

51.

MEĐUNARODNI FESTIVAL KAZALIŠTA LUTAKA

15. - 21. 9. 2018.

ZAGREB

51-a
PUPTEATRA
INTERNACIA
FESTIVALO

51st
INTERNATIONAL
PUPPET
THEATRE
FESTIVAL



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 – Nagrada dječjeg žirija / The Children's Jury Prize
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51. MEĐUNARODNI FESTIVAL KAZALIŠTA LUTAKA
51st INTERNATIONAL PUPPET THEATRE FESTIVAL
51-a PUPTEATRA INTERNACIA FESTIVALO



PiPP

Lanjski PIF odigravao se pod motom PPP (PIF-ovih prvi pedeset). Ove godine, s PiPP (pedeset i prvim PIF-om), zakoračili smo u PDP (PIF-ovih drugih pedeset). Još malo i dogurat ćemo do stotke.

Pa kakav je PiPP?

Staromodan. PIF vjeruje u *staromodne* vrijednosti poput kvalitete predstave. Ne vjeruje da predstava mora biti naporna i negledljiva, da lutkarska predstava mora odbaciti lutke, da se lutkom ne smije ispričati priča. Sve se to smije, kao što ni lutke ni priča ne moraju biti klasične. Važno je samo da je predstava dobra. (Ah, kako staromodna riječ!)

Globalistički. Predstave dolaze sa više kontinenata, iz trinaest država... ne, zapravo petnaest, ili šesnaest. Ovisi kako se broji. Čileanac živi i radi u Španjolskoj, Mađar i Bugarkinja osnovali su kazalište u Bugarskoj pa ga preselili u Kanadu, kao što su se i Grci preselili u Njemačku, a Izraelci rade i u Izraelu i u Švicarskoj. I svi će se naći na *privremenom radu*, makar i jednodnevnom, u Hrvatskoj. I svi oni govore svatko na svom jeziku, uključujući *bezrječni* jezik, lutkarski jezik i pravi esperanto (ili barem jednu riječ, supervažnu riječ: *amikeco* – prijateljstvo). Da i ne spominjemo sedam redatelja iz sedam zemalja koji su režirali svatko svoju priču od sedam minuta koje su se sve našle u jednoj predstavi. Da i ne spominjemo bijelu devu u mongolskoj pustinji i tajnovitu rusku dušu viđenu na ruski i na hrvatski način.

Razlikonosan. Neobična riječ? Takav je ovaj PIF. Raznolik po motivima, a među njima caruju motivi različitosti. Pitanja suživota, prihvatanja različitosti, tolerancije, traganja za vlastitim identitetom, borbe za svoje mjesto u

svijetu... danas su vrlo popularne teme, s kojima se lutkari, koji su i kroz povijest bili drukčiji od drugih, suvereno nose. Kada pinokiji postaju ljudska bića? Zašto je gušćić uvjeren da je medvjed? Što će učiniti ružno pače kad otkrije da je zapravo krokodil koji jede patke, barem kad mu one nisu obitelj? Hoće li zelena jabuka, dijete crvenih roditelja, nakon dugog putovanja pokrenutog željom za osvetom, shvatiti da jabuka ne pada daleko od stabla? Na pifovskom putovanju susrest ćemo bijele deve, strašila, *jednonoge* (zovu se *jednonozi* jer imaju jedan nog) i cijelu obitelj smajlića koji će postati tužnići, pa opet smajlići.

Lutkarski inovativan i poticajan. Od najdrevnije i najtradicionalnije lutkarske tehnike – marioneta, i to marioneta na dugim koncima, koje su na našim prostorima viđene vjerojatno jedanput (na PIF-u 2009.) pa se mogu smatrati čistom egzotikom, preko tradicionalnih ginjača i najrazličitijih stolnih lutaka i kazališta predmeta, uključujući papirne rupčice, mehaničke naprave i voće, pa do konaca samih. I lutaka koje se pokreću nevidljivom silom: harmonika, papuče i vjenčanica miču se same od sebe, čistom čarolijom, a pozornica je prepletena koncima koji izlaze niotkuda, pletu se same, premrežuju prostor, upliču nas u svoj svijet i pjevaju priču o životu i smrti, o ljubavi i o... ljubavi.

PMDP. Pleti mi, dušo, PIF. Još barem pedeset godina.

*doc. dr. sc. Livija Kroflić,
urednica službenog programa*

FFP

Last year's PIF was done under the motto PFF (PIF's first fifty). This year, with FFP (the fifty first PIF), we have entered PSF (PIF's second fifty). Soon enough, we will arrive at a hundred...

So what is FFP like?

Old-fashioned. PIF believes in *old-fashioned* values, such as the quality of the play. It does not believe that a play has to be tiresome and unwatchable, that a puppet show needs to get rid of its puppets, that a story should not be told by a puppet. All of that is allowed, just like neither the puppet nor the tale need to be classic. The only thing that matters is that the play is good. (Ah, such an old-fashioned word!)

Globalist. The plays come from various continents, from thirteen countries... no, actually, fifteen, or sixteen. That depends on how you count them. A man from Chile lives and works in Spain, a Hungarian man and a Bulgarian woman founded a theatre in Bulgaria, then moved it to Canada, just like the Greek moved to Germany and the Israeli work both in Israel and in Switzerland. Each and every one of them will find themselves doing *temporary work*, at least for a day, in Croatia. And all of them speak their own language, including the *wordless* language, the language of puppetry, and true Esperanto (or at least one, super important word in it: *amikeco* – friendship). Not to mention the seven directors from seven countries who have directed their own seven-minute stories, which found themselves serving as parts of a single play. To say nothing of the white camel in the Mongolian desert, nor the secretive Russian soul, seen both in a Russian and a Croatian way.

Divarious. The word is unusual? So is this year's PIF. Its motifs are various, but the ones reigning are the motifs of diversity. The questions of cohabitation, accepting difference, tolerance, searching for one's own identity, fighting for one's place in

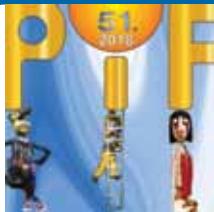
the world... today, those topics are very popular, and puppeteers, who have differed from others throughout history, carry them with sovereignty. When do Pinocchios become human? Why does a gosling think he is a bear? What will the ugly duckling do when he discovers he is actually a crocodile who eats ducks, at least the ones that are not his family? Will the green apple, the child of red parents, after a long journey initiated by his thirst for revenge, realize that the apple does not fall far from the tree? On our PIF journey, we will meet white camels, scarecrows, *unilegs* (which are called *unilegs* because they have one *leg*) and a whole family of smiley faces, which will turn into sad ones, and then smiley once more.

Innovative and encouraging in the field of puppetry. From the most ancient and the most traditional puppetry technique – the marionette, namely the long string marionette, which was probably only seen in our territories once (at the 2009 PIF), so they can be considered purely exotic – through the traditional Guignol, to the most diverse of table puppets and object theatre, which includes paper tissues, mechanical devices and fruit, all the way to the strings themselves. There are also puppets driven by an unseen force: an accordion, slippers and a wedding dress which move on their own, through sheer magic, while the stage is intertwined with strings which come out of nowhere, pleat themselves, spin webs across the space, entwine us into their world and sing a story of life and death, of love and... of love.

MSKMP. My Soul, Knit Me a PIF. At least fifty years more.

*Livija Kroflin, PhD, Assistant Professor,
Editor of the official PIF program*

51. MEĐUNARODNI FESTIVAL KAZALIŠTA LUTAKA



Zagreb, 15 - 21. rujna 2018.

PROGRAM

petak, 7. rujna

10.00 sati Kazalište 21, Sisak **Pretprogram** Lutkarska radionica ORIGAMI LUTKICE, voditelj Arsen Ćosić, Hrvatska **(za djecu)**

subota, 8. rujna

11.00 sati Posl. Erste banke
Medo Štedo Brlog **Pretprogram** Lutkarska radionica MEDEK ŠTEDEK ČARAPEK, voditelj Arsen Ćosić, Hrvatska **(za djecu štediše Erste banke)**

petak, 14. rujna

18.00 sati KUC Travno **Pretprogram** Otvorenie izložbe LUTKA, MASKA... PIF, 6. likovni natječaj za djecu **(za djecu i odrasle)**
18.30 sati KUC Travno Otvorenie izložbe RUMUNJSKE PRIČE, Kazalište lutaka PUCK, Rumunjska **(za djecu i odrasle)**
18.30 sati KUC Travno Lutkarska radionica ŽIVOT NA KONCU, voditelj Arsen Ćosić, Hrvatska **(za odgajatelje i učitelje)**

subota, 15. rujna

11.00 sati Tkalčićeva, Trg bana Josipa Jelačića, Trg Petra Preradovića, Trg Nikole Šubića Zrinskog
PIFKOVA POVORKA **(za djecu i odrasle)**

20.00 sati KUC Travno **SVEČANO OTVORENJE 51. PIF-a FANTAZIJA**, Gradsko kazalište Zorin dom, Hrvatska **(ulaz s pozivnicom)** **(6+)**

nedjelja, 16. rujna

11.00 sati KUC Travno **FANTAZIJA**, Gradsko kazalište Zorin dom, Hrvatska **(6+)**

12.00 sati Scena F22 **JEDNOSTAVNA PRIČA**, Lale.Teatr, Poljska **(4+)**

16.00 sati KUC Travno Lutkarska radionica MEDEK ČARAPEK, voditelj Arsen Ćosić, Hrvatska **(za osobe treće životne dobi)**

17.00 sati KUC Travno Lutkarska radionica ANIMACIJA JAPANSKIH TRADICIJSKIH LUTAKA, voditelji glumci Kazališta lutaka PUK, Japan **(za odrasle)**

18.00 sati ZPC **BIJELA DEVA**, Kazalište lutaka Maribor, Slovenija **(5+)**

18.30 sati plato Mamutice **MANTO***, Trupa Les Malles, Švicarska **(6+)**

20.00 sati KUC Travno **KASTANKA**, Kazalište Virovitica u suradnji s Kazalištem lutaka Zadar, Hrvatska **(8+)**

ponedjeljak, 17. rujna

11.00 sati KUC Travno **VODVILJ JAPANSKIH TRADICIJSKIH LUTAKA***, Kazalište lutaka PUK, Japan **(4+)**

12.00 sati Kazalište 21, Sisak **GUYI, GUYI, JOS JEDNO RUZNO PACE**, Kazalište Periferia, Španjolska **(4+)**

12.00 sati KUC Travno Lutkarska radionica ORIGAMI LUTKICE, voditelj Arsen Ćosić, Hrvatska **(za djecu i odrasle)**

15.00 sati KUC Travno Lutkarska radionica NAŠA NEOBÍČNÁ STVORENJA, voditelj D. Zuazola, Čile/Španjolska **(za odrasle)**

17.00 sati Scena F22 **MEDVJED I MALI**, Kazalište lutaka Ljubljana, Slovenija **(2+)**

19.00 sati ZKL **ZAMRZNUTE PJEŠME**, Gradsko kazalište lutaka Rijeka, Hrvatska **(6+)**

21.00 sat ZPC **VANJA**, Kazalište Karlsson Haus, Rusija **(16+)**

utorak, 18. rujna

9.30 sati	DV Travno	Lutkarska radionica ORIGAMI LUTKICE, voditelj Arsen Čosić, Hrvatska	(za djecu DV Travno)
11.00 sati	KUC Travno	GUYI, GUYI, JOS JEDNO RUZNO PACE , Kazalište Periferia, Španjolska	(4+)
13.00 sati	DK Dubrava	PLASTIKA* , Kazalište Puzzle, Kanada	(5+)
15.00 sati	KUC Travno	Lutkarska radionica NAŠA NEOBIĆNA STVORENJA, voditelj D. Zuazola, Čile/Španjolska	(za odrasle)
17.00 sati	Scena F22	JONATHAN I PLAVI STOL , Golden Delicious Ensemble, Izrael	(10+)
17.00 sati	Paviljon Zrinjevac	MALI LUTKARI NA 51. PIF-u: MALI JEŽ I ZEC*, MAČKA, RIBA I OSTALI* ,	
18.30 sati	Paviljon Zrinjevac	Lutkarska družina Kopriva pec pec, Društvo Naša djeca Koprivnica, Hrvatska	(za djecu i odrasle)
		MANTO* , Trupa Les Malles, Švicarska	(6+)

srijeda, 19. rujna

11.00 sati	KUC Travno	PRIJATELJSTVO , Canicula Puppets, Gvatemala	(4+)
12.00 sati	KUC Travno	Lutkarska radionica ORIGAMI LUTKICE, voditelj Arsen Čosić, Hrvatska	(za djecu i odrasle)
15.00 sati	KUC Travno	Lutkarska radionica NAŠA NEOBIĆNA STVORENJA, voditelj D. Zuazola, Čile/Španjolska	(za odrasle)
17.00 sati	Paviljon Zrinjevac	MALI LUTKARI NA 51. PIF-u: POPO I ŠUMSKA PRIČA*, POPO I VRT DOBROTE* ,	
		Lutkarska družina Tintilinić, Gradska knjižnica i čitaonica Ogulin, Hrvatska	(za djecu i odrasle)
18.00 sati	ZPC	PINOCCHIO , Novo kazalište, Slovačka	(6+)
18.00 sati	plato Mamutice	MALI LUTKARI NA 51. PIF-u: ODRASTANJE U TRI RUNDE* , Lutkarska skupina Pavleki, OŠ Pavleka Miškine, Hrvatska	(za djecu i odrasle)
18.30 sati	Paviljon Zrinjevac	GAŠPARKO I ĐAVOLJI ODVJETNIK* , Kazalište Harry Teater, Slovačka	(4+)
20.00 sati	ZKL	ZA JEDNOKRATNU UPORABU , Kazalište Puzzle, Kanada	(za odrasle)
20.00 sati	plato Mamutice	LUTKE NA VELIKOM PLATNU: SANA* , Iva Bagić, Hrvatska; RETROSPEKTIVA LUTKA FILMOVA* , Škola animiranog filma Čakovec, Hrvatska	(za djecu i odrasle)

četvrtak, 20. rujna

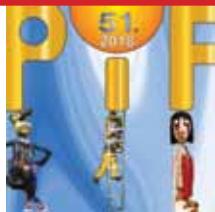
9.30 sati	DV Potočnica	Lutkarska radionica ORIGAMI LUTKICE, voditelj Arsen Čosić, Hrvatska	(za djecu DV Potočnica)
11.00 sati	ZKL	NICIJA ZEMLJA , Kazalište lutaka Merlin, Grčka/Njemačka	(4+)
12.00 sati	KUC Travno	Lutkarska radionica ŠTAPNA LUTKA, voditelj Arsen Čosić, Hrvatska	(za djecu OŠ Malešnica)
13.00 sati	DK Dubrava	IGRA VREMENA , David Zuazola, Čile/Španjolska	(7+)
17.00 sati	Paviljon Zrinjevac	MALI LUTKARI NA 51. PIF-u: ZMAJICA* , Dramsko-lutkarski studio Zvončica, JU Kulturno-odgojni centar Novi Grad, Bosna i Hercegovina	(za djecu i odrasle)
		ODRASTANJE U TRI RUNDE* , Lutkar. skupina Pavleki, OŠ P. Miškine, Hrvatska	(za djecu i odrasle)
17.30 i 20.00	KUC Travno	IZGUBLJENA KUĆICA* , Lutkarska skupina OŠ Josipa Račića	(za djecu i odrasle)
18.30 sati	KUC Travno	PLETI MI, DUŠO, SEVDAH , Akademija za umjetnost i kulturu u Osijeku, Hrvatska	(16+)
		Promocija knjige: Alois Tomanek, VRSTE LUTAKA:	
19.00 sati	Paviljon Zrinjevac	Teodora Vigato, Vedrana Valčić, POETSKI PUTEVI ZADARSKOG LUTKARSTVA ; Zdenka Đerđ, DRAMATURGIJA LUTKARSKOGA KAZALIŠTA	(za odrasle)
19.00 sati	plato Mamutice	MANTO* , Trupa Les Malles, Švicarska	(6+)
		GAŠPARKO I ĐAVOLJI ODVJETNIK* , Kazalište Harry Teater, Slovačka	(4+)

petak, 21. rujna

12.00 sati	KUC Travno	NOVE AVANTURE RAZBOJNIKA HOTZENPLOTZA – POVRATAK HOTZENPLOTZA	
13.00 sati	KUC Travno	Kazalište lutaka Bóbika, Mađarska	(4+)
20.00 sati	KUC Travno	Lutkarska radionica ORIGAMI LUTKICE, voditelj Arsen Čosić, Hrvatska	(za djecu i odrasle)
		DODJELA NAGRADA I ZATVARANJE 51. PIF-a	
		MANTO* , Trupa Les Malles, Švicarska	(6+)

* predstave izvan konkurenkcije

The 51st PIF - INTERNATIONAL PUPPET THEATRE FESTIVAL



Zagreb, September 15 - September 21, 2018

PROGRAMME

Friday, September 7th - Festival Announcement

10.00 h Theatre 21, Sisak Puppetry workshop ORIGAMI PUPPETS, coordinator: Arsen Ćosić, Croatia (for children and adults)

Saturday, September 8th - Festival Announcement

11.00 h Medo Štědo Brlog Puppetry workshop MEDEK ŠTEDEK ČARAPEK, coordinator: Arsen Ćosić, Croatia (for children Erste Bank savers)
Erste Bank Branch Office

Friday, September 14th - Festival Announcement

18.00 h KUC Travno Opening of the exhibition PUPPET, MASK... PIF, 6th art competition for children (children and adults)
18.30 h KUC Travno Opening of the exhibition ROMANIAN TALES, PUCK Puppet Theatre, Romania (children and adults)
18.30 h KUC Travno Puppetry workshop LIFE ON STRING, coordinator: Arsen Ćosić, Croatia (for kindergarten teachers and teachers)

Saturday, September 15th

11.00 h Tkalčićeva Street, Ban Jelačić Square, Cvjetni Square, Zrinjevac Square
PIFKO'S PROCESSION (children and adults)
20.00 h KUC Travno GRAND OPENING OF THE 51st PIF (invitation only)
FANTASIA, Zorin Dom Karlovac City Theatre, Croatia (6+)

Sunday, September 16th

11.00 h KUC Travno **FANTASIA**, Zorin Dom Karlovac City Theatre, Croatia (6+)
12.00 h F22 Scene **A SIMPLE STORY**, Lale.Theatre, Poland (4+)
16.00 h KUC Travno Puppetry workshop MEDEK ČARAPEK, coordinator: Arsen Ćosić, Croatia (the elderly)
17.00 h KUC Travno JAPANESE TRADITIONAL PUPPETS ANIMATION WORKSHOP
coordinators: the actors from PUK Puppet Theatre, Japan (for adults)
18.00 h Zagreb Dance Center **WHITE CAMEL**, Maribor Puppet Theatre, Slovenia (5+)
18.30 h Plateau of the Mamutica MANTO*, Les Malles Company, Switzerland (6+)
20.00 h KUC Travno **KASHTANKA**, Virovitica Theatre in cooperation with Zadar Puppet Theatre, Croatia (8+)

Monday, September 17th

11.00 h KUC Travno **TRADITIONAL JAPANESE PUPPET VAUDEVILLE**, PUK Puppet Theatre, Japan (4+)
12.00 h Theatre 21, Sisak **GUYI, GUYI, ANOTHER UGLY DUCKLING**, Periferia Theatre, Spain (4+)
12.00 h KUC Travno Puppetry workshop ORIGAMI PUPPETS, coordinator: Arsen Ćosić, Croatia (for children and adults)
15.00 h KUC Travno Puppetry workshop OUR STRANGE CREATURES, coordinator: David Zuazola, Chile/Spain (for adults)
17.00 h F22 Scene **GOOSE THE BEAR**, Ljubljana Puppet Theatre, Slovenia (2+)
19.00 h Zagreb Puppet Theatre **FROZEN SONGS**, Rijeka City Puppet Theatre, Croatia (6+)
21.00 h Zagreb Dance Center **VANYA**, Karlsson Haus Theatre, Russia (16+)

