUTKE NA RAZSTAVI

stalna razstava v Lutkovnem gledališču Maribor

Lutkovna vas

Po najpreprostejši definiciji, ki jo najdemo tudi v priljubljenem spletnem slovarju, je razstava organiziran prikaz izbranih predmetov. Vendar pa se za zasnovo te razstave skriva dodatni namen, da bi razstavljeno trajalo in se vtisnilo v spomin obiskovalcev.

Ko so naju v gledališču naprosili za postavitev stalne razstave lutk v zgradbi gledališča, naju je zamisel, tudi kot osebni izziv, naravnost navdušila. Zasnova razstave mora namreč v teh okoliščinah biti usklajena z razstavnimi eksponati in želenim sporočilom, hkrati pa se mora ujemati s slogom nove celostne podobe gledališča. Zajčka z logotipa sta namreč postala že prava razvijena hišna ljubljenska. Porajala se je tudi zagnata univerzalne podobe, ki bi enakovredno poudarila široko paleto eksponatov: marionet, javajk, prstnih in ročnih lutk, velikih in majhnih lutk, kitajskih, čeških, slovenskih lutk, starih lutk, sodobnih lutk, poleg tega pa še scenskih elementov, rekvizitov, orodja ...

Po obisku prostorov sva naletela na prve težave. Skoraj vse so izvirale iz arhitekturnih lastnosti zgradbe. Večina predmetov naj bi bila razstavljena v prostoru, ki so ga v gledališču namenili muzejski zbirki. Vendar je ta prostor premajhen za vso zbirko, zato je bilo potrebno najti primerne dodatne prostore v poslopju gledališča. Osrednji prostor je opremljen s petimi neravno ustvarjalno spodbudnimi vitrinami, ki naj bi jih uporabila. Velikost teh vitrin nama je od začetka povzročala sive lase. Za eno zamisel so bile prevelike, za drugo premajhne. Kaj narediti z njimi? Ta težava se je v primerjavi s tistimi, ki so naju še čakale, seveda izkazala za neznatno.

Kot že rečeno, sva morala kar najbolje izkoristiti niše samostana (nekdanja kurišča), da bi vsebinsko dopolnila osrednji razstavniki prostor. To že samo po sebi predstavlja oviro, saj ti prostori niso bili oblikovani za razstavljanje predmetov in večinoma niso postavljeni na višini, ki bi omogočala ne-

moteno opazovanje v njih razstavljenih eksponatov. Zato še čakajo na smiselno opremo.

K temu sva morala prišteti še drugo dejstvo, ki prav tako izhaja iz arhitekture zgradbe, tokrat gre za sodobno arhitekturo. Ko so minoritski samostan obnovili za potrebe lutkovnega gledališča, so v niše vgradili kovinske vitrine in predvideli fiksno osvetljava. Teh razstavnih prostorov torej nisva mogla opremiti po meri. Uporabiti sva morala osnovno opremo, ki je bila predhodno že vgrajena.

Pojavila se je še tretja, nič manjša težava. Gotovo je le-ta belila glavo tudi arhitektom, ko so načrtovali obnovo samostana. To je ohranjanje kulturne dediščine. Strogo prepovedano zabijanje in vrtanje v tla, stene in strope. Oba sva goreča zagovornika ohranjanja kulturne dediščine v najinih rodni krajih, toda na trenutke sva se minoritskih menihov spominjala z ne ravno

PUPPETS ON DISPLAY

a permanent exhibition at the Puppet Theatre Maribor

Puppet village

According to the simplest definition from a popular online dictionary, an exhibition is an organized display of chosen objects. The design of this particular exhibition, however, holds an additional purpose: we hope it lingers and enshrines itself in the visitors' memory.

When the Theatre asked us to set up a permanent exhibition in the theatre building, we were outright thrilled by both the idea and the personal challenge it posed to us. The exhibition design in these circumstances must be brought into line with the exhibits and the desired message, but it must also harmonize with the overall style of the new theatre – the bunnies on the logo have meanwhile become dear and genuinely pampered pets. We were also hard-pressed to devise an overall design that would equally accentuate the vast lineup of exhibits: marionettes, Java puppets, finger and hand puppets, big and small puppets, Chinese and Czech and Slovenian puppets, old puppets, modern puppets, plus a broad range of set elements, props, equipment, and so on.

After our first tour of the premises we immediately recognized our first problems, almost all of them due to the architectural properties of the building. The majority of the exhibits were meant to be on display in a single area designated for the museum collection. The area, however, is too small to contain the entire collection, so we had to find additional suitable space in the theatre building. We were supposed to use the central area, equipped with five rather uninspiring showcases. The size of these showcases has caused us considerable trouble right from the outset. For some ideas they were too big, for others too small. What to do with them? Compared to the trouble we were yet to have down the road, this inconvenience of course proved rather insignificant.

