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19 / 09  
2024

Međunarodni festival kazališta lutaka

International Puppet Theatre Festival

Pup teatra Internacia Festivalo

Zagreb

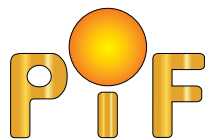
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Šojat, Igor Tretinjak**Stručni žiri  
Professional Jury**– Karen Smith (Australija / *Australia*)  
– Nina Maliková (Češka Republika / *Czech Republic*)  
– Olga Vujović (Republika Hrvatska / *Republic of Croatia*)**Dječji žiri  
The Children's Jury**– Ada Kelava  
– Bruno Rob  
– David Skoko**Nagrade PIF-a  
PIF Prizes**– Grand Prix *Milan Čečuk / Milan Čečuk Grand Prix*  
– Nagrada dječjeg žirija / *The Children's Jury Prize*  
– Nagrada *Tibor Sekej / The Tibor Sekej Prize*  
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**57. MEĐUNARODNI FESTIVAL KAZALIŠTA LUTAKA**  
**57<sup>th</sup> INTERNATIONAL PUPPET THEATRE FESTIVAL**  
**57-a PUPTEATRA INTERNACIONIA FESTIVALO**



**Zagreb, 13. – 19. rujna 2024.**  
September 13<sup>th</sup> – September 19<sup>th</sup> 2024  
de la 13-a ĝis la 19-a de Septembro 2024



## Forenzičarka iz kemijske čistionice i električar kirurg

O gospođi iz kemijske čistionice iz svoje ulice već sam pisala. Ima još. Neki dan odnijela sam joj na čišćenje bluzu i pokazala neku mrljicu o kojoj pojma nisam imala od čega je ni kako se tamo našla. Ona ju je pažljivo gledala i razvijala teoriju od čega bi mogla biti, jer se drukčije čisti mrlja od krvi, drukčije od ovoga, drukčije od onoga. Boja je takva i takva, boja se mijenja pod utjecajem ovoga ili onoga... Ja to ne znam ni ponoviti. Ali ona je znala sve. Rekla sam joj da je prava forenzičarka. Svidjelo joj se.

Prije više godina pokvarila mi se električna grijalica, već prilično stara i izlizana. Ne odustajem lako ni od ljudi ni od stvari i zamolila sam svog električara da je pogleda. On je bio vrlo pristojan i nije komentirao ni izgled ni starost moje grijalice, nije rekao da je bacim u smeće, nego se on bacio na posao. (I on je iz vremena kad su se stvari popravljale, a ne bacale.) Cijelu ju je rastavio, poslaga sve žice i šarafiće i s beskrajnim strpljenjem stao spajati neke žičice. Rekla sam mu da se ponaša kao pravi kirurg. Svidjelo mu se.

Mogla bih i o frizerki koja zna sve o kosi čim je vidi: je li gusta, rijetka, suha, masna, kruta, podatna, prima li boju brzo ili polagano, kako će reagirati, na koji je način treba šišati ili češljati i uopće što joj mora napraviti da bi dobila željeni oblik. Moram joj reći da je prava šaptačica kosi.

Takvih je majstora još. Rijetki su i utoliko dragocijiji.

I kakve sad veze imaju *čistioničarke*, električari, frizerke i ini majstori svog zanata s lutkarskim predstavama i PIF-om? Velike. Na PIF-u predstavljamo majstore lutkarskog zanata. Pri čemu, kad kažem zanat, mislim na majstorstvo najvišega stupnja.

Na ovogodišnjem PIF-u predstave se bave najrazličitijim temama: pobjedom nad smrću prepariranjem (?), sveprisutnim ratovima, čovjekom rodom, razbojnikovom kćeri, zemljom papira i knjiga, sizifovskim poslom pronalaženja samoga sebe, letećom kućom, gruzijskim rodoljubljem, slonićem koji je zaljubljen u žabu i u kišu, lanetovim odrastanjem, izbjeglicama, stvaralačkom krizom, tajnim vrtom koji liječi rane u duši dvoje nesretne djece, vukom koji voli kolače, a ne žilave bake, nestašnom pčelicom koja postaje odgovorna pčela, trijumfalnom pobjedom nad Zlom Neslogom, zgodama i nezgodama snalažljivog Petrice Kerempuha, čak i životom u Jugoslaviji.

Pritom uz klasične lutke u predstavama možemo vidjeti i originalne preparirane životinje, dokumentarce, kazalište predmeta, kazalište sjena, crno kazalište, animaciju u troje, suigru glumca i lutke na različite načine.

Možda će se neke od predstava učiniti kontroverznima. Ali neću reći koje!

Ono što se dugo nije dogodilo na PIF-u, a što mu ove godine daje posebnu boju, okus, miris i čar, jest zamjetna prisutnost hrvatskih lutkarskih predstava. Već ih dugo nije bilo u tolikom broju toliko dobrih! Dokaz je to da se i u našem lutkoglumištu rađaju majstori kojima nije teško „spajati žičice“ ma koliko trajalo da se nađe pravi spoj. Nije im teško danima istraživati kako da lutka animirana u troje uvjerljivo sjeda, hoda i diše, a svaki od animatora osjeća drugu dvojicu i spreman je unaprijed predvidjeti njihove kretnje. Nije im teško napraviti stančić po mjeri lutke i opremiti ga malenim sudoperom i slavinom iz koje teče prava voda, malenim hladnjakom u kojem su mrkvice, mlijeko i jaja, malenim računalom, malenim čajnikom... i još bezbrojem malenosti koje izazivaju velik dojam. Nije im teško danima intervjuirati roditelje, djedove i profesore o životu u bivšoj državi i mukotrпно raditi na vrlo zahtjevnoj dramaturgiji. Nije im teško istražiti izbjegličku krizu, udisati pijesak i gurati lice u blato, jer – imaju „volju bagera“. Sve je više glumaca lutkara, a polako i lutkarskih redatelja koji neštedimice ulažu fizičke i psihičke napore da bi ostvarili predstavu kakvu žele i pritom su sretni, kao, uostalom, i publika, čak i onda kad joj u slapovima teku suze.

O jednoj takvoj redateljici kritičarka Olga Vujović kaže: „Pri tome ona ne šteti ni sebe, ni glumce, ni publiku, njezini postupci su jasni i beskompromisni i, koliko se sjećam, nikad joj nije bilo teško zavrnuti rukav i iščupati nam srce.“<sup>1</sup>

*Urednica službenog programa  
prof. dr. sc. Livija Kroflin*

<sup>1</sup> Redateljica je Tamara Kučinović, predstava *Šapat duše*, a tekst je pod naslovom *Što nam treba? Volja bagera!* objavljen na portalu *Kritikaz* 30. siječnja 2024.

## A Forensic Scientist From a Dry-Cleaning Shop and an Electrician Surgeon

I have already written about the lady from the dry-cleaning shop on my street. There's more. The other day, I brought her a blouse to be cleaned and showed her a stain about which I had no idea what it was or how it got there. She looked at it carefully and started developing a theory of what it could be because different stains should be cleaned differently. The colour is such and such; it changes under the effect of this or that... I wouldn't even know how to repeat it. But she knew everything. I told her she was a real forensic scientist. She loved it.

Years ago, my electric heater, already quite old and worn out, broke down. I don't give up easily on people or things, so I asked my electrician to take a look. He was very polite and did not comment on the appearance or age of my heater; he did not advise me to throw it in the trash. Instead, he started working on it. (He's also from a time when things would get fixed, not thrown out.) He took the entire thing apart, arranged all the wires and screws and, with endless patience, began to connect some wires. I told him he was acting like a real surgeon. He loved it.

I could also talk about a hairdresser who knows everything about hair as soon as she sees it: whether it is thick, thin, dry, oily, stiff, or supple, whether it will colour quickly or slowly, how it will react, how it should be cut or combed, and what she needs to do to get the desired shape. I must tell her that she is a real hair whisperer.

There are more such masters. They are rare and all the more precious.

You must be wondering what cleaners, electricians, hairdressers, and other masters of their craft have to do with puppet shows and PIF. Quite a lot. At PIF, we present the masters of the puppetry craft. And when I say craft, I mean mastery of the highest degree.

At this year's PIF, performances deal with a wide variety of topics: victory over death by taxidermy (?), ubiquitous wars, a man stork, the robber's daughter, the land of paper and books, the Sisyphean task of finding oneself, a flying house, Georgian patriotism, an elephant in love with the frog and the rain, a fawn growing up, refugees, a creative crisis, a secret garden that heals the wounds in the soul of two unfortunate children, a wolf who loves cakes and not tough grandmothers, a mischievous bee who becomes a responsible bee, the triumphant victory over Evil Disagreement, the adventures and misfortunes of the resourceful Petrica Kerempuh, and even life in Yugoslavia.

In addition to classic puppets, we can see taxidermied animals, documentaries, object theatre, shadow theatre, black theatre, three-person animation, and actors and puppets playing off each other in different ways.

Perhaps some of the performances will seem controversial. But I won't say which ones!

What has not happened at PIF for a long time and gives it a special colour, taste, smell and charm this year is the noticeable presence of Croatian puppet shows. There haven't been so many good ones in a long time! This proves that even our puppet theatres give birth to masters who do not find it difficult to "connect the wires," no matter how long it takes to find the right connection. It is not difficult for them to spend days exploring how to make a three-person animated puppet convincingly sit, walk and breathe while each animator feels the other two and is ready to anticipate their movements. They do not find it difficult to make a small apartment tailored to the puppet and equip it with a small sink and tap with real running water, a small refrigerator with small carrots, milk and eggs, a small computer, a small teapot... and countless other small things that make a big impression. It is not difficult for them to interview parents, grandparents and professors for days about life in the former state and to work painstakingly on very demanding dramaturgy. It is not difficult for them to investigate the refugee crisis, breathe sand and stick their face in the mud because they have the "will of an excavator." There are more and more puppet actors and puppet directors who unwaveringly invest physical and psychological efforts to achieve the performance they want and are happy doing so, as is the audience, even when their tears flow like waterfalls.

The critic Olga Vujović said the following about one such director: "She does not spare herself, the actors, or the audience. Her actions are clear and uncompromising, and, as far as I remember, it was never difficult for her to roll up her sleeves and rip our hearts out."<sup>1</sup>

*The official program editor Livija Krofelin,  
PhD, Full Professor*

<sup>1</sup> The director is Tamara Kučinović, play is *The Soul's Whisper*, and the text is titled *What do we need? The will of an excavator!* published on the portal *Kritikaz* on January 30, 2024.





## 57. MEĐUNARODNI FESTIVAL KAZALIŠTA LUTAKA

Zagreb, 13. - 19. rujna 2024.



## PROGRAM

## četvrtak 12. rujna - pretprogram

18.00 sati KUC Travno **Otvorenje izložbe LUTKA, MASKA... PIF\***, 12. likovni natječaj za djecu

## petak, 13. rujna

20.00 sati KUC Travno **SVEČANO OTVORENJE 57. PIF-a** (ulaz s pozivnicom)  
**MRTVA PRIRODA**, Kazalište lutaka Ljubljana, Slovenija (16+)

## subota, 14. rujna

11.00 sati Tkalčićeva, Trg bana Josipa Jelačića, Trg Petra Preradovića  
**PIFKOVA POVORKA\*** (za djecu i odrasle)11.00 i 13.00 sati KIC **BABY ESFERIC**, Kazalište Aboon, Španjolska (6 mjeseci)12.00 – 20.00 sati KUC Travno **LUTKE 4.0 – MUZEJ BEZ ZIDOVA\***, virtualna izložba, Njemački forum za lutkarsku umjetnost, Njemačka (12+, uz rezervaciju termina)16.00 sati KUC Travno, park **KONCI ŽIVOTA\***, lutkarska radionica (za učitelje i odgajatelje)17.00 sati Paviljon Zrinjevac MALI LUTKARI NA 57. PIF-u: **JEŽEVA KUĆICA\***, Lutkarska skupina *Cukarin*, Društvo *Naša djeca*, Blato (za djecu)18.00 sati KUC Travno **PČELICA MAJA**, Gradsko kazalište lutaka Rijeka, Hrvatska (3+)18.00 sati Paviljon Zrinjevac **IŠ'O VILJO U DUĆAN\***, Lutkarska organizacija koju fakat trebamo – LOFT, Hrvatska (2+)19.00 sati ZKM, Polanec MALI LUTKARI NA 57. PIF-u: **SLIČIMO\***, Lutkarski studio učilišta ZKM20.00 sati KIC **RATOTVORAC**, Kazalište lutaka DAFA, Češka (za odrasle)

## nedjelja, 15. rujna

11.00 sati KUC Travno **ČOVJEK RODA**, Los Titiriteros de Binéfar, Španjolska (6+)12.00 – 20.00 sati KUC Travno **LUTKE 4.0 – MUZEJ BEZ ZIDOVA\***, virtualna izložba, Njemački forum za lutkarsku umjetnost, Njemačka (12+, uz rezervaciju termina)16.00 sati KUC Travno, park **MICA MACA LUTKICA\***, lutkarska radionica (za osobe treće životne dobi)

17.00 sati	Paviljon Zrinjevac	ONI KOJI DOLAZE: predstave studenata Akademije za umjetnost i kulturu u Osijeku, Hrvatska <b>PETRICA KEREMPUH NA VAŠARU*</b> , (5+)
18.00 sati	ZKL	<b>RONJA, RAZBOJNIKOVA KĆI</b> , Kazalište za djecu i mlade Skoplje, Sjeverna Makedonija (6+)
18.00 – 19.00 sati	Paviljon Zrinjevac	KAZALIŠTE ZA JEDNOG: <b>TO JE TAJNA*</b> , Kazalište PUPPETERIA, Japan (za djecu i odrasle)
20.00 sati	ZPC	<b>ALISA U ZEMLJI PAPIRA</b> , Kazalište lutaka Maribor, Slovenija (12+)

## ponedjeljak, 16. rujna

9.30 sati	Dječji vrtić Travno	<b>VESELI KLAUN*</b> , lutkarska radionica (za djecu DV Travno)
11.00 sati	KUC Travno	<b>TAJNI VRT</b> , Dječje kazalište Branka Mihaljevića u Osijeku, Hrvatska (6+)
12.00 – 13.00 sati	KUC Travno, park	KAZALIŠTE ZA JEDNOG: <b>LJ-U-B-A-V*</b> , Kazalište PUPPETERIA, Japan (za djecu i odrasle)
12.00 – 20.00 sati	KUC Travno	<b>LUTKE 4.0 – MUZEJ BEZ ZIDOVA*</b> , virtualna izložba, Njemački forum za lutkarsku umjetnost, Njemačka (12+, uz rezervaciju termina)
12.30 sati	KUC Travno, park	<b>TULJAK LUTKULJAK*</b> , lutkarska radionica (za djecu iz OŠ Malešnica)
18.00 sati	KIC	<b>ASDFDFGGGGG</b> , Glinjol teatar, Hrvatska (14+)
19.00 sati	ZKM, Polanec	MALI LUTKARI NA 57. PIF-u: <b>STILSKE VJEŽBE*</b> , Lutkarski studio učilišta ZKM (12+)
20.00 sati	ZPC	<b>JA, SIZIF</b> , Kazališna družina Puppet's Lab, Bugarska (za odrasle)
20.00 sati	plato Mamutice	LUTKE NA VELIKOM PLATNU: izbor nagrađenih filmova s <b>15. VAFI &amp; RAFI</b> festivala (za djecu)

## utorak, 17. rujna

9.30 sati	KUC Travno, park	<b>TULJAK LUTKULJAK*</b> , lutkarska radionica (za djecu iz OŠ Malešnica)
11.00 sati	KUC Travno	<b>KAKO SU LJILJO I KOSJENKA POBIJEDILI ZLU NESLOGU</b> Gradsko kazalište lutaka Split, Hrvatska (5+)
12.00 – 20.00 sati	KUC Travno	<b>LUTKE 4.0 – MUZEJ BEZ ZIDOVA*</b> , virtualna izložba, Njemački forum za lutkarsku umjetnost, Njemačka (12+, uz rezervaciju termina)
17.00 i 19.00 sati	ZKM, Polanec	<b>NE ČEKAJ ME...</b> , Cie La Neige Sur Les Cils, Francuska (6+)
17.00 – 18.00 sati	plato Mamutice	KAZALIŠTE ZA JEDNOG: <b>TO JE TAJNA*</b> , Kazalište PUPPETERIA, Japan (za djecu i odrasle)
17.15 sati	plato Mamutice	MALI LUTKARI NA 57. PIF-u: <b>JEŽEVA KUĆICA*</b> , Lutkarska skupina OŠ Frana Galovića (za djecu)
18.00 sati	plato Mamutice	ONI KOJI DOLAZE: predstave studenata Akademije za umjetnost i kulturu u Osijeku, Hrvatska <b>PETRICA KEREMPUH NA VAŠARU*</b> , (5+)
20.00 sati	ZPC	<b>ŠAPAT DUŠE</b> , Hrvatsko narodno kazalište u Varaždinu, Hrvatska (12+)

