

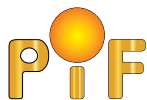


**11. –
17.09.**

59. MEĐUNARODNI FESTIVAL
KAZALIŠTA LUTAKA, PIF
59TH INTERNATIONAL PUPPET
THEATRE FESTIVAL, PIF
59-a PUPTEATRA INTERNACIA
FESTIVALO, PIF

2026. ZAGREB

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Stručni žiri Professional Jury

– Mihail Baykov (Republika Bugarska / Republic of Bulgaria)
– Mario Drmać (Bosna i Hercegovina / Bosnia and Herzegovina)
– Tamara Kućinović (Republika Hrvatska / Republic of Croatia)

Dječji žiri The Children's Jury

– Pamela Jajaš
– Pave Memed
– Iskra Uršić

Nagrade PIF-a PIF Prizes

– Grand Prix Milan Čećuk / Milan Čećuk Grand Prix
– Nagrada dječjeg žirija / The Children's Jury Prize
– Nagrada Tibor Sekelj / The Tibor Sekelj Prize
– Nagrade za pojedinačna ostvarenja / Individual Achievements Prizes

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Što smo mi lutkama i što su lutke nama? ili Jesmo li svi manipulirani?

Lutaka ima otkad je svijeta i vijeka, i to u svim krajevima svijeta. Danas postoje stotine lutkarskih festivala. Postoji i PIF, stoji i postoji već pedeset i devet godina kao jedan od šest najstarijih europskih lutkarskih festivala. Pa nije to malo!

A zašto? Ponekad se pitam što smo uspjeli naučiti u tih pedeset i osam godina i što ćemo naučiti u ovoj, pedeset i devetoj.

Gledam predstave u raznim kazalištima i na raznim festivalima. Čini se da se vraćaju marionete, čak i one na dugim koncima. I uvijek su dočekane s oduševljenjem. Je li to zato što se divimo vještini marionetista ili nam se sviđa demonstracija manipuliranja?

Stolne lutke izravno animirane već su dugo popularne: kao da je njima najlakše manipulirati. A u posljednje vrijeme sve češće vidamo neanimabilne stolne lutke, figurice koje se mogu samo pomicati u prostoru s jednog mjesta na drugo. Ili pak maketno kazalište u kojem također lutkar ima potpunu kontrolu. Ili se samo tako čini.

A u svijetu ljudi sve više vidamo one koji se, bez trunke kritičnosti ili ikakvog vlastitog mišljenja, povode za trendovima, dopuštajući da ih nosi masa ili njima manipuliraju neki čudni političari. Kao da se mnoštvo ljudi, dapače cijele nacije, pretvaraju u skupne lutke: netko povuče konac, a cijela skupina lutaka radi isti pokret, gleda u istom smjeru, sve kimaju kao jedna i unisono pjevaju jedan te isti ton.

Podsjeća me to na onu karikaturu iz 18. stoljeća, koja je prikazivala svijet kao marionetsku predstavu u kojoj političari vuku konce građanstva. Nekad je to bio predmet šale. Danas nam je nekako ta šala prisjela.

Ali takav pokušaj manipulacije u kojoj se zahtijeva slijepa poslušnost lutaka zapravo je potpuna negacija lutkarstva. Lutke nisu glupe. Ne daju se izmanipulirati. Znaju se pobuniti. Pokazuju svoju volju. I zato predstave u kojoj lutkar pokazuje svoju moć i bahato želi lutke podrediti sebi, ne funkcioniraju.

Simbioza lutke i lutkara najbolji je primjer uspješne suradnje. Lutkar sluša lutku, zna što može, a što ne može, što želi, a što nikako ne želi. Dogovaraju se. Druže se, dugo i često, rade zajedno, upoznaju se, ispiću se...

U lutkarstvu je važno ono što se prikazuje, kao i ono *kako*, odnosno *čime* se prikazuje. Marionetama na dugom koncu, nestašnim *guarattellama* (tradicionalnim talijanskim ginjolima), neuhvatljivim sjenama, neanimabilnim figuricama ili pak lutkom koju animira šestero animatora. Ili bagerom. Da, i to smo vidjeli.

Lutke nesebično pružaju, a svatko će uzeti što može, želi i zna.

