

# 56. PUPPET FESTIVAL



MEĐUNARODNI  
FESTIVAL  
KAZALIŠTA  
LUTAKA

56<sup>th</sup>  
INTERNATIONAL  
**PUPPET**  
THEATRE  
FESTIVAL

56.<sup>a</sup>  
PUPTEATRA  
INTERNACIA  
FESTIVALO

Zagreb

15. - 21. 9. 2023.

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[www.pif.hr](http://www.pif.hr)

pif@kuctravno.hr  
pif.croatia@gmail.com

## Organizator festivala

Festival Organizer

## KULTURNI CENTAR TRAVNO

Cultural Centre Travno



B. Magovca 17, 10010 **Zagreb**, Hrvatska / **Croatia**  
tel. +385 1/ 66 01 626; 66 92 574, fax +385 1/ 66 01 619  
e-mail: [kuc@kuctravno.hr](mailto:kuc@kuctravno.hr)  
[www.kuctravno.hr](http://www.kuctravno.hr)

**Urednica službenog programa / Official Programme Editor:** izv. prof. dr. sc. Livija Kroflin, PhD,  
Associate Professor

**Stručni suradnici za programe / Programme managers:** Ljubica Suturović, Arsen Čosić  
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The Children's Jury

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– Nagrade za pojedinačna ostvarenja / Individual Achievements Prizes

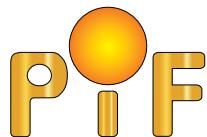
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56. MEDUNARODNI FESTIVAL KAZALIŠTA LUTAKA  
56<sup>th</sup> INTERNATIONAL PUPPET THEATRE FESTIVAL  
56-a PUPTEATRA INTERNACIA FESTIVALO



Zagreb, 15. – 21. rujna 2023.  
September 15<sup>th</sup> – September 21<sup>st</sup>, 2023  
de la 15-a ġis la 21-a de Septembro 2023



## O jednoj kemijskoj čistionici

U mojoj ulici ima jedna mala kemijska čistionica. U njoj radi simpatična i radišna gospođa. Kad god dođem, ona je тамо. Ujutro, popodne, radnim danom, subotom. Samo je nedjeljom čistionica zatvorena. Gospođa čisti i pegla. Ljeti je unutra jako vruće jer nema klima-uredaja. Kaže gospođa: bar ne mora ići u saunu. A ne mora ni na *fitness*, kaže, jer stalno ide stubama u gornju prostoriju pa natrag dolje. I kaže ona meni kako bi voljela dobiti glavni zgoditak na lotu. Pomislili biste da se žena želi napokon odmoriti, a ne rintati iz dana u dan. I prevarili biste se. Zašto ona želi novac? Da bi uredila svoj radni prostor! Ona nije vlasnica, vlasnika nije briga, a nju muči što je prostor neuređen. Sin joj, sa svom sinovskom nježnošću, kaže da je šašava. A ja je razumijem.

Kad bih ja dobila veliku sumu novca na lotu, bojam se da ne bih rješavala problem gladi u svijetu niti osnovača zakladu za potrebite. Žao mi je, nisam neosjetljiva na bijedu i nevolju, ali ja bih taj novac uložila u lutkarski festival. Dolazile bi najbolje predstave iz cijelog svijeta. Ne bih morala frustrirano škripati zubima što ne možemo u Zagreb dovesti odličnu predstavu jer je „preskupa“. Ma kako preskupa??? Odlična je!!! Ulagali bismo u promidžbu, dovodili publiku predstavama i predstave publici, i svi bi vidjeli što je lutkarstvo i što može.

Ali dosta sanjanja. Ako je mogao Hans Böhm, možemo i mi. A taj je običan mladić iz malog češkog sela zahvaljujući svojoj snalažljivosti uspio preživjeti i rat i još komplikiranju poslijeratnu zbilju. Osim snage Hansa Böhma predstava zorno pokazuje snagu lutkarstva i na duhovit način priča ozbiljnu sagu o pojedincu u teškim vremenima služeći se lutkama i ljudima, pri čemu se lutke preobraćaju u rekvizite, rekviziti u likove, a ljudi i lutke u neprestanoj su interakciji.

Druga antiratna predstava vrlo duhovito i kroz naoko veselu igru ne libi se postaviti teška pitanja o ratu i pacifizmu, ne namećući gotove odgovore, a sve

s pomoću nekoliko kaputa koji oživljavaju u rukama vještih glumaca i animatora.

Lutka ponekad nije svjesna da je lutka i da su njezinih pet duhova pet animatora koji daju život njezinom tijelu, emocijama i mašti. A lutkari, koji znaju da i naoko neživa stvar – lutka – ima dušu, itekako su svjesni da je imaju i životinje te mogu vrlo dirljivo prikazati osjećaje životinja koje ljudi maltretiraju u cirkusu.

U lutkarskome kazalištu obična užad ima snagu prikazati mit pun magije i strasti, o natprirodno velikoj ljubavi Medeje i Jasona i njihovo zastrašujućoj, sveuništavajućoj mržnji. U lutkarskome kazalištu mjejhuri nisu samo poslovični mjejhuri od sapunice koji se učas rasplinu u ništavilo, nego, u kombinaciji s neortodoksnim kazalištem sjena, imaju snagu na miran, prelijep, meditativan način ispričati nježnu priču. A običan komad gline ima snagu zatraviti ne samo djetešća od godine dana, za koja je predstava mišljena, nego i njihovu stariju braću i sestre, mlađe roditelje, postarje bake i djedove, od kazališta još netaknuto publiku i prekaljene, ponekad i cinične, kazališne profesionalce. Malena djeca rado će gledati i raznovrsne, vrlo efektne svjetleće objekte i tragati za nestalim čarapicama. A veća djeca i svi mi odrasli uvjerit ćemo se kako se o vršnjačkom nasilju lutkom progovara mnogo snažnije nego svim snimkama stvarnih događaja.

Sva djeca, mala i velika, vidjet će kako biti zadovoljan svojim preugrim tijelom i prekratkim nogama te kako se iz ružnog pačeta preobraziti u prekrasnog labuda. Predstave će nam pokazati da je malo veliko, i dati nam nadu da je moguće dočekati princa i pobijediti Zlu Neslogu. Ako ne u životu, a ono barem u kazalištu.

izv. prof. dr. sc. Livija Krofin,  
urednica službenog programa

## About A Dry-Cleaner's

There is a small dry-cleaner's on my street. A nice and hard-working lady works there. Whenever I enter, she is there. Morning, afternoon, weekdays, Saturdays. The dry-cleaner's is closed only on Sundays. The lady cleans and irons. The shop gets very hot in the summer because there is no air conditioning. To that, the lady says that at least she does not have to go to a sauna. She also does not need to go to a gym, she says, because she is always going up and down the stairs of the shop. She tells me she would like to win the lottery. You would think that she wants to finally get some rest and not toil day in and day out. You would be wrong. What does she want to do with the money? To refurbish her workspace! She is not the owner, and the owner does not care, but she is bothered by the state of the shop. Her son, with all the tenderness a son has for his mother, tells her that she is silly. But I understand her.

If I won a large sum of money playing lottery, I am afraid I would not solve the world's hunger problem nor establish a foundation for those in need. I am sorry, I am not insensitive to misery and misfortune, but I would invest that money into a puppetry festival. The best plays in the world would attend. I would not have to grind my teeth in frustration because we cannot host an excellent play in Zagreb because it is "too expensive." What do you mean "too expensive"??? It is extraordinary!!! We would invest in marketing, bring audiences to the plays, and plays to the audiences, and everyone would see what puppetry is and what it can do.

But enough dreaming. If Hans Böhm could do it, so can we. Thanks to his resourcefulness, that ordinary young man from a small Czech village managed to survive both the war and the even more complicated post-war reality. In addition to Hans Böhm's strength, the play clearly shows the power of puppetry and humorously conveys a serious saga about an individual experiencing difficult times, using puppets and people, where the puppets are transformed into props, props into characters, and people and puppets are constantly interacting.

The second anti-war play, very humorously and

with seemingly cheerful playfulness, does not hesitate to ask difficult questions about war and pacifism, without imposing answers, and all with the help of several coats that come to life in the hands of skilled actors and animators.

The puppet is sometimes unaware that it is a puppet and that its five spirits are five animators who give life to its body, emotions, and imagination. The puppeteers, who know that even a seemingly inanimate object – the puppet – has a soul, are well aware that animals have one too and can very movingly portray the feelings of animals mistreated in the circus by people.

In puppet theatre, an ordinary rope has the power to portray a myth full of magic and passion that tells the story of the supernatural love between Medea and Jason and their terrifying, all-destroying hatred. In puppet theatre, bubbles are not only ordinary soap bubbles that instantly burst into nothing; instead, combined with the unorthodox shadow theatre, they have the power to tell a tender story in a calm, beautiful and meditative way. An ordinary piece of modelling clay has the power to enchant not only one-year-olds targeted by the play, but also their older brothers and sisters, young parents, older grandparents, audiences new to the theatre and hardened, sometimes cynical theatre processionalists. The young ones will also happily look at the different, very impressive luminous objects and search for the missing little socks. Older children and all of us adults will see bullying being addressed more directly with puppets than with all the recordings of real events.

All children, young and old, will see how to be satisfied with one's bodies that are too long and legs that are too short, how to transform from an ugly duckling into a beautiful swan. They plays will show us that little is big and give us hope that it is possible to meet the prince and defeat Evil Disagreement. If not in life, then at least in the theatre.

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

# 56. MEĐUNARODNI FESTIVAL KAZALIŠTA LUTAKA



Zagreb, 15. - 21. rujna 2023.



## PROGRAM

### četvrtak 14. rujna - preprogram

18.00 sati	KUC Travno	Otvorenie izložbe <b>LUTKA, MASKA... PIF*</b> , 11. likovni natječaj za djecu
18.30 sati	KUC Travno	Promocija knjige lutkarskih igrokaza <b>DAR NAJVEĆI OD SVIH*</b> autorice Slobodanke Martan (za odrasle)

### petak, 15. rujna

20.00 sati	KUC Travno	SVEČANO OTVORENJE 56. PIF-a (ulaz s pozivnicom) <b>SÂM</b> , Bubble Dragon, Južna Koreja (za djecu i odrasle)
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### subota, 16. rujna

11.00 sati	Tkalčićeva, Trg bana Josipa Jelačića, Trg Petra Preradovića, Trg Nikole Šubića Zrinskog	<b>PIFKOVA POVORKA*</b> (za djecu i odrasle)
12.00 i 14.00 sati	KIC	<b>RUŽNO PAČE</b> , Anna Guzik, Anna Zadęcka-Zięba, Zaklada – O Gustav!, Poljska (5+)
16.00 sati	KUC Travno, park	<b>TRIKOVI I PREČICE DO ZIJEVALICE*</b> , lutkarska radionica (za učitelje i odgajatelje)
17.00 sati	Paviljon Zrinjevac	MALI LUTKARI NA 56. PIF-u: <b>KRALJEVNA NA LISTU KOPRIVE*</b> , Lutkarska skupina Kopriva pec pec, Koprivnica (za djecu i odrasle)
18.00 sati	KUC Travno	<b>TAJNA MALOG ŽIRA</b> , Kazalište lutaka Maribor, Slovenija (5+)
20.00 sati	Galerija UUO	<b>SVIJET LUTAKA AGATE FREYER*</b> , otvorenje izložbe (za djecu i odrasle)

### nedjelja, 17. rujna

12.00 sati	KIC	<b>SÂM</b> , Bubble Dragon, Južna Koreja (za djecu i odrasle)
16.00 i 18.00 sati	ZKM, Polanec	<b>RAZIGRANI TONOVİ</b> , Kazalište Toihaus, Austrija (1+)
16.00 sati	KUC Travno, park	<b>PATKA SLATKA*</b> , lutkarska radionica (za osobe treće životne dobi)
17.00 sati	Paviljon Zrinjevac	MALI LUTKARI NA 56. PIF-u: <b>CRNA LJEPOTICA*</b> , Lutkarska radionica OŠ Vjenceslava Novaka (za djecu i odrasle)
18.00 sati	KUC Travno	<b>DRVLJACI</b> , KD Pinklec, Hrvatska (11+)
18.00 sati	Paviljon Zrinjevac	<b>TUNJA*</b> , UO Kazališna družina Ivana Brlić-Mažuranić, Hrvatska (3+)
20.00 sati	ZPC	<b>PUTOVANJE DOBROG HANSA BÖHMA EUROPOM</b> , Kazalište Alfa, Češka (za odrasle)

**ponedjeljak, 18. rujna**

9.30 sati	DV Travno	<b>PAPIRNATA PRINCEZA*</b> , lutkarska radionica (za djecu DV Travno)
17.00 i 18.30 sati	KUC Travno	<b>PALČICA</b> , Kazalište lutaka Ljubljana, Slovenija (3+)
18.00 sati	KUC Travno	<b>Predstavljanje knjiga:</b> DJETINJSTVO KOJE TRAJE – LUTKARENJE, GRAD I MI, monografija Lutkarskog kazališta Mostar, urednik Darko Juka; SUVREMENO LUTKARSTVO I KRITIKA, urednik Igor Tretinjak (za odrasle)
20.00 sati	ZKL	<b>METAMORFOZE</b> , Kazalište mladih Novi Sad, Srbija (za odrasle)

**utorak, 19. rujna**

11.00 sati	KUC Travno	<b>TOBIJA</b> , Kazalište mladih Sarajevo, Bosna i Hercegovina (4+)
12.00 sati	KUC Travno, park	<b>LUTKARSKO KAZALIŠTE SUNČEVE SVJETLOSTI*</b> , Kazalište lutaka Malle-malle, Bugarska (za djecu i odrasle)
12.30 sati	KUC Travno, park	<b>PIJEVAC NAPUHANAC*</b> , lutkarska radionica (za djecu i odrasle)
16.00, 18.00 i 20.00 sati	ZPC	<b>SJAJ</b> , Kazalište lutaka Sofija i NoBlink, Bugarska (2+)
18.00 sati	plato Mamutice	<b>DIVOVSKI MJEHUR OD SAPUNICE*</b> , Kazalište lutaka Malle-malle, Bugarska (za djecu i odrasle)
20.00 sati	KIC	<b>NE DRAŽI MEDVJEDA</b> , Kazalište The Key, Tel Aviv, Država Izrael (za odrasle)

**srijeda, 20. rujna**

9.30 sati	KUC Travno, park	<b>PIJEVAC NAPUHANAC*</b> , lutkarska radionica (za djecu OŠ Malešnica)
11.00 sati	KUC Travno	<b>KAKO SU LJILJO I KOSJENKA POBJEDILI ZLU NESLOGU</b> , Gradsко kazalište lutaka Split, Hrvatska (5+)
12.00 sati	KUC Travno, park	<b>LUTKARSKO KAZALIŠTE SUNČEVE SVJETLOSTI*</b> , Kazalište lutaka Malle-malle, Bugarska (za djecu i odrasle)
12.30 sati	KUC Travno, park	<b>PIJEVAC NAPUHANAC*</b> , lutkarska radionica (za djecu OŠ Malešnica)
18.00 sati	plato Mamutice	<b>DIVOVSKI MJEHUR OD SAPUNICE*</b> , Kazalište lutaka Malle-malle, Bugarska (za djecu i odrasle)
19.00 sati	ZKL	<b>PEPELJUGA</b> , Kazalište Zaches, Italija (5+)
21.00 sati	ZPC	<b>MEHANIKA DUŠE, EH MAN HÉ</b> , Zero en Conducta, Španjolska (za odrasle)

**četvrtak, 21. rujna**

9.30 sati	DV Potočnica	<b>PAPIRNATA PRINCEZA*</b> , lutkarska radionica za djecu (za djecu DV Potočnica)
10.00 i 11.30 sati	KUC Travno	<b>GDJE SU NASTALE ČARAPICE?</b> , Gradsko kazalište lutaka Rijeka, Hrvatska (za djecu jasličke dobi)
20.00 sati	KUC Travno	<b>DODJELA NAGRADA I ZATVARANJE 56. PIF-a</b> ONI KOJI DOLAZE: predstave studenata Akademije za umjetnost i kulturu u Osijeku, Hrvatska - <b>KLIKER*</b> (9+)

\* Popratni program - predstave izvan natjecateljskog programa

Organizator zadržava pravo izmjene programa. Sve promjene bit će dostupne na [www.pif.hr](http://www.pif.hr) i Facebook stranici Festivala.

