



58. PIF

Međunarodni festival kazališta lutka
International Puppet Theatre Festival
Puptheatra Internacia Festivalo

12 — 18/09/2025 Zagreb

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– Olga Vujović (Republika Hrvatska / **Republic of Croatia**)

Dječji žiri The Children's Jury

– Borko Bajutti
– Dorian Kotarski
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Nagrade PIF-a PIF Prizes

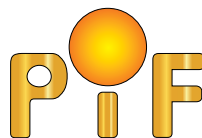
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58. MEĐUNARODNI FESTIVAL KAZALIŠTA LUTAKA
58th INTERNATIONAL PUPPET THEATRE FESTIVAL
58-a PUPTEATRA INTERNACIA FESTIVALO



Zagreb, 12. – 18. rujna 2025.
September 12th – September 18th, 2025
de la 12-a ĝis la 18-a de Septembro 2025

ČUDO OŽIVLJAVANJA NEŽIVOG (A je li doista neživo?)

Otkako je Bog zamijesio prvog čovjeka od praha zemaljskog i udahnuo mu dušu, čovjek ga pokušava imitirati. Legende, priče i fantazija pune su *homunculusa*, golemā i čudovišta poput onoga Frankensteinova. Ali ima toga i u svakodnevnom životu. Wendy Passmore-Godfrey naziva to „našom ljudskom sklonosti da animiramo predmete oko sebe, bilo da stavljamo riječi u usta svojem psu ili šutnemo gumu kad nam se auto pokvari nasred ceste“. Kad bih se u djetinjstvu udarila u stol i uvrijedeno plakala, govorili su mi: „Udri ti njega!“ Nisam to nikada učinila jer sam znala da je stol jači i da će on opet udariti mene. Upravo sam se na pasja kola posvađala sa staklenkom koja se nikako nije htjela otvoriti. Baš nije htjela! O tome što sve istresem umjetnoj neinteligenciji svoga laptopa kad pokazuje svoju volju, ne želim ni govoriti. Ipak je ovaj tekst pisan za pristojno društvo. Ljudi to znaju zvati zlobom mrtvih stvari. I svađaju se s njima. Rade to i oni koji bi se smrtno uvrijedili da im kažete kako je takvo ponašanje iracionalno, djetinjasto ili čak, ne daj, Bože, lutkarsko.

A lutkari se ne stide priznati da su duboko u sebi zapravo animisti. Možda neki od njih umišljeno vjeruju da su oni ti koji svojim „božanskim“ dahom oživljuju neživo, ali drugi znaju da i u naizgled neživoj stvari već postoji barem klica života. Oni je znaju iskoristiti i u njihovim rukama stvari zaista postaju žive. (U rukama onih drugih postaju nezgrapne.) Čini se da animističko (lutkarsko) mišljenje postaje sve popularnije. Gledam na televiziji zahodsku školjku koja se jada psihijatru, a prljava zdjela zove upomoć jer su nesavjesni ljudi cijelu noć ostavili na njoj ostatke hrane koja se skorila.

PIF već više od pola stoljeća pokazuje čudo oživljene materije, njezinu duhovnost i transcendiranje materijalnog svijeta. U predstavama se mogu vidjeti različiti načini na koje se to događa.

Na figurativne lutke najviše smo navikli, ali i one nas mogu iznenaditi. Vidjet ćemo tradicionalne marionete, koje se, iako sposobne za najrazličitije trikove i vještine, rijetko vide na lutkarskim pozornicama. Vjerojatno upravo zato što zahtijevaju posebn u vještinu. Vidjet ćemo kako balon postaje lik i dječakov najbolji prijatelj. Pas će progovoriti ljudskim jezikom. Sjekira koja će počiniti zločin nije samo sredstvo i nije samo rekvizit – i ona je lik koji ima vlastitu volju. Neke predstave pokazat će kako lutka, efektom očudenja, može bolje prodrijeti u srž problema i izazvati jače emocije od živoga glumca. Likovi medvjedića i prašćića djeci će na njima pristupačan način osvijestiti vlastita ponašanja u prijateljstvu: različitosti karaktera, svađanja i mirenja. Stolne lutke, naoko realistične, dopustit će i, inače nevidljivoj, gospođi Demenciji da i sama postane lik, a na publiku će, iako su im ruke tek veličine oraha, djelovati nevjerovatno snažno pobuđujući jake emocije, sućut i razumijevanje. Pa i predstava izvedena bez riječi gromoglasnom će tišinom rječitost šutjeti o militarizaciji, ratu i golemoj tragediji u suigri figurativnih

lutaka od kojih svakoj život udahnuje više animatora.

Prisutnost zlih sila u današnjem svijetu, sa suvremenim motivom prijeteće transplantacije mehaničkih organa, zorno prikazuje predstava nastala na staroj legendi, kroz povijest bezbroj puta korištenoj u lutkarskim predstavama, o Mefistu i Faustu. Vidjet ćemo lutku s glavom odvojivom od tijela, koja će time pokazivati zbunjenost lika, njegove kontradiktorne osjećaje i nesnalaženje u novonastaloj situaciji. Komadići drveta najrazličitijih oblika stvorit će pravu šumu – vrlo lutkarsku šumu. U jednoj ludičkoj predstavi lutka je, doduše, ostala tek na razini znaka, ali živodajni dah cijeloj predstavi udahnuje troje glumaca svojom nadahnutom igrom oko lutaka. Još jedna predstava vrlo glasnom tišinom progovara o aktualnom problemu migracija, a sve kroz lutku, živu igru, projekcije, akrobacije i maketno lutkarstvo. Kombinacijom žive igre i kazališta predmeta jedna predstava bavi se značenjem umjetnosti. Doista, kakav bi to svijet bio bez umjetnosti! A tek bez lutkarstva!

Mehaničke lutke obično smatramo automatima bez duše i jedva ih priznajemo kazališnim lutkama. A upravo će nam one pokazati fantastičan svijet srednjovjekovne gotike, pune tajni i čarolija, borbi, rata, zabava, vjenčanja, straha i radosti, ljubavi i ljepote.

Lutka uvijek treba i voli svog čovjeka. Ona zna pomoći glumcu, kao što i glumac svojim vještinama dopunjuje lutku. Lutka i glumac zajedno čine lik. U jednoj predstavi gledat ćemo glumce i njima slične male lutke, koje će svojim (iako ograničenim, ali vrlo svrsishodnim pokretima) naglašavati riječi, ponašanje i emocije svakog lika.

Pravo je čudo kako neanimabilne figurice mogu prikazati čitav jedan svijet s vrlo suvremenim problemima. Scena kao da je postavljena za dječju igru i glumci kao da se igraju: pomiču figurice i zaustavljaju ih u određenoj situaciji. Utoliko snažnije doživljavamo tragičan događaj, dublje promišljamo o svijetu u kojem živimo, o odgovornosti i drugim etičkim pitanjima. Uvučeni smo u taj svijet i osjećamo kao da bi bilo tko i svatko od nas mogao biti takva figurica kojom se poigravaju neki drugi.

Vjeru u lutku pokazuje i malo drukčija priča o Pinokiju, u kojoj od lutke ne postaje dječak, nego lik nestašnog dječaka predstavljen *živom rukom s nataknutom* kuglom kao glavicom izrasta u pravu lutku – javanku te se tako uklapa u društvo drugih lutaka.

Lutka nam zna otvoriti jedan drugi par očiju, staviti nove naočale, razderati nam srce ili ga zaliječiti, nasmijati nas do suza, rasplakati do smijeha, oštrooko i bez skrivanja, bez pardona, pokazati svijet onakvim kakav zapravo jest, a može ga i posve prirodno transcendirati. Lutka je čudesna. Lutka je lutka... je lutka.

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

THE MIRACLE OF REVIVING THE INANIMATE (And is it really inanimate?)

Ever since God created the first man from dust and breathed life into him, man has been trying to imitate Him. Legends, stories, and fantasies are full of homunculus, golems, and monsters like Frankenstein's. But we also see evidence of this in everyday life. Wendy Passmore-Godfrey says: "our human inclination is to animate objects around us, whether we put words in our dog's mouth or kick the tyre when the car has broken down on the side of the road." When I would stumble into the table as a child and cry, I was told: "Hit it back!" I never did because I knew that the table was stronger and that it would hit me again. Just now, I got into a heated fight with a jar that wouldn't open. It really didn't want to! I don't even want to tell you the things I say to the artificial *no-intelligence* of my laptop when it acts wilfully. After all, this text was written for decent people. People call it the meanness of dead things. And they argue with them. Even those who would be mortally offended if you told them that such behaviour was irrational, childish or even, God forbid, puppetry.

Puppeteers, on the other hand, are not ashamed to admit that deep down they are actually animists. Perhaps some of them conceitedly believe that they are the ones who bring the inanimate to life with their "divine" breath, but others know that, even in the seemingly inanimate thing, there is already at least a seed of life. They know how to use it and, in their hands, objects really come to life. (In the hands of former, they become clumsy.) Animistic (puppetry) thinking seems to be gaining popularity. On television, I see a toilet bowl moaning to a psychiatrist and a dirty kitchen bowl crying for help because negligent people have left scraps of food in it all night.

For more than half a century, PIF has demonstrated the wonder of animated matter, its spirituality, and the transcendence of the material world. In the plays, you can see the different ways in which this happens.

We are most used to puppets in human form, but those can surprise us as well. We will see traditional marionettes, which, although capable of a wide variety of tricks and skills, are rarely seen on puppetry stages. Probably because they require special skills. We'll see how a balloon becomes a character and a boy's best friend. A dog will speak in human language. An axe that will commit a crime is not only a tool and not only a prop – it is also a character with its own free will. Some plays will show how a puppet, defying expectations, can better reach the core of the problem and evoke stronger emotions than a live actor. The characters of a little bear and piglet will help children become aware of their own behaviour in friendship: their differences of character, disagreements, and reconciliation. Tabletop puppets, seemingly realistic, will also allow the otherwise invisible Mrs. Dementia to become a character herself, and will strongly impact the audience, evoking intense emotions, compassion and understanding, even though their hands are the size of a walnut. Even a play performed without words will be eloquent in its thunderous silence about militarization, war, and enormous tragedy, expressed through the interplay of figurative puppets, each of which is breathed into life by several animators.

The presence of evil forces in today's world, with a contemporary motif of looming mechanical organ transplantation, is vividly illustrated in the play based on an old legend, retold countless times throughout history of puppetry, about Mephistopheles and Faust. We will see a puppet with a detachable head, which portrays the confusion of the character, his contradictory feelings and his uncertainty when faced with a new situation. Wood fragments of various shapes will create a real forest – a puppet forest. In one lively show, the puppet remained only at the level of a sign, but the life-giving breath of the whole performance comes from the three actors and their inspired play around the puppets. Another play speaks in very loud silence about the current problem of migration, all through puppets, live performance, projections, acrobatics, and model puppetry. Through the combination of live performance and object theatre, one play examines the meaning of art. Indeed, what would the world be without art! And without puppetry!

We tend to think of mechanical puppets as soulless automatons, and barely acknowledge them as theatre puppets. However, they will show us the fantastic world of the medieval Gothic era, full of secrets and magic, fights, wars, parties, weddings, fear and joy, love, and beauty.

A puppet always needs and loves its human. It knows how to help the actor, just as the actor complements the puppet with their skills. The puppet and the actor make up the character together. In one play, we will see actors and their tiny puppets using their (albeit limited but very purposeful movements) to emphasize the words, behaviour, and emotions of each character.

It is a miracle how figurines, that cannot be animated, can depict a whole world with very modern problems. The scene seems to be set for children's play and the actors seem to be playing: they move the figurines and stop them in a certain situation. However, through them we experience a tragic event more strongly and we reflect more deeply on the world in which we live, on responsibility and other ethical issues. We are drawn into this world and feel as if anyone and every one of us could be such a figurine, manipulated by others.

Faith in the puppet is also evident in a slightly different depiction of Pinocchio, where the puppet does not turn into a boy. Instead, a character of a naughty boy represented by a live hand with an attached ball as its head turns into a real puppet – a rod puppet, and thus fits in with other rod puppets.

A puppet knows how to open our inner eyes, to help us see the world in new ways, tear our heart out or heal it, make us cry with laughter, or make us cry and then laugh. Sharply and directly, it shows us the world as it really is. It can also quite easily transcend it. The puppet is amazing. A puppet is a puppet ... is a puppet.

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



58. MEĐUNARODNI FESTIVAL KAZALIŠTA LUTAKA

Zagreb, 12. - 18. rujna 2025.



PROGRAM

četvrtak 11. rujna - pretprogram

18.00 sati	KUC Travno	Otvorenje izložbe LUTKA, MASKA... PIF* , 13. likovni natječaj za djecu
19.00 sati	KUC Travno	Predstavljanje knjige igrokaza VELIKI SAN, MALI MIŠ* , autorica Ljerka Puček

petak, 12. rujna

18.00 sati	Galerija UUU	Otvorenje izložbe LUTKE IZ RUKU KOJE TEKU* , izložba lutaka i scenografije Luči Vidanović
20.00 sati	KUC Travno	SVEČANO OTVORENJE 58. PIF-a (ulaz s pozivnicom) NIJE PAS BEŠTIJA , Gradsko kazalište lutaka Split, Hrvatska (za odrasle)

subota, 13. rujna

11.00 sati,	Tkalčičeva, Trg bana Josipa Jelačića, Trg Petra Preradovića	PIFKOVA POVORKA* (za djecu i odrasle)
11.00 i 13.00 sati	KIC	ŠUMA , Puzzle Théâtre, Kanada (4+)
16.00 sati	KUC Travno, park	OD ŠTAPA DO LUTKE* , lutkarska radionica (za učitelje i odgojitelje)
17.00 sati	Paviljon Zrinjevac	MALI LUTKARI NA 58. PIF-u: MACA PAPUČARICA* , Mali lutkari Kreativnog učilišta Doma kulture Kristalna kocka vedrine, Sisak (za djecu)
18.00 sati	KUC Travno	RUKE VELIČINE ORAHA , Staro kazalište Karola Spišáka u Nitri, Slovačka (12+)
18.00 sati	Paviljon Zrinjevac	MJESEČARI* , Lutkarski studio Perlice, Sisak, Hrvatska (5+)
20.00 sati	KIC	PRELUDIJ NA MORU* , premijera lutkarskog filma, Studio Aristo, Austrija (13+)

nedjelja, 14. rujna

11.00 i 13.00 sati	KIC	VISJETI O KONCU , Di Filippo Marionette, Italija (za djecu i odrasle)
16.00 sati	KUC Travno, park	LUTKICA KRPICA* , lutkarska radionica (za osobe treće životne dobi)
17.00 sati	Paviljon Zrinjevac	VRAPČIĆ* , Kazalište LET, Hrvatska (5+)
17.00 sati	ZKM, Polanec	CRVENI BALONČIĆ , Naivno kazalište Liberec, Češka (3+)
18.00 sati	Paviljon Zrinjevac	CVRČAK I MRAV* , Max teatar, Hrvatska (4+)
18.30 sati	ZKL	UTOPIJA , Lutkarsko kazalište Mostar, Bosna i Hercegovina (10+)
20.00 sati	ZPC	BEZIMENI/NEZNANI , Zaklada Gra/nice, Poljska (za odrasle)

ponedjeljak, 15. rujna

9.30 sati	DV Travno	ŽABICA HOPSICA* , lutkarska radionica (za djecu DV Travno)
14.30 sati	DV Potočnica	ŽABICA HOPSICA* , lutkarska radionica (za djecu DV Potočnica)
17.00 sati	KUC Travno, park	KUTHI , Kazalište Tricktrek, Estonija (6+)
18.00 sati	KUC Travno	MEDO I PRAŠČIĆ , Kazalište lutaka Ljubljana, Slovenija (3+)
19.00 sati	plato Mamutice	BIJELA DAMA* , Deraïdenz, Francuska (za djecu i odrasle)
20.00 sati	ZPC	ANTUCO , Silencio Blanco, Čile (za odrasle)

utorak, 16. rujna

9.30 sati	KUC Travno, park	ŠTAPIĆI LUTKIĆI* , lutkarska radionica (za djecu OŠ Malešnica)
11.00 sati	KUC Travno	SNJEGULJICA I PATULJAN , Gradsko kazalište Vinkovci, Hrvatska (6+)
12.30 sati	KUC Travno, park	ŠTAPIĆI LUTKIĆI * , lutkarska radionica (za djecu OŠ Malešnica)
17.00 i 20.00 sati	ZPC	PRIJEVOZ: TERET , Kazalište lutaka Maribor, Slovenija (za odrasle)
17.00 sati	plato Mamutice	MALI LUTKARI NA 58. PIF-u: PURGERNJAK, DOBRI DUH ZAGREBAČKI* , Osnovna škola Frana Galovića, lutkarska skupina Mali lutkari

17.30 sati	plato Mamutice	MALI LUTKARI NA 58. PIF-u: LJEPOTICA MORSKOG DNA* , Osnovna škola Josipa Račića, lutkarska skupina 5.b razreda
18.00 sati	KIC	KLIK , Trukitrek, Ciutadella de Menorca, Španjolska (za odrasle)
18.00 sati	KUC Travno, park	BAJKOVITI BIKIKL RADOSTI* , Kazalište lutaka Malle-malle, Bugarska (4+)
18.30 sati	ZKM, Polanec	MALI LUTKARI NA 58. PIF-u: UŽIVO S OLIMPA* , Lutkarski studio ZKM-a, grupa P2 (7+)

srijeda, 17. rujna

11.00 sati	KUC Travno	MISTO DI RASTE LAVANDULILILI , Kazalište lutaka Zadar, Hrvatska (7+)
12.00 sati	KUC Travno	Predstavljanje knjiga: Vahid Duraković, DRAMATURGIJA LUTKARSKOG KAZALIŠTA (FRAGMENTI) ; Maja Verdonik, REVIJE LUTKARSKIH KAZALIŠTA RIJEKA, 1996. – 2024. ; Igor Tretinjak, PROSTOR NEDOVOLJNO ISKORIŠTENE SLOBODE – STO GODINA LUTKARSTVA ZA ODRASLE U HRVATSKOJ ; Hicela Ivon, PJEVANJA LUTKI MJESEC ; Zdenka Đerđ, REDATELJSKE POETIKE HRVATSKE LUTKARSKE SCENE ; (za odrasle)
17.00 sati	KUC Travno, park	BAJKOVITI BIKIKL RADOSTI * , Kazalište lutaka Malle-malle, Bugarska (4+)
18.00 sati	KUC Travno, park	CVRČAK I MRAV* , Max teatar, Hrvatska (4+)
20.00 sati	ZKL	ZLOČIN I KAZNA , Kazalište mladih, Novi Sad, Srbija (za odrasle)

četvrtak, 18. rujna

11.00 sati	KUC Travno	ČETIRI ČUDESNE NEZGODE , Dječje kazalište Branka Mihaljevića u Osijeku, Hrvatska (5+)
20.00 sati	KUC Travno	PODJELA NAGRADA I SVEČANO ZATVARANJE 58. PIF-a ONI KOJI DOLAZE , predstava studenata Akademije za umjetnost i kulturu u Osijeku: GAPITOKIO* (4+)

* Popratni program - predstave izvan natjecateljskog programa
Organizator zadržava pravo izmjene programa. Sve promjene bit će dostupne na www.pif.hr i Facebook stranici Festivala.