As I mentioned, in order to complement the central exhibition area we had to make good use of the niches in the monastery that were once used as fireplaces. This proved to be a considerable obstacle on its own. These areas were not designed to hold exhibits and, due to their height, did

not provide an unrestricted view of the objects on display. So far, they still await proper furnishings.

We also had to deal with another drawback of the building architecture, only this time it was contemporary architecture that was acting up. When the Minorite monastery was renovated to meet the needs of the puppet theatre, metal showcases with fixed lighting were built into the niches. This meant that we couldn't furnish these exhibition areas according to our needs. We had to work with the basic furnishings that were already installed.

Then a third and no less significant problem arose, which must certainly also have perplexed the architects when planning the monastery renovation. We had to deal with the preservation of cultural heritage. This meant absolutely no hammering or drilling on the floor, walls or ceilings. We are both fervid supporters of cultural heritage preservation in our hometown, but at times we graced the memory of the Minorite monks with less than flattering words. The memory of the past often hinders the

najbolj laskavimi besedami. Včasih spomin na preteklost ovira izzive sedanjosti, vendar pa: kaj bi počeli oblikovalci, če ne bi bilo izzivov?

Ko sva nizala zamisli in uredila vse zahteve, naju je nemudoma prešinilo. Kaj združuje raznolikost slogov, okusov in časov hkrati? Naselje. Na sprehodu po Mariboru naju stavbe popeljejo skozi zgodovino vse od srednjega veka pa do sodobnih steklenih zidov. Prebivalci razkrivajo različne okuse, osebnosti in poreklo. Vse skupaj pa ustvarja mesto, kakršno je: popoln navdih za najino razstavo.

Po obisku različnih muzejev lutk v iskanju navdiha sva izločila možnost, da bi obiskovalce popeljala skozi neskončen niz visečih lutk, ki umirajo na svojih vislicah in prosijo za malo gibanja, za katerega so bile ustvarjene. Hotela sva ustvariti prostor, v kate-

rega bi se obiskovalci lahko vživali ali se skoraj zlili z njim. Dom, v katerem bi lutke, ki so že opravile svojo nalogo, še naprej zabavale gledalce, ne več z igranjem, temveč s pripovedovanjem zgodb: o mizarju, ki jih je izdelal, o krojaču, ki jih je oblekel, o risarju, ki jih je pobarval ... Vse to je del Lutkovne vasi. Zamisel je preprosta in razumljiva tako za odrasle kot za najmlajše.

V tem toku misli sva tiste vitrine, ki so nama na začetku povzročale tako velike preglavice, spremenila v ulice naselja, po katerih bodo hodili Mariborčani in drugi obiskovalci. Pot razstave vodi po hodnikih gledališča do trgov in skritih kotičkov, kjer najdemo zanimivo razlago o zgodovini in tehnologiji domišljijskega sveta, ki so ga za nas ustvarili lutkarji.

Takoj pa sva dobro vedela, česa nočeva. Obiskovalcev nočeva zadušiti v dolgočas-

ju. Nočeva neskončno dolgih spremnih besedil, ki že na prvi pogled ustrašijo vsakogar. Nočeva napisov 'Tišina, prosim!' in 'Ne dotikajte se.' Muzej hočeva napolniti z zvokom, barvo in spodbudami, predvsem pa s smehom otrok in odraslih ob tem, ko odkrivajo nov prostor v svojem gledališču.

Verjameva, da bo ta koncept obiskovalcem ne samo vlil prijeten občutek, temveč bo v njihovo okolje tudi vdahnil življenje. Želiva, da se v njihovih očeh lutke nikdar ne spremenijo zgolj v kose lesa, temveč ohranijo tisto čarobnost, ki odlikuje gledališče, in obenem povedo čim več o sebi. Pri delu se posvečava temu, da lutkam dodeliva služeni ugled, ki so si ga z leti prigarale. Zato muzeja nočeva spremeniti v njihovo grobnico, ampak v prostor, kjer bodo na novo in še močnejše zablesteli.

Natalia Corbillón in Urban Breznik,
oblikovalca in avtorja
postavitve stalne razstave lutk
v Lutkovnem gledališču Maribor

challenges of the present, and yet: what would designers do but for the challenges?

As we were going through our ideas and considered all requirements, it suddenly hit us. What at once combines the diversity of styles, tastes and times? A settlement. A walk through Maribor past its buildings takes us through its entire history, from the middle ages to modern glass walls. The inhabitants display different tastes, personalities and descents. All of this combined creates the city as it is: a perfect inspiration for our exhibition.

After visiting various puppet museums in search of inspiration, we dropped the idea of leading the visitors past endless rows of puppets hanging and dying on their gallows, begging for just a bit of the movement they were created for. We wished to create a space that would enthrall and downright absorb our visitors. A home for puppets who had already fulfilled their duty and who would continue entertaining their visitors, not through acting but through telling stories: of the woodworker who created them, of the tailor who dressed them, of the artist who painted them ... All of this is part of the Puppet village. The concept is simple and comprehensible to both adults and children.