# The 56<sup>th</sup> PIF - INTERNATIONAL PUPPET THEATRE FESTIVAL



Zagreb, September 15<sup>th</sup> - September 21<sup>st</sup>, 2023



## PROGRAMME

### Thursday, September 14<sup>th</sup>

18.00 h	KUC Travno
18.30 h	KUC Travno

### Friday, September 15<sup>th</sup>

20.00 h	KUC Travno
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**Opening of the exhibition PUPPET, MASK... PIF\***, 11<sup>th</sup> art competition for children  
Book presentation: THE GREATEST GIFT OF ALL, author Slobodanka Martan (for adults)

**GRAND OPENING OF THE 56th PIF (invitation only)**  
**ALONE**, Bubble Dragon, South Korea (for children and adults)

### Saturday, September 16<sup>th</sup>

11.00 h	Tkalčićeva Street, Ban Jelačić Square, Cvjetni Square, Zrinjevac Square PIFKO'S PROCESSION* (children and adults)
12.00 and 14.00 h	KIC <b>UGLY DUCKLING</b> , Anna Guzik, Anna Zadęcka-Zięba, Fondation – Oh Gustav!, Poland (2+)
16.00 h	KUC Travno, Park <b>TRICKS AND TIPS TO MUPPET PUPPET*</b> , puppetry workshop (for teachers and kindergarten teachers)
17.00 h	Zrinjevac Pavillion LITTLE PUPPETEERS ON 56TH PIF: <b>THE PRINCESS ON THE NETTLE LEAF*</b> , Kopriva Pec Pec Children's Puppetry Group, Our Children Society, Croatia (for children and adults)
18.00 h	KUC Travno <b>LITTLE ACCORN'S SECRET</b> , Maribor Puppet Theatre, Slovenia (5+)
20.00 h	UUO Gallery Opening of the exhibition: AGATA FREYER'S WORLD OF PUPPETS* (children and adults)

### Sunday, September 17<sup>th</sup>

12.00 h	KIC <b>ALONE</b> , Bubble Dragon, South Korea (for children and adults)
16.00 h	KUC Travno, Park CUTE DUCK*, puppetry workshop (for elderly)
16.00 and 18.00 h	ZKM, Polanec <b>PLAYING TONES</b> , Toihaus Theatre, Austria (1+)
17.00 h	Zrinjevac Pavillion LITTLE PUPPETEERS ON 56TH PIF: <b>BLACK BEAUTY*</b> , Vjenceslav Novak Elementary School Children's Puppetry Group (for children)
18.00 h	KUC Travno <b>TREEFOLK</b> , Pinkle Theatre Company, Croatia (11+)
18.30 h	Zrinjevac Pavillion TUNJA*, Ivana Brlić-Mažuranić Theatre Company, Croatia (children and adults)
20.00 h	ZPC <b>THE JOURNEY OF THE GOOD HANS BÖHM THROUGH EUROPE</b> , ALFA Theatre, Czechia (adults)

**Monday, September 18<sup>th</sup>**

9.30 h	Travno Kindergarten	THE PRINCESS OF THE PAPER*, puppetry workshop for Travno Kindergarten children
17.00 i 18.30 h	KUC Travno	<b>THUMBELINA</b> , Ljubljana Puppet Theatre, Slovenia (3+)
18.00 h	KUC Travno	<b>BOOK PRESENTATION*</b> : A LASTING CHILDHOOD – PUPPETRY, THE CITY AND US, editor Darko Juka; CONTEMPORARY PUPPETRY AND CRITICISM, editor-in-chief Igor Tretinjak
20.00 h	ZKL	<b>METAMORPHOSES</b> , Novi Sad Youth Theatre, Serbia ( <i>adults</i> )

**Tuesday, September, 19<sup>th</sup>**

11.00 h	KUC Travno	<b>TOBIAS</b> , Sarajevo Youth Theatre, Bosnia and Herzegovina (4+)
12.00 h	KUC Travno, Park	<b>SUNLIGHT PUPPET THEATRE*</b> , Malle-malle Puppet Theatre, Bulgaria ( <i>children and adults</i> )
12.30 h	KUC Travno, Park	<b>ROOSTER BOOSTER*</b> , puppetry workshop ( <i>children and adults</i> )
16.00, 18.00 and 20.00 h	ZPC	<b>TWINKLE</b> , Sofia Puppet Theatre and NoBlink, Bulgaria (2+)
18.00 h	Mamutica plateau	<b>GIANT SOAP BUBBLE*</b> , Malle-malle Puppet Theatre, Bulgaria ( <i>children and adults</i> )
20.00 h	KIC	<b>DON'T POKE THE BEAR</b> , The Key Theatre, Israel ( <i>adults</i> )

**Wednesday, September 20<sup>th</sup>**

9.30 h	KUC Travno, Park	<b>ROOSTER BOOSTER*</b> , puppetry workshop ( <i>children from Malešnica Elementary School</i> )
11.00 h	KUC Travno	<b>HOW LILIO AND CURLYLOCKS DEFEATED EVIL DISAGREEMENT</b> , Split City Puppet Theatre, Croatia (5+)
12.00 h	KUC Travno, Park	<b>SUNLIGHT PUPPET THEATRE*</b> , Malle-malle Puppet Theatre, Bulgaria ( <i>children and adults</i> )
12.30 h	KUC Travno, Park	<b>ROOSTER BOOSTER*</b> , puppetry workshop ( <i>children from Malešnica Elementary School</i> )
18.00 h	Mamutica plateau	<b>GIANT SOAP BUBBLE*</b> , Malle-malle Puppet Theatre, Bulgaria ( <i>children and adults</i> )
19.00 h	ZKL	<b>CINDERELLA</b> , Zaches Theatre, Italy (5+)
21.00 h	ZPC	<b>THE MECHANICS OF THE SOUL, EH MAN HÉ</b> , Zero en Conducta, Spain ( <i>adults</i> )

**Thursday, September 21<sup>st</sup>**

9.30 h	Potočnica Kindergarten	THE PRINCESS OF THE PAPER*, puppetry workshop ( <i>for Potočnica Kinderharten children</i> )
10.00 and 11.30 h	KUC Travno	<b>WHERE DID THE SOCKS GO?</b> , Rijeka City Puppet Theatre, Croatia ( <i>for toddlers</i> )
20.00 h	KUC Travno	<b>AWARD CEREMONY AND CLOSING CEREMONY OF THE 56th PIF</b> <b>THE MARBLE GAME*</b> , Academy of Arts and Culture in Osijek, Croatia (9+)

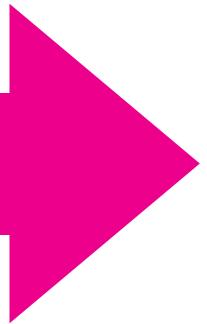
\* accompanying programme - not in official competition

The Organiser reserves the right to implement changes to the programme.

All changes will be available on [www.pif.hr](http://www.pif.hr) and Facebook page of the Festival.



SLUŽBENI PROGRAM  
OFFICIAL PROGRAMME



# SUDIONICI / PARTICIPANTS

1. **Austrija / Austria**  
Kazalište Toihaus / Toihaus Theatre
2. **Bosna i Hercegovina / Bosnia and Herzegovina**  
Pozorište mladih Sarajevo / Sarajevo Youth Theatre
3. **Bugarska / Bulgaria**  
Kazalište lutaka Sofija i NoBlink / Sofia Puppet Theatre and NoBlink
4. **Češka / Czechia**  
Kazalište Alfa / Alfa Theatre
5. **Hrvatska / Croatia**  
Gradsko kazalište lutaka Rijeka / Rijeka City Puppet Theatre
6. **Hrvatska / Croatia**  
Gradsko kazalište lutaka Split / Split City Puppet Theatre
7. **Hrvatska / Croatia**  
Kazališna družina Pinklec / Pinklec Theatre Company
8. **Italija / Italy**  
Kazalište Zaches / Zaches Theatre
9. **Izrael / Israel**  
Kazalište Thw Key / The Key Theatre
10. **Južna Koreja / South Korea**  
Bubble Dragon
11. **Poljska / Poland**  
Zaklada - O Gustav! / Foundation - Oh Gustav!
12. **Slovenija / Slovenia**  
Kazalište lutaka Ljubljana / Ljubljana Puppet Theatre
13. **Slovenija / Slovenia**  
Kazalište lutaka Maribor / Maribor Puppet Theatre
14. **Srbija / Serbia**  
Kazalište mladih Novi Sad / Novi Sad Youth Theatre
15. **Španjolska / Spain**  
Zero en Conducta

# SÂM

얼론

**Autor i izvođač / Author and performer:** Yong Shin, producent / producer  
**Prevoditelj / Translator:** Jaehwa Jennifer Lee

Nakon izbijanja pandemije bolesti COVID-19, *Bubble Dragon* počeo je kombinirati kazalište sjena s mjeđurićima od sapunice kako bi ljudima uznemirenima zbog pandemije poslao poruke nade. U međuvremenu je otkrio da boje mjeđurića u interakciji sa svjetлом i sjenom nalikuju na planet Zemlju. Svoj je rad zatim usmjerio na ekološka pitanja i stvorio novu predstavu pod nazivom *Sam*. Godine 2025. *Sam* kreće prema Zemlji tražeći novu nadu za planet koji mu je podario lijepe uspomene.

Predstava *Sam* odabrana je u okviru programa *Assitej Korea Rookie* i mentorskog programa *UNIMA Korea Mentoring* za njihov daljnji postupak kreativne produkcije. Predstava je premijerno izvedena na festivalu *Pumasi Arts Festival 2021* u južnokorejskom gradu Hwaseong kao službeno pozvan projekt. Predstava je službeno pozvana i na najveći festival lutkarskog kazališta u Singapuru 2022 *No Strings attached* održan u prosincu 2022.



Projekt je podržalo Umjetničko vijeće Koreje.  
 This project is supported by Arts Council Korea.



## BUBBLE DRAGON, Seul, Republika Koreja

버블드래곤, 서울, 대한민국

*Bubble Dragon* je prvi profesionalni umjetnik koji se služi medijem mjeđurića od sapunice u Južnoj Koreji. Tim se medijem služi posljednjih 20 godina, tražeći svoj jezik i teksturu svojih radova. U svojoj je karijeri spojio lutkarstvo i mjeđuriće pod umjetničkim imenom *Bubble Dragon*, počevši s predstavom *Bangwooliejevo*

uspavano putovanje iz 2012. koja je publici putem mjeđurića donijela *odmor, opuštanje i ugodu*.

Izazov mu je kombinirati mjeđuriće s raznim drugim medijima kao što su lutke, sjene, predmeti, pantomima kako bi postao još bolji jedinstven izvođač.

## ALONE

When COVID-19 broke out and the pandemic ensued, *Bubble Dragon* started working on combining shadow puppetry with bubbles to send hopeful messages to people suffering from the pandemic panic. In the meantime, he discovered that the colours of the bubble interacting with light and shadow looked like the Earth. He then moved on to environmental issues and created a new performance – *Alone*. In the year 2025, *Alone* is heading to Earth searching for new hope for the planet which gave him good memories. *Alone* has been selected within the *Assitej Korea Rookie* programme and *UNIMA Korea Mentoring* programme for its further creative production process. It was premiered at *Pumasi Arts Festival 2021* in Hwaseong, Korea as an officially invited project. It was also officially invited to *2022 No Strings attached*, the biggest puppetry theatre festival held in Singapore in December 2022.

## Bubble Dragon, Seoul, Republic of Korea

*Bubble Dragon* is the very first professional Bubble Artist in South Korea. He has been performing using bubbles for the last 20 years and searching for his own language and the texture of his works. In his career, he combined puppetry and bubbles as *Bubble Dragon* starting from 2012 with the show *Bangwoolie's nap traveling* that brought *rest, relaxation, and comfort* to the audience through the medium of bubbles.

*Bubble Dragon* has been challenging himself to combine bubbles with various other forms such as puppetry, shadows, objects, mime, and others in order to become a better unique performer.



tregee@naver.com

[www.facebook.com/bubbledragon1](https://www.facebook.com/bubbledragon1)

[www.youtube.com/user/bubbleshin](https://www.youtube.com/user/bubbleshin)



# RUŽNO PAČE

## BRZYDKIE KACZĄTKO

Po bajci / Based on a fairy tale by H. Ch. Andersen

Autorica / Author: Ewa Gałat

Redatelj / Director: tim / team

Scenografija, lutke / Scenography, puppet: Anna Zadęcka-Zięba

Igraju / Cast: Anna Guzik, Anna Zadęcka-Zięba

Možemo li s djecom razgovarati o tome kako je biti usamljen i odbačen?

Ako je tako, kada i kako razgovarati s njima o tome?

Imaju li životinje iste probleme kao mi, ljudi? *Ružno pače* je priča nastala prema bajci i ispričana je na vrlo poseban način, bez ijedne riječi na pozornici!

Jednog dana obitelj pataka, jednog za drugim, izleže malene, lijepе žute pačice... ali jedno od njih izgleda potpuno drugačije...

Hoće li biti prihvaćeno iako čudno izgleda?

Hoće li ga svi na farmi prihvati bez pitanja?

Hoće li Ružno pače uopće pronaći prijatelje?

Što će biti s njim kasnije? Lutkarstvo će vam ispričati ovu prekrasnu priču.



Sudjelovanje potpomogao Institut Adam Mickiewicz / The participation supported by Adam Mickiewicz Institute



**ZAKLADA - ALEŽ GUSTAWIE!**, Anna Guzik, Anna Zadęcka-Zięba,  
Łódź, Republika Polska

**FUNDACJA - ALEŽ GUSTAWIE!** Anna Guzik, Anna Zadęcka-Zięba,  
Łódź, Rzeczpospolita Polska

Zaklada za stvaranje i promicanje umjetnosti – o Gustav! postoji od 2011. u Poljskoj.

Nakon dugogodišnjeg rada u velikom državnom kazalištu, odlučili su se približiti publici. Rade s djecom u malim selima, siromašnim četvrtima, bolnicama i drugim teško dostupnim mjestima. Djeci idu s izvornim kazališnim predstavama, radionicama i drugim događanjima. Vjeruju da su kultura i umjetnost bitne i mogu promijeniti ljudski život te da

svako dijete zasljuje takvu promjenu. U gradu Łódźu realizirano je više od 30 društvenih i kulturnih projekata.

Izvodili su predstave i umjetničke radionice u više od 200 poljskih najmanjih gradova i sela, dopirući do ljudi s ograničenim pristupom kulturnim sadržajima.

Zaklada – o Gustav! znači: profesionalizam, energiju, kreativnost i strast za stvaranjem i promicanjem kulture i umjetnosti.

2023.



16.9. subota  
Sat. Sep. 16

12.00 h  
14.00 h



KIC



5+



45 min



bez riječi  
nonverbal

## UGLY DUCKLING

Can we talk to the children about what it's like to be lonely and rejected?

If so, when, and how to speak to them about it? Do animals have the same problems as us, humans? *Ugly Duckling* is a story based on a fairy tale, and it is told in a very special way, without one word on stage!

One day a family of ducks, one after another, are born tiny, beautifully yellow chicks... but one of them looks completely different ...

Will it be okay with his strange appearance? Will everyone on the farm take it without asking? Whether Ugly Duckling will find his friends at all? What will happen to him later? Puppetry will tell you this beautiful story.

## Fondation – Oh Gustav!

Anna Guzik, Anna Zadęcka-Zięba,  
Łódź, Republic Of Poland

Foundation of Creation and Promotion of Art – oh Gustav! existed since 2011 in Poland.

After many years of work in big state theatre, they decided to go closer to their audience. Now they work with children in small villages, poverty districts, hospitals and other difficult places. They go to the children with original theatre performances, workshops and other events. They believe that culture and art are essential and can change human life, and that each child deserves such change.

More than 30 social and cultural projects were completed in their city's public space.