The 58th PIF - INTERNATIONAL PUPPET THEATRE FESTIVAL

Zagreb, September 12th - September 18th, 2025



PROGRAMME

Thursday, September 11th

18.00 h	KUC Travno	Opening of the exhibition PUPPET, MASK... PIF*, 13 th art competition for children
19.00 h	KUC Travno	Book presentation: BIG DREAM, LITTLE MOUSE*, author: Ljerka Pukey

Friday, September 12th

18.00 h	UUO Gallery	Opening of the exhibition: PUPPETS FROM FLUID HANDS*, exhibition of puppets and sets, Luči Vidanović
20.00 h	KUC Travno	GRAND OPENING OF THE 58 th PIF (<i>invitation only</i>) A DOG IS NOT JUST AN ANIMAL , Split City Puppet Theatre, Croatia (<i>for adults</i>)

Saturday, September 13th

11.00 h	Tkalčičeva Street, Ban Jelačić Square, Cvjetni Square, Zrinjevac Square	PIFKO'S PROCESSION* (<i>children and adults</i>)
11.00 and 13.00 h	KIC	WOODS , Puzzle Théâtre, Canada (4+)
16.00 h	KUC Travno, park	FROM ROD TO PUPPET*, puppetry workshop (<i>for teachers</i>)
17.00 h	Zrinjevac Pavillion	LITTLE PUPPETEERS ON 58 th PIF: SLIPPER PUSSY *, Creative Academy of the Cultural Center Crystal Cube of Serenity, Sisak (<i>for children</i>)
18.00 h	KUC Travno	HANDS THE SIZE OF A WALLNUT , Karol Spišák's Old Theatre in Nitra, Slovakia (12+)
18.00 h	Zrinjevac Pavillion	SLEEPWALKERS*, Perlice Puppetry Studio, Sisak, Croatia (5+)
20.00 h	KIC	PRELUDE ON THE SEA*, puppetry film premiere, Studio Aristo, Austria (13+)

Sunday, September 14th

11.00 and 13.00 h	KIC	HANGING BY A THREAD , Di Filippo Marionette, Italy <i>(for children and adults)</i>
16.00 h	KUC Travno, park	RAG PUPPET* , puppetry workshop <i>(for elderly)</i>
17.00 h	Zrinjevac Pavillion	LITTLE SPARROW* , LET Theatre, Croatia <i>(5+)</i>
17.00 h	ZKM, Polanec	RED BALLOON , Naive Theatre Liberec, Czechia <i>(3+)</i>
18.00 h	Zrinjevac Pavillion	THE GRASSHOPPER AND THE ANT* , Max Theatre, Croatia <i>(4+)</i>
18.30 h	ZKL	UTOPIA , Mostar Puppet Theatre, Bosnia and Herzegovina <i>(10+)</i>
20.00 h	ZPC	NAMELESS/UNKNOWN , Borders Foundation, Poland <i>(for adults)</i>

Monday, September 15th

9.30 h	Travno Kindergarten	HOPPY FROGGY* , puppetry workshop <i>(for Travno Kindergarten children)</i>
14.30 h	Potočnica Kindergarten	HOPPY FROGGY* , puppetry workshop <i>(for Potočnica Kindergarten Children)</i>
17.00 h	KUC Travno, park	KUTHI , Tricktrek Theatre, Estonia <i>(6+)</i>
18.00 h	KUC Travno	BEAR AND PIGGY , Ljubljana Puppet Theatre, Slovenia <i>(3+)</i>
19.00 h	Mamutica plateau	THE WHITE LADY* , Deraïdenz, France <i>(for children and adults)</i>
20.00 h	ZPC	ANTUCO , Silencio Blanco, Chile <i>(for adults)</i>

Tuesday, September 16th

9.30 h	KUC Travno, park	STICK PUPPETS* , puppetry workshop <i>(for Malešnica Elementary School children)</i>
11.00 h	KUC Travno	SNOWWHITE AND THE DWARF , Vinkovci City Puppet Theatre, Croatia <i>(6+)</i>
12.30 h	KUC Travno, park	STICK PUPPETS* , puppetry workshop <i>(for Malešnica Elementary School children)</i>
17.00 and 20.00 h	ZPC	TRANSPORT: CARGO , Maribor Puppet Theatre, Slovenia <i>(for adults)</i>
17.00 h	Mamutica plateau	LITTLE PUPPETEERS AT 58th PIF: PURGERNJAK, THE GOOD SPIRIT OF ZAGREB* , Fran Galović Elementary School, Little Puppeteers puppetry group <i>(for children)</i>

17.30 h	Mamutica plateau	LITTLE PUPPETEERS AT 58 th PIF: THE BEAUTY OF THE SEABED*, Josip Račić Elementary School, 5.b class puppetry group (<i>for children</i>)
18.00 h	KIC	CLICK , Trukitrek, Ciutadella de Menorca, Spain (<i>for adults</i>)
18.00 h	KUC Travno, park	FAIRY JOYCYCLE*, Malle-malle Puppet Theatre, Bulgaria (4+)
18.30 h	ZKM, Polanec	LITTLE PUPPETEERS AT 58 th PIF*: LIVE FROM OLYMPUS* , Puppetry Studio of the Zagreb Youth Theatre College, P2 group

Wednesday, September 17th

11.00 h	KUC Travno	THE PLACE WHERE LAVANDULILILI GROWS , Zadar Puppet Theatre, Croatia (7+)
12.00 h	KUC Travno	Books presentation: Vahid Duraković, DRAMATURGY OF EUROPEAN PUPPETRY (FRAGMENTS) ; Maja Verdonik, THE REVUES OF PUPPET THEATRES IN RIJEKA, 1996 – 2024 ; Igor Treinjak, SPACE OF UNDERUTILIZED FREEDOM – ONE HUNDRED YEARS OF PUPPETRY FOR ADULTS IN CROATIA ; Hicela Ivon, ODE TO THE MOON PUPPET ; Zdenka Đerđ, DIRECTORS' AESTHETICS OF THE CROATIAN PUPPETRY SCENE ; (<i>for adults</i>)
17.00 h	KUC Travno, park	FAIRY JOYCYCLE*, Malle-malle Puppet Theatre, Bulgaria (4+)
18.00 h	KUC Travno, park	THE GRASSHOPPER AND THE ANT*, Max Theatre, Croatia (4+)
20.00 h	ZKL	CRIME AND PUNISHMENT , Youth Theatre, Novi Sad, Serbia (<i>for adults</i>)

Thursday, September, 18th

11.00 h	KUC Travno	FOUR MIRACULOUS ACCIDENTS , Branko Mihaljević Children's Theatre in Osijek, Croatia (5+)
20.00 h	KUC Travno	AWARD CEREMONY AND CLOSING CEREMONY OF THE 58th PIF THE NEXT GENERATION, performance by students of the Academy of Arts and Culture in Osijek: GAPITOKIO* (4+)

* 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 and Facebook page of the Festival.



SLUŽBENI PROGRAM
OFFICIAL PROGRAMME

SUDIONICI NATJECATELJSKOG PROGRAMA

COMPETITION PROGRAMME PARTICIPANTS

1. **Bosna i Hercegovina / Bosnia and Herzegovina**
Lutarsko kazalište Mostar / Mostar Puppet Theatre
2. **Češka / Czechia**
Naivno kazalište Liberec / The Naive Theatre Liberec
3. **Čile / Chile**
Silencio Blanco
4. **Estonija / Estonia**
Kazalište Tricktrek / Tricktrek Theatre
5. **Hrvatska / Croatia**
Dječje kazalište Branka Mihaljevića u Osijeku
Branko Mihaljević Children's Theatre in Osijek
6. **Gradsko kazalište lutaka Split / Split City Puppet Theatre**
7. **Gradsko kazalište Vinkovci / Vinkovci City Theatre**
8. **Kazalište lutaka Zadar / Zadar Puppet Theatre**
9. **Italija / Italy**
Di Filippo Marionette
10. **Kanada / Canada**
Puzzle Théâtre
11. **Poljska / Poland**
Zaklada Gra/nice / Borders Foundation
12. **Slovačka / Slovakia**
Staro kazalište Karola Spišáka u Nitri / Karol Spišák's Old Theatre in Nitra
13. **Slovenija / Slovenia**
Kazalište lutaka Ljubljana / Ljubljana Puppet Theatre
14. **Kazalište lutaka Maribor / Maribor Puppet Theatre**
15. **Srbija / Serbia**
Kazalište mladih, Novi Sad / Youth Theatre, Novi Sad
16. **Španjolska / Spain**
Trukitrek

NIJE PAS BEŠTIJA

Režija / Direction: Goran Golovko

Prilagodba, dramatizacija, stihovi songova /

Adaptation, dramaturgy and song lyrics: Marina Vujčić

Scenografija i kreacija lutaka / Set and puppet design: Vesna Balabanić

Glazba / Music: Jakov Salečić, Frane Duilo

Kostimografija / Costumes: Mladen Radovniković

Scenski pokret / Stage movement: Anja Ostojić

Oblikovanje svjetla / Lighting design: Lucijan Roki

Oblikovanje tona / Sound design: Franko Perić

Igraju / Cast: Alin Antunović, Milana Buzolić, Andrea Majica, Ivan Medić, Branimir Rakić

Foto / Photo by: Jelena Popić



Smojin legendarni pas Šarko, glavni junak njegovih *Pasjih noveleta*, dočekao je i svoju lutkarsku kazališnu predstavu.

Šarko je bio puno više od psa, bio je kumpanjo koji ni po pameti ni po dobi ni po iskustvu nije zaostajao za svojim gospodarom, čime je stekao pravo na svoju ironiju, dišpet i sve vrste manipulacije kojima se bilo koja beštija, bez obzira na to je li životinjska ili ljudska, služi kad se treba snaći u svom okruženju.

U *Pasjim noveletama* povezanost i ljubav između Smoje i Šarka „ušla je u zapisnik“, a sad i na kazališnim daskama u predstavi *Nije pas beštija* rekonstruiramo njihove šetnje,

dogodovštine i dijaloge u kojima Šarko, zahvaljujući svemu što je Smoje o njemu napisao, vodi glavnu riječ u evociranju zajedničkih uspomena. To je puno više od pasjeg života na koji je bio osuđen dok mu se životni put nije isprepleo s pišćevim.

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, te Kazalište ove godine obilježava respektabilnu 80. obljetnicu svoga djelovanja.

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.

A DOG IS NOT JUST AN ANIMAL

Miljenko Smoje's legendary dog Šarko, the protagonist of his book *Pasje novelete* (*Dog Stories*), is now the star of his own puppetry play.

Šarko was much more than just a dog; he was a companion who, in intellect, age, and experience, never lagged behind his master, thus earning the right to his irony and all forms of manipulation any beast, whether animal or human, uses to navigate its environment.

In *Dog Stories*, the bond and love between Smoje and Šarko "entered the record", and now, on the theatre stage, in the play *A Dog Is Not Just An Animal* we reconstruct their walks, adventures, and dialogues in which Šarko, thanks to everything Smoje wrote about him, takes the lead in evoking their shared memories. This life is greater than the dog's life he was condemned to until his path intertwined with the writer's.

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.



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ŠUMA

BOIS

Autori i izvođači / Created and performed by: Pavla Mano, Csaba Raduly
Lutke / Puppets: Pavla Mano
Originalna glazba / Original music: Petya Nedeva

Zeleni list koji raste na mrtvoj grani, komadići drveta koji se spajaju u čudna stvorenja – neka neprijateljska, neka komična... To je neobičan svijet koji iznenađuje, zadržuje i nadahnjuje. Svijet koji vas tjera da razmišljate i propitkujete. U skladu sa svojim umjetničkim pristupom, Puzzle Théâtre ponovno crpi inspiraciju iz potpuno novog medija kako bi stvorio atipičnu i šarenu lutkarsku predstavu ispunjenu humorom i neočekivanim situacijama.



Foto / Photo by: André Chevrier

PUZZLE THÉÂTRE, Montréal, Kanada
PUZZLE THÉÂTRE, Montréal, Canada

Puzzle Théâtre osnovan je 1996. godine u Bugarskoj, a od 2004. godine ima podružnicu u Montrealu. Ima jedinstven stil, kombinirajući različite tradicionalne i suvremene pristupe: dramsko kazalište, kazalište predmeta i kazalište lutaka. Od drugih ga razlikuje šarolik

spoj stilova i velika raznolikost sredstava izražavanja. Publici treba dati slobodu da tumači ono prešutno, da slobodno povezuje ideje i da osjeti ono što nije izričito rečeno. To je umjetnička odlika ove trupe.

Sudjelovanje uz potporu
 The participation supported by:



WOODS

A green leaf that grows on a dead branch, pieces of wood that come together to form strange creatures, some hostile, some comical... A curious world that surprises, amazes, and inspires. A world that also makes you think and wonder.

In keeping with its artistic approach, Puzzle Théâtre is once again drawing inspiration from a whole new medium to create an atypical, colourful puppet show, full of humour and unexpected situations.

PUZZLE THÉÂTRE
Montréal, Canada

Founded in 1996 in Bulgaria and established in Montreal since 2004, Puzzle Théâtre has a unique style, combining various traditional and the contemporary approaches: drama theatre, object and puppet theatre. The company distinguishes itself by the coloured amalgam of styles and the great diversity of means of expression.

Leaving the audience the freedom to interpret the unmentioned, to freely associate ideas and allowing it to feel what is not explicitly told. This is what became the artistic characteristic of the company

 puzzletheatre@gmail.com
www.puzzletheatre.com

2025.



KIC



4+



40 min



bez riječi
 nonverbal

13.9. subota
 Sat. Sep. 13

11.00
 13.00

RUKE VELIČINE ORAHA

RUKY VEĽKOSTI ORECHA

Režija, tekst i oblikovanje svjetla / Director, author and lighting designer:

Tamara Kučinović

Dramaturgija / Dramaturgy: Iveta Ditte Jurčová

Scenografija / Set design: Davor Molnar

Kostimi i lutke / Costumes and puppets: Miriam Horňáková

Glazba i zvuk / Music and sound: Ivana Ćula, Luka Vrbanić

Asistent režije i koreografija / Assistant director and choreography: Goran Guksić

Igraju / Cast: Ol'ga Schrameková, Vanesa Hagyungová, Kristina Povodová,

Juraj Bednarič, Simon Fico, Eduard Valašik



Foto / Photo by: Goran Guksić

Ruke veličine oraha lijepa je, dirljiva i nježna priča o odnosu bake i unuke. Tamarin i bakin život ispunjen je humorom, šalama, igrama i hranom iz cijelog svijeta. Sve je slatko i mirisno. Sve dok jednog dana ne dođe neočekivana gošća. Gospođa Demencija nastanjuje se u bakinoj glavi i odjednom je sve naopako. Nitko ne zna kako dalje. Ali Tamara je mudro i osjetljivo dijete. Uspijeva pronaći način da ne izgubi bliskost sa zbunjenoj bakom i pritom zaštititi i nju i sebe.

Ruke veličine oraha priča je koju žive mnoge obitelji. Priča je neuobičajeno autentična. Napisala ju je hrvatska redateljica Tamara Kučinović. Jedinstvena je po tome što prenosi Tamarino osobno iskustvo, osjetljivost i sjećanja, ali je ujedno i vodič kako se nositi s vrlo teškom situacijom člana obitelji koji boluje od demencije. To je priča za djecu, ali i za odrasle.

HANDS THE SIZE OF A WALLNUT

Hands the Size of a Walnut is a beautiful, touching, and gentle story about a grandmother and granddaughter's relationship. Tamara and her grandmother's life is filled with humour, jokes, games, and food from around the world. Everything is sweet and fragrant. Until one day an unexpected guest arrives. Mrs. Dementia takes up residence in grandma's head and suddenly everything is upside down. No one knows how to go on. But Tamara is a wise and sensitive child. She manages to find a way not to lose her closeness with the confused grandma and to protect both of them in the process.

Hands the Size of a Walnut is a story that many families experience. The story is unusually authentic. It was written by Croatian director Tamara Kučinović. It is unique in that it brings not only Tamara's personal experience, sensitivity and memories, but is also a guide on how to deal with the very difficult situation of a family member falling ill with dementia. It is a story for children, but also for adults.