## srijeda, 18. rujna

11.00 sati	KUC Travno	<b>BAJKA SVA OD ŠEĆERA</b> , Kazalište Virovitica, Hrvatska (5+)
12.00 sati	KUC	Predstavljanje knjiga: Livija Kroflin, <b>LUTKARSKA ČUDA SVIJETA</b> ; Diana Čosić, Livija Kroflin, Grozdana Lajić Horvat, Sara Milavec, Lada Kanajet Šimić, <b>SASVIM DRUKČIJI JEZIK</b> – Dramske i lutkarske scenske igre s tekstovima za ovladavanje i poučavanje hrvatskoga kao inoga jezika (za odrasle)
17.00 i 19.00 sati	Histrionski dom	<b>POMELO JE ZALJUBLJEN... U ŽABU, KIŠU I MNOGE DRUGE</b> Kazalište Fraktal, Poljska (3+)
17.00 – 18.00 sati	plato Mamutice	KAZALIŠTE ZA JEDNOG: <b>LJ-U-B-A-V*</b> , Kazalište PUPPETERIA, Japan (za djecu i odrasle)
17.15 sati	plato Mamutice	MALI LUTKARI NA 57. PIF-u: <b>TI NISI KAO MI*</b> , Lutkarska skupina OŠ Josipa Račića (za djecu)
18.00 sati	plato Mamutice	<b>LILA*</b> , Lutkarska organizacija koju fakat trebamo – LOFT, Hrvatska (4+)
19.00 sati	ZKL	<b>NIKO NIKOLADZE</b> , Gruzijaska regionalna kazališna mreža GRTN, Gruzija (za odrasle)

## četvrtak, 19. rujna

9.30 sati	DV Potočnica	<b>VESELI KLAUN*</b> , lutkarska radionica za djecu (za djecu DV Potočnica)
11.00 sati	KUC Travno	<b>BAMBI</b> , Kazalište za djecu Kragujevac, Srbija (7+)
20.00 sati	KUC Travno	<b>DODJELA NAGRADA I ZATVARANJE 57. PIF-a</b> ONJI KOJI DOLAŽE: predstave studenata Akademije za umjetnost i kulturu u Osijeku, Hrvatska <b>NIŠTA NIJE VEČNO SEM BRENE*</b> (za odrasle)

\* 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 57<sup>th</sup> PIF - INTERNATIONAL PUPPET THEATRE FESTIVAL

Zagreb, September 13<sup>th</sup> - September 19<sup>th</sup>, 2024



# PROGRAMME

### Thursday, September 12<sup>th</sup>

18.00 h KUC Travno Opening of the exhibition PUPPET, MASK... PIF\*, 12<sup>th</sup> art competition for children

### Friday, September 13<sup>th</sup>

20.00 h KUC Travno GRAND OPENING OF THE 57<sup>th</sup> PIF (*invitation only*)  
**STILL LIFE**, Ljubljana Puppet Theatre, Slovenia (16+)

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

11.00 h Tkalčićeva Street, Ban Jelačić Square, Cvjetni Square, Zrinjevac Square  
PIFKO'S PROCESSION\* (*children and adults*)

11.00 and 13.00 h KIC **BABY ESFERIC**, Aboon Theatre, Spain (6 months)

12.00 – 20.00 h KUC Travno PUPPETS 4.0 – MUSEUM WITHOUT WALLS\*, virtual exhibition,  
The German Forum for Puppetry Arts, Germany (12+, *booking necessary*)

16.00 h KUC Travno **THE TREADS OF LIFE\***, puppetry workshop (for teachers and kindergarten teachers)

17.00 h Zrinjevac Pavillion LITTLE PUPPETEERS ON 57<sup>th</sup> PIF: **HEDGEHOG'S HOME\***, Cukarin Puppetry Group,  
Our Children Association, Blato (*for children*)

18.00 h KUC Travno **MAYA THE BEE**, Rijeka City Puppet Theatre, Croatia (3+)

18.00 h Zrinjevac Pavillion **VILJO WENT TO THE SHOP\***, The Puppetry Organisation We Really Need – LOFT, Croatia (2+)

19.00 h ZKM, Polanec LITTLE PUPPETEERS ON 57<sup>th</sup> PIF: **WE ARE ALIKE\***, the Puppetry Studio of the Zagreb Youth Theatre (10+)

20.00 h KIC **WAR MAKER**, Dafa Puppet Theatre, Czechia (*for adults*)

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

11.00 h KUC Travno **STORK MAN**, Los Titiriteros De Binéfar, Spain (6+)

12.00 – 20.00 h KUC Travno PUPPETS 4.0 – MUSEUM WITHOUT WALLS\*, virtual exhibition,  
The German Forum for Puppetry Arts, Germany (12+, *booking necessary*)

16.00 h	KUC Travno, Park	KITTY CAT PUPPET*, puppetry workshop ( <i>for elderly</i> )
17.00 h	Zrinjevac Pavillion	THE NEXT GENERATION, performance by students of the Academy of Arts and Culture in Osijek: PETRICA KEREMPUH AT THE FAIR* (5+)
18.00 h	ZKL	<b>RONJA, THE ROBBER'S DAUGHTER</b> , N.I. Children's and Youth Theatre Skopje, North Macedonia (6+)
18.00 – 19.00 h	Zrinjevac Pavillion	THEATRE FOR ONE: IT'S A SECRET*, Puppeteria Theatre, Japan ( <i>children and adults</i> )
20.00 h	ZPC	<b>ALICE IN PAPERLAND</b> , Maribor Puppet Theatre, Slovenia (12+)

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

9.30 h	Travno Kindergarten	JOLLY CLOWN*, puppetry workshop for children ( <i>children from Travno Kindergarten</i> )
11.00 h	KUC Travno	<b>THE SECRET GARDEN</b> , Branko Mihaljević Children's Theatre in Osijek, Croatia (6+)
12.00 – 13.00 h	KUC Travno, Park	THEATRE FOR ONE: L-O-V-E*, Puppeteria Theatre, Japan ( <i>children and adults</i> )
12.00 – 20.00 h	KUC Travno	PUPPETS 4.0 – MUSEUM WITHOUT WALLS*, virtual exhibition, The German Forum for Puppetry Arts, Germany (12+, <i>booking necessary</i> )
12.30 h	KUC Travno, Park	CONE PUPPET*, puppetry workshop ( <i>children from Malešnica Elementary School</i> )
18.00 h	KIC	<b>ASDFDFGGGGG</b> , Glinjol Theatre, Croatia (14+)
19.00 h	ZKM, Polanec	LITTLE PUPPETEERS ON 57 <sup>th</sup> PIF: EXERCISES IN STYLE *, the Puppetry Studio of the Zagreb Youth Theatre (12+)
20.00 h	ZPC	<b>I, SISYPHUS</b> , Puppet's Lab Theatre Company, Bulgaria ( <i>adults</i> )
20.00 h	KUC Travno, south	PUPPETS ON THE BIG SCREEN: 15. VAFI&RAFI Festival, awarded films projection ( <i>for children</i> )

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

9.30 h	KUC Travno, Park	CONE PUPPET*, 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 – 20.00 h	KUC Travno	PUPPETS 4.0 – MUSEUM WITHOUT WALLS*, virtual exhibition, The German Forum for Puppetry Arts, Germany (12+, <i>booking necessary</i> )
17.00 and 19.00 h	ZKM, Polanec	<b>DON'T WAIT FOR ME...</b> , Cie La neige sur les cils, France (6+)
17.00 – 18.00 h	Mamutica plateau	THEATRE FOR ONE: IT'S A SECRET*, Puppeteria Theatre, Japan ( <i>children and adults</i> )

17.15 h	Mamutica plateau	LITTLE PUPPETEERS ON 57 <sup>th</sup> PIF: <b>HEDGEHOG'S HOME*</b> , Fran Galović Elementary School Puppetry Group ( <i>for children</i> )
18.00 h	Mamutica plateau	THE NEXT GENERATION, performance by students of the Academy of Arts and Culture in Osijek: <b>PETRICA KEREMPUH AT THE FAIR*</b> (5+)
20.00 h	ZPC	<b>THE SOUL'S WHISPER</b> , Croatian National Theatre in Varaždin, Croatia (12+)

### Wednesday, September 18th

11.00 h	KUC Travno	<b>A FAIRY TALE ALL MADE OF SUGAR</b> , Virovitica Theatre, Croatia (5+)
12.00 h	KUC Travno	BOOKS PROMOTION: Livija Kroflin, <b>PUPPETRY WONDERS OF THE WORLD</b> ; Diana Čosić, Livija Kroflin, Grozdana Lajić Horvat, Sara Milavec and Lada Kanajet Šimić: <b>AN ENTIRELY DIFFERENT LANGUAGE – Drama and Puppetry Plays with Scripts for Learning and Teaching Croatian as a Second and Heritage Language</b> ( <i>adults</i> )
17.00 and 19.00 h	Histrionski dom	<b>POMELO IS IN LOVE... WITH THE FROG, THE RAIN AND MANY OTHERS!</b> , Fractal Theatre, Poland (3+)
17.00 - 18.00 h	Mamutica plateau	THEATRE FOR ONE: <b>L-O-V-E*</b> , Puppeteria Theatre, Japan ( <i>children and adults</i> )
17.15 h	Mamutica plateau	LITTLE PUPPETEERS ON 57 <sup>th</sup> PIF: <b>YOU ARE NOT LIKE US*</b> , Josip Račić Elementary School's puppetry group ( <i>for children</i> )
18.00 h	Mamutica plateau	<b>LILA*</b> , The Puppetry Organisation We Really Need – LOFT, Croatia (4+)
19.00 h	ZKL	<b>NIKO NIKOLADZE</b> , GRTN - Georgian Regional Theatre Network, Georgia ( <i>adults</i> )

### Thursday, September 19<sup>th</sup>

9.30 h	Potočnica Kindergarten	<b>JOLLY CLOWN*</b> , puppetry workshop ( <i>for Potočnica Kindergarten children</i> )
11.00 h	KUC Travno	<b>BAMBI</b> , Kragujevac Children's Theatre, Serbia (7+)
20.00 h	KUC Travno	<b>AWARD CEREMONY AND CLOSING CEREMONY OF THE 57<sup>th</sup> PIF</b> <b>NOTHING LASTS FOREVER BUT BRENA*</b> , Academy of Arts and Culture in Osijek, Croatia ( <i>adults</i> )

\* 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. **Bugarska / Bulgaria**  
Kazališna družina **Puppet's Lab** / *Puppet's Lab Theatre Company*
2. **Češka / Czechia**  
Kazalište **Dafa** / *Dafa Theatre*
3. **Francuska / France**  
Cie **La Neige sur les cils**
4. **Gruzija / Georgia**  
Gruzijaska regionalna kazališna mreža **GRTN** / *GRTN Georgian Regional Theatre Network*
5. **Hrvatska / Croatia**  
Dječje kazalište **Branka Mihaljevića u Osijeku** / *Branko Mihaljević Children's Theatre in Osijek*
6. **Glinjol teatar** / *Glinjol Theatre*
7. **Gradsko kazalište lutaka Rijeka** / *Rijeka City Puppet Theatre*
8. **Gradsko kazalište lutaka Split** / *Split City Puppet Theatre*
9. **Hrvatsko narodno kazalište u Varaždinu** / *Croatian National Theatre in Varaždin*
10. **Kazalište Virovitica** / *Virovitica Theatre*
11. **Poljska / Poland**  
Kazalište **Fraktal** / *Fractal Theatre*
12. **Sjeverna Makedonija / North Macedonia**  
Kazalište za djecu i mlade **Skoplje** / *Skoplje Children's and Youth Theatre*
13. **Slovenija / Slovenia**  
Kazalište **lutaka Ljubljana** / *Ljubljana Puppet Theatre*
14. **Kazalište lutaka Maribor** / *Maribor Puppet Theatre*
15. **Srbija / Serbia**  
Kazalište za djecu **Kragujevac** / *Kragujevac Children's Theatre*
16. **Španjolska / Spain**  
Kazalište **Aboon** / *Aboon Theatre*
17. **Los Titiriteros de Binéfar**

# MRTVA PRIRODA

TIHOŽITJE

**Autori / Authors:** Tin Grabnar, Tjaša Bertoncely  
**Režija / Directed by:** Tin Grabnar  
**Dramaturgija / Dramaturgy:** Tjaša Bertoncely  
**Likovno oblikovanje / Set design:** Sara Slivnik  
**Kostimografija / Costume design:** Sara Smrajc  
 Znidarčič

**Glazba / Music:** Mitja Vrhovnik Smrekar

**Oblikovanje zvuka i zvučni i glazbeni efekti / Sound design, sound and music effects:** Eduardo Raon

**Tehnologija lutaka / Puppet technology:** Zoran Srdić

**Video:** Vesna Krebs

**Oblikovanje svjetla / Lighting design:** Gregor Kuhar

**Izrada scenografije, lutaka i kostima / Set, puppets and costumes production:**  
 Zoran Srdić, Iztok Bobič, Polona Černe, Sandra Birjukov, Marjeta Valjavec,  
 Zala Kalan, David Klemenčič, Olga Milič, Uroš Mehle s.p., 3 Dimension

**Igraju / Cast:** Asja Kahrmanović Babnik, Iztok Lužar, Zala Ana Stiglic  
**Fotografija / Photo by:** Jaka Varmuž



Foto / Photo by: Jaka Varmuž

Što je unutarnja sila koju nazivamo životom? Kakav je život? Kako razumjeti fenomen i način postojanja i njegovu suprotnost – smrt? I na kraju, što znači oduzeti ovaj život? U viktorski doba prepariranje, umjetnost očuvanja životinjskih tijela, steklo je popularnost uglavnom kao posebnost i simbol prestiža ili kao moderan dekor za visoko društvo prerušen u znanost. Do danas je ovaj oblik umjetnosti razvio različite izraze koji nadilaze svoju izvornu svrhu, a to je bio prikaz prirode u njezinoj naturalističkoj dimenziji. Taksidermija može poslužiti kao metafora za ljubav prema prirodi. Ali može poslužiti i kao metafora za društveno licemjerje i antropocentrično iskorištavanje prirode. Taksidermija pokazuje tanku granicu između poštovanja i obožavanja te izrabljivanja i objektivizacije. To čini kroz prizmu preuzimanja vlasništva nad smrću i životom. Razmatranje tako radikalnih tema zahtijevalo je radikalne izvedbene pristupe koji odmiču zastore i razotkrivaju temu. Ti procesi mogu kod publike izazvati duboka emocionalna, etička i filozofska pitanja. Predstava *Mrtva priroda: Devet pokušaja očuvanja života* demonstrira prepariranje i ideju očuvanja života te ih provjerava potenciranjem. Stvara iluziju života, gdje života nema. Koristi bit lutkarskog medija: animirati neživo. Animacija u *Mrtvoj prirodi* seže u stvarni život: animirani entitet je stvorenje koje je nekoć živjelo i ubili su ga ljudi.

**KL Ljubljana u koprodukciji s Flota, zavodom, Murska Sobota i Flota, Ljubljana.**

## KAZALIŠTE LUTAKA LJUBLJANA, REPUBLIKA SLOVENIJA

Lutkovno gledalište Ljubljana, Republika Slovenija

Kazalište lutaka Ljubljana je matično slovensko lutkarsko kazalište koje ugošćuje lutkarske predstave i dramske predstave za djecu, mlade i odrasle. Kazalište, koje djeluje u šest dvorana, ima i dva festivala

koji se održavaju svake dvije godine (naizmjenice). Jedna od ključnih djelatnosti kazališta je i briga za očuvanje bogate slovenske lutkarske ostavštine.

## STILL LIFE

What is the inner force that we call life? What is life like? How to understand the phenomenon and way of existence and its opposite—death? And finally, what does it mean to take this life away? In the Victorian era, taxidermy—the art of preserving animals' bodies—gained popularity mainly as a peculiarity and a symbol of prestige or as a trendy decor for high society disguised as science. Up to today, this form of art has developed different expressions reaching beyond its original purpose, which was to depict nature in its naturalistic dimension. Taxidermy may serve as a metaphor for the love of nature. But it may as well serve as a metaphor for social hypocrisy and the anthropocentric exploitation of nature. Taxidermy shows the thin line between respect and worship, and exploitation and objectification. It does this through the prism of taking ownership of death and life. The unfolding of such radical themes required radical performance approaches that pull back the curtains and expose the theme. These processes may raise deep emotional, ethical, and philosophical questions with the audience. The performance *Still Life: Nine Attempts to Preserve Life* demonstrates taxidermy and the idea of preserving life and tests them by potentiating them. It creates the illusion of life, where there is no life. It uses the essence of the puppet medium: to animate the inanimate. The animation in *Still Life* reaches into real life: the animated entity is a creature that once lived and was killed by humans.

**Ljubljana Puppet Theatre in coproduction with Flota, zavod, Murska Sobota and Flota, Ljubljana**

Ljubljana Puppet Theatre,  
 Republic of Slovenia

Ljubljana Puppet Theatre is the principal Slovenian puppet theatre, hosting puppet shows and drama performances for children, youth and adults. The theatre, which operates in six venues, also boasts two festivals, taking place every two years (in alternation). One of the theatre's crucial activities is also attending to the preservation of the rich Slovenian puppetry legacy.