They carried out our performances and artistic workshops in over 200 of Polish smallest towns and villages, reaching people with limited cultural access. Foundation – oh Gustav! means: professionalism, energy, creativity and passion for creating and promoting culture and art.



alezgustawie@gmail.com  
www.alezgustawie.pl

# TAJNA MALOG ŽIRA

## ŽELODKOVA SKRIVNOST

**Autorica teksta / Author:** Saša Eržen

**Redatelj i autor likovnosti / Director and visual art designer:** Silvan Omerzu

**Autor glazbe / Music:** Vasko Atanasovski

**Lektorica / Reviewer:** Metka Damjan

**Lutke i scenografija / Puppet and set design:** Žiga Lebar, Silvan Omerzu

**Kostimi lutaka / Puppet costumes:** Iztok Hrga

**Oblikovanje svjetla / Light design:** Miljenko Knezoci

**Oblikovanje zvuka / Sound design:** Mitja Pastirk

**Igraju / Cast:** Metka Jurc, Vesna Vončina, Danilo Trstenjak, Uroš Kaurin /

**Gregor Prah**

**Glas / Voice:** Miha Bezeljak

Usred šume stoji hrast. Na njemu raste jedan jedini žir. Šumske životinje okupljaju se ispod stabla i dive mu se. Svatko misli da žir pripada njemu. Žuna, vjeverica, vepar i srna pokušavaju ga dohvatiti, a kako žir visi na najudaljenijoj grani, nitko ga ne može dosegnuti... Svi čuvaju žir, ali on nestane tijekom noći. Životinje traže krvica, optužuju se međusobno i svatko ima svoju priču o tome što se dogodilo. Na kraju doznaju da je istina sasvim drugačija...



### KAZALIŠTE LUTAKA MARIBOR, Republika Slovenija LUTKOVNO GLEDALIŠČE MARIBOR, Republika Slovenija

Kazalište lutaka Maribor osnovano je 8. prosinca 1973. godine spajanjem dvaju amaterskih lutkarskih kazališta u gradu. Počeci razvoja mariborskog lutkarstva sežu u razdoblje između dva svjetska rata. Sezona 1974./75. smatra se prvom profesionalnom sezonom novoosnovanog kazališta lutaka. Misija Kazališta lutaka Maribor je produkcija i postprodukcija lutkarskih predstava namijenjenih svim dobним skupinama u vlastitim prostorima, u Sloveniji i svijetu.

Osnovna smjernica u osmišljavanju programa je kvaliteta u odabiru tekstova, tema i umjetničkih suradnika. Osim osnovne misije, zaposlenici se zalažu i za razvoj popratnih sadržaja (kulturna edukacija iz područja lutkarstva i lutkarske baštine) te osiguravanje infrastrukture za umjetnike u gradu koji nemaju prostora za nastup – suvremeni ples, filmska kultura, glazba, neovisno kazalište.

There is an oak tree in the middle of the forest. It has just one acorn growing on it. Forest animals gather around the tree to admire it. They all think the acorn belongs to them. A woodpecker, a squirrel, a boar, and a doe all try to reach it. As the acorn hangs on the highest branch, no one succeeds... They all guard the acorn, but it disappears during the night. The animals look for the one responsible for the disappearance, they accuse each other and everyone has their own version of what happened. In the end, they all find out that the truth is completely different...

### Maribor Puppet Theatre, Republic of Slovenia

Maribor Puppet Theatre was founded on 8 December 1973, through the merging of two amateur puppet theatres in the city. The beginnings of Maribor puppetry go as far back as the period between the two world wars. The 1974-1975 season is considered the first professional season of the newly founded puppet theatre. The mission of the Maribor Puppet Theatre is the production and post-production of puppet shows for all age groups in their own space, in Slovenia and around the world. The basic guideline in creating the theatre's programme is the quality selection of texts, themes, and artistic collaborators. In addition to its basic mission, the employees are committed to developing supporting content (cultural education in puppetry and puppetry heritage) and ensuring the infrastructure for artists in the city who do not have a space for their performances – contemporary dance, film culture, music, independent theatre.

tanja.luzar@lg-mb.si  
www.lg-mb.si



AUSTRIJA

# RAZIGRANI TONOVİ

## SPIELTÖNE

**Autorstvo i razvoj / Author and development:** Felicitas Biller, Cornelia Böhnisch, Agnes Distelberger, Katharina Frieda Meier, Katharina Schrott, Julia Schwarzbach, Yoko Yagihara

**Igraju / Performers:** Agnes Distelberger, Yoko Yagihara

Dvoje umjetnika iz kazališta Toihaus stižu do nas s prtljagom punom mase za modeliranje. zajedno s mladom publikom aktivno istražuju materijal u dijalogu s plesom, glumom i živom glazbom. Toliko se toga može otkriti dodirivanjem, pipanjem, gnjećenjem, kuckanjem i pritiskanjem! Razne forme i strukture koje time nastaju istražuju se kroz igru.

Toihausov najnoviji oblik mobilnog kazališta poziv je na zajednički kreativni proces i osjećaj samopouzdanja.



KAZALIŠTE TOIHaus, Salzburg, Republika Austrija  
TOIHaus THEATER, Salzburg, Republik Österreich

Toihaus je kazalište za glazbu, ples, izvedbenu poeziju, vizualne umjetnosti i suradnju s drugim granama umjetnosti i oblicima izražavanja. Svake godine pripremaju četiri do šest predstava za djeci i odrasle u kojima se može iskusiti njihova neiscrpna potraga za novim oblicima izražavanja u izvedbenim umjetnostima. Kompetencije kazališta

Toihaus temelje se na njihovoj sposobnosti da stvore poetske kazališne trenutke za najmlađu publiku i na eksperimentalnom radu u večernjim predstavama namijenjenima odrasloj publici. Kazalište Toihaus stvara izvedbe za buduće naraštaje zbog čega je rad kazališta prirodno protkan pitanjem „Što umjetnost može učiniti za budućnost?“

Austria

## PLAYFUL TONES

Two artists from Toihaus make their way to your location, their luggage filled with modelling clay. Together with the young audience, the material (modelling clay) is actively researched in dialogue with dance, performance, and live music. There is so much to be discovered in touching, feeling, kneading, knocking, pressing! The diverse landscapes and structures which emerge are explored through play. Toihaus' newest mobile theatre format is an invitation to a shared creative process and to experience self-confidence.

**TOIHaus THEATRE, Salzburg,  
Republic of Austria**

Toihaus is a theatre for music, dance, spoken word, visual arts and collaborations with other art branches and forms of expression. Every year four to six productions for children and adults are created, in which the inexhaustible search for new forms of expression in the live arts can be experienced. The core of Toihaus' competence lies in its ability to create poetic theatrical moments for the youngest audience members, and in its experimental work for evening pieces geared toward adult audiences. The Toihaus Theatre creates productions for the future generation and, as a natural consequence, the question "What can art do for the future?" flows into the work.

katharina.schrott@toihaus.at  
[www.toihaus.at](http://www.toihaus.at)

2023.



17.9. nedjelja  
Sun. Sep. 17

16.00 h  
18.00 h



ZKM, Polanec



1+



40 min



bez riječi  
nonverbal

HRVATSKA

Croatia

# DRV LJACI

**Autori teksta / Authors:** Vanja Jovanović, Patrik Gregurec

**Redatelj / Director:** Vanja Jovanović

**Dramaturg / Dramaturge:** Patrik Gregurec

**Likovnost predstave / Art design:** Alena Pavlović

**Oblikovanje svjetla / Light design:** Vanja Jovanović

**Autor glazbe / Music:** Šimun Matišić

**Igraju / Cast:** Karolina Horvat / Ena Jagec, Mario Jakšić, Davor Dokleja,

Bruno Kontrec

Djetetu je najprije potrebna briga i njega. Zatim se javlja potreba za pričom. Potreba za pričom ostaje do kraja čovjekova života. Pričanjem priča razumijemo se, učimo, spoznajemo sreću i podnosimo nesreću. Priče nam omogućuju da izademo iz svojih okvira i sagledamo svoj život iz drugog kutja. Jedna od tih priča je priča o Drvljacima, malim bićima koja žive na, naravno – drvetu, odnosno stablu. Priču o Drvljacima sigurno još niste čuli, a prvi je put sluša i jedan Sin jednog Oca. Taj Sin i taj Otac nalaze se u jednom kazalištu, točnije u skladištu za kostime, još točnije – u bunkeru.

Otac, u maniri pripovjedačice Šeherezade, pripovjeda Sinu priču o Drvljacima ne bi li mu smetnuo s uma nadolazeću životnu opasnost. Hoće li Otac, kao i Šeherezada, uspijeti u svojoj namjeri da spasi Sina pričom? Hoće li Otac Sinu uspijeti smetnuti s uma nezamislivo stanje, ratno stanje u kojem se nalaze? Hoće li čak i u takvom okruženju uspijeti objasniti važnost pacifizma u suprotnosti s nasiljem? I je li pacifizam uvijek pravi izbor?

Šeherezada je u svojem pripovijedanju uspjela spasiti živote, ali se za svoj uspjeh mučila tisuću i jednu noć i dan – a naš Otac nema toliko vremena – on za svoju priču ima samo jednu malu noć, toplu i strašnu.

## KAZALIŠNA DRUŽINA PINKLEC, Čakovec, Republika Hrvatska

Kazališna družina Pinklec profesionalno je kazalište za djecu i mlade, koje od 1987. godine djeluje pri Centru za kulturu Čakovec. Osnivač i umjetnički ravnatelj kazališta je Romano Bogdan.

Kazališna družina Pinklec kreira predstave namijenjene djeci i mladima do 18 godina, koje govore o svakodnevnim životnim



Foto / Photo by: Žan Novosel

## TREEFOLK

The first thing a child needs is care and attention. Only then does the need for storytelling arise. The need for storytelling remains until the end of one's life. By telling stories, we understand one another, we learn, experience happiness, and endure unhappiness. Stories allow us to step outside of ourselves and look at our lives from another angle. One of those stories is the story about Treefolk, small creatures that live in trees. You surely haven't heard the story of Treefolk yet. One Son of one Father is also hearing it for the first time. That Son and that Father find themselves in one theatre, more precisely in the costume warehouse, or even more precisely – in the shelter.

The Father, just like the storyteller Scheherazade, tells the Son the story of Treefolk in order to distract him from the impending danger to their lives. Will the Father, like Scheherazade, succeed in his intention to save his Son with a story? Will the Father manage to distract the Son from the unimaginable state of war in which they find themselves? Will he be able to explain, even in such conditions, the importance of pacifism as opposed to violence? And is pacifism always the right choice? Scheherazade managed to save lives with her storytelling, but she fought for it for one thousand and one nights and days, while our Father does not have that kind of time, he only has one short night, warm and scary.

## Pinklec Theatre Company, Čakovec, Republic of Croatia

Pinklec Theatre Company is a theatre for children and youth active since 1987 at the Čakovec Culture Centre. The founder and artistic director of the theatre is Romano Bogdan.

Pinklec Theatre Company creates plays for children and youth under 18 that dramatize everyday topics and a fairy-tale mythological world that today's children desperately need. This enables them to find a peaceful corner of childhood in the layered, educational, and imaginative theatrical aesthetics, to develop creativity, imagination and public speaking skills and to acquire cultural habits.

theatrepinklec@gmail.com  
www.kdpinklec.com



# PUTOVANJE DOBROG HANSA BÖHMA EUROPOM

## PUTOVÁNÍ DOBRÉHO HANSE BÖHMA EVROPOU

**Autor / Author:** Tomsa Legierski, Petra Kosová & Co. (theme: Jan Jeňk Valeš)

**Redatelj / Director:** Tomsa Legierski

**Oblíkovanie lутака i scéne / Puppet and set design:** Karel Czech

**Glazba / Music:** Daniel Cámský

**Igraju / Cast:** Daniel Horečný, Josef Jelínek, Radka Mašková, Kristýna Franková, Robert Kroupar, Lenka Lupíková, Martina J. Hartmannová, Tomáš Jereš

Hans Böhm kod kuće govori francuski, njemački i češki jer njegovi roditelji i služavke dolaze iz različitih jezičnih sredina. No u kampu u koji voli ići govore mu da su Nijemci najbolji, a drugi inferiorni. Tamo ima i najbolje prijatelje, posebno Karla. Čak i sviraju zajedno u bendu!

Mladi Sudeten Švejk mora poći u rat, a u glavi mu je nered. No vremena su nemilosrdna, mora odlučiti odmah, a njegove odluke mogu biti smrtonosne za njega i za druge. Dobro da zna jezik! Pogotovo češki! Takav čudan jezik, a može mu pomoći da ne bude zarobljen i izbjegne smrt... Običan mladić, nikakav heroj, iz malog mesta u zapadnoj Češkoj (Holýšov) probija se kroz ratom razorenu srednju Europu. Njegova situacija, čak i nakon rata postaje sve komplikiranija... Što nas oblikuje? Za što smo sve sposobni zbog nagona za preživljavanje? Koliko su postojana naša moralna načela? Kazališna predstava inspirirana istinitom pričom.



Foto / Photo by: Václav Čtvrtník

### KAZALIŠTE ALFA, PLZEŇ, ČEŠKA REPUBLIKA

DIVADLO ALFA, Příspěvková Organizace, Plzeň, Česká Republika

Kazalište za djecu koje je izravna preteča Kazališta Alfa otvorilo je svoja vrata u rujnu 1966. u objektu ALFA u ulici Americká. Kazalište je od 1970. imalo više od 100 inozemnih gostovanja. Godine 1992. preselilo se u modernu zgradu na adresi Rokycanská 7 i promijenilo je svoje ime u ono koje nosi i danas. Od 1967. suorganizira festival Skupova Plzeň. Jakub Hora ravnatelj je kazališta od početka 2015. Aktualni kreativni

tim kazališta zajedno s vanjskim suradnicima i deseteročlanom glumačkom družinom zalaže se za komični oblik kazališta, a lutku i dalje promatra kao dominantnu i neobično privlačnu scensku pojavu. Kazalište se obraća širokoj publici: djeci, mladima i odraslima. Repertoar je tematski i žanrovski raznolik i uključuje sve od klasičnih i modernih bajki do svjetskih drama.

## THE JOURNEY OF THE GOOD HANS BÖHM THROUGH EUROPE

At home, Hans Böhm speaks French, German and Czech because his parents and maids come from different linguistic backgrounds. But at the camp, where he likes to go, they tell him that Germans are the best and the others are inferior. And he has best friends there, especially Karl. They even play in a band together! A young Sudeten Svejk must go to war and his head is a mess. But the times are unforgiving – he has to make a decision right now and his decisions can mean life or death for him and others. Good thing he knows the language! Especially Czech! Such an unworldly language, and it can help him escape capture and death... A non-hero from a small village in western Bohemia (Holýšov) makes his way through war-torn central Europe, and even after the war his situation does not stop getting complicated...

What shapes us? What are we capable of thanks to the instinct of self-preservation? How strong are our inner moral principles? A theatrical story inspired by a true story.

**ALFA THEATRE, Contributory Org., Pilsen, Czech Republic**

Alfa Theatre's direct forerunner, the Children's Theatre, opened in September 1966 in the ALFA premises on Americká street. In 1992, it moved to a modern building at Rokycanská 7, and changed its name to the current one. Since 1970 the theatre has undertaken over 100 foreign tours. Since 1967, the theatre has been the joint organiser of the SKUPA'S PILSEN festival. Since the beginning of 2015, its managing director has been Jakub Hora. The theatre's current creative team, together with external colleagues and the ten-member company of actors, favours a comedic concept of theatre, continuing to view the puppet as a dominant and unusually attractive stage phenomenon. The theatre addresses a broad audience – children, young people, and adults. The repertoire is varied in both theme and genre, from classic and modern fairytales to world drama.

jakub.hora@divadloalfa.cz  
[www.divadloalfa.cz/index.php/en](http://www.divadloalfa.cz/index.php/en)

2023.