Što ćemo ponijeti s ovogodišnjeg PIF-a?

What are puppets to us, or we to puppets? Or Are we all being manipulated?

Puppetry has been with us since time immemorial, and in every corner of the world. Today there are hundreds of puppet festivals. And there is PIF – standing strong, fifty-nine years old, one of the six oldest puppet festivals in Europe. That's no small thing!

So why does it endure? I sometimes wonder what we've managed to learn in these fifty-eight years, and what we'll learn in this, the fifty-ninth.

I continue to watch performances in various theatres and at various festivals. Marionettes seem to be making a comeback, even the ones on long strings. And they're always met with delight. Is it because we admire the puppeteer's skill, or because we simply enjoy watching manipulation on display?

Tabletop puppets, animated directly by hand, have long been popular – as if they were the easiest to manipulate. And lately we're seeing more and more tabletop figures that can't be animated, only moved from one place to another, nothing more. Or model theatre, where the puppeteer likewise has complete control. Or so it seems.

And in the world of people, we're increasingly seeing those who, without a shred of critical thought or an opinion of their own, follow whatever trend comes along, letting themselves be swept up by the crowd or manipulated by some odd politicians. It's as though whole masses of people – entire nations, even – are turning into collective puppets: someone pulls a string, and the whole group makes the same gesture, looks in the same direction, nods as one, and sings the very same note in unison.

It brings to mind that eighteenth-century caricature depicting the world as a puppet show, with politicians pulling the strings of the citizenry. Once, that was just a joke. Today, somehow, the joke stopped being funny.

But this kind of manipulation, one that demands blind obedience from its puppets, is in fact a complete negation of puppetry itself. Puppets aren't stupid. They can't simply be manipulated at will. They know how to rebel. They show their own will. And that's why a performance in which the puppeteer flaunts their power and arrogantly tries to bend the puppet to their command simply doesn't work.

The symbiosis of puppet and puppeteer is the finest example of successful collaboration. The puppeteer listens to the puppet, knows what it can and cannot do, what it wants and what it absolutely does not want. They come to an understanding. They spend time together, often and for long stretches, working side by side, getting to know one another, testing each other out...

In puppetry, *what* is shown matters just as much as *how* and *by what means* it is shown: through marionettes on long strings, the mischievous *guarattelle* (the traditional Italian glove puppets), elusive shadows, still figurines, or a puppet brought to life by six puppeteers at once. Or even an excavator. Yes, that too!

Puppets give unstintingly, and each of us takes from them whatever we can, whatever we want, whatever we know how to take.

What will we carry home from this year's PIF?



59. MEĐUNARODNI FESTIVAL KAZALIŠTA LUTAKA

Zagreb, 11. - 17. rujna 2026.



PROGRAM

četvrtak 10. rujna - pretprogram

18.00 sati KUC Travno Otvorenje izložbe **LUTKA, MASKA... PIF***, 14. likovni natječaj za djecu

petak, 11. rujna

19.00 sati KUC Travno **SVEČANO OTVORENJE 59. PIF-a** (ulaz s pozivnicom)
POSLEDJNI PIERROV DAN, Deraïdenz, Francuska (za odrasle)

subota, 12. rujna

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

17.00 sati Paviljon Zrinjevac **PULCINELLINE DOGODOVŠTINE***, Gianluca Di Matteo, Italija (za djecu i odrasle)

17.00 sati KUC Travno, park **ČAROLIJA LUTKE***, lutkarska radionica (za učitelje i odgojitelje)

18.00 sati Paviljon Zrinjevac **KRAVA NA MJESECU***, Petra Bokić, Hrvatska (5+)

18.00 i 20.00 sati KIC **ŽIVOT**, Trupa Javier Aranda, Španjolska (7+)

20.00 sati KUC Travno **ZMAJ**, Kazalište mladih, Novi Sad, Srbija (za odrasle)

nedjelja, 13. rujna

11.00 i 13.00 sati KIC **PUSTINJA**, Damúza, Češka (6+)

16.00 sati KUC Travno, park **KLAUN RASTEZLJIVKO***, lutkarska radionica (za osobe treće životne dobi)