 [pija.bodlaj@lgl.si](mailto:pija.bodlaj@lgl.si)  
[www.lgl.si](http://www.lgl.si)





# BABY ESFERIC

**Režija / Directed by:** Aboon Teatro  
**Kostimografija / Costume:** Annie Wickaert  
**Oblikovanje svjetla / Light design:** Estefano Razzolini  
**Glazba / Music:** Aurora Martínez, Mei Samarra  
**Snimanje i obrada zvuka / Recording and sound editing:** Mon Feijóo  
**Scenografija / Scenography:** Eduardo Telletxea, David Mataró Mimic, Vega Virgili  
**Ilustracije / Illustrations:** Aitor Herrero  
**Fotografija / Photo by:** Josep Tobella  
**Video:** Jonatan Ros  
**Igraju / Cast:** Mei Samarra, Eduardo Telletxea

Foto / Photo by: Josep Tobella

Predstavom *Baby Esferic* odajemo počast Zemlji. Kroz različite priče i kraljike izvedba govori o čaroliji koja nas povezuje s planetom i njegovim stanovnicima. Namijenjena bebama od 6 mjeseci i više, oduševit će cijelu obitelj. Bez teksta, s vrlo vizualnim jezikom, sve je okruglo, minimalističko i delikatno vizualno, što gledateljima omogućuje da puste mašti na volju. *Baby Esferic* prikazuje čaroliju Zemlje, bebinim tempom. Možete li zamisliti da svjedočite rođenju našeg prekrasnog planeta Zemlje i podijelite ga sa svojom bebom? Predstava nas vodi na zabavno putovanje kako bismo ponovno otkrili sebe i svoj dom i povezali se s njima očima djeteta. Ljubav i poštovanje prema sebi i našem planetu sjeme su koje *Baby Esferic* daje našim mališanima, ženama i muškarcima sutrašnjice.



## KAZALIŠTE ABOON, Vitoria-Gasteiz, Kraljevina Španjolska Aboon Teatro, Vitoria-Gasteiz, Reino de España

Kazalište Aboon osnovano je 2012. godine kako bi se u njemu prikazivale visokokvalitetne predstave za djecu najmlađe dobi. Prva predstava premijerno je prikazana 2014. godine i dočekana je s oduševljenjem. To je bio početak uspješnoga profesionalnog putovanja, koje uključuje sudjelovanje na važnim događanjima kao što su *Mostra de Igualada 2017*, *Međunarodni festival Titirijai* i *Festival CUCU*, među ostalima.

Širenje kazališta postalo je nepobitno 2019. godine premijerom predstave *Baby Esferic* na festivalu *MADferia*, nagrađene kao revolucionarne izvedbe. To su pratila i druga priznanja, uključujući *R for Recommended Show* (preporučena predstava) koju dodjeljuje Povjerenstvo Nacionalne mreže kazališta Španjolske, pečat kvalitete koji dodjeljuje *Camino Escena Norte* i uključivanje u turneju *Itinerario Constelaciones 2023*.

## BABY ESFERIC

*Baby Esferic* is a tribute to Earth. Through different stories and landscapes, it talks about the magic that binds us to the planet and its inhabitants. Aimed at babies from 6 months and up, it will delight the whole family. Without text, with very visual language, everything is round, minimalist, and delicately visual, giving freedom to the spectator's imagination. *Baby Esferic* captures the magic of Earth at a baby's pace. Can you imagine witnessing the birth of our wonderful planet Earth and sharing it with your baby? *Baby Esferic* proposes a fun trip to rediscover and reconnect with ourselves and our home through the eyes of a child. Love and respect for ourselves and our planet are the seeds that *Baby Esferic* gives to our little ones, the women and men of tomorrow.

## ABOON THEATRE, Vitoria-Gasteiz, Kingdom Of Spain

*Aboon Teatro* was established in 2012 to provide high-quality theatre for early childhood. The first show premiered in 2014 and received a great reception. It marked the beginning of a successful professional journey, including participation in important events such as *Mostra de Igualada 2017*, *Titirijai International Festival* and the *CUCU Festival*, among others.

The theatre's expansion solidified in 2019 with the premiere of *Baby Esferic* at *MADferia*, which earned recognition as a breakthrough performance. This was followed by several accolades, including the *R for Recommended Show* awarded by the National Theatre Network Commission of Spain, the Quality Seal granted by the Camino Escena Norte theatre circuit, and inclusion in its *Itinerario Constelaciones 2023 Tour*.

info@aboonteatre.com  
www.aboonteatre.com

2024.



14.9. subota  
Sat. Sep. 14

11.00  
13.00

KIC

6 mjeseci naviše  
6 months and up

30 min

bez riječi  
nonverbal

# PČELICA MAJA

**Autorice teksta po motivima romana Waldemara Bonselsa / Authors of the text based on the novel by Waldemar Bonsels:** Ivana Đula, Milica Sinkauz

**Redateljica / Director:** Renata Carola Gatica

**Scenografkinja i kreatorica lutaka / Set and puppet designer:** Alena Pavlović

**Lutkarska tehnologinja / Puppet technology:** Luči Vidanović

**Skladatelji / Composers:** Ivana Đula, Luka Vrbanić

**Suradnik za scenski pokret / Stage movement associate:** Damian Cortes Alberti

**Oblikovatelj svjetla / Light designer:** Sanjin Seršić

**Izvođe / Cast:** Petra Šarac, Tilen Kožamelj, Damir Orlić, David Petrović, Ana Šantar

Temeljna misao predstave namijenjena najmlađima jest da se identitet ne gradi samo kod kuće, već je svakome od nas potrebno odtjeti iz košnice kako bismo se naučili životu, i to povezivanjem s drugima, s onim što je drugačije, s onima koji su različiti od nas i našega. Najbolji način prihvaćanja i poštovanja samog sebe jest otisnuti se u svijet i kroz pustolovine prakticirati vrijednosti poput suradnje, empatije i poštovanja prema drugima.

Svim pčelicama koje pogledaju našu predstavu želimo puno poglavlja punih avantura poput Majinih, u kojima se ne prestaju diviti ljepoti prirode i snazi života u svim njegovim oblicima, ali isto tako, svima želimo sretan i siguran povratak jer, ako znamo da se vraćamo doma, putovanje nikada nije teško.



## 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 uvodi i repertoar za bebe (doživljajno kazalište), *storytelling* teatar te održava edukativne i umjetničke lutkarske radionice. Okreće se otvaranju lutkarstva drugim medijima, pokrenulo 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*.

## MAYA THE BEE

The fundamental idea of this play for the youngest audiences is that identity is not built only at home. Instead, each of us needs to fly away from the hive to learn how to live our lives, by connecting with others, with the other and with those who are different from us. The best way to accept and respect ourselves is to go out into the world and practice values such as cooperation, empathy, and respect for others through adventures. We wish all the little bees who watch our play many chapters in life full of adventures like Maya's, in which they never stop admiring the beauty of nature and the power of life in all its forms. But we also wish everyone a happy and safe return because, if we know we will come back home, the journey we are on is never hard.

## 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 pro-fessional 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

2024.



14.9. subota  
Sat. Sep. 14

18.00



KUC Travno



3+



40 min



na hrvatskom  
In Croatian

# RATOTVORAC

**Režija / Director:** Husam Abed  
**Dramaturgija / Dramaturge:** Marek Turošik  
**Umjetnička režija / Art director:** Astrid Mendez  
**Scenografija / Stage designer:** Katarina Cakova, Astrid Mendez  
**Koreografija / Choreography:** Ryuji Yamaguchi  
**Oblikovanje zvuka i svjetla / Sound and Light design:** Matej Vejdelek  
**Snimanje i montaža / Filming and editing:** Reka Deak, Dmitri Berzon  
**Igraju / Cast:** Husam Abed, Matej Vejdelek

Zasnovana na istinitoj priči palestinskog umjetnika Karima Shaheena, predstava *Ratotvorac* predstavlja putovanje u Karimove snove i deluzije. Mizanscenom, koja funkcionira kao rezonantna komora, publiku se uvodi u Karimovu perspektivu od samog početka predstave. *Ratotvorac* multidisciplinarna je kazališna predstava koja spaja vizualnu umjetnost i nove medije s dokumentarnim kazalištem i teatrom objekta. Nakon života u izgnanstvu, Karim je na raskršnici, a sama predstava odražava njegova slomljena ratna sjećanja. Nakon što je njegov prijatelj izgubio ruku u Zaljevskom ratu, mladog Karima, čiji su život oblikovala tri rata, počele su zanimati priče na velikom platnu, osobito znanstveno-fantastični filmovi. U raznim zemljama u koje je stigao kao izbjeglica izbili su ratovi. Je li on Ratotvorac?



**Predstava nastala u suradnji / A co-production between:** Dafa Puppet Theater, Češka / [Czechia](#), Alfred ve Dvore, Češka / [Czechia](#), Moment Theatre, Slovenija / [Slovenia](#)

**KAZALIŠTE LUTAKA Dafa, Prag, Češka Republika**  
 Loutkové divadlo Dafa, Praha, Česká Republika

*Kazalište lutka Dafa* osnovano je 2009. godine s ciljem promicanja i očuvanja lutkarske umjetnosti. Godine 2015. dvojica diplomiranih umjetnika s prestižne Akademije scenskih umjetnosti (DAMU) osnovala su *Kazalište lutka Dafa* sa sjedištem u Pragu. U *Kazalištu lutka Dafa* toplina nije samo riječ – to je sama suština njihova identiteta. Ukorijenjeno u arapskoj riječi dafa, odnosno toplina, njihovo kazalište temelji se na načelima uključenosti, gostoprimstva i transformativne moći veza među ljudima. Vjeruju da umjetnost ima


izvanrednu sposobnost unošenja topline u srca ljudi, u kojima njeguje osjećaj doma, pripadnosti i zajedničke ljudskosti. *Kazalište lutka Dafa* djeluje kao dinamičan laboratorij za teatar objekta i fizički teatar, gostujuće kazalište, mjesto očuvanja kulture i platforma za dijeljenje znanja. Istražuju sve mogućnosti teatra objekta u izražavanju, inovacijama i komunikaciji te njegov potencijal za rušenje stereotipa, nadilaženje granica i poticanje smislenog dijaloga.

## WAR MAKER

Based on Palestinian artist Karim Shaheen's true story, *War Maker* is a voyage into Karim's dreams and delusions. With the mise-en-scene as a resonance chamber, the audience gets engaged with Karim's point of view straight from the show's beginning. *War Maker* is a multidisciplinary theatre performance that blends visual art and new media with documentary and object theatre. Having lived in exile, Karim's life is at a crossroads where the performance itself mirrors his broken war memories. When his friend lost his arm during the Gulf War, young Karim, whose life was shaped by three wars, became interested in the silver screen, especially sci-fi movies. Wars broke out in different countries where he arrived as a refugee. Was he a War Maker?

**DAFA PUPPET THEATER,  
Prague, Czech Republic**

Dafa was founded in 2009 to promote and preserve puppetry art. In 2015, two graduates of the prestigious Academy of Performing Arts (DAMU) cofounded the Prague-based theatre company Dafa Theatre. At Dafa Theatre, warmth is not just a word – it is the very essence of their identity. Rooted in the Arabic word *Dafa*, meaning *warmth*, their theatre is founded on the principles of inclusivity, hospitality, and the transformative power of human connection. They believe that art has the remarkable ability to bring warmth to people's hearts, fostering a sense of home, belonging and shared humanity. Dafa Theatre acts as a vibrant object and physical theatre lab, a touring theatre, a cultural preserver, and a knowledge platform. They explore the capacities of object theatre in expression, innovation, and communication and its potential to challenge stereotypes, transcend boundaries and foster meaningful dialogue. [dafapuppettheater@gmail.com](mailto:dafapuppettheater@gmail.com)  
[www.dafatheater.com](http://www.dafatheater.com)

 [dafapuppettheater@gmail.com](mailto:dafapuppettheater@gmail.com)  
[www.dafatheater.com](http://www.dafatheater.com)

2024.



20.00



KIC

za odrasle  
for adults

50 min

na engleskom  
in English14.9. subota  
Sat. Sep. 14

# ČOVJEK RODA

## EL HOMBRE CIGÜEÑA

**Autori / Authors:** Francisco Paricio, Jordi Purti

**Redatelj / Director:** Francisco Paricio

**Oblikovanje scene i lutki / Stage and puppets designers:** Francisco Paricio & Matás de Arriba

**Oblikovanje svjetla / Light designer:** Javier Anós

**Skladatelj i glazbenik / Composer and musician:** Pablo Borderías

**Igraju / Cast:** Francisco Paricio, Eva Paricio

Jedan prolaznik, uz pomoć rudimentarnih predmeta, pripovijeda priču o ribnjaku u kojem peca jedna roda. Vjeruje da je on sam roda. Je li lud? Pjeva: Ja sam razbojnik, ptica u zraku / dok još imam jedno pero / nastaviti ću letjeti. Ovaj je spektakl putovanje u suštinu lutkarstva i istražuje odnos između lutke i njezina gospodara.



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.



## LOS TITIRITEROS DE BINÉFAR, Binéfar, Kraljevina Španjolska Los Titiriteros de Binéfar, Binéfar, Reino de España

Godina 2024. njihova je 46. godina nastupanja s lutkama na ulicama, trgovima, u kazalištima, šatorima, paviljonima i na tisućama drugih lokacija.

Njihovi su nastupi za sve: za djecu, koju tretiraju kao osjetljiva i inteligentna bića, te za odrasle koji u svojim srcima još uvijek imaju mjesta za nježnost i razigranost.

## THE STORK MAN

A passer-by, helped by rudimentary objects, relates the story of the fish pond where a stork fishes. He believes himself to be a stork. Is he mad? He sings: I'm a robber, a bird on the wing / while I still have a single feather / I'll keep flying. This spectacle is a journey into puppetry's essence and explores the relationship between the puppet and its master

## LOS TITIRITEROS DE BINÉFAR, Binéfar, Kingdom Of Spain

The year 2024 is their 46th year of performing with puppets in the streets, plazas, theatres, tents, pavilions, and a thousand other locations.

Their performances are for everyone: for children, whom they treat as sensitive and intelligent beings, and for adults who still find room in their hearts for tenderness and festive playfulness.

titiriteros@titiriteros.com  
www.titiriteros.com





# RONJA, RAZBOJNIKOVA KĆI

РОЊА, ЌЕРКАТА НА ОГРАБУВАЧОТ

**Autor / Author:** Astrid Lindgren

**Prilagodba teksta i režija / Text adaptation and direction:** Jakub Maksymov

**Prijevod i dramaturgija / Translation and dramaturgy:** Gorjan Miloševski  
**Scenografija, kostimi i izrada lutaka / Set, costume and puppet design:** Olga Ziebińska  
**Skladatelj / Composer:** Lazar Novkov

**Glumci i izvođači skladbi na sceni / Actors and musicians on stage:**

Matea Jankovska, Nikola Nakovski, Miki Ančevski, Katarina Ilievska  
 Siljanovska, Angela Dimitrova, Petar Stojanov

Evo nove priče fantastične i svjetski poznate švedske spisateljice Astrid Lindgren. Dala je značajan doprinos svjetskoj baštini dječje književnosti svojim djelima poput poznatog romana *Pipi Duga Čarapa*.

Ulazimo u potpuno novi svijet razbojnika, vilenjaka gljiva, divlje šume i avanturističkih krajolika u priči pod nazivom *Ronja – razbojnikova kći*. Između zaraćenih suparnika, između dvije bande, dvoje djece gradi svoj životni put. Dvoje djece iz različitih pljačkaških klanova kreće u potpuno drugačiju avanturu. Njihova priča je priča o prijateljstvu i snažnoj vezi između dvije čiste duše.

*Gorjan Miloševski, dramaturg*



KAZALIŠTE ZA DJECU I MLADE N.I., Skoplje,  
 Republika Sjeverna Makedonija

Н.У. Театар за деца и младинци, Скопје, Република Северна  
 Македонија

Kazalište za djecu i mlade jedino je nacionalno kazalište u Republici Sjevernoj Makedoniji specijalizirano za program za djecu i mlade. Osnovano je 2. veljače 1990. odlukom Vlade, a prvi put su zastori podignuti pred publikom u Skoplju 25. ožujka 1990. i otada kazalište stvara bajke drugačijeg, vedrog i čarobnog duha, kao i predstave za tinejdžere, mlade i odrasle. Ima veliku ulogu u umjetničkom i kulturnom odgoju najmlađih zahvaljujući svakodnevnom doprinosu

ansambla, uprave i cjelokupnog kazališnog tima pod financijskom kapom Ministarstva kulture. Repertoar kazališta je osobito raznolik. Predstave se igraju na pozornici u suvremenom ritmu i duhu: od lutkarskih predstava i predstava za djecu do cjelovečernih predstava za mlade. Više od dva desetljeća dopiru do mladih kroz teme, fikcije, zgode i pitanja koja su dio njihovih života.

## RONJA, THE ROBBER'S DAUGHTER

Here is a new story from the fantastic and world-renowned Swedish writer Astrid Lindgren. With her works, such as the famous novel *Pippi Longstocking*, she left an indelible mark on children's literature worldwide.

In a story called *Ronja – the Robber's Daughter*, we enter a new world of robbers, mushroom elves, wild forests, and adventurous landscapes. Two children are building their lives between warring rivals, two gangs. Two kids from different marauding clans embark on a completely different adventure. Their story is a story of friendship and a strong bond between two pure souls.