Going with this flow of thoughts, we changed those showcases – so troublesome at first – into streets of a village where both

Maribor locals and other visitors will be taking a stroll. The exhibition path leads through theatre hallways to squares and secret places that harbor an interesting explanation of the history and technology of a fantasy world which the puppet artists have created for us.

But we also knew right away what we did not want. We do not want to stifle the visitors with boredom. We do not want endless explanation texts that scare everyone at first glance. We do not want any signs demanding "Silence, please!" and "Do not touch." What we do want is to fill the museum with sound, color and encouragement, but above all with the laughter of children and adults as they discover a new place in their theatre.

We are confident that this concept will not only instill the visitors with a pleasant feeling, but will also breathe new life into their environment. It is our hope that in the visitors' eyes, puppets never change into mere pieces of wood but rather retain that certain magic which distinguishes theatre, and that they tell as much about themselves as they can. The paramount goal of our work is to ensure the puppets the respect that they have earned through their years of toil. We do not wish to turn the museum into a tomb, but rather create a space where the puppets will shine again and brighter than ever.

Natalia Corbillón and Urban Breznik,
designers of the permanent puppet
exhibition at the Puppet Theatre Maribor



Pogled nazaj Look back

NAGRADE

5. bienala

Ustanove lutkovnih
ustvarjalcev Slovenije 2009

Žirija v sestavi Veronika Sommeregger, Gerti Tröbinger in Tomi Janežič je na 5. bienalu Ustanove lutkovnih ustvarjalcev Slovenije ocenila trinajst predstav in eno prostorsko postavitev, ki jih je v tekmovalni program predlagala selektorica Amelia Kraigher.

Uvrščene predstave so presenetljivo raznolike, hkrati pa pričajo tudi o trenutnem spodbudno visokem nivoju slovenske lutkovne umetnosti. Zaradi različnih pristopov in estetik je predstave med seboj težko primerjati in med sabo dejansko ne morejo tekmovati.

Žirija se je odločila, da podeli nagrade naslednjim predstavam in posameznikom za njihove umetniške stvaritve, ki so v inspirativnem izboru Amelie Kraigher izstopali in na žirijo naredili najmočnejši vtis:

Grand prix Bienala

– nagrado za najboljšo predstavo

v celoti prejme **Lutkovno gledališče Ljubljana** za predstavo *Kabaretluknja*. Predstava je v vseh svojih aspektih presenetljivo izvirna in razigrana; v svoji muzikalnosti, dramaturgiji, animacijski virtuoznosti, nadrealnem humorju in posrečenem povezovanju prostorske instalacije visoke vizualne kakovosti z gledališčem interakcije.

Nagrado za režijo

prejme

Matija Solce za predstavo *Kabaretluknja* Lutkovnega gledališča Ljubljana. Matija Solce režira svoj kabaret z izvirno in nevsakdanjo zavestjo. Njegova sveža režija je dramaturško domiselna in muzikalna, predstava pa je ustvarjalna in razigrana v vseh aspektih.

Nagrado za animacijo

prejme

Miha Arh za predstavi *Kabaretluknja* in *Kralj prisluškuje*. V osupljivem ritmu in gibalni muzikalnosti prepriča z virtuoznostjo svoje animacije.

Nagrado za celostno vizualno podobo

prejme

ustvarjalni tim predstave *Ostržek* **Lutkovnega gledališča Maribor**. V predstavi je razvidno uspešno sodelovanje umetnikov (*Gregor Lorenci, Branko Hojnik, David Orešič in Belinda Radulović*), ki v predstavi vzpostavijo skladno visoko estetizirano vizualno celoto.



AWARDS OF THE
5th Biennial
of the Puppetry Artists
Institution of Slovenia 2009

The Jury of the 5th Biennial of the Puppetry Artists Institution of Slovenia, comprised of Veronika Sommeregger, Gerti Tröbinger and Tomi Janežič, has reviewed thirteen plays and one installation as recommended for the competition program by the selector Amelia Kraigher.

The listed plays surprise with their diversity and attest to the encouragingly high level of Slovene puppetry creativity. Due to different approaches and aesthetics, the plays are very difficult to compare and actually cannot compete with each other.

The Jury decided to award the following plays and individuals for their artistic creations which stood out in Amelia Kraigher's inspiring shortlist and which impressed the Jury the most:

Grand Prix of the Biennial

– the award for the overall best play

goes to the **Puppet Theatre Ljubljana** for the play *Cabarethole*.

The show is surprisingly original and playful in all its aspects; the musicality, the dramaturgy, the animational virtuosity, the surreal humor and the well-chosen combination of a visual high-quality installation with an interactive theatre are outstanding.

The Award for Best Director

goes to

Matija Solce for his play *Cabarethole* with the Puppet Theatre Ljubljana. Matija Solce directs his cabaret with an innovative and unusual flair. His fresh approach to directing is dramaturgically ingenious and musical, while the play is creative and playful in all aspects.