Tuesday, September 18th

9.30 h	Travno Kindergarten	Puppetry workshop ORIGAMI PUPPETS, coordinator: Arsen Čosić, Croatia (children of the Travno Kindergarten)
12.00 h	KUC Travno	GUYI, GUYI, ANOTHER UGLY DUCKLING , Periferia Theatre, Spain (4+)
13.00 h	Dubrava Child.Theatre	PLASTIC*, Puzzle Theatre, Canada (5+)
15.00 h	KUC Travno	Puppetry workshop OUR STRANGE CREATURES, coordinator: David Zuazola, Chile/Spain (for adults)
17.00 h	F22 Scene	JONATHAN AND THE BLUE TABLE , Golden Delicious Ensemble, Israel (10+)
17.00 h	Zrinjevac Pavillion	LITTLE PUPPETEERS AT 51 st PIF: LITTLE HEDGEHOG AND RABBIT*, THE CAT, THE FISH AND THE REST*, Puppetry Group Kopriva Pec Pec, Our Children Association Koprivnica, Croatia (children and adults)
18.30 h	Zrinjevac Pavillion	MANTO*, Les Malles Company, Switzerland (6+)

Wednesday, September 19th

11.00 h	KUC Travno	AMIKECO/FRIENDSHIP , Canicula Puppets, Guatemala (4+)
12.00 h	KUC Travno	Puppetry workshop ORIGAMI PUPPETS, coordinator: Arsen Čosić, Croatia (children and adults)
15.00 h	KUC Travno	Puppetry workshop OUR STRANGE CREATURES, coordinator: David Zuazola, Chile/Spain (for adults)
17.00 h	Zrinjevac Pavillion	LITTLE PUPPETEERS AT 51 st PIF: POPO AND THE FOREST STORY*, POPO AND THE GARDEN OF KINDNESS*, Tintilimić Puppetry Group, The City Library of Ožulin, Croatia (children and adults)
18.00 h	Zagreb Dance Center	PINOCCHIO , New Theatre, Slovakia (6+)
18.00 h	Plateau of the Mamutica	LITTLE PUPPETEERS AT 51 st PIF: GROWING UP IN THREE ROUNDS*, Pavleki Puppetry Group, Pavlek Miškina Elementary School, Croatia (children and adults)
18.30 h	Zrinjevac Pavillion	GASPARKO AND THE DEVIL'S ADVOCATE*. Harry Teater Thetare, Slovakia (4+)
20.00 h	Zagreb Puppet Theatre	DISPOSABLE , Puzzle Theatre, Canada (for adults)
20.00 h	KUC Travno	PUPPETS ON THE BIG SCREEN: SANA* by Iva Bagić, Croatia; A RETROSPECT OF PUPPETRY MOVIES DONE BY THE SCHOOL OF ANIMATED FILM ČAKOVEC*, Croatia (children and adults)

Thursday, September 20st

9.30 h	Potočnica Kindergarten	Puppetry workshop ORIGAMI PUPPETS, coordinator: Arsen Čosić, Croatia (children of the Potočnica Kindergarten)
11.00 h	Zagreb Puppet Theatre	NOONE'S LAND , Merlin Puppet Theatre, Greece/Germany (4+)
12.00 h	KUC Travno	Puppetry workshop ROD PUPPET, coordinator: Arsen Čosić, Croatia (children of the Malešnica Elementary School)
13.00 h	Dubrava Child.Theatre	GAME OF TIME , David Zuazola, Chile/Spain (7+)
17.00 h	Zrinjevac Pavillion	LITTLE PUPPETEERS AT 51 st PIF: LITTLE DRAGON*, Tinkerbell Drama-Puppetry Studio, The Cultural And Educational Center Novi Grad Public Institution, Bosnia And Herzegovina (children and adults)
		GROWING UP IN THREE ROUNDS*, Pavleki Puppetry Group, P. Miškina Elementary School, Croatia (child. and adults)
		LOSTED LITTLE HOUSE*, Josip Račić Elementary School Puppetry Group, Croatia (children and adults)
17.30 &	KUC Travno	MY SOUL KNIT ME A LOVE SONG , Academy of Arts and Culture in Osijek, Croatia (16+)
20.00 h		
18.30 h	KUC Travno	The presentation of the books: Alois Tománek, FORMS OF PUPPETS; Teodora Vigato, Vedrana Valčić, THE POETIC WAYS OF ZADAR PUPPETRY; Zdenka Đerd, PUPPET THEATRE DRAMATURGY; (for adults)
19.00 h	Zrinjevac Pavillion	MANTO*, Les Malles Company, Switzerland (6+)

Friday, September 21st

12.00 h	KUC Travno	FURTHER ADVENTURES OF HOTZENPLOTZ – HOTZENPLOTZ RETURNS , Bóbita Puppet Theatre, Hungary (4+)
13.00 h	KUC Travno	Puppetry workshop ORIGAMI PUPPETS, coordinator: Arsen Čosić, Croatia (children and adults)
20.00 h	KUC Travno	AWARD CEREMONY AND CLOSING CEREMONY OF THE 51st PIF MANTO*, Les Malles Company, Switzerland (6+)

* not in official competition



SLUŽBENI PROGRAM
OFFICIAL PROGRAMME



SUDIONICI / PARTICIPANTS

	Čile / Chile - Španjolska / Spain	
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	Gvatemala / Guatemala	
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7.	Kazalište Virovitica / Kazalište lutaka Zadar Virovitica Theatre / Zadar Puppet Theatre Izrael / Israel	15/16
8.	Golden Delicious Ensemble , Jeruzalem לְאַדֵּשׁ תִּנְצָהּ	21
9.	Kazalište Puzzle , Montréal Puzzle Théâtre Kanada / Canada	24
10.	Kazalište lutaka Bobita , Pečuh Bóbita bábszínház, Pécs <i>Bóbita Puppet Theatre</i> Mađarska / Hungary	28
11.	Lale.Teatr , Wrocław Lale.Theater Poljska / Poland	13
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13.	Novo kazalište , Nitra Nové Divadlo Slovačka / Slovakia	23
14.	Kazalište lutaka Ljubljana Lutkovno gledališče Ljubljana <i>Ljubljana Puppet Theatre</i> Slovenija / Slovenia	17
15.	Kazalište lutaka Maribor Lutkovno gledališče Maribor <i>Maribor Puppet Theatre</i>	14
16.	Kazalište Periferia , Murcia Periferiateatro <i>Periferia Teatro</i> Španjolska / Spain	20

Fantazija

Autorski tim / Authors: Giulio Settimo, Nino Pavleković, Katarina Arbanas,

Nenad Pavlović, Vanja Gvozdić

Dizajn rasvjete / Lighting Design: Robert Pavlić

Operator tona / Sound Engineer: Bojan Blažević

Inspicijent / Stage Manager: Goran Glavač

Igraju / Cast: Giulio Settimo, Nino Pavleković, Katarina Arbanas,

Nenad Pavlović, Vanja Gvozdić, Katarina Strahinić, Goran Glavač

Foto / Photo by: Igor Čepurkovski

Lutkarska predstava *Fantazija* nastala je iz želje da se pokaže kako je u lutkarskom, odnosno marionetskom kazalištu moguće sve što čovjek može zamisliti, ako se usuđuje maštati. U lutkarskom kazalištu glumci nisu ograničeni fizikalnim zakonima, niti fizičkim mogućnostima vlastitog tijela kao što je slučaj u dramskom kazalištu. Maštati se može bez granica, bez okvira - poput djece i tako je moguće provjeriti koliko daleko seže ljudska mašta koja nas u predstavi vodi do gusarskih brodova, neobičnih podmorskih stvorenja i stvorova iz legendi. Mašta se o cirkuskim artistima, o slavnim ličnostima, dalekim krajevima, o ljubavi, o duši koja ne poznaje vrijeme, ni prostor, ni zakonitosti realnog života. Predstava će otkriti i podijeliti s publikom kako se u lutkarskoj umjetnosti stvaraju svjetovi kroz sredstva koja se koriste pa tako pomoći svjetlu, sjene i glazbi nastaje prostor i vrijeme, a pomoći konaca, drveta i platna može se stvoriti iluzija života. Priča je koncipirana kao pet naizgled nepovezanih etida: *Uvod*, *Leteći Holandez*, *Trenutak*, *Primjer* i *Posveta*. Svaku od etida vizualno je osmislio drugi likovni umjetnik, a glazbu sklapao drugi glazbenik. Predstava je namijenjena svima koji su spremni maštati, svima koji žele stvarati slike neovisno o njihovoj prisutnosti, svima koji su spremni prihvatići izazov da se otisnu na putovanje gusarskim brodom, prožive ljubav života u jednom trenu, lete na trapezu ili plešu kankan, svima koji su spremni dopustiti tankim koncima svoje duše da zatitaju vođeni spretnim prstima kraljice Fantazije, kako je to u svom filmu "Fantazija" želio učiniti i Walt Disney kojem je ova predstava posvećena.



GRADSKO KAZALIŠTE ZORIN DOM, KARLOVAC, Republika Hrvatska

Jedna od najznačajnijih, a i Karlovčanima najmilijih građevina, svakako je neorenesansno oblikovani Zorin dom. Težnja da se u Karlovcu sagradi jedno reprezentativno zdanje u kojem bi se održavali društveni skupovi i umjetničke priredbe datira još od početka 19. stoljeća. Gradnja je počela 1891. godine i trajala je samo 7 mjeseci. Zgradu, otvorenu 27. studenog 1892. godine, projektirao je

te njezinu gradnju izveo naturalizirani Zagrepčanin podrijetlom iz Gémone u Furlandiji - Đuro Čamelutti. Ove je godine *Zorin dom* proslavio 125 godina postojanja. Danas je on sjedište Gradskog kazališta u kojem se svake godine održi oko 400 kulturnih i javnih priredbi, kazališnih predstava, koncerata, izložbi kojima nazoči više od 90 000 posjetitelja.

Fantazija

The puppet play *Fantazija* was created out of the desire to show that, in puppetry or marionette theatre, everything that a person can imagine is possible, if they dare to fantasize. In puppetry theatre, the actors are not limited by the laws of physics or the physical abilities of their own body, as is the case in drama theatre. Fantasy is without bounds, without frames – like children, and so it is possible to ascertain the reaches of human imagination, which, in this play, leads us to pirate ships, unusual sea creatures and legendary beings. We fantasize about circus artists, famous celebrities, faraway lands, of love, of the soul which knows neither name, nor space, nor the laws of real life. The play will uncover and share with the audience the way in which the art of puppetry uses its own means to create worlds, so space and time come to existence through light, shadow and music, and the illusion of life can be created with thread, wood and canvas. The story consists of five seemingly unrelated etudes: *The Introduction*, *The Flying Dutchman*, *The Moment*, *The Example* and *The Dedication*. Each of the etudes was devised by a different visual artist and the music was composed by a different musician. The play is meant for all those who are willing to fantasize, who want to create images regardless of their presence, who are willing to accept the challenge and to start a journey on a pirate ship, live the love of their life in one moment, fly on a trapeze or dance the can-can, for all those who are willing to allow the thin threads of their soul to quiver, led by the nimble fingers of Queen Fantasia, just as Walt Disney, to whom we dedicate this play, wanted to do in his film, *Fantasia*.

Zorin Dom City Theatre, Karlovac, Republic of Croatia

One of the most significant buildings in Karlovac, and the most beloved one among citizens, is definitely *Zorin dom*, with its Neo-renaissance façade. The aspiration to build a representative building for social gatherings and artistic events in the city dates back to the 19th century. The construction of *Zorin Dom* began in 1891 and only took seven months! The building was open to the public on November 27th in 1892. The blueprint for the building was designed by Đuro Čamelutti, a naturalized citizen of Zagreb, hailing from Gemona del Friuli. This year, *Zorin dom* celebrates 125 years of its existence. Today it is the seat of the City Theatre in which over 400 cultural and public events, theatre plays, concerts and exhibitions are held each year and are visited by over 90 000 visitors.

Gradsko kazalište Zorin dom
Domobremska 1
47 000 Karlovac, Repub. Hrvatska
zeljka@zorin-dom.hr
www.zorin-dom.hr



POLJSKA

Jednostavna priča

Prosta historia

Autori i izvođači / Authors and Performers: Tomasz Maślakowski
Antek Maślakowski

Na početku bijaše *Raj*: kuća. Vrt. Tata, mama, dijete. Sunce je sjalo. Psi su ljalji. Sve je funkcijonalno. Poslije se pojavio oblak. Crni oblak. Negdje daleko, nitko ga nije primijetio. Vrijeme je prolazilo. Oblaci su dolazili i odjednom je počela oluja. Potres. Dogodila se promjena. Na kraju je sve nestalo. Ništa nije uslijedilo. Praznina. Kako se nositi s tim? Hoće li nebo ikada vidjeti sunca? Djetedovo lice – osmijeh?

Jednostavna priča. Ova priča, kao i mnoge druge. Pomalo tužna, pomalo sretna. Osjećaji koji dolaze i odlaze. I ono što ostaje.

Predstava bez riječi dolazi iz kazališne forme. Dva glumca, intiman prostor, stolne lutke i scenografija, glazba – sve je to dio kazališnog laboratorija u kojem dijete dobiva priliku upoznati vlastite osjećaje.

Predstava je nastala u koprodukciji Kazališta LALE i Kazališta lutaka Wrocław.

KAZALIŠTE LALE, WROCŁAW, Republika Polska Lale. Teatr, Wrocław, Rzeczpospolita Polska

Kazalište LALE je poljska kazališna trupa iz Wrocławia. Osnovali su je Janka Jankiewicz Maślakowska i Tomasz Maślakowski. Repertoar kazališta LALE čine tri predstave: *Kućni duhovi*, *Džepni Atlas* (2011.), *Podgotovo* (2012.) i *Banana.Zid* (2013.). *Izokretanje* (2015.), *Jednostavna priča* (2016.).

Kazalište LALE je kazalište lutaka koje se na pozornici izražava kroz jednostavnost, zabavu i vrlo blizak odnos s publikom.

2012. godine predstava *Kućni duhovi*. *Džepni atlas* osvojila je prvu nagradu na 13. državnom festivalu neovisnih kazališta u



Foto / Photo by: K. Krukowski

Poland

A Simple Story

In the beginning there was *Raj* (Paradise): A house. A garden. A dad, a mom, a child. The sun was shining. The dog barking. Everything was working. Later, a cloud appeared. The black cloud. Somewhere far away, no one had noticed it. Time passed. The clouds were coming, and, suddenly, the storm broke. An earthquake. There was a change. Finally, everything was gone. Nothing ensued. Emptiness. How do we deal with it? Will the sky ever see the sun? A child's face - a smile? A Simple Story. This story, like many others. A little sad, a little cheerful. The emotions that come and go. And the things that remain.

This wordless spectacle is derived from the theatre form. Two actors, an intimate space, puppets and decorations à la planchette, music - all of this adds up to this theatrical laboratory in which the child gets a chance to get to know his own emotions. A co-production of the LALE Teatr Foundation and Wrocław Puppet Theatre.

Lale. Theatre, Wrocław Republic Of Poland

Lale.Theatre is a Polish theatre company from Wrocław, founded by Janka Jankiewicz - Maślakowska and Tomasz Maślakowski. There are three plays in the LALE Theatre repertoire: *Domestic Ghosts. Pocket Atlas* (2011), *Floorville* (2012) and *Banana.Wall* (2013), *Twist und Turn* (2015), *A Simple Story* (2016).

LALE.Theatre is a puppet theatre which expresses itself on stage through simplicity, amusement and a very close relationship with the audience.

In 2012, *Domestic Ghosts. Pocket Atlas* won the first prize at the 13th National Festival of Independent Theatres in Ostrów Wielkopolski.

The play *Floorville* won the *Kot w worku* award at the 16th International Festival for Children and Youth *Korczak* (Wrocław, Poland, 2012), the award for extraordinary originality and direct acting at the 13th International *Naj Naj Naj Zar ptica* Festival (Zagreb, Croatia, 2013), the award for the best performance for toddlers at the 6th International Festival of Contemporary Plays for Children and Youth *Kon-Teksty* (Poznań, Poland, 2013); the *ASSITEJ* 2012 certificate of High Artistic Level and Quality in Performances for Children and Youth.

The play *Banana.Wall* received the Golden GRAND PRIX award at the 17th International Festival for Children and Youth (Wrocław, Poland, 2013).



LALE. Teatr; Pereca Str. 16/19
53-444 Wrocław, Poland
info@laleteatr.pl
malgorzata.stobiecka@gmail.com
www.laleteatr.pl

2018.



16.9. nedjelja
Sun. Sep. 16

12.00 h



Scena F22



4+



50 min



bez riječi
non verbal

SLOVENIJA

Bijela deva

Bela kamela

Režija i scenarij / Direction and Screenwriting: Niko Bezeljak

Likovni prikaz i scenografija / Art and Set Design: Enej Gala

Kostimografija / Costume Design: Mojca Bernjak

Glazba / Music: Klemen Bračko

Lektura / Proofreading: Metka Damjan

Oblikanje svjetla / Lighting Design: JMiljenko Knezoci

Oblikanje zvuka / Sound Design: Andi Gal

Tehnologija lutaka / Puppet Technology: Primož Mihevc, Mojca Bernjak

Izrada scenskih elemenata / Stage Engineering: Enej Gala, Primož Mihevc,

Mojca Bernjak, Darka Erdelji, Nina Šabeder

Igraju / Cast: Barbara Jamšek, Miha Bezeljak

Nomadska obitelj u mongolskoj pustinji iščekuje rođenje mlađunaca deve. Najmlađa je bijela deva koju majka nakon teškog porođaja ne želi prihvati, hraniti, niti se brinuti o njoj. Osmogodišnji dječak Ugna, zabrinut za preživljavanje bijele deve i svoje obitelji, odlazi u grad pronaći rješenje. Preuzima odgovornost, suočava se sa svojim strahovima, pokušava preživjeti i čuje nježan glas Majke Prirode koji zove upomoć. Mongolski okoliš, teška i nepopustljiva priroda koja određuje živote svojih stanovnika, pričaju priču o poštivanju onog što je veće od nas, onog što ne možemo kontrolirati, ali s čim možemo koegzistirati i suradivati.

Predstava je osmišljena kao kazalište predmeta i predstavlja svijet koji konstantno evoluira, žive stvari koje se pretvaraju u nežive - ljudi u životinje, platno od jute u beskrajno plavo mongolsko nebo...

Scenarij je temeljen na stvarnim događajima zabilježenima u filmu *Priča deve koja je plakala*.



KAZALIŠTE LUTAKA MARIBOR, Republika Slovenija

Lutkovno gledališče Maribor, Republika Slovenija

U jesen 2010. Kazalište lutaka Maribor (LGM; slovenski: Lutkovno gledališče Maribor) preselio se u obnovljenu zgradu franjevačkog samostana u četvrti Lent. Luksuzan i prekrasan novi prostor, kao i suvremena kazališna oprema, omogućili su kazalištu da potpuno integrira i proširi svoj program. Kazališna se sezona sastoji od šest premijera spojenih u konceptualnu cjelinu namijenjenu djeci, našim najbrojnijim gledateljima, ali i mladima i odraslima. Repertoar stavlja naglasak na istraživanje lutkarskog medija te spoj klasičnih lutkarskih tehnologija i suvremenih pristupa lutkarstvu. Uz redovite izvedbe, LGM nudi i

sveobuhvatan niz dodatnoga pedagoškog sadržaja te provodi inovativne istraživačke projekte.

Od 1988. godine LGM organizira popularni međunarodni lutkarski festival Ljetna lutkarska luka te od 2001. pruža kvalitetnu platformu za održavanje Slovenskog lutkarskog bijenala, središnjega državnog lutkarskog festivala. LGM želi stvoriti privlačno i moderno lutkarsko središte koje će kroz maštu, razumijevanje lutkarstva i dobru organizaciju dodatnog sadržaja, s namjerom i smisleno privući gledatelje svih dobnih skupina.

Slovenia

White Camel

A nomadic family in the Mongolian Desert is expecting the birth of camel calves. The youngest is the white camel, whom its mother, after a difficult birth, does not want to accept, does not want to feed and does not want to take care of. The eight-year-oldboy Ugna, concerned about the survival of the white camel and his family, goes to the city to find a solution. He takes on responsibility, confronts his fears, tries to survive and hears Mother Nature's gentle call for help. The Mongolian environment, a hard and unrelenting nature that dictates the lives of its inhabitants, tells us the story of respecting that which is greater than us, that which we cannot control, but we can co-exist, co-operate with.

The play is created as a theatre of objects and it is a constantly evolving world, living things turn into non-living, people in to animals, the jute canvas into the endless blue Mongoliansky...

The script is based on actual events which were documented in the film *The Story of the Weeping Camel*.