*Gorjan Miloševski, dramaturge*

### N.I. CHILDREN'S AND YOUTH THEATRE, Skopje, North Macedonia

The Children's and Youth Theatre is the only national theatre in the Republic of North Macedonia specialising in children and youth programmes. It was founded on February 2nd, 1990, by a government decision. The first time the curtains were lifted in front of an audience in Skopje was on March 25th, 1990. Since then, the theatre has been creating fairy tales with a different, cheerful, and magical spirit and plays for teenagers, young people, and adults. It plays a major role in the artistic and cultural upbringing of the youngest, thanks to the daily contribution of the ensemble, the management, and the entire theatre team, all under the financial cap of the Ministry of Culture.

The theatre's repertoire is particularly diverse. Performances are played on stage in a contemporary rhythm and spirit, from puppet shows and performances for children to full-length plays for young people. For over two decades, they have reached out to young people through themes, fiction, events, and issues in their lives

contact@puppet.com.mk  
 www.puppet.com.mk

2024.



18.00



ZKL



6+



55 min



makedonski s titlovima na engl.  
 Macedonian with subtitles in English

15.9. nedjelja  
 Sun. Sep. 15

# ALISA U ZEMLJI PAPIRA

ALICA V PAPIRNATI DEŽELI

**Režija i adaptacija / Direction and adaptation:** Matteo Spiazzi

**Likovno oblikovanje / Visual design:** Darka Erdelji

**Kostimografija / Costume design:** Mojca Bernjak

**Lektura / Proofreader:** Metka Damjan

**Tehnologija lutaka / Puppet technology:** Darka Erdelji

**Izrada lutaka / Puppet makers:** Darka Erdelji, Sara Oprešnik, Anna Lia Maggioni

**Igraju / Cast:** Miha Bezeljak, Gregor Prah

*Alisa u zemlji papira* posveta je svijetu knjiga i pisaca kao što je Lewis Carroll.

Alisa, stvorena od papira, je poput lika iz sna, a jurnjava zeca sa satom poput utrke s vremenom... I čini se da u njoj uvijek kasnimo. Tako svi mi, ne samo tijekom odrastanja, već i u raznim životnim okolnostima, otkrivamo da smo ponekad neobični: preveliki ili premali, ponekad čak i nesposobni razumjeti logiku ili pravila drugih. Ovaj svijet nam se čini čudnim ili čak okrutnim. Ali središnja točka istraživanja ovog svijeta smo mi. Mi koji pokušavamo odgovoriti na pitanje tko smo.

Jer svijet nastaje kroz naše oči i odrazom nas samih u drugima.



Foto / Photo by: Botjan Lah

## 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 dobnim 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.

## ALICE IN PAPERLAND

*Alice in Paperland* is a tribute to the world of books and writers such as Lewis Carroll.

Alice, created from paper, is like a character from a dream, and chasing a rabbit with a clock is like a race against time... And it seems that we are always late in it. Thus, all of us, not only during the period of growing up, but also in various life circumstances, find that we are sometimes unusual: too big or too small, sometimes even unable to understand the logic or rules of others. This world seems strange or even cruel to us. But the focal point of exploring this world is us. We who are trying to answer the question of who we are.

Because the world is formed through our eyes and by the reflection of ourselves in others.

## 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





# TAJNI VRT

**Autor / Author:** Frances Hodgson Burnett

**Kazališna prilagodba / Theatrical adaptation:** Enrica Carini, Fabrizio Montecchi

**Režija / Direction:** Fabrizio Montecchi

**Likovno oblikovanje i lutke / Art design and puppets:** Gabriele Genova

**Kostimografija / Costume design:** Zdenka Lacina Pitlik

**Asistent kostimografkinje / Assistant costume designer:** Bruno Osmanagić

**Glazba / Music:** Ivica Murat

**Prijevod kazal. prilagodbe / Translation of the theatrical adaptation:** Vedran Grizbaheer

**Igraju / Cast:** Ivana Vukičević, Srđan Kovačević, Tihomir Grljušić,  
Aleksandra Colnarić

Foto / Photo by: Marko Zido

Dvoje djece koje su životni uvjeti učinili nesretnima, apatičnima i nezainteresiranima za sve, zahvaljujući malenom vrtu o kojem se odlučuju brinuti, pronalaze volju za životom i na taj način pomažu odraslima koji ih okružuju da ju i oni ponovno pronađu. Tako ispričana čini se kao jednostavna priča o djeci za djecu, ali u *Tajnom vrtu* F. H. Burnett ona postaje, posebice ako se ponovno čita u svjetlu suvremenosti, priča koja služi kao ogledni primjer. To je priča koja nosi snažnu poruku: samo osjećajući se dijelom prirode možemo izliječiti svoje slabosti i pronaći sebe.

Odabir kazališta sjena kao kazališnog jezika omogućuje da se prebacimo u vrijeme koje je više imaginarno nego povijesno, uspješnim prikazom mjesta unutar okvira i brzim, gotovo filmskim, ritmom izmjena scena. Četiri glumca, koji su sastavni dio ove ideje kazališta sjena, imaju zadatak voditi nas kroz priču zahvaljujući igri kontinuirane izmjene uloga: naratora, likova, animatora likova sjena. Ali, prije svega, imaju za zadatak svjedočiti nam o neizostavnoj ulozi kazališta u našem društvu.

## DJEČJE KAZALIŠTE BRANKA MIHALJEVIĆA U OSIJEKU, Republika Hrvatska

Dječje kazalište Branka Mihaljevića u Osijeku svoj rad započelo je 1950. godine kao Pionirsko kazalište u kojemu su u predstavama nastupala djeca amateri. Odlukom Općine Osijek kazalište je 1958. dobilo profesionalni status i ime Dječje kazalište „Ognjen Prica“ koje je nosilo sve do 1991. godine. Odlukom Gradskog poglavarstva i Gradskog vijeća grada Osijeka 2006. godine Dječjem kazalištu u Osijeku dano je ime istaknutog osječkog glazbenika Branka Mihaljevića. Tijekom svoje



povijesti Kazalište je na svom repertoaru imalo vrijedna djela hrvatskih i svjetskih autora koja su realizirali istaknuti redatelji i likovni umjetnici i to kao lutkarske i dramske predstave, a posebno smo njegovali i rad s djecom. Kazalište je tijekom svoje povijesti sa svojim predstavama gostovalo na svim relevantnim festivalima kako u zemlji tako i inozemstvu, te je za svoja umjetnička dostignuća dobilo brojne nagrade i priznanja.

## THE SECRET GARDEN

Two children, whose living conditions have made them unhappy, apathetic and uninterested in everything, thanks to the small garden they decide to take care of, find the will to live and thus help the adults around them to find it again. Told like this, it seems like a simple story about children for children, but in *The Secret Garden* by F. H. Burnett it becomes, especially when reread in the light of modern times, a story that serves as an example. It is a story that carries a powerful message: only by feeling part of nature can we heal our weaknesses and find yourself.

The choice of shadow theater as a theatrical language allowed to move to a more imaginary time than historical, by successfully depicting the place within the frame and the fast, almost cinematic, rhythm of scene changes. Four actors, who are an integral part of this idea of Shadow Theater, have the task of guiding us through the story thanks to the game of continuous change of roles: narrator, characters, and animators of shadow characters. However, above all, they have the task of testifying to us about the indispensable role of theatre in our society.

### Branko Mihaljević Children's Theatre in Osijek, Republic of Croatia

Branko Mihaljević Children's Theatre in Osijek began its work in 1950 as the Pioneer Theatre with plays performed by children who were amateur actors. Following a decision of the Osijek Municipality, the theatre gained professional status in 1958 and was named the Ognjen Prica Children's Theatre, a name it retained until 1991. Since 2006, it has borne the name of a prominent Osijek musician Branko Mihaljević. Throughout its history, the Theatre's repertoire contained notable works of Croatian and international authors produced by prominent directors and artists as puppetry and drama performances. They particularly cultivate their work with children. The Theatre and its performances participated in all relevant festivals in the country and abroad and the theatre received numerous awards and honors for its artistic achievements.

marketing@djecje-kazaliste.hr  
www.djecje-kazaliste.hr

2024.



11.00



KUC Travno



6+



50 min

na hrvatskom  
In Croatian16.9. ponedjeljak  
Mon. Sep. 16

# ASDFDFGGGGG

**Režija / Direction:** Ivana Vukićević  
**Autor teksta i koncepta / Text and concept author:** Ivana Vukićević  
**Scenografija / Set design:** Ivana Vukićević  
**Oblikovanje lutaka / Puppet design:** Ivana Vukićević  
**Oblikovanje rasvjete / Light design:** Ivana Vukićević  
**Mentori / Mentors:** izv. prof. art. Tamara Kučinović, prof. Ivan Štrok,  
 prof. Aljona Pavlović  
**Igraju / Cast:** Grgur Grgić, Davor Tarbuk, Lorenzo Tolić, Dominik Karaula

Predstava *Asdfdfggggg* nastala je kao ispitna produkcija studenata 2. godine diplomskog studija glume, lutkarske animacije i lutkarske režije. Na (tragi) komičan način propitkuje čovjekovu poziciju (ne)moći da stvori nešto te izrazi svoju kreativnost. Naš glavni i jedini junak, Zvone, u svoja četiri zida svim silama pokušava pronaći inspiraciju za pisanje u svemu što ga okružuje. Koliko daleko Zvone ide u svojoj grčevitoj potrebi za nadahnućem i stvaranjem i uspije li uopće u svojem naumu, možete vidjeti u ovoj 40 minuta dugoj lutkarskoj predstavi koja nije namijenjena djeci.



## UMJETNIČKA ORGANIZACIJA KAZALIŠNA DRUŽINA GLINJOL TEATAR, Glina, Republika Hrvatska

Umjetnička organizacija Kazališna družina Glinjol teatar sa sjedištem u Glini djeluje od 2023. godine. Osnovana je kako bi se probudila svijest o kazalištu i kulturi općenito u potresom pogođenom području te djeluje pod geslom #obnovakulture, jer obnoviti

samo zidove, nije dovoljno. Njezina produkcija uključuje ispitne produkcije i autorske projekte mladih kolega i kolegica koji imaju želju i nagon progovoriti o onome što ih se tiče, danas.

## ASDFDFGGGGG

The play *Asdfdfggggg* was created as an exam production by students in the 2nd year of graduate studies in acting, puppet animation and puppet directing. In a (tragi)comical way, it questions a person's position (or lack) of power to create something and express their creativity. Our main and only hero, Zvone, is trying his best to find inspiration for writing in everything around him. You can see how far Zvone goes in his convulsive need for inspiration and creation and if he succeeds at all in his plan in this 40-minute puppet show that is not intended for children.

### Artistic Organization and Theatre Company Glinjol Teatar, Glina, Republic of Croatia

The artistic organisation and theatre company *Glinjol Teatar*, based in Glina, has been operating since 2023. It was established to raise awareness of theatre and culture in general in the earthquake-stricken area and operates under the motto #renewculture because restoring walls alone is not enough. Its production includes exam productions and author projects of young artists who have the desire and drive to speak out about what concerns them, today.

 glinjolteatar@gmail.com



# JA, SIZIF

## АЗ, СИЗИФ

**Režija i dramaturgija / Directing and dramaturgy:** Veselka Kunčeva  
**Scenografija i lutke / Set design and puppets:** Marieta Golomehova  
**Glazba / Music:** Hristo Namliiev  
**Koreografija / Choreography:** Maria Dimitrova  
**Oblikovanje svjetla / Lighting design:** Veselin Hristov  
**Naracija / Spoken text:** Leonid Jovčev  
**Igraju / Cast:** Stefan Dodurov

Predstava *Ja, Sizif* istražuje put čovjekova vječnog povratka sebi. Još od antike filozofi otkrivaju apsurdnost ljudskog ponašanja. Kojim god putem da krene, tko god da pokuša postati, kojom god cestom da pobjegne, uvijek se vraća sebi. Ljudski je život ponavljanje jedne te iste radnje. Repetitivno, isto, predvidljivo. To stalno djelovanje tjera nas da meditiramo ne o smislu, već o besmislu ljudskog života.

*Nema sudbine koja se ne natkriljuje prezirom.*

*Mit o Sizifu, Albert Camus*



Foto / Photo by: Alexander Bogdan Thompson

KAZALIŠNA DRUŽINA PUPPET'S LAB, Sofija, Republika Bugarska  
 ТЕАТРАЛНА КОМПАНИЯ ПЪПЕТС ЛАБ, София, Република България

Kazališnu družinu *Lutkin laboratorij* osnovale su 2014. godine Marieta Golomehova i Veselka Kunčeva u Sofiji u Bugarskoj. Družina istražuje nove oblike i inovativne metode u

kazalištu. Marieta i Veselka rade zajedno više od 20 godina. Dobitnice su brojnih prestižnih međunarodnih i nacionalnih nagrada.

## I, SISYPHUS

In the performance *I, Sisyphus*, the road of man's eternal return to himself is being explored. Ever since Antiquity, philosophers have been uncovering the absurdity of human behaviour. Whichever road one may take, whoever else one tries to become, whatever escape routes one might venture on, he always keeps returning to himself. Human life is a repetition of one and the same action. Spiralling, same, predictable. And this constant action makes us meditate not on the meaning but on the meaninglessness of human life.

*There is no fate that cannot be surmounted by scorn.*

*The Myth of Sisyphus, Albert Camus*

## PUPPET'S LAB THEATRE COMPANY, Sofia, Republic of Bulgaria

The *Puppet's Lab* Theatre Company was created in 2014 by Marieta Golomehova and Veselka Kuncheva in Sofia, Bulgaria. The company aims to search for new forms and innovative means in the theatre. Marieta and Veselka have worked together for more than 20 years.

They have many prestigious international and national awards.



puppetslab@gmail.com  
 www.puppetslab.com

2024.



20.00



ZPC



za odrasle  
for adults



60 min na bugarskom uz titlove na engl.  
in Bulgarian with subtitles in Engl.



16.9. ponedjeljak  
Mon. Sep. 16

# 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:** Franko 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 prihvatili Ivana Vuković, autorica 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 Regoč glavni su protagonisti ove priče u kojoj je razornoj sili nesloge i razjedinjenosti 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 premijera prvoga profesionalnog hrvatskog lutkarskog kazališta bila je adaptacija suvremene ruske pripovijesti *Zaleđeni 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 premijere 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 Gradsko kazalište lutaka ima veliku zbirku strukovnih priznanja i nagrada koje je dobilo 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 klasike u dramskoj i lutkarskoj formi te predstave za odrasle koje se bave izazovima odgoja i odrastanja djece i mladih.

## 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 fairy 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





# NE ČEKAJ ME

## NE M'ATTENDS PAS

**Tekst, koncept, konstrukcija / Text, concept, construction:** Vera Rozanova  
**Scenografija i crteži / Scenography and drawings:** Lucile Réguerre  
**Animacija, oblikovanje svjetla i videozapisa / Animations, lighting, video images:**

Samy Barras

**Glazba / Music:** Thomas Demay  
**Kontrola konstrukcije i manipulacije / Construction, manipulating oversight:**  
 Lucas Prioux

**Kontrola izrade teksta / Writing oversight:** Anne-Catherine Réguerre  
**Igraju / Cast:** Vera Rozanova

U ovoj predstavi publiku vodimo na putovanje u svijet snova u kojem kuće imaju noge, krila ili jedra, pa se svake noći mogu zaputiti na putovanje. Ali jednoga dana jedna kuća odlazi bez svojeg stanara... Time počinje potraga koja objedinjuje ručne lutke i crtiče u potrazi za izgubljenom kućom u poetskom i duhovitom svemiru. Izmišljeni svijet poprima oblik i postaje živ. Stvaraju se veze između imaginarnog i stvarnog, između animiranog lika i lutke koja ga utjelovljuje. Kroz cijelu pripovijest projicirana slika predaje se opipljivom predmetu i obrnuto. Tako imaginarno postaje stvarno, a stvarno postaje imaginarno.



Sudjelovanje uz potporu / This programme is supported in part by:



Liberté  
Créativité  
Diversité



CIE LA NEIGE SUR LES CILS, Nantes, Republika Francuska  
 CIE LA NEIGE SUR LES CILS, Nantes, République Française

Družina je osnovana i počela je s konstrukcijom lutaka u Nantesu 2017. godine. Vera Rozanova odabrala je ime *Cie La Neige sur les cils* (Snijeg na trepavicama) jer je snijeg, baš kao i predstava, krhak, čaroban i prolazan. Zadivljuje nas, budi

i tjera da putujemo u mislima. Za svaku novu kreaciju u režiji Vere Rozanove družina okuplja umjetnike iz različitih sredina kako bi istražili intimna pitanja vezana uz izazove suvremenog društva kroz lutkarstvo i teatar objekta.

## DON'T WAIT FOR ME

The audience is taken on a journey into a dreamlike world where houses have legs, wings, or sails to hoist, and they can, therefore, go on trips every night. But one day, a house leaves without its tenant... Thus begins an initiatory quest that combines hand puppets and cartoons in a poetic and humorous universe in search of the lost house. An invented world takes shape and comes to life. Connections are woven between the imaginary and the real, between the animated character and the puppet that embodies it. Throughout the narrative, the projected image is handed over to the tangible object, and vice versa. Thus, the imaginary becomes real, and the real becomes imaginary.