The Animation Award

goes to

Miha Arh for the plays *Cabarethole* and *A King Listens*. Through astonishing rhythm and kinetic musicality, the virtuosity of his animation is entirely convincing.

The Award for Overall Best Visual Design

goes to

the creative team behind the play *Pinocchio* by the **Puppet Theatre Maribor**. The play shines through a successful cooperation of artists (*Gregor Lorenci, Branko Hojnik, David Orešič and Belinda Radulović*) who devised a highly aestheticized and harmonic visual design of the play.





POGLED NAZAJ

Nagrado za lutkarsko tehnologijo prejme

Gregor Lorenci za lutke, figure in objekte v predstavah *Kralj prisluškuje*, *Poštarska pravljica* in *Ostržek*.
Figure dobijo s pomočjo njegovih eksperimentalnih tehnik in novih materialov posebno izpovedno izraznost ter odpirajo nove animacijske možnosti.

Nagrado za izvirnost in poezijo prejme

Peter Kus za celostni koncept predstave *Kralj prisluškuje* v produkciji *Ops! zavoda Ljubljana*.
Celostni koncept predstave *Kralj prisluškuje* očara s svojo izvirnostjo in poezijo.

Posebno nagrado po presoji žirije prejme

Silvan Omerzu za prostorsko postavitvev *Solze*.
V prostorski postavitvi *Solze* Silvana Omerzuja čustveno najintenzivneje učinkujejo figure/ lutke, ki niso animirane. Postavitvev – zvesta avtorjevi specifični in konsistentni poetiki – deluje arhetipsko, posebej pa se nas dotakne prav vprašanje/razsežnost animacije.

Posebno nagrado po presoji žirije prejme

Mini teater za inovativen stik tradicionalne lutkarske tehnike in urbane kulture mladih v predstavi *Mizica, pogrni se*.
V predstavi sta z uporabo sodobne glasbe in s svežim pristopom obeh protagonistov ob veččem režijskem vodstvu na povsem naraven način zlita ter drug z drugim inspirirana tradicionalno in sodobno.

Posebno nagrado po presoji žirije prejme

Irena Rajh Kunaver iz lutkovnega gledališča Fru-Fru.
Njena klasična in dramaturško večča postavitvev *Trnuljčice* učinkuje odrsko prepričljivo.

Posebno nagrado po presoji žirije prejme

Brane Solce za dolgoletno, kontinuirano umetniško delo in razvoj specifične lutkovne tehnike.

The Award for Puppet Technology goes to

Gregor Lorenci for the puppets, figures and objects in the plays *A King Listens*, *Postman's Fairytale* and *Pinocchio*.
Through experimental techniques and innovative materials, his figures gain a substantial expressive power and open up new possibilities for animation.

The Award for Originality and Poetry goes to

Peter Kus for the overall concept of the play *A King Listens*, produced by the *Ops! Institution Ljubljana*.
The overall concept of the play *A King Listens* charms with its originality and poetry.

A Special Award from the Jury goes to

Silvan Omerzu for the installation *Tears*.
In Silvan Omerzu's installation *Tears*, the strongest emotions are evoked by the figures/ puppets that are not animated. The arrangement, true to the author's distinct and consistent poetics, appears archetypical, and we are touched especially by the question/ dimension of the animation.

A Special Award from the Jury goes to

the Mini Theatre for their innovative combination of traditional puppet techniques and urban youth culture in their play *The Wishing Table*.
Through modern music, a fresh approach by both protagonists, and skilled directing, this play fuses tradition and modernity in a way that appears entirely natural.

A Special Award from the Jury goes to

Irena Rajh Kunaver from the Puppet Theatre Fru-Fru. Through a classical approach and expert dramaturgy, her *Sleeping Beauty* is utterly convincing on stage.

A Special Award from the Jury goes to

Brane Solce for his long-time continuous artistic work and development of a specific puppet technique.