Maribor Puppet Theatre Republic of Slovenia

In the autumn of 2010, Maribor Puppet Theatre moved to the renovated building of the Minorite monastery on Lent, which enabled the theatre to fully integrate and expand the program due to the luxury of the beautiful space and the state-of-the-art theatre equipment. The season consists of six premieres, connected in a conceptual whole with a deliberately designed age key, which, in addition to our favourite and most numerous viewers - children - also addresses young people and adults. The repertoire emphasizes there search of puppet media and the inclusion of classical puppet technologies on the one hand and contemporary puppet approaches on the other. Along side regular reproductions, LGM offers a comprehensive set of additional pedagogical content and performs innovative research-oriented projects.

Since 1988, LGM has been organizing the popular international puppetry festival Summer Puppet Port and has been providing a quality platform for the Slovenian Puppet Biennale, the central state puppet festival, since 2001.

At LGM, they want to create an attractive and modern puppetry centre which, through creative imagination, understanding of the puppet arts and good organization of additional content, deliberately and sensibly addresses viewers of all ages and complexities.



Maribor Puppet Theatre

Vojnašnički trg 1a

2000 Maribor, Slovenia

tanja.luzar@lg-mb.si; andreja.lesnik@lg-mb.si; www.lg-mb.si



HRVATSKA

Kaštanka

Autor / Author: A.P. Čehov

Redateljica / Director: Vjera Vidov

Asistentica redateljice / Assistant Director: Sara Lustig

Autorica dramatizacije / Author of the Dramatization: Petra Mrduljaš

Scenografkinja, kostimografska i oblikovateljica lutaka / Set, Costume and Puppet

Designer: Natalija Burnos

Asistent oblikovateljice lutaka / Assistant Puppet Designer: Krešimir Tomac

Glazba / Music: Igor Karlić

Oblikovatelj svjetla / Lighting Design: Frane Papić

Inspicijent / Stage Manager: Tomislav Pintarić / Radojka Kazulović

Sef tehnike / Head Technician: Mladen Vlainić / Zlatko Vidaković

Majstor tona / Sound Engineer: Mario Nadi / Mate Petričević

Majstor rasvjete / Light Designer: Damir Gvojić / Frane Papić

Rekviziter / Property Master: Danijel Dumenčić

Garderobijerka / Wardrobe: Vanda Grba / Nataša Perović

Igraju / Cast: Sara Lustig, Dominik Karakašić, Irena Bausović, Goran Vučko



Foto / Photo by: Iva Perinić

Kaštanka ili Cura, pitanje je sad. Jedna od najslavnijih Čehovljevih kratkih priča na kazališnu scenu dovela je jednu, naizgled, sasvim običnu kujicu koja se prema svome vlasniku ponaša kao i svaki drugi pas: privržena, razigrana, draga i poslušna kada to treba biti. Njezin vlasnik pripadnik je pak siromašne radničke klase s prijelaza iz 19. u 20. stoljeće u Rusiji. Uz mukotran rad, on je strog radnik i nepopustljiv gazda krutog držanja, u potpunoj suprotnosti s Kaštankinim razigranim repičem. No jednom kad se razdvoje, pa ponovo sastanu, toplina njihova ponovnog susreta prikazuje cijeli dijapazon privrženosti i ostalih kompleksnih emocija kakav nam samo odnos čovjeka i psa može ponuditi. A gdje je Kaštanka bila u trenu njihova razdvajanja? S guskom Ivanom i mačkom Fjodorom pripremala se za cirkusušku točku, naravno!

Predstava je nastala u suradnji s Kazalištem lutaka Zadar.

Croatia

Kaštanka

Kaštanka or Girl, that is the question. One of Chekhov's most famous short stories has brought to the stage a seemingly completely ordinary dog, who appears to be behaving just like any other dog when she is with her owner: she is affectionate, playful, kind and obedient when she needs to be. Her owner is a member of the poor Russian working class during the transition from the 19th to the 20th century. A hard worker, he is a strict and unrelenting boss with a firm attitude, the complete opposite of Kaštanka's playful tail. But once they are separated, and when they meet again, the warmth of their reunion displays a whole range of affection and other complex emotions, which only a relationship between a man and a dog can offer. And where was Kaštanka at the moment of their separation? She was preparing for a circus act with Ivan the goose and Fyodor the cat, of course!

The play was created in cooperation with the Zadar Puppet Theatre.

Virovitica Theatre Republic of Croatia

The tradition of the Virovitica City Theatre dates back to the year 1900, when actors from Virovitica performed the play *Servant Musicians* at the *Grčić* tavern, accompanied by the tamburitz orchestra *Sloga*, thus commencing the theatrical life of the city. After World War II, the ensemble and the whole of the theatre became professionalized. The Virovitica Theatre marks over seventy years of professional theatrical engagement, with over four hundred premiers and ten thousand plays performed.

The Virovitica Theatre annually shows six premiers and over two hundred plays. Translated into statistics, those numbers mean that every citizen of Virovitica goes to our theatre at least once a year. That information, along with the numerous awards and nominations from various festivals in Croatia, the region, and beyond, serves as a big accolade to the work of Virovitica Theatre and places it at the centre of theatrical life in Croatia.



Kazalište Virovitica
Trg Ljudevita Patačića 2
33000 Virovitica
kazaliste.virovitica123@gmail.com
www.kazalistevirovitica.hr

KAZALIŠTE VIROVITICA, Republika Hrvatska

Tradicija virovitičkoga gradskog kazališta seže u 1900. godinu kada su virovitički glumci izveli šalu *Sluge muzikanti* u gostionici *Grčić* praćeni Tamburaškim društvom *Sloga* i time počeli kazališni život grada. Nakon II. svjetskog rata ansambl i kompletno kazalište se profesionaliziraju. Kazalište u Virovitici bilježi više od sedamdeset godina profesionalnoga kazališnog angažmana, s više od četiri stotine premijera i deset tisuća

odigranih predstava.

Svake godine virovitičko kazalište odigra šest premjera i oko dvjesto predstava, a te brojke prevedene u statistiku znače da svaki građanin Virovitice ode u naše kazalište bar jednom na godinu. Taj podatak je uz brojne nagrade i nominacije s raznih festivala u Hrvatskoj, regiji i šire, veliko odlikovanje radu Kazališta Virovitica te ga smješta u središte hrvatskoga kazališnog života.

KAZALIŠTE LUTAKA ZADAR, Republika Hrvatska

Kazalište lutaka Zadar osnovano je u prosincu 1951. godine. Prva predstava *Crvenkapica* odigrana je 1. siječnja 1952. godine. Od tada lutkari svaku sezunu počinju izvedbom Nazorove *Crvenkapice* i to traje do danas. Presudna godina u povijesti Kazališta lutaka bila je 1960. kada je nakon uspješnog amaterskog rada dobilo status profesionalne ustanove.

U više od šezdeset i pet godina Kazalište lutaka Zadar ostavilo je trajan pečat u hrvatskom lutkarstvu. Brojne nagrade za režiju, likovne kreacije i animaciju dobine su

predstave koje svojom umjetničkom razinom autoritativno predstavljaju djela naše baštine i suvremenu hrvatsku kulturu. Izvedeno je više od 300 naslova domaćih i stranih autora, predstave su obišle brojne festivale u zemlji i inozemstvu. Neke su nezaboravne, kao *Postojani kositreni vojnik*, ili Marulićeva *Judita*. Predstavom *Michelangelo Buonarroti*, autora Miroslava Krleže, redatelja Dražena Ferencine, Kazalište lutaka Zadar uspješno nastavlja s uprizorenjem tekstova starije hrvatske baštine.

Zadar Puppet Theatre Republic of Croatia

The Zadar Puppet Theatre was founded in December of 1951. Their first show, *Little Red Riding Hood*, was performed on January 1st, 1952. Since then, the puppeteers have been starting each season off with a performance of Vladimir Nazor's version of the *Little Red Riding Hood*, a tradition which is still maintained today. Another crucial year in the history of the Puppet Theatre was 1960, the year the theatre gained the status of a professional facility after successfully operating within the amateur field.

Through 65 years of work, the Zadar Puppet Theatre has left a lasting mark in the world of Croatian puppetry. Its plays have received numerous awards for direction, art creation, and animation, due to the artistic level of their authoritative representation of works from Croatian heritage and contemporary culture. Over 300 titles by both Croatian and foreign authors have toured various festivals in Croatia, and abroad. Some of them are unforgettable, such as *The Steadfast Tin Soldier* or Marko Marulić's *Judita*. The Zadar Puppet Theatre is continuing its successful staging of older texts from Croatian heritage with the play *Michelangelo Buonarroti*, written by Miroslav Krleža and directed by Dražen Ferencina.

 Kazalište lutaka Zadar
Sokolska 1
23000 Zadar, Republika Hrvatska
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www.klz.hr



SLOVENIJA

Medvјed i mali

Medved in mali

Redateljica / Director: Ivana Djilas

Autorica / Author: Katja Gehrmannk

Likovni dizajn / Visual Design: Donna Wilson

Prevoditeljica / Translator: Alehka Veler

Dramaturgija i lektorica / Dramaturgy and Proofreader: Metka Damjan

Scenografija / Set Design: Ajda Vogelnik

Kostimografija / Costume Design: Jelena Proković

Skladatelj / Composer: Blaž Celarec

Tehnolog lutaka / Puppet Technology: Zoran Srdić

Oblikovanje svjetla / Lighting Design: Danilo Korelec

Glazbu izvode / Music performed by: Blaž Celarec, Boštjan Gombač,

Žiga Golob, Uroš Rakovec, Adi Jakša, Marko Gregorić

Producent / Producer: Ana Rokvič Pinterič

Voditelj izvedbe i oblikovatelj zvuka / Head of Performance and Sound

Designer: Aleš Erjavec

Tehničar svjetla / Lighting Technician: Matej Vidic

Tehničar pozornice / Set Technician: Milan Škrbić

Igraju / Cast: Urška Hlebec, Maja Kunšič, Iztok Lužar

Medvјed i mali je naizgled jednostavna zabuna. Jednog se dana iz izgubljenog jajeta izlegao guščić. Od prvog je trenutka malo stvorene bilo apsolutno uvjerenio da je medvјed, jer je prva stvar koju je vidjelo bilo lice Medvјeda. Iza ove pripovijesti i stabala u zamišljenoj šumi skrivaju se određena ključna pitanja o suživotu i prihvaćanju drugih. Je li sve što se čini drugačijim zaista toliko drugačije od nas? Koliko smo vremena i pažnje spremni posvetiti odnosima s drugim ljudima? *Medvјed i mali* je priča o toleranciji i prihvaćanju različitosti.



Foto / Photo by: Urška Boljkovac

KAZALIŠTE LUTAKA LJUBLJANA, Republika Slovenija Lutkovno gledališče Ljubljana, Republika Slovenija

Kazalište lutaka Ljubljana (1948.) glavno je slovensko kazalište lutaka, koje uprizoruje lutarske predstave i dramske izvedbe za djecu, mlade i odrasle. Kazalište djeluje na šest lokacija i može se pohvaliti produkcijom dvaju međunarodnih bijenala - Međunarodnim

festivalom lutkarskog kazališta LUTKE i Državnim festivalom izvedbenih umjetnosti za djecu i mlade *Zlata paličica*. Od jeseni 2015. Kazalište lutaka Ljubljana također izlaze slovensko lutkarsko nasljeđe u Muzeju lutkarstva u Ljubljanskom dvoru.

Slovenia

Goose the Bear

Goose the Bear is a seemingly simple mix-up. One day a little gosling hatches out of a lost egg. From the first moment, the little creature is absolutely convinced that it is a bear, since the very first thing it sees is the Bear's face. Hidden behind the letters of the tale and the trees in the imaginary forest lie certain essential questions about coexistence and acceptance of others. Is everything that seems different really so different from us? How much of our time and attention are we ready to dedicate to relationships with other people? *Goose the Bear* is a story about tolerance and the acceptance of diversity.

Ljubljana Puppet Theatre, Republic of Slovenia

Ljubljana Puppet Theatre (1948) is the principal Slovenian puppet theatre, hosting puppet shows and drama performances for children, young people and adults. The theatre, which operates in 6 venues and premieres 10 performances every year, also boasts the production of 2 biennial festivals – the International Puppet Theatre Festival LUTKE and the National Festival of Performing Arts for Children and Young People *Zlata paličica*. Since autumn 2015, the Ljubljana Puppet Theatre has also been showcasing Slovenian puppetry legacy in the Museum of Puppetry at the Ljubljana Castle.

Lutkovno gledališče Ljubljana
Krekov trg 2
1000 Ljubljana, Republika Slovenija
pija.bodlaj@lgl.si
www.lgl.si

2018.



17.9. ponedjeljak
Mon. Sep. 17

17.00 h



Scena F22



2+



35 min



na slovenskom
In Slovenian

HRVATSKA

Zamrznute pjesme

Autorica teksta i redateljica / Screenwriter and Director: Tamara Kučinović (po motivima priča Zamrznute pjesme Stjepana Grigorjevića Pisahova / based on the motifs in the *Frozen Songs* stories by Stepan Grigoryevich Pisakov)

Dramaturški suradnik i asistent redateljice/ Dramaturgy Collaborator and Assistant Director: Nikša Eldan

Kreatorica lutaka, scenografije i lutkarska tehnologinja / Puppet and Set Designer and Puppet Engineer: Alena Pavlović

Oblikovatelj svjetla / Lighting Designer: IDeni Šesnić

Izvođači / Performers: Petra Sarac, Andrea Spindel, Damir Orlić, David Petrović, Tilen Kožamelj

Predstava *Zamrznute pjesme* nastala je po motivima istoimene bajke Stjepana Grigorjevića Pisahova, ruskog pisca i umjetnika koji je život u hladnim krajevima Rusije uspio pretočiti u zabavnu, likovno izražajnu, poetičnu i životnu knjigu punu bajki i dirljivih izmišljotina koje govore ponajviše o ljepoti ljudskog života. U takvom izmišljenom svijetu, gdje se sok radi od padajućih zvijezda, sve je moguće. Stoga je ova predstava odlučila govoriti o rušenju jezičnih, vremenskih i prostornih razlika. One se raspadaju u svaki atom prijateljstva i ljubavi koji u svojoj ludoj jednostavnosti razbijaju prepreke još veće od jezika, one koje dolaze iz slomljeno srca i nepovjerenja. Ljubav i dječja uporna mašta jednog čudnovatog dječaka osvojiti će srce djevojčice koja je mislila da više nikad neće usta raširiti u osmijeh i da je nemoguće da ikad više ikome išta kaže, a kamoli zapjeva.



GRADSKO KAZALIŠTE LUTAKA RIJEKA, Republika Hrvatska

Gradsko kazalište lutaka Rijeka osnovano je 1960. godine, djeluje kao ustanova u kulturi Grada Rijeke, postavlja i izvodi lutkarske predstave iz domaće i svjetske književne baštine kao i suvremene dramske tekstove za predškolsku i školsku djecu, ali i odrasle. U svoj program uводи i repertoar za bebe, tzv. teatar u plenama, storytelling teatar te održava edukativne i umjetničke lutkarske radionice. Okreće se otvaranju lutkarstva drugim medijima, a namjerava pokrenuti i natječaje za mlade autore te različitim suradnjama podupirati mlade

lutkare. Kazalište i njegovi djelatnici i suradnici za svoj umjetnički rad primili su više od 100 strukovnih nagrada te nagrada publike, gostovali po cijeloj Europi, u Meksiku, Japanu, Iranu, Kini, itd. Zaslugom djelatnika GKL-a, 2004. Grad Rijeka vrlo je uspješno organizirao Svjetski kongres i festival UNIMA-e. Gradsko kazalište lutaka Rijeka od 1996. organizator je međunarodne manifestacije Revije lutkarskih kazališta, lutkarskog festivala koji jednom na godinu u Rijeci okuplja ponajbolje lutkarske domaće i inozemne predstave uz bogat popratni umjetnički i edukativni program.

Croatia

Frozen Songs

The play *Frozen Songs* was based on motifs from the fairytale *Frozen Songs* by Stepan Grigoryevich Pisakov, a Russian writer and artist who managed to turn life in the colder regions of Russia into a fun, artistic, poetic book about life, filled with fairy tales and poignant fragments which, more than anything, speak of the beauty of human life. In the kind of imaginary world in which juice is made out of falling stars, anything is possible. Thus, this play has decided to speak about the breaking down of language, temporal and spatial differences. They collapse into every single atom of friendship and love, which in its insane simplicity breaks down barriers even larger than those of language, those that come from a broken heart and lack of trust. Love and the persistent childlike imagination of a peculiar boy will capture the heart of a girl who thought she would never smile again, that it was impossible she would ever say anything to anyone again, let alone that she would sing.

Rijeka City Puppet Theatre, Republic of Croatia

Rijeka City Puppet Theatre was founded in 1960 and acts as a cultural institution in the City of Rijeka, it stages and performs puppet shows from local and global literary heritage, as well as contemporary dramatic texts for preschool and school children, as well as for adults. It introduces a baby repertoire into its program as well, the so-called diaper theatre, a storytelling theatre and it also holds educational and artistic puppetry workshops. It turns towards opening up puppetry to other media and intends to open competitions for young authors and support young puppeteers through various collaborations. The theatre and its staff and associates have received over 100 awards for their work, both from the profession and from the audience; they have had guest appearances all over Europe, in Mexico, in Japan, Iran, China, etc. Owing to the theatre employees, the City of Rijeka has successfully hosted the UNIMA World Congress and Festival. Since 1996, the Rijeka City Puppet Theater has been the host of the international manifestation, the Puppet Theatre Review, which happens annually and gathers the finest local and foreign shows, accompanied by a rich artistic and educational program.



Gradsko kazalište lutaka Rijeka

Blaža Polića 6,
51 000 Rijeka, Republika Hrvatska
gradsko-kazaliste-lutaka@ri.t-com.hr
www.gkl-rijeka.hr



RUSIJA

Vanja

Ваня

Redatelj / Director: Aleksei Leliavski
Umetnik / Artist: Aleksander Vakhrameev
Glazbe / Music: Leonid Pavlenok
Izvođač / Performer: Mikhail Shelomentsev

Negdje oko nas, daleko ili blizu, sigurno živi Zmaj. Čak i ako ne postoji, moramo ga izmisliti. Ako Zmaj ne postoji, protiv koga bismo se trebali boriti? I što će nam onda čudesni junaci? A očito ih trebamo! Tko bi nam inače mogao pomoći? Tko će nas spasiti? Čak i ako je samo bajka u pitanju!

To će, naravno, učiniti Vanja! Iz priče o Vanjinu čudesnom pojavljivanju, o njegovoj borbi protiv okorjelog čudovišta (Zmaja) i načinu na koji su završila sva njegova putovanja, doznat ćete malo više o jednoj zagonetnoj ruskoj duši.



Foto / Photo by: Ivan Sokolov

KAZALIŠTE KARLSSON HAUS, SANKT-PETERBURG, Ruska Federacija Театр Karlsson Haus, Санкт-Петербург, Российская Федерация

Kazalište *Karlsson Haus* osnovala je grupa lutkara iz Sankt Peterburga 2006. godine. Unatoč svom nevladini statusu, uskoro postaje jedno od najpoznatijih lutkarskih kazališta u Rusiji. Majstori lutkarstva poput Alekseja Lelijavskog, Jevgenija Ibragimova, Borisa Konstantinova i Pjotra Vasiljeva tamo su stvarali svoje produkcije. Kazalište je dobilo

velik broj nagrada i više puta sudjelovalo na međunarodnim festivalima. *Karlsson Haus* funkcioniра као казалиште projekata: nemaju stalne redatelje ili oblikovatelja pozornice, već za svaki projekt pozivaju novu kreativnu grupu. Ovo je kazalište također poznato po svojoj intimnoj i ugodnoj atmosferi.

Russia

Vanya

Somewhere around us, far or near, a Dragon is bound to be living. Even if there is no Dragon, it has to be invented. If there's no Dragon, who should we fight, then? And why would we need the wonder heroes? And we obviously do need them! Otherwise, who could help us? Who will save us? Even if it is only a fairy tale! Vanya will, of course!

From this story of Vanya's miraculous appearance, his fight against a rotten monster (a Dragon) and the way in which all his journeys came to an end, you will learn a bit more about an enigmatic Russian soul.