## CIE LA NEIGE SUR LES CILS, Nantes, Republic of France

The company was founded and began its construction in Nantes in 2017. Vera Rozanova chose the name *Cie La Neige sur les cils* (Snow on the Eyelashes Company) because snow, just like a show, is fragile, magical and ephemeral. It amazes us, awakens us, and makes us travel in our thoughts. For each new creation, directed by Vera Rozanova, the company brings together artists from different backgrounds to research intimate questions related to contemporary society's challenges through puppetry and object theatre.



cie.laneigesurlescils@gmail.com  
 www.la-neige-sur-les-cils.com/

2024.



17. 9. utorak  
Tue. Sep. 17

17.00  
19.00



ZKM, Polanec



6+



40 min



na engleskom  
in English

# ŠAPAT DUŠE

**Režija / Direction:** Tamara Kučinović  
**Scenografija i kostimografija / Set and costume design:** Davor Molnar  
**Umjetničko oblikovanje lutaka / Puppet design:** Alena Pavlović  
**Kostimografija lutaka / Puppet costumes:** Alena Pavlović  
**Glazba / Music:** Ivana Đula, Luka Vrbanić  
**Umjetničko oblikovanje video projekcije / Video design:** Damir Chytil  
**Umjetničko oblikovanje svjetla / Light design:** Tamara Kučinović  
**Igraju / Cast:** Filip Eldan, Nikša Eldan, Sunčana Zelenika Konjević, Sara Ipša, Marinko Leš

Ovo je priča o ljudima koji su preko noći izgubili svoju suštinu, zakopali je duboko u središte sebe i na nju zaboravili. O ljudima koju su postali ime i broj. Ovo je priča o ljudima čiju su svrhu uništile bombe, maslinasto zeleni zrakoplovi, olovan fijuk metka posred plavetnog neba, kalašnjikov usred dnevnog boravka, metalan miris krvi u spavaćoj sobi i prašina. I postali su Nitko. Ime i broj. Problem ljudskog društva. Nevažan podatak na papiru. Nitko. Ovo je priča o Idrisu, malom dječaku s voljom dovoljno snažnom da raskopa ono što je netko zakopao duboko u središte sebe, da vrati suštinu svakom biću koje je nitko i da nađe slobodu čak i na mjestu gdje ograde rastu iz blata, gdje se prašina jede za doručak i ljudi su nitko. Ime i broj. Nitko.



## HRVATSKO NARODNO KAZALIŠTE U VARAŽDINU, Republika Hrvatska

Hrvatsko narodno kazalište u Varaždinu djeluje u gradu u kojem je kazališna tradicija vrlo duga: dokumentirano kazališni život u Varaždinu možemo pratiti od 1637. Od tada do 1771. predstave su se kontinuirano izvodile u Isusovačkom kazalištu u gimnaziji, odnosno u okviru isusovačkog kolegija. Prvo javno kazalište Varaždin je dobio 1788. Godine 1873. podignuta je sadašnja zgrada kazališta prema projektu čuvenog bečkog arhitekta Hermanna Helmera. Prvi hrvatski profesionalni ansambl osnovan je 1898. Od 1898. do 1915. Hrvatsko dramsko društvo na čelu s poznatim filologom i književnim povjesničarem Ivanom Mičetićem upravlja kazalištem i organizira kazališni život.

Stalno gradsko kazalište osnovano je 1915. kad se uz dramu prikazuju opere i operete. Po repertoaru i značenju u Hrvatskoj HNK u Varaždinu ima sva obilježja suvremenoga nacionalnog dramskog kazališta. Na repertoaru preteže nacionalna dramatika, osobito praizvedbe hrvatskih pisaca. Stalno su na repertoaru i klasiци. Osobitost repertoara je izvođenje klasičnih dijela na kajkavskom narječju. Suvremenost u orijentaciji kazališta vidljiva je i u sklonosti istraživanju scenskog izraza ili tzv. eksperimentalnim predstavama. Raznovrsnosti repertoara, žanrova i estetskih usmjerenja pridonosi i činjenica da kazalište ima tri scene (velika scena i dvije komorne).

## THE SOUL'S WHISPER

This is the story of people who lost their essence overnight, buried it deep in the centre of themselves and forgot about it. About people who have become a name and a number. This is a story about people whose purpose was destroyed by bombs, olive-green planes, a leaded whistle of a bullet through the blue sky, an AK-47 in the middle of the living room, a metallic smell of blood in the bedroom, and dust. And they became Nobody. Name and number. Society's problem. Irrelevant data on paper. Nobody. This is the story of Idris, a little boy with a will strong enough to dig up what others have buried deep in the centre of themselves, to return essence to every being who is a nobody and to find freedom even where fences grow out of the mud, where dust is eaten for breakfast, and people are nobodies. Name and number. Nobody.

## CROATIAN NATIONAL THEATRE IN VARAŽDIN, Republic of Croatia

The Croatian National Theatre in Varaždin operates in a city with a very long theatrical tradition: we can trace the theatrical life in Varaždin back to 1637. From then until 1771, performances were continuously performed in the Jesuit Theatre at the grammar school, i.e., as part of the Jesuit studies. The first public theatre in Varaždin was opened in 1788.

The current theatre building was erected in 1873, based on the design of the famous Viennese architect Hermann Helmer. The first Croatian professional ensemble was founded in 1898. From 1898 to 1915, the Croatian Dramatic Society, headed by the renowned philologist and literary historian Ivan Mičetić, managed the theatre and organised its theatrical life.

The Permanent City Theatre was founded in 1915, showing operas and operettas alongside drama.

Based on its repertoire and significance in Croatia, The Croatian National Theatre in Varaždin has all the modern national drama theatre features. The repertoire is dominated by national drama, especially premieres by Croatian writers. The classics are also a fixture of the repertoire. The theatre is special in that it performs classic works in the Kajkavian dialect. The theatre's contemporaneity is also evident from its tendency to explore stage expression, i.e., stage experimental performances. The fact that the theatre has three scenes (a large scene and two smaller ones) also contributes to its diversity of repertoire, genres, and aesthetics.

umjetnicka-ravnateljica@hkvz.hr  
www.hkvz.hr





# BAJKA SVA OD ŠEĆERA

**Autorica teksta i redateljica / Author and Director:** Sara Lustig  
**Scenograf i oblikovatelj lutaka / Set and puppet design:** Mario Tomašević  
**Oblikovanje svjetla / Light design:** Domagoj Garaj, Sara Lustig  
**Skladatelj / Composer:** Vedran Gorjup  
**Igraju / Cast:** Silvijo Švast, Monika Duvnjak, Goran Vučko, Nikola Radoš, Mateo Pšihistal  
**Glas pripovjedača / Narrator:** Draško Zidar

Predstava Kazališta Virovitica nastala u suradnji s Gradskim kazalištem *Joza Ivakić* Vinkovci. / *The Virovitica Theatre performance was created in cooperation with the City Theatre Joza Ivakić Vinkovci.*

*Bajka sva od šećera* priča je o jednoj Crvenkapici, jednoj Baki i jednom neobičnom Vuku koji voli djecu, a još više voli slatkiše i kolače. Pa tko bi, uostalom, pokraj čokoladne torte i htio pojesti Baku? Kroz jednu od najpoznatijih bajki braće Grimm bavimo se važnosti negativaca u bajkama i što oni nose kroz priču. Može li Crvenkapica uopće postojati bez Zločestog Vuka, pogledajte u lutkarskoj predstavi *Bajka sva od šećera*.



## KAZALIŠTE VIROVITICA, Republika Hrvatska

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

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

## A FAIRY TALE ALL MADE OF SUGAR

*A Fairy Tale All Made of Sugar* is a story about one Little Red Riding Hood, one Grandmother and one unusual Wolf who likes children but loves sweets and cakes even more. Who would want to eat Grandma instead of a chocolate cake anyway? Using one of the most famous fairy tales of the Grimm brothers, we examine the importance of villains in fairy tales and what they mean in the story. Whether Little Red Riding Hood can even exist without the Big Bad Wolf can be seen in the puppet show *A Fairy Tale All Made of Sugar*.

## VIROVITICA THEATRE, Republic of Croatia

The tradition of the Virovitica City Theatre dates back to 1900, when actors from Virovitica performed the play *Servant Musicians* at the Grčić tavern, accompanied by the tamburitza orchestra Sloga, thus giving birth to the city's theatrical life. After World War II, the ensemble and the whole theatre became professionalised. The Virovitica Theatre marks over seventy years of professional theatrical engagement, with over four hundred premiers and ten thousand plays performed. The Virovitica Theatre annually shows six premiers and over two hundred plays. That means that every citizen of Virovitica attends our theatre at least once a year. That information, along with the numerous awards and nominations from various festivals in Croatia, the region, and beyond, serves as a big accolade for Virovitica Theatre and places it at the centre of theatrical life in Croatia.

📧 kazaliste.virovitica1234@gmail.com  
 www.kazalistevirovitica.hr

2024.



11.00



KUC Travno



5+



45 min

na hrvatskom  
In Croatian18.9. srijeda  
Wed. Sep. 18

POLJSKA

Poland

# POMELO JE ZALJUBLJEN... U ŽABU, KIŠU I MNOGE DRUGE!

POMELO JEST ZAKOCHANY... W ŻABIE, DESZCZU I NIE TYLKO!

Predstava je inspirirana knjigom koju su napisali Ramona Bădescu i Benjamin Chaud / *Performance inspired by the book of Ramona Bădescu & Benjamin Chaud*  
**Režija, lutke, scenografija / Direction, puppets, set design:** Ewa Maria Wolska  
**Glazba / Music:** Maciej Staniecki  
**Oblikovanje svjetla / Light design:** Emil Lipski  
**Tehnička podrška / Technical support:** Bartłomiej Olszewski, Piotr Kołodyński  
**Igraju / Cast:** Joanna Prus, Karolina Martin, Ewa Maria Wolska

*Pomelo je zaljubljen... u žabu, kišu i mnoge druge!* lutkarska je predstava za malu djecu. Priča o sićušnom slonu koji živi u vrtu, otkriva promjene godišnjih doba i svoju moć da promijeni svijet. Pomelov vrt pun je iznenađenja: i set i lutke služe kao glazbeni instrumenti u rukama tri lutkarice. Nakon predstave glumce održavaju kratku radionicu s naglaskom na zvukove prirode.



Foto / Photo by: HaWa

KAZALIŠTE FRAKTAL, Łódź, Republika Poljska  
 TEATR FRAKTAL, Łódź, Rzeczpospolita Polska

Teatr FRAKTAL (Kazalište Fraktal) neovisna je kazališna skupina koju je 2018. u Poljskoj osnovala lutkarica i kazališna redateljica Ewa Maria Wolska u suradnji s lutkaricom i glumicom Karolinom Martin, koju je upoznala u Białystoku na Odsjeku za lutkarstvo Kazališne akademije Aleksandra Zelwerowicza u Varšavi. Cilj im je

bio stvoriti neovisno, eksperimentalno kazalište koje ne slijedi linearne naracije i tradicionalnu dramaturgiju. Nastoje otkriti nove kazališne forme stvarajući pjesničku i intimnu umjetnost te nepokolebljivo vjeruju u snagu lutke i njezinu vizualnu, emocionalnu i neverbalnu ekspresiju.

## POMELO IS IN LOVE... WITH THE FROG, THE RAIN AND MANY OTHERS!

*Pomelo is in love... with the frog, the rain and many others!* is a puppetry performance for small children. It tells the story of a tiny elephant who lives in a garden, discovers the changing of the seasons and his power to make a difference in the world. Pomelo's garden is full of surprises: both the set and the puppets serve as musical instruments in the hands of the three puppeteers. After the performance, the actors hold a short workshop focusing on the sounds of nature.

**FRACTAL THEATRE,  
 Łódź, Republic of Poland**

Teatr FRAKTAL (FRACTAL Theatre) is an independent theatre company established in Poland in 2018 by a puppeteer and a theatre director Ewa Maria Wolska in collaboration with a puppeteer and actress Karolina Martin, who she met in Białystok at the Puppetry Art Department of Aleksander Zelwerowicz Theatre Academy in Warsaw. Their goal was to create independent, experimental theatre that breaks with linear narrations and traditional dramaturgy. They strive to discover new theatrical forms by creating poetic and intimate art and strongly believe in the strength of a puppet and its visual, emotional, and non-verbal expression.

teatrfraktal@gmail.com  
 www.facebook.com/TeatrFRAKTAL

2024.



18.9. srijeda  
 Wed. Sep. 18

17.00  
 19.00

Histrionski dom

3+

35 min + 15 min  
 radionica / workshop

bez riječi  
 nonverbal

# NIKO NIKOLADZE

ნიკო ნიკოლაძე

**Autori / Authors:** Levan Khetaguri, Tengiz Khukhia, Elene Matskhonashvili

**Režija / Director:** Elene Matskhonashvili

**Lutke / Puppets:** Vakho Koridze

**Glazba / Music:** Schalwa Mackonashvili

**Produkcija / Production:** Tengiz Khukhia, Levan Khetaguri

**Igraju / Cast:** Ani Andguladze, Aliko Tsekvashvili, Irakli Kvergelidze, Nika Kvaratskhelia

Predstava je posvećena 180. obljetnici rođenja Nike Nikoladzea. U njoj se prikazuje specifična i izvanredna osoba. Predstava govori o njegovim javnim aktivnostima kao talentiranog publicista, znanstvenika, političara, pedagoga i državnika. Nikoladzeov dug i bogat život bio je ispunjen odnosima sa zanimljivim ljudima i sudjelovanjem u važnim političkim događajima, gradeći zemlju i slijedeći pravi put.

U predstavi nam dvije lutke i četiri glumca govore o životu, vjerovanjima, ideologiji i aktivnostima Nike Nikoladzea.

„Proputovao sam Europu i proveo mjesec i godine u brojnim izvanrednim zemljama, u mnogim prekrasnim društvima, ali svugdje i uvijek, gdje god da sam bio, imao sam na umu jednu stvar: svoju zemlju, stvarati za vas, služiti vam, koristiti vas.“ *Niko Nikoladze*



## GRTN – MREŽA GRUZIJSKIH REGIONALNIH KAZALIŠTA, Poti, Gruzija

GRTN - საქართველოს რეგიონალური თეატრების ქსელი, ფოთი, საქართველო

Mreža gruzijskih regionalnih kazališta osnovana je 2008. godine, a cilj joj je podržati, razviti i popularizirati regionalna kazališta. U tu svrhu bavi se kulturno-obrazovnim aktivnostima. Povezuje se i aktivno surađuje s međunarodnim festivalima i drugim kazališnim organizacijama, kako u zemlji tako i u inozemstvu. Provodi programe razmjene i koprodukcije radi popularizacije gruzijskih i stranih kazališta. Suraduje sa stranim redateljima, scenografima i glumcima. Program razmjene omogućuje

guzijskim redateljima, scenografima i glazbenicima suradnju sa stranim kazališnim trupama.

Ide na gostovanja u inozemstvo, gdje gruzijska kazališta uspješno sudjeluju na međunarodnim festivalima.

Obuka o upravljanju kulturnom politikom, majstorski tečajevi i seminari u području kulture održavaju se pod vodstvom Mreže gruzijskih regionalnih kazališta.

## NIKO NIKOLADZE

The performance is dedicated to the 180th anniversary of Niko Nikoladze's birth. It depicts a specific and outstanding person. The play tells the story of his public activities as a talented publicist, scientist, politician, educator, and statesman. Nikoladze's long, fruitful life was filled with relationships with interesting people and participation in important political events, building the country and pursuing the right course.

In the play, two puppets and four actors tell us about Niko Nikoladze's life, beliefs, ideology, and activities.

“I have travelled Europe and spent months and years in many excellent countries, in many wonderful societies, but everywhere and always, wherever I have been, I have had one thing in mind: my country, to create for you, to serve you, to use you.” Niko Nikoladze

## GRTN – GEORGIAN REGIONAL THEATRES NETWORK, Poti, Georgia

The Georgian Regional Theatres Network was founded in 2008 and aims to support, develop and popularise regional theatres. For this purpose, the organisation engages in cultural-educational activities. It connects and actively collaborates with international festivals and other theatrical organisations, both within the country and abroad. It carries out exchange programs and co-productions to popularise Georgian and foreign theatres. It collaborates with foreign directors, scenographers, and actors. The framework of exchange programs allows Georgian directors, scenographers, and musicians to collaborate with foreign theatrical troupes.

It performs tours abroad, where Georgian theatres successfully participate in international festivals. Training on the management of cultural policy, master classes and seminars in the field of culture are held under the guidance of the Georgian Regional Theatres Network.



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2024.