LOOK BACK



52 PRIJAVLJENIH
PREDSTAV

6. bienala

52 PARTICIPATING
PLAYS OF THE6th Biennial

- | | | | | | |
|--|---|--|---|--|---|
| <p>1. AEIOU
GLAVA DOL – NOGE GOR!</p> <p>2. Forum Ljubljana, Invidia in Federacija
POJOČI GRAD</p> <p>3. Gledališče Bičikleta NAJBOLJŠI CIGANSKI MUZIKANT</p> <p>4. Gledališče Glej
KAKO JE JAROMIR ISKAL SREČO</p> <p>5. Gledališče Konj
DARILO</p> <p>6. Gledališče Labirint (Društvo lutkovnih ustvarjalcev)
KLOBUK GOSPODA KONSTANTINA</p> <p>7. Gledališče Labirint (Društvo lutkovnih ustvarjalcev)
DINOZAVRI!?</p> <p>8. Gledališče Labirint (Društvo lutkovnih ustvarjalcev)
DINOZAVRI V CIRKUSU</p> <p>9. Gledališče Lalanit (Društvo lutkovnih ustvarjalcev)
POJTE, POJTE DROBNE PTICE</p> <p>10. Gledališče Lutke Zajec
KOGA SE STRAH BOJI?</p> <p>11. Gledališče Papelito
KAMELEON</p> <p>12. Kaličopkovo gledališče
PRAVLJICA O LJUDSKIH GODCIH</p> <p>13. KD Moment in LGM
DEJANJE BREZ BESED</p> <p>14. KKZ Celovec
ČRKE</p> <p>15. LD Lutkomotiva
PRAVLJICA, KI JE UŠLA Z DREVESA</p> | <p>16. LG Fru-fru
OPIČJA UGANKA ALI MAMICA, KJE SI?</p> <p>17. LG Koruzno zrno
SLIŠAL SEM BOBEN TOLČI</p> <p>18. LG Koruzno zrno (LG Krožnik in LS Zrnca)
VARIACIJE NA TEMO DON KIHOT</p> <p>19. LGL KNJIGA O DŽUNGLI</p> <p>20. LGL TIK TAK</p> <p>21. LGL ŠTIRJE MUZIKANTI</p> <p>22. LGL in AGRFT IZDAJALSKO SRCE</p> <p>23. LGL in DUDAPAIVA COMPANY
LOVE DOLLS</p> <p>24. LGL in Forum Ljubljana
IZGUBLJENI TON</p> <p>25. LGL in Gledališče Konj
PREPOVEDANE LJUBEZNI</p> <p>26. LGM DEŽEVNIKARJI</p> <p>27. LGM JAKOB IN MESTO</p> <p>28. LGM KRST PRI SAVICI</p> <p>29. LGM MESO ALI RAZODETJE</p> <p>30. LGM MIŠKA METKA SMETKA</p> <p>31. LGM ?ZAKAJ</p> <p>32. LGM ZELIŠČA MALE ČAROVNICE</p> <p>33. LG Pupilla PAPIRNATI VOJAK</p> <p>34. LG Tri LEV IN MIŠKA</p> <p>35. LG Velenje JANKO IN METKA</p> <p>36. LG Velenje SNEŽINKA IN ROŽICA</p> <p>37. LS Bobek (Hiša otrok in umetnosti)
DEBELA REPA</p> <p>38. LS Kriplčki in KD Svoboda osvobaja
SATIRIKON – ROJSTVO NARODA</p> | <p>39. LS Sence
ZGODILO SE JE Z RAZLOGOM</p> <p>40. LS UŠ (Društvo lutkovnih ustvarjalcev)
MALI, VELIKI IN VELIKAN</p> <p>41. Lutkovni studio Koper (Slovenija) in I. praško gledališko društvo (Češka)
PRAŠKE LEGENDE – PRAGA, PRAGUE, PRAHA</p> <p>42. Mini teater
ALI BABA IN 40 RAZBOJNIKOV</p> <p>43. Mini teater
MEDVEDEK ZLEZE VASE</p> <p>44. Mini teater PEPELKA</p> <p>45. Mini teater SAPRAMIŠJA SREČA</p> <p>46. Mini teater SNEGULJČICA</p> <p>47. Mini teater
NA VRTU SEBIČNEGA VELIKANA</p> <p>48. Mladinska LS KPD Šmihel
RADOVAN</p> <p>49. Pripovedno gledališče gdč. Bazilike (Društvo lutkovnih ustvarjalcev)
ZAČARANI ČAJNIK IZ ČUDEŽNEGA ZABOJA</p> <p>50. Senčno gledališče Žarnica
KANDELABER</p> <p>51. Teater Dioptria (Društvo lutkovnih ustvarjalcev SLO, Magic Marmelade FR, Imago Mundi Teatro de Titeres ŠP)
OPTIČNA PREVARA</p> <p>52. Teatro Matita POZOR, LOS!</p> | <p>1. AEIOU HEAD DOWN – LEGS UP!</p> <p>2. Forum Ljubljana, Invidia and Federacija: THE SINGING CASTLE</p> <p>3. Theatre Bičikleta
THE BEST GIPSY MUSICIAN</p> <p>4. Theatre Glej HOW JAROMIR SEARCHED FOR HAPPINESS</p> <p>5. Theatre Konj THE GIFT</p> <p>6. Theatre Labirint (Association of Puppetry Artists)
MISTER CONSTANTIN'S HAT</p> <p>7. Theatre Labirint (Association of Puppetry Artists)
DINOSAURS!?</p> <p>8. Theatre Labirint (Association of Puppetry Artists)
DINOSAURS IN THE CIRCUS</p> <p>9. Theatre Lalanit (Association of Puppetry Artists)
SING, SING, LITTLE BIRDS</p> <p>10. Theatre Lutke Zajec
WHAT DOES FEAR FEAR?</p> <p>11. Theatre Papelito THE CHAMELEON</p> <p>12. Theatre Kaličopkovo
A FAIRYTALE OF FOLK FIDDLERS</p> <p>13. Moment and Studio LGM
ACT WITHOUT WORDS</p> <p>14. KKZ Klagenfurt LETTERS</p> <p>15. Theatre Lutkomotiva THE FAIRYTALE WHO FLED THE TREE OR MUMMY, WHERE ARE YOU?</p> <p>16. Theatre Fru-Fru MONKEY PUZZLE</p> <p>17. Theatre Koruzno zrno I HEARD THE BEATING OF THE DRUM</p> | <p>18. Theatre Koruzno zrno (Theatre Krožnik and Theatre Zrnca)
VARIATIONS ON THE THEME OF DON QUIXOTE</p> <p>19. LGL THE JUNGLE BOOK</p> <p>20. LGL TICK TOCK</p> <p>21. LGL THE BREMEN MUSICIANS</p> <p>22. LGL and AGRFT
THE TELL-TALE HEART</p> <p>23. LGL and DUDAPAIVA COMPANY
LOVE DOLLS</p> <p>24. LGL and Forum Ljubljana
THE LOST TONE</p> <p>25. LGL and Theatre Konj
FORBIDDEN LOVES</p> <p>26. LGM THE WORMIORS</p> <p>27. LGM JAKOB AND THE TOWN</p> <p>28. LGM BAPTISM AT THE SAVICA</p> <p>29. LGM FLESH OR REVELATION</p> <p>30. LGM LITTLE TRASH MOUSE</p> <p>31. LGM ?WHY</p> <p>32. LGM HERBS OF THE LITTLE WITCH</p> <p>33. Theatre Pupilla
THE PAPER SOLDIER</p> <p>34. Theatre Tri
THE LION AND THE MOUSE</p> <p>35. Theatre Velenje
HANSEL AND GRETEL</p> <p>36. Theatre Velenje
THE SNOWFLAKE AND THE FLOWER</p> <p>37. Puppet Group Bobek (House of Children and Art)
FAT TURNIP</p> | <p>38. Puppet Group Kriplčki and Cultural Club Svoboda osvobaja
SATYRICON – BIRTH OF A NATION</p> <p>39. Puppet Group Sence
IT HAPPENED FOR A REASON</p> <p>40. Puppet Theatre Company UŠ (Association of Puppetry Artists)
THE LITTLE ONE, THE BIG ONE AND THE GIANT</p> <p>41. Puppet Studio Koper (Slovenija) and 1st Prague Theatre Association (Czech Republic)
PRAGUE LEGENDS – PRAGA, PRAGUE, PRAHA</p> <p>42. Mini Theatre
ALI BABA AND THE 40 THIEVES</p> <p>43. Mini Theatre THE LITTLE BEAR CREEPS INTO HIMSELF</p> <p>44. Mini Theatre CINDERELLA</p> <p>45. Mini Theatre SAPRAMOUSE'S LUCK</p> <p>46. Mini Theatre SNOW-WHITE</p> <p>47. Mini teater
IN THE GARDEN OF THE SELFISH GIANT</p> <p>48. Youth Puppet Group of KPD Šmihel RADOVAN</p> <p>49. Narrative Theatre of Ms. Bazilika (Association of Puppetry Artists):
THE ENCHANTED TEAPOT</p> <p>50. Shadow Theatre Žarnica
KANDELABER</p> <p>51. Theatre Dioptria (Association of Puppetry Artists SLO, Magic Marmelade FR, Imago Mundi Teatro de Titeres ŠP)
OPTICAL ILLUSION</p> <p>52. Teatro Matita ATTENTION, MOOSE!</p> |
|--|---|--|---|--|---|