17.00 sati Paviljon Zrinjevac MALI LUTKARI NA 59. PIF-u: **REVIJA LUTAKA U NAŠEM GRADU***, Mali lutkari Kreativnog učilišta Doma kulture Kristalna kocka vedrine, Sisak (za djecu)

18.00 sati Paviljon Zrinjevac **CRVENKAPICA U PROMETU***, Max teatar, Hrvatska (5+)

18.00 i 20.00 sati ZPC **DRUGOVI I KRUGOVI**, Dominik Migač, Marta Migač, Jan Pichler, Češka (za odrasle)

20.00 sati ZKL **CANKAR**, Kazalište lutaka Maribor, Slovenija (za odrasle)

ponedjeljak, 14. rujna

9.30 sati	DV Travno	MIŠIĆ KRUŽIĆ* , lutkarska radionica (za djecu DV Travno)
14.30 sati	DV Potočnica	MIŠIĆ KRUŽIĆ* , lutkarska radionica (za djecu DV Potočnica)
18.00 sati	ZPC	KRPE , Kazalište predmeta Coriolis, Urugvaj/Španjolska (5+)

utorak, 15. rujna

9.30 sati	KUC Travno, park	KONJIĆ SKAKONJIĆ* , lutkarska radionica (za djecu OŠ Malešnica)
11.00 sati	KUC Travno	ČUDNI KOVAČEV SIN , Dječje kazalište Branka Mihaljevića u Osijeku, Hrvatska (7+)
12.30 sati	KUC Travno, park	KONJIĆ SKAKONJIĆ * , lutkarska radionica (za djecu OŠ Malešnica)
17.00 sati	KUC Travno, park	MALI LUTKARI NA 59. PIF-u: TKO JE UKRAO ZIMU?* , Osnovna škola Frana Galovića, lutkarska skupina Mali lutkari (3+)
17.30 sati	KUC Travno, park	ONI KOJI DOLAZE: DRUGA STRANA BAJKE* , predstava studenata Akademije za umjetnost i kulturu u Osijeku (8+)
18.00 sati	KUC Travno, park	ONI KOJI DOLAZE: CRVENKAPICA* , predstava studenata Akademije za umjetnost i kulturu u Osijeku (5+)
20.00 sati	ZPC	PROZOR , Kazalište za djecu i mlade Merlin, Rumunjska (12+)

srijeda, 16. rujna

11.00 sati	KUC Travno	MIŠIĆ JULIJAN , Kazalište lutaka Ljubljana, Slovenija (3+)
12.30 sati	KUC Travno, park	KONJIĆ SKAKONJIĆ* , lutkarska radionica (za djecu OŠ Malešnica)
17.00 sati	KUC Travno, park	KRAVA NA MJESECU* , Petra Bokić, Hrvatska (5+)
18.00 sati	KUC Travno, park	CRVENKAPICA U PROMETU* , Max teatar, Hrvatska (5+)
18.00 sati	ZKL	PUSTOLOVINE HUCKLEBERRYJA FINNA , Zagrebačko kazalište lutaka, Hrvatska (5+)
18.00 i 20.00 sati	KIC	PULCINELLINE DOGODOVŠTINE , Gianluca Di Matteo, Italija (za djecu i odrasle)

četvrtak, 17. rujna

11.00 sati	KUC Travno	ZLOGRBA , Gradsko kazalište Zorin dom, Karlovac, Hrvatska (5+)
18.00 sati	ZKM, Polanec	MLADI LUTKARI NA 59. PIF-u: PRIČE O ŽIVOTINJAMA* , Lutkarski studio Učilišta Zagrebačkog kazališta mladih Zvezdana Ladika (6+)
20.00 sati	KUC Travno	PODJELA NAGRADA I SVEČANO ZATVARANJE 59. PIF-a PINOKIO* , Kazališna družina Pinklec (9+)

* 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 59th PIF - INTERNATIONAL PUPPET THEATRE FESTIVAL

Zagreb, September 11th - September 17th, 2026



PROGRAMME

Thursday, September 10th

18.00 h KUC Travno Opening of the exhibition PUPPET, MASK... PIF*, 14th art competition for children

Friday, September 11th

19.00 h KUC Travno **GRAND OPENING OF THE 59th PIF** (*invitation only*)
PETER'S LAST DAY, DERAÏDENZ, France (for adults)