19.00



ZKL

za odrasle  
for adults

40 min

guzijski s titlovima na engl.  
Georgian with subtitles in Engl.18.9. srijeda  
Wed. Sep. 18

# BAMBI

**Koncept / Concept:** Jakub Maksimov po motivima istoimene bajke Felixa Saltena / based on the fairy tale of the same name by Felix Salten

**Režija / Director:** Jakub Maksimov

**Dizajn scenografije i kostima / Set and costume design:** Olga Ziebińska

**Dizajn i izrada lutaka / Puppet design and creation:** Ziebińska

**Originalna glazba / Original music:** Lazar Novkov

**Grafički dizajn / Graphic design:** Dejan Petrović

**Izrada scenografije / Set construction:** Mini Bees

**Prijevod s češkog jezika / Translation from Czech:** Jan Zorbić

**Fotograf i snimatelj / Photographer and videographer:** Zoran Laki Lazarević

**Igraju / Cast:** Miloš Milovanović, Darija Vulić, Sanja Matejić, Milomir Rakić, Vladimir Đoković, Ljubica Radomirović, Marko Đurić

Duboko u šumi jednoga proljetnog dana otvorila su se dva mala oka. Otkad su se otvorila, nisu se prestala pitati što to vide: mamin nos, travu, drvo, miša, vjevericu, šojku, lišće, kamenje, vodu, tvora, zeca, Falinu, rogove jelena, put, grmlje i najljepše od svega – livadu! Ustvari, postoji još nešto. Nešto visoko. Nešto što stoji na dvije noge. Nešto što nema ništa na njušci! Nešto što ima golemu snagu. To je...

*Bambi* je autorova adaptacija lirske romana koji je prije gotovo jednog stoljeća napisao Felix Salten, uz glazbu uživo na nekoliko udaraljki.

Predstava govori o odrastanju i upoznavanju svijeta malog jelena. Proživjet ćemo s njim njegovu djetinjstvo, radosti i poteškoće odrastanja. Mali jelen mora naučiti stajati, hodati, skakati, trčati, igrati se, tražiti hranu, biti sam, osjetiti opasnost. I on nikada ne prestaje učiti, svijet će za jelena uvijek ostati misterij, čak i kada odraste.



**KAZALIŠTE ZA DJECU KRAGUJEVAC, Kragujevac, Republika Srbija**  
**POZORIŠTE ZA DECU KRAGUJEVAC, Kragujevac, Republika Srbija**

Osnovano 2003. godine, Kazalište za djecu Kragujevac najmlađe je kazalište te vrste u Srbiji. Na svojem repertoaru kazalište njeguje domaću i svjetsku književnu baštinu, predstave su lutkarske i dramske, a namijenjene su djeci od najranije dobi, djeci školskog uzrasta i mladima.

Kazalište je od početka smješteno u zgradi Doma sindikata, ima 303 mjesta za publiku i scenu opremljenu modernom scenom tehnikom.

Na sceni Kazališta za djecu Kragujevac svake godine se u prosjeku izvedu tri premijere i oko 170 programa

u kojima uživa više od 20 000 posjetitelja.

Osim pripreme i izvođenja predstava iz vlastitog repertoara, Kazalište za djecu Kragujevac očuvalo je tradiciju organiziranja Međunarodnog lutkarskog festivala "Zlatna iskra" na kojem iz godine u godinu sudjeluje sve više vodećih svjetskih kazališta.

Zahvaljujući kvaliteti predstava, što dokazuju gostovanja na prestižnim međunarodnim festivalima, kao i brojne osvojene nagrade, Kazalište je steklo velik ugled u zemlji i u inozemstvu.

## BAMBI

Deep in the forest on one spring day, two little eyes opened. Ever since they opened, they haven't stopped wondering what they're seeing: mum's nose, grass, a tree, a mouse, a squirrel, a bird, leaves, stones, water, a skunk, a rabbit, Faline, deer antlers, a path, bushes and the most beautiful sight of all – a meadow! Actually, there is something else. Something tall. Something standing on two legs. Something that has nothing on its snout! Something with immense power. It is...

*Bambi* is the author's adaptation of the lyrical novel written almost a century ago by Felix Salten, accompanied by live music performed using several percussions. The play is about a fawn growing up and getting to know the world. We follow it through its childhood, the joys and the difficulties of growing up. The fawn needs to learn to stand, walk, jump, run, play, search for food, be alone, sense danger. He never stops learning, the world will always remain a mystery to him, even after he grows up.

**KRAGUJEVAC CHILDREN'S  
THEATRE,**  
Kragujevac, Republic of Serbia

Founded in 2003, the Kragujevac Children's Theatre is the youngest theatre of its kind in Serbia. Its repertoire honours national and world literary heritage through both puppetry and drama, intended for pre-school and school children, as well as youth.

Since its inception, the theatre has been located at the Trade Union House (Dom sindikata), it has 303 seats and a stage equipped with modern stage equipment.

On average, three premieres and around 170 programmes are performed annual on the stage of the Kragujevac Children's Theatre, enjoyed by more than 20,000 visitors.

In addition to the production and performance of its own plays, the theatre has preserved the tradition of organising the Golden Spark International Puppet Theatre Festival attended by more and more leading international theatres with each passing year. Thanks to the quality of the performances, as evidenced by the guest appearances at prestigious international festivals, as well as numerous awards won, the theatre gained a great reputation at home and abroad.

pozoristezadecu@gmail.com  
www.pozoristezadecu.com



ITO JE 57. PIF...  
The 57<sup>th</sup> PIF IS THIS AS WELL...



**PREDSTAVE 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

**NIŠTA NIJE VEČNO SEM BRENE / NOTHING LASTS FOREVER BUT BRENA**

*Ništa nije večno sem Brene* ispitna je produkcija 3. Godine sveučilišnog prijediplomskog studija Glume i lutkarstva, kolegij Animacija: animacija u troje. Nositelj je kolegija doc. art. Nenad Pavlović, a suradnici su Matea Bubljić, ass., Goran Guksić, umj. iz prakse te Toni Leaković.

Osjećajući nostalgiju za vremenom koje nisu doživjeli, studenti Akademije za umjetnost i kulturu u Osijeku uspoređuju dva režima te traže odgovor na pitanje: *Je li u Jugoslaviji bilo bolje?*

*Nothing Lasts Forever but Brena* is an exam production in the 3rd year of the undergraduate study of Acting and Puppetry course on animation. Nenad Pavlović is the lecturer and his associates are Matea Bubljić, Goran Guksić and Toni Leaković.

Feeling nostalgic for the time they have never experienced, students of the Academy of Arts and Culture in Osijek compare two regimes and seek an answer to the question: *Was life better in Yugoslavia?*

Mentor / **Mentor:** doc.art. Nenad Pavlović, ass. Matea Bubljić

Umjetnički suradnici / **Artistic associates:** Goran Guksić, Toni Leaković

Igraju / **Cast:** Tea Mandarić, Lora Kovač, Ana Ilakovac, Asja Vidović, Matej Žerjav, Ivan Dragičević, Stjepan Bešlić, Rafael Anočić

pavlovicnenad5@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 djeluje 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 zbivanja, kao što su festivali *Dioniz* i *Lutkokaz* (međunarodna lutkarska revija – susret lutkarskih akademija i mladoga lutkarskoga kazališta). Studenti glume i lutkarstva sa svojim su lutkarskim izvedbama s velikim uspjehom gostovali na festivalima u zemlji i inozemstvu (Slovačkoj, Rusiji, Srbiji, Bosni i Hercegovini, Poljskoj, Italiji). Redovito gostuju na PIF-u prikazujući u svojim završnim i diplomskim ispitnim produkcijama nove načine lutkarskog razmišljanja i svježa scenska rješenja. Predstava *Duga*, nastala kao diplomski ispit, osvojila je na 48. PIF-u 2015. godine četiri nagrade.

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)

**četvrtak, 19. rujna; 20.00 sati; dvorana Kulturnog centra Travno; za odrasle; 40 minuta; na hrvatskom**

Thursday, September 19th; 20.00 h; Travno Cultural Centre venue; for adults; 40 minutes; in Croatian

## **PETRICA KEREMPUH NA VAŠARU** **PETRICA KEREMPUH AT THE FAIR**

Predstava prikazuje snalažljivost, vještinu i (ne)prilike u kojima se ovog puta našao jedan od najpoznatijih likova hrvatske književnosti. Nakon što ga gazdarica otpusti, primoran je pronaći novi posao. Svojim šarmom i nepredvidivim karakterom dovodi se u nezavidne situacije iz kojih se istim sredstvima izbavlja.

Predstava je nastala na Akademiji za umjetnost i kulturu u Osijeku kao završni rad iz lutkarstva.

The play shows the resourcefulness, skill, and misfortunes of one of the most famous characters in Croatian literature. After his boss fires him, he is forced to find a new job. His charm and unpredictable character get him into unenviable situations from which he must find a way out using the same means.

The play was created at the Academy of Arts and Culture in Osijek as a graduation piece in puppetry studies.

Mentorica / Mentor: Izv. prof. dr. art. Maja Lučić

Sumentori / Co-mentors: Matea Bubić, ass., Goran Guksić, umj. sur.

Izrada lutaka i scenografije / Puppet and set design: Ana Ilakovac

Igra / Cast: Ana Ilakovac

[ilakovacana9@gmail.com](mailto:ilakovacana9@gmail.com)

**nedjelja, 15. rujna; 17.00 sati; Glazbeni paviljon Zrinjevac; 5+; 35 minuta; na hrvatskom**

Sunday, September 15th; 17.00 h; Zrinjevac Music Pavilion; 5+; 35 minutes; in Croatian



## PREDSTAVE NA OTVORENOM OUTDOOR PERFORMANCES

### KAZALIŠTE PP, KAZALIŠTE ZA JEDNOG 客席ひとつの人形劇場／びび☆しあたー PP☆THEATRE, THEATRE FOR ONE

Ovo je vrsta izvedbe jedan na jedan između lutkara i publike kako bi publika doživjela koliko su lutkarske predstave zabavne! Ovakav nastup je rijedak u svijetu. Zavirite u rupu u stablu i uživajte u predstavi!

This is a one-on-one performance style between a puppeteer and the audience. It was created for the audience to experience how fun the puppet shows are! This kind of performance is rare in the world. Peek into the hole in the tree and enjoy the show!

#### TO JE TAJNA! / IT'S A SECRET!

Što može pomoći maloj vili Orašarki koja je upala u rupu u drvetu?  
What can help a little tree Nut Fairy that has fallen into a tree hole?

Autor, režija, lutkarica / Author, direction, puppeteer: YUKI☆  
Oblikovanje lutaka / Puppet design: Kazuya Kudo < Kaz-Puppet Workshop >  
Glazba / Music: Fumio Kato

**nedjelja, 15. rujna; Glazbeni paviljon Zrinjevac; 18.00 – 19.00 sati;**  
**utorak, 17. rujna; plato Mamutice; 17.00 – 18.00 sati; 3 minute; bez riječi**  
Sunday, September, 15th; Music Pavilion Zrinjevac; 18.00 – 19.00 h;  
Tuesday, September 17th; 3 minutes; non-verbal

#### LJ-U-B-A-V / L-O-V-E!

Kako završava ljubav dječaka gusjenice? Ovaj program je vrlo popularan među mladima i starima.  
How does the caterpillar boy's love end? This program is very popular among young and old.

Autor, režija, lutkarica / Author, direction, puppeteer: YUKI☆  
Oblikovanje lutaka / Puppet design: Kazuya Kudo < Kaz-Puppet Workshop >  
Glazba / Music: L-O-V-E

**ponedjeljak, 16. rujna; park ispred Kulturnog centra Travno; 12.00 – 13.00 sati;**  
**srijeda, 18. rujna; plato Mamutice; 17.00 – 18.00 sati; 3 minute; bez riječi**  
Monday, September, 16th; park in front of the Mamutica building; 12.00 – 13.00 h;  
Wednesday, September, 18th; 17.00 – 18.00 h; 3 minutes; non-verbal

### KAZALIŠTE PUPPETERIA, KAMAKURA, JAPAN シアター☆パペテリア, 鎌倉市, 日本 THEATRE☆PUPPETERIA, KAMAKURA, JAPAN

Iza naziva Kazalište Puppeteria stoji lutkarica Yuki Kudo, njegova pokretačka i umjetnička snaga. Predstave je pogledalo više od 5.800 ljudi. Glavna značajka ove izvedbe je da Yuki vodi razgovor sa cijelom publikom. Svi mogu uživati u predstavama bez obzira na sve, od beba do odraslih, nacionalnost, dob, spol, rasu, kulturu, vjeru itd..



Behind the name Theatre☆PUPPETERIA stands puppeteer Yuki Kudo, its driving and artistic force. More than 5,800 people watched the shows. The main feature of this performances is that Yuki conducts a conversation with the audience. Everyone can enjoy the show regardless of everything from babies to adults, nationality, age, gender, race, culture, religion, etc.

puppeteer-yuki@hotmail.co.jp  
www.theatre-puppeteria.com

## IŠ'O VILJO U DUĆAN VILJO WENT TO THE SHOP



Viljo, mali junak predstave, dražestan je psić koji priča nježnu i poticajnu priču o naoko običnoj svakodnevnici. Viljo prolazi ono što se događa prvi put, što je malim ljudima ravno fantastično: kako potpuno sam obaviti neki zadatak, kako sretno stići na drugu stranu ulice, kako savladati mali put oko kuće i pritom se ne izgubiti, a možda usput nekome i pomoći. Kroz dodire, dječje i kazališne igre, brojalice i izražavanje zvukom, *Iš'o Viljo u dućan* predstava je primjerena osjetljivoj dječjoj dobi koja njeguje samopouzdanje, tople emocionalne odnose, tišinu i pažnju prema prividno beznačajnim pojedinostima.

Viljo, the little hero of the play, is a charming puppy who tells a gentle and encouraging story of seemingly ordinary everyday life. Viljo goes through experiences for the first time, those which are tantamount to science fiction for children: how to complete a task fully on your own, how to happily reach the other side of the street, how to master a short trip around the house without getting lost, and maybe help someone along the way. Through touch, children's and theatrical games, nursery rhymes, and sound expression, *Viljo Went to the Shop* is a play for the youngest children. It nurtures self-confidence, warm emotional relationships, quiet, and attention to seemingly insignificant details.

Autorski projekt / **Authors:** Kruna Tarle, Morana Dolenc  
Likovno oblikovanje / **Vizual identity:** Kruna Tarle  
Izrada scenografije / **Scenery making:** Kruna Tarle, Morana Dolenc, Miljenko Sekulić, Drago Dolenc, Marinko Radočaj, Marina Ćurković  
Režija / **Direction:** Kruna Tarle  
Igra / **Cast:** Morana Dolenc/ Nina Sabo  
Suradnja Kruna Tarle Art i Lutkarske organizacije koju fakat trebamo – LOFT / **A co-operation between Kruna Tarle Art and LOFT**

**subota, 14. rujna; glazbeni paviljon Zrinjevac; 18.00 sati; 30 minuta; 2+; na hrvatskom**  
**Saturday, September 14th; Music Pavilion Zrinjevac; 18.00 h; 30 minutes; 2+; in Croatian**

## LiLa

**Neverbalna lutkarsko klaunska predstava**  
**Non-verbal puppet clown show**

Predstava *LiLa* nastala je u koprodukciji Lutkarske organizacije koju fakat trebamo (LOFT) iz Zagreba i Umjetničke organizacije CLOU iz Rijeke. Izmaštana je po istoimenoj slikovnici autorice Nine Sabo, a u njoj su zabilježene dogodovštine klaunice LiLe, koja putem otkrije da njezin nos sam od sebe mijenja boju. Razigranim stilom želi se djeci približiti figuru klauna te im dati do znanja koliko je on zapravo



sličan njima – spava, doručkuje, pere zube, pokušava spretno izračunati matematičke jednadžbe, a sve to čini na osebujan način, služeći se klaunovskom logikom.

Vodeći se motom „manje je manje, a više je taman“, LiLa zadovoljno kroči kroz život te želi potaknuti male gledatelje da širom otvorenih očiju i s puno mašte promatraju sebe i svijet, baš kao što to čini i ona.

The play *LiLa* was co-produced by the Puppetry Organisation We Really Need (LOFT) from Zagreb and the CLOU Art Organisation from Rijeka. It is based on Nina Sabo's picture book of the same name, which tells the adventures of the clown LiLa, who discovers that her nose changes colour by itself.

With its playful style, it aims to bring children closer to the figure of the clown and let them know how similar it really is to them – a clown sleeps, eats breakfast, brushes its teeth, tries to calculate mathematical equations skilfully, and does it all in a peculiar way, using clown logic. Guided by the motto “less is less and more is just enough,” LiLa cheerfully goes through life and wants to encourage her little audience members to see themselves and the world with eyes wide open and a lot of imagination, just as she does.