17.9. nedjelja  
Sun. Sep. 17

20.00 h



ZPC



za odrasle  
for adults



65min



više jezika, titlovi na engl.  
multilingual, subtitles in English

SLOVENIJA

Slovenia

# PALČICA

## Palčica

**Autor / Author:** H. C. Andersen

**Adaptacija i režija / Adaptation and direction:** Maja Kunšič

**Dramaturgija / Dramaturgy:** Tajda Lipicer

**Likovnost i scenografija / Visual art and scenography:** Zala Kalan

**Glazba / Music:** Zvezdana Novaković

**Kostimografija / Costumes:** Tina Kolenik

**Igra / Cast:** Maja Kunšič

Priča govori o djevojčici veličine palca koja raste iz sjemenke i prolazi kroz razne životne kušnje. Prvo je otme žaba krastača kako bi bila buduća žena njenog sina. Kada pobjegne uz leptirovom pomoći, odnese je buba koja zbog vršnjaka ubrzo odbaci Palčicu. Pred zimu Palčica se skloni kod miša, gdje u zamjenu za gostoprимstvo čisti i čisti. U tunelu koji vodi od mišje rupe do krtićnog doma zapela je od hladnoće obamrla lastavica za koju misle da je mrtva, no Palčica se sazala nad njom i preuzme brigu o njoj, ugrije je kako bi lastavica odletjela u proljeće. U međuvremenu, miš obeća Palčicu za ženu susjedu krtici, a Palčica ga ne odbija jer osjeća dužnost i zahvalnost prema mišu koji ju je udomio kad joj je bilo teško. Ali to znači živjeti u mraku, pod zemljom. Dok posljednji put izlazi iznad površine da se oprosti od svjetla i pticnjeg pjeva, proleti lasta i u istom trenutku Palčica odluči otputovati s njom. Lete u južne krajeve, gdje je lastavica odloži u cvjetno polje, gdje ima stvorena poput nje. Kralj cvijeća se zaljubljuje u nju. Palčica dobiva krila, udaje se za kralja cvijeća i dobiva ime. Andersenovu Palčicu možemo čitati kao priču o odraštaju ili kao priču o djevojčici koja se na kraju sama odluči. Ona slijedi svoje srce i za to biva nagradena. Doživite transformaciju. Ciklus završava da bi mogao započeti novi. Okončanje nečega što je izgubljeno zahtijeva hrabrost, slušanje sebe ili slijedeњe srca.



Foto / Photo by: Jaka Varmuž

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

Kazalište lutaka Ljubljana glavno je slovensko lutkarsko kazalište u kojem se izvode lutkarske i dramske predstave za djecu, mlađe i odrasle. Glavna su ciljana publiku tog kazališta djeca i mlađi. Ta je javna ustanova osnovana 1948. (kao Gradsко kazalište lutaka), a od 1984. smještena je u Mestnom domu na Krekovu trgu. U svojem se radu kazalište oslanja na stogodišnju tradiciju slovenskog lutkarstva. Nakon osnivanja Muzeja lutkarstva u Ljubljanskom dvorcu, Kazalište lutaka Ljubljana službeno je postalo skrbnikom te dragocjene stoljetne baštine.

Kazalište ima pet lokacija kojima se redovito služi i nekoliko manjih lokacija na kojima se predstave održavaju povremeno. Na tim lokacijama koje mogu ugostiti približno tisuću osoba kazalište održava petnaest premijera godišnje, a posjeti ga oko 110 000 posjetitelja. Kazalište lutaka Ljubljana posebnu pažnju posvećuje svim dimenzijama kulturnog i umjetničkog obrazovanja, a na nacionalnoj razini surađuje u pothvatima kojima se nastoji ojačati standarde i sustavno uključiti kvalitetni kulturni sadržaj u programe obrazovnih ustanova.

## THUMBELINA

The story is about a little girl the size of a thumb who grows from a seed and goes through various trials in her life. First, she is kidnapped by a toad to be his son's future wife. When she escapes with the butterfly's help, she is carried away by a bug, which soon discards Thumbelina due to peer pressure. Before winter, Thumbelina takes refuge with a mouse, where in exchange for hospitality she cleans and cleans. In the tunnel that leads from the mouse hole to the mole's home, a cold-numbed swallow is stuck, which they think is dead, but Thumbelina takes pity on it and takes care of it, warming it up so that the swallow can fly away in the spring. Meanwhile, the mouse promises Thumbelina as his wife to the mole neighbor, and Thumbelina does not refuse him, as she feels duty and gratitude to the mouse, who took her in when she was having a hard time. But that means living in the dark, underground. As she goes above the surface for the last time to say goodbye to the light and birdsong, a swallow flies by and at the same moment Thumbelina decides to travel with her. They fly to the southern regions, where a swallow deposits her in a flower field, where there are creatures like her. The Flower King falls in love with her. Thumbelina gets wings, marries the flower king and gets a name.

Andersen's Thumbelina can be read as a coming-of-age story or as a story about a girl who ultimately makes up her own mind. She follows her heart and is rewarded for it. Experience the transformation. A cycle ends so that a new one can begin. Ending something that is lost requires courage, listening to oneself, or following your heart.

## Ljubljana Puppet Theatre, Republic of Slovenia

Ljubljana Puppet Theatre is the main Slovenian puppet theatre staging puppet and drama performances for children, youngsters, and adults. Its predominant target audiences are children and young people. The public institution was established in 1948 (as the City Puppet Theatre) and has been based in Mestni dom in Krekov Square since 1984. In its work, the theatre builds on the hundred-year tradition of Slovenian puppetry. With the establishment of the Museum of Puppetry at the Ljubljana Castle, the LPT officially became the caretaker of this precious, century-old heritage. The theatre manages five regular and several smaller occasional venues. At these venues, which offer seating for approximately a thousand people, it produces fifteen premieres a year and is visited by around 110,000 spectators. Ljubljana Puppet Theatre also pays special attention to cultural and artistic education in all its dimensions and at the national level cooperates in the endeavours to strengthen the standards and systematically place quality cultural content in the programmes of educational institutions.



info@lgl.si  
www.lgl.si

2023.



18.9. ponedjeljak  
Mon. Sep. 18

17.00 h  
18.30 h



KUC Travno



3+



35 min



na slovenskom  
In Slovenian

# METAMORFOZE

**Autor i redatelj / Author and director:** Saša Latinović

**Scenografi / Set designers:** Milica Grbić Komazec, Saša Latinović

**Kostimograf / Costume designer:** Milica Grbić Komazec

**Igraju / Cast:** Neda Danilović, Marija Radovanov, Slavica Vučetić, Slobodan Ninković, Saša Latinović

Mit o Medeji i Jasonu priča nam priču o natprirodno velikoj ljubavi dvoje ljudi koja se zbog ljudske slabosti pretvori u zastrašujuću mržnju iz koje ostaje pustoš. Publiku će vidjeti na koje je sve žrtve spremna velika ljubav, ali i za kakve su sve zločine sposobna iznevjerena očekivanja.

Medeja je bila čarobnica, kći Helijeva sina Ejeta i okeanide Idije. Kao njezina majka poslje se spominje boginja Hekata. Jason je bio sin Eolova potomka Ezona, kojeg je s prijestoljazbacio njegov brat Pelija. Da bi spriječio Jasona da ponovno preuzme prijestolje, Pelija ga pošalje u nemoguću misiju, da iz Kolhide u Jolk vrati runo krilatoga zlatorunog ovna.

U tom nemogućem zadatku pomogla mu je Medeja svojim moćima, nakon što joj je Eros u srcu razbudio osjećaje koje nikada pre nije doživjela i kojima se nije mogla oduprijeti. Budući da je Jason, na zaprepaštenje svih, uspio obaviti zadatke koji su mu povjereni, odlazi u goru preuzeti zaslужenu nagradu.

U predstavi se ne prikazuju svi događaji iz mita, a za tekstualni dio predstave uzeti su stihovi iz *Epa o Argonautima* (Putovanje Argonauta autora Apolonija s Rodosa) i stihovi iz Euripidove tragedije *Medeja*.



**KAZALIŠTE MLADIH NOVI SAD, Republika Srbija  
POZORIŠTE MLADIH NOVI SAD, Republika Srbija**

Kazalište mladih osnovano je 1932. godine kao Lutkarsko kazalište, pri Sokolskom društvu u Novom Sadu. Pod imenom Vojvodansko kazalište lutaka počelo je raditi odmah po završetku II. svjetskog rata. Usljedila je promjena imena u Gradsko kazalište lutaka, zatim Kazalište lutaka, a 1968. dobio je današnji naziv. Većernja, poslije Dramska scena, počinje funkcionirati 1991. godine. Otada u Kazalištu mladih funkcioniraju

dvije scene: Scena za djecu i Dramska scena, a predstave se igraju u Velikoj i Maloj dvorani. Tijekom devet desetljeća postojanja na scenu je postavljeno više od 300 naslova, odigrano više od 20 000 predstava, a vidjelo ih je gotovo tri milijuna gledatelja. Za svoj rad Kazalište mladih dobitlo je niz priznanja i nagrada, kako na domaćim, vojvodanskim i republičkim, tako i međunarodnim smotrama i natjecanjima.

## METAMORPHOSES

The myth of Medea and Jason tells the story of a supernatural love between two people which, due to human weakness, turns into terrifying hatred leading to nothing but desolation. The audience will witness the sacrifices that a great love can lead to, as well as the crimes that can arise out of unfulfilled expectations.

Medea was a sorceress, the daughter of Helios' son Aeetes and the Oceanid Idyia. The goddess Hecate is later mentioned as her mother. Jason was the son of Aeolus' descendant Aeson who was overthrown by his brother Pelias. To prevent Jason from taking the throne back, Pelias sends him on an impossible mission, to return the fleece of the golden-wooled winged ram from Colchis to Iolcus.

Medea helped Jason in this impossible task after Eros awakened feelings in her heart she has never experienced before and that she could not resist. Since Jason, to everyone's astonishment, managed to complete the tasks entrusted to him, he returned to claim his well-deserved reward.

The play does not depict all the events in the myth. The verses from *Argonautica* (the epic poem about the voyage of the Argonauts written by Apollonius Rhodius) and the verses of Euripides' tragedy *Medea* were used for the text of the play.

**Novi Sad Youth Theatre, Novi Sad,  
Republic of Serbia**

The Youth Theatre was founded in 1932 as The Puppet Theatre within the Novi Sad Sokol Society. It started operating under the name Vojvodina Puppet Theatre immediately following World War II. It later changed its name to City Puppet Theatre and then the Puppet Theatre. In 1968, the theatre was given its present name. The Evening Stage, later the Drama Stage, started operating in 1991. Since then, the Youth Theatre has been divided into two stages: the Children's Stage and the Drama Stage. The plays are performed in the Great Hall and the Small Hall. In over nine decades of existence, more than 300 new premieres were held, more than 20 000 shows were performed, and almost three million people attended them. For its work, the Youth Theatre received numerous awards both at home, in Vojvodina and the entire Republic, and at international festivals and competitions.

[pozotistemladih@gmail.com](mailto:pozotistemladih@gmail.com)  
[www.pozotistemladih.co.rs](http://www.pozotistemladih.co.rs)

2023.



18.9. ponedeljak  
Mon. Sep. 18

20.00 h



ZKL



za odrasle  
for adults



45 min



na srpskom  
In Serbian

# TOBIJA

**Autor / Author:** Zdeněk Florian  
**Redatelj / Director:** Mario Drmać  
**Dramaturg / Dramaturge:** Nejra Babić  
**Scenograf / Set designer:** Narda Nikšić  
**Kostimograf / Costume designer:** Narda Nikšić  
**Glazba / Music:** Hamdija Salihbegović, Nedžad Merdžanović  
**Izvođači / Cast:** Belma Lizde Kurt, Mario Drmać

Tobija, pas jazavčar nesretan je i nezadovoljan svojim izgledom. Svi mu se rugaju, nitko se s njim ne igra, a on se samo žali na svoje duge uši, tijelo i kratke noge. Florijan, njegov vlasnik, predlaže mu da posjeti zoološki vrt, razgovara sa svim životinjama i pita ih za savjet. Tobija odlazi u zoološki vrt. Sreće Slona, upoznaje Žirafu, Tigra, Rodu, Nilskog Konja, Zeca. Tobija se vraća iz zoološkog vrta i uzbudjen govori Florijanu kako bi trebao izgledati. Polako mu nabraja šta mu je od svake životinje potrebno, a Florijan pravi golemu lutku – čudovište. Kada Tobija vidi kako misli da bi želio izgledati, prepadne se i dolazi do najvažnije zaključka – ne treba se mijenjati. Odlazak u zoološki vrt ipak nije bio uzaludan, naučio je vrlo važnu lekciju.



## KAZALIŠTE MLADIH SARAJEVO, Bosna i Hercegovina POZORIŠTE MLADIH SARAJEVO, Bosna i Hercegovina

Godine 1950. u Sarajevu su osnovana dva kazališta za djecu: Pionirsko kazalište i Kazalište lutaka. Godine 1977. ostvaruje se sasvim prirodna simbioza: udružuju se ova dva kazališta i nastaje Kazalište mladih s dvije samostalne scene, Lutkarskom i Dramskom. Od tog trenutka u Kazalištu nastaje repertoarski zaokret i stvarni uspon umjetničkih vrijednosti.

Specifičnost kazališnog izričaja (pokret, ples, pantomima...) i zavidna umjetnička kvaliteta predstava, koje ni u jednom segmentu ne stajaju za predstavama tzv. „kazališta za odrasle“, omogućili su kazalištu da ostvari brojna, značajna gostovanja diljem Europe, Azije i Afrike.

## TOBIAS

Tobias, a dachshund, is unhappy and dissatisfied with his appearance. Everyone makes fun of him, no one plays with him, and he only complains about his long ears and body, as well as his short legs. Florian, his owner, suggests that he visits the zoo, talks to all the animals there and asks them for advice. Tobias goes to the zoo. There, he meets the Elephant, the Giraffe, the Tiger, the Stork, the Hippopotamus, and the Rabbit. Tobias returns from the zoo and excitedly tells Florian how he should look. He slowly lists what he needs from each animal and Florian makes a huge puppet – a monster. When Tobias sees how he thinks he would like to look, he is shocked and comes to the most important conclusion – he should not change. Going to the zoo was not in vain after all, he learned a very important lesson.

## Youth Theatre Sarajevo, Bosnia and Herzegovina

In 1950, two children's theatres were founded in Sarajevo: the Pioneer Theatre and the Puppet Theatre. In 1977, a completely natural symbiosis occurred, and these two theatres joined forces to become the Youth Theatre with two independent scenes – Puppetry and Drama. From that moment on, the theatre experienced a change in repertoire and a real rise in artistic values.

The specificity of its theatrical expression (movement, dance, pantomime...) and the enviable artistic quality of the plays, which in no segment lag behind the so-called "theatre for adults", enabled the theatre to have numerous, important guest appearances throughout Europe, Asia and Africa.

marketing.pozoristemladih@gmail.com  
[www.pozoristemladih.ba](http://www.pozoristemladih.ba)



## BUGARSKA

# SJAJ

## СВЕТЛИНКА

**Autorica i redateljica / Author and director:** Galina Savova

**Scenografija / Stage design:** Mirela Vasileva

**Skladateljica / Composer:** Petya Nedeva

**Igraju / Cast:** Stoyan Doychev, Ana-Maria Lalova

Predstava je zajednička produkcija Kazališta lutaka Sofija i kolektiva NoBlink.  
The performance is a joint production of Sofia Puppet Theatre and NoBlink.

*Sjaj* je priča o malenoj zvijezdi koja je pala s neba i traži svoje mjesto u svijetu koji se brzo mijenja. Na tom putu Sjaj pronalazi prijatelje, pobjeđuje strahove i odrasta kako bi se vratio na nebo i zasjao još jače. Predstava je osmišljena kako bi poboljšala percepciju mališana i njihov osjećaj za prostor, tamu, svjetlo, boje i glazbu.

*Sjaj* je jedinstvena predstava u kojoj se mladi gledatelji mogu pridružiti svojim roditeljima na pozornici. Tamo se mogu penjati, sjediti i uživati u Sjajevom prekrasnom letu okruženi svjetom boja i čarolije.



### KAZALIŠTE LUTAKA SOFIJA, Sofija, Republika Bugarska СТОЛИЧЕН КУКЛЕН ТЕАТЪР СОФИЯ, Република България

Godine 2001. međunarodno poznato Središnje kazalište lutaka preimenovano je u Kazalište lutaka Sofija i postalo je jedno od kulturnih institucija Grada Sofije. Riječ je

o repertoarnoj kazališnoj skupini s trajnom družinom, tehničkim i upravnim osobljem, dvije pozornice i studijima za izradu lutaka i scene, kao i opremljenim tonskim studijem.