Karlsson Haus Theatre, Saint Petersburg, Russian Federation

Karlsson Haus was created by a group of St. Petersburg puppeteers in 2006 and, despite its non-government status, it soon became one of Russia's best known puppet theatres. Such masters of puppet theatre as Alexei Leliavsky, Evgeny Ibragimov, Boris Konstantinov and Pyotr Vasilyev created their productions there. The theatre has received a great number of awards and has repeatedly taken part in international festivals. *Karlsson Haus* functions as a project type theatre: they don't have staff directors or a stage designer, but rather invite a new creative group for every project. This theatre is also known for its intimate and cozy atmosphere.

Karlsson Haus Theatre
 191002 umb. Fontankiriv, 50, lit C
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 www.karlssonhaus.ru

2018.



17.9. ponedjeljak
 Mon. Sep. 17

21.00 h



ZPC



16+



60 min

na ruskom
 in Russian

ŠPANJOLSKA

Guyi Guyi, još jedno Ružno pače

Guyi Guyi, Otro Patito Feo

Autori / Authors: Juan Manuel Quiñonero, Mariso Garcia

Redatelj i tehničar / Director and Technician: Juan Manuel Quiñonero

Izvođači / Performers: Mariso Garcia, Iris Pascual

Guyi Guyi je krokodil koji se prirodnom slučajnošću radio u obitelji pataka. Guyi Guyi sretno živi sa svojom obitelji dok jednog dana ne upozna krokodila. Nakon što sazna da krokodili jedu patke, naš će junak proći kroz različite poteškoće kako bi mogao biti ono što jest. Guyi Guyi je slobodna adaptacija priče *Ružno pače*. Dopushta nam da na zanimljiv i zabavan način uprizorimo temu potrage za identitetom koja je vrlo bitan problem za današnje globalno društvo.

Kontrast između likova pomaže nam predočiti strah od različitosti i predrasude koje imamo prema onima koji se ponašaju drugačije od onog što očekujemo.

Sudjelovanje na Festivalu je omogućeno potporom Programa državne agencije *Acción Cultural Espanola* (AC/E) za internacionalizaciju španjolske kulture (PICE), koja podupire suradnju španjolskih umjetnika s inozemnim javnim ili privatnim organizacijama i institucijama.

Participation in Festival has been possible by the Programme of the state agency *Acción Cultural Espanola* (AC/E) for the Internationalisation of Spanish Culture (PICE), in the Mobility category, which facilitates the presence and the collaboration of Spanish and Spanish-resident artists, professionals and creators in the activities and programmes of foreign cultural organisations and institutions, both public and private.



Foto / Photo by: IanChen

AC/E
ACCIÓN CULTURAL
ESPAÑOLA

KAZALIŠTE PERIFERIA, MURCIA, Kraljevina Španjolska Periferia Teatro, Murcia, Reino de España

Kazalište Periferia od 1989. godine posvećeno je istraživanju i poznavanju lutkarskog kazališta. „Želimo svojoj publici, a to su djeca, ponuditi niz pažljivo odabranih maštarija koje će im se svijetiti i s kojima će se moći identificirati. Kako bismo postigli ovaj cilj, trudimo se stvarati predstave koje uključuju maksimalno sudjelovanje publike, kroz temu predstave jednako koliko i kroz dinamiku izvedbe.“

Producije kazališta Periferia oslanjaju se na književni scenarij koji dopušta gledatelju povezati razmišljanje i užitak s opažanjima iz

suvremenog života djece.

Trupa je profesionalno posvećena lutkarskom kazalištu za djecu od samih svojih početaka, i dosad je producirala sljedeće predstave: *D.DT, Klaun, Volatine, Putovanje u središte Zemlje, Labirint, Papirnate pobjede, Pingvin, Mali san, Guyi Guyi i Tragovi*. Ove su predstave izvedene diljem Španjolske, što je trenutačni fokus trupe, ali i u inozemstvu. Trupa je sudjelovala na mnogim državnim i međunarodnim festivalima te dobila nagrade za predstave *Guyi Guyi, Pingvin i Mali san*.

Spain

Guyi Guyi, Another Ugly Duckling

Guyi Guyi is a crocodile that, by chance of nature, was born into a family of ducks.

Guyi Guyi lives happily with his family until, one day, he meets a crocodile. After he learns that crocodiles eat ducks, our hero will go through various difficulties in order to get to be himself. *Guyi Guyi* is a free adaptation of the story of the *Ugly Duckling*, which allows us to stage, in an interesting and fun way, the theme of the search for identity, an issue very important for a society as global as it is today.

The contrast between the characters helps us represent the fear of difference and prejudice we throw in the face of those who behave differently than we would expect.

Periferia Theatre, Murcia, Kingdom of Spain

Periferia Theatre has been dedicated to the investigation and knowledge of puppet theatre since 1989. “We are interested in offering our audience, the children, a variety and careful selection of fantasy, that is to their liking and with which they can identify. In order to achieve this goal, we aim to create plays that involve maximum spectator participation, through the theme of the show as much as through the dynamics of the performance” The productions of *Periferia Theatre* rely on a literary script, which allows the spectator to combine reflection and enjoyment with observations from the contemporary life of children. Ever since its beginnings, the company has been professionally dedicated to puppet theatre for children, and has up to now produced the following shows: *D.DT, Clown, Volatines, Journey to the Center of the Earth, Labyrinth, Paper Victories, Penguin, Little Dream, Guyi Guyi and Traces*. These shows have been performed across Spain, the company’s current focus, as well as overseas. The company has participated in numerous national and international festivals, receiving some prizes for the works *Guyi Guyi, Penguin* and *Little Dream*.

Periferia Teatro
Carril Torresalinas 154. 30152,
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www.periferiateatro.com



IZRAEL

Jonathan i Plavi stol

לוחכה וחלשוּהוּ וְתנוּיִ

Autori i izvođači / Authors and Performers: Inbal Yomtovian, Ari Teperberg**Fotografija / Photo by:** Christian Koppel**Tehničar / Technician:** Geoffrey Lesseigne

Dva komada kazališta predmeta, servirana na istom stolu

Jonathan

Ljubav, mržnja, osveta i požuda – sve se one pojavljuju u divljoj kinematografskoj sagi koju nam predstavljaju jabuke, noževi i daska za rezanje.

Jonathan je zelena jabuka, potomak crvenih roditelja, koju proganja njegova tragična prošlost, a pogoni ga apetit za osvetom. On kreće na putovanje, prelazeći mora i kontinente samo kako bi saznao da jabuka ne pada daleko od stabla.

Plavi stol

Znanstveno predavanje koje vodi stručni zoolog pretvara se u putovanje u spektakularan svijet evolucije. Kroz upotrebu sintetičkih predmeta iz domaćinstva, dobivamo rijedak uvid u intimne trenutke života u prirodnim staništima životinja: labuda od plastične vreće, vrtnih puževa od papirnatih ručnika i jata haringa koje su zapravo čajne žličice. Doznaјemo iznenađujuće činjenice o načinu razmnožavanja vrtnih puževa i odgovaramo na pitanje: „Kamo ptice nestaju kad se jezero smrzne?“

Sudjelovanje Kazališta Key potpomažu:
Veleposlanstvo Države Izrael u Zagrebu,
Udruga Izraelsko prijateljstvo i PLIVA HRVATSKA d.o.o.The participation of The Key Theatre is supported by:
Embassy of the State of Israel in Zagreb,
Israeli Friendship Association and PLIVA HRVATSKA d.o.o.**GOLDEN DELICIOUS ENSEMBLE, JERUZALEM, Država Izrael**

לארשי, סילשורוי, לבמנסנא שילד זילזאג

Ari Teperberg i Inbal Yomtovian čine *Golden Delicious Ensemble*. zajedno stvaraju likove, priče, slike i bića, uz zanimljivu, komičnu perspektivu, koristeći šačicu svakodnevnih predmeta.

Stvaramo svoje kazalište kod kuće, u kuhinji ili dnevnoj sobi, koristeći svoju privatnu imovinu. Igramo se sa svime što nam padne pod ruku. Uz nježan dodir i virtuoznu preciznost, njihova djela očaravaju publiku svojom inovativnom

živošću i čistom zaigranošću. Ni u jednom trenutku nema iluzije, no ipak joj apsolutno vjerujem!

Otkad su se upoznali u Školi vizualnog kazališta u Jeruzalemu 2009. godine, putuju cijelim svijetom sa svojim radovima. Njihovi su komadi (*Jonathan i plavi stol*, *Heidi*, *Mala promjena ...*) prikazani u Švicarskoj, Njemačkoj, Brazilu, Tajlandu, Tajvanu, Francuskoj, Srbiji i mnogim drugim državama.

Israel

Jonathan and The Blue TableTwo pieces of object theatre, served up on one table
Jonathan

Love, hate, vengeance and lust - all of them appear in a wild, cinematic saga, presented by apples, knives, and a chopping board.

Jonathan, a green apple born to red parents, is haunted by his tragic past and driven by an appetite for revenge. He embarks on a journey, crossing seas and continents, only to find that the apple does not fall far from the tree.

The Blue Table

A scientific lecture given by a keen zoologist becomes a journey into the spectacular world of evolution. Through the usage of synthetic household objects, we are granted a rare glimpse into the intimate moments of animals' lives in their natural habitat: plastic-bag swans, kitchen-towel snails and a school of teaspoon herring. We learn surprising facts about the mating habits of garden snails, and an answer to the question: "Where do birds disappear to when the lake freezes over?"

**Golden Delicious Ensemble
Jeruzalem, State of Israel**Ari Teperberg and Inbal Yomtovian are the *Golden Delicious Ensemble*. Together they create characters, stories, images and creatures with an engaging, comic perspective, using a handful of everyday objects.*We create our theatre at home, in the kitchen or in the living room, using our personal belongings. We play with whatever comes to hand.*

With a delicate touch and virtuosic precision, their works carry away the audiences with their inventive liveliness and pure playfulness. There is no illusion, not for one moment, but nevertheless, one absolutely believes it!

Ever since they first met at the School of Visual Theatre in Jerusalem in 2009, they have been touring all around the world with their work. Their pieces (*Jonathan and the Blue Table*, *Heidi*, *Small Change* and more) have been shown in Switzerland, Germany, Brazil, Thailand, Taiwan, France, Austria, Serbia and more.

Golden Delicious Ensemble
5 Rue Sainte Beuve 1005
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deliciostheatre@gmail.com
www.goldelicious.com

2018.

18.9. utorak
Tue. Sep. 18

17.00 h



Scena F22



10+



50 min

na engleskom
In English

GVATEMALA

Prijateljstvo

Amikeco

Autori i izvođači / Authors and Performers: Roberto Braham Chávez,
Sergio Marroquin, Helene Josephides

Koristeći jedno od najspecifičnijih oruđa izvedbenih umjetnosti, lutke, Amikeco nas vodi u čaroban i melankoličan svijet te nam pokazuje moć ljubavi i vrijednost iskrenih prijateljstava.

Naziv Amikeco dolazi iz esperanta, najšire upotrebljavanoga međunarodnog jezika, koji je stvoren s ciljem zbilžavanja različitih naroda svijeta. U ovom jedinstvenom jeziku, amikeco znači prijateljstvo.

Na jednak način kao što je esperanto pokušao stvoriti zajednički jezik koji bi svi dijelili, Amikeco koristi još jedan univerzalan jezik: glazbu. Glazba, koja inherentno nema granica i ujedinjuje, spaja ljudе bez obzira na vremenska i prostorna ograničenja. U Amikecu riječi se ne izgovaraju. Glazba preuzima glavnu ulogu u razvijanju zapleta, likova i osjećaja.

Praćen originalnom glazbom predstave, protagonist mora prevladati prepreke i vjerovati u prijateljstvo kako bi pronašao ono što već dugo traži. Pozivamo gledatelje da se pridruže ovoj potrazi i vesele pronalašćima.



CANÍCULA PUPPETS, QUETZALTEÑANGO, Republika Gvatemala

Canícula Títeres, Quetzaltenango, República de Guatemala

Canícula Títeres je umjetnička trupa osnovana 2008. u jednoj od najljepših zemalja svijeta: Gvatemale. Nastala je iz potrebe za alternativnim oruđima društvene komunikacije kroz umjetnost i kulturu. Njihove edukativne radionice i profesionalne predstave istražuju umjetničko izražavanje kroz razne tehnike.

U više od 15 godina iskustva u kazalištu i lutkarskom kazalištu, sudjelovali smo na brojnim festivalima, redovito organizirali školska putovanja u Europu te Sjevernu i Južnu Ameriku, dijeleći svoj rad s ljudima iz vrlo različitih kultura, različitih dobi i pozadina. Canícula Títeres zaronio je i u svijet audiovizualnih umjetnosti,

stvarajući obrazovni i zabavni program za lokalnu televiziju u Gvatemale. Godine 2016., Canícula je zaključila svoj projekt *Na putu prema djetinjstvu*, lutkarsku turneju koja je uključivala gotovo sve države Latinske Amerike. Zahvaljujući tom projektu, tijekom dvije i pol godine Canícula je predstavila svoj rad u 16 zemalja, za više od 10 000 ljudi. To nam je omogućilo da održimo dobrotvorne predstave u bolnicama, sirotištima, skloništima za izbjeglice i drugim ranjivim zajednicama, kao i sudjelovanje na nekim od najvažnijih festivala lutkarskog kazališta u Latinskoj Americi.

Guatemala

Amikeco

Using one of the most singular tools in performing arts, puppets, *Amikeco* transports us to an enchanting and melancholic world and shows us the power of love and the value of earnest friendships.

The name *Amikeco* is derived from Esperanto, the most widely used international language, created to harmonize the different peoples of the world. In this unique language, *amikeco* means friendship.

In the same way Esperanto has aimed to create a common tongue, shared among all, *Amikeco* uses another universal language: music. Inherently limitless and unifying, music connects people regardless of the constraints of time and space. In *Amikeco*, words are not spoken. Music takes the lead in conveying plot, character and emotion.

Accompanied by the show's original music, the protagonist must overcome obstacles and trust in friendship in order to find what he has been searching for a long time. The viewers are invited to join in on his quest and rejoice in his findings.

Canícula Puppets, Quetzaltenango, Republic of Guatemala

Canicula Puppets is an arts company founded in 2008 in one of the most beautiful countries in the world: Guatemala. *Canicula Puppets* emerged from the need to find alternative tools of social communication through arts and culture. Its educational workshops and professional shows explore artistic expressions through various techniques.

With more than 15 years of experience in theatre and puppet theatre, we have participated in numerous festivals, regularly organized school tours in Europe and the Americas, sharing our work with people from very different cultures, ages and backgrounds. *Canicula Puppets* has also plunged into the world of audiovisual arts, creating educational and entertainment material for a local TV in Guatemala. In 2016, *Canicula* concluded its project *On the Road to Childhood*, a puppet tour that included almost all Latin American countries. Thanks to this project, *Canicula* presented its work in 16 different countries for more than 10.000 people during two and a half years, allowing us to do charity shows in hospitals, orphanages, refugee shelters and in other vulnerable communities, while also participating in some of the most important puppet theatre festivals in Latin America.

CaniculaTíteres
O Calle Diagonal 1-147.- zona 8
Quetzaltenango, Gvatemala
caniculaxela@gmail.com
www.facebook.com/caniculapuppets/



SLOVAČKA

Pinocchio

Libretist, redatelj, scenograf, kostimograf i lutkar / Librettist, Director, Scenographer, Costume and Puppets Designer: Ivan Martinka

Dramaturginja / Dramaturgist: Veronika Gabčíková

Ispomoć u scenografiji i kostimografiji / Assistant Set and Costume Designer: Markéta Plachá

Glazba / Music: Martin Gaišberg

Svjetlo / Light: Jakub Jánsky / Jozef Puškar / Šimon Spišák

Zvuk / Sound: Veronika Gabčíková

Produkcija / Production: Veronika Moravčíková

Izvođači / Performers: Ľuba Dušaničová, Filip Hajduk, Lucia Korená, Agáta Spišáková, Andrea Ballayová / Miloš Kusenda

Predstava *Pinocchio* autorski je projekt izvanrednog izvođača, lutkara, glumca, redatelja i scenografa, Ivana Martinke. Ona nije temeljena na doslovnoj interpretaciji Collodijeva *Pinocchija*, već je riječ o vizualno-glazbeno-lutkarskoj asocijaciji na tu temu. U Martinkinoj je viziji prioritet produkcije bilo pitanje: „Kada obično biće postaje ljudsko?“ To je pitanje istraženo kroz savršenu vizualnu sliku koja odgovara netradicionalnom kazališnom prostoru, likove koji izrađuju kostime te ljepotu i tehničku savršenost lutaka. U Martinkinoj je interpretaciji riječ o svijetu u kojem postoji savršena harmonija među entitetima koji se međusobno razumiju i podržavaju, ali se i negiraju. Nijedan dio tog svijeta nije dominantan, dio postoji za cijelinu i bez nje on nije ništa. Zahvaljujući ovoj ideji, Pinocchijevu priču priča kolektivni pripovjedač, nešto poput struje slike i osjećaja iz ljudske podsvijesti. Još jedna od kvaliteta ove predstave jest njezina savršena sinkronizacija i vladanje lutkama.



Foto / Photo by: Collavino

NOVO KAZALIŠTE, NITRA, Slovačka Republika Nové divadlo, Nitra, Slovenská Republika

Novo kazalište u Nitri osnovali su u svibnju 2016. dramaturg, redatelj, scenograf i pet glumica, dugovječne i značajne umjetničke ličnosti *Starog kazališta Karola Spišáka* u Nitre. Od svog je osnutka kazalište ostvarilo šest predstava za sve dobre skupine. Godine 2017. imalo je 137 izvedbi, koje je pogledalo 21 200 ljudi. Sudjelovalo je na festivalima u Liberecu, Hradecu Králové i Lutkarskom kazalištu u Žilini, festivalu *Dotyky a spojenia* u Martinu, *Palm Off Fest* u Pragu, Danima židovske kulture u Olomouci, multižanrovskom festivalu *Pohoda*, festivalu *Kremnické gagy*, festivalu *Amplión* u

Banskoj Štiavnici, itd. Tijekom kazališne sezone 2017./2018. naša je predstava *Anne Frank* nominirana za nagradu *Dosky* u kategorijama najbolje rezije, najbolje predstave i najbolje glumice, koja je dodijeljena glumici Luciji Korennej. Osvojili smo i *Nagradu Gol* u kategoriji kabaret-a za predstavu *Cetiri žene na kraju svijeta*. Nastupali smo pred publikom u gradovima kao što su Nitra, Veľké Zálužie, Malačky, Senec, Modra, Banská Bystrica, Banská Štiavnica, Kremnica, Bratislava, Trenčín, Martin, Liptovsky Mikuláš, Žilina, Brezno, Leopoldov, Zelenec, Zálesie, Hrebienok i drugi.

Slovakia

Pinocchio

The play *Pinocchio* is a project authored by the exceptional performer, puppeteer, actor, director and scenographer Ivan Martinka. The play is not based on a literal interpretation of *Pinocchio*, as it was written by Collodi; instead it is a visual-musical-puppet association to the subject. In Martinka's vision, the priority of the production was the question: "When does a regular being become human?" This question is explored through a perfect visual image that works with non-traditional theatre space, characters making costumes and the beauty and technical perfection of the puppets. In Martinka's interpretation, it is a world in which there is a perfect harmony of entities who understand and support each other, but also negate each other. None of the parts of this world is dominant; they exist for the whole and without it, they are nothing. Thanks to this idea, *Pinocchio's* story is told by a collective storyteller, something like a stream of images and feelings of the human subconscious. Another quality of this play is its perfect synchronization and puppet mastery.

The New Theatre Nitra, Slovak Republic

The New Theatre in Nitra was founded in May of 2016, by a dramaturg, a director, a scenographer and five actresses, all of whom had been long-standing and significant artistic personalities from the *Old Theatre of Karol Spišák* in Nitra. From its founding, *The New Theatre* has produced six plays for all age groups. In 2017, it had 137 performances, which were seen by 21,200 members of audience. It has participated in festivals such as the festivals in Liberec, Hradec Králové and the Žilina Puppet Theatre, the *Dotyky a spojenia* festival in Martin, *Palm Off Fest* in Prague, Days of Jewish Culture in Olomouc, the multigenre festival *Pohoda*, the *Kremnické gagy* festival, the *Amplión* festival in Banská Štiavnica, etc. During the 2017/2018 theatre season, the theatre's play *Anne Frank* was nominated for the *Dosky* award in the categories of best director, best play and best actress, the last of which was awarded to the actress Lucia Korenna. We have also received the *Gol Award* in the category of cabaret for the play *Four Women at the End of the World*. We performed for audiences in towns such as Nitra, Veľké Zálužie, Malacky, Senec, Modra, Banská Bystrica, Banská Štiavnica, Kremnica, Bratislava, Trenčín, Martin, Liptovsky Mikuláš, Žilina, Brezno, Leopoldov, Zelenec, Zálesie, Hrebienok and others.