KAROL SPIŠÁK'S OLD THEATRE IN NITRA Slovak Republic

Karol Spišák's Old Theatre of in Nitra has been active on the Slovak stage in the field of puppet and children's theatre for more than 70 years. During its extensive history, many Slovak and foreign artists have worked there, and its productions have been awarded many times. Currently, the dramaturgy of the theatre focuses mainly on contemporary and little-known titles intended for children, as well as family productions. The theatre seeks new incentives and contributes to the discovery of different cultures and to the creation of international links. It not only participates in festivals in Slovakia but has in previous seasons travelled to festivals in Poland, Serbia, and the Czech Republic. The theatre also creates educational programmes for children and adults in the form of dramaturgical introductions, workshops, and discussions.



PRmanazer@sdn.sk
www.sdn.sk

STARO KAZALIŠTE KAROLA SPIŠÁKA U NITRI, Slovačka Republika

Staré divadlo Karola Spišáka v Nitre, Slovenská Republika

Staro Kazalište Karola Spišáka u Nitri djeluje u slovačkom lutkarskom i dječjem kazalištu više od 70 godina. Tijekom njegove bogate povijesti ondje su radili brojni slovački i strani umjetnici, a njegove su produkcije često nagrađivane. Dramaturgija kazališta trenutačno je usmjerena uglavnom na suvremene i nepoznate tekstove namijenjene dječjoj publici, kao i na obiteljske

produkcije. Kazalište traži nove poticaje te pomaže u otkrivanju različitih kultura i stvaranju međunarodnih veza. Ne sudjeluje samo na festivalima u Slovačkoj, već je u prethodnim sezonama gostovalo i na festivalima u Poljskoj, Srbiji i Češkoj. Osim toga, kazalište održava edukativne programe za djecu i odrasle u obliku dramaturških upoznavanja, radionica i diskusija.



VISJETI O KONCU

APPESO AD UN FILO

Autori, redatelji, izvođači / Authors, directors, performers: Remo Di Filippo, Rhoda Lopez



Visjeti o koncu prva je predstava trupe *Di Filippo Marionette*. Izvodi se u kabaretskom stilu, pa ćete svaku ručno rađenu lutku upoznati pojedinačno ili u paru, a ispričat će vam svoju priču kroz glazbu i razigrane interakcije između lutke i lutkara. Upoznat ćete Niccola, violinista koji hoda jednom nogom i kojem je potrebno malo ohrabrenja publike da bi zasvirao; Molly, gospođu s metlom, koja podučava lutkara Rema kako se bolje brinuti o okolišu; dva brata koja vole pokazivati svoje akrobatske hip-hop trikove; Costantea, biciklista koji će publiku dići na noge; i Gina, koji živi u kutiji. Lutke u predstavi su marionete. Koristi se tradicionalna tehnika koja se rijetko viđa na pozornicama. Prema tvrdnjama drugih, ova predstava „očarava djecu i potiče odrasle na sanjanje“. To nije predstava samo za djecu, već za sve uzraste: dirljiva, poetična i zabavna!

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



DI FILIPPO MARIONETTE, Offida, Talijanska Republika
Di Filippo Marionette, Offida, Repubblica Italiana

Trupu je 2012. godine kreirao Talijan Remo Di Filippo nakon dvije godine istraživanja svijeta lutkarstva u udruzi Casa Taller de Marionetas de Pepe Otal u Barceloni. Prva predstava održana je 2012. Rhoda Lopez pridružila se trupi 2014. godine i otad kreiraju predstave i izrađuju marionete u svojem malom studiju u Italiji, gdje su smješteni kad ne putuju. Godine 2024. trupa je posjetila 30. zemlju. S vremenom su postali poznati po stilu integriranja kazališnog iskustva s marionetama – stvarajući predstave bez riječi, usredotočujući se na disanje i kretanje

marioneta te interakciju s njima kako bi ispričali svoje priče. Glazba i pjevanje uživo važan su aspekt njihovih predstava, a tijekom godina razvili su svestranost i sposobnost rada ne samo u kazalištima, na festivalima i privatnim događanjima, već i u zatvorima, bolnicama, domovima za umirovljenike, centrima za skrb o starijima i školama, uključujući škole za djecu s invaliditetom. Kad mogu, vode i radionice. Njihove izvedbe nisu samo za djecu i stalno rade na novim idejama, stoga pratite kad će pripremiti sljedeću predstavu!

HANGING BY A THREAD

Hanging by a Thread is the first show of the company *Di Filippo Marionette*. It is in a cabaret style where you meet each hand-made character one or two at a time, sharing their story through music and playful interactions between puppet and puppeteer. You will meet Niccolo, the violinist who walks using one leg and needs some encouragement from the audience before he feels brave enough to play his instrument; Molly, the lady with the broom, who teaches puppeteer Remo how to take better care of the environment; two brothers who like to show their acrobatic hip hop tricks; Costante, the cyclist who gets the crowd excited; and Gino who lives in a box. The puppets in the play are marionettes, a traditional technique that is rarely seen on stages.

According to others, the show “enchants children and makes adults dream.” It is not just a show for children, but for all ages: moving, poetic and fun!

DI FILIPPO MARIONETTE
Offida, Italian Republic

The company was created in 2012 by Italian Remo Di Filippo after two years of exploration in the world of puppetry at the Casa Taller de Marionetas de Pepe Otal in Barcelona. The first performance was in 2012. In 2014 Filipina-Australian Rhoda Lopez joined the company and, ever since, they create shows and make marionettes in their little studio in Italy, where they are based when they are not touring. In 2024 the company performed in their 30th country. They have become known for their style of integrating their theatrical experience with string puppets – making shows without words, focusing on the breathing and movement of the marionettes, and interacting with them to tell their stories. Music and live singing are an important part of their shows, and over the years they have developed a versatility and ability to work not only in theatres, festivals and private events, but also in prisons, hospitals, retirement homes, aged care activity centres, schools, including for children with disabilities, and running workshops when they can. Their work is not just for children, and they are constantly working on new ideas, so keep an eye out for the next show!

 difilippomarionette@gmail.com
www.difilippomarionette.com

2025.



14.9. nedjelja
Sun. Sep. 14

11.00
13.00



KIC



za sve dobi
for all ages



50 min



bez riječi
nonverbal

CRVENI BALONČIČ

ČERVENÝ BALÓNEK

Autor / Author: Albert Lamorisse, Vít Peřina i kolektiv / **collective**

Režija / Directed by: Michaela Homolová

Dramaturgija / Dramaturgy: Vít Peřina

Scenografija / Set design: Berta Doubková

Glazba / Music: Filip Homola

Igraju / Cast: Veronika Khomová, Jakub Müller, Pavel Pfeifer, Petr Štěpánek



Foto / Photo by: Roman Dobeš

Ova predstava, inspirirana istoimenim francuskim filmom Alberta Lamorissea, priča priču o dječaku i njegovu balonu, koji ne samo da može letjeti gdje god želi, već prije svega može uzvratiti dječakovo prijateljstvo. Hoće li dječak braniti svojeg prijatelja na napuhavanje od odraslih koji nemaju razumijevanja i od grupe djetinjastih klipana?

Ova poetska predstava za najmlađe izvodi se u ugodnom studijskom prostoru i skoro bez ijedne riječi. U suradnji s dizajnericom Bertom Doubková pripremio ju je lokalni kreativni tim koji je osmislio brojne nagrađivane izvedbe za najmlađu publiku.

NAIVNO KAZALIŠTE LIBEREC, Liberec, Češka Republika

Naivní Divadlo Liberec, Liberec, Česká Republika

Naivno kazalište Liberec osnovano je 1949. godine i bilo je jedno od prvih profesionalnih lutkarskih kazališta u bivšoj Čehoslovačkoj. Iako je njegova produkcija prirodno krenula različitim smjerovima, posljednjih sedamdeset godina gledatelji i profesionalci smatraju ga češkim lutkarskim kazalištem vrhunske kvalitete.

Naivno kazalište Liberec trenutno surađuje sa širokom paletom autora i redatelja. Usredotočeno je na produkciju lutkarskih

ili likovnih predstava za djecu i mlade te naglašava izvorni autorski rad.

Naivno kazalište ima više od 300 izvedbi godišnje za oko 50 000 gledatelja u Češkoj i inozemstvu.

Naivno kazalište Liberec organizira Međunarodni festival Mateřinka, s naglaskom na lutkarske predstave za djecu predškolske dobi. Festival Mateřinka ima gotovo 50-godišnju tradiciju i održava se kao bijenale u gradu Liberecu.

THE RED BALOON

The production, inspired by the French film of the same name by Albert Lamorisse, tells the story of a little boy and his balloon, which not only can fly wherever it wishes, but above all it can return the boy's friendship. Will the boy defend his inflatable friend from uncomprehending adults or a bunch of childish street urchins?

This poetic production for the youngest children is performed in a cosy studio space and is almost wordless. In cooperation with designer Berta Doubková, it was prepared by a local creative team that have created numerous award-winning titles for the youngest audience.

THE NAIVE THEATRE LIBEREC Liberec, Czech Republic

The Naive Theatre Liberec was established in 1949, and it was one of the first professional puppet theatres in the former Czechoslovakia. Even though its production has naturally taken various directions, for the last seventy years, it is seen as the Czech puppet theatre of superb quality by both the audience and professionals. The Naive Theatre Liberec is currently working with a wide range of authors and directors. It focuses on the production of puppet or art performances for children and youth, and emphasizes original authorial work. The Naive Theatre has more than 300 performances per year for approximately 50,000 spectators in the Czech Republic and abroad.

The Naive Theatre Liberec organizes the Mateřinka International Festival, focusing on puppet performances for pre-school age children. The Mateřinka Festival has almost 50-year-long tradition and is held as a biennale in the City of Liberec.

info@naivnidivadlo.cz
www.naivnidivadlo.cz

UTOPIJA

Tekst i režija / Text and direction: Vanja Jovanović
Vizualni identitet predstave / Visual identity of the play: Mario Tomašević
Glazba / Music: Marin Živković
Asistentica dramaturgije / Dramaturgy assistant: Hana Kunić
Igraju / Cast: Marta Haubrich, Tibor Oreč, Ivan Nevjestić,
 Jadranka Popović-Miljko



Predstava *Utopija* bavi se značenjem umjetnosti, kako u životu pojedinca, tako i u životu jedne obitelji, jedne nacije, jedne civilizacije i jednog svemira. Predstava metaforički stavlja u fokus raspad jedne civilizacije i uspostavu nove u kojoj umjetnost nije dobrodošla. U distopijskom stilu ova predstava pretpostavlja kako bi svijet izgledao bez umjetnosti, a posebnost joj daje to što se izvodi upravo koristeći raznolike umjetničke izričaje (likovne, glazbene, glumačke i lutkarske) te ih objedinjuje u kazališni čin.

Radnja predstave prati jednu obitelj slikara i njihovu najmlađu članicu Martu. Kada od vršnjaka u školi dozna da joj

obitelj od rođenja krije nestanak oca, tvrdeći da će se on vratiti svaki čas, ona odlučuje otići u potragu za njim u zemlju u kojoj je umjetnost zabranjena. U toj zemlji ona pronalazi razne ljude koji su zbog izostanka umjetnosti postali ljuštore ispunjene beznađem, mržnjom i strahom. Svojim umjetničkim djelima ona im pomaže doživjeti mogućnost ljepote življenja i time im pokušava dati smisao.

LUTKARSKO KAZALIŠTE MOSTAR, Bosna i Hercegovina

Lutkarska scena u Mostaru osnovana je davne 1939., a 1952. godine osnovano je Gradsko pozorište lutaka - prva profesionalna ustanova scensko-glazbene kulture za djecu Mostara i Hercegovine. Predstave su ispočetka bile marionetske, poslije se uvode i druge lutkarske tehnike, a mijenja se i ime u Pozorište lutaka Mostar. Kasnih 80-ih godina prošlog stoljeća nastaju neke od zapaženijih predstava u regiji, poput predstava *Zlatorog* i *Asagao*. U ratnoj 1993. godini premijerno je prikazana predstava

Grajko i *Čupavko* u režiji Luka Paljetka. Iste godine Pozorište lutaka mijenja ime u Lutkarsko kazalište Mostar. Danas u Lutkarskom kazalištu Mostar rade iskusni, mladi i talentirani glumci, koji su već uključeni u repertoar igrajući i glavne uloge. Kazalište je sudjelovalo na mnogim međunarodnim festivalima od Francuske, Mađarske i Bugarske do Češke te od Ljubljane, Zagreba, Šibenika, Subotice, Rijeke i Kragujevca do Sarajeva.

UTOPIA

The play *Utopia* deals with the meaning of art, both in the life of an individual and in the life of a family, a nation, a civilisation, and a universe. The play metaphorically focuses on the disintegration of a civilisation and the establishment of a new one – unwelcoming to art. In its dystopian style, this play assumes what the world would look like without art. What makes it special is that it is performed using a variety of artistic expressions such as art, music, acting and puppetry, combined into a theatrical act.

The play follows a family of painters and their youngest member Marta. When she learns from her peers at school that her family has been hiding the disappearance of her father since her birth, claiming that he will return at any moment, she decides to search for him in the country where art is forbidden. There, she finds various people who, lacking art, have become mere shells filled with hopelessness, hatred and fear. Using her art, she helps them experience the beauty of life and tries to give them meaning.

MOSTAR PUPPET THEATRE Bosnia and Herzegovina

The Mostar Puppet Scene was founded in 1939 and the City Puppet Theatre was founded in 1952, the first professional institution for theatre and music for the children of Mostar and Herzegovina. At first, the performances were focuses solely on marionettes. Later, other puppetry techniques were introduced, and the theatre changed its name to Mostar Puppetry Theatre. In late 1980s, some of the most notable performances in the region were created in this theatre, such as the *Golden Horn* and *Asagao*. In 1993, during the Homeland War, the theatre held the premiere of the *Grajko* and *Cupavko*, directed by Luka Paljetak. That same year, the theatre changed its name to Mostar Puppet Theatre. These days, Mostar Puppet Theatre has experienced young and talented actors who are already playing lead roles. The theatre participated in numerous international festivals in France, Hungary, Bulgaria, and Czech Republic, in Ljubljana, Zagreb, Šibenik, Subotica, Rijeka, Kragujevac and Sarajevo.

 marketing@lutkamo.com
www.lutkamo.com

2025.



18.30



ZKL



10+



50 min

na hrvatskom
In Croatian14.9. nedjelja
Sun. Sep. 14

BEZIMENI/NEZNANI

BEZIMIENNY/NIEZNANY

Ideja i realizacija / Idea and realisation: Łukasz Batko

Umjetnička podrška / Artistic support: Magdalena Miklasz

Glazba / Music: Łukasz Batko

Scenografija (timski rad) / Set design (teamwork): Masza Lesiak-Batko, Żaneta Małkowska, Aleksandra Batko, Łukasz Batko, Anna Adamiak, Radosław Pacholczyk, Piotr Osak, Marta Kazimierczak

Lutke / Puppets: Justyna Bernadetta Banasiak

Kostimi / Costumes: Renata Batko

Vizualizacije / Visualisations: Piotr Osak

Osvjetljenje / Lighting: Mariusz Rapala

Igraju / Cast: Aleksandra Batko, Masza Lesiak-Batko, Żaneta Małkowska, Łukasz Batko



Foto / Photo by: HaWa

Predstava *Bezimeni/Neznani* inspirirana je serijalom knjiga *Ratovi odraslih; priče djece*, grafičkim romanom *Dolazak* Shauna Tana, knjigom *Lutanje Nabue* Jaroslawa Mikołajewskog, reportažom *Djeca s postaje Brest* koju su pripremile Marina Hulja i Monika Głuska-Durenkamp te stvarnim iseljeničkim pričama. Izvodi se kombinacijom stilova, od lutkarskog kazališta te vizualnog i fizičkog kazališta do zračnih akrobacija, kako bi se prenijeli izazovi modernih migracija. Priča se bavi uzrocima migracija, okolnosti i likovima – bezimenim herojima koji su bili prisiljeni napustiti svoje domove. Jedna za drugom rađaju se priče migranata, otključane iz kovčega, ispričane bez riječi, popraćene zvukom i glazbom koji nastaju uživo pomoću instrumenata i svakodnevnih predmeta. S putnom kartom u ruci gledatelji odlučuju o tijeku priče i poglavljima koja će otvoriti.

ZAKLADA GRA/NICE, Łódź, Republika Poljska
Fundacja Gra/nice, Łódź, Rzeczpospolita Polska

Zaklada Gra/nice skupina je umjetnika iz regije Łódź u Poljskoj. Izvodi performanse i umjetničke aktivnosti o hitnim i bitnim temama ključnima za podizanje društvene svijesti. Granica je mjesto susreta. To je prostor koji poziva na raspravu i potiče dijalog između različitih stilova i medija (npr. kazalište forme, kazalište plesa, akrobacije). Riječ je o prostoru utjecaja, razmjene misli, mišljenja,

iskustava i emocija. Zaklada je nastala tijekom pripreme predstave *Bezimeni/Neznani*, koja je izvedena na najvažnijim lutkarskim festivalima u Poljskoj i osvojila brojne nagrade. Njihov najnoviji projekt „Eugenijin posljednji san“ bavi se njemačkim nacističkim koncentracijskim logorom za poljsku djecu u Industrijskoj ulici u Łódźu.

NAMELESS/UNKNOWN

Nameless/Unknown is inspired by the series of books *The Wars of Adults; The Stories of Children*, graphic novel *Arrival* by Shaun Tan, *Wander of Nabu* by Jarosław Mikołajewski, reportage *Children from Brest station* by Marina Hulja and Monika Głuska-Durenkamp and real emigrants' memories. The project's style crosses between puppet theatre, visual and physical theatre, and aerial dance to convey challenging aspects of modern migration. The story revolves around migration's causes, circumstances, and characters – nameless heroes who were forced to abandon their homes. Consecutive migrant stories are born into the world, unlocked from suitcases, told without words, to the accompaniment of sounds and music created live using instruments and everyday objects. Holding their travel ticket, audience members will decide about the course of the story and the chapters to unfold.