### NOBLINK, SOFIJA, Republika Bugarska НОУ БЛИНК, СОФИЯ, Република България

Skupina filmaša, umjetnika i producenata koji su strastveno zaljubljeni u snagu, ljepotu i čaroliju vizualnog priopovijedanja.

2023.



19.9. utorak  
Tue. Sep. 19

16.00, 18.00 i  
20.00 h



ZPC



2+



35 min



bez riječi  
nonverbal

**TWINKLE**

*Twinkle* tells the story of a little star that falls from the sky and searches for its place in a fast-changing world. Along the way, Twinkle finds friends, overcomes fears, and grows up so that it can return to the sky again and shine even brighter. The performance is designed to enhance young children's sense and perception of space, darkness, light, colours, and music.

*Twinkle* is a unique performance where young viewers can join their parents on stage. It is an opportunity for them to climb, sit, and enjoy the familiarity of Twinkle's beautiful flight, immersed in a world of colours and magic.

### Sofia Puppet Theatre, Sofia, Republic of Bulgaria

In 2001, the internationally famous Central Puppet Theatre was renamed Sofia Puppet Theatre and became one of the cultural institutions of the Sofia Municipality. It is a repertoire theatre formation with a permanent group, technical and administrative staff, two stages and studios for the production of puppets and scenery, as well as an equipped sound recording studio.

### NoBlink, Sofia Republic of Bulgaria

A collective of filmmakers, artists, and producers passionately in love with the power, beauty and magic of visual storytelling.



twinklepuppetshow@gmail.com

IZRAEL

Israel

# NE DRAŽI MEDVJEDA

תיאטרון המפתח

Izrada / Creation: Dikla Katz, Avi Zlicha

Režija, scenografija i manipulacija lutaka / Direction, Stage Design, Puppet Manipulation: Avi Zlicha, Dikla Katz

Oblikovanje lutaka / Puppets Design: Maria Gurevitch

Izvorna glazba / Original Music: Johnny Tal

Naracijā / Narration: Dirk Kunesch

Izrada scene / Set construction: Itamar Mendes-flor, Mario Kaisman

Bojenje i crtanje rezizita te izrada / Painting and drawing props and construction: Gili Natan

Oblikovanje svjetla / Lighting Design: The Key Theatre

Max je poslušni medo koji je cijeli svoj život proveo u cirkusu. Između svjetla reflektora i tame zapozorja Max otkriva okrutnost svojega gospodara Harveyja i patnju Tine, zvijezde cirkusa koju potajno voli.

Nakon što se Tina iz očaja pobuni na pozornici, troje likova započinju svoj posljednji čin i hitaju prema neizbjegnom kraju.

Ovo je neverbalna lutkarska predstava o snovima, noćnim morama i izgubljenoj nadi.

Sudjelovanje uz potporu /  
The participation supported by:



PLIVA

KAZALIŠTE THE KEY, Tel Aviv, Država Izrael

תיאטרון המפתח, תל אביב, מדינת ישראל

Kazalište The Key osnovano je 1998. godine. Osnivači su književnica Dikla Katz i glumac Avi Zlicha – diplomanti Sveučilišta u Tel-Avivu, smjer Film i televizija te smjer Kazalište. Njihova su ih iskustva usmjerila na istraživanje lutkarstva u kojem su pronašli plodno tlo na kojem se priča i slika isprepliću na brojne načine. Kao kazališna trupa koja putuje Izraelem i inozemstvom, nastoje doći do publike

s različitim pozadinama te stvoriti predstave koje potiču na razmišljanje koje je temelj za upoznavanje i razumijevanje mjesta na kojem živimo. Njihova neverbalna lutkarska predstava *Kad je sve bilo zeleno* (2012.) osvojila je 12 međunarodnih nagrada i izvedena je u više od 30 zemalja. *Ne draži medvjeda* (2021.) njihova je najnovija neverbalna lutkarska predstava za mlade i odrasle.

## DON'T POKE THE BEAR

Max is an obedient bear who has lived in the circus all his life. Between the glory of the limelight and the darkness of the backstage, he reveals the cruelty of his master Harvey and the suffering of Tina, the star of the show whom he secretly loves.

When Tina's despair pushes her to rebel on stage, the three are led to their last act and to the inevitable end. A puppetry play without words about dreams, nightmares and broken hopes.

The Key Theatre,  
Tel Aviv, The State of Israel

The Key Theatre was established in 1998, a collaboration between writer Dikla Katz and actor Avi Zlicha – graduates of Tel-Aviv University from the Film and TV and Theatre departments respectively. Their personal backgrounds have led them to explore puppetry, where they found a fruitful ground in which the plot and the visuals intertwined in numerous ways. As a theatre that travels in Israel and abroad, The Key Theatre seeks to reach audiences from different backgrounds and strives to create thought-provoking theatre – a basis for acquaintance and understanding of the place we live in. Their non-verbal puppetry play *When All Was Green* (2012) won 12 international awards and was performed in more than 30 countries. *Don't Poke the Bear* (2021) is their latest non-verbal puppetry play for the youth and adults.



info@key-theatre.com  
www.key-theatre.com



# KAKO SU LJILJO I KOSJENKA POBIJEDILI ZLU NESLOGU

**Autor teksta** prema motivima *Regoč Ivane Brlić Mažuranić / The author of the text based on the story Reygoch by Ivana Brlić Mažuranić:* Ivana Vuković

**Dramaturgija / Dramaturgy:** Ivana Vuković, Branimir Rakić

**Režija i prilagodba teksta / Direction and text adaptation:** Branimir Rakić

**Kreatorica lutaka, kostima i scenografije / Puppet, costume and set designer:**

Danira Matošić

**Skladatelj / Composer:** Matija Antolić

**Oblikovatelj svjetla / Light designer:** Lucijan Roki

**Oblikovatelj tona / Sound designer:** Franjo Perić

**Igraju / Cast:** Sanja Vidan, Stipe Gugić, Ivan Medić, Alin Antunović, Milena

Blažanović, Milana Buzolić, Justina Vojaković-Fingler

Postavljanje bilo koje bajke iz najpoznatije zbirke hrvatske književne baštine za djecu, *Priče iz davnine* Ivane Brlić Mažuranić, velik je izazov za svako kazalište i svakoga kazališnog umjetnika. Takvog su se izazova prihvatali Ivana Vuković, autorka novog teksta nastalog prema motivima bajke *Regoč* te glumac i lutkarski redatelj Branimir Rakić koji je ovom predstavom diplomirao pri Studiju lutkarske režije na Umjetničkoj akademiji u Osijeku, pod mentorstvom doc. art. Tamare Kučinović.

Dječak Ljiljo, vila Kosjenka i div Reygoč glavni su protagonisti ove priče u kojoj je razorno sili nesloge i razdjeljenosti suprotstavljena graditeljska snaga zajedništva i pravog prijateljstva kojoj ne smetaju postavljene granice, različitosti, nečija veličina, a ni drugačiji način razmišljanja.



Foto / Photo by: Jelena Popić

## GRADSKO KAZALIŠTE LUTAKA SPLIT, Republika Hrvatska

Prva premjera prvoga profesionalnog hrvatskog lutkarskog kazališta bila je adaptacija suvremene ruske pripovijesti *Zaledeni brežuljak*, 2. kolovoza 1945. godine. Od utemeljenja do danas, GKL Split održava kontinuitet repertoarne politike koja se temelji na postavljanju domaće i svjetske literarne baštine, te promociji hrvatskog i svjetskog recentnoga dramskog stvaralaštva za djecu.

Svojim produkcijama GKL Split propituje svijet u kojem djeca danas žive i s pozornice nastoji uspostaviti komunikaciju sa svakim djetetom u gledalištu.

GKL Split svake godine producira tri do četiri premjere lutkarskog kazališta i kazališta za djecu u dobi od 3 do 10 godina, a svake je sezone na programu i desetak repriznih naslova. Više od 300 izvedbi na godinu gleda gotovo 40

000 djece. Godine 2008. splitski lutkari predstavili su svoje i hrvatsko kazalište za djecu u Bugarskoj, Poljskoj, Mađarskoj, Austriji, Italiji, Njemačkoj, Meksiku, Iranu, Egiptu, Sloveniji, Srbiji, Makedoniji. U svom posjedu Gradsко kazalište lutaka ima veliku zbirku strukovnih priznanja i nagrada koje je dobio na brojnim inozemnim i domaćim festivalima.

Gradsko kazalište lutaka Split usmjereno je na promoviranje domaćega dramskog stvaralaštva za djecu i organizator je Festivala hrvatske drame za djecu *Mali Marulić*. Osim hrvatskih autora, postavlja i svjetske klasičke u dramskoj i lutkarskoj formi te predstave za odrasle koje se bave izazovima odgoja i odrastanja djece i mlađih.

## HOW LILIO AND CURLYLOCKS DEFEATED EVIL DISAGREEMENT

Staging any fairytale from the most famous collection of Croatian literary heritage for children – Croatian Tales of Long Ago by Ivana Brlić Mažuranić – is a big challenge for any theatre and every theatre artist. The challenge was taken on by Ivana Vuković, the author of the new text based on the motifs from the fairytale *Reygoch* and the actor and puppetry director Branimir Rakić who, with this play, graduated in Puppetry Direction at the Academy of Arts and Culture in Osijek, mentored by Tamara Kučinović.

The boy Lilio, the hairy Curlylocks and the giant Reygoch are the main protagonists of this story, in which the destructive force of disagreement and disunity is opposed by the constructive power of togetherness and true friendship, which is not bothered by the set boundaries, differences, one's size, or a different way of thinking.

## Split City Puppet Theatre, Republic of Croatia

The first premiere of the first professional Croatian puppet theatre was an adaptation of the contemporary Russian story *The Icy Hill*, on 2 August 1945.

Since its foundation, the Split City Puppet Theatre has had a consistent repertoire policy based on the staging of national and world literary heritage and the promotion of recent Croatian and foreign drama for children.

In its productions, the theatre questions the world in which children live today and tries to establish communication from the stage with each and every child in the audience. The Split City Puppet Theatre stages three to four puppetry and children's theatre premieres for children between the ages of 3 and 10 annually and also reprises around 10 plays every season. More than 300 performances are seen by more than 40,000 children every year. In 2008, Split puppeteers presented their own and other Croatian children's theatre performances in Bulgaria, Poland, Hungary, Austria, Italy, Germany, Mexico, Iran, Egypt, Slovenia, Serbia and Macedonia. The theatre has a large collection of professional accolades and awards received at numerous foreign and domestic festivals.

The City Puppet Theatre is focused on promoting domestic drama for children and is the organiser of the Croatian Dramatic Writing Festival for Children *Mali Marulić*. In addition to Croatian authors, the theatre also stages classics from around the world in dramatic and puppetry form, as well as performances for adults that deal with the challenges of raising children and young adults and them growing up.

✉ prodaja@gkl-split.hr  
www.gkl-split.hr

2023.



20.9. srijeda  
Wed. Sep. 20

11.00 h

KUC Travno

5+

45 min



ABC

na hrvatskom  
In Croatian

ITALIJA

Italy

# PEPELJUGA

## CENERENTOLA

**Režija, dramaturgija i koreografija / Direction, dramaturgy, choreography:** Luana Gramegna  
**Scenografija, rasvjeta, kostimi i lutke / Sets, lights, costumes, and puppets:** Francesco Givone  
**Originalna glazba i zvučna kulisa / Original music and soundscape:** Stefano Ciardi  
**Dramaturška suradnja / Dramaturgical collaboration:** Daria Menchetti  
**Suradnja na scenografiji, kostimima i lutkama / Collaboration for sets, costumes, and puppets:** Alessia Castellano

**Dizajn kostima / Costume design:** Rachele Ceccotti

**Izvođači / Cast:** Gianluca Gabriele, Amalia Ruocco, Enrica Zampetti

Od pepela do dvora, Pepeljuga je junakinja s tisuću lica koja kroji svoju sudbinu. Postoji više od tri stotine verzija ove priče, jedne od najstarijih u svijetu.

Scena, istovremeno i realistična i simbolična, postavljena je oko velikog kamina punog dima i čade: goli i pepeljasti prostor pun ugljena i nastanjen čarobnim bićima, Pepeljugarima, kroz koje svjedoči priči Pepeljugi.

Predstava *Pepeljuga* kazališta Zaches Teatro nije samo priča o prinčevoj potrazi, to je bajka o putovanju u kojoj težak put do zrelosti prolazi kroz odmak od prošlosti.

Služeći se kazalištem predmeta, plesom, glasom, originalnom glazbom i lutkama, kazalište Zaches Teatro stvara inventivnu dinamičnu predstavu koja ostavlja snažan vizualni dojam. Animacija lutaka postaje ples, a ples evocira drevni tajnoviti ritual u pepelu bajke.



Foto / Photo by: Massimiliano Mascagni



Sudjelovanje uz potporu Talijanskog instituta za kulturu u Zagrebu.  
The participation supported by Italian Culture Institute in Zagreb.

**ZACHES TEATRO, Firenca, Talijanska Republika**  
Zaches Teatro, Firenze, Repubblica Italiana

Zaches Teatro talijanska je kazališna i plesna družina koju podupiru regija Toscana i talijansko Ministarstvo kulture u njezinim produkcijama vizualnog i lutkarskog kazališta. Služi se kombinacijom različitih umjetničkih jezika: suvremen i ples, ekspresivno kazalište lutaka, upotreba maske, glasovno eksperimentiranje te odnos između plastičnih pokreta i originalne glazbene kompozicije. Predstave ovog kazališta proputovale su

Europu, Rusiju i Aziju te osvojile brojne nagrade u Italiji i inozemstvu. Posljednjih godina kazalište istražuje maštoviti svijet bajki s naglaskom na usmenu tradiciju i njezinu što daljnju prošlost kako bi se otkrili detalji koji su postepeno ublaženi, zaboravljeni ili uklonjeni iz novijih verzija. Taj je rad doveo do nastanka *Trilogije Bajki* koja uključuje predstave *Pinokio*, *Crvenkapica* i *Pepejuga*.

## CINDERELLA

From the ashes to the court, Cinderella is a heroine with a thousand faces, creator of her destiny.

There are more than three hundred versions of this story, and it is one of oldest ones in the world.

The scene, realistic and symbolic at the same time, is set around a grand fireplace full of smoke and soot: a bare and ashen space, full of coal, inhabited by magical beings, the Ashfolk, through which the story of Cinderella is recounted.

Cinderella by Zaches Theatre is more than a story about Prince Charming's search, it is a fairy tale about a journey in which the difficult road to maturity passes through detachment from the past.

Using object theatre, dance, voice, original music, and puppetry, Zaches Theatre creates a whirlwind show full of invention, with a strong visual impact.

The manipulation becomes dance, and the dance evokes the ancient mysterious ritual under the fairytale's ashes.

**Zaches Theatre, Florence,  
Italian Republic**

Zaches Teatro is an Italian theatre and dance company supported by the Tuscany Region and the Italian Ministry of Culture for its productions in visual and puppetry theatre. The theatre operates using a combination of different artistic languages: contemporary dance, the expressive means of puppet theatre, the use of the mask, voice experimentation, the relationship between plastic movements and original music composition.

With its shows, the theatre has travelled across Europe, Russia and Asia, receiving prizes and awards in Italy and abroad.