Sladica Dessert

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 ULU, osrednji lutkovni festival, ki predstavlja prerez slovenske lutkovne ustvarjalnosti zadnjih dveh let, razstave lutkovnih in likovnih ustvarjalcev in izdaja strokovno literaturo.

UPRAVNI ODBOR predsednik **Silvan Omerzu**, M +386 31 640 828
člani upravnega odbora **Ajda Rooss, Elena Volpi, Irena Rajh Kunaver** in **Katja Povše**

STROKOVNI ODBOR **Martina Maurič Lazar, Amelia Kraigher** in **Katarina Klančnik Kocutar**

NADZORNI ODBOR **Renata Kalemba, Jože Zajec, Ksenija Ponikvar**

USTANOVA LUTKOVNIH USTVARJALCEV
Draveljska 44, 1000 Ljubljana, Slovenija
www.ulu.si
koordinatorka **Irena Rajh Kunaver**
M +386 41 663 904
organizatorica kulturnih programov **Nuša Berce**
M +386 40 850 982
E info@ulu.si

Puppetry Artists Institution

The Puppetry Artists Institution (Ustanova lutkovnih ustvarjalcev, ULU) is a volunteer, professional, non-profit and non-party organization of puppetry artists who are professionally engaged in puppetry. It was founded in 2001. The main goals were to support the development of theatrical culture and puppetry arts, to ensure the quality of the puppetry profession, to maintain contacts with similar puppetry organizations abroad, and to ensure a continuing education in the field of puppetry arts. Since 2001, the institution organizes the Biennial ULU (the main puppetry festival which provides a profile of Slovenia's puppetry creativity in the past two years), holds puppetry and other artistic exhibitions as well as publishes professional literature.