Saturday, September 12th

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

17.00 h KUC Travno, park **THE MAGIC OF PUPPET***, puppetry workshop (for techers)

17.00 h Zrinjevac Pavillion **PULCINELLA PUPPET SHOW***, Gianluca Di Matteo, Italy (for children and adults)

18.00 h Zrinjevac Pavillion **COW ON THE MOON***, Petra Bokić, Croatia (5+)

18.00 and 20.00 h KIC **LIFE**, Javier Aranda Company, Spain (7+)

20.00 h KUC Travno **DRAGON**, Youth Theatre, Novi Sad, Serbia (for adults)

Sunday, September 13th

11.00 and 13.00 h KIC **DESERT**, Damúza, Czechia (6+)

16.00 h KUC Travno, park **STRETCHY CLOWN***, puppetry workshop (for seniors)

17.00 h Zrinjevac Pavillion **LITTLE PUPPETEERS AT 59th PIF: PUPPET SHOW IN OUR TOWN***, Creative Academy of the Crystal Cube of Serenity Cultural Centre, Sisak, puppetry group Little Puppeteers, Croatia (3+)

18.00 and 20.00 h ZPC **LOOPS AND HOOPS**, Dominik Migač, Marta Migač, Jan Pichler, Czechia (for adults)

18.00 h Zrinjevac Pavillion **LITTLE RED RIDING HOOD IN TRAFFIC***, Max Theatre, Croatia (3+)

20.00 h ZKL **CANKAR**, Maribor Puppet Theatre, Slovenia (for adults)

Monday, September 14th

9.30 h	Travno Kindergarten	LITTLE ROUND MOUSE*, puppetry workshop (for Travno Kindergarten children)
14.30 h	Potočnica Kindergarten	LITTLE ROUND MOUSE*, puppetry workshop (for Potočnica Kindergarten children)
18.00 h	ZPC	RAGS , Coriolis Object Theatre, Uruguay/Spain (5+)

Tuesday, September 15th

9.30 h	KUC Travno, park	LITTLE JUMPING HORSE*, puppetry workshop (for Malešnica Elementary School children)
11.00 h	KUC Travno	THE BLACKSMITH'S STRANGE SON , Branko Mihaljević Children's Theatre in Osijek, Croatia (7+)
12.30 h	KUC Travno, park	LITTLE JUMPING HORSE*, puppetry workshop (for Malešnica Elementary School children)
17.00	KUC Travno, park	LITTLE PUPPETEERS AT 59th PIF: WHO STOLE WINTER?* , Fran Galović Elementary School, Little Puppeteers puppetry group (for children)
17.30 h	KUC Travno, park	THE NEXT GENERATION, performance by students of the Academy of Arts and Culture in Osijek: BEHIND THE FAIRY TALE* (8+)
18.00 h	KUC Travno, park	THE NEXT GENERATION, performance by students of the Academy of Arts and Culture in Osijek: LITTLE RED RIDING HOOD* (5+)
20.00 h	ZPC	THE WINDOW , Merlin Theatre For Children and Youth. Timișoara, Romania (12+)

Wednesday, September 16th

11.00 h	KUC Travno	A MOUSE CALLED JULIAN , Ljubljana Puppet Theatre, Slovenia (3+)
12.30 h	KUC Travno, park	LITTLE JUMPING HORSE*, puppetry workshop (for Malešnica Elementary School children)
17.00 h	KUC Travno, park	COW ON THE MOON* , Petra Bokić, Croatia (5+)
18.00 h	KUC Travno, park	LITTLE RED RIDING HOOD IN TRAFFIC* , Max Theatre, Croatia (4+)
18.00 h	ZKL	ADVENTURES OF HUCKLEBERRY FINN , Zagreb Puppet Theatre, Croatia (5+)
18.00 and 20.00 h	KIC	PULCINELLA PUPPET SHOW , Gianluca Di Matteo, Italy (for children and adults)

Thursday, September, 17th

11.00 h	KUC Travno	EVIL HUNCHBACK , Zorin dom City Theatre, Karlovac, Croatia (5+)
18.00	ZKM, Polanec	YOUNG PUPPETEERS AT 59th PIF: STORIES ABOUT ANIMALS* , Zvezdana Ladika Puppetry Studio of the Zagreb Youth Theatre College, group P2, (6+)
20.00 h	KUC Travno	AWARD CEREMONY AND CLOSING CEREMONY OF THE 59th PIF PINOCCHIO* , Pinklec Theatre Company, Croatia (9+)

* Accompanying programme - not in official competition

The Organiser reserves the right to implement changes to the programme.
All changes will be available on www.pif.hr and Facebook page of the Festival.