BORDERS FOUNDATION
Łódź, Republic of Poland

The Borders Foundation is a group of creators from the Łódź region in Poland. Its purpose is to create performances and artistic activities about important and urgent topics crucial for raising social awareness. A border is a place of encounter. A space that calls for discussion and encourages a dialogue between various styles and mediums (e.g. theatre of form, dance theatre, acrobatics). It is a space of influence, exchanging thoughts, opinions, experiences, and emotions. The group was created during the creation of the performance *Nameless/Unknown*, which appeared at the most important puppet festivals in Poland, winning numerous awards. Their latest project "Eugenia's Last Dream" is about the Nazi German concentration camp for Polish children at Industrial Street in Łódź.



grupa.gra.nice@gmail.com
www.facebook.com/FundacjaGranice



KUTHI

Autori, lutke, izvođači / Authors, puppets, cast: Serafima Andreeva, Alexander Adreev, Luka Andreev

Kuthi je predstava izvedena mehaničkim lutkama koja prikazuje kako se na pozornici i u životu bore otac i sin, vrane i dvorski ratnici. Vjenčanje kraljeve kćeri najvažniji je događaj u dvorcu. No usred zabave dvorac napadnu drevni ratnici – vrane Kuthi. Dvorac skriva brojne tajne: zidove koji se mogu uvući, pokretne dijelove, tajne prostorije i čudne stanovnike. Publika može očekivati opsadno oružje, katapulte, lukavost branitelja, izdaju napadača i nepredvidiv kraj. Atmosferu srednjovjekovne gotike, tajanstvenosti i čarolije prenosi i uzbunjujuća glazbena pratnja. Cijela scena i svi likovi izrađeni su od drva.



KAZALIŠTE TRICKTREK, Tallinn, Republika Estonija

Tricktrek Theater, Tallinn, Eesti Vabariik

Kazalište Tricktrek jedinstven je obiteljski projekt. To su Serafima, Alexander i Luka. Osobitost ovog kazališta je upotreba složenih mehaničkih objekata i originalnih scenskih mehanizama. Riječ je o kazalištu koje objedinjuje umjetnost i inženjerstvo kako bi nastao spektakl koji oduzima dah.

Tricktrek ima dvije drvene mehaničke lutkarske predstave. Jedna od njih je *Krokodil*, smiješna priča prema knjizi Roalda Dahla. *Kuthi* je ozbiljna, a možda čak i zastrašujuća priča o opsadi dvorca od strane vrana ratnika. Tricktrek je ujedno mala trgovina ručno rađenih drvenih igračaka u središtu Tallinna.

KUTHI

Kuthi is a performance mechanism, a performance game in which father and son, crows and castle warriors fight, on stage and in life. The wedding of the king's daughter is the most important event in the castle. But in the midst of the fun, the castle is attacked by ancient warriors – the crows of Kuthi.

The castle conceals many secrets: retractable walls, movable parts, secret rooms and strange inhabitants. The audience can expect siege guns, catapults, the cunning of the defenders, the treachery of the attackers — and an unpredictable ending.

The atmosphere of the medieval Gothic era, mystery and magic is supported by an alarming musical accompaniment. All the scenery of the play and all the characters are made of wood.

TRICKTREK THEATRE

Tallinn, Republic of Estonia

Tricktrek Theatre is a unique family project. They are Serafima, Alexander and Luka. The peculiarity of the theatre is the use of complex mechanical objects and original stage mechanisms. It is a theatre where art and engineering come together to create a breathtaking spectacle.

Tricktrek Theatre has two wooden mechanical puppet shows. One is *Crocodile*, a funny story based on the book by Roald Dahl. *Kuthi* is a serious, and maybe even a scary story about the siege of a castle by raven warriors.

Tricktrek is also a small handmade wooden toy store in the centre of Tallinn.



tricktreklab@gmail.com
www.tricktrek.com

2025.



17.00



KUC Travno, park



6+



30 min



bez riječi
nonverbal

15.9. ponedjeljak
Mon. Sep. 15

MEDO I PRAŠČIĆ

MEDO IN PUJSI

Autor i ilustrator slikovnice / Author and illustrator of the picture book:

Sebastijan Pregelj, Igor Šinkovec

Režija / Direction: Mare Bulc

Autor koncepta izvedbe / Author of the performance concept: Mare Bulc

Adaptacija / Adaptation: Sebastijan Pregelj, Mare Bulc

Glazba / Music: Polona Janežič

Vizualni dizajn / Visual design: Igor Šinkovec

Izgradnja mehanizma za animaciju / Puppet engineer: Iztok Bobič

Scenografija / Set design: Damir Leventić

Savjetnik za animaciju / Animation consultant: Brane Vižintin

Kostimografija / Costumes: Jadranka Pavlović

Oblikovanje svjetla / Lighting design: Niko Štabuc

Solo klarinetist u skladbi *Kotalke in skiro* / Solo clarinetist in the composition

Kotalke in skiro: Boštjan Gombač

Sa slovenskoga preveo / Translated from Slovenian: Romeo Mihaljević

Igraju / Cast: Matevž Müller, Brane Vižintin



Foto / Photo by: Jaka Varmuž

Od dječjeg časopisa *Cicido* do kazališne pozornice, Medo i Praščić zabavljaju najmlađu publiku i u ovoj lutkarskoj predstavi. Medo i Praščić najbolji su prijatelji koji žive zajedno u minijaturnoj kući na vrhu nebodera kraj svojega omiljenog igrališta. Medo je strpljiv, razborit i uredan. Mlađi Praščić je prpošan, razigran i pomalo nagao. Taj neodoljivi dvojac na sebi svojstven način nosi se s (ne)uobičajenim dnevnim avanturama i poukama. Njihove različite osobnosti uzrokuju simpatične nesuglasice, koje uspijevaju prevladati zahvaljujući iskrenom prijateljstvu. Pustolovine Mede i Praščića redovito se objavljuju u dječjem časopisu *Cicido*. Odabrane priče pretočene su i u slikovnice Medo i Praščić izdavačke kuće Mladinska knjiga.

KAZALIŠTE LUTAKA LJUBLJANA, Republika Slovenija

Lutkovno gledališče 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.

BEAR AND PIGGY

From *Cicido* children's magazine to the theatre stage, Bear and Piggy are here to entertain the youngest audiences in this puppet performance as well. Bear and Piggy are best friends who live together in a tiny house on the top of a skyscraper next to their favourite playground.

Bear is patient, prudent and neat. Piggy, who is younger, is bubbly, playful and a tad rash. The adorable duo has its own way of dealing with (extra)ordinary day-to-day adventures and lessons to be learned. Their peculiarity is a source of endearing hiccups, which they manage to overcome thanks to the power of their sincere friendship.

The adventures of Bear and Piggy are a regular feature of the *Cicido* children's magazine. The selected stories are also included in the Bear and Piggy picture books published by the Mladinska knjiga publishing house.

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
www.lgl.si

ANTUCO

Režija i koncept / Directed and conceived: Santiago Tobar
Kreativna produkcija / Creative production: Dominga Gutiérrez
Umjetničko oblikovanje / Artistic Direction: Santiago Tobar
Lutke i scenografija / Puppets and stage design: Santiago Tobar
Produkcija / Production: Dominga Gutiérrez
Oblikovanje zvuka / Sound design: Ricardo Pacheco
Oblikovanje svjetla / Light design: Belén Abarza
Igraju / Cast: Camilo Yáñez, Consuelo Miranda, Camila Pérez, Marco Reyes, Rodolfo Armijo



Foto / Photo by: Elisa Torres

Izvedba je inspirirana tragedijom u gradu Antuco u regiji Biobío u Čileu 2005. godine, kad je niz nemarnih i loših odluka doveo do smrti 44 osamnaestogodišnjaka i njihovog narednika, koji su preminuli u planinama od smrzavanja. *Antuco* govori o odnosu djece i mladih prema militarizaciji. Većina ih dolazi iz ruralnih područja i vojsku smatraju prilikom da napreduju i „postanu netko i nešto“. Predstava prikazuje način na koji djeca zamišljaju rat kroz igru i epski ton te ga uspoređuje sa stvarnošću teškoga, grubog i zlostavljачkog sustava koji ih ne može zaštititi. *Antuco* nas vodi na putovanje kroz iskrenu ideju koja izivre iz dječjih igara, od štapa koji glumi konja i metle koja glumi strojnici, do pušaka i granata. Prikazuje odnose koje institucionalna hijerarhija definira kao intrinzično zlostavljачke, a to je zlostavljanje sveprisutno u našem društvu. Jedinstvenim umjetničkim i pjesničkim jezikom trupe *Silencio Blanco* suptilna grubost otkriva dvojni prirodu snova, sile koje nas nastanjuju iz društvene perspektive te uvijek prisutnu i premoćnu silu prirode. U četvrtoj produkciji ove trupe u prvom su planu glumice i glumci, koji ističu svoju moć nad lutkama i koriste je kako bi razotkrili različite odnose koji se mogu uspostaviti unutar maloga radnog sustava.

SILENCIO BLANCO, Santiago, Republika Čile

Silencio Blanco, Santiago, República de Chile

Trupa *Silencio Blanco* (Bijela tišina) istaknula se pomnim radom s izrazito ekspresivnim lutkama, izrađenim od svakodnevnih materijala poput novina i štapića za jelo. Trupa kreira svoje produkcije promatranjem i terenskim istraživanjem, ulazeći u živote običnih ljudi i samotne poslove. Istražujući geste i tekst, sposobni su prenijeti ljudski pokret na marionetu i tako u publici stvoriti iluziju života do točke prenošenja otkucaja srca. Emocionalna svestranost marioneta i tematska dubina predstava ove trupe doveli su do toga da igraju na istaknutim pozornicama u raznim zemljama, kao što su Belgija (Krokusfestival, Hasselt), Portugal

(Zaklada Calouste Gulbenkian i Lutkarski muzej u Lisabonu u godini kad je proglašen iberoameričkom prijestolnicom kulture), Francuska (Svjetski festival kazališta lutaka u općini Charleville-Mézières), Velika Britanija (Festival u Brightonu, Festival CASA), Poljska (AnimArt, Łódź), Danska (Odin Teatret) i SAD (inicijativa zaklade Mid Atlantic Arts Foundation pod nazivom Southern Exposure: Performing Arts of Latin America, turneja kroz osam saveznih država u organizaciji kustosa Muzeja suvremene umjetnosti u Chicagu). *Silencio Blanco* kazališna je trupa u kojoj umjetnici rade i otkrivaju vlastiti izričaj uz papirnate lutke i tišinu.

ANTUCO

The piece was inspired by the Antuco tragedy that took place in the Biobío region of Chile in 2005, where a series of negligent actions and bad decisions led to the death of 44 18-year-old young men and a sergeant, who froze to death in the mountains.

Antuco is about the relationship of children and young people with militarization. Most of them come from rural areas and view the army as an opportunity to come up in the world and “be someone.” The play displays how children imagine war by playing games and setting an epic tone, and compares it to the reality of a harsh, crude, abusive system that fails to protect them.

Antuco takes us on a journey through a genuine idea that springs from children’s games, from a stick horse, a broomstick machine gun, to rifles and grenades. It stages relationships defined by the institutional hierarchy to be intrinsically abusive – abuses that are ubiquitous in our society. Through *Silencio Blanco*’s unique artistic and poetic language, a subtle harshness reveals the dualities of dreams, forces that inhabit us from a social perspective, and the ever-present and predominant force of nature.

In the company’s fourth production, the actresses and actors take the spotlight and highlight their power over the puppets, using it to expose the different relationships that can be established within a small working system.

SILENCIO BLANCO

Santiago, Republic of Chile

Silencio Blanco (White Silence) has distinguished itself by its meticulous work with puppets of great expressiveness, made from everyday materials such as newspaper and chopsticks. The company creates its productions from observation and field research, delving into the lives of everyday people and solitary jobs. By exploring gestures and text, they are able to transfer human movement onto the marionettes, provoking an illusion in the audience to the point of conveying the character’s heartbeat.

The emotional eloquence of the marionettes and the thematic depth of the company’s performances have led them to present their work on prominent stages abroad such as: Belgium (Krokusfestival, Hasselt), Portugal (Gulbenkian Foundation and Puppets Museum in Lisbon during its year as the Ibero-American Capital of Culture), France (Charleville-Mézières World Festival of Puppet Theatres), UK (Brighton Festival, CASA Festival), Poland (AnimArt, Łódź), Denmark (Odin Teatret), and USA (Mid Atlantic Arts Foundation’s Southern Exposure: Performing Arts of Latin America, 8-states tour organized by the curator of MCA Chicago).

Silencio Blanco (White Silence) is a theatre company where they work and discover their own language with paper marionettes and in silence.



contacto@silencioblancocl
 silencio.silencioblancocl@gmail.com

2025.



20.00



ZPC

za odrasle
for adults

55 min

bez riječi
nonverbal15.9. ponedjeljak
Mon. Sep. 15

SNJEGULJICA I PATULJAN

Tekst i režija / Direction and text adaptation: Maja Lučić

Dizajn lutka / Puppet design : Ivan Duić

Glazba / Music: Petar Eldan

Igraju / Cast: Matea Marušić, Vedran Dakić, Matea Bubljić, Matko Trnačić, Zorko Bagić



„Ovo je jedna slatka priča o usamljenosti koja se nastani u nama, a koje često nismo svjesni. Predstava je i o princu koji se nalazi u svakome od nas. Moramo gledati ljepotu čovjeka iznutra.“ (Maja Lučić)
 Snjeguljica je slatka, slađa od čokolade - na ove riječi kraljici srce skoro stade. Mudrovala je malo, riješit je se želi, "odvedi ju u šumu" svom kuharu veli.
 A u šumi patuljan, Neven mu je ime, sam sa sobom živi i smišlja svoje rime.
 Bane kod njeg' Snješka, ko' snijeg usred ljeta, ispriča mu svoju priču i drhti poput cvijeta. Jel joj Neven pomogao, što je bilo dalje, jel Snjeguljica vuku upala u ralje?
 Možda je ona putuljak postala i u šumi živjeti sa Nevenom ostala.
 Možda se Neven jako produžio i ko pravi princ zaštitu joj pružio.
 Saznati ćeš na predstavi, kad budemo se družili, povedi i ove velike ako su zaslužili.

GRADSKO KAZALIŠTE JOZA IVAKIĆ VINKOVCI, Republika Hrvatska

Početkom vinkovačke kazališne tradicije drži se 1917. godina, kada *Diletantsko kazalište* izvodi dvije jednočinke. Od tada pa sve do danas Kazalište radi kontinuirano s vrlo kratkim prekidom za vrijeme Domovinskog rata. Tokom svih minulih godina Kazalište je imalo uspone i padove, mijenjalo vlasnike, davalo velike i važne predstave domaćih i stranih autora, posebno vrijedna klasična šokačka djela slavonskih pisaca, te iznjedrilo

glumce zaslužne za stasanje vinkovačkog teatra. Kazalište je prolazilo kroz različite faze razvoja. Vinkovačko kazalište dobiva nov službeni naziv; od 1971. zove se Kazalište Joza Ivakić, a od 1998. godine nosi naziv *Gradsko kazalište Joza Ivakić Vinkovci*. Počevši s 2002. godinom Kazalište ponovo ima profesionalnu produkciju, a 2007. kazalište postaje profesionalno s ambicijom stvaranja vlastitog ansambla.

SNOW WHITE AND THE DWARF

“This is a sweet story about the loneliness within us, of which we are often unaware. The play is also about a prince who is inside each of us. We must look at the beauty within.” (Maja Lučić)

Snow White is sweet, sweeter than chocolate hearing these words, the queen's heart almost stopped. She thought about it for a bit, decided that she wanted to get rid of Snow White and said to her chef “take her to the forest”. In the forest, a dwarf lives, Neven is his name. He lives by himself and makes up little rhymes. Snow White, trembling like a flower, suddenly appears at his house, just like snow in the middle of summer, and tells him her story.

Did Neven help her? What happened next? Did the Wolf get Snow White?

Maybe she became a dwarf and lived in the forest with Neven.

Maybe Neven grew tall like a real prince and protected her. You'll find out at the show, bring your adults if you think they deserve to come.

JOZA IVAKIĆ CITY THEATRE IN VINKOVCI Republic of Croatia

1917 is considered as the beginning of theatre tradition in Vinkovci, when the Dilettante Theatre performed two one-act plays. The theatre has been open continuously ever since, with a very short break during the Homeland War. Throughout all the years, the theatre has had its ups and downs, changed owners, held great and important performances by domestic and foreign authors, especially valuable classic works of Slavonian writers, and brought up actors responsible for the development of theatre in Vinkovci. The theatre went through different stages of development. The Vinkovci Theatre got a new official name: in 1971 it became the Joza Ivakić Theatre, and since 1998 it has been called the Joza Ivakić City Theatre in Vinkovci. Since 2002, the theatre once again has a professional production, and in 2007 it became a professional theatre, with the ambition of having its own ensemble.