In recent years the theatre has investigated the imaginative universe of fairy tales, focusing on the oral tradition with the intention of going as far back in time as possible, discovering the details that have been gradually softened, forgotten or erased in more recent versions. This research led to the *Fairy Tale Trilogy* that includes the plays *Pinocchio*, *Little Red Riding Hood*, and *Cinderella*.

infozaches@gmail.com  
[www.zachesteatro.com](http://www.zachesteatro.com)



ŠPANJOLSKA

Spain

# MEHANIKA DUŠE, EH MAN HÉ

## LA MECÁNICA DEL ALMA, EH MAN HÉ

**Režija i koreografija / Direction and choreography:** Julieta Gascón, Jose Puchades (Putxa)

**Dramaturgija / Dramaturgy:** Julieta Gascón, Putxa, David Maqueda

**Pomoći u režiji i koreografiji / Direction and choreography assistance:** David Maqueda

**Izvođači i stvaratelji / Performers and creators:** Amok Cor, Elena Lalucat, Pino Steiner, Putxa, Julieta Gascón

**Izrada lutaka / Puppet maker:** Mina Trapp

**Održavanje i rekviziti / Maintenance and props:** Vicente Andreu

**Tehnička režija i oblikovanje svjetla / Technical direction and lighting design:** David Maqueda

**Kostimi / Costume designer:** Claudia Fasic

**Skladanje glazbe / Musical composition:** Bob González u suradnji s Jorgeom da Rochom / Bob González with the collaboration of Jorge da Rocha

**Sinkronizacija na nekoliko jezika / Voiceover in several languages:** Douglas Fowley, Piero

Steiner, Neilor Moreno, Putxa

**Grafički dizajn / Graphic design:** Helena Carazo

**Video:** Marc Costa

**Nadzor iz pakla / Supervision from Hell:** Pepe Otal, Lope de Alberdi

Nolan je lutka, stoga njegov život nema smisla bez njegovih lutkara. No kad ga ožive, pita se: „Gdje je moja volja? Jesu li moji osjećaji stvarni? Kako mogu samostalno disati?“ *Mehanika duše, Eh man hé* predstava je koja obuhvaća neverbalni teatar, ples, mimiku i animaciju lutaka te koja prikazuje složenost malog, da disanje nije samo udah i da se duše lutaka ne razlikuju toliko od ljudskih duša.

### AC/E PIÑCE

ACCIÓN CULTURAL  
Programa para la  
Promoción del  
desarrollo de la  
Cultura Española

Sudjelovanje uz potporu državne agencije Acción Cultural Española (AC/E).  
This programme is supported in part by a grant from Acción Cultural Española (AC/E), a state agency.



Foto / Photo by: Markus Steiner Ender

### ZERO EN CONDUCTA, La Garriga, Kraljevina Španjolska

Zero en Conducta, La Garriga, Reino de España

*Zero en Conducta, Teatre del moviment* projekt je iz Barcelone koji je 2011. pokrenuo José A. Puchades (Putxa) s ciljem istraživanja izražajnog potencijala različitih izvedbenih umjetnosti povezanih s pokretom. Nakon premijere izvedbe *Nymio* 2012., digitalne kazališne predstave koja je dobila tri glumačke nagrade, Julieta Gascón pridružila se Putxi i suodgovorna je za režiju, dramaturgiju i glumu. Godine 2014. kreirali su predstavu *Allegro ma non troppo* koja je nagrađena s pet međunarodnih nagrada. U veljači 2016. premijerno su izveli predstavu *Brigitin posljednji ples* u kulturnom centru Ateneu Popular de Nou Barris u Barceloni. Tom predstavom srednjeg formata osvojili su četiri (nacionalne i međunarodne

nagrade), ali i Davida Maquedu koji im se pridružio kao asistent redatelja, koautor, dizajner i tehnički direktor. *Mehanika duše (Eh man hé)* njihova je prva produkcija velikog formata u zatvorenom prostoru, a premijerno je izvedena 2019. na otvaranju 30. festivala Fira de Titelles de Lleida. Predstava je dobila tri nagrada kojima se četiri mjeseca kasnije pridružila i nagrada za najbolju predstavu na prestižnom Bijenalu u Ostravi (Češka Republika). Osim toga, tog je dana nastupilo troje novih izvođača: Elena Lalucat, Pino Steiner i Amok Cor. U 2023. *La Phazz*, njihova najambicioznija predstava sa šest izvođača i kolosalnom inscenacijom pozabaviti će se strahovima koje izmišljamo i koji nas progone.

## THE MECHANICS OF THE SOUL, EH MAN HÉ

Nolan is a puppet; therefore, his life has no meaning without his puppeteers. But when they make him live, he wonders: “Where is my will? Are my emotions real? How could I breathe on my own?” *The mechanics of the soul, Eh man hé* is a show comprising physical theatre, dance, mime and puppet animation that shows the complexity of the small, that breathing is not just taking in air and that the souls of puppets are not so different from that of people.

### ZERO EN CONDUCTA La Garriga, Kingdom of Spain

*Zero en Conducta, Teatre del moviment* is a project based in Barcelona and created in 2011 by José A. Puchades (Putxa) with the intention of exploring the expressive potential of different performing arts related to movement. After the 2012 premiere of *Nymio*, digital theatre that received three acting awards, Julieta Gascón joined Putxa, sharing in the direction, dramaturgy and acting. In 2014, they created *Allegro ma non troppo*, recognized with five international awards. In February 2016, they premiered *The Last Dance of Brigitte* at Ateneu Popular de Nou Barris in Barcelona. With this medium-format show, they won not only four awards (national and international) but also gained David Maqueda, who joined the company as assistant director, cowriter, designer, and technical director. *The mechanics of the soul (Eh man hé)* is the company's first big format indoor production and premiered in 2019 at the opening of the 30th Fira de Titelles de Lleida. The show was recognized with three awards, joined four months later by the award for best show at the prestigious Ostrava Biennale (Czech Republic). In addition, Elena Lalucat, Pino Steiner and Amok Cor, three new performers of the company, performed that day. In 2023, *La Phazz*, their most ambitious show with six performers and colossal staging, will tell us about the fears we invent and that haunt us

pro@zeroenconducta.es  
www.zeroenconducta.es

2023.



20.9. srijeda  
Wed. Sep. 20

21.00 h



ZPC



odrasli  
adults



60 min



bez riječi  
nonverbal

# GDJE SU NESTALE ČARAPICE?

**Autorica koncepta i redateljica / Author of the concept and director:** Mila Čuljak  
**Scenografkinja, kostimografska i autorica vizualnog identiteta / Set and costume designer and the visual identity creator:** Mejra Mujičić  
**Skladatelj / Composer:** Adam Semijalac  
**Koautor / Co-authors:** Alex Đaković, Damir Orlić, David Petrović  
**Izvođač / Cast:** Alex Đaković, Damir Orlić, Petra Vučković

Gradsko kazalište lutaka Rijeka otvorilo je novu kazališnu formu na riječkoj sceni, koja se nakon pandemijskih godina ponovno vraća. Radi se o doživljajnom kazalištu za bebe i najmlađu djecu koja još pužu, koja su tek prohodala i djecu u pelenama. To je oblik izvedbene umjetnosti koji je na rubu između kazališne izvedbe s animacijskim elementima i likovno-zvučne instalacije u prostoru. Dakle, riječ je o neklasičnoj predstavi, spoju likovnih, izvedbenih i glazbenih senzacija koji tvore novi umjetnički prostor u kojem se dijeće izravno s izvođačima prepusta doživljaju i bazičnoj percepciji umjetnosti. Stvarajući i izvodeći predstavu, bebama se nastoji ponuditi primjereni i upravo za njih rađeno kazalište koje prije svega ruši konvenciju klasičnoga kazališta te poziva na interaktivnost, što je najčešće i najprimjerljivoj najmlađima za prvi susret s kazalištem, a nekim i s umjetnošću uopće. Predstava nastoji najmlađim gledateljima na blizak način zaokupiti pažnju raznim senzoričkim atrakcijama, kroz neobično doživljajno-čulno-osjetljivo putovanje ove suptilne, gotovo meditativne, a opet ritmički i dinamički postavljene izvedbe, koja je uz to zanimljiva i roditeljima. Predstavom se, dakle, već od najranije dobi senzibilizira najmlađe kao nove gledatelje i to prije svega kroz kazalište kao prostor doživljaja, maštice, kreacije i igre.



## GRADSKO KAZALIŠTE LUTAKA RIJEKA, Republika Hrvatska

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 (doživljajno kazalište), *storytelling* teatar te održava edukativne i umjetničke lutkarske radionice. Okreće se otvaranju lutkarstva drugim medijima, pokrenuo je natječaj za mlade autore te različitim suradnjama podupire mlade lutkare. Kazalište i njegovi djelatnici i suradnici za svoj umjetnički rad primili su više od 170 strukovnih nagrada te nagrada publike. Gostovali su po cijeloj Europi, u Meksiku, Japanu, Iranu, Kini, Turskoj, 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 Revija lutkarskih kazališta, lutkarskog festivala koji jednom na godinu u Rijeci okuplja ponajbolje domaće i inozemne lutkarske predstave uz bogat popratni umjetnički i edukativni program, a kao jedan od organizatora i programatora sudjeluje i u festivalu *Tobogan*, pokrenutom u okviru EPK programa. Gradsko kazalište lutaka Rijeka jedan je od glavnih nositelja programskog pravca *Dječja kuća* koji se provodio u okviru projekta Europska prijestolnica kulture Rijeka 2020, a i danas djeluje kao jedan od programskih partnera u prostoru *Dječje kuće*. Gradsko kazalište lutaka Rijeka član je svjetskih udruženja ASSITEJ i UNIMA, Europske mreže izvedbenih umjetnosti za rane godine – *Small Size* te regionalne mreže *Od malih nogu*.

## WHERE DID THE SOCKS GO?

The Rijeka City Puppet Theatre introduced a new theatrical form on the Rijeka scene, which is coming back after the pandemic years. It is experience theatre for babies and the youngest children who are still crawling, who have just started to walk, and children in diapers. It is a form of performance art on the border between a theatrical performance with animation elements and an art-sound installation in space. Therefore, it is a non-standard performance, a combination of artistic, performance and musical sensations that form a new artistic space in which the child directly indulges in the experience and basic perception of art together with the performers. By creating and performing the play, we tried to offer babies appropriate and tailor-made theatre that primarily breaks with the conventions of standard theatre and calls for interactivity, which is the most accurate and appropriate approach for the youngest audiences when it comes to their first encounter with theatre, and for some with art in general. The show tries to capture the attention of the youngest viewers in a relatable way with various sensory attractions, through an unusual experiential-sensual-sensory journey of this subtle, almost meditative, yet rhythmically and dynamically staged performance, which is also interesting for parents. Therefore, the play sensitizes the youngest as new viewers from an early age, primarily through the theatre as a space for experience, imagination, creation, and play.

### Rijeka City Puppet Theatre Republic of Croatia

Rijeka City Puppet Theatre was founded in 1960, it operates as a cultural institution of the City of Rijeka, staging puppet performances from national and world literary heritage, as well as contemporary dramatic texts for preschool and school children, as well as adults. It also introduced a repertoire for babies (interactive theatre) and storytelling theatre, and holds educational and artistic puppet workshops. It aims to open puppetry to other media; it launched a competition for young authors and it supports young puppeteers through various forms of cooperation. The theatre, its employees and associates received more than 170 professional awards and audience awards for their art. They held visiting performances all over Europe, in Mexico, Japan, Iran, China, Turkey, etc. Thanks to the theatre's employees, the city of Rijeka very successfully organised the UNIMA Congress and World Puppetry Festival in 2004.

Since 1996, the theatre has been organising an international festival called the Puppet Theatre Review, a yearly puppetry festival in Rijeka that brings together the best national and foreign puppet shows and boasts a rich artistic and educational programme. It is one of the organisers and programmers of the *Tobogan* festival launched as part of the European Capital of Culture programme.

The Rijeka City Puppet Theatre is one of the main project hosts of the Children's House flagship implemented as part of the Rijeka 2020 European Capital of Culture project. It has remained active at the Children's House to this day as one of the programme partners.

The Rijeka City Puppet Theatre is a member of the world associations ASSITEJ and UNIMA, the European Network for the Diffusion of Performing Arts for Early Childhood – Small Size and the regional network *Od malih nogu*.

gradsko-kazaliste-lutaka@ri.t-com.hr  
[www.gkl-rijeka.hr](http://www.gkl-rijeka.hr)





I TO JE 56. PIF...  
The 56<sup>th</sup> PIF IS THIS AS WELL...

## PREDSTAVA IZVAN NATJECATELJSKOG PROGRAMA

### NON- -COMPETITIVE PERFORMANCES



## ONI KOJI DOLAZE / THE NEXT GENERATION

predstava studenata Akademije za umjetnost i kulturu u Osijeku  
performance by students of the Academy of Arts and Culture in Osijek

### KLIKER / A MARBLE GAME

Lutkarska predstava *Kliker* progovara o drugačijosti. O odnosu društva prema pojedincu koji je drugačiji, odskače, ispada iz okvira normalnog ili onoga što društvo nalaže da je normalno. Marko je sve što drugi nisu. Bucmasti štreber s okruglim naočalama i djedovim hozntregerima. Voli čitati stripove, gledati zvijezde i rješavati kobasicice od jednadžbi iz matematike. Uvijek mu je odvezana jedna vezica sasvim slučajno. Istiće se u masi zgodnih dječaka iz kvarta koji igraju klikera. I zato ga mrze. Jer se ističe, jer je drugačiji. Kroz Marka ova predstava progovara o tome kako se nositi s društvom koje ugnjetava, šikanira, odbacuje i uništava drugačijost. Kako o tome progovoriti glasno i srezati u korijenu mogućnost agresije. Predstava je svevremenska i postavljena je kao da se može dogoditi bilo kome, bilo gdje, bilo kada. Predstava je nastala kao završni ispit iz Lutkarstva treće godine dodiplomskog studija Glume i lutkarstva na Akademiji za umjetnost i kulturu u Osijeku.

The puppet play *A Marble Game* is about being different and about society's attitude towards an individual who is different, who sticks out, who is outside of the frame of normal or what society dictates as normal. Mark is everything others are not. He is a chubby nerd with round glasses who wears his grandfather's suspenders. He likes to read comic books, look at the stars and solve long mathematical equations. One of his shoelaces is always accidentally untied. He stands out among the many handsome neighbourhood boys playing with marbles. And that is why they hate him. Because he stands out, because he is different. Through Mark, this play focuses on ways of dealing with a society that oppresses, bullies, rejects and destroys differences. It asks the question of how we can loudly talk about it and eliminate the possibility of aggression. The play is timeless and staged as if it could happen to anyone, anywhere, anytime. The play was created as the final exam in Puppetry in the third year of the undergraduate study of Acting and Puppetry at the Academy of Arts and Culture in Osijek.

Tekst i ideja / **Text and idea:** studenti (izvođači) i mentori / **students (performers) and their mentors**  
Igraju / **Cast:** Gabrijela Redžić, Mathilde Vukosavljević, Ana Lanšćak, Ana Dora Bajto, Dorian Vicić, Fran Hercog, Domagoj Pintarić

Mentor / **Mentor:** izv. prof. art. Tamara Kučinović

Sumentor / **Co-mentor:** Matea Bublić, ass.

Scenografija i lutke / **Set and puppet design:** Zoe Špehar

Mentor / **Mentor:** doc. art. Sheron Pippi-Steiner

Sumentor / **Co-mentor:** Lorna Kalazić, ass.

tamarakucinovic@gmail.com

**AKADEMIJA ZA UMJETNOST I KULTURU U OSIJEKU, REPUBLIKA HRVATSKA**  
**ACADEMY OF ARTS AND CULTURE IN OSIJEK, REPUBLIC OF CROATIA**

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 djeluju šest odsjeka. Izvodi se više

preddiplomskih sveučilišnih studija, među kojima studij Gluma i lutkarstvo te Dizajn za kazalište, film i televiziju (koji uključuje oblikovanje i tehnologiju lutke). AUK je jedino mjesto u gdje se u Hrvatskoj (a i u susjednim državama) može studirati lutkarstvo. Na Odsjeku za kazališnu umjetnost na studiju glume i lutkarstva studenti studiraju i dramsku glumu i lutkarstvo te nakon završene tri godine stječu akademski naziv *sveučilišni prvostupnik/prvostupnica glume i lutkarstva*. Među diplomskim je sveučilišnim studijima studij lutkarske animacije i – sasvim nov – studij lutkarske režije.

Akademija pridonosi kulturnom i umjetničkom životu grada Osijeka organizirajući različita kulturna i umjetnička zbiranja, kao što su festivali *Dioniz* i *Lutkokaz* (međunarodna lutkarska revija – susret lutkarskih akademija i mladoga lutkarskog 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.