OFFICIAL PROGRAMME

SUDIONICI NATJECATELJSKOG PROGRAMA

COMPETITION PROGRAMME PARTICIPANTS

Češka / Czechia

1. **Damúza**
2. **Dominik Migač, Marta Migač, Jan Pichler**

Francuska / France

3. **Deraïdenz**

Hrvatska / Croatia

4. **Dječje kazalište Branka Mihaljevića u Osijeku**
Branko Mihaljević Children's Theatre in Osijek
5. **Gradsko kazalište Zorin dom / Zorin dom City Theatre**
6. **Zagrebačko kazalište lutaka / Zagreb Puppet Theatre**

Italija / Italy

7. **Gianluca Di Matteo**

Rumunjska / Romania

8. **Kazalište za djecu i mlade Merlin**
Merlin Theatre for Children and Youth

Slovenija / Slovenia

9. **Kazalište lutaka Ljubljana / Ljubljana Puppet Theatre**
10. **Kazalište lutaka Maribor / Maribor Puppet Theatre**

Srbija / Serbia

11. **Kazalište mladih, Novi Sad / Youth Theatre, Novi Sad**

Španjolska / Spain

12. **Trupa Javier Aranda / Javier Aranda Company**

Urugvaj/Španjolska / Uruguay/Spain

13. **Kazalište predmeta Coriolis / Coriolis Object Theatre**

POSljednji PIERROV DAN

LE DERNIER JOUR DE PIERRE

Autori / Authors: Baptiste Zsilina, Léa Guillec

Redatelj / Director: Baptiste Zsilina

Scenografija / Scenography: Baptiste Zsilina, Léa Guillec, Nicolas Pautrat

Glazba / Music: Baptiste Zsilina

Izrada lutaka i scene / Puppets makers & scenery: Baptiste Zsilina, Églantine Remblrier, Marion Piro

Dizajner svjetla i tehnička režija / Light Creation and Technical Direction: Loris Lallouette

Tehnika i mehanika scene / Booth & Machinery: Nicolas Pautrat

Graju / Cast: Coline Agard, Léa Guillec, Hanna Malhas, Marion Piro



Foto / Photo by: Serge Gutwirth

Usred zime čovjek hoda seoskim krajem. Ne nosi kovčeg, ali ni ne izgleda kao da tamo živi: to je Pierre. Snijeg pada dok ulazi u selo. Traži li nešto? Čini se kao da samo slijedi ono što mu se otvara na putu. Pierre ima jednostavnu dušu – laku, a tešku.

Ova tragična priča bez riječi prekrasno je i kontemplativno iskustvo. Uz pomoć originalne glazbe, ručno rađenih lutki, imerzivne scenografije, sugestivnog osvjetljenja i poetskog pripovijedanja *Pierreov posljednji dan* utjelovljuje prepoznatljiv umjetnički svijet skupine Deraïdenz, koja nam donosi istinski sveobuhvatno kazališno ostvarenje.

DERAÏDENZ, Avignon, Francuska Republika
DERAÏDENZ, Avignon, République Française

DERAÏDENZ, lutkarska kazališna družina iz Avignona, stvara jedinstven, poetski i uznemirujući svijet koji spaja vizualno kazalište, marionete i glazbu. DERAÏDENZ traži duboku emociju, pripitomljuje misterij radosnom ironijom i lucidnom ljepotom korača kroz svijet u ruševinama. Stremi sveobuhvatnom scenskom stvaralaštvu za pozornicu i ulicu, od scenskog pisma do skladanja,

preko izrade scenografije, kostima i lutaka, do života družine, edukacija, kratkih filmova i svega ostalog... svjesni da stvaraju i djeluju u svijetu u ruševinama!