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www.kazaliste-vinkovci.hr



PRIJEVOZ: TERET

TRANSPORT: TOVOR

Autori / Authors: Tin Grabnar, Ana Duša, Tjaša Bertoncelj, Urša Majcen
Redatelj i autor koncepta / Direction and concept: Tin Grabnar
Dramaturgija / Dramaturgy: Ajda Rooss
Vizualni identitet identitet i scenografija / Visual identity and set design: Sara Slivnik
Kostimografija / Costumes: Tina Bonča
Glazba i oblikovanje zvuka / Composing and sound design: Mateja Starič
Oblikovanje svjetla / Light design: Gregor Kuhar
Oblikovanje 3D modela i figura / 3D models: Aleksander Andželović
Dizajn bežičnog sustava rasvjete / Wireless lighting system design: Matej Lazar
Asistencija kod vizualnog identiteta / Visual identity design assistance:
 Katarina Planinc, Laura Krajnc
Igraju / Cast: Vesna Vončina, Uroš Kaurin



Prijevoz: Teret upućuje na gorući problem sve intenzivnijega teretnog cestovnog prometa, koji se posljednjih godina povećao za čak 30 posto. Svakoga dana na cestama svijeta vozi između 20 i 50 milijuna kamiona. Predstava nas vodi u svijet globalne trgovine, gdje brzina i pristupačnost potiču gospodarski rast, ali imaju i negativne posljedice, poput prekomjernog iskorištavanja prirodnih resursa, onečišćenja okoliša i povreda radničkih prava. Priča prati vozača kamiona kojeg poslodavac pritišće da radi brže, a prepreke na koje nailazi na putu samo pridonose stresu koji osjeća. Noć donosi slučajni susret, a jutro završava šokantnim događajem koji potiče na temeljito promišljanje o moralnim i etičkim pitanjima, prije svega o našoj odgovornosti u izrabljivačkom i iscrpljujućem svijetu hiperpotrošača.

Teret je dio projekta o prometu u okviru programa Kreativna Europa, koji je nastao na inicijativu slovenskog redatelja Tina Grabnara i povezoao šest kazališta iz Slovenije, Estonije, Litve, Češke i Poljske u razdoblju 2024. – 2025. Žanrovski raznovrsne izvedbe, utemeljene na hiperrealističnoj minijaturnoj vizualnoj slici i složenoj zvučnoj slici, okupljaju publiku u intimnom suočavanju s gorućim pitanjima suvremenog društva. Izvedba je dio projekta o prometu koji je nastao uz potporu iz programa Europske unije Kreativna Europa. Prikazani sadržaj ni na koji način ne odražava stajalište Europske komisije.

Sudjelovanje uz potporu Veleposlanstva Republike Slovenije u Zagrebu.

The participation supported by the Embassy of the Republic of Slovenia in Zagreb.



REPUBLIKA SLOVENIJA
VELEPOSLANSTVO ZAGREB

KAZALIŠTE LUTAKA MARIBOR, Republika Slovenija

Lutkovno Gledalište Maribor, Republika Slovenija

Kazalište lutaka Maribor osnovano je 8. prosinca 1973. godine spajanjem dvaju amaterskih lutarskih 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 lutarskih 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 lutarske baštine) te osiguravanje infrastrukture za umjetnike u gradu koji nemaju prostora za nastup – suvremeni ples, filmska kultura, glazba, neovisno kazalište.

TRANSPORT: CARGO

Transport: Cargo sheds light on the burning issue of growing freight road traffic, which has increased by as much as 30 percent in recent years. Between 20 and 50 million trucks drive on the world's roads every day. The performance takes us into the world of global trade, where speed and accessibility promote economic growth, but also bring negative consequences, such as overexploitation of natural resources, environmental pollution, and violation of labour rights. The story follows a trucker who is under severe time pressure from his employer, while obstacles along the way only add to his stressful situation. The night brings a chance encounter, and the morning ends with a shocking event that encourages thorough reflection on moral and ethical issues, and above all on our responsibility in an exploitative and exhausting hyper-consumer world. *Tovor* is part of the Creative Europe Transport project, which was created at the initiative of Slovenian director Tino Grabnar and connects six theatres from Slovenia, Estonia, Lithuania, the Czech Republic and Poland in the 2024/2025. Genre-diverse performances, underlined by a hyper-realistic miniature visual image and a complex soundscape, bring the audience together in an intimate confrontation with the pressing issues of modern society. The performance is part of the Transport project, which is created with the support of the Creative Europe program of the European Union. The content presented in no way reflects the position of the European Commission.

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.



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2025.



16. 9. utorak
Tue. Sep. 16

17.00
19.00



ZPC



za odrasle
for adults



45 min



slovenski s titlovima na hrv.
Slovenian with subtitles in Cro.

KLIK

CLIC

Režija / Direction: Josep Piris
Glazba / Music: Jorge da Rocha
Kreirali i izvode / Created and performed by: Josep Piris, Lu Pulici

Klik je retro-futuristička distopija u kojoj zli Mefisto pokušava ukrasti dušu Faustu. Priča se odvija u nedalekoj budućnosti, gdje ljudi žive u društvu koje nadzire i kontrolira jedna korporacija i gdje se ljudsko tijelo „poboljšava“ transplantacijom mehaničkih organa. Suočeni s tom stvarnošću, postavljamo neka ozbiljna pitanja. Hoćemo li jednoga dana moći pohraniti svoje duše na tvrdom disku? Jesmo li se previše otuđili od prirode?

Klik je transhumanistička bajka koja metaforički govori o tome kako algoritmi potiču određena ponašanja, potrebe i načine razmišljanja.



TRUKITREK, Ciutadella de Menorca, Kraljevina Španjolska

Trukitrek, Ciutadella de Menorca, Reino de España

Trukitrek je kazališna trupa koja spaja kazalište gesta i pokreta s očaravajućim svijetom lutkarstva. Osnovana je na otoku Menorca 1998. godine, a njezini članovi dolaze iz različitih umjetničkih sredina, što je obogatilo scenski repertoar trupe od samog početka. Trukitrek je na svojem putu razvoja postao međunarodno priznat, a svoju je umjetnost predstavio u 35 zemalja širom svijeta.

Predstave ove trupe multidisciplinarna su djela u kojima se spajaju kazalište i animirani film. To stvara imerzivno kazališno iskustvo koje potiče maštu i uzbudljivo je za sve dobne skupine. Lutke oživljavaju na sceni u interakciji s glumcima i crtanim likovima, otvarajući publici vrata novog svemira u kojem se mašta susreće sa stvarnošću.

CLICK

Click is a retro-futuristic dystopia in which the evil Mephisto tries to steal Faust's soul. The story takes place in a not-too-distant future, where humans live in a society surveilled and controlled by a single corporation and where the human body is "improved" with transplants of mechanical organs. In the face of this reality, some serious questions emerge. Will we one day be able to save our souls on a hard disk? Are we straying too far from nature?

Clic is a transhumanist fable that metaphorically talks about how algorithms encourage certain behaviours, needs and ways of thinking.

TRUKITREK

Ciutadella de Menorca,

Kingdom of Spain

Trukitrek is a theatre company that combines gestural theatre with the fascinating world of puppetry. Founded on the island of Minorca in 1998, its members came from diverse artistic backgrounds, which enriched the company's scenic repertoire from the very beginning. Throughout its trajectory, Trukitrek has achieved international recognition, taking its art to 35 countries around the world.

Trukitrek's shows are multidisciplinary works that fuse theatre and animated film. This combination creates an immersive theatrical experience that sparks the imagination and excites people of all ages. Puppets come to life on stage, interacting with actors and cartoons, transporting the audience to a universe where fantasy meets reality.

 trukitrek@gmail.com
www.trukitrek.net

MISTO DI RASTE LAVANDULILILI

Tekst / Text: Vanja Jovanović, Patrik Gregurec
Režija / Direction: Vanja Jovanović
Dramaturgija / Dramaturgy: Patrik Gregurec
Vizualni identitet predstave (scenografija, kostimografija i dizajn lutka) / Visual identity of the play (set, costume and puppet design): Mario Tomašević
Glazba / Music: Tomislav Pehar
Oblikovanje svjetla / Lighting design: Frane Papić
Oblikovanje tona / Sound design: Mate Petričević
Igraju / Cast: Irena Bausović Tomljanović, Lino Brozić, Ana Cmrečnjak, Juraj Aras

Divno je to mjesto, taj mali otok na hrvatskoj obali. Tamo ljudi govore drugačije, raste posebna lavanda, kokoši lete, a more i nebo mogu zamijeniti mjesta. U predstavi pratimo Vlahu i Đuliju, njegovu prijateljicu s kopna, kako dolaze na Vlahin otok i upoznaju njegove stanovnike: kokoši i pijetla Marija Tomaševića, galeba Anđela, Majku koja ne poznaje granice osobnog prostora i Oca koji donosi buru. Đulija na otok dolazi sa skrivenom željom, ali magija Mista di raste lavandulilili, ako joj dopustimo, ima tu moć da otkrije i ostvari sve želje.



KAZALIŠTE LUTAKA ZADAR, Republika Hrvatska

U više od šezdeset godina svog profesionalnog rada Kazalište lutaka Zadar ostavilo je trajan pečat u hrvatskom lutkarstvu. Kvalitetni lutkarski projekti u suradnji s različitim autorima i umjetnicima iz mnogih područja okosnica su rada ovog kazališta. Njegujući razne vrste

lutkarskih tehnika, kao i kazalište "živog" glumca, stvaraju se predstave za djecu i mlade. Posebna se pozornost posvećuje produkciji lutkarskih predstava za odrasle temeljenih na djelima starije hrvatske baštine.

THE PLACE WHERE LAVANDULILILI GROWS

It is a beautiful place, this small island on the Croatian coast. There, people speak differently, a special type of lavender grows, chickens fly, and the sea and sky could switch places.

In the play, we follow Vlaho and Đulija, his friend from the mainland, as they come to Vlaho's island and meet its inhabitants: the chickens and the rooster Mario Tomašević, the seagull Anđel, the Mother who is unfamiliar with personal boundaries and the Father who brings the storm. Đulija comes to the island with a hidden wish, but the magic of the Place Where Lavandulilili Grow has the power to discover and fulfil any wish, if we let it.

ZADAR PUPPET THEATRE Republic of Croatia

In over 60 years on the professional scene, Zadar Puppet Theatre has left a permanent mark on Croatian puppetry. Quality puppetry projects developed in cooperation with numerous authors and artists from different fields are the cornerstone of their work. By cultivating various types of puppetry techniques, as well as the theater of the "living" actor, they create plays for children and young people. Special attention is paid to the production of puppet shows for adults based on works of older Croatian heritage.



klz@klz.hr
www.klz.hr

2025.



11.00



KUC Travno



7+



55 min

na hrvatskom
In Croatian17.9. srijeda
Wed. Sep. 17

ZLOČIN I KAZNA

Režija / Direction: Emilija Mrdaković
Dramatizacija / Dramatisation: Teodora Marković
Scenografija / Set design: Emilija Mrdaković, Milica Grbić Komazec
Dizajn kostima i lutka / Costume and puppet design: Milica Grbić Komazec
Scenski pokret / Stage movement: Ista Stepanov
Skladatelj / Composer: Aleksej Mrdaković
Igra / Performer: Aleksandar Milković



Foto / Photo by: Srđan Doroški

Što je danas zločin, slijedi li kazna svaki zločin, kažnjava li se svaki počinitelj ili se kažnjavaju samo žrtve – nečinjenjem? Zašto se neki zločini relativiziraju ovisno o društvenim i kulturnim okvirima u kojima se ljudi nalaze? Zašto, ako relativizam nudi najozbiljnije argumente protiv moralne odgovornosti? To su samo neka od pitanja kojima se baviла ekipа predstave *Zločin i kazna*. Predstava, inspirirana romanom Fjodora Mihajloviča Dostojevskog u režiji Emilije Mrdaković je lutkarska, interaktivna monodrama.

KAZALIŠTE MLADIH, Novi Sad, Republika Srbija Pozorište mladih, Novi Sad, Republika Srbija

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

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

CRIME AND PUNISHMENT

What is crime today, does punishment follow every crime, is every perpetrator punished or are only victims punished – by inaction? Why are some crimes relativised depending on the social and cultural context in which people find themselves? Why, if relativism offers the most serious arguments against moral responsibility? These are just some of the questions addressed by the cast of *Crime and Punishment*.

The play, inspired by the novel by Fyodor Mikhailovich Dostoevsky and directed by Emilija Mrdaković, is an interactive puppet monodrama.

YOUTH THEATRE Novi Sad, Republic of Serbia

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

 producent.pmsn@gmail.com
www.pozoristemladih.co.rs

ČETIRI ČUDESNE NEZGODE

Režija i prilagodba / Direction and adaptation: Jelena Sitar
Likovno oblikovanje (scenografija, lutke i kostimi) / Art design (set, puppets and costumes): Zvonimir Balog, Igor Cvetko
Glazba / Music: Urška Cvetko
Oblikovanje rasvjete / Lighting design: Igor Elek
Igraju / Cast: Gordan Marijanović, Tena Milić Ljubić, Grgur Grgić



Kruška kojoj izraste šešir, čovjek koji se toliko smanjio da ga crv pojede, ljepljivi gospodin koji se zbog smole zaposli kao muholovac i još ton, tako visok da se ne može otpjevati. Sve je to istina, časna riječ! Vidjet ćete.

Iz opsežnog opusa hrvatskog kanonskog dječjeg pisca Zvonimira Baloga odabrane su četiri priče u kojima je prikazana piščeva „nonsensna gramatika i stilistika“. Junaci predstave čudni su i čudesni u isto vrijeme: kad razmišljamo kako ih prikazati u kazalištu, prvo pomislimo na lutke. Zajedno s glumcima, lutke su na pozornici, koja je ionako čudesan svijet nevjerovatnog.

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.

FOUR MIRACULOUS ACCIDENTS

A pear that grows a hat, a man who has grown so small that he is eaten by a worm, a sticky gentleman covered in resin who gets a job as a flycatcher, and a tone so high that it cannot be sung. It's all true, honest! You'll see.

Four stories were selected from the extensive oeuvre of the Croatian canonical children's author Zvonimir Balog, presenting the writer's "nonsensical grammar and style". The heroes of the play are strange and miraculous at the same time: when thinking about ways to present them on stage, the first thing that comes to mind are puppets. Like actors, puppets inhabit the stage – which is already an amazing world of the unbelievable.

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

2025.



11.00



KUC Travno



5+



45 min

na hrvatskom
In Croatian18.9. četvrtak
Thur. Sep. 18



ITO JE 58. PIF...
The 58th 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

GAPITOKIO / GAPITOCCHIO

Gapitokio je ispitna produkcija studenata 2. godine sveučilišnoga prijediplomskog studija Glume i lutkarstva, kolegij Animacija: lutke na štapu. Prikazuje svima poznatu bajku o dječaku koji se nalazi na svom putu odrastanja, na kojem se suočava s raznim problemima. Propituje istinu i laž, pravo i lažno prijateljstvo te obiteljsku ljubav. U svemu tome pokušava pronaći sebe i otkriti što to znači biti pravi dječak. Studenti su se pritom poigrali i svojim znanjem iz teorije lutkarstva, pa se njihov glavni lik ne zove Pinokio nego Gapitokio. A zašto? Zato što znaju da ruska riječ *gapit* označava neutralnu javanku (lutku koja ima jedan nosivi štap i dva štapica za ruke), a to su lutke koje su proučavali na nastavi 3. semestra i kojima izvode ovu predstavu. Pa iako su njihove javanke u međuvremenu dobile kostime i karaktere te više nisu u pravom smislu *gapiti*, Gapitokio svakako dobro zvuči!

Gapitokio is an exam production of 2nd year students of the university undergraduate study in Acting and Puppetry, the course Animation: Rod Puppets. It depicts the well-known fairy tale about a boy on his way to adulthood, facing different challenges. He questions truth and lies, true and false friendship, and family love. In this, he tries to find himself and discover what it means to be a real boy. The students also played with their knowledge of puppetry theory, naming their main character Gapitocchio instead of Pinocchio. Why? Because they know that the Russian word *gapit* means a neutral rod puppet (a puppet operated using one supporting rod inside the body and two thin hand rods). They studied these puppets in class in the 3rd semester and use them to perform this play. And even though their rod puppets were given costumes and characters and can no longer be called *gapit* puppets in its true sense, Gapitocchio certainly sounds good!

Tekst / **Text:** Lea Knego, Antonija Markanjević, Donatella Klarin, Filip Marčić (po motivima romana Pinocchio Carla Collodija / **based on the motifs of Pinocchio by Carlo Collodi**)

Lutke / **Puppets:** iz fundusa Akademije / **from the Academy's stock**

Scenografija i kostimi lutaka / **Set design and puppet costumes:** Marija Čokrlić, Paula Dojkić, Erika Komar, Iva Pranjić, Ana Topić (studentice 2. godine sveučilišnoga prijediplomskog studija Dizajn za kazalište, film i televiziju / **2nd year students of the university undergraduate study in Design for Theatre, Film and Television**)

Autori glazbe i tekstova pjesama / **Music and song lyrics:** Hana Boban, Julija Prevedan, Florijan Hajba

Mentori / **Mentors:** Hrvoje Seršić, izv. prof. dr. art.; Andrija Krištof, nasl. ass.

Igraju / **Cast:** Antonija Markanjević, Donatella Klarin, Lea Knego, Julija Prevedan, Hana Boban, Filip Marčić, Florijan Hajba

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 sveučilišnih prijediplomskih studija, među kojima studij Gluma i lutkarstvo te Dizajn za kazalište, film i televiziju (koji uključuje oblikovanje i tehnologiju lutke). AUK je jedino mjesto 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. Sveučilišni diplomski studiji uključuju 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.

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 Design for Theatre, Film and Television (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 the cultural and artistic life of the city of Osijek by organizing various cultural and artistic events, such as the festivals *Dioniz* and *Lutkokaz* (Dioniz festival and Lutkokaz (an international puppetry revue – a meeting of puppetry academies and young puppeteers).). 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). They are regular guests at PIF, where they showcase their undergraduate and graduate exam productions, new puppetry approaches, and stage performance innovations.

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četvrtak, 18. rujna; Kulturni centar Travno; 20.00 sati; 45 minuta, 4+; na hrvatskom

Thursday, September 18th; Cultural Centra Travno venue; 45 minues; 4+; in Croatian

PREDSTAVE NA OTVORENOM OUTDOOR PERFORMANCES

BIJELA DAMA LA DAME BLANCHE THE WHITE LADY

Bijela dama je tiha, bijela, spora, lutajuća divovska lutka kojom upravlja četvero lutkara: ona je ženstvena i mudra figura, moćna i ozbiljna; oni su briljantni i groteskni. Riječ je o lijepom, poetičnom i neobičnom prizoru.