**The Academy of Arts and Culture in Osijek is the only artistic-teaching organisational unit of the University of Josip Juraj Strossmayer in Osijek. It started operating independently in the academic year 2004/2005 as the Academy of Arts in Osijek. Today, it has six departments. There are several undergraduate university study programmes, including Acting and Puppetry, and Theatre, Film and Television Design (which includes puppet design and technology). The Academy of Arts and Culture has the only puppetry programme in Croatia (and neighbouring countries). At the Department of Theatre Arts, as part of the Acting and Puppetry study programme, students study both dramatic acting and puppetry and acquire a bachelor's degree in acting and puppetry. Graduate university programmes include the Puppetry Animation study programme and the entirely new Puppetry Directing study programme. The Academy contributes to Osijek's cultural and artistic life by organising numerous events such as the Dioniz festival and Lutkokaz (an international puppetry revue – a meeting of puppetry academies and small puppet theatres). Acting and puppetry students successfully toured their puppet performances at festivals in the country and abroad (Slovakia, Russia, Serbia, Bosnia and Herzegovina, Poland and Italy). Young puppeteers are regular guests at PIF where they showcase their undergraduate and graduate exam productions, new approaches to puppetry and innovations in stage performance. The performance Rainbow, created as a graduation exam, won four awards at the 48th PIF.**

[www.uaos.unios.hr](http://www.uaos.unios.hr)

[www.uaos.unios.hr](http://www.uaos.unios.hr)

**četvrtak, 21. rujna; 20.30 sati; dvorana Kulturnog centra Travno; 9+; 45 minuta; na hrvatskom**  
**Thursday, September 21st; 20.30 h; Travno Cultural Centre venue; 9+; 45 minutes; in Croatian**

## PREDSTAVE NA OTVORENOM OUTDOOR PERFORMANCES



### TUNJA

Dječak Tunja, pomalo neobičan, živi sa svojim još neobičnijim prijateljima. Kako provode dane? Kakve veze prasac ima s kukurikanjem? Kako popraviti razbijeno jaje? Kako biti prijatelj sa Suncem? I kako stići nove prijatelje? Zašto je dobro biti malo drugačiji od drugih? Sve to, a i ponešto još, ispričat će nam i pokazati nasmijani protagonist ove predstave jednostavnog naziva Tunja. *Tunja* nam pokazuje na koje načine je beskonačna dječja mašta. Predstava se dramaturški oslanja na poznatu Vitezovu pjesmu, ali će se koristiti i druge kreativne ideje i maštarije. Kroz predstavu glumac će istraživati od nemogućeg moguće, obuhvatiti dio pjesme, ali i dodati nove nespomenute nelogičnosti. Predstava će afirmirati temeljne ljudske vrijednosti, poticati će djecu na igru, smijeh i zabavu te kroz interaktive dijelove razbijati dječje strahove. Didaktična predstava koja kroz igru uči djecu o kazališnoj umjetnosti.

The boy named Tunja, somewhat unusual, lives with his even more unusual friends. How do they spend their days? What does a pig have to do with crowing? How to fix a broken egg? How to be friends with the sun? How to make new friends? Why is it good to be different from others? The smiling protagonist of this play, simply named Tunja will tell us about all of this, and even more *Tunja* shows us in what ways the infinite child's imagination exists. The play relies on the well-known poem by Grigor Vitez, but other creative ideas and fantasies will also be used. Through the performance, the actor will explore the impossible from the possible, encompass a part of the song, but also add new unmentioned illogicalities. The play will be the affirmation of basic human values, it will encourage children to play, to laugh and have fun, and through interactive parts break down children's fears. It is a didactic play that teaches children about art through play.

**Tekst prema pjesmi *Kako živi Antuntun* Grigora Viteza / Lyrics based on the poem *How Antuntun Lives* by Grigor Vitez**

**Dramatizacija / Dramatization:** Matej Safundžić, Andrija Krištof

**Režija / Direction:** Matej Safundžić

**Scenografija, kostimografija i lutke / Scenery, costimography and puppets:** Sara Baričević

**Oblikovanje rasvjete / Light design:** Ivan Barišić

**Igra / Cast:** Andrija Krištof

**UMJETNIČKA ORGANIZACIJA KAZALIŠNA DRUŽINA IVANA BRLIĆ-MAŽURANIĆ,  
Slavonski Brod, Republika Hrvatska**

**ARTISTIC ORGANIZATION IVANA BRLIĆ-MAŽURANIĆ THEATRE COMPANY, Slavonski Brod, Republic Of Croatia**

Dječje kazalište *Ivana Brlić-Mažuranić* osnovano je 1980. godine pod nazivom Scena lutaka *Ivana Brlić-Mažuranić*, a tradicija brodskog lutkarstva ima korijene u lutarskim aktivnostima koje su se odvijale poslije Drugog svjetskoga rata u dječijim vrtićima i školama.

Nakon kraće stanke zbog ratnih događanja 1993. godine organizaciju (koju je do tada vodio osnivač Josip Činkl) preuzimaju Stanislav Hudi i Darija Vlajnić. Na prijedlog redatelja Slavka Andresa i scenografa Antuna Crljena 1996. godine došlo je do promjene naziva iz Scena lutaka *Ivana Brlić-Mažuranić* u Dječje kazalište *Ivana Brlić-Mažuranić*. Kazalište postaje član Hrvatskog centra UNIMA (Međunarodno udruženje lutkara) i Hrvatskog centra ASSITEJ (Udruženje profesionalnih kazališta za djecu i mladež).

Nakon dugoga razmatranja o poluprofesionalnom kazalištu u Slavonskom Brodu 2012. godine Dječje kazalište *Ivana Brlić-Mažuranić* osniva Kazališnu družinu *Ivana Brlić-Mažuranić* Slavonski Brod.

The *Ivana Brlić-Mažuranić* Children's Theater was founded in 1980 under the name of the *Ivana Brlić-Mažuranić* Puppet Scene, and the tradition of puppetry in Slavonski Brod has its roots in puppetry activities that took place after the Second World War in kindergartens and schools.

After a short break due to war events in 1993, Stanislav Hudi and Darija Vlajnić took over the organization (which until then was led by the founder Josip Čink). At the suggestion of director Slavko Andres and set designer Antun Crljen, in 1996, the name was changed from the Ivan Brlić-Mažuranić Puppet Scene to the Ivan Brlić-Mažuranić Children's Theater. The theater becomes a member of the Croatian Center UNIMA (International Association of Puppeteers) and the Croatian Center ASSITEJ (Association of Professional Theaters for Children and Youth).

After a long consideration of a semi-professional theater in Slavonski Brod, in 2012 the Ivana Brlić-Mažuranić Children's Theater founded the Ivana Brlić-Mažuranić Theater Troupe in Slavonski Brod.

dk-ibm@dk-ibm.hr  
www.dk-ibm.hr

**nedjelja, 17. rujna; Glazbeni paviljon Zrinjevac; 18.00 sati; 3+; 35 minuta; na hrvatskom**  
**Sunday, September 17th; Zrinjevac Music Pavillion; 18.00 h; 3+; 35 minutes; in Croatian**

## DIVOVSKI MJEHUR OD SAPUNICE

## GIANT BUBBLE – THE SOAP BUBBLE SHOW

БАЛОН КАТО СЛОН – КЛОУНАДА СЪС САПУНЕНИ БАЛОНИ



*Divovski mjehur od sapunice* više je nego ugodno iznenáđenje za svakoga. Nitko ne očekuje da će vidjeti mjehur od sapunice dug 3 metra, oluju sitnih mjehurića od sapunice i smiješnog klauna koji se šali na sve strane. Publika je u potpunosti uključena u predstavu i o njima ovisi kako će se predstava nastaviti. Mnogo se igara igra zajedno i stvara se predstava. Zato je svaka predstava drugačija i jedinstvena na svoj način i ima svoju osobnu draž, jer je publika raznolika i inspirira klauna na različite načine.

Vidjet ćete: zmiju od mjehurića sapunice, mjehuriće sapunice poput bobmbe, mnoge vulkane – mjehurići od sapunice osvjetljavaju se vatrom i Majku mjehurića – divovski mjehur s puno sitnih mjehurića u sebi.

*The Soap Bubble Show* is more than a pleasant surprise for every person. No one expects to see a 3-meter-long soap bubble, a storm of tiny soap bubbles, and a funny clown who jokes all around everyone. The audience is fully involved in the show and it depends on them how the show will continue. A lot of games are played together and create the show. That is why every show is different and unique in its own way and it has its personal charm, because every audience is diverse and provokes the clown in different ways.

You can see: Soap bubble snake, a soap bubble bomb, many volcanoes – soap bubbles lighten up with fire, and a Mother of Bubbles – a giant bubble with tiny bubbles in it.

Performer: Kole Kitanov

**utorak, 19. rujna; srijeda, 20. rujna; 18.00 sati; park ispred Kulturnog centra Travno; 45 minuta; 2+; neverbalna**

**Tuesday, September 19th; Wednesday, September, 20th; 18.00 h; park in front of the Cultural Centre Travno; 45 minutes; for children and adults; nonverbal**

## KAZALIŠTE LUTAKA SUNČEVE SVJETLOSTI SUNLIGHT PUPPET THEATRE СЛЪНЧЕВ КУКЛЕН ТЕАТЪР



*Kazalište lutaka sunčeve svjetlosti* je interaktivna instalacija koja potiče maštu djece i odraslih da se igraju s lutkama i suncem, upuste u avanturu svijeta bajki. Bit će dostupna svima koji se žele igrati. Instalacija je mala pozornica na kojoj visi nekoliko likova lutaka. Pozornica se može prilagoditi suncu tako da se ona i lutke mogu projicirati kao sjena na tlo. Tako nastaje Kazalište lutaka sunčeve svjetlosti. Likovi s kojima se možete igrati su: princeza, princ, vještica, čarobnjak, zmaj i žaba.

*Sunlight Puppet Theatre* is an interactive installation that provokes the imagination of children and adults to play with the puppets and the sun, to embark on an adventure in the world of fairy tales. It will be available to anyone willing to play. The installation is a small stage on which several puppet characters are suspended. The stage can be adjusted to the sun so that it and the puppets can be projected as a shadow on the ground. This is how the Sunlight Puppet Theatre happens. The characters you can play with are: Princess, Prince, Witch, Wizard, Dragon, and a Frog.

**utorak, 19. rujna; srijeda, 20. rujna; 12.00 sati; park ispred Kulturnog centra Travno; 45 minuta; 2+; neverbalna**

Tuesday, September 19th; Wednesday, September, 20th; 12.00 h; park in front of the Cultural Centre Travno; 45 minutes; for children and adults; nonverbal

## KAZALIŠTE LUTAKA MALLE-MALLE, SOFIJA, REPUBLIKA BUGARSKA MALLE-MALLE PUPPET THEATRE, SOFIA, REPUBLIC OF BULGARIA КУКЛЕН ТЕАТЪР МАЛЕ-МАЛЕ, СОФИЯ, РЕПУБЛИКА БЪЛГАРИЯ

*Malle-malle* je kazalište lutaka. Vole igrati kazalište, raditi predstave i radionice, putovati, svirati, stvarati, inspirirati i biti inspirirani.

Poznati su po uličnim lutkarskim predstavama, kao i po najcool showu mjeđuhrića od sapunice. Od 2013. putuju i igraju se, igraju se i putuju i to im se svida.

*Malle-malle* vole eksperimentirati, ali cijene i tradiciju i klasično lutkarsko kazalište. Najviše cijene komunikaciju – međusobnu, unutar tima, kao i izravnu povezanost s publikom! Osobni kontakt i priateljstvo su najvrjednije i najkorisnije stvari kojih nikad ne možete dobiti previše.

*Malle-malle* is a puppet theater. The name speaks for itself! They love to play theater, to do shows and classes, to travel, to play music, to create, to inspire and to be inspired.

They are known for street puppet performances, as well as the coolest soap bubble show. Since 2013 they have travelled and played, played and travelled and they love it.

*Malle-malle* like to experiment, but also appreciate the traditions and the classic puppet theater. They value communication the most - with each other, within the team, as well as the direct connection with the audience! Personal contact and friendship are the most valuable and useful things, of which you can never get too much.

office@malle-malle.com  
malle-malle.com

## MALI LUTKARI NA PIF-u LITTLE PUPETEERS AT PIF



### KRALJEVNA NA LISTU KOPRIVE THE PRINCESS ON THE NETTLE LEAF

Lutkarska skupina *Kopriva pec pec*, Društvo *Naša djeca*, Koprivnica  
The *Kopriva pec pec* puppetry group, Our children Society, Koprivnica

U jednom dvorcu živjeli su kralj, kraljica i kraljevna Mirna. Kraljevna nije smjela izlaziti iz dvorca. Jednom, kad su vrata dvorca ostala otvorena, kraljevna je izašla van. Sa sobom je povela svoga najboljeg prijatelja, malog zmajića Straška. Straško je uzbudeno letio i upao u jedan grm. Mirna ga je pokušala izvući i jako se opekla na list koprive. Pronašao ju je dječak Spasimir i odveo svojoj majci Dobri. Majka Dobra je poznavala liječenje koprivom, stavila je oblog od koprivinog čaja na ruku kraljevine i izlijječila je.

Kada se kraljevna vratila u dvorac, njezini roditelji bili su jako sretni i zahvalni majci Dobri i Spasimiru. Kralj je svoju kćer prozvao Kraljevna na Listu Koprive. Majka Dobra je izvrsno kuhalila, pogotovo jela od koprive i postala je glavna kuharica u dvorcu, a Mirna i Spasimir najbolji prijatelji.

The king, queen and princess Mirna lived in a castle. The princess was not allowed to leave the castle. One time, when the castle doors were left open, the princess went outside. She took her best friend, a little dragon called Straško, with her. Straško flew around excitedly and fell into a bush. Mirna tried to pull him out and got badly burned by a nettle leaf. A boy called Spasimir saved her and took her to his mother Dobra. Mother Dobra knew how to use the nettle as medicine, used a nettle tea poultice on the princess' hand and cured her. When the princess returned to the castle, her parents were very happy and grateful to mother Dobra and Spasimir. The king named his daughter The Princess on the Nettle Leaf. Mother Dobra was excellent at cooking, especially meals made of nettle, so she became the main chef at the castle, while Mirna and Spasimir became best friends.

Autor teksta / Author: Gordana Škundrić

Režija, dramatizacija, prilagodba za scenu / Direction, dramatization, adaptation for the stage: Tígrena Csik

Izvođači / Cast: Ema Friščić, Fran Vedriš, Gabrijela Kolman, Karla Baranić, Dora Demeter Prirovjedačica / Narrator: Petra Kolman

**subota, 16. rujna; 17.00 sati; Glazbeni paviljon Zrinjevac; za djecu i odrasle; 30 minuta;  
na hrvatskom**

Saturday, September 16th; 17.00 h; Zrinjevac Music Pavilion; for children and adults; 30 minutes; in Croatian



### CRNA LJEPOTICA BLACK BEAUTY

Lutkarska radionica OŠ Vjenceslava Novaka  
A puppetry workshop by the Vjenceslav Novak Primary School

Lutkarski igrokaz u kojem se na simpatičan način svađaju crnkinja i vještica oko toga koja je od njih ljepša. Zaključak/rasplet govori o tome kako je svaka žena lijepa na svoj način.

A puppet play in which a black woman and a witch adorably argue which one is prettier. The conclusion of the play tells us how each woman is beautiful in her own way.

Autorica i mentorica / Author and mentor: Branka Ražov

Izvođači / Cast: Nika Čolak, Karla Kukić, Marko Kuzmanović, Petra Levačić Rajnović, Ana Majstorović, Sara Matjašić, Nicole Miletić, Patricija Mužić, Ana Lena Ostrunić, Nika Petrović, Noa Slišković, Natalie Zeba

**nedjelja, 17. rujna; 17.00 sati; Glazbeni paviljon Zrinjevac; za djecu i odrasle; 5 minuta; na hrvatskom**

**Sunday, September, 17th; Zrinjevac Music Pavilion; for children and adults; 5 minutes; in Croatian**

## IZLOŽBA EXHIBITION



### 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 jedanaesti put. Natječaj je namijenjen djeci dobi do četrnaest godina. Imajući u vidu činjenicu da djeci ne manjka maště i kreativnosti, poveznica između djece i lutkarskog kazališta koje se predstavlja u okviru PIF-a nametnula se sama od sebe. Lutka je djetetu najbolji prijatelj, a lutka koju dijete napravi više je od toga. Na natječaj je stiglo više od sto dječjih uradaka diljem Hrvatske i nekoliko iz inozemstva.