ADMINISTRATIVE BOARD chairman **Silvan Omerzu**, M +386 31 640 828
board members **Ajda Rooss, Elena Volpi, Irena Rajh Kunaver** and **Katja Povše**

EXPERT BOARD **Martina Maurič Lazar, Amelia Kraigher** and **Katarina Klančnik Kocutar**

SUPERVISORY BOARD **Renata Kalemba, Jože Zajec** and **Ksenija Ponikvar**

USTANOVA LUTKOVNIH USTVARJALCEV
Draveljska 44, 1000 Ljubljana, Slovenija
www.ulu.si
coordinator **Irena Rajh Kunaver**
M +386 41 663 904
organizer of cultural programs **Nuša Berce**
M +386 40 850 982
E info@ulu.si



ČLANI **Members**
Ustanove of the **Puppetry**
lutkovnih Artists **Institution**
ustvarjalcev

LUTKOVNO GLEDALIŠČE LJUBLJANA
 Puppet Theatre Ljubljana
 Krekov trg 2, Ljubljana
 www.lgl.si
 K Špela Juntas
 T +386 1 300 09 76
 E organizacija@lgl.si

LUTKOVNO GLEDALIŠČE MARIBOR
 Puppet Theatre Maribor
 Vojašniški trg 2 A, Maribor
 www.lg-mb.si
 K Andreja Lešnik
 T +386 2 228 19 70
 E info@lg-mb.si

DRUŠTVO ZAPIK
 House of Children and Art Society
 Petkovškovo nabrežje 23, Ljubljana
 www.zapik.org
 K Igor Cvetko
 M +386 40 732 545
 E lutke.zapik@gmail.com

KUD DESNI ŽEPEK
 Arts and Culture Association Desni Žeppek
 Dolenjska 57, 1000 Ljubljana
 http://izdesnegazepka.blogspot.com/
 K Boštjan Štorman
 M +386 31 414 453
 E bostjan.storman@gmail.com

GLEDALIŠČE KONJ
 Theatre Konj
 Vrhovčeva 13, Ljubljana
 www.frufru.si/index.php/sl/team/7
 K Silvan Omerzu
 M +386 31 640 828
 E silvan.omerzu@guest.arnes.si

GLEDALIŠČE LUTKE ČEZ CESTO
 Theatre Lutke čez cesto
 Župančičeva 20, Kranj
 K Ajda Rooss
 M +386 41 428 772
 E ajda.rooss-remeta@guest.arnes.si

GLEDALIŠČE LUTKE ZAJEC
 Theatre Lutke Zajec
 Šmartinska 158, Ljubljana
 www.lutke-zajec.si
 K Jože Zajec
 T +386 1 541 76 73
 E joze.zajec@siol.net

GLEDALIŠČE PAPELITO
 Theatre Papelito
 Hrvatini 204, Ankaran
 www.papelito.net
 K Brane Solce
 M +386 31 760 765
 E bsolce@yahoo.com

KRŠČANSKA KULTURNA ZVEZA / CHRISTLICHER KULTURVERBAND
 Christian Culture Association
 10. Oktoberstrasse 25/III
 A – 9020 Klagenfurt / Celovec
 www.kkz.at

KUD TEATER ZA VSE
 Arts and Culture Association Teater Za vse
 Nova ulica 1, Koroška Bela
 www.teaterzavse.si
 K Bernarda Gašperčič
 M +386 41 290 740
 E bernarda@teaterzavse.si

LUTKAR CVETO SEVER
 Puppet maker Cveto Sever
 Selca 157, Selca
 K Cveto Sever
 M +386 40 333 500

LUTKOVNO GLEDALIŠČE FRU-FRU
 Puppet Theatre Fru-Fru
 Posavskega 22, Ljubljana
 www.frufru.si
 K Irena Rajh Kunaver
 M +386 41 663 904
 T +386 1 5346 808
 E irena@frufu.si

LUTKOVNO GLEDALIŠČE KRANJ
 Puppet Theatre Kranj
 Tomšičeva 22, Kranj
 K Boštjan Sever
 M +386 40 756 758
 E bosta.sever@gmail.com

LUTKOVNO GLEDALIŠČE NEBO
 Puppet Theatre Nebo
 Valjavčeva ulica 3, Kranj
 www.ljudmila.org/nebo
 K Petra Stare
 M +386 31 364 945
 E nebo@mail.ljudmila.org