U ovim teškim vremenima, nakon pandemije i zatvaranja, neophodno je ljudima pružiti osjećaj čarolije i uzbuđenja. Izrada ove velike lutke činila se prikladnom usred zatvaranja kazališta, otkazivanja predstava i poteškoća s okupljanjem ljudi na jednom mjestu. Riječ je o jednostavnom, ali poetičnom maršu koji se može izvoditi na događanjima drugih umjetnika, tržnicama i raznim drugim svečanostima. Ne propustite priliku osobno upoznati Bijelu damu.

The White Lady is a silent, white, slow wandering giant puppet with four puppeteers: her – feminine and wise figure, powerful and sober, and them – brilliant and grotesque. The image is beautiful, poetic, and unusual.

In these troubled times, following the pandemic and the lockdown, there is a growing need to give people magic and suspense. The creation of this largescale puppet felt fitting amidst theatre closures, show cancellations, and difficulties with gathering people in one place. It is a simple yet poetic march that can be performed at events by other artists, markets, and various other festivities. Do not miss the opportunity to meet the White Lady in person.



Lutkari / *Puppeteers-Renardieros*: Coline Agard, Baptiste Zsilina, Léa Guillec, Nora Laamari / Eglantine Remblier

Izrada divovske lutke / *Making of the giant puppet*: Baptiste Zsilina

Kostim lutke / *Puppet's costume*: Sarah Rieu

Kostimi lutkara / *Puppeteers-Renardieros's costumes*: Salvatore Pascapè, Sarah Rieu

Fotografija / *Photo*: Serge Gutwirth

DERAÏDENZ, AVIGNON, FRANCUSKA REPUBLIKA DERAÏDENZ, AVIGNON, REPUBLIQUE FRANÇAISE DERAÏDENZ, AVIGNON, REPUBLIC OF FRANCE

Deraïdenz, kazališna i lutkarska trupa iz Avignona u Francuskoj, stvara samu sebe u čudnom kazalištu. *Deraïdenz* stvara atmosferu, traži dubinu emocija i pokorava tajne estetskim odmakom, radosnim podsmijehom i poezijom. Od osnivanja u Avignonu u veljači 2017. trupa *Deraïdenz* kreira predstave, lutanja, male intimne izvedbe i jedinstvene večeri. Njezina je autentičnost najprimjetnija u njezinim radionicama i konstrukcijama lutki, maski i drugih zanimljivosti. *Deraïdenz* cijeni potpuno stvaranje, od scenarija do kompozicije glazbe, scenografije, proizvodnje kostima i izrade lutaka do života članova trupe, uz svijest da se razvija u svijetu koji se urušava.

Léa Guillec, Baptiste Zsilina i Coline Agard stvorili su srce trupe *Deraïdenz*.

Deraïdenz, a theatre and puppetry company from Avignon, France, creates itself in strange theatre. *Deraïdenz* creates atmosphere, looks for the deepness of emotions and tames the mystery with aesthetic distance, joyous derision, and poetry. Since its creation in Avignon in February 2017, *Deraïdenz* has created shows, wanderings, small form events and unique evenings. Its authenticity is most evident in its workshops and constructions of puppets, masks, and other curiosities. *Deraïdenz* favours complete creation, from screenwriting to music composition, set design, manufacturing of costumes and construction of puppets to

the life of company members, with the awareness that it is evolving in a world in ruins. Léa Guillec, Baptiste Zsilina and Coline Agard founded the heart of *Deraidenz*.

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**subota, 13. rujna; 11.00 sati; povorka lutaka kroz centar grada;
ponedjeljak, 15. rujna; 19.00 sati; plato Mamutice; 40 minuta; za djecu i odrasle; na izmišljenom jeziku**

Saturday, September 13th; 11.00 h; puppet parade through the centre of the city;
Monday, September 15th; Mamutica building Plateau; 40 minutes; for children and adults;
in invented language

MJESEČARI SLEEPWALKERS



Foto / Photo: Damir Pahić

Tijekom noći obasjane mjesecinom likovi se pobune protiv Pripovjedača i njegove „podjele uloga“ koja ih ne zadovoljava. Upoznat ćete Mjesec, Pisca, Gospođu, Pticu, Žabu, Medvjedicu, Malog Medu, Zeku i Lisicu, koji zajedno stvaraju novu čarobnu priču. Otkrivaju se tajne: neostvarena Pripovjedačeva ljubav, kao i želje likova, koji na koncu pomažu ostvarenju sretnog završetka u kojem su svi zadovoljni – i Pripovjedač i likovi. Uz komične situacije i uglazbljene songove, tekst pruža mogućnost realizacije animacijskih vještina najzahtjevnije lutkarske forme – marionete. One će zabaviti dječju publiku uz jasnu poruku: uz međusobnu pomoć moguće je stvoriti bolje priče i živote te sretniji svijet. Igrokaz se izvodi s lutkama marionetama, na temu ljubavi i prijateljstva.

Lutke su izradile polaznice Lutkarskog studija Perlce (učiteljice osnovnih škola, odgojiteljice dječjih vrtića i djelatnice Doma kulture Kristalna kocka vedrine), te osmislile svu scenografiju i rekvizitu.

During a moonlit night, the characters rebel against the Narrator and his “role assignment” that displeases them. You will meet the Moon, the Writer, the Lady, the Bird, the Frog, the Momma Bear, the Little Bear, the Bunny, and the Fox, jointly creating a new magical story. Secrets are revealed: the Narrator’s unrealised love and the desires of the characters, who ultimately help create a happy ending where everyone is pleased – both the Narrator and the characters. In addition to comic situations and songs, the text also creates space for expressing the skills of animating the most demanding puppet form – the marionette. The puppets will entertain their young audience and send a clear message: with mutual help, we can create better stories and lives, and a happier world. The play is performed using marionettes, thematising love and friendship.

The puppets were made by the students of the Perlce Puppetry Studio (primary school teachers, kindergarten teachers and employees of the Kristalna kocka vedrine Cultural Centre), who also designed the sets and props.

Tekst / Text: Vesna Kosec Torjanac

Igraju / Cast: Davorka Barlović, Marija Matijašević, Ivana Rakas, Tihana Barać, Barbara Tonković, Marijana Barišić, Đurđica Huml, Tanja Tole Majstorović

Fotografija / Photo: Damir Pahić

LUTKARSKI STUDIO PERLICE, SISAK, REPUBLIKA HRVATSKA
PERLICE PUPPETRY STUDIO, SISAK, REPUBLIC OF CROATIA

Lutkarski studio *Perlce* djeluje pri Domu kulture *Kristalna kocka vedrine* u Sisku. Okuplja

odgojiteljice dječjih vrtića i učiteljice osnovnih škola grada Siska koje dijele strast prema lutkarstvu i njegovoj moći u odgoju i obrazovanju.

Članice studija prošle su program *Lutka za bolji svijet* Ministarstva kulture i medija Republike Hrvatske, stručno se usavršavajući pod vodstvom uglednih profesora lutkarstva. Stečeno znanje primjenjuju u radu s djecom, stvarajući male lutkarske igrokaze koji ne samo da potiču maštu i izražavanje, već i odgajaju najmlađu publiku i potiču nježinu ljubav prema kazalištu.

The *Perlice Puppetry Studio* operates at the *Kristalna kocka vedrine* Cultural Centre in Sisak. It brings together kindergarten and primary school teachers in Sisak who share a passion for puppetry and its power in education.

The members attended the *Puppet for a Better World* programme organised by the Ministry of Culture and Media of the Republic of Croatia, under the guidance of distinguished puppetry professors. They apply that knowledge in working with children, creating small puppet plays that not only encourage imagination and expression, but also educate the youngest audience and bolster their love for theatre.

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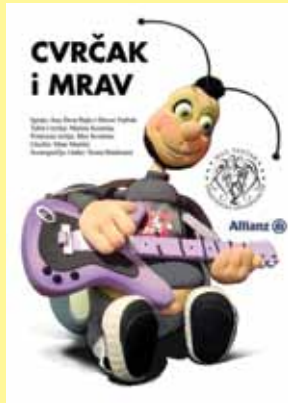
subota, 13. rujna; Glazbeni paviljon Zrinjevac; 25 minuta; 5+; na hrvatskom
Saturday, September 13th; Zrinjevac Music Pavillion; 25 minutes; 5+; in Croatian

CVRČAK I MRAV **THE GRASSHOPPER AND THE ANT**

Predstava *Cvrčak i mrav*, u izvedbi kazališne družine *Max teatar* namijenjena je najmlađoj publici. Priča prati Cvrčka koji je odlučio nastupiti na Buba talent showu. Nije želio ići u glazbenu školu, već je po livadi po cijele dane tulio i maštao o brznoj slavi. Druge bube savjetovale su ga da bi trebao prvo usavršiti svoje pjevanje i truditi se. Govorili su mu da brza slava nije dobar temelj za uspjeh. Cvrčak je bio tvrdoglav, samodopadan i nije mario što će uskoro doći zima. Predstava je temeljena na priči poznate Ezopove basne. To je lutkarska predstava pogodna za djecu vrtićkog uzrasta i nižih razreda osnovne škole.

The *Grasshopper and the Ant*, performed by the *Max teatar* company, is intended for the youngest audience. The story follows Grasshopper, who decided to perform at the Bugs' Talent Show. He did not want to go to music school; instead, he spent his days chirping in the meadow and dreaming of getting famous quickly. Other bugs advised him that he should first perfect his singing and invest some effort. They told him that instant fame was not a good basis for success. Grasshopper was stubborn, smug and did not care that winter was coming soon. The play is based on the famous Aesop's fable. It is a puppet show for children in kindergarten and grades 1-4 of primary school.

Tekst i režija / **Text and direction:** Marina Kostelac
Pomoćna režija te voditelj tona i svjetla / **Assistant director and the head of sound and lighting:** Max Kostelac
Glazba / **Music:** Mate Matišić
Scenografija i lutke / **Set design and puppets:** Vesna Balabanić
Kostimi / **Costumes:** Tamara Šantek
Tonska obrada / **Sound editing:** Davor Rocco
Igraju / **Cast:** Ana Dora Bajto, Davor Tarbuk



MAX TEATAR, REPUBLIKA HRVATSKA MAX THEATRE, REPUBLIC OF CROATIA

Umjetnička organizacija Max teatar registrirana je pri Ministarstvu kulture Republike Hrvatske 2000. godine. Bavi se pripremom i izvođenjem profesionalnih i amaterskih kazališnih predstava, organizacijom i sudjelovanjem na umjetničkim festivalima; snimanjem, pripremanjem dokumentarnih, igranih te eksperimentalnih filmova, osnaživanjem djece i mladih u okviru umjetničke djelatnosti.

The artistic organization Max Teatar was registered with the Ministry of Culture of the Republic of Croatia in 2000. It is engaged in the preparation and performance of professional and amateur theater performances, organization and participation in art festivals; filming, preparing documentary, feature and experimental films, and empowering children and youth within the framework of artistic activities.

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**nedjelja, 14. rujna; 18.00 sati; Glazbeni paviljon Zrinjevac;
srijeda, 17. rujna; 18.00 sati; park s južne strane Kulturnog centra Travno; 35 minuta; 4+;
na hrvatskom**

Sunday, September 14th; 18.00 h; Zrinjevac Music Pavilion;

Wednesday, September 17h; 18.00 h; park at the south side of Cultural Centre Travno; 35 minutes; 4+;
in Croatian

BAJKOVITI BICIKL RADOSTI ПРИКАЗЕН ВЕСЕЛОПЕД THE FAIRY JOYCYCLE



Bajkoviti bicikl radosti dolazi u vaš grad i donosi vam čaroliju čudesnih priča i nezaboravnih avantura. Naš talentirani pripovjedač pripremio je očaravajuće priče koje će vas povesti u druge svjetove i vremena – gdje je sve moguće, a mašti nema granica. Zaronite u svijet radosti i mašte i dopustite da vas ponese čarolija. Dođite se igrati, smijati i stvarati uspomene koje će vas zauvijek pratiti!

Izvedba *Bajkoviti bicikl radosti* ostvarena je zahvaljujući financijskoj potpori Ministarstva kulture Republike Bugarske.

The Fairy Joycycle is coming to your town, bringing with it the magic of wondrous stories and unforgettable adventures. Our talented storyteller has prepared enchanting tales that will take you to other worlds and times, where anything is possible and the bounds of imagination are endless. Dive into a world of joy and fantasy, and let the magic sweep you away. Come to play, laugh, and create memories that will stay with you forever!

The Fairy Joycycle is made possible with the financial support of the Ministry of Culture of the Republic of Bulgaria.

Adaptacija / **Adaptation**: Maria Dzhoykeva-Deneva, Petromil Denev

Redatelj / **Director**: Petromil Denev

Scenografija / **Set design**: Verzhinia Petkova

Izvođač / **Performer**: Petromil Denev

KAZALIŠTE LUTAKA MALLE-MALLE, SOFIJA, REPUBLIKA BUGARSKA

КУКЛЕН ТЕАТЪР МАЛЕ-МАЛЕ, СОФИЯ, РЕПУБЛИКА БЪЛГАРИЯ

MALLE-MALLE PUPPET THEATRE, SOFIA, REPUBLIC OF BULGARIA

Kazalište lutka Malle-malle osnovano je 2013. godine. To je mala i usko povezana skupina ljudi s raznolikim, komplementarnim talentima i bogatim iskustvom u lutkarstvu. Velik broj zajedničkih projekata pomogao im je da rade kao tim, zajedno pokreću nove inicijative i suočavaju se s novim izazovima.

Iako se bave različitim oblicima lutkarskog kazališta, jedinstveni su po svojim uličnim izvedbama. Motivira ih njihovo vodeće načelo: „Svaka osoba ima pravo na pristup umjetnosti!“ Zato se trude doprijeti do sve većeg broja ljudi, pogotovo onih koji nemaju druge prilike doživjeti kazalište. Bilo uličnim kazalištem ili nekim drugim žanrom i medijem, uvijek nastoje zapaliti kreativnu iskru u svakom malom ili velikom gledatelju, zahvaljujući društvenoj relevantnosti tema kojima se bave i specifičnoj ekspresivnosti lutkarskog kazališta.

Malle-malle Puppet Theatre was founded in 2013. It is a small and close-knit group of people with diverse, complementary talents and extensive experience in puppetry. The large number of joint projects have helped them to work together as a team and tackle new initiatives and challenges together.

Although they do puppet theatre in a variety of forms, what makes them unique are their street performances. They are motivated by their guiding principle: “Every person has the right to access art!” That is why they try to reach more and more people, especially those who have no other opportunities to experience theatre. Whether with street theatre or with a product in another genre and media, they always strive to ignite the creative spark in every big and small audience member, thanks to the social relevance of their themes and the specific expressiveness of puppet theatre.

office@malle-malle.com
www.malle-malle.com/en/

utorak, 16. rujna; 18.00 sati;
srijeda, 17. rujna; 17.00 sati; park s južne strane Kulturnog centra Travno; 30 minuta;
4+; na bugarskom, hrvatskom i engleskom

Tuesday, September 16th; 18.00 h;

Wednesday, September 17th; 18.00 h; park at the south side of Cultural Centre Travno; 30 minutes; 4+; in Bulgarian, Croatian and English

MALI LUTKARI NA PIF-u LITTLE PUPETEERS AT PIF

MACA PAPUČARICA MACA PAPUČARICA

Kreativno učilište Doma kulture Kristalna kocka vedrine, Sisak, lutkarska skupina Mali lutkari

Creative Academy of the Cultural Center Crystal Cube of Serenity, Sisak, puppetry group Little Puppeteers

Poučna priča o marljivoj mački koja skuplja izgubljene papuče nepažljive djece, te ih uči odgovornosti i brizi za svoje stvari. Kroz njezine pustolovine djeca uče o važnosti urednosti i pažljivog odnosa prema svojim stvarima. Scenografija je nastala igrom oblika i boja, gdje polaznici kroz geometrijska tijela i osnovne i komplementarne boje istražuju čaroliju lutkarstva. Animacijom i izradom štapnih i stolnih lutaka, stvorena je prava malo kazalište na stolu.

An instructive story about a hardworking cat who collects the lost slippers of careless children and teaches them responsibility and care for their belongings. Through her adventures, children learn about the importance of neatness and careful treatment of their belongings. The scenography was created through a play of shapes and colors, where participants explore the magic of puppetry through geometric bodies and basic and complementary colors. Through animation and the creation of stick and table puppets, a real small theater on the table was created.

Voditeljica / *Menthor*: Tanja Tole Majstorović

Igrokaz prema tekstu Ele Peroci izvode djeca od 5 - 10 godina / *Play based on the text by Ela Peroci performed by children aged 5 - 10*: Arija Brajdić, Dita Brajdić, Lela Šojat, Rudi Šojat, Franka Šošarić, Emanuela Bumbar, Naomi Malić

Subota, 13. rujna; Glazbeni Paviljon Zrinjevac; 17.00 sati; 15 minuta, 3+; na hrvatskom
Saturday, September 13th; Zrinjevac Music Pavillion; 17.00 h; 15 minutes; 3+; in Croatian

PURGERNJAK, DOBRI DUH ZAGREBAČKI PURGERNJAK, THE GOOD SPIRIT OF ZAGREB

Osnovna škola Frana Galovića, lutkarska skupina Mali lutkari
Fran Galović Elementary School, Little Puppeteers puppetry group

Radnja predstave smještena je u 14. stoljeće, uz potok Medveščak koji dijeli Kaptol i Gradec. Glavni likovi su Janko (mladi kočijaš s Kaptola), Magda (pekarova kći iz Gradeca) te njihove majke Jalža (Elizabeta) i Žofa (Jozefina). Predstava govori o zabranjenoj ljubavi dvoje mladih. U ostvarenju njihove ljubavi pomaže im Purgernjak, dobri duh zagrebački, koji je stilizirana lutka - svjetlo.