Družina zagovara velikodušno i jedinstveno kazalište, velike ansamble, raznolikost estetika, emocija te načina stvaranja i izvedbe.

PETER'S LAST DAY

In the middle of winter, a man is walking through the countryside. He's not carrying a suitcase, but he doesn't look like a local either: It's Peter. The snow is falling as he reaches a village. Is he looking for something? It seems as if he is simply following what his journey brings him at that very moment. Pierre has a simple heart—light, yet heavy.

This tragic, wordless tale is a cinematic and contemplative experience. With original musical compositions, handcrafted puppets, immersive set design, evocative lighting, and poetic storytelling, *Peter's Last Day* embodies the distinctive artistic universe of Deraïdenz, offering a truly comprehensive theatrical rendition.

DERAÏDENZ

Avignon, French Republic

DERAÏDENZ, a puppet theatre company from Avignon, is crafting a unique, poetic and unsettling universe, blending visual theatre, marionettes and music. DERAÏDENZ seeks deep emotion, tames mystery with joyful irony, and moves forward with lucid beauty in a world in ruins. Tends towards comprehensive creation for the stage and the street, from scenic writing and musical composition, via set construction, costume design, puppet creation, to company life, training, short films, and the rest... with the awareness of moving forward in a world in ruins! The company defends generous and unique theatre, large teams, diversity of aesthetics, emotions and ways of creating and performing.



compagniederaidenz@gmail.com
www.compagniederaidenz.com



ŽIVOT

VIDA

Autor predstave / Created by: Javier Aranda

Savjetovanje u produkciji / Management consultancy: Alfonso Pablo, Pedro Rebollo

Kostimi / Costumes: Pilar Gracia

Grafički dizajn / Graphic design: Val Ortego

Prostor za probe i radionica / Rehearsal premises and workshop: Teatro Arbolé

Zahvale / Acknowledgements: Lucía Bernal, Estelle Hi, Rafa, Clara, Rosa, Merce,

Teatro Bicho, Le Bateau des Fous, Cabanyal Intim

Igra / Cast: Javier Aranda

Foto / Photo by: Ana Jimenez

Život neverbalna je kazališna predstava za glumca i predmete koja istražuje neumoljiv i neprekidan protok vremena. Pred našim očima likovi se rađaju, rastu, razmnožavaju i umiru, pretvarajući Život u metaforu naših vlastitih života – života koji se neumoljivo kreću u samo jednom smjeru, bez mogućnosti povratka. Ručno izrađeni predmeti imaju vlastitu osobnost, dok same ruke postaju živa bića: protagonisti koji stvaraju pokret, emociju i život. Košara koja pluta, putovanje... Novi život izvire iz svakog kutka, iz svake košare – dragocjeni, jedinstveni i neponovljivi životi.

*Sudjelovanje uz potporu državne agencije
Acción Cultural Española (AC/E).*

*This programme is supported in part by a grant from
Acción Cultural Española (AC/E), a state agency.*



TRUPA JAVIER ARANDA, Zaragoza, Kraljevina Španjolska

COMPAÑÍA JAVIER ARANDA, Zaragoza, Reino de España

Od 2015. godine Kazališna trupa Javier Aranda istražuje kretanje različitih materijala kako bi stvorila vlastiti scenski jezik koji spaja glumu i animaciju predmeta.

Javier Aranda, glumac, lutkar i voditelj trupe, umjetnik je iz Aragonije školovan u Kazališnoj školi u Zaragoza, koji svoj umjetnički rad kontinuirano razvija usavršavanjem i suradnjom s vodećim međunarodnim kazališnim profesionalcima.

Sa svoje dvije dosadašnje predstave, *Parias* i *Vida*, Javier Aranda postao je nacionalno i međunarodno priznat te je nastupao u važnim kazalištima i na festivalima diljem Španjolske i u više od petnaest zemalja svijeta.

Od 2021. godine trupa je dio inicijative Canasta *Escénica* posvećene razvoju projekata izvedbenih umjetnosti, poticanju umjetničkog stvaralaštva i povećanju dostupnosti kulture za sve.

LIFE

Life is a non-verbal theatre piece for an actor and objects that explores the relentless and constant passage of time. Before our eyes, the characters are born, grow, reproduce, and die, turning VIDA into a metaphor for our own lives — always moving forward, with no possibility of turning back.