Režija / **Direction**: Morana Dolenc

Scenografija / **Set design**: Andreja Jandrečić

Glazba / **Music**: Anita Valo i Meri Jaman

Oblikovanje rasvjete / **Light design**: Marinko Radočaj

Video / **Videography**: Leo Drempećić

Igra / **Performer**: Nina Sabo

Fotografija / **Photography**: Marko Delić

**srijeda, 18. rujna; plato Mamutice; 18.00 sati; 40 minuta; 4+; neverbalna**

Wednesday, September, 18th; plateau of the Mamutica building; 18.00 h; 40 minutes; 4+; nonverbal

## LUTKARSKA ORGANIZACIJA KOJU FAKAT TREBAMO – LOFT THE PUPPETRY ORGANISATION WE REALLY NEED – LOFT

Lutkarska organizacija koju fakat trebamo – LOFT nastala je početkom 2012. godine iz potrebe i želje za radom i promjenom te eksperimentiranjem i istraživanjem lutkarskog kazališta i kazališta za djecu i mlade. Od podcijenjenog lutkarstva želi napraviti punopravnog pripadnika suvremenog kazališta, da zadrži djecu u lutkarskom kazalištu, a odrasloj publici otkrije sve čari ove umjetnosti. LOFT svojim projektima želi pokazati da je lutkarska umjetnost pravo mjesto za spoj i susret raznih umjetnosti: kazališne, likovne, glazbene, plesne. U svom devetogodišnjem djelovanju ima jedanaest premijernih naslova, od kojih je pet nastalo u vlastitoj produkciji, a šest u koprodukciji. LOFT-ova je misija educiranje kazališne publike o estetskoj, edukativnoj i formativnoj važnosti lutkarstva unutar nacionalnoga kazališnog sustava.

*The Puppetry Organisation We Really Need – LOFT* was created at the beginning of 2012 out of the need and desire to work, create change, experiment, and explore puppet theatre and theatre for children and young people. It wants to turn underestimated puppetry into a full-fledged member of contemporary theatre, keep children in puppet theatre, and bring the charms of this art form to adult audiences. In its projects, LOFT wants to show that puppetry art is the right place to connect various arts: theatre, fine arts, music, and dance. In its nine years, it has had eleven premiere titles, five of which were own productions and six were co-productions.

LOFT's mission is to educate the theatre audience about puppetry's aesthetic, educational and formative importance within the national theatre system.

[www.theatreloft.org/](http://www.theatreloft.org/)  
[uoloft@gmail.com](mailto:uoloft@gmail.com)

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

**JEŽEVA KUĆICA  
HEDGEHOG'S HOME**

**Lutkarska skupina Cukarin, Društvo Naša djeca, Blato**  
*Cukarin Puppetry Group, Our Children Association, Blato*

U šumi svi poznaju vrijednog, skromnog i hrabrog ježića, koji iznad svega voli svoj dom. Jednoga dana pozvala ga je lisica Mica na gozbu. Na kraju obilatog ručka ježić je zahvalio na gostoprimstvu i krenuo svojoj dragoj kućici, iako ga je lisica molila da prenoći kod nje. Lisicu je čudilo zašto jež toliko voli svoj dom i misleći da je to bogati dom, krenula je za njim to vidjeti. Pridružili su joj se znatizeljni vuk, medo i divlja svinja koji bi svoj dom dali za dobar ručak. Kada su došli do ježeve kućice, vidjeli su da je ona jako skromna i narugali su mu se govoreći da je to štenara puna buha.

Jež je odgovorio da je njegov dom skroman, ali samo njegov, u njemu je on svoj gazda i branit će ga do zadnjeg daha.

Lisica je na kraju razumjela ježa i vratila se svojoj kući. Vuk, medo i divlja svinja stradali su svatko na svoj način, a ježić i dalje radi i čuva rođeni dom.



Everyone in the forest knows a hardworking, humble, brave hedgehog who loves his home above all else. One day, the fox Mica invited him to a feast. After a plentiful lunch, the hedgehog thanked her for the hospitality and headed to his dear cottage, although the fox begged him to stay.

The fox wondered why the hedgehog loved his home so much, and thinking it was a wealthy home, she went after him to see it. She was joined by a curious wolf, a bear, and a wild boar, who would all give away their homes for a good lunch. When they came to the hedgehog's house, they saw that it was very modest, and they mocked him, saying that it was a kennel full of fleas.

The hedgehog replied that his home was modest, but it was his, where he was the boss, and he would defend it until his dying breath.

The fox eventually understood the hedgehog and returned to her home. The wolf, the bear, and the wild boar all got their comeuppance while the hedgehog is still working and guarding his home.

Voditeljica / **Mentor:** Tigrena Csik

Autor teksta / **Author:** Branko Čopić

Prilagodila / **Adapted by:** Tigrena Csik

Režija, dramatisacija, prilagodba za scenu / **Directing, dramatization, stage adaptation:**

Tigrena Csik, Nina Cvitković Bačić, Grozdana Pavičić

Igraju / **Cast:** Filip Bačić, Ivano Bačić, Jelena Bačić, Benjamin Arnautović, Ivana Bačić, Franka Marinović, Karla Anić, Arijana Petković

**subota, 14. rujna; 17.00 sati; Glazbeni paviljon Zrinjevac; za djecu i odrasle; 25 minuta; na hrvatskom**

**Saturday, September 14th; 17.00 h; Zrinjevac Music Pavilion; for children and adults; 25 minutes; in Croatian**



## SLIČIMO WE ARE ALIKE

**Lutkarski studio Učilišta Zagrebačkog kazališta mladih**  
The Puppetry Studio of the Zagreb Youth Theatre

Djeca su stavila larval maske iz kazališnog fundusa na lice i čarolija je počela. Bez riječi sve je bilo jasno. Međutim, maska je vrlo zahtjevna jer se očekuje preciznost izvedbe, potrebna je velika koncentracija i fizička izdržljivost. Prvo je nastala etida *bezobrazovanje*.

Tematizirana je škola. Iako su prikazane situacije naizgled stereotipne, s maskom na licu one postaju začudne, općenite, a svakodnevni problemi kao da dobivaju neki komičan karakter, kao da ih promatramo s odmakom. Kada pokušamo biti kritični i ironični, maska to nekako ublaži, ona neutralizira, ali joj je dopušteno pretjerati.

U seriji maski koje ćemo vidjeti u predstavi mnoge su izradili sami polaznici. Svaka je maska specifična, a to je postignuto minimalnom likovnom intervencijom na neki jednostavan oblik maske, ali joj ona daje naznaku karakterne osobine.

The children put larval masks from the theatre's fund on their faces and magic ensued. Without words, everything was clear. However, this mask is very demanding, requiring precise performance, great concentration, and physical endurance. The first creation was the exercise performance called *miseducation*.

The theme was school. Although the presented situations are seemingly stereotypical, with masks on their faces, they become astonishing and universal. Everyday problems seem to take on a comical character as if we are watching them from a distance. When we try to be critical and ironic, the mask somehow alleviates it; it neutralises but is allowed to overdo it. Many of the masks in the show were made by the participants themselves. Each mask is specific, achieved by minimal artistic intervention on a simple form of mask, but this intervention gives it a certain character trait.

Voditeljica / Mentor: Natalie Murat Dean

Scena / Scene: Robert Capan i Jan Vojvodić

Rekvizita / Requisites: Danijel Levan

Svjetlo / Lighting: Jakov Sućec, Saša Bogojević

Ton / Sound: Jan Kozumplik

Predstavu osmislili, maske izradili i izvode / Designers, art creators, animators and actors:

Eva Anušić, Gregor Bučević, Anja Džakula, Ada Kelava, Mila Letica, Šimun Lončar,

Lara Petrov, Ana Stanimirović, Ruby Špiljak

**subota, 14. rujna; 19 sati; Zagrebačko kazalište mladih, dvorana; 10+; 50 minuta; neverbalna**

Saturday, September 14th; Zagreb Youth Theatre; 10+; 50 minutes, nonverbal

## STILSKE VJEŽBE EXERCISES IN STYLE

**Lutkarski studio Učilišta Zagrebačkog kazališta mladih**  
The Puppetry Studio of the Zagreb Youth Theatre

U Tekst Stilske vježbe Raymonda Queneaua bio je polazište kako bi se ono što je literarno i tematski neodređeno pokušalo odrediti medijem lutke, dajući si slobodu interpretacije. Oprezno se krenulo u lutkarsko-dramsku adaptaciju uz svijest da će uspjeha biti samo ako se da vlastiti,



autentični scenski prikaz, ne opterećujući se legendarnom zagrebačkom predstavom. Na kraju je nastala jedna otkačena, kolažna struktura u kojoj ovi mladi ljudi lutkarstvo shvaćaju u širem smislu na način da je lutka čas dio tijela, ponekad predmet, u sljedećoj sceni maska, a ponekad video projekcija.



Raymond Queneau's *Exercises in Style* was the starting point for determining that which has literary and thematic ambiguity through the medium of the puppet while having the freedom of interpretation. Cautiously, we embarked on a puppetry-drama adaptation with the awareness that we would be successful only if we created our own authentic stage representation without burdening ourselves with the legendary Zagreb play. In the end, a wacky, collage-like structure was created in which these young people interpreted puppetry in a broader sense so that the puppet is a part of the body, sometimes an object, a mask in the next scene, and sometimes a video projection.

Voditeljica / Mentor: Natalie Murat-Dean

Snimanje i obrada video materijala za predstavu / Video recording and processing: Mirko Cerovina

Scena / Set design: Dean Mogošić, Domagoj Miloš, Marco Horvatek

Svjetlo / Lighting: Saša Bogojević, Jakov Sućec

Video projekcija / Video projection: Toni Modrušan

Obrada i vodenje tona / Sound processing: Jan Kozumplik

Predstavu osmislili, likovni materijal izradili, animiraju i igraju / Designers, art creators, animators and actors: Jakov Bandić, Vilim Cvitanović, Eli Eterović, Lovro Hadiņa, Mihaela Jakubec, Vito Jurišić, Maša Krapljanov, Filip Mužić, Mihael Palatinuš, Lara Škaler

**ponedjeljak, 16. rujna; 19.00 sati; Zagrebačko kazalište mladih, dvorana Polanec; trajanje 45 minuta; 12+; na hrvatskom**

**Monday, September 16th; 19.00 h; Zagreb Youth Theatre, Polanec venue; 45 minutes; 12+; in Croatian**

## JEŽEVA KUĆICA HEDGEHOG'S HOME

**Lutkarska skupina Osnovne škole Frana Galovića**  
Fran Galović Elementary School's puppetry group



Lutkarska predstava o skromnom i hrabrom ježu koji je volio svoj dom. Iako se lijepo proveo kod lisice na ručku, jedva je čekao stići u svoj skromni dom, koji je, iako trošan, za njega bio najbolji na svijetu jer je bio samo njegov. U njemu se osjećao slobodno. Priča nam poručuje da trebamo gajiti čvrste osjećaje prema onome što imamo i prema svom domu, bez obzira na to kakav on bio.

Lutke su napravljene od kupaonskog pribora.

A puppetry play about a humble and brave hedgehog who loved his home. Although he had a nice time visiting the fox for lunch, he could not wait to return to his modest home, which, although dilapidated, was the best one in the world because it was his. He felt free in it. The story tells us that we should have strong feelings for what we have and for our home, no matter what it is like.

The puppets are made from bathroom accessories.

Voditeljica / **Mentor:** Ines Polanšćak

Režija, dramatisacija, prilagodba za scenu / **Direction, dramaturgy, scene adaptation:** voditeljica i članovi lutkarske skupine / **Mentor with the puppetry group members**

Igraju / **Cast:** Viktorija Breber Porzižek, Miha Brkić, Niko Eraković, Matko Lončarević, Ida Mujkić, Hana Pećanić, Adam Rončević, Nina Šekrst, Lea Vukobratović

**utorak, 17. rujna; 17.15 sati; plato Mamutice; za djecu; 6 minuta; na hrvatskom**  
**Tuesday, September 17th; 17.15 h; Plateau of the Mamutica Building; for children; 6 minutes; in Croatian**

## **TI NISI KAO MI** **YOU ARE NOT LIKE US**

**Lutkarska skupina 4.b razreda OŠ Josipa Račića**  
**Josip Račić Elementary School's puppetry group**

Predstava govori o prihvatanju različitosti kod drugih, kroz metaforu i igru s geometrijskim likovima.

The performance talks about accepting the differences of others, through a metaphor and a game with geometric figures.

Voditeljica / **Mentor:** Zlata Kovač  
 Autor teksta / **Author:** Nina Vađić

Režija, dramatisacija, kreacija lutaka, scenografija / **Direction, dramaturgy, puppet creation, scenery:** Zlata Kovač

Igraju / **Cast:** Ema Bajić, Ela Čvrljević, Andrija Fanjkutić Žuljević, Lena Garić, Maja Knezović, Marina Kojić, Lota Lazić, Franka Lokner, Valentino Markač, Luna Mihaljević, David Palić, Nika Radić, Tara Vižintin

**utorak, 18. rujna; 17.15 sati; plato Mamutice; za djecu; 7 minuta; na hrvatskom**  
**Wednesday, September 18th; 17.15 h; Plateau of the Mamutica Building; for children; 7 minutes; in Croatian**



**LUTKE NA VELIKOM  
PLATNU  
PUPPETS ON THE  
BIG SCREEN**



**Projekcija animiranih filmova 15. VAFI&RAFI festivala**  
Screening of animated films from the 15 th VAFI&RAFI FESTIVAL

Festival VAFI pokrenut je 2010. godine zbog nedostatka festivala za djecu i mlade koji se ozbiljno bave stvaranjem animiranog filma. RAFI je svoje prvo izdanje imao 2018. godine, kada je festival organiziran u suradnji s Art-kinom.

Od 27. svibnja do 1. lipnja 2024. u Varaždinu je održano jubilarno 15. izdanje VAFI & RAFI – Međunarodnog festivala animiranog filma djece i mladih.

Na ovogodišnji festival prijavljena su 1133 animirana filma iz 92 zemlje. U sekciji VAFI bilo je 289 filmova, a u sekciji RAFI 844. Nakon detaljnog pregledavanja odabrana su 162 filma koja su ušla u službeni program festivala – ukupno 90 filmova u sekciji VAFI i 72 filma u sekciji RAFI.

Projeciramo petnaestak nagrađivanih animiranih filmova djece i mladih nastalih stop animacijom.

The VAFI festival was launched in 2010 due to the lack of specialised festivals for children and young people that take the creation of animated films seriously. RAFI had its first edition in 2018, when the festival was co-organised with Art-kino.

The jubilee 15th edition of VAFI & RAFI – International Festival of Animated Film of Children and Youth was held from 27 May to 1 June 2024 in Varaždin.

A record 1133 animated films from 92 countries were submitted to this year's festival. There were 289 films in the VAFI section and 844 in the RAFI section. After a detailed viewing, 162 films were selected and entered the festival's official program – a total of 90 films in the VAFI section and 72 films in the RAFI section.

We are projecting fifteen award-winning animated films of children and young people created by stop motion animation.

[www.vafirafi.com/](http://www.vafirafi.com/)

**ponedjeljak, 16. rujna; južna strana KUC-a Travno; 20.00 sati; oko 60 minuta;**  
Monday, September, 16th; Cultural Centre Travno, south side; cca 60 minutes;

## IZLOŽBE 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 mašte 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 232 lutke i maske iz vrtića, škola, lutkarskih studija i individualnih radova. Svi pristigli uraci bit će izloženi i mogu se razgledati od 1. do 25. rujna, radim danima od 10.00 do 20.00 sati.

The art competition of the same name, which aims to encourage children's creativity, desire to create, play theater and puppetry, was announced for the eleventh time this year. The competition is intended for children up to the age of four. Bearing in mind the fact that children do not lack imagination and creativity, the connection between children and the puppet theater that is presented within the framework of PIF was imposed by itself. A doll is a child's best friend, and a doll made by a child is more than that.

The competition received 232 puppets and masks from kindergartens, schools, puppet studios and individual works. All received orders will be exhibited and can be viewed from September 1 to 25, 1 work on days from 10:00 h to 20.00 h

**četvrtak, 12. rujna; 18.00 sati; foaje Kulturnog centra Travno; za djecu i odrasle**  
Thursday, September 12th; 18.00 h; Travno Cultural Centre foyer; children and adults.

### LUTKE 4,0 – MUZEJ BEZ ZIDOVA, virtualna izložba PUPPETS 4.0 – MUSEUM WITHOUT WALLS, virtual exhibition



Njemački forum lutkarskih umjetnosti (dfp) ovom interaktivnom izložbom oživljava raznoliki svijet lutkarskog kazališta. Godine 1948. Fritz Wortelmann iz Bochuma počeo je stvarati opsežnu zbirku predmeta o lutkarskom kazalištu. Danas, nakon više od 70 godina, zbirka nazvana po njemu može se iskusiti na najneobičniji način. Uz VR naočale posjetitelji mogu uroniti u virtualni svijet kojim se mogu samostalno kretati. U pet soba putuju kroz međunarodnu povijest lutkarskog kazališta, od noćne tržnice u Aziji do druge drevne tržnice. Uz njih je u svakom trenutku lutkarska replika Fritza Wortelmanna, koji vodi posjetitelje kroz izložbu, objašnjava izložene predmete i daje im dodatne informacije – uključujući informacije o istraživanjima o lutkarskoj umjetnosti. Posjetitelji će doznati brojne zanimljivosti o povijesti, razvoju i oblicima lutkarstva te doživjeti fascinante eksponate iz različitih zemalja.