The eponymous art competition was announced for the eleventh 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. More than hundred children's entries from Croatian and few from abroad are included in tenth competition.

**četvrtak, 14. rujna; 18.00 sati; foaje Kulturnog centra Travno; za djecu i odrasle**  
**Thursday, September 14th; 18.00 h; Travno Cultural Centre foyer; children and adults.**



### SVIJET LUTAKA AGATE FREYER AGATA FREYER'S WORLD OF PUPPETS

Akademска slikarica Agata Freyer 1970. godine diplomirala je na Akademiji za likovnu umjetnost u Ljubljani u klasi slavnog slikara profesora Franceta Miheliča.

Opsežan je popis predstava za koje je Agata nacrtala kompletna likovna rješenja.

Već od 1969. stvara skice za lutke, kostime i scenu u profesionalnim lutkarskim kazalištima Slovenije, Hrvatske, Srbije, Bosne i Hercegovine, do sada za više od 40 predstava, uglavnom u suradnji s redateljem Edijem Majaronom. Mnoge od tih predstava bile su nagrađivane i obišle su više od 30 značajnih međunarodnih lutkarskih festivala u Europi i u svijetu. Dosad su skice i lutke izložene u raznim gradovima Europe, od Brightona, Toulousea



i Klagenfurta do Zadra, Mostara, Rijeke, Zagreba te gradova u Sloveniji na ukupno 18 samostalnih izložbi. Za oblikovanje lutaka i scenografije primila je više nagrada, među ostalim, Zlatnu Žar pticu Naj, naj festivala Zagreb 2004. godine, te nagradu festivala HC ASSITEJ Hrvatske u Čakovcu za likovnost u predstavi *Sve o Žaklinama* u izvedbi Gradskog kazališta lutaka Rijeka. Dobjitnica je Klemenčičeve nagrade – najvišeg priznanja UNIMA Slovenija za iznimani doprinos lutkarskoj umjetnosti.

Master painter Agata Freyer graduated from the Academy of Fine Arts in Ljubljana in the class of the famous painter France Mihelič.

The list of plays for which Agata made all the art is extensive.

Since 1969, she has been creating sketches for puppets, costumes and sets in professional puppet theatres in Slovenia, Croatia, Serbia, and Bosnia and Herzegovina and has designed art for more than 40 plays so far, mostly in collaboration with the director Edi Majaron. Many of those plays received awards and toured more than 30 important international puppet festivals in Europe and around the world.

So far, her sketches and puppets have been exhibited in various European cities from Brighton, Toulouse and Klagenfurt to Zadar, Mostar, Rijeka, Zagreb, and Slovenian cities at a total of 18 independent exhibitions.

She received several awards for her puppet and set design; among others, in 2004 she received the Golden Firebird award at the Naj, Naj, Naj Festival in Zagreb and the award at the festival organised by the Croatian Centre ASSITEJ, held in Čakovec, for her art design in the play *All About Jacqueline* performed by the Rijeka City Puppet Theatre.

She is the winner of the Milan Klemenčič Lifetime Achievement Award – the most prestigious award of UNIMA Slovenia for her outstanding contribution to the art of puppetry.

**subota, 16. rujna; 20.00 sati; galerija Udruge Umjetnost osmijeha; za djecu i odrasle**  
 Saturday, September, 16th; 20.00 h; The Art of Smile Association Gallery; for children and adults

**Izložba je otvorena od 16. - 30.9.2023. svaki dan od 12.00 do 20.00 sati.**  
 The exhibition is opened from Sept. 16th - 30th, 2023, every day from 16.00 - 20.00 h.



REPUBLIKA SLOVENIJA  
 VELEPOSLANSTVO ZAGREB

Izložba se realizira uz potporu Veleposlanstva Republike Slovenije u Zagrebu.  
 The exhibition realization is supported by the Embassy of the Republic of Slovenia in Zagreb.



U suradnji s Udrugom *Umjetnost osmijeha*.  
 In cooperation with the Art of Smile Association.

## LUTKARSKE RADIONICE PUPPETRY WORKSHOPS



### Lutkarska radionica za učitelje i odgojitelje: TRIKOVI I PREĆICE DO ZIJEVALICE

### TRICKS AND TIPS TO MUPPET PUPPET, Puppetry Workshop for Teachers and Educators

Radionica je namijenjena odraslima koji svoju profesionalnu opredijeljenost posvećuju obrazovanju i odgoju najmladih. Radionica se bavi ovladavanjem tehnologijom izrade jednostavne lutke, uz poštivanje procesa nastanka kazališne lutke. Sudjelovanje u radionici omogućuje uvid u tehnologiju i rješenja koja nudi profesionalni kreator i izrađivač kazališnih lutaka, s bogatim iskustvom u radu s djecom i odraslima. Cilj radionice jest lutkarsko oslobađanje razigranosti i jednostavnosti kako u kreaciji tako i u izradi lutke zjevalice. Radionica je prikladna za realizaciju s djecom i roditeljima.

The workshop is intended for adults that professionally teach and educate children. The workshop is focused on mastering the creation of a simple puppet while considering the process of theatre puppet creation. The participation in the workshop provides insight into the technology and solutions of a professional creator and maker of theatre puppets with extensive experience in working with children and adults. The goal of the workshop is to release playfulness and simplicity in both creating and animating the muppet puppet. The skills learned in this workshop can be used by teachers to organise workshops with children and parents.

**subota, 17. rujna; 16.00 sati; park ispred Kulturnog centra Travno; za učitelje i odgojitelje**  
 Saturday, September 17th; 16.00 h; Park in front of the Cultural Centre Travno; for teachers and kindergarten teachers

### Lutkarska radionica za osobe treće dobi: PATKA SLATKA CUTE DUCK, Puppetry Workshop for the Elderly

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.

*Patka slatka* je jednostavna lutka napravljena od papirnatih vrpca koja će razveseliti svoga tvorca.

Following on the idea that puppetry is an artistic category and not an age one, puppet creation workshops for the elderly have been a staple of PIF for the last several years. The workshop grew from the desire to share the joy of puppet creation with the elderly, and it provides them with relaxation, good fun and basic puppetry knowledge.

*Cute Duck* is a simple puppet, made from a paper bands, and will cheer up its author.

**nedjelja, 17. rujna; 16.00 sati; park ispred Kulturnog centra Travno; za osobe treće dobi**  
 Sunday, September 17th; 16.00 h; park in front of the Cultural Centre Travno; for elderly

### Lutkarska radionica za djecu: PAPIRNATA PRINCEZA THE PRINCESS OF THE PAPER, Puppetry Workshop for Children

Radionica je namijenjena djeci vrtićke dobi Materijali koji se koriste jednostavni su i imaju ih u svakom domu (papirnata maramica, štapići za uši). Djecu upoznajemo sa svijetom izrade lutaka, uvodimo



ih u svijet lutkarstva, potičemo kreativnost i želju za stvaranjem. Animacija ove jednostavne lutke donosi zabavu i veselje.

Osnove izrade lutaka i njihove animacije koje će djeca proći kroz radionicu zasigurno će potaknuti djecu da istražuju i izrade još koji put lutku s prijateljima, braćom, sestrama, roditeljima.

The workshop is intended for children of 5+. The materials used are simple and can be found in every home (paper napkin, cotton swab). We introduce children to the world of puppet making, introduce them to the world of puppetry, encourage creativity and the desire to create. The animation of this simple puppet brings fun and joy.

The basics of making puppets and their animation which the children will go through in the workshop, will certainly encourage children to explore and make a puppet with their friends, brothers, sisters, and parents.

**ponedjeljak, 18. rujna; 9.30 sati; DV Travno; srijeda, 20. rujna; 9.30 sati; DV Potočnica; za djecu**

Monday, September 18th; 9.30 h; Travno Kindergarten; Wednesday, September 20th; 9.30 h; Potočnica Kindergarten; for children

### **Lutkarska radionica za djecu: PIJEVAC NAPUHANAC ROOSTER BOOSTER, Puppetry Workshop for Children**



Sve može biti lutka uz puno maštice i malo spretnosti. Lutke se mogu animirati na različite načine pa čak i dahom. Jednostavni materijali i dobra zabava obilježja su i ove radionice.

Anything can be a puppet, with a lot of imagination and a little skill. Puppets can be animated in different ways and even with breath. Simple materials and a lot of fun are the features of this workshop.

**utorak, 19. rujna; 12.30 sati; park ispred Kulturnog centra Travno; za djecu i odrasle  
srijeda, 20. rujna; 9.30 sati i 12.30 sati; park ispred Kulturnog centra Travno; za djecu iz OS Malešnica**

Tuesday, September 19th; 12.30; park in front of the Cultural Centre Travno; for children and adults  
Wednesday, September 20th; 9.30 h and 12.30; park in front of the Cultural Centre Travno; for children from Malešnica Elementary School

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

## PROMOCIJE KNJIGA BOOK PROMOTIONS



### DAR NAJVEĆI OD SVIH autorice Slobodanke Martan THE GREATEST GIFT OF ALL by Slobodanka Martan

Nakladnik / Publisher: Sathya Sai međunarodna organizacija Hrvatske / Sri Sathya Sai International Organization in Croatia

Bjelovarčanka Slobodanka Martan, nastavnica hrvatskoga jezika, piše i režira lutkarske igrokaze za malu i veliku djecu. Godine 2022. u nakladi *Sathya Sai* međunarodne organizacije Hrvatske iz tiska izlazi njezina druga zbirka igrokaza *Dar najveći od svih*. Šest igrokaza skupljenih u zbirci aktualizira teme poput nesebične ljubavi, prihvatanja drugih i drugaćijih, poštovanja, pomaganja starijima, naglašava važnost govorenja istine, upozorava na štetnost ljtne, potiče samopouzdanje.

Igrokazi Slobodanke Martan su i razigrani i raspjevani, i ozbiljni i mudri, i korisni i dragocjeni. Odrasle podsjećaju na skriveno blago u njima samima, malene poučavaju, osvjetljavaju im put i šapuću tajnu o *Daru najvećem od svih*...

Zbog naglašene odgojne, ali i estetske i edukativne vrijednosti istinski su dar svima koji rade s djecom i za djecu: odgojiteljima, pedagozima, nastavnicima, knjižničarima, voditeljima kazališnih i lutkarskih družina te roditeljima.

Tina Gatalica, urednica

Slobodanka Martan from Bjelovar, a Croatian language teacher, writes and directs puppet plays for children of all ages. In 2022, her second collection of plays – *The Greatest Gift of All* – was published by the Sri Sathya Sai International Organization in Croatia. Six plays in the collection bring to the forefront the topics of selfless love, acceptance of others, honesty and fairness, and helping the elderly, emphasising the importance of telling the truth, warning about the harmful nature of anger, and encouraging self-confidence.

Slobodanka Martan's plays are both playful and cheerful, both serious and wise, both useful and precious. They remind the adults of the hidden treasures within them, while teaching the little ones, showing them the way, and telling them the secret about the *Greatest Gift of All*... Because of their important educational and aesthetic value, they are a true gift for anyone who works with children and for children: educators, pedagogues, teachers, librarians, heads of theatre and puppet groups, and parents.

Tina Gatalica, editor

četvrtak, 14. rujna; Plava dvorana KUC-a Travno; 18.30 sati; za odrasle; na hrvatskom  
Thursday; September 14th; Travno Cultural Centre; 18.30 h; for adults; in Croatian



### DJETINJSTVO KOJE TRAJE – LUTKARENJE, GRAD I MI A LASTING CHILDHOOD – PUPPETRY, THE CITY AND US

Urednik / editor: Darko Juka

Nakladnik / Publisher: Lutkarsko kazalište Mostar / Mostar Puppet Theatre

U sklopu proslave 70 godina neprekinutoga umjetničkog rada Lutkarskoga kazališta Mostar, objavljena je raskošna kazališna monografija imena *Djetinjstvo koje traje – Lutkarenje, Grad i mi*. Osmislio ju je i uredio književnik i publicist Darko Juka, a sadržajno nudi lepršav presjek sedam desetljeća dugoga stvaralačkog puta LKM-a i svih mališana koji su rasli uz njegove antologiskе predstave.

„Stvorili smo knjižni spomenik jednomu trajanju, jednomu svjetlu koje nije ugaslo unatoč svim iskušenjima kojima je bilo, ili jest, izloženo“, rekao je Juka. Ravnatelj Tibor Oreč ističe

kako su itekako svjesni svoje velike odgovornosti u društvu i kako ih to zapravo pogoni predano i s nepresušnom ljubavlju raditi svoj posao.  
Slavljenička monografija, osim mnoštvom fotografija iz svih razdoblja djelovanja, obiluje i tekstovima regionalno i svjetski priznatih redatelja, scenarista i dramaturga, posvećenih upravo rođendanu Lutkarskoga kazališta Mostar.

A luxurious theatre monograph called *Lasting childhood – Puppetry, the City and Us* was published as part of the celebration of 70 years of uninterrupted artistic work of Mostar Puppet Theatre. It was created and edited by the writer and journalist Darko Juka, and it offers a lively overview of the seven-decade-long creative path of Mostar Puppet Theatre and all the children who grew up with its extraordinary plays.

“We created a literary monument to perseverance, to a light that has not gone out despite all the trials that it has endured,” said Juka. The theatre’s director Tibor Oreć points out that they are well aware of their great social responsibility and that it drives them to do their work with dedication and with unwavering love.

In addition to numerous photographs from every period of the theatre’s history, the celebratory monograph also abounds with texts by regionally and internationally recognised directors, playwrights and dramaturges, dedicated to the birthday of the Mostar Puppet Theatre.

## SUVREMENO LUTKARSTVO I KRITIKA CONTEMPORARY PUPPETRY AND CRITICISM

Glavni urednik / editor-in-chief: Igor Tretinjak

Nakladnik / Publisher: Akademije za umjetnost i kulturu u Osijeku / Academy of Arts and Culture in Osijek



Suvremeno lutkarstvo već desetljećima kontinuirano ruši vlastite granice, šireći se i bogateći. Na tom putu aktivni gledatelji i kritičari predstavljaju nužne sugovornike i završne suautore izvedbenog čina – oko ovih nekoliko karakteristika oblikovana je knjiga *Suvremeno lutkarstvo i kritika*. U prvom dijelu knjige autori tom izrazu u Hrvatskoj, Sloveniji, Škotskoj i Litvi pristupaju teorijski i povijesno, da bi se u drugom dijelu okrenuli kritici i kritičaru. Kako ne bi ostala tek na teorijskim idejama, knjigu zaokružuju primjeri kritika nastalih na radionicama u sklopu projekta Kreativne Europe *Kritička platforma suvremenog lutkarstva EU*. Rezultat projekta je i ova knjiga koja predstavlja mogući temelj za daljnje dijaloge i preplitanja suvremenog lutkarskog izraza i teorije, odnosno kritike.

*urednik Igor Tretinjak*

Contemporary puppetry has been breaking down its own barriers for years, expanding and enriching itself. In that effort, active viewers and critics represent necessary interlocutors and final co-authors of the performance – the book *Contemporary Puppetry and Criticism* is shaped around these characteristics. In the first part of the book, the authors approach this form of expression in Croatia, Slovenia, Scotland and Lithuania in terms of theory and history, before turning to criticism and the critic in the second part. In order not to dwell on theory alone, the book is completed with examples of critiques created at workshops of the Creative Europe project “EU Contemporary Puppetry Critical Platform”. This book is also the result of that project and represents a potential basis for further dialogue and the interweaving of contemporary puppetry, theory and criticism.

*editor Igor Tretinjak*

**ponedjeljak, 18. rujna; Plava dvorana KUC-a Travno; 18.00 sati; za odrasle; na hrvatskom  
Monday, September 18th; Cultural Centre Travno, Blue venue; 18.00 h; in Croatian; for adults**



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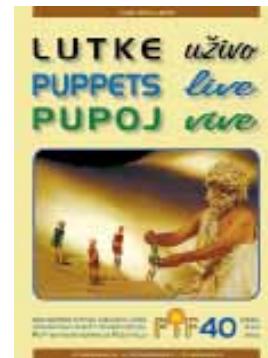
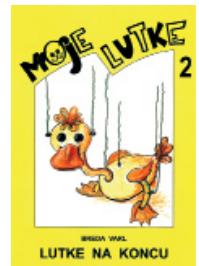
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