Nové divadlo
Dolnočermánska č. 1
94901 Nitra, Slovenská Republika
veronika.gabcikova@gmail.com
www.novedivadlo.sk

2018.



19.9. srijeda
Wed. Sep. 19

18.00 h



ZPC



5+



60 min



na slovačkom
In Slovakian

KANADA

Za jednokratnu uporabu

Disposable

Autori i izvođači / Authors and Performers: Pavla Mano, Csaba Raduly

Biće bez imena i lica putuje kroz život obilježen prvim susretima: iznenađenje, strah, ljutnja, neobjašnjivo, svi drugi, ono samo... Ekstremni utjecaji na svijest koja je tek počela postojati.



Foto / Photo by: Pavla Mano

PUZZLE THEATRE, MONTREAL, Kanada

Puzzle Théâtre, Montréal, Canada

Kazalište *Puzzle Theatre* osnovano 1996. u Bugarskoj, a od 2004. djeluje u Montrealu, ima jedinstven stil koji kombinira razne vrste tradicionalnog sa suvremenim - dramsko, kazalište predmeta i lutkarsko kazalište. Kazalište se ističe šarenim amalgamom stilova i velikom raznolikošću sredstava izražavanja koja predlaže.

Publika je slobodna interpretirati nespomenuto, slobodno povezivati ideje i moći osjetiti ono što nije eksplicitno izrečeno. To je postala umjetnička karakteristika trupe.

Canada

Disposable

A being without a name or a face travels through his life that is marked by first encounters: surprise, fear, anger, the inexplicable, the other, oneself... Extreme effects on a conscience that has just started to exist.

Puzzle Theatre, Montreal, Canada

Founded in 1996 in Bulgaria and established in Montreal since 2004, *The Puzzle Theatre* has a unique style which combines various types of the traditional with the contemporary: drama theatre, object and puppet theatre. *Puzzle Theatre* distinguishes itself by the colorful amalgam of styles and the great diversity of the means of expression that it proposes.

The audience is given the freedom to interpret the unmentioned, to freely associate ideas and be allowed to feel that which is not explicitly told. This is what became the artistic characteristic of the company.

Puzzle Theatre
1-4812, Fulton, H3W 1V3
Montreal, Canada
puzzleteatre@gmail.com
www.puzzleteatre.com



GRČKA / NJEMACKA

Ničija zemlja

Noone's Land

Koncepcija / Conception: Merlin Puppet Theatre

Redatelj / Director: Dimitris Stamou

Oblikovanje lutaka i kostimografija / Puppet and Costume Design: Dimitris Stamou, Demy Papada

Scenografija / Set Design: Merlin Puppet Theatre

Skladatelj / Composer: Konstantinos Stamou

Oblikovanje svjetla / Lighting Design: Merlin Puppet Theatre

Fotografije / Photos by: Merlin Puppet Theatre

Animacija lutaka / Puppet Manipulation: Demy Papada, Dimitris Stamou

San, kreativnost, moć koju mašta ima nad stvarnošću, viđeni očima strašila. Osamljenog stvorenja koje vječno stoji na istom mjestu... bez obzora i prilike za bijeg iz okoline koju nije odabroao. Nitko iz naše priče nije toliko drugačiji od bilo koga od nas... ili je veoma drugačiji... On otvara oči i otkriva svijet. Razočaran je. Zatim bira učiniti svijet boljim. Čvrsto ga drži, a zatim sve počinje ispočetka... *Ničija zemlja* je onaj malii, veliki komad koji odgovara svakom slobodnom čovjeku. To je njegov svijet mašte koji ne može biti ograničen, prodan ili kupljen, nikada ne može biti oduzet, nikada osvojen.

KAZALIŠTE LUTAKA MERLIN, ATENA, Helenska Republika / BERLIN, Savezna Republika Njemačka

**Омјада Кουклоθеатру Мерлін, Атена, Елленикή Δημοκρατία
Merlin Puppet Theater, Berlin, Bundesrepublik Deutschland**

Kazalište lutaka *Merlin* osnovano je 1995. godine u Illionu, predgrađu Atene u Grčkoj. Njegovi osnivači, Dimitris Stamou i Demy Papada, počeli su svoju karijeru stvarajući maske i lutke za kazalište. Godine 2004. počeli su izvoditi predstave u vlastitom lutkarskom kazalištu. Otad su stvarali priče uglavnom namijenjene mlađoj publici te su održali stotine izvedbi diljem Grčke, kao i lutkarskih radionica. Sudjelovali su na festivalima, izložbama, kon-

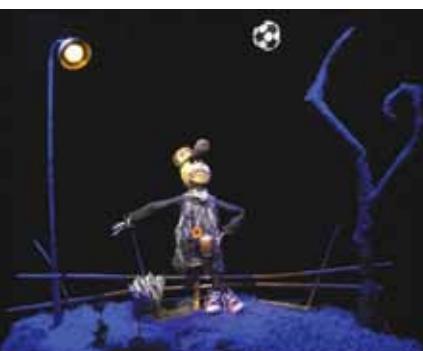


Foto / Photo by: Merlin Puppet Theatre

Greece / Germany

Noone's Land

The dream, the creativity, the power imagination has against reality, seen through the eyes of a scarecrow. A lonely creature, forever standing in the same place... with no horizon and no chance of escape from an environment that he has not chosen. The *No one* of our story is not that different from any one of us... or is he very different...

He opens his eyes and discovers the world. He feels disappointed. Then he chooses to make it better. He holds it tightly, and then, everything begins all over again...

Noone's Land is that little big piece that corresponds to every free man. It is his imaginary world that can not be limited, sold or bought, can never be taken away, can never be conquered.

**Merlin Puppet Theater
Athens, Hellenic Republic
Berlin, Federal Republic of Germany**

Merlin Puppet Theater was founded in Ilion, Athens, Greece in 1995. Its founders, Dimitris Stamou and Demy Papada, began their career creating masks and puppets for the theatre. In 2004, they started performing with their own puppet theatre. Since then, they have created stories which mainly address a younger audience, and they've run hundreds of performances around Greece, as well as workshops on puppet creation and play. They've participated in festivals, exhibitions, conferences and educational seminars.

They are members of the Greek UNIMA. They've created puppets and props for other performers and artists such as *Tiger Lillies* and *Dirty Granny Tales* and *Opera Chaotique*.

In November 2011, *Merlin* moved to Berlin. In April 2012, they held their premiere of *Clown Houses* in Berlin and since then it's been performed at international festivals and theaters in more than 32 countries around the world.

Merlin Puppet Theatre lives and works in Berlin.

Merlin Puppet Theatre
Hasenheide 9, Gewerbehof, Aufgang 2, 3. OG; 10967 Berlin, Germany
merlinpuppetry@gmail.com
www.merlinpuppetry.gr

2018.

20.9. četvrtak
Thu. Sep. 20

11.00 h



ZKL



4+



50 min

bez riječi
non verbal

ČILE / ŠPANJOLSKA

Igra vremena

El juego del tiempo

Autor i izvođač / Author and Performer: David Zuazola

Igra vremena jedinstveno je i pionirsko djelo lutaka i mehanizama. Ne sastoje se od nasumično pobacanih riječi. Ovo je prvi put da je stvaralač okupio sedam redatelja iz sedam zemalja kako bi režirali sedam priča, od kojih svaka traje po sedam minuta. Na kraju je to samo jedan komad, s iznenadujućim završetkom. Poljska, Portugal, Tajvan, Grčka, Španjolska, Kolumbija i Indija... *Igra vremena* međunarodni je projekt suradnje u kojem su različite ideje i stilovi uklopljeni te ujedinjeni u nešto konkretno, predstavu animiranih formi koju izvodi jedan glumac i lutkar: David Zuazola. Priče su uglavnom temeljene na djelima i glazbi, uz vrlo malo teksta. Zahvaljujući tome, pogodne su za izvedbu diljem svijeta, bez jezičnih barijera. Osim toga, također su osmišljene za svaku publiku, bez razlike. Na početku će se *Igra vremena* činiti kao zbirka individualnih priča, no lutkar će se malo po malo, kako predstava napreduje, početi pojavljivati na pozornici, ući u interakciju s publikom i dopustiti joj da ga vidi kako bi otkrio izvanredan završetak prepun značaja.



Foto / Photo by: Kasia Chmura

DAVID ZUAZOLA, SANTAGO DE ČILE, Republika Čile MADRID, Kraljevina Španjolska

**David Zuazola, Santiago de Chile, República de Chile
Madrid, Reino de España**

David Zuazola, glumac, stručnjak za audiovizualnu komunikaciju, dramaturg, glazbenik i lutkar rodio se 1976. u Santiago de Chileu.

Kada je završio studij audiovizualne komunikacije na Sveučilištu UNIACC (u Santiago de Chileu), David se preselio u Barcelonu gdje je učio glumu u školi *La Casona* i pokazao interes za kazalište i lutke. Zatim ga je važna trupa *Jordi Bertran* pozvala da im se pridruži kao glumac i glazbenik. Nakon što je sudjelovao na brojnim festivalima diljem svijeta, David je odlučio živjeti u Madridu te nastaviti studij kazališta u školi *Cuarta Pared*. U Madridu je

David radio u raznim trupama dok je razvijao jedinstvenu dramaturšku metodu za lutarske predstave. Istočrveno je razvijao i metodu rada temeljenu na recikliranim materijalima, slomljenim igračkama, električnim motorima, materijalima, drvu i metalu. Zahvaljujući tome, stvorio je djelo *Prjavo krilo*, zbog kojeg je pozvan na bezbrojne događaje diljem svijeta kao profesor, predavač i lutkar koji predstavlja Španjolsku, ali i Čile, svoju rodnu zemlju. To mu je osiguralo da primi pohvale kritičara i osvoji međunarodne nagrade u zemljama poput Poljske, Makedonije, Crne Gore, Bosne i Hercegovine te Mađarske, kao i da se predstavi u više od 20 zemalja.

Chile / Spain

The Game of Time

The Game of Time je ujedno i vanguard work of puppets and mechanisms. It is not made up of random words. This is the first time the creator has gathered seven directors from seven different countries to direct seven tales, each one seven minutes long. In the end, the play only consists of one piece, with a surprising ending. Poland, Portugal, Taiwan, Greece, Spain, Colombia and India... *The Game of Time* is an international collaboration project in which different ideas and styles fit together and are united into something concrete: a play of animated forms represented by one actor-puppeteer: David Zuazola. The tales are mainly based on actions and music, having very little text. Due to this, they can be played around the world without a language barrier. Besides that, they are also created for all audiences, with no distinction.

In the beginning, *The Game of Time* will seem to be a collection of individual stories, but little by little, as the show goes on, the puppeteer will start appearing on the scene, interacting with the audience and letting his presence be seen, with the intention of revealing an extraordinary ending, filled with significance.

David Zuazola, Santiago de Chile, Chile / Madrid, Kingdom of Spain

David Zuazola, actor, audiovisual communicator, playwright, musician and puppeteer was born in 1976 in Santiago de Chile.

After finishing his studies in audiovisual communication at UNIACC (Santiago de Chile), David moved to Barcelona where he studied interpretation at *La Casona* school and showed interest in theatre and puppets. After finishing his studies, he was invited to join the important *Company of Jordi Bertran* as first actor and musician. After participating in numerous festivals around the world, David decided to live in Madrid and continue his theatrical studies in the *Cuarta Pared* school. In Madrid, David worked in various companies while he developed a unique dramaturgical method that applied to puppet shows. At the same time he developed a working method based on the transformation of recycled materials, broken toys, electric motors, materials, wood and metal. Thanks to this, he created his work *Dirty Wing*, owing to which he has been invited to innumerable events around the world, as professor, lecturer and puppeteer representing Spain, as well as Chile, his country of origin. This has allowed him to receive praise from critics and win international awards in countries such as Poland, Macedonia, Montenegro, Bosnia and Herzegovina and Hungary, and to represent himself in more than 20 countries.



David Zuazola
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Manzanares, Madrid, España
zuazolaoftice@gmail.com
www.facebook.com/Titiriteromaldito



HRVATSKA

Pleti mi, dušo, sevdah

Mentorice / Mentors: doc. art. Maja Lučić Vuković, doc. art. Tamara Kučinović
Suradnica na kolegiju / Course Associate: Katarina Arbanas, ass.

Igraju / Cast: Matea Bublić, Matko Buvač, Andro Damiš, Anna Jurković, Maja Lučić Vuković, Tena Milić-Ljubić, Gordan Marijanović, Luka Stilinović

Autorski projekt studenata i profesora. Za sve elemente predstave odgovorni su svi gore navedeni (scenografija, režija, glazba, svjetlo, dramaturgija...).

It is a project authored by students and professors. The aforementioned are responsible for all of the elements of the play (set design, direction, music, light, dramaturgy...).

Svaka duša plete svoju priču. Konci našeg života isprepliću se s drugima u čvrst, neraskidiv čvor ljubavi. Prave ljubavi koja je uvijek ista, a opet kod svakoga drugačije zapetljana. Bježimo od nje, vežemo se za nju, skrivamo je, otpetljavamo je i zapetljavamo, kidamo je, ali uvijek ostajemo sudbinski obavijeni njome. Ovom diplomskom predstavom želimo dopustiti nitima svojih duša da zasviraju poput lire, a srcima da zapjevaju pjesme o našim ljubavima – uvijek istima, a opet tako različitima.

Diplomski ispit iz lutkarstva studenata 2. godine Diplomskog studija Kazališna umjetnost, smjer Gluma i lutkarstvo pri Akademiji za umjetnost i kulturu u Osijeku.



AKADEMIJA ZA UMJETNOST I KULTURU U OSIJEKU, Republika Hrvatska

Akademija za umjetnost i kulturu u Osijeku jedina je umjetničko-nastavna sastavnica Sveučilišta Josipa Jurja Strossmayera u Osijeku. Samostalno je počela s radom u akademskoj godini 2004./2005. kao Umjetnička akademija u Osijeku. U okviru Akademije danas djeluje šest odsjeka. Izvodi se više preddiplomskih sveučilišnih studija (među kojima studij Gluma i lutkarstvo), diplomskih sveučilišnih studija (među kojima studij Kazališna umjetnost, smjer Gluma i lutkarstvo) te jedan poslijediplomski specijalistički studij.

Na Odsjeku za kazališnu umjetnost ustrojen je studij glume i lutkarstva kao jedino mjesto gdje se u Hrvatskoj (a i u susjednim državama) može studirati lutkarstvo. Studenti studiraju i dramsku glumu i lutkarstvo te dobivaju titulu

diplomiranog glumca i diplomiranog lutkara. Akademija pridonosi kulturnom i umjetničkom životu grada Osijeka organizirajući različita kulturna i umjetnička zbijanja, kao što su festivali *Dioniz* i *Lutkokaz* (međunarodna lutkarska revija – susret lutkarskih akademija i mladoga lutkarskoga kazališta). Studenti glume i lutkarstva sa svojim su lutkarskim izvedbama s velikim uspjehom gostovali na festivalima u zemlji i inozemstvu (Slovačkoj, Rusiji, Srbiji, Bosni i Hercegovini, Poljskoj, Italiji). Redovito gostuju na PIF-u prikazujući u svojim završnim i diplomskim ispitnim produkcijama nove načine lutkarskog razmišljanja i svježa scenska rješenja. Predstava *Duga*, nastala kao diplomski ispit, osvojila je na 48. PIF-u 2015. godine četiri nagrade.

Croatia

My Soul, Knit Me a Love Song

Every soul knits its own story. The threads of our life intertwine with others into a tight knot of love that cannot be disentangled. A true love which is always the same, yet tangled in a different way for everybody. We run away from it, we get attached to it, we hide it, we unfie it and tie it back again, we tear it, but we always stay fatefully wrapped in it. With this graduate play we wish to allow the threads of our souls to play like a lyre, and let our hearts sing songs about our loves – always the same, and yet so different. Graduate exam in Puppetry for sophomore students of the Acting and Puppetry study programme, part of the Graduate Study of Theatre at the Academy of Arts in Osijek.

Academy of Arts and Culture in Osijek Republic of Croatia

The Academy of Arts in Osijek is the only artistic-educational constituent of the Josip Juraj Strossmayer University in Osijek. It began working independently in the academic year of 2004/2005 as the Academy of Arts in Osijek. Today, there are six Departments within the framework of the Academy. The Academy offers several undergraduate university programmes (including the Study of Acting and Puppetry) and graduate university programmes (including the Study of Theatre, Acting and Puppetry Programme), as well as one postgraduate specialist study programme. At the Department of Theatre, the Study of Acting and Puppetry is the only place in Croatia (and its neighbouring countries) which offers puppetry as a university programme. Students study drama alongside puppetry and receive the degree of a professional actor and graduated puppeteer. The Academy contributes to the cultural and artistic life of the city of Osijek, organizing various cultural and artistic events, such as the festivals *Dioniz* and *Lutkokaz* (the international puppetry review – a meeting of puppetry academies and young puppetry theatres). The students of Acting and Puppetry have had successful guest performances at numerous festivals, both in the country and abroad (Slovakia, Russia, Serbia, Bosnia and Herzegovina, Poland, Italy). They are regular guests of the PIF Festival, displaying new ways of thinking within puppetry and fresh stage solutions in their final and graduate exam productions. The play *Rainbow*, which was created as a graduate exam, has won four awards at the 48th PIF in 2015.

Akademija za umjetnost i kulturu u Osijeku
Kralja Petra Svačića 1/F; 31000 Osijek
uaos@uaos.hr
www.uaos.unios.hr

2018.



20.9. četvrtak
Thu. Sep. 20

17.30 h
20.00 h



KUC Travno



za odrasle; 16+
for adults



60 min



bez riječi
non verbal

MAĐARSKA

Nove avanture razbojnika Hotzenplotza - povratak Hotzenplotza

Torzonborz 2. - Torzonborz visszatér

Temeljeno na istoimenom romanu Otfrieda Preusslera.

Based on the novel of the same title by Otfried Preussler.

Autori adaptacije / Adapted for puppet theatre by: Melinda Papp, Jankó Schneider

Redatelj / Director: Jankó Schneider

Glazba / Music: Bulcsú Babarcí

Oblíkovanje / Design: Erik Grosschmid (dobjitnik nagrade Blattner Géza / winner of the Blattner Géza prize)

Izvođači / Performers: Dániel Czeh, Gábor Kalocsányi, Lóránt Matta, Zita Balog, Melinda Papp, Dániel Eklics

Lik razbojnika Hotzenplotza stvorio je Otfried Preussler, autor dječjih knjiga.

Prva, vrlo uspješna priča o razbojniku Hotzenplotzu sada ima nastavak! Hotzenplotz je pobegao iz zatvora te sada čini još ozbiljnije zločine no prošli put. Proždire sve kobasice i kiseli kupus u bakinoj kući, a to je tek početak razbojnikovih podlih zlodjela!

Naravno, hvatanje razbojnika je ponovno zadatak za lukavog Kasperlea i njegova dobrog prijatelja Leslieja Bravehara – međutim, za to će im biti potrebno vatrogasno vozilo, čarobna kugla i враčara, pa čak i pas-krokodil!



LUTKARSKO KAZALIŠTE BÓBITA, PEČUH, Mađarska Bóbita Bábszínház, Pécs, Magyarország

Lutkarsko kazalište Bóbita osnovano je 1961. u Pečuhu, pod ravnjanjem Lajosa Kósa. Trupa je uskoro postala poznata po svojim duhovitim, zabavnim predstavama za odrasle i djecu. U znak zahvalnosti za njegova dva desetljeća izvanrednih izvedbi, kazalište je pretvoreno u lutkarsku sekciju Narodnog kazališta u Pečuhu, tako postavši prvi provincialni lutkarski ansambl koji je dobio status profesionalnoga lutkarskog kazališta. Kao jedino profesionalno lutkarsko

kazalište u regiji, Bóbita nastoji ponuditi uzbudljive i privlačne izvedbe za svaku dobnu skupinu. Bóbita izvodi i ulične predstave te predstave za odrasle. Kazalište svake tri godine organizira i izvanredno dogadanje, Međunarodni festival lutkarstva za odrasle u Pečuhu.