The German Forum for Puppetry Arts (dfp) brings the diverse world of puppet theatre to life in an interactive exhibition. In 1948, Fritz Wortelmann, a man from Bochum, began to build up an extensive collection of items on puppet theatre. Today, over 70 years later, the collection named after him can be experienced in the most extraordinary way. With VR glasses, visitors can immerse themselves in a virtual world where they can move around independently. In five rooms, they travel through the international history of puppet theatre, from a night market in

Asia to an ancient marketplace. Accompanying them at all times is a puppet replica of Fritz Wortelmann, who guides visitors through the exhibition, explains the exhibits, and provides background information – including information on research into puppetry arts. Visitors learn interesting facts about puppetry's history, development and forms and experience fascinating exhibits from different countries in action.

### **NJEMAČKI FORUM LUTKARSKIH UMJETNOSTI, Bochum, Savezna Republika Njemačka**

DEUTSCHES FORUM FÜR FIGURENTHEATER UND PUPPENSPIELKUNST,  
Bochum, Bundesrepublik Deutschland

### **THE GERMAN FORUM FOR PUPPETRY ARTS, Bochum, Federal Republic of Germany**



Njemački forum lutkarskih umjetnosti središnja je njemačka ustanova za nacionalnu promociju svih aspekata lutkarskog kazališta, kazališta figura i teatra objekta. Godine 1992. osnovao ga je grad Bochum te brojne obrazovne udruge i ustanove iz cijele Njemačke posvećene lutkarskoj umjetnosti. dfp (uvijek pisano malim slovima) organizira *Festival FIDENA – Figurentheater der Nationen* (Festival FIDENA – Narodno kazalište figura), kao i razne simpozije te natjecanje za nagradu *Fritz-Wortelmann-Preis* (Nagrada Fritz Wortelmann) grada Bochuma za amatersko kazalište figura. Osim toga, izdaje publikacije i vodi javnu knjižnicu, medijateku i arhiv.

The German Forum for Puppetry Arts is the central German institution for the nationwide promotion of all aspects of puppet, figure, and object theatre. It was founded in 1992 by the city of Bochum and many associations and training institutions from all over Germany dedicated to puppetry arts. The dfp (always written in lower case) organises the *Festival FIDENA – Figurentheater der Nationen* (Festival FIDENA – Figure Theatre of Nations), as well as symposia and the competition for the *Fritz-Wortelmann-Preis* (Fritz Wortelmann Award) from the city of Bochum for amateur figure theatre. It issues publications and maintains a public library, a media library, and archives.

Za razgledanje VR izložbe potrebno je zakazati termin putem telefona 01 6601 626, radnim danom od 2. do 13. rujna između 9.00 i 15.00 sati.

To visit the VR exhibition, it is necessary to book the term calling +385 1 6601 626, on weekdays from September 2nd to 13th from 9:00 h. to 15:00 h.

**Od 14. do 17. rujna; Plava dvorana Kulturnog centra Travno; 12+, 30 minuta; na engleskom**

September 14th to 17th; Cultural Centre Travno's Blue Venue; 12+; minutes; in English.



## LUTKARSKE RADIONICE PUPPETRY WORKSHOPS



### KONCI ŽIVOTA, lutkarska radionica za učitelje i odgojitelje THE THREADS OF LIFE, Puppetry Workshop for Teachers and Educators

Samozatajna marioneta, najkompleksnija u obitelji kazališnih lutaka, plijeni kazališnim scenama više stotina godina. Uvijek raspoložena za gracioznost i vrckavu razigranost koju joj, više omogućavaju nego sputavaju konci, najlepršavije i najbogatije dočarava maramoneta. Kao što njezino ime nameće, najveći dio lutke čini marama ili rubac, dovoljno velik i lagan da lutka prosto plijeni svojom lakoćom i pokretljivošću. Vrlo jednostavna (sa svega četiri konca), zamamne fleksibilnosti i s puno mogućnosti, osvaja srce već prilikom izrade, a igra s njom je poput valcera. Na radionici se bavimo izradom maramonete na dva načina i usporedbom njihovih mogućnosti.

The mysterious marionette, the most complex puppet, has captured attention on the theatre stages for over one hundred years. Always in the mood for gracious and perky playfulness, which the strings enable more than hinder, conjured up in the richest and most flaunting way by the scarf marionette. As shown by the name, the biggest part of the puppet is a scarf or a shawl big and light enough for the puppet to captivate with its grace and span of movement. Simple puppet (with just four strings), seductive flexibility, and myriad possibilities; it captures the heart even in the creation stage while performing with it seems like dancing the waltz. In the workshop, making scarf marionettes in two ways we compare their possibilities.

**subota, 14. rujna; 16.00 sati; park ispred Kulturnog centra Travno; za učitelje i odgojitelje**  
Saturday, September 14th; 16.00 h; park in front of the Cultural Centre Travno; for teachers

### MICA MACA LUTKICA, lutkarska radionica za osobe treće dobi KITTY PUPPET, Puppetry Workshop for the Elderly



Jednostavna lutka od papirnate čaše i stiropor kuglice pruža mogućnost dobre zabave, kako prilikom izade, tako i tijekom animacije. Materijal se može naći u svakom domu. Uz ideju da je lutkarstvo umjetnička a ne dozna 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..

A simple hand puppet made from paper cup and styrofoam ball gives the opportunity to have a good time, both during the creation and during the animation. With the idea that puppetry is an artistic category, and not one related to age, a few years back, we have started to organize workshops with the elderly. With the desire to provide joy to the elderly, the workshop offers relaxation, good fun and the basic knowledge of puppetry.

**nedjelja, 15. rujna; 16.00 sati; park ispred Kulturnog centra Travno; 40 min; za osobe treće dobi**  
Sunday, September 15th; 16.00 h; park in front of the Cultural Centre Travno; 45 minutes; for elderly

## VESELI KLAUN, lutkarska radionica za djecu JOLLY CLOWN, Puppetry Workshop for Children



Veseli klaun je duhovita lutka sastavljena od papirnatih traka i stiropor kugle. Nasuprot svojoj jednostavnosti, kako materijala koji koristimo toliko i sklopa, animacijom daje izmine rezultate. Dopadljiv i duhovit, mami radost djece i odraslih.

The Jolly Clown is a funny stick puppet made of a styrofoam ball, and paper bands. In contrast to its simplicity, as much material as assembly, animation gives remarkable results. Lovable and likable, it attracts the joy of children and adults.

**ponedjeljak, 16. rujna; 9.30 sati; Dječji vrtić Travno; četvrtak, 19. rujna; 9.30 sati; Dječji vrtić Potočnica**

Monday, September 16th; 9.30 h; Travno Kindergarten; Thursday, September 19th; 9.30 h; Potočnica Kindergarten

## TULJAK LUTKULJAK, lutkarska radionica za djecu CONE PUPPET, Puppetry Workshop for Children



Jednostavna štapna lutka kojoj se animiraju ruke i glava predmet je ove radionice. U sklopu radionice djeca oblikuju karton i papir spajajući ga u lutku koja može poslužiti za svakodnevnu kreativnu igru. Potičemo djecu na kreativno istraživanje i izražavanje kroz prevazilaženje zadane forme učeći ih da je ljepota u različitosti.

A simple rod puppet whose arms and head are animated is the subject of this workshop. As part of the workshop, children shape cardboard and paper, joining it into a doll that can be used for everyday creative play. We encourage children to explore and express themselves creatively by overcoming the given form, teaching them that beauty is in diversity.

**ponedjeljak, 16. rujna; 12.30 sati; utorak 17. rujna; 9.30 sat; park**

Monday, September, 16th; 12.30 h; Tuesday, September 17th; 9.30 h; for children from Malešnica Elementary School

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

PROMOCIJE KNJIGA  
BOOK  
PROMOTIONS

Livija Kroflin: **LUTKARSKA ČUDA SVIJETA**  
Livija Kroflin: **PUPPETRY WONDERS OF THE WORLD**

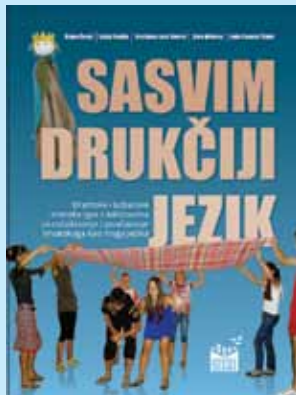
Nakladnik: Akademija za umjetnost i kulturu Sveučilišta Josipa Jurja Strossmayera u Osijeku, Osijek, 2023.

Publisher: Academy of Arts and Culture, Josip Juraj Strossmayer University of Osijek, Osijek, 2023

Knjiga *Lutkarska čuda svijeta* daje sustavan pregled svjetskog lutkarstva. Na putovanje lutkarskim svijetom autorica kreće tamo gdje je vjerojatno sve i počelo – u Aziji, da bi produžila u Afriku, Amerike i Australiju, upoznavajući nas s različitim, pokatkad i oprečnim, pogledima na lutkarstvo i lutku. Pritom nas upoznaje ne samo s osnovnim karakteristikama lutkarstva pojedine sredine, već i s vjerskim, filozofskim, društvenim i inim idejama koje leže u njihovoj srži, bitno drukčijoj od naših europskih shvaćanja. I to je jedna od velikih vrijednosti ove knjige – upućivanje na širinu, bogatstvo i različitosti lutkarstva što, pak, upućuje na raznolikosti svijeta koji nas okružuje. Autorica lutkarskim čudima svijeta ne pristupa iz njihove perspektive, već iz one koju najbolje poznaje – naše, europske. To je sljedeća velika vrijednost ove knjige – čitanje neeuropskog lutkarstva europskim naočalama u isto nam vrijeme daje uvid u svjetska lutkarska čuda i komparaciju s našim europskim čudima, omogućujući nam da paralelno upoznajemo azijsko, afričko, australsko i američka lutkarstva, ali i bolje shvatimo svoje europsko lutkarstvo, njegovu malenost i u njoj silnu veličinu. Još jedna vrijednost jest činjenica da je autorica prikupila golemu količinu reprezentativnog lutkarskog, teatrološkog, povijesnog, filozofskog, društvenog i geografskog materijala, pretočivši ga u jasan, razumljiv i pregledan tekst koji pristupa čitatelju intimno, osobnim anegdotama, zanimljivim štiklecima i duhovitim minijaturama. Tom pitkom bliskošću tekst se lakoćom uvlači pod kožu čitatelja.

The book *Puppetry Wonders of the World* gives a systematic overview of world puppetry. The author embarks on a journey through the puppet world in a place where it probably all began –Asia, and then continues to Africa, the Americas and Australia, introducing us to different, sometimes contradictory, views on puppetry and the puppet. In doing so, she introduces us not only to the basic characteristics of puppetry of a particular place but also to the religious, philosophical, social and other ideas that lie at their core, which are significantly different from our European interpretations. And this is one of the great values of this book – pointing out the breadth, richness and diversity of puppetry, which, in turn, shows the diversity of the world around us. The author does not approach the puppetry wonders of the world from their perspective but from the one she knows best – our own European perspective. This is the next great value of this book – reading non-European puppetry with European glasses at the same time gives us an insight into the world's puppetry wonders and enables a comparison with our European wonders, allowing us to learn about Asian, African, Australian and American puppetry in parallel, but also to better understand our European puppetry, its smallness and immense grandeur. Another value is that the author has created a vast collection of representative puppetry, theatrical, historical, philosophical, social and geographical material, turning it into a clear, understandable and transparent text that intimately addresses the reader with personal anecdotes, interesting bits and witty miniatures. Thanks to this ease of intimacy, the text easily gets under the reader's skin.





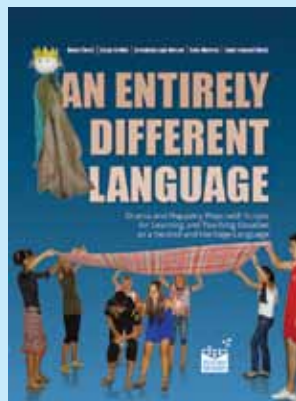
Diana Čosić, Livija Kroflin, Grozdana Lajić Horvat, Sara Milavec i Lada Kanajet Šimić: **SASVIM DRUKČIJI JEZIK** - Dramske i lutkarske scenske igre s tekstovima za ovladavanje i poučavanje hrvatskoga kao inoga jezika

Diana Čosić, Livija Kroflin, Grozdana Lajić Horvat, Sara Milavec and Lada Kanajet Šimić: **AN ENTIRELY DIFFERENT LANGUAGE** – Drama and Puppetry Plays with Scripts for Learning and Teaching Croatian as a Second and Heritage Language

Nakladnik: Hrvatska matica iseljenika, Zagreb, 2023.

Publisher: Croatian Heritage Foundation, Zagreb, 2023

Knjiga *Sasvim drukčiji jezik – Dramske i lutkarske scenske igre s tekstovima za ovladavanje i poučavanje hrvatskoga kao inoga jezika* u izdanju Hrvatske matice iseljenika je priručnik o neformalnim oblicima poučavanja i ovladavanja hrvatskim kao inim jezikom. Budući da također sadrži dramske i lutkarske scenske igre, osim svoje primarne namjene, on donosi saznanja koja su općenito primjenjiva u području lutkarske i dramske pedagogije. Uz kombinaciju teorijskog i praktičnog pristupa ovim temama, knjiga sadrži i izbor od 40 igrokaza nastalih u Matičinoj Maloj školi hrvatskoga jezika i kulture namijenjenih hrvatskoj nastavi u inozemstvu, pripremnoj nastavi hrvatskoga jezika u Hrvatskoj, redovitoj nastavi hrvatskoga jezika kao i lutkarskim i dramskim skupinama. Priručnik je i višefunkcionalan jer su igre, vježbe i tehnike navedene u tekstovima posebno označene i povezane s pojmovnikom i QR kodom koji vodi na zasebnu mrežnu stranicu s objašnjenjima. Autorice su Diana Čosić, Livija Kroflin, Grozdana Lajić Horvat, Sara Milavec i Lada Kanajet Šimić. Knjigu su recenzirale prof. dr. sc. Lidija Cvikić, prof. dr. sc. Tamara Turza-Bogdan i izv. prof. dr. sc. Teodora Vigato. Knjiga ima i svoju englesku inačicu s igrokazima na hrvatskome jeziku.



The book *An Entirely Different Language – Drama and Puppetry Plays with Scripts for Learning and Teaching Croatian as a Second and Heritage Language*, published by the Croatian Heritage Foundation, is a manual on informal forms of teaching and mastering Croatian as a foreign language. Since it also contains drama and puppetry stage games, in addition to its primary purpose, it brings knowledge that is generally applicable in the field of puppetry and drama pedagogy. In addition to a combination of theoretical and practical approaches to these topics, the book also contains a selection of 40 plays created at the Foundation's Little School of Croatian Language and Culture intended for Croatian language classes abroad, preparatory Croatian language classes in Croatia, regular Croatian language classes as well as puppet and drama groups. The manual is also multifunctional because the games, exercises and techniques listed in the texts are specifically marked and linked to a glossary and QR code that leads to a separate website with explanations. The authors are Diana Čosić, Livija Kroflin, Grozdana Lajić Horvat, Sara Milavec and Lada Kanajet Šimić. The book was reviewed by prof. Lidija Cvikić, PhD, prof. Tamara Turza-Bogdan, PhD and associate professor Teodora Vigato, PhD. The book is also available in English, with plays in Croatian.

**srijeda, 18. rujna; Kulturni centar Travno, Plava dvorana; 12.00 sati; za odrasle; na hrvatskom**  
**Wednesday, September 18th; Travno Cultural Centre, Blue venue; 12.00 sati; for adults;**  
**in Croatian**



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- From September 14th to September 19th, 2024 at the ticket office of venue where the play is performed, one hour before of the performance  
In the ticket office it is possible to pay in cash and credit card
- From September 2nd, 2024 on the [www.pif.hr](http://www.pif.hr) (by selecting the performance, link on [ulaznice.hr](http://ulaznice.hr));
- Online sales are possible only up to 1 hour before the start of the show, after which tickets can only be purchased at the register of the hall where the show is playing one hour before the start.

**Single ticket price:**

- Performances for children: 5,00 €
- Performances for organized groups: 4,00 €
- Performances for adults: 10,00 €

Outdoors program and performances that are not in official competition are free.



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Božidara Magovca 17, Zagreb / 17, Božidara Magovca Str., Zagreb  
tel: +385 1 66 01 626; 66 92 574; fax: +385 1 66 01 619  
e-pošta / e-mail: kuc@kuctravno.hr; pif@kuctravno.hr  
web: kuctravno.hr

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0800 53 53 (besplatni info telefon / free info phone)  
e-pošta / e-mail: info@zagreb-touristinfo.hr

**Hotel Laguna**

Kranjčevićeva 29, Zagreb  
Tel: +385 1 30 47 000  
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**Victus Group d.o.o.**

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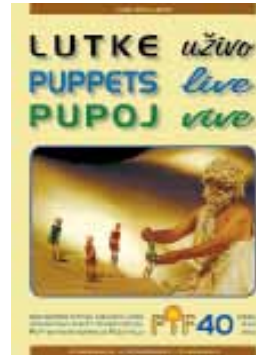

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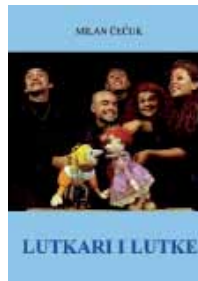
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**Lutkarska izdanja**  
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GLAVNA NAGRADA „Milan Čečuk“  
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