The play is set in the 14th century, along the Medveščak stream that separates Kaptol and Gradec. The main characters are Janko (a young coachman from Kaptol), Magda (a baker's daughter from Gradec), and their mothers Jalža (Elizabeth) and Žofa (Jozefina). The play tells the story of the forbidden love of two young people. In the realization of their love, they are helped by Purgernjak, the good spirit of Zagreb, who is a stylized puppet - light.



Autorica teksta / **Text author:** Verica Cofu
 Režija, dramaturgija, prilagodba za scenu / **Direction, dramaturgy and scene adaptation:** Ines Polanšćak i lutkarska skupina / **Ines Polanšćak and puppetry group**
 Izvođači / **Cast:** Viktorija Breber Porzižek, Mika Brkić, Niko Eraković, Ida Mujkić, Hana Pećanić, Nina Šekrst i Lea Vukobratović
 Umjetničko-pedagoško vodstvo / **Artistic-educational mentorship:** Ines Polanšćak

utorak, 16. rujna; 17.00 sati; plato Mamutice; 6 minuta; na hrvatskom
Tuesday, September 16th; 17.00 h; Plateau of the Mamutica building; 6 minutes; in Croatian

LJEPOTICA MORSKOG DNA **THE BEAUTY OF THE SEABED**

Osnovna škola Josipa Račića, lutkarska skupina 5.b razreda
Josip Račić Elementary School, 5.b class puppetry group

Na morskome dnu priređuje se izbor za ljepoticu morskog dna. Sve životinje se pripremaju za taj događaj i smatraju da će one pobijediti. Jedino jedna neugledna školjka sve to promatra sa strane... Zaronite u ovu morsku avanturu i uživajte.

A beauty contest is being held on the seabed. All sea creatures are preparing for the event and believe that they will win. Only one inconspicuous shell is watching it all from the sidelines... Dive into this sea adventure and enjoy.

Autorica teksta / **Text author:** Nataša Lambevska
 Režija, dramaturgija, prilagodba za scenu / **Direction, dramaturgy and scene adaptation:** Zlata Kovač i lutkarska skupina / **Zlata Kovač and puppetry group**
 Izvođači / **Cast:** Ema Bajić, Ela Čvrlijević, Lena Garić, Andrija Fanjutić Žuljević, Maja Knezović, Marina Kojić, Lota Lazić, Franka Lokner, Luna Mihaljević, David Palić, Nika Radić i Tara Vižintin
 Umjetničko-pedagoško vodstvo / **Artistic-educational mentorship:** Zlata Kovač

utorak, 16. rujna; 17.30 sati; plato Mamutice; 6 minuta; na hrvatskom
Tuesday, September 16th; 17.30 h; Plateau of the Mamutica building; 6 minutes; in Croatian

UŽIVO S OLIMPA **LIVE FROM OLYMPUS**

Lutkarski studio Učilišta Zagrebačkog kazališta mladih, skupina P2
Puppetry Studio of the Zagreb Youth Theatre College, group P2

Dugogodišnji sudionici na PIF-u, ove godine odabrali su temu grčke mitologije. Originalnost se postiže načinom oblikovanja lutaka, promišljanjem o materijalu koji se u izradi koristi, te odlukom da to bude papir i karton. Iako je papir tako rudimentaran materijal, pojedinci su skulptorskom preciznošću oblikovali lutke i figure koje su doista fascinantne. U animaciji velikih figura ponekad trebaju i tri animatora. Iako je riječ o djeci i mladima vrlo širokog dobnog raspona, ono što ih spaja velika je posvećenost cjelokupnoj predstavi u svim fazama njezinog



stvaranja: od skice, modeliranja, osmišljavanja likova, animacije, dramaturgije, priče, naracije, govora, pjevanja... U svim fazama zajedno su istraživali mogućnosti. Nastala predstava je niz slika u kojima prevladava animacija lutaka i materijala te glazba, govor pripovjedača unaprijed je snimljen, a samo ponekad i u izravnoj komunikaciji s lutkama.

This year, the group chose the theme of Greek mythology. Originality is achieved by the way puppets are shaped, by thinking about the material used in the production, and by deciding that it should be paper and cardboard. Although paper is such a rudimentary material, individuals have created truly fascinating puppets and figures with sculptural precision. The animation of large puppets sometimes requires as much as three animators. Although these children and young people vary greatly in age, what unites them is an intense commitment to the entire performance at all stages of its creation: from sketch, modelling, character design, animation, dramaturgy, story, narration, speech, singing... At every stage, we explored the possibilities together.

The resulting play is a series of images where the animation of puppets and materials prevails, as well as music, while the narrators' voices are pre-recorded, and only sometimes in direct communication with puppets.



Prema motivima Mitovi, čudovišta i kaos u staroj Grčkoj, James Davies; Priče o grčkim bogovima, Zlatko Šešelj; Mitologija, Steve Kershaw / *Based on Myths, Monsters and Mayhem in Ancient Greece*, James Davies; *Tales of the Greek Gods*, Zlatko Šešelj; *Mythologica*, Steve Kershaw

Umjetničko-pedagoško vodstvo / *Artistic-educational mentorship*: Natalie Murat Dean

Scena / *Set design*: Jan Vojvodić, Robert Čapan

Svjetlo / *Lighting*: Dina Marijanović, Jakov Sućec

Izrada lutaka, osmišljavanje predstave, animacija i gluma / *Puppet and play creation, animation and acting*: Anja Džakula, Ada Kelava, Luna Korać, Mila Letica, Šimun Lončar, Lana Nojić, Lara Petrov, Veronika Petrović, Bruno Rob, David Skoko, Ana Stanimirović, Eva Anušić, Nora Ban, Sven Belas, Gregor Bučević, Dora Dent

LUTKARSKI STUDIO UČILIŠTA ZAGREBAČKOG KAZALIŠTA MLADIH PUPPETRY STUDIO OF THE ZAGREB YOUTH THEATRE COLLEGE

Lutkarski studio Učilišta Zagrebačkog kazališta mladih okuplja djecu i mlade od predškolske do studentske dobi u želji da im približi lutkarsku umjetnost i kazalište općenito. Izrađujući lutke polaznici upoznaju različite materijale i bave se animacijom s naglaskom na to da lutka može biti sve: od neoblikovanog materijala do predmeta i na koncu antropomorfne lutke u užem smislu.

The Puppetry Studio of the Zagreb Youth Theatre College brings together children and young people from preschool to university age in order to bring them closer to puppetry art and theatre in general. By making puppets, students get to know different materials and engage in animation with an emphasis on the fact that anything can be a puppet: from unaltered material to objects and ultimately an anthropomorphic puppet in the narrowest sense.

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utorak, 16. rujna; 18.30 sati; Zagrebačko kazalište mladih, dvorana Polanec; 45 minuta; 7+; na hrvatskom

Tuesday, 16th September; 18.30 h; Zagreb Youth Theatre, Polanec venue; 45 minutes; 7+; in Croatian

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 trinaesti 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 više od stotinu i pedeset dječjih uradaka diljem Hrvatske.

The eponymous art competition was announced for the thirteenth time in a row to encourage children's creativity, their desire to create and their interest in theatre and puppetry.

The competition was created for children up to age 14. Keeping in mind the fact that children do not lack imagination and creativity, the connection between them and puppetry theatre presented at PIF emerged on its own. The puppet is a child's best friend; the puppet made by a child is even more. More than a hundred and fifty children's entries from Croatia are included in the exhibition.

četvrtak, 11. rujna; 18.00 sati; foaje Kulturnog centra Travo; za djecu i odrasle
Thursday, September 11th; 18.00 h; Travno Cultural Centre foyer; children and adults

Izložba se može razgledati od 11. - 30. rujna, radnim danima od 10.00 do - 19.00 sati.
The exhibition can be viewed from September 11th to 30th, on weekdays from 10:00 am to 7:00 pm.

LUTKE IZ RUKU KOJE TEKU PUPPETS FROM FLUID HANDS

LUČI VIDANOVIĆ: IZLOŽBA LUTAKA I SCENOGRAFIJE LUČI VIDANOVIĆ: EXHIBITION OF PUPPETS AND SETS



Luči Vidanović rođena je 1970. u Rijeci. Kreatorica i tehnologinja lutaka u Gradskom kazalištu lutaka Rijeka od 1993. Stručno se usavršavala za izradu marioneta u Pragu pod vodstvom Mireka Trejtnara. Samostalno kreira i izrađuje lutke i scenografiju za matično kazalište i za ostala kazališta u Hrvatskoj te za kazališta u Mostaru, Pečuhu i Sarajevu. Suraduje s HRT-om na dječjim programima kao i na lutkarskim filmovima kao tehnologinja. Dobitnica je niza strukovnih nagrada za lutke i scenografiju na domaćim i inozemnim festivalima te je dobitnica godišnje Nagrade Grada Rijeke 2023.

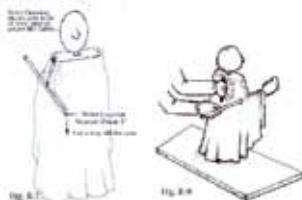
Luči Vidanović was born in 1970 in Rijeka. She has been a puppet creator and technologist at the Rijeka City Puppet Theatre since 1993. She was professionally trained for puppet design in Prague under the leadership of Mirek Trejtnar. She independently designs and creates puppets and sets for her home theatre and other theatres in Croatia, as well as theatres in Mostar, Pécs and Sarajevo. She collaborates with the Croatian Radiotelevision on children's programmes and puppet films as a technologist. She has won numerous professional awards for puppet and set design at domestic and foreign festivals and is the winner of the annual City of Rijeka Award 2023.

lucividanovic2507@net.hr

petak, 12. rujna; 18.00 sati; galerija Udruga Umjetnost osmijeha; za djecu i odrasle
Friday, September 12nd; 18.00 h; Udruga Umjetnost osmijeha Gallery; for children and adults

Izložba se može razgledati od 12. - 20. rujna, radnim danima od 12.00 do - 20.00 sati.
The exhibition can be viewed from September 12th to 20th, on weekdays from 12:00 am to 8:00 pm.

LUTKARSKE RADIONICE PUPPETRY WORKSHOPS



OD ŠTAPA DO LUTKE , lutkarska radionica za učitelje i odgojitelje FROM ROD TO PUPPET, Puppetry Workshop for Teachers and Educators

Radionica je namijenjena odraslima koji svoju profesionalnu predanost posvećuju obrazovanju i odgoju djece. Polaznici radionice izrađivat će lutku čija se tehnologija i animacija temelje na elementima bunrakua, tradicionalne japanske kazališne lutke. Tehnologija i izrada, a time i animacija lutke, su pojednostavljeni, a polaznici radionice mogu koristiti lutku kao polazište za stvaranje složenije lutke. Lutku mogu animirati jedan ili dva animatora. Sudjelovanje u radionici pruža uvid u tehnologiju i rješenja koja nudi profesionalni kreator i izrađivač kazališnih lutaka, s bogatim iskustvom u radu s djecom i odraslima. Cilj radionice je osloboditi razigranost i jednostavnost, kako u stvaranju, tako i u izradi lutke.

The workshop is intended for adults who dedicate their professional commitment to the education and upbringing of children. Workshop participants will create a puppet whose technology and animation are based on elements of bunraku, a traditional Japanese puppet theater. The technology and production, and thus the animation of the puppet, are simplified, and workshop participants can use the puppet as a starting point for creating a more complex puppet. The puppet can be animated by one or two animators. Participation in the workshop provides insight into the technology and solutions offered by a professional creator and maker of puppet theater, with extensive experience in working with children and adults. The goal of the workshop is to unleash playfulness and simplicity, both in the creation and in the making of the puppet.

subota, 13. rujna; 16.00 sati; park ispred Kulturnog centra Travno; za učitelje i odgojitelje
Saturday, September 13th; 16.00 h; Park in front of the Cultural Centre Travno; for teachers and kindergarten teachers

LUTKICA KRPICA, lutkarska radionica za osobe treće dobi RAG PUPPET, Puppetry Workshop for the Elderly



Uz ideju da je lutkarstvo umjetnička a ne dobna kategorija, nekoliko godina unatrag realiziraju se radionice izrade lutaka s osobama treće dobi. Sa željom da pruži radost stvaranja starijim sugrađanima, radionica nudi opuštanje, dobru zabavu i osnovna znanja o lutkarstvu. *Lutkica krpica* je jednostavna lutka napravljena od krpica i vunice koja će razveseliti svoga tvorca.

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

Rag Puppet is a simple puppet, made from a rag and wool, and will cheer up its author.

nedjelja, 14. rujna; 16.00 sati; park ispred Kulturnog centra Travno; za osobe treće životne dobi
Sunday, September 14th; 16.00 h; park in front of the Cultural Centre Travno; for elderly

ŽABICA HOPSICA, lutkarska radionica za djecu HOPPY FROGGY, Puppetry Workshop for Children



Radionica je namijenjena djeci vrtićke dobi. Materijali koji se koriste jednostavni su i ima ih u svakom domu (papirnata čaša, papirići, vezica). Djecu upoznajemo sa svijetom izrade lutaka, uvodimo ih u svijet lutkarstva, potičemo kreativnost i želju za stvaranjem. Animacija ove jednostavne lutke donosi zabavu i veselje. Osnove izrade lutaka i njihove animacije koje će djeca proći kroz radionicu zasigurno će potaknuti djecu da istražuju i izrade još koji put lutku s prijateljima, braćom, sestrama, roditeljima.

The workshop is intended for kindergarten-age children. The materials used are simple and can be found in every home (paper cup, pieces of paper, string). We introduce children to the world of puppet making, introduce them to the world of puppetry, and encourage creativity and the desire to create. The animation of this simple puppet brings fun and joy. The basics of puppet making and their animations that children will go through during the workshop will certainly encourage children to explore and make more puppets with their friends, brothers, sisters, and parents.

**ponedjeljak, 15. rujna; 9.30 sati; DV Travno; 40 minuta; na hrvatskom;
14.30; DV Potočnica; 40 minuta; na mađarskom; za djecu**
Monday, September 15th; 9.30 h; Travno Kindergarten; 40 minutes; in Croatian;
14.30 h; Potočnica Kindergarten; 40 minutes; in Hungarian; for children

ŠTAPIĆI LUTKIĆI, lutkarska radionica za djecu STICK PUPPETS, Puppetry Workshop for Children



Sve može biti lutka uz puno mašte i malo spretnosti. Jednostavni materijali i dobra zabava obilježja su i ove radionice. Napraviti lutku od štapića za sladoled, malo pjenaste gume i vunice nije preveliko umijeće ali je velika radost. Lutka svom tvorcu daje slobodu kreacije, a jednostavna animacija potiče dječiju maštu i pruža inspiraciju. Radionica je namijenjena djeci ranoškolske dobi.

Anything can be a puppet with a lot of imagination and a little skill. Simple materials and good fun are the hallmarks of this workshop. Making a puppet from popsicle sticks, a little foam rubber and wool is not a great skill, but it is a great joy. A puppet gives its creator freedom of creation, and simple animation stimulates children's imagination and provides inspiration. The workshop is intended for children of early school age.

utorak, 16. rujna; 9.30 sati i 12.30 sati; park ispred Kulturnog centra Travno; za djecu iz OŠ Malešnica
Tuesday, September 16th; 9.30 and 12.30; park in front of the Cultural Centre Travno; for children from Malešnica Elementary school

Voditelj radionica / The workshop leader:
Arsen Čosić
kreator i izrađivač lutaka, Hrvatska / creator and puppet maker

PROMOCIJE KNJIGA BOOK PROMOTIONS



Ljerka Puček: **VELIKI SAN, MALI MIŠ** Ljerka : BIG DREAM, LITTLE MOUSE

Nakladnik / Publisher:: Školska knjiga, Zagreb, 2025.

Zbirka *Veliki san, mali miš* sadržava 80 kratkih igrokaza, uglavnom u stihu, namijenjenih djeci mlađe dobi. Tematski raznovrsna, zbirka zadire u gotovo sva područja dječjeg interesa. Neiscrpnna mašta Ljerke Puček iz igrokaza u igrokaz uvodi čitatelja u novu pustolovinu u kojoj se izmjenjuju neobični likovi koji pripadaju različitim svjetovima, ali se unatoč različitosti uspješno razumiju. Bogat raspon tema koje autorica obuhvaća ovom zbirkom tiču se djeteta i usvajanja odgojnih vrijednosti, jačanja pozitivne slike o sebi, poštovanja različitosti, mirnog rješavanja sukoba, brige o zdravlju te brige o prirodi i upoznavanja različitih zaštićenih životinja na zaigran i poletan način, ali s jasnom porukom. Autorica poznaje perspektivu djeteta koja je utkana u svaki djelić ove zbirke igrokaza, nudeći likove s kojima se djeca mogu identificirati, dok su same priče odgojne, poučne, primjerene i razumljive djetetu. Igrokazi, osim za čitanje i analizu s djecom u vrtiću i nižim razredima osnovne škole ili pak u obiteljskom domu, mogu biti poticaj za dječje stvaralaštvo koje se može ostvariti kroz različite umjetnosti i integracijom istih.

Uz autoricu, knjigu predstavljaju Željka Horvat Vukelja, izv. prof. dr. sc. Marijana Županić Benić, Željka Vukušić.

Glazbena pratnja: Mirjam Zeba, flauta

Igrokaze čitaju odgojitelji, voditelji dramskih programa.

The Big Dream, Little Mouse collection contains 80 short plays, mostly in verse, intended for young children. Thematically diverse, the collection engages with almost all areas of children's interest. The inexhaustible imagination of Ljerka Puček from play to play introduces the reader to a new adventure with unusual characters belonging to different worlds, who successfully understand one another despite their differences. The rich range of topics covered by this collection includes the child and the adoption of educational values, strengthening one's positive self-image, respect for diversity, peaceful conflict resolution, health care and care for nature, and learning about different protected animals in a playful and enthusiastic way, but with a clear message. The author understands the perspective of the child, which is woven into every part of this collection of plays, offering characters with whom children can identify, while the stories themselves are educational, instructive, appropriate, and understandable to a child. In addition to reading and analysis with children in kindergarten and grades 1-4 of primary school or in the family home, the plays can also be used to encourage children's creativity through different forms of art and their combinations.