Godine 2011., slaveći svoj 50. rođendan, Lutkarsko kazalište Bóbita preselilo se u kulturnu četvrt Zsolnay.

Hungary

Further Adventures of Hotzenplotz the Robber - Hotzenplotz Returns

Hotzenplotz the robber is a character created by Otfried Preussler, an author of children's books.

The first, highly successful story of Hotzenplotz the robber now has a sequel! Hotzenplotz escapes prison and commits even graver crimes than the last time. He devours all the sausages and sauerkraut at Grandma's place, and this is just the beginning of the vile misdeeds of the robber!

Of course, again it is the crafty Kasperle's and his good friend Leslie Bravehar's turn to catch him - however, for this they will need a fire engine and a magic ball, a fortune teller and a crocodile-dog, too!

Bóbita Puppet Theatre, Pécs, Hungary

The Bóbita Puppet Theatre was established in 1961 in Pécs under the direction of Lajos Kós. The company soon became known for its humorous, entertaining shows for adults and children.

In appreciation of its two decades of outstanding performances, the theatre became the puppet section of the National Theatre of Pécs, thus becoming the first provincial puppet ensemble to be given the status of a professional puppet theatre. As the only professional puppet theatre in the region, Bóbita endeavors to offer exciting and attractive performances for every age group. Apart from traditional puppet shows for children, which are primarily based on classical fairy tales, Bóbita also performs street and adult shows. An outstanding event organized every three years by the theatre is the International Adult Puppet Festival of Pécs. In 2011, the Bóbita Puppet Theatre, celebrating its 50th birthday, moved to a new place at the Zsolnay Quarter.

Bóbita Puppet Theatre
Felsővármház u. 50.
7626 Pécs, Hungary
bobita@bobita.hu
www.bobita.hu





I TO JE 51. PIF...

The 51st PIF IS THIS AS WELL...

**PREDSTAVE
IZVAN
KONKURENCIJE
NON-
-COMPETITIVE
PLAYS**

VODVILJ JAPANSKIH TRADICIJSKIH LUTAKA
 伝統的な日本の人形のパフォーマンス
TRADITIONAL JAPANESE PUPPET VAUDEVILLE

Japan posjeduje bogatu tradiciju u lutkarstvu. Dio tradicije predstavlja se u vodvilju koji se sastoji od nekoliko odvojenih etida.

Ples kišobrana: Ples s kišobranom, uz pratnju narodne pjesme iz prefekture Akita. Pjesma na duhovit način predstavlja jedinstvene karakteristike regije.

Sanbaso: U Japanu predstave obično otvara ples *sanbaso*. Taj je ples nadahnut radom seljaka, koji kultiviraju zemlju i siju polja. Također izražava i želju za mirnim i sretnim životom. Ples *sanbaso* koji se izvodi uz *kuruma-ningyo* lutke (lutka na kotačima) potječe iz grada Hachioji u okolini Tokija.

PUK-ov kuruma-ningyo ples: PUK je razvio novu verziju *sanbasa* iz Hachiojija kako bi odgovorio na suvremene kazališne potrebe. Lutkarski su izvođači diljem svijeta već primijenili PUK-ovu novu verziju.

Nankin-tama-sudare: Popularna vrsta umjetnosti koja se izvodi na ulicama ili u koncertnim dvoranama. Plesači uz pomoć *sudarea* (zaslona od trske) predstavljaju oblik štapa za pecanje, ribe, Eiffelova tornja, aureole, žalosne vrbe...

Kappore: Komičan ples temeljen na popularnoj pjesmi. Nastao je oko 1830. te je čak i danas vječni hit u dvoranama.

Japan has reach tradition in puppetry. The part of it will be shown in vaudeville which is made up of several separate etudes.

The Umbrella Dance: Performed with an umbrella, this dance is accompanied by a folk song of the Akita Prefecture. The song presents the unique characteristics of the region in a humourous way.

Sanbaso: In Japan, the *Sanbaso* dance usually opens a show. This dance is inspired by the work of the peasants, who cultivate the soil and sow the fields. It also expresses the desire to live peacefully and happily. The *Sanbaso* dance with *Kuruma-ningyo* puppets (puppets on wheels) is native to Hachioji city of the Tokyo area.

PUK's Kuruma-ningyo Dance: PUK has created a new version of the Hachioji's *Sanbaso* so as to respond to modern theatrical needs. PUK's new version has by now been adapted by puppet performers all over the world.

Nankin-tama-sudare: A popular art form performed in streets or music halls. With a *sudare* (reed screen), the dancers represent the shape of a fishing rod, a fish, the Eiffel Tower, a halo, a weeping willow...

Kappore: A comic dance based on a popular song. It was created around 1830, and, even nowadays, is still a sure-fire hit in variety halls.

Autor i oblikovatelj / Author and Designer: **Taiji Kawajiri**

Redatelj i producent / Director and Producer: **Haruhiko Ii**

Skladatelj / Composer: **Katsutoshi Nagasawa**

Inspicijent / Stage Manager: **Odachi Tetsuya**

Zvuk / Audio Staff: **Takeshi Kawana**

Svjetlo / Lighting Staff: **Chikako Abe**

Koordinator / Coordinator: **Tamiko Onagi**

Izvođači / Performers: **Miwa Yamagoe, Ayako Ichihashi, Odachi Tetsuya**

Kazalište lutaka PUK, Tokio, Japan

プレーク人形劇場, 東京, 日本国

PUK Puppet Theatre, Tokyo, Japan

Kazalište lutaka PUK (na esperantu *La Pupa Klubo*) osnovano je 1929. godine, iste godine kada je osnovana i UNIMA. Zajedno s 15 prijatelja, osnovao ga je Toji Kawajiri, stariji brat PUK-ova umjetničkog direktora, pokojnog Taijija Kawajirija (1914. - 1994.). Kazalište svake godine upozoruje oko 10 različitih predstava, s više od 120 dana izvedbi (predstave za obitelji i predstave za odrasle koje se izvode po 10 ili više dana). S obzirom na to da je sadašnje kazalište izgrađeno 1971. blizu kolodvora Shinjuku, najvećeg terminala na svijetu, ugostilo je oko 50 izvedbi izvanrednih kazališnih trupa iz cijelog svijeta. Maksimalan broj sjedala je 106. Ured japanske UNIMA-e također se nalazi u kazalištu te se smatra središtem lutkarstva u Japanu.



PUK Puppet Theatre (*La Pupa Klubo* in Esperanto) was founded by Toji Kawajiri, the older brother of PUK's Artistic Director, the late Taiji Kawajiri (1914-1994); and his 15 friends in 1929, the same year the UNIMA foundation was born. Each year, the theatre presents approximately 10 different plays, with performances running for more than 120 days (plays for families and plays for adults that run for 10 or more days). Since the present theatre house was built in 1971 near Shinjuku station, the world's largest terminal, it has also hosted around 50 performances by outstanding puppet theatre troupes from all over the world. It has a maximum seating capacity of 106. The office of UNIMA Japan is also located in the theatre house, and regarded as the center for puppetry in Japan.

PUK Puppet Theatre
2-12-3, Yoyogi, Shibuya-ku
Tokyo 151-0053, Japan
theatre@puk.jp
www.puk.jp

ponedjeljak, 17. rujna; 11.00 sati; Scena Travno; 3+; 50 minuta; bez riječi;
Monday, September 17th; 11.00 h; Travno Scene; 3+; 50 minutes; wordless;

PLASTIKA

PLASTIQUE

PLASTIC

Što bi vas više iznenadilo od svijeta plastičnih vrećica u kojem se smiješna i raznobojna bića rađaju i transformiraju koliko god žele!

Ispunjavaju se, prazne se, lete, jedu jedna druge, dosadno im je... Postoje.

Korak po korak, otkrivaju svoju pravu narav. Primitivna su, naivna i smiješna te nam pomalo nalikuju... Možda...

Ostajući vjerno svom umjetničkom pristupu, Kazalište *Puzzle* još vam jednom nudi raznobojnu izvedbu s neobičnim lutkama, humorom i neočekivanim situacijama.

What would be more surprising than a world of plastic bags where funny and colorful creatures

are born and transform themselves as much as they like!

They fill themselves, they empty themselves, they fly, they eat each other, they are bored... They exist.

Step by step they reveal their nature. They are primitive, naive and funny and they resemble us a little bit... Maybe...

Remaining faithful to its artistic approach *Puzzle Theatre* offers you once again a multicolored performance with unusual puppets, humor and unexpected situations.



Oblikovanje i izvedba / Creation and Performance: **Pavla Mano, Csaba Raduly**
Glazba / Music: **Petya Nedeva**

Kazalište **Puzzle**, Montreal, Kanada

Puzzle Théâtre, Montréal, Canada

Puzzle Theatre, Montreal, Canada

Kazalište *Puzzle* osnovano je 1996. u Bugarskoj, a od 2004. djeluje u Montrealu, ima jedinstven stil koji kombinira razne vrste tradicionalnog sa suvremenim - dramsko te objektno i lutkarsko kazalište. Kazalište se ističe šarenim amalgamom stilova i velikom raznolikošću sredstava izražavanja koja predlaže.

Publika je slobodna interpretirati nespomenuto, slobodno povezivati ideje i moći osjetiti ono što nije eksplicitno izrečeno. To je postala umjetnička karakteristika trupe.

Founded in 1996 in Bulgaria and established in Montreal since 2004, The *Puzzle Theatre* has a unique style which combines various types of the traditional with the contemporary: drama theatre, object and puppet theatre. *Puzzle Theatre* distinguishes itself by the colorful amalgam of styles and the great diversity of the means of expression that it proposes.

The audience is given the freedom to interpret the unmentioned, to freely associate ideas and be allowed to feel that which is not explicitly told. This is what became the artistic characteristic of the company.

Puzzle Theatre
1-4812, Fulton, H3W 1V3
Montreal
Canada
puzzletheatre@gmail.com
www.puzzletheatre.com

utorak, 18. rujna; 13.00 sati; Dječje kazalište Dubrava; 5+; 40 minuta; s malo teksta na engleskom

Tuesday, September 18th; 13.00 h; Dubrava Children Theatre; 5+; 40 minutes; with few words in English;

PREDSTAVE NA OTVORENOM PERFORMANCES IN THE OPEN

MANTO

Georges i Victoria, dvoje ostarjelih individua koje izlaze iz vješalice, nude lijepo ugođen trenutak introspekcije čija je poezija spoj plesa i kazališta. Njihova otkačena, ali i dirljiva izvedba istražuje teme prolaznosti vremena i odbijanja starenja.

Georges and Victoria, two aging individuals who emerge from a coat hanger, offer a finely tuned moment of introspection whose poetry is a blend of dance and theatre. Their quirky and yet touching performance explores the theme of the passage of time and the refusal to grow old.

Izvedba i animacija lutaka / **Play and Puppet Manipulation:** Romain Guex
 Ples i animacija lutaka / **Dance and Puppet Manipulation:** Céline Fellay
 Postavka / **Coaching:** Duda Paiva
 Dramaturgija / **Dramaturgy:** Andrea Fidelio
 Glazba / **Music:** Bazil Felix
 Grafike / **Graphics:** Les Ateliers Du Facteur
 Kostimi / **Costume:** Angelina Aomar
 Fotografija / **Photography:** Aline Fournier, Jean Marc Vesseron
 Producija / **Production:** Compagnie *Les Malles*

Trupa *Les Malles*, Fully, Švicarska Konfederacija
 Compagnie *Les Malles*, Fully, Confédération Suisse
Les Malles Company, Fully, Swiss Confederation



Les Malles, što na francuskom znači *kovčeg* ili *sanduk*, mlada je kazališna trupa koju su u ožujku 2016. osnovali lutkar Romain Guex i plesačica Céline Fellay. Namjera im je bila razviti umjetnički projekt u kojem lutke prirodne veličine u spoju s gestikulacijama i plesom tvore kazališno iskustvo. Njihovi su umjetnički projekti namijenjeni izvedbama u javnim prostorima. Od proljeća 2017. njihova je prva predstava *Manto* doživjela 40 izvedbi na raznim festivalima. Multidisciplinarni pristup koji njeguju upravo je ono što ih kreativno pogoni. Tamo gdje se ti svemiri susreću, umjetničko i kazališno izražavanje se pojačava. Uz rad na tijelu i kazališnom izražavanju kroz plés, glumci moraju biti sposobni upravljati lutkama i stvarati nove. Nova okruženja, novi susreti, anegdote, svakodnevna iskustva i događaji stimuliraju nas novim umjetničkim perspektivama.

Les Malles, which means *suitcase* or *trunk* in French, is a young theatre company set up in March 2016 by Romain Guex, a puppeteer, and Céline Fellay, a dancer. Their intention was to develop an artistic project where life-size puppets, gestures and dance blend into a theatre experience. Their artistic projects are meant to be performed in public spaces. Since the spring of 2017, their first show, *Manto*, has been performed about 40 times at various festivals. Their multi-disciplinary approach is their creative motor. Where these universes meet, artistic and theatrical expression is intensified. Along with their work on the body and theatrical expression through dance, the actors also need to be able to manipulate the puppets and create new ones. New surroundings, new encounters, anecdotes, day-to-day experiences and events stimulate us with new artistic perspectives.

Compagnie *Les Malles*
 Route de Martigny 117,
 1926 Fully, Switzerland
 cielesmalles@gmail.com
 www.compagnielesmalles.com

nedjelja, 16. rujna, 18.30, plato Mamutice
 utorak, 18. rujna u 18.30 sati, Glazbeni paviljon Zrinjevac
 četvrtak 20. rujna, 19.00 sati, Glazbeni paviljon Zrinjevac
 petak, 21. rujna, 20.00 sati, Scena Travno; 6+; 30 minuta; bez riječi;

Sunday, September 16th; 18.30 h, Plateau of Mamutica Building
 Tuesday, September 18th, 18.30 h; Music Pavillion Zrinjevac
 Thursday, September 20th; 19.00 h; Music Pavillion Zrinjevac
 Friday, September 21st; 20.00 h; Travno Scene; 6+; 30 minutes; non-verbal



GAŠPARKO I ĐAVOLJI ODVJETNIK GAŠPARKO A RADCA Z PEKLA GASPARCO AND THE DEVIL'S ADVOCATE

Predstavom *Gašparko i đavolji odvjetnik*, kazalište *Harry Teater* nastavlja tradiciju folklornog kazališta marioneta koja je duboko ukorijenjena u Banskoj Bystrici. Primjerice, tamo se rodio i svjetski poznati lutkar Anton Anderle. Gašparko, glavni protagonist svih tradicionalnih predstava s marionetama, ponovno spašava dan. U ovoj će mu avanturi njegova hrabrost i pamet pomoći spasiti princezu Dorotu i kralja Samuela od savjeta đavoljeg odvjetnika. Predstava je obrazovne prirode i cilj joj je ilustrirati važnost hrabrosti i suočavanja s nepravdom, kao i zaštite slabih. Istodobno, *Harry Teater* želi upoznati publiku s tradicionalnim kazalištem marioneta i vlastitom folklornom tradicijom.

With the play *Gasparko and the Devil's Advocate*, *Harry Teater* theatre builds upon the tradition of folklore marionette theatre which is deeply rooted in Banská Bystrica. For example, the world famous Anton Anderle was born thereas well. Gasparko, the main protagonist of all traditional marionette performances, is here to save the day again. In this adventure, his courage and wit will help save Princess Dorota and King Samuel from the advice of the Devil's Advocate. The show is educational in nature, and aims to illustrate the importance of courage and facing injustice, as well as protecting the weak. At the same time, *Harry Teater* wants to introduce the audience to traditional marionette theatre and their folklore tradition.

Scenarij i režija / Script and Direction: **Jan Harustiak**
 Izvođači / Performers: **Jan Harustiak, Gabriela Janková, Julia Harustiaková**

Kazalište Harry Teater, Banská Bystrica, Slovačka
 Divadlo Harry Teater, Banská Bystrica, Slovenská Republika
Harry Teater Theatre, Banská Bystrica, Slovak Republic

Kazalište je osnovano 2003. kao neovisno profesionalno kazalište s izvedbama namijenjenim djeci. Naš se repertoar sastoji od 26 lutkarskih izvedbi. *Harry Teater* fokusira se na estetske, umjetničke i glazbene elemente – zbog toga surađujemo s velikim slovačkim glazbenicima i umjetnicima. Nekoliko naših predstava dobilo je potporu slovačkog Ministarstva kulture, Slovačkog fonda za umjetnost i Grada Banske Bistrice. Od 2014., kazalište izvodi stalni program zvan *Divadlo pod balkónom* (Kazalište pod balkonom) u Banskoj Bystrici u Slovačkoj. Od samog osnutka kazališta *Harry Teater*, putujemo diljem Slovačke i inozemstva kako bismo posjetili publiku u mnogim gradovima i selima, kao i na međunarodnim festivalima. Jedna od najvećih prednosti naših izvedbi je aktivno sudjelovanje publike. Od 2003. kazalište organizira godišnji Kazališni festival *SpanDiv*.

The theatre was established in 2003 as an independent professional theatre with performances aimed at children. Our repertoire consists of 26 puppet performances. *Harry Teater* focuses on aesthetic, artistic and musical elements – that's why we are working with great Slovak musicians and artists. Several of the shows were supported by the Slovak Ministry of Culture, the Slovak Art Fund, and the City of Banská Bystrica. Since 2014, the theatre has a home scene called *Divadlo pod balkónom* (Theatre Below the Balcony) in Banská Bystrica, Slovakia. Ever since *Harry Teater* was established, we have been traveling across Slovakia and abroad, to visit audiences in many cities, towns and villages, as well as international festivals. One of the biggest assets of our performances is the audience's active participation in the performance. Since 2003, the theatre organizes the annual *SpanDiv* Theatre Festival.

Harry Teater Theatre
 Kralovoholska 16
 Banska Bystrica, 97411, Slovakia
 jharustiak@azet.sk
 www.divadlopodbalkonom.sk

**srijeda, 19. rujna; 18.30 sati; Glazbeni paviljon Zrinjevac
 četvrtak, 20. rujna; 19.00 sati; plato Mamutice
 4+; 40 minuta; na slovačkom i hrvatskom**

**Wednesday, September 19th; 18.30 h; Zrinjevac Music Pavillion
 Thursday, September 20th; 19.00 h; Plateau of the Mamutica building
 4+; 40 minutes; in Slovakian and Croatian**

MALI LUTKARI NA 51. PIF-u **LITTLE PUPPETEERS AT 51st PIF**



MALI JEŽ I ZEC **LITTLE HEDGEHOG AND RABBIT**

U šumi žive prijatelji jež i zec koji se boje velikih životinja. Traže hranu kada se šuma smiri i upadaju u različite nevolje. Dolazi zima. Djeca u šumu donose hranu za njih.

Two friends, the hedgehog and the rabbit, live in the forest and they are afraid of big animals. When the forest settles down, they search for food and they run into various troubles. The winter is coming. Children bring food for them into the forest.

MAČKA, RIBA I OSTALI **THE CAT, THE FISH AND THE REST**

Priča počinje naopačke. Sudionici ne znaju u koji dio priče su došli. Sve završava poukom: smisi početak, sredinu i kraj, tek onda reci. Drugim riječima, ispeci pa reci.

The story begins backwards. The participants do not know which part of the story they have arrived to. Everything ends with a lesson: first think of a beginning, middle and end, and then tell it. In other words, think before you speak.

Prema slikovnicama Borisa Kralja, finalista natječaja Ovca u kutiji za najbolju hrvatsku slikovnicu / Based on the picture books written by Boris Kralj, the finalist of the Sheep in a Box award for the best Croatian picture book.