LUTKOVNO GLEDALIŠČE TRI
 Puppet Theatre Tri
 Valjavčeva 12, Kranj
 www.kud-ig3.si
 K Natalija Herlec
 M +386 40 230 567
 E nherlec@gmail.com
 E ksenija.ponikvar@siol.net

LUTKOVNI STUDIO LUTKARNICA
 Puppet Studio Lutkarnica
 Mladinska 6, Koper
 http://puf.pina.info/
 K Maja Bavdaž Gross
 M +386 41 778 061
 E maja.bavdaz@guest.arnes.si

LUTKOVNO GLEDALIŠČE PUPILLA
 Puppet Theatre Pupilla
 Glavna ulica 47, Lendava
 9220 Lendava
 www.pupilla.si
 K Sabina Šinko
 M +386 31 510 865
 K Denis Soldat
 T +386 40 664 688
 E sabina.sinko@guest.arnes.si
 E denissoldat@gmail.com

AMELIA KRAIGHER
 Rakitna 112, 1352 Preserje
 M +386 41 932 062
 E amelia.kraigher@guest.arnes.si

DESSERT



DRUŠTVO HIŠA OTROK IN UMETNOSTI
 House of Children and Art Society
 Cankarjeva 9, Ljubljana
 www.hisaotrok.si
 K Irena Rajh Kunaver
 M +386 41 663 904
 T +386 1 4252 666
 E irena@hisaotrok.si

DRUŠTVO KORUZNO ZRNO
 Koruzno Zrno Puppetry Association
 Travniška 22, Slovenska Bistrica
 www.koruznozrno.com
 K Matevž Gregorič
 T +386 41 562 015
 E zrno_puppets@yahoo.com

DRUŠTVO LUTKOVNIH USTVARJALCEV
 Association of Puppeteers
 Rožna dolina CII/9, Ljubljana
GLEDALIŠČE LABIRINT
 Labirint Theatre
 K Tina Oman
 M +386 31 262 050
 E tina.oman@gmail.com

LUTKOVNA SKUPINA UŠ
 Puppet Theatre Company Uš
 K Renata Kalembo
 M +386 31 202 706
 E friends@yourfanbox.com

DRUŠTVA, SKUPINE, GLEDALIŠČA IN POSAMEZNIKI
 (po abecednem zaporedju)
SOCIETIES, GROUPS, THEATRES AND INDIVIDUALS
 (in alphabetical order)

BARBARA BULATOVIČ
 Krekov trg 7, Ljubljana
 M +386 40 459 962
 E bbulat02@yahoo.com

PRIPOVEDNO GLEDALIŠČE GOSPODIČNE BAZILIKE
 Narrative Theatre of Ms. Bazilika
 Jurčkova 54, Ljubljana
 www.bazilika.com
 K Katja Povše
 M +386 31 301 516
 E bazilika@bazilika.com

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SLADICA

PROGRAMSKA
KNJIŽICA
FESTIVALA
6. bienale
*Ustanove lutkovnih
ustvarjalcev Slovenije*

PROGRAM FOR THE
6th Biennial
*of the Puppetry
Artists Institution*
of Slovenia

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

Organizacijski odbor
Martina Maurič Lazar,
Mojca Planšak, Katja Povše,
Mojca Redjko in **Jason M. Smith**

za LGM **Mojca Redjko**
za ULU **Silvan Omerzu**
selektorica 6. bienala

Amelia Kraigher
strokovna žirija 6. bienala
Karel Makonj,
Barbara Orel in **Uroš Trefalt**

izdajateljica
Ustanova lutkovnih ustvarjalcev
zanjo **Silvan Omerzu**
urednica in lektorica **Mojca Redjko**
prevajalca **Dušan Rabrenovič** in
Janek Sadovsky

grafični oblikovalec **Urban Breznik**
avtor fotografije na naslovnici
Boštjan Lah
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Lutkovno gledališče Maribor
Vojašniški trg 2 A
2000 Maribor, Slovenija
direktorica **Mojca Redjko**
T 02 228 19 70
E info@lg-mb.si
www.lg-mb.si

*The 6th Biennial of the Puppetry
Artists Institution of Slovenia*
is organized by the Puppetry Artists
Institution and the Puppet Theatre
Maribor.

Organizational committee **Martina
Maurič Lazar, Mojca Planšak,**
Katja Povše, Mojca Redjko and
Jason M. Smith

for LGM **Mojca Redjko**
for ULU **Silvan Omerzu**
selector of the 6th Biennial

Amelia Kraigher
expert jury of the 6th Biennial
Karel Makonj, Barbara Orel
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Vojašniški trg 2 A
2000 Maribor, Slovenija
director **Mojca Redjko**
T 00386 2 228 19 70
E info@lg-mb.si
www.lg-mb.si



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