Besides the author, the book is presented by Željka Horvat Vukelja, Marijana Županić Benić, associate professor, PhD., and Željka Vukušić.

Musical accompaniment: Mirjam Zeba, flute

The plays are read by preschool teachers, drama program leaders.

četvrtak, 11. rujna; Plava dvorana Kulturnog centra Travno; 19.00 sati; 45 minuta; za odrasle; na hrvatskom

Thursday, September 11th; Cultural Centre Travno, Blue venue; 19.00 h; 45 minutes; in Croatian



Vahid Duraković: **DRAMATURGIJA EVROPSKOG LUTKARSTVA** (Fragmenti)
 Vahid Duraković: **DRAMATURGY OF EUROPEAN PUPPETRY** (Fragments)

Nakladnik / Publisher: Muzej književnosti i pozorišne umjetnosti BiH / Museum of Literature and Performing Arts, Bosnia and Herzegovina

U knjizi se obrađuje povijest lutkarske dramaturgije u Europi, praktična i vizualna dramaturgija u suvremenom teatru s akcentom na animaciju lutke (predmeta) kao dominantnoga izražajnog sredstva. U istraživanju građe i analizi suvremene lutkarske dramaturgije autor se u velikoj mjeri oslanjao na znanstvene radove o lutkarstvu objavljene u Hrvatskoj (hrvatskih autora i knjige koje su prevedene i objavljene u Hrvatskoj) kao i na suvremene lutkarske predstave u Hrvatskoj. Sučeljavanje različitih estetika, kao i stručna teorijska promišljanja, ovu knjigu čine i značajnim udžbenikom namijenjenim prvenstveno studentima umjetničkih akademija. Teatrološka opsevacija o lutkarskim tekstovima, o praktičnoj i vizualnoj dramaturgiji, upućuju na to da je Vahid Duraković vrsni poznavalac suvremenog lutkarstva, analitički studiozan i kritički kompetentan.

Dubravka Zrnčić-Kulenović

Uz autora Vahida Durakovića knjigu predstavlja doc. dr. sc. Igor Tretinjak.

The book deals with the history of puppet dramaturgy in Europe, practical and visual dramaturgy in contemporary theatre with emphasis on the animation of puppets (objects) as the dominant means of expression. In his research of materials and the analysis of contemporary puppetry dramaturgy, the author relied largely on scientific works on puppetry published in Croatia (Croatian authors, and books that have been translated and published in Croatia) as well as on contemporary puppet shows in Croatia. The meeting of different aesthetics, as well as professional theoretical reflections, make this book an important textbook intended primarily for students of art academies. Theatrical observations on puppetry texts and practical and visual dramaturgy show that Vahid Duraković is an excellent connoisseur of contemporary puppetry, analytically studious and critically competent.

Dubravka Zrnčić-Kulenović

Besides the author the book will be presented by Assistant Professor Igor Tretinjak, PhD.



Igor Tretinjak: **PROSTOR NEDOVOLJNO ISKORIŠTENE SLOBODE – STO GODINA LUTKARSTVA ZA ODRASLE U HRVATSKOJ**
 Igor Tretinjak: **SPACE OF UNDERUTILIZED FREEDOM – ONE HUNDRED YEARS OF PUPPETRY FOR ADULTS IN CROATIA**

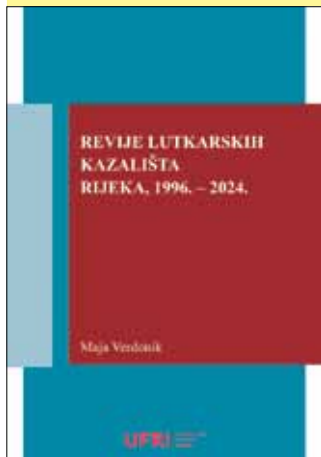
Nakladnik / Publisher: Hrvatsko društvo kazališnih kritičara i teatrologa / Croatia Association of Theatre Critics and Theatre Scholars

Knjiga *Prostor nedovoljno iskorištene slobode – Sto godina lutkarstva za odrasle* u Hrvatskoj prvi je kritički i analitički pregled lutkarstva za odrasle u Hrvatskoj od njegovih početaka do danas. U njoj autor susreće, suočava i analizira predstave u kojima su se stvarali lutkarski svjetovi usmjereni odraslim gledateljima, rušeći granice ovog izraza tradicionalno vezanog uz djecu i ističući njegove beskrajne mogućnosti. Uz autora, doc. dr. sc. Igora Tretinjaka knjigu predstavlja Katarina Kolega, teatrologinja.

The *Space of Underutilized Freedom – One Hundred Years of Puppetry for Adults* in Croatia is the first critical and analytical review of adult puppetry in Croatia since its beginnings. In it, the author encounters, confronts and analyses the plays creating puppet worlds aimed at adult viewers, breaking down the boundaries of this form of expression traditionally associated with children and pointing out its endless possibilities. Besides the author, Assistant Professor Igor Tretinjak, the book will be presented by Katarina Kolega, theatrologist.

Maja Verdonik: **REVIJE LUTKARSKIH KAZALIŠTA RIJEKA, 1996. – 2024.** Maja Verdonik: **REVUES OF PUPPET THEATRES IN RIJEKA, 1996 – 2024**

Nakladnik / Publisher: Sveučilište u Rijeci, Učiteljski fakultet / University of Rijeka, Faculty of Teacher Education



Znanstvena knjiga *Revije lutkarskih kazališta Rijeka, 1996. – 2024.* vrijedan je doprinos stručnoj teatrološkoj literaturi iz područja lutkarstva. Knjiga je dobro teorijski utemeljena, što osobito pokazuje drugo poglavlje u kojem autorica vrlo točno fokus stavlja na sličnosti i razlike kazališta lutaka i kazališta živoga glumca te odnos lutke i čovjeka u (lutkarskim) predstavama. Knjiga je obogaćena vrijednom teatrografskom građom. Pisana je jasnim i razumljivim stilom. Autorica upotrebljava razumljive i standardne nazive. Izlaganje je sistematično, logično, razumljivo i čitljivo. Redoslijed poglavlja logički je raspoređen, a poglavlja se uklapaju u homogenu cjelinu. Autorica ima dobar uvid u relevantnu stručnu i znanstvenu literaturu, kao i u periodičku i arhivsku građu te pokazuje dobro poznavanje hrvatske lutkarske produkcije i lutkarskih festivala.

prof. dr. sc. Livija Kroflin

Uz autoricu prof. dr. sc. Maju Verdonik, knjigu predstavlja prof. dr. sc. Livija Kroflin.

The scientific book *The Revues of Puppet Theatres in Rijeka, 1996 – 2024*, is a valuable contribution to professional theatrical literature in the field of puppetry. The book is well grounded in theory, as shown in particular in the second chapter, in which the author focuses very precisely on the similarities and differences between puppet and live theatre and the relationship between puppet and man in (puppet) plays. The book is enriched with valuable teatrological material. It is written in a clear and understandable style. The author uses understandable and standard names. The presentation is systematic, logical, and easy to understand and read. The sequence of chapters is logically arranged, and the chapters form a homogeneous whole. The author has good insight into the relevant professional and scientific literature, as well as period and archival materials, and demonstrates good knowledge of Croatian puppet production and puppet festivals.

Full Professor Livija Kroflin, PhD

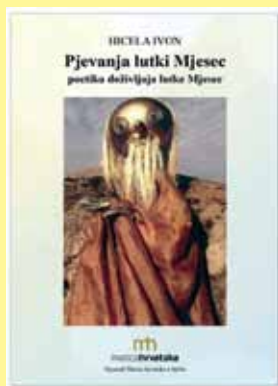
Besides the author, Full Professor Maja Verdonik, PhD, the book will be presented by Full Professor Livija Kroflin, PhD.

Hicela Ivon: **PJEVANJA LUTKI MJESEC** Hicela Ivon: **ODE TO THE MOON PUPPET**

Nakladnik / Publisher: Ogranak Matice hrvatske u Splitu

Vlasta Pokrivka nesumnjivo je duhovna osoba. Rođena i odrasla okružena ljubavlju, spremno je ljubav, empatiju i razumijevanje darivala djeci, učenicama, studenticama, utkivala je u tikve i lutke, stvorivši galeriju likova koji „nemaju nijednu zlu misao u glavi“. Otkrila je poeziju u lutki, a u svojim je lutkarskim minijaturama svaki put uspijevala zarobiti dio svemira. Put ljubavi i duhovnosti doveo ju je do Mjeseca. Ili je Mjesec pronašao nju? I zajedno su krenuli svijetom šireći ljubav, spokoj, sigurnost, pouzdanje. U susretima s Mjesecom djeca i mladi, odrasli i stari, učenici i profesori nadrastali su, transcendirali sami sebe, svoj život i, barem na trenutak, kročili u onostrano, beskrajno polje mira, ljubavi i svjetlosti. Dohvatili bi jednu drugu stvarnost i osjetili da to „ljubav ide prema nama“, kako je zapisala Vesna Krmpotić. Uistinu, samo pjesnici mogu opisati susret s Mjesecom, bičem koje povozuje svjetove, koje je možda izraslo iz tikvice, ali koje nadrasla zbilju i ograničenosti ovoga svijeta. Svjedočanstva o susretu s njim pokazuju da je on uspio iz njih izvući ono što nisu ni znali da imaju, otvorio ih je za vječnost i neki drugi svijet. A to je nešto što je toliko potrebno u ovom našem današnjem svijetu. Knjigu o Mjesecu može napisati samo osoba koja je i sama duhovna. Hicela Ivon svojim je znanjem, stručnošću, dubokim razumijevanjem i vlastitom duhovnošću satkala ovu vrijednu knjigu.

prof. dr. sc. Livija Kroflin



Uz autoricu izv. prof. dr. sc. Hicelu Ivon, knjigu predstavljaju prof dr. sc. Livija Kroflin i Ozana Iveković, teatrologinja.

Vlasta Pokrivka is undoubtedly a spiritual person. Born and raised surrounded by love, she readily gave love, empathy and understanding to children, pupils, and students, weaving it into gourds and puppets, creating a gallery of characters who “have no evil thoughts in their heads.” She discovered poetry within puppets, and managed to capture a fragment of the universe in her puppet miniatures, every single time. The path of love and spirituality led her to the Moon. Or did the Moon find her? Together they went about the world spreading love, serenity, security, and confidence. In their encounters with the Moon, children and young people, adults and old people, students and professors have risen above, transcended themselves and their lives and, at least for a moment, walked into the beyond – an endless field of peace, love, and light. They would reach another reality and feel that “love is moving towards us,” as Vesna Krmpotić wrote. Indeed, only poets can describe the encounter with the Moon, a being that connects the worlds, that may have grown out of a zucchini, but rises above the reality and limitations of this world. Testimonies of encounters with it show that it managed to bring out something they were unaware was within them, it opened them to eternity and some other world. This is something that is sorely needed in our world today.

A book about the Moon can only be written by a person who is herself spiritual. Hicela Ivon has woven knowledge, expertise, deep understanding, and her spirituality into this valuable book.

Full Professor Livija Kroflin, PhD

Besides the author, Associate Professor Hicela Ivon, PhD the book will be presented by Full Professor Livija Kroflin, PhD, and Ozana Iveković, teatrologist.

Zdenka Đerđ: **REDATELJSKE POETIKE HRVATSKE LUTKARSKE SCENE** Zdenka Đerđ: DIRECTORS' AESTHETICS OF THE CROATIAN PUPPETRY SCENE

Nakladnik / Publisher: Biakova d.o.o.



Repertoar hrvatskih gradskih lutkarskih kazališta uz autore lutkarskih igrokaza kreiraju odnosno sukreiraju i redatelji. Njih dvadesetak stvari i posebne lutkarske redateljske poetike. Nakon kraćeg uvoda o ulozi lutkarskoga kazališta u odrastanju djeteta i posebnostima lutkarske režije, kronološkim je redom obuhvaćeno pet različitih redateljskih poetika hrvatske lutkarske scene prepoznatim u predstavama lutkarskih kazališta u Splitu, Zagrebu, Zadru, Osijeku i Rijeci. Posrijedi su lutkarske inscenacije Vlade Habuneka, Luke Paljetka, Zlatka Svibena, Edija Majorana i Tamare Kučinović.

Uz autoricu dr. sc. Zdenku Đerđ, knjigu predstavljaju izv. prof. dr. sc. Ivana Bakal, Ozana Iveković, teatrologinja i Zorka Jekić, književnica.

Alongside the authors of puppet plays, the repertoire of Croatian city puppet theatres is created or co-created by directors. Some twenty of them also have special puppetry director's aesthetics. After a brief introduction on the role of puppet theatre in the upbringing of a child and the peculiarities of puppetry directing, the lecture covered, in chronological order, five different directorial aesthetics of the Croatian puppetry scene recognised in the performances of puppet theatres in Split, Zagreb, Zadar, Osijek and Rijeka. These are puppet performances directed by Vlado Habunek, Luko Paljetak, Zlatko Sviben, Edi Majoran and Tamara Kučinović.

Besides the author Zdenka Đerđ, PhD the book will be presented by Associate Professor Ivana Bakal, PhD, Ozana Iveković, teatrologist and Zorka Jekić, writer.

srijeda, 17. rujna; Plava dvorana Kulturnog centra Travno; 12.00 sati; 75 minuta; za odrasle; na hrvatskom

Wednesday, September 17th; Cultural Centre Travno, Blue venue; 12.00 h; 75 minutes; in Croatian

LUTKE NA VELIKOM PLATNU

PUPPETS ON THE BIG SCREEN



PRELUDIJ NA MORU PRELUDE ON THE SEA

Čovjek (kojeg predstavlja miš) kreće na putovanje bez karte. Ne zna kamo ide ni što traži. No, teška nesreća dovodi ga do neočekivanog prijateljstva, a Aristotel otkriva najveće blago života. Ovaj alegorijski film kombinira umjetnost lutkarstva s pejzažima snimljenima na rtu Kamenjak u Hrvatskoj. Jedinstven izgled filma nastao je kombiniranjem starinskih tehnika optičkog komponiranja s ručno rađenim scenama i lutkama, a snažna i emotivna glazba majstorski ruši granice između gledatelja i lutke.

A man (represented by a mouse) sets sail on a journey without a map. He doesn't know where he is going, or what he is searching for. But a bad accident sets his cap towards an unexpected friendship, and Aristotle discovers the greatest treasure of life. This allegorical film combines the art of hand puppetry with landscapes shot on Kamenjak peninsula, Croatia. The unique look of the film was created by combining old-style optical compositing techniques with handmade sets and puppets, while a powerful and emotional score masterfully breaks the barrier between the viewer and the puppet.

Režija, lutkarstvo i snimanje / **Direction, puppetry, and filming:** Jack Dauner, Kristin Hurst
Oblikovanje priče i scenografija / **Story and set design:** Kristin Hurst
Glazba / **Score:** Jack Dauner

Izvedba glazbe i snimanje / **Music performance and recording:** Simfonijski orkestar iz Bratislave, dirigent David Hernando Rico / **Bratislava Symphony Orchestra, conductor David Hernando Rico**
Inženjer tona / **Sound engineer:** Martin Roller
Pripovijeda / **Narrated by:** Julian Yo Hedenborg

STUDIO ARISTO, MERBIŠ, REPUBLIKA AUSTRIJA

STUDIO ARISTO, MÖRBISCH AM SEE, REPUBLIK ÖSTERREICH
STUDIO ARISTO, MÖRBISCH AM SEE, REPUBLIC OF AUSTRIA

Studio čini troje umjetnika koji se bave kazalištem i glazbom. Godine 2021., nakon što su se dobro zabavili snimajući eksperimentalnu lutkarsku operu Žabica tijekom pandemije bolesti COVID-19, odlučili su da svoj rad moraju ovjekovječiti na filmu. I tako je nastao Studio Aristo.

Njihov koncept je stvaranje filmova koji spajaju lutkarstvo koje se izvodi uživo s prirodnim sugestivnim krajolicima. Ta jedinstvena kombinacija ima organski i domaći stil koji predstavlja nesavršenosti koje su ljudske i lijepe, a nezamjenjive su novijim tehnologijama. Trenutačno se nalaze u Austriji.

They are a trio of artists working in theatre and music. In 2021, after having lots of fun shooting their experimental puppet opera Toadette during COVID-19, they decided it was their calling to commit their work to film. And so, Studio Aristo was born.

Their concept is to create films that blend live action hand puppetry with nature's evocative landscapes. This unique combination has an organic and homemade style that represents the imperfections that are human and beautiful, and irreplaceable by newer technologies. They are currently located in Austria.

kristinhurststudio@gmail.com
www.studioaristo.com

subota, 13. rujna; 20.00 sati; Kulturno informativni centar; 55 minuta; 13+; engleski s hrvatskim titlovima

Saturday, September 13th; 20.00 h; Cultural Information Centre; 55 minutes; 13+; in English with Croatian subtitles



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Single ticket price:

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All info available from September 1st, 2025 at www.pif.hr/en

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Božidara Magovca 17, Zagreb / 17, Božidara Magovca Str., Zagreb
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- ZPC** **Zagrebački plesni centar** / Zagreb Dance Centre
Ilica 10, Zagreb/ 10, Ilica Str., Zagreb
Tel: + 385 1/ 48 33 083
- ZKL** **Zagrebačko kazalište lutaka** / Zagreb Puppet Theatre
Trg kralja Tomislava 19, Zagreb / 19, Kralj Tomislav Square, Zagreb
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- ZKM, Polanec** **Zagrebačko kazalište mladih - ZKM** / ZKM Theatre
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