Scenarij, režija i izrada lutaka / Script, Direction and Puppet Creation: **Tigrena Csik**

Tekst songova / **Lyrics:** Boris Kralj
 Glazba / **Music:** prof. Mihael Kivač
 Izvođači / **Performers:** Illian Damjanović, Rea Damjanović, Katja Gaži, Evolet Roško, Jana Senjan, Lovro Šeb

Lutkarska družina **Kopriva Pec Pec**, Društvo **Naša Djeca**, Koprivnica, Hrvatska **Kopriva Pec Pec Puppetry Group, Our Children Association, Koprivnica, Croatia**

Lutkarska družina djeluje u sklopu Društva *Naša Djeca* Koprivnica od 2011. godine. Glumci su djeca u dobi od 6 do 15 godina. Do sada se u lutkarstvu okušalo 48 djece. Izradu potrebnih lutaka, pisanje scenarija za predstave i rad s djecom volonterski obavlja voditeljica Tigrena Csik. Uz nju volonterski rade: Gorana Babić na izradi scene, prof. Mihael Kivač piše glazbu za pjesmice koje se izvode u sklopu predstava, a izvodi ih zbor Osnovne škole *Đure Ester* iz Koprivnice. Do sada je pripremljeno 28 premijera i izvedeno oko 140 predstava.

The puppetry troop has been operating as part of the *Our Children Association* of Koprivnica since 2011. The actors are children aged six to 15. Up to this point, 48 children have tried their hand at puppetry. The creation of the puppets, writing scripts and working with the children is done as volunteer work, by leader Tigrena Csik. The volunteer work is also done by: Gorana Babić, who does set design; prof. Mihael Kivač, who writes music for the songs, which are performed as parts of the plays by the choir of the *Đuro Ester* elementary school in Koprivnica. Up until now, 28 premiers have been prepared, and 140 plays performed.

utorak, 18. rujna, 17.00 sati, Glazbeni paviljon Zrinjevac; 40 minuta; djeca i odrasli; na hrvatskom;

Tuesday, September 18th, 17.00 h, Zrinjevac Music Pavilion; 40 minutes; children and adults; in Croatian;

POPO I ŠUMSKA PRIČA **POPO AND THE FOREST STORY**



Mačak Popo obožava prirodu i svakog dana skakuće šumom i potiče sve oko sebe da vole i poštuju prirodu. U šumu dolazi krt Mop koji želi kroz šumu graditi tunele i cestu.

Popo the cat adores nature and hops around the forest every day, encouraging everyone around him to love and respect nature. The forest is visited by Mop the mole, who wants to build tunnels and a road through the forest.

POPO I VRT DOBROTE **POPO AND THE GARDEN OF KINDNESS**

Mačak Popo ima prekrasan vrt, ali zmaj Grin želi uništiti njegov vrt.

Popo the cat has a beautiful garden, but Grin the dragon wants to destroy it.

Prema slikovnicama Borisa Kralja / Based on the picture books written by Boris Kralj Scenarij, izrada lutaka i rad s djecom / Script, Puppet Creation and Working with Children: **Tigren Csik**

Autor teksta za songove / **Song Lyrics Author:** Boris Kralj
 Izvođači / **Performers:** Mia Berry, Rafaela Brlet

Lutkarska družina *Tintilinić*, Gradska knjižnica i čitaonica Ogulin, Hrvatska *Tintilinić Puppetry Group, The City Library of Ogulin, Croatia*

Lutkarska družina *Tintilinić* djeluje u sklopu Gradske knjižnice i čitaonice Ogulin od 2016. godine. Glumci su djeca u dobi od 6 do 14 godina. Izradu lutaka i pisanje scenarija za predstave obavlja volonterski Tigrena Csik uz knjižničarku Nikolinu Brozović. Do sada je pripremljeno i izvedeno oko 10 predstava.

The Puppetry Group *Tintilinić* has been functioning as part of the City Library of Ogulin since 2016. Actors are children aged six to 14. The creation of puppets and script writing is done as volunteer work by Tigrena Csik, as well as by librarian Nikolina Brozović. Up until now, around ten plays have been prepared and performed.

**srijeda, 19. rujna, 17.00 sati, Glazbeni paviljon Zrinjevac; 40 minuta; djeca i odrasli;
 na hrvatskom**

Wednesday, September 19th, 17.00 h; Zrinjevac Music Pavilion; 40 minutes; children and adults; in Croatian

ODRASTANJE U TRI RUNDE GROWING UP IN THREE ROUNDS



Predstava na duhovit način progovara o temama dječjeg snalaženja u svijetu odraslih i problemima s kojima se na tom putu dijete nosi.

The performance humoristically talks about the issues of raising children in the adult world and the problems faced by the child.

Autor / Author: **Vittorino Andreoli**

Dramaturzacija i prilagodba za scenu / Dramaturgy and adaptation for scene: **Ita Tissauer Pavičić**

Kreacija lutaka / Puppet creation: **Natalija Stipetić Čus**

Izvođači / Performers: **Marta Sabol, Valentina Henc, Katja Rončević, Rebecca Skočilović, Noa Antolović, Kan Priselac Novačić, Lovro Pištelek, Marko Šimunković, Samuel Kišur Postružin** (rekviziter / props)

Lutkarska skupina *Pavleki*, OŠ Pavleka Miškine u suradnji s Centrom za kulturu i film Augusta Cesarca

Pavleki Puppetry Group, Pavlek Miškina Elementary School in collaboration with August Cesarec Centre for Culture and Film

**srijeda, 19. rujna; 18.00 sati; plato Mamutice
 četvrtak, 20. rujna; 17.30 sati; Glazbeni paviljon Zrinjevac; 17.30 sati; 30 minuta; za djecu i odrasle; na hrvatskom**

Wednesday, September 19th, 18.00 h; Plateau of the Mamutica Building

Thursday, September 20th; Music Pavillion Zrinjevac; 17.30 h; 30 minutes; children and adults; in Croatian

ZMAJICA

ЗМАЈЧЕ

LITTLE DRAGON

Predstava govori o obitelji zmajeva koju čine Zmajica, njezina dva brata, mama i tetka. Zmajica je najmlađa u obitelji i želi biti kao braća, raditi sve što oni rade. Međutim, oni je ne žele voditi svugdje jer je mala. To je izvor sukoba. Kao i uvijek, sreća je na strani najmlađih pa braća izvuku deblij kraj. Braća ostaju bez svojih kreveta, na utakmici bez svojih dresova, a bazen u kojem su se željeli osježiti, zatvoren je.

Iako je ne uključuju u svoje igre, braća Zmajicu vole i nježni su prema njoj. S druge strane, ona se širi u velikom krevetu, upoznaje svog nogometnog idola Zmaja Brzonogića i dobiva bazen od tetke.

Uz glavne likove, tu su i dva sporedna, Andelak i Đavolak, koji je savjetuju.
Predstava je dinamična, vesela i puna plesa.



The play speaks of a family of dragons, consisted of the Little Dragon, her two brothers, her mom and her aunt. The Little Dragon is the youngest of the family and wants to be just like her brothers, to do everything they do. However, they do not want to take her everywhere because she is little. That is the cause of their conflict. As always, luck favours the young so the brothers get the short end of the stick. The brothers lose their beds, they play a match without their jerseys, and the pool that they wanted to freshen themselves up in has been closed. Although they do not include her in their games, her brothers love her and are gentle to her. On the other hand, Little Dragon spreads out in a big bed, meets her soccer idol Dragon Quickfoot and receives a pool from her aunt.

Alongside the main characters, there are also two supporting ones, the Angel and the Devil, who advise her.

The play is dynamic, cheerful and filled with dance.

Dramatizacija, prilagodba za scenu, scenografija i lutke, rad s djecom / Dramatization, Stage Adaptation, Set Design and Puppets, Working with Children: Milena Đorojević, Snežana Stjepanović

Izvođači / Performers: Milica Jakovljević, Nataša Railić, Mihaela Sladaković, Matea Railić, Ana Kolundžija

Dramsko-lutkarski studio Zvončica, Javna ustanova Kulturno-odgojni centar Novi Grad, Bosna i Hercegovina

Драмско-луткарски студио Звончица, Културно-образовни центар Нови Град, Босна и Херцеговина

[Tinkerbell Drama-Puppetry Studio, The Cultural and Educational Center Novi Grad Public Institution, Bosnia and Herzegovina](#)

Dramsko-lutkarski studio Zvončica osnovan je na inicijativu Milene Đorojević, profesorice razredne nastave i Snežane Stjepanović, profesorice srpskog jezika i književnosti 2016. godine. U okviru JU Kulturno-obrazovnog centra Novi Grad studio okuplja djecu do 13 godina. Broj djece u skupini je promjenjiv, ali ih je najviše osam.

Do sada su realizirane dvije predstave: *Nevolje Groznog Gaše* i *Zmajče*. Djeca su uspješno izvodila predstave na VIII. festivalu dječjeg dramskog stvaralaštva Republike Srpske u Mrkonjić Gradu, IV. festivalu kazališnog stvaralaštva u Novom Gradu, XII. međunarodnom festivalu amaterskog teatra u Laktašima. Predstava *Nevolje Groznog Gaše* višestruko je nagrađena.

Predstava *Zmajče* izvedena je na III. festivalu omladinskih kazališta Varoš Fest u Kotor Varošu.

The drama-puppet studio Tinkerbell was founded in 2016 on the initiative of Milena Đorojević, a school professor and Snežana Stjepanović, a professor of Serbian language and literature. Within the framework of the Cultural and Educational Center of Novi Grad public institution, the studio gathers children under 13 years of age. The number of children within the group is changeable, but the maximum number is eight.

Up to now, two plays have been realized: *The Troubles of the Horrible Gašo* and *Little Dragon*. Children have successfully performed plays at the VIII Festival of Children's Drama of the Republic of Serbia at Mrkonjić Grad, the IV Festival of Theatre in Novi Grad, the XII International Festival of Amateur Theatre in Laktaši. The play *The Troubles of the Horrible Gašo* has been awarded multiple prizes.

The play *Little Dragon* was performed at the III Youth Theatre Festival Varoš Fest at Kotor Varoš.

**četvrtak, 20. rujna, 17.00 sati, Glazbeni paviljon Zrinjevac; 30 minuta; djeca i odrasli;
na srpskom;**

Thursday, September 19th, 17.00 h; Zrinjevac Music Pavilion; 30 minutes; in Serbian;

IZGUBLJENA KUĆICA LOSTED LITTLE HOUSE

Predstava govori o kućici koja je izgubila svoje dijelove. Djeca će pomoći da kućica ponovno bude cijela.

The performance is about little house which losted parts. Children will help to put losted house together.

Autor / Author: Jadranka Čunčić Bandov

Dramatizacija, prilagodba za scenu, scenografija i lutke, rad s djecom / Dramatization, Stage Adaptation, Set Design and Puppets, Working with Children: Zlata Kovač

Izvođači / Performers: učenici II d razreda / pupils from II d class

Lutkarska skupina OŠ Josipa Račića Josip Račić Elementary School Puppetry Group

**četvrtak, 20. rujna, 17.00 sati, Glazbeni paviljon Zrinjevac; 7 minuta; djeca i odrasli;
na hrvatskom;**

Thursday, September 19th, 17.00 h; Zrinjevac Music Pavilion; 7 minutes; in Croatian;

IZLOŽBE EXHIBITIONS



LUTKA, MASKA... PIF PUPPET, MASK... PIF

Istoimeni likovni natječaj koji ima za cilj poticanje dječje kreativnosti, želje za stvaranjem, kazališnom igrom i lutkarstvom, ove je godine raspisan po šesti put. Natječaj je namijenjen djeci dobi do četrnaest godina. Imajući u vidu činjenicu da djeci ne manjka mašte i kreativnosti, poveznica između djece i lutkarskog kazališta koje se predstavlja u okviru PIF-a nametnula se sama od sebe. Lutka je djitetu najbolji prijatelj, a ona lutka koju dijete napravi više je od toga. Na natječaj je stiglo sedamdesetak dječjih uradaka. Predstave ovogodišnjeg PIF-a potaknut će nova maštanja i kreacije.

The eponymous art competition was announced for the sixth time in a row with the goal of encouraging children's creativity, their desire to create and their interest in theatre and puppetry. The competition was created for children up to age 14. Keeping in mind the fact that children do not lack imagination and creativity, the connection between them and puppetry theatre presented at PIF emerged on its own. The puppet is child's best friend, the puppet made by child is even more. About seventy children's entries are included. This year's PIF performances will encourage new creations.

petak, 14. rujna; 18.00 sati; KUC Travno; za djecu i odrasle;
Friday, September 14th; 18.00 h; KUC Travno; children and adults;

RUMUNJSKE PRIČE POVEŠTI ROMÂNEŞTI ROMANIAN TALES

Izložba *Rumunjske priče* je zbirka lutaka nastalih prema nekim od najznačajnijih likova iz rumunjske književnosti koji oživljavaju na pozornici kroz povijest Kazališta lutaka *Puck*: Car Aleodor, koza i njezin troje djece, blesavi medvjed i lukava lisica, i tako redom. Na taj način odajemo počast velikim autorima, scenografima, glumcima, glazbenicima, kostimografima i redateljima koji su bili toliko važni za rumunjsku kulturu i čije je svako djelo bilo dragocjen korak naprijed.

Osim toga, 2018. obilježava se 100 godina od velikog ujedinjenja Rumunjske, njezina sjedinjenja s Transilvanijom, ali i provincijama Besarabijom i Bukovinom 1918. Stoga mislimo da je jedan od najboljih načina da to proslavimo promoviranje rumunjskih kulturnih vrijednosti i posebnosti. Time počinjemo i međukulturalni dijalog te ohrabrujemo ljude da poštuju vlastitu kulturu, da pronađu sličnosti među različitim kulturama diljem svijeta te da cijene vlastite priče, umjetnike i djela.

Romanian Tales is a collection of puppets made by some of the most emblematic characters found in Romanian literature and brought to life on stage throughout the history of the *Puck* Puppet Theatre: Aleodor the Emperor, the goat with her three kids, the foolish bear and the crafty fox, and so on. It is a way to honor great authors, scenographers, actors, musicians, costume designers and directors that have been so important for Romanian culture, each of their works being a precious step ahead.

Moreover, 2018 is the year of Romania's Great Union, marking 100 years since the unification of Transylvania, but also of the provinces of Bessarabia and Bukovina with the Romanian Kingdom, in 1918. Therefore, we think that one of the best ways to celebrate it is by promoting Romanian cultural values and specificities. By doing so, we also initiate an intercultural

dialogue, encouraging people to value their own culture, to find similarities between different cultures across the world and to appreciate their own stories, artists and works.

Autori / Authors: Emanuel Petran, Lorena Copil, Elena Ilaș, Florin Marin

Kazalište Lutaka **Puck**, Cluj-Napoca, Rumunjska Teatrul de Păpuși **Puck**, Cluj-Napoca, România **Puck Puppet Theater, Cluj-Napoca, Romania**



Kazalište lutaka *Puck* iz Cluj-Napoce osnovano je 1950. i njegovu su povijest stvarale umjetničke ličnosti kao što su: Kovács Ildikó, Aureliu Manea, Mona Marian, Maria Mierluť, Varga Ibolya, Rumi László, Pály János, Bogdan Ulmu, Alexandru Rusan, Edit Botar, Virgil Svinčiu, Eugenia Tărășescu-Jianu, Epaminonda Tiotiu, Horea Pop and Péter János, Doina Dejica, Frunzina Anghel, Bothos Julia, Csortán Márton, György László, Călin Mureşan i mnogi drugi.

Referentne predstave na repertoaru Kazališta *Puck*: *San ljetne noći, Kralj Ubu, Udovica Karnyó, Sânziana i Pepelea, Životinjske priče, Pepeljuga, Mačak u čizmama, Beskrajna mladost i život bez smrti, Crvenkapica i Snijeguljica*.

Od 2002. Kazalište *Puck* organizira Međunarodni festival lutkarskog kazališta *Puck* te poziva važna lutkarska kazališta iz Rumunjske i Europe da nastupaju u Cluj-Napoci. Festival će 2018. doživjeti svoje 17. izdanje te okupiti važne rumunjske i međunarodne umjetnike. Godine 2017. Kazalište *Puck* organiziralo je i prvo izdanje *Uličnog festivala Wonder Pucku* suradnji s organizacijama ESUA i Lions International. Njegovo će se drugo izdanje održati u rujnu 2018.

Puck Puppet Theater from Cluj-Napoca was founded in 1950 and its history was made by artistic personalities such as: Kovács Ildikó, Aureliu Manea, Mona Marian, Maria Mierluť, Varga Ibolya, Rumi László, Pály János, Bogdan Ulmu, Alexandru Rusan, Edit Botar, Virgil Svinčiu, Eugenia Tărășescu-Jianu, Epaminonda Tiotiu, Horea Pop and Péter János, Doina Dejica, Frunzina Anghel, Bothos Julia, Csortán Márton, György László, Călin Mureşan and many others.

Reference shows in the repertoire of Puck Theater: A Midsummer Night's Dream, Ubu the King, Widow Karnyó, Sânziana and Pepelea, Animal Stories, Cinderella, The Puss in Boots, Endless Youth and Life without Death, Little Red Riding Hood and Snow White.

Since 2002, Puck Theatre organizes the Puck International Festival of Puppet and Marionette Theatres, inviting important puppet theaters from Romania and Europe to perform in Cluj-Napoca. The festival will reach its 17th edition in 2018, bringing together valuable national and international artists. In 2017, Puck Theater also organized the first edition of Wonder Puck Street Festival in collaboration with ESUA and Lions International. Its second edition will take place in September 2018.

Puck Puppet Theatre
I. C. Brătianu 23
Cluj-Napoca, Romania
lorenacopil.puck@yahoo.com
www.teatrulpuck.ro

petak, 14. rujna; 18.30 sati; KUC Travno, foaje; za djecu i odrasle;
Friday, September 14th; 18.30 h; KUC Travno, Foyer; children and adults;

LUTKARSKE RADIONICE PUPPETRY WORKSHOPS



Lutkarska radionica za učitelje i odgajatelje ŽIVOT NA KONCU Puppetry Workshop for Teachers and Educators LIFE ON STRING

Radionica je namijenjena odraslima koji svoju profesionalnu opredijeljenost posvećuju obrazovanju i odgoju najmladih. Sudjelovanje u radionicama omogućuje uvid u neke tehnologije i rješenja koja nude profesionalni kreator i izrađivač kazališnih lutaka, s bogatim iskustvom u radu s djecom i odraslima. Radionica je namijenjena ovladavanju tehnologijom izrade marionete na jednostavan način, uz poštivanje procesa nastanka kazališne lutke.

Cilj radionice jeste lutkarsko oslobođanje razigranosti i jednostavnosti kako u kreaciji i izradi, tako i u animaciji marionete.

Marioneta s pravom nosi epitet najsavršenije lutke, a može se napraviti i od materijala koji su oko nas.

This workshop is intended for adults who have dedicated their professional life to educating and raising the youngest of us. Participation in the workshop offers insights into technologies and solutions offered to us by a professional designer and a theatre puppet creator with extensive experience in working with children and adults. The workshop is intended for the mastering of the technology of the marionette (puppet on strings).

The goal of the workshop is to release playfulness and simplicity in the design, creation and animation of the marionette.

The marionette is known as the most perfect puppet, and can be made from materials all around us.

Voditelj radionice / The workshop conductor: **Arsen Čosić**, izrađivač lutaka, Hrvatska / puppet maker, Croatia

petak, 14. rujna; 18.00 sati; Kulturni centar Travno
Friday, September 14th; 18.00 h; Cultural Center Travno

Lutkarska radionica za osobe treće dobi: MEDEK ČARAPEK Puppetry Workshop for the Elderly: MEDEK ČARAPEK

Uz ideju da je lutkarstvo umjetnička a ne dobna kategorija, nekoliko godina unatrag realiziraju se radionice izrade lutaka s osobama treće dobi. Sa željom da pruži radost stvaranja starijim sugrađanima, radionica nudi opuštanje, dobru zabavu i osnovna znanja o lutkarstvu. *Medek Čarapek* je jednostavna štapna lutka napravljena od dokoljenice.

With the idea that puppetry is an artistic category, and not one related to age, a few years back, we have started to organize workshops with the elderly. With the desire to provide joy to the elderly, the workshop offers relaxation, good fun and the basic knowledge of puppetry. *Medek Čarapek* is a simple puppet made from a sock.

Voditelj radionice / The workshop conductor: **Arsen Čosić**, izrađivač lutaka, Hrvatska / puppet maker, Croatia

nedjelja, 16. rujna; 16.00 sati; Kulturni centar Travno
Sunday, September 16th; 16.00 h; Cultural Center Travno

RADIONICA ANIMACIJE JAPANSKIH TRADICIJSKIH LUTAKA JAPANESE TRADITIONAL PUPPETS ANIMATION WORKSHOP

Lutkarstvo *kuruma-ningyo* je način upravljanja lutkama. Od svog se prethodnika razlikuje u načinu upravljanja lutkama na pozornici. *Kuruma* dolazi od *rokuro-kuruma* (malo sjedalo s kotačima), a *ningyo* znači *lutka*, dakle *lutka na kolicima*. Velikije lutka postavljena pred jednog lutkara,



odjevenog u crno, koji sjedi na *sjedalu*. Svakom lutkom upravlja po jedan lutkar, za razliku od tri lutkara potrebna za animaciju *bunraku* lutke, a dopušta i kretanje lutke po cijeloj pozornici, umjesto na ograničenoj horizontalnoj ravni.

Sudionici radionice imati će priliku upravljati *kuruma-ningyo* lutkama. Instruktori će ih pozvati na pozornicu i naučiti ih animaciji. Sudionici radionice koji nisu profesionalni glumci su također dobrodošli.



Kuruma-Ningyo puppetry is a style of puppet manipulation. What distinguishes *kuruma ningyo* from its predecessor is how the puppets are manipulated on stage. *Kuruma* is derived from *rōkuro-kuruma* (a small seat with wheels), and *ningyo* means puppet, thus *puppet on a cart*. Large puppet is placed in front of a single puppeteer, dressed in black, who is seated on the wheeled vehicle. The use of this seat means that there is one puppeteer per puppet, unlike the three needed for *bunraku* puppet, and also allows movement of the puppet over the entire stage, rather than a limited horizontal plane.

Participants will be able to manipulate *Kuruma-Ningyo* style puppets. Instructors will invite them onto the stage and teach them how to animate. Non-professional participants are welcome as well.

Voditelji radionice / Workshop Conductors: Glumci Kazališta lutaka PUK, Japan / [PUK Puppet Theatre's actors, Japan](#)

Nedjelja, 16. rujna; 17.00 sati; Kulturni centar Travno; oko 120 minuta; odrasli; na engleskom;
Sunday, September 16th; 17.00 sati; Cultural Center Travno; about 120 minutes; adults; in English;

NAŠA NEOBIĆNA STVORENJA OUR STRANGE CREATURES

Radionica se većinski temelji na kreativnosti sudionika u korištenju otpadnih proizvoda te materijala koji se na prvi pogled doimaju beskorisnima. Stoga će sve što sudionici smatraju korisnim u razvoju svog rada moći biti korišteno.

Kroz radionicu počinju graditi i razvijati različite vrste lutaka i mehanizama, koje mogu biti izmišljene ili ljudske. Kako radionica odmiče, sudionici će zajedno otkriti, u skladu s njihovim potrebama, koje su vrste vodilice, mehanizama, materijala, pokreta i artikulacije najbolje za oživljavanje njihovih lutaka. Svijet koji se stvara je onaj u kojem sudionici moraju oživjeti svoje lutke i u kojem će naučiti svoje dramsko djelovanje, poput djeteta koje se rađa i uči kako živjeti. Od tog trenutka možemo stvarati različite stvarnosti koje dopuštaju nastavak naše igre.

The workshop is based mainly on developing the creativity of the participants, using waste products and materials which at first glance seem to be useless. For this, anything the participants find useful to develop their work can be used.

It starts with the most basic, that is, all the ideas the participants bring with themselves. From this point onward, they begin to construct and develop different kinds of puppets and mechanisms which can be fantasy or human. As the student advances, we will discover together, according to their needs, which types of controls, articulations, mechanisms, materials and movements are the best for their puppets to come to life. This world we create is where the students have to bring their puppets to life and where they will learn their first dramatic actions, like a child who is born and learns how to live. From there on, we can create different realities that allow the game to go on.

Voditelj radionice / Workshop Conductor: [David Zuazola](#), lutkar, Čile, Španjolska / puppeteer, Chile, Spain

utorak, 18. rujna; srijeda 19. rujna; četvrtak, 20. rujna; 15.00 sati; Kulturni centar Travno; oko 120 minuta; odrasli; na engleskom

Tuesday, September 18th; Wednesday, September 19th; Thursday, September 20th; 15.00 h; Cultural Center Travno; about 120 minutes; adults; in English



Lutkarska radionica za djecu: ORIGAMI LUTKICE

Puppetry Workshop for Children: ORIGAMI PUPPETS



Japanska umjetnost savijanja papira koristi se u svrhu lutkarstva. Papir kao materijal blizak djeci, škarice, umješnost savijanja i puno mašte ono je najosnovnije što se koristi u ovoj radionici. U izradi ove lutke, pravila su jednostavna, a sloboda stvaranja neograničena. Potiče maštovitost djece pružajući mogućnost da od zadanih materijala stvore vlastitu kreaciju. Lutka je subjekt vrlo blizak djetetu, a lutka koju dijete izradi daje dimenziju bliskosti i privrženosti. Ovu vrstu lutke, uz malu pomoć starijih, mogu izraditi djeca od četiri godine naviše.

Origami, the Japanese art of paper folding, is being used for puppetry. Paper as a material close to children, scissors, the craftsmanship of folding and a lot of imagination are the most basic means of what is used in this workshop. In making this puppet, the rules are simple, and the freedom of creation is unlimited. It encourages the imagination of children by providing the ability to create their own puppet from the given materials.

A puppet is a subject very close to a child, and one made by the child creates a dimension of closeness and attachment.

This kind of puppet, with a little help from the elderly, can be made by children 4+.

Voditelj radionice / The workshop conductor: Arsen Ćosić, izrađivač lutaka, Hrvatska / puppet maker, Croatia

ponedjeljak, 17. rujna; 12.00 sati; Kulturni centar Travno; utorak, 18. rujna; 9.30 sati, Dječji vrtić Travno; za djecu i odgojitelje DV Travno; srijeda, 19. rujna; 12.00 sati; Kulturni centar Travno; četvrtak, 21. rujna, 9.30 sati, Dječji vrtić Potočnica; za djecu i odgojitelje DV Potočnica; petak, 21. rujna; 13.00 sati; Kulturni centar Travno

Monday, September 17th; 12.00 h; Cultural Center Travno; Tuesday, September 18th, 9.30 h Travno Kindergarten, for children and kindergarten teachers in Travno Kindergarten; Wednesday, September 19th; 12.00 h; Cultural center Travno; Thursday, September 20th, 9.30 h; Potočnica Kindergarten, for children and kindergarten teachers in Potočnica Kindergarten; Friday, September 20th; 13.00 h; Cultural Center Travno

Lutkarska radionica za djecu: ŠTAPNA LUTKA

Puppetry Workshop for Children: ROD PUPPET



Štapna lutka od elemenata poput kuglice stiropora, malo žice, krpica i vunice pruža zadovoljstvo izrade djeci koja su već izrađivala lutke. Predznanja koje posjeduju kombinirana s neiscrpnom maštom dobro će doći u izradi lutaka koje mogu poslužiti u bezbroj edukacijskih i kreativnih situacija u školi .

U procesu izrade djeci se pružaju osnove tehnologije izrada u potpunosti prilagođene njihovim razvojnim mogućnostima. Sve ostalo je beskrajna mašta, zabava i veselje stvaranja.

The rod puppet made of elements such as styrofoam balls, some wire, cloths, and wool provides the pleasure of creation to children who have already made dolls. The knowledge they possess, combined with inexhaustible imagination will come in handy in the creation of puppets which can be used in countless educational and creative situations at school. Everything else is simply endless imagination, fun, and the joy of creation.

Voditelj radionice / The workshop conductor: Arsen Ćosić, izrađivač lutaka, Hrvatska / puppet maker, Croatia

četvrtak, 20. rujna; 12.00 sati; KUC Travno; za djecu OŠ Malešnica
Thursday, September 20th; KUC Travno; for children from Malešnica Elementary School

LUTKE NA VELIKOM EKRANU

PUPPETS ON THE BIG SCREEN

SANA

Sana je priča o vilenicama koje žive u moru. Od svih vilenica izdvaja se jedna vilenica Sana koja ima posebnu želju pomagati djeci i ljudima. Jednog dana njezina se želja ostvarila.

Sana is the story about the fairies who live in the sea. Out of all the fairies, the one who stands out is Sana, who has a special desire to help children and humans. One day, her wish comes true.

Autor i režija / Author and Director: **Iva Bagić**

Glasove posudili / Voice Actors: **Iva Bagić, Stjepan Mrganić, Marina Kalaica**

Animacija / Animation: **Iva Bagić, Danijela Letić, Marina Kalaica**

Scenografija i izrada lutaka / Set Design and Puppet Creation: **Danijela Letić**

Snimanje i montaža / Camera and Editing: **David Peroš Bonnot**

Odabir glazbe / Music Selection: **Iva Bagić**

Montaža glazbe / Music Editing: **Stjepan Mrganić**

srijeda, 19. rujna, 20.00 sati, zapadna strana zgrade Kulturnog centra Travno; 15 minuta; 2+; na hrvatskom

Wednesday, September 19th, 20.00 h; west side of Travno Cultural Center building; 15 minutes; 2+; in Croatian

RETROSPEKTIVA LUTKARSKIH FILMOVA ŠKOLE ANIMIRANOG FILMA A RETROSPECT OF PUPPETRY MOVIES DONE BY THE SCHOOL OF ANIMATED FILM

Četrnaest kratkih lutkarskih filmova nastalih 1981. – 2018. godine čiji su autori djeca i mladi govori u prilog tome da je u ŠAF-u stvaranje filma kompletan izobrazba i odgoj djeteta u estetskom, filmskom, likovnom i drugim oblicima s naglaskom na izvorno dječje stvaralaštvo koje nije dirigirano utjecajem i željama mentora/voditelja.

Fourteen short puppetry movies created between 1981 and 2018, whose authors are children and young adults, go to show that, at ŠAF, film creation is a complete education and upbringing of the child in the aesthetic, film, visual and other forms, with an emphasis on childrens' original creative work, which had not been directed by the influence and wishes of the mentor/ leader.

Škola animiranog filma (ŠAF) Čakovec Čakovec School of Animated Film (ŠAF)

Škola animiranog filma najstariji je hrvatski kino klub koja okuplja djecu i mlade kako bi u potaknula njihovu kreativnost u slobodno vrijeme kroz izradu animiranih filmova. U 44 godine kontinuiranog djelovanja, kroz ŠAF je na izradi filmova prošlo više od 800 djece i mladih u redovitom programu tijekom cijele školske godine, a još nekoliko tisuća širom Hrvatske i svijeta koji su se okušali u radioničkim programima. Ostvareno je više od 250 filmova, prikazanih na festivalima širom svijeta i nagrađeno s više od 300 nagrada. U fokusu voditelja bila su uvijek djeca i mladi koji razvijaju timski duh, jer je rad na filmu, pa tako i profesionalnom dječjem, još uvijek složen posao koji, bez obzira na tehnološki napredak, zahtijeva pomno planiranje i ustrajan rad. Stoga su ŠAF-ovi filmovi prepoznatljivi i rado gledani širom svijeta, nagrađivani nebrojenim nagradama i priznanjima. Osim rada s djecom, voditelji ŠAF-a educiraju i odrasle – autore, učitelje, samostalne umjetnike (primjer Škole medijske kulture).

The school of animated film is the oldest Croatian cinematography club which gathers children and youth with the goal of enticing their creativity and creative ways to spend their free time through the creation of animated films. In their 44 years of continued work, over 800 children and youth have



passed through ŠAF's film creation program, which is held regularly during the entire school year, and several thousand more children from Croatia and the world have tried their luck at workshop programs. Over 250 films have been created, shown at festivals all around the world and awarded with over 300 prizes. The focus of the leaders has always been children and youth who develop a team spirit, because working on a film, including a professional childrens' film, is still a complex job which demands careful planning and persistent work, regardless of technological advances. ŠAF's films are therefore recognizable and happily watched all around the world, awarded with countless prizes and acknowledgements.

Aside from working with children, the leaders of ŠAF educate adults as well – authors, teachers, independent artists (for example, The Media Culture School).

srijeda, 19. rujna, 20.15 sati, zapadna strana zgrade Kulturnog centra Travno; oko 50 minuta; 2+; na hrvatskom

Wednesday, September 19th, 20.15 h; west side of Travno Cultural Center ; about 50 minutes; 2+; in Croatian

PROMOCIJE PROMOTIONS



Predstavljanje knjige / The presentation of the book **Alois Tománek: VRSTE LUTAKA / FORMS OF PUPPETS**

Nakladnici / Publishers: Hrvatski centar UNIMA / The Croatian UNIMA Centre, Matica hrvatska - ogrank Osijek / Matica hrvatska - Osijek branch, Umjetnička akademija u Osijeku / Osijek Academy of Arts

Vrste lutaka sveobuhvatno je djelo u kojem vrsni češki scenograf i kazališni tehnolog Alois Tománek pokazuje u kakvim se sve oblicima, prilikama, *utjelovljenjima* javlja lutka, daje pregled lutkarskih tehnika, vrsta lutaka i njihova scenskog prostora, s nizom crteža, nacrti i konkretnih uputa, a sve temelji na vlastitom dugogodišnjem iskustvu kao i na stručnoj literaturi i radovima svojih kolega. Knjiga je namijenjena prvenstveno lutkarskim tehnolozima i studentima lutkarskog oblikovanja, ali također učenicima srednjih škola za primjenjenu umjetnost, lutkarima amaterima i, dakako, lutkarskim redateljima, glumcima lutkarima i studentima lutkarstva, koji će dobiti dublji uvid u sredstvo svoga izražavanja na sceni. Knjiga (a osobito poglavje *Lutka i glumac*) može se preporučiti i svim teatrolozima, kazališnim kritičarima i svima koji o lutkarstvu imalo razmišljaju ili pišu. Knjigu će predstaviti predsjednica Hrvatskoga centra UNIMA Jasminka Mesarić i teatrologinja Nina Malíková, redaktorica hrvatskog izdanja.

Forms of Puppets is a comprehensive work in which the accomplished Czech scenographer and theatre technician Alois Tománek shows all of the forms, occasions, *incarnations* that the puppet appears in, gives an overview of puppetry techniques, types of puppets and their space on stage, with a variety of sketches, blueprints and concrete instruction. All of this is based on his own years of experience, as well as scholarly literature and the works of his colleagues. The book is primarily intended for puppet technicians and students of puppet design, but also for the students of the high schools of applied arts, amateur puppeteers and, of course, puppetry directors, puppetry actors and puppetry students, who will gain a deeper insight into the means of their on-stage expression. The book (especially the chapter *Puppet and Actor*) could also be recommended to all theatre experts, theatre critics and anyone who thinks or writes about puppetry at all. The book will be presented by the president of the Croatian UNIMA Centre, Jasminka Mesarić, and theatre expert Nina Malíková, the redactor of the Croatian edition.

Predstavljanje knjige / The presentation of the book **Teodora Vigato, Vedrana Valčić: POETSKI putevi zadarskog lutkarstva / THE POETIC WAYS OF ZADAR PUPPETRY**

Nakladnici / Publishers: Sveučilište u Zadru / University in Zadar, Kazalište lutaka Zadar / Zadar Puppet Theatre

U monografiji *Poetski putevi zadarskog lutkarstva* autorice čitaju povijest Kazališta lutaka Zadar u skladu



s teorijom Miroslava Česala koja tvrdi kako je lutkarstvo bliže epskoj nego dramskoj umjetnosti. Sve lutkarske predstave promatraju kao izrazito epske ili izrazito dramske predstave. Potom, po uzoru na razmišljanja Luke Paljetka, koji je ostavio velikog traga na zadarsko, ali i na hrvatsko lutkarstvo, epskom i dramskom principu dodaju i lirski princip. U povijesti zadarskog lutkarstva nije postojao jednosmjerni put od dramskog, preko epskog do lirskog, već su se principi preskakali, nadopunjavali i miješali. Ne možemo reći kako se samo jedan princip koristio u pojedinom razdoblju. Došlo je do simbioze dramskoga, epskog i lutkarskog teatra što predstavlja najmodernija strujanja u svjetskoj kazališnoj umjetnosti. Knjigu će predstaviti autorice Teodora Vigato i Vedrana Valčić. Riječ recenzenta: Antonija Bogner-Saban.

In the monograph *The Poetic Ways of Zadar Puppet Theatre*, the authors read the history of the Zadar Puppet Theatre in accordance with the theory of Miroslav Česal, which claims that puppetry is closer to epic than to dramatic art. All puppet plays are observed as decidedly epic or decidedly dramatic plays. Furthermore, based on the thinking of LukaPaljetak, who left a big trace on the puppetry of Zadar, and Croatia, the lyric principle is added to the epic and dramatic principle. In the history of Zadar puppetry, there was no one-way path from the dramatic, through the epic, to the lyrical; instead, the principles jumped over one another, complemented and mixed with each other. We cannot say that one principle alone was used in each of the periods. What occurred was a symbiosis of dramatic, epic and puppet theatre, which represents the most modern currents in the global theatre art.

The book will be presented by its authors, Teodora Vigato and Vedrana Valčić. A word from the reviewer, Antonija Bogner-Saban.

Predstavljanje knjige / The presentation of the book

Zdenka Đerđ: DRAMATURGIJA LUTKARSKOGA KAZALIŠTA / PUPPETTHEATRE DRAMATURGY

Nakladnik / Publisher: Leycam international



Studio Zdenke Đerđ *Dramaturgija lutkarskoga kazališta* pokazuje da je hrvatski lutkarski igrokaz kao posebno dramsko pismo namijenjeno lutkarskom kazalištu, nastao u kontekstu europskog lutkarstva te da je od početka nastojao na autohtonom izrazu. Tako se europska dramaturgija lutkarskoga kazališta istodobno odražava i stvara na pozornicama gradskih lutkarskih kazališta u Splitu, Zagrebu, Zadru, Osijeku i Rijeci kroz njezine odrednice: metaforu lutke, znakove u kazalištu lutaka, lik lutku, i animaciju. Razvidno je to iz posve različitih lutkarskih poetika te osobitih formi 16 odabranih, antologiskih lutkarskih igrokaza, autora Borislava Mrkšića, Zlatka Boureka i Sanje Ivić, Milana Čečuka, Višnje Stahuljak, Tahir Mujičića i Borisa Senker, Lade Martinac-Kralj, Magdalene Lupi i Renea Medvešeka. Glavnina igrokaza prvi je put tiskom objavljena. Knjigu će predstaviti recenzentica Livija Kroflin i autorica Zdenka Đerđ. Riječ nakladnika: Eugenia Eghartner.

Zdenka Đerđ's study *Puppet Theatre Dramaturge* shows that the Croatian puppet play, as a special type of dramatic writing intended for puppet theatre, was created within the context of European puppetry, and has insisted on an autochthonous expression. In this way, European puppet theatre dramaturgy is simultaneously reflected and created on the stages of puppet theatres in Split, Zagreb, Zadar, Osijek, and Rijeka, through its determinants: the metaphor of the puppet, the signs in a puppet theatre, the character, the puppet and the animation. This is apparent from the viewpoint of entirely different puppetry poetics and particular forms of the 16 selected puppet plays, whose authors are Borislav Mrkšić, Zlatko Bourek and Sanja Ivić, Milan Čečuk, Višnja Stahuljak, Tahir Mujičić and Boris Senker, Lada Martinac-Kralj, Magdalena Lupi and Rene Medvešek. This is the first time most of these plays have been published in print. The book will be presented by the reviewer Livija Kroflin and its author Zdenka Đerđ. A word from the publisher: Eugenia Eghartner.

**četvrtak, 20. rujna; 18.30 sati; Kulturni centar Travno; odrasli
Thursday, September 20th; 18.30 h; Cultural Center Travno; adults**



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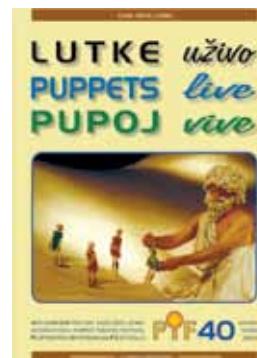
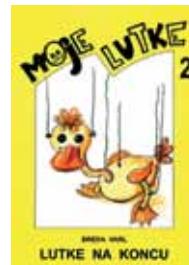
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GLAVNA NAGRADA "Milan Čečuk"
The "MILAN ČEČUK" GRAND PRIX
50. PIF 2017. / 50th PIF 2017



Foto/ Photo by: Ivan Špoljarec

KARLSON S KROVA
KARLSON ON THE ROOF

Kazalište lutaka Zadar, Hrvatska
Zadar Puppet Theatre, Republic of Croatia



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