Handcrafted objects possess their own personalities, while the hands themselves become living beings: protagonists that create movement, emotion, and life. A drifting basket, a journey... New life emerges from every corner, from every basket — precious, singular, and unique.

**JAVIER ARANDA COMPANY,
Saragossa, The Kingdom of Spain**

Since 2015, the Javier Aranda Company has been exploring the movement of different materials in order to create a stage language of its own, one that merges acting with the manipulation of objects.

Javier Aranda, actor, puppeteer, and director of the company, is an artist from Aragón, trained at the *Escuela de Teatro de Zaragoza*, who continues to refine his craft through ongoing collaboration and training with leading international theatre professionals. With his two productions to date, *Parias* and *Vida*, Javier Aranda has gained both national and international recognition, performing at major theatres and festivals across Spain and in more than fifteen countries worldwide.

Since 2021, the company has been part of Canasta *Escénica*, an initiative dedicated to supporting the development of live arts projects, promoting artistic creation, and expanding access to culture for all.



info.javieraranda@gmail.com
www.javieraranda.es

2026.

12.9. subota
Sat. Sep. 12



18.00
20.00



KIC



7+



55 min



bez riječi
nonverbal

ZMAJ

DRAKON

Autor / Author: Jevgenij Ljvovič Švarc / Evgeny Lvovich Schwartz
Režija / Director: Ljudmila Fedorova / Liudmila Feodorova
Scenografija, kostimografija i idejno rješenje lutaka / Set, costume and puppet concept designer: Andrej Zaporožskij / Andrey Zaporozhsky
Glazba / Music: Albert Khalmurzaev
Scenski pokret / Movement director: Ista Stepanov
Stručni suradnik za kostim / Costume consultant: Milica Grbić Komazec
Video: Anastasija Kuznetsova
Tekst pjesme / Lyrics: Uroš Lazović
Dizajner svjetla / Lighting designer: Ratko Jerković
Igraju / Cast: Ivan Đurić, Marija Radovanov, Slobodan Ninković, Uroš Lazović, Ivan Đurić, Ksenija Mitrović, Neda Danilović, Slavica Vučetić, Saša Latinović, Aleksa Ilić, Aleksandar Milković



Foto / Photo by: Vladimir Veličković

KAZALIŠTE MLADIH, Novi Sad, Republika Srbija

POZORIŠTE MLADIH, Novi Sad, Republika Srbija

Kazalište mladih osnovano je 1931. godine pod imenom Lutkarsko kazalište, pri Sokolskom društvu u Novom Sadu. Lutkarsko kazalište dobilo je svoju dvoranu 1936. godine izgradnjom Spomen-doma Kralj Aleksandar I. veličanstvene i moderne zgrade koju je projektirao ugledni arhitekt Đorđe Tabaković. Dvorana je imala 179 sjedala, a izgrađena je i nova pozornica. Tijekom Drugog svjetskog rata Kazalište nije radilo i pretrpjelo je veliku štetu - lutke, scenografija i kostimi uništeni su ili ukradeni. Pod nazivom Vojvođansko kazalište lutaka, počelo je s radom odmah nakon završetka

Drama *Zmaj* sovjetskog pisca Jevgenija Ljvoviča Švarca napisana je 1943. u obliku bajke za odrasle, ali s jasnim alegorijskim podtekstom o diktaturi. Radnja je smještena u izmišljeni grad kojim stoljećima vlada okrutni, troglavi zmaj. Stoga se naslov srbijanskog prijevoda drame odnosi i na ovo mitološko biće i na nemilosrdnog vladara - a u priči susrećemo i zmaja u ljudskom obliku, budući da ima moć pretvaranja u ljude. Švarc je dramu napisao imajući na umu alegoriju nacizma - i doista, drakonski režim iz ove bajke ima određene elemente Hitlerove ideologije.

rata, ali uz velike poteškoće. Uslijedila je promjena imena u Gradsko kazalište lutaka, zatim Kazalište lutaka, a 1968. kazalište je dobilo svoje današnje ime. Kazalište mladih prvo je lutkarsko kazalište u Vojvodini i Srbiji. Večernja, poslije Dramska scena, počela je s radom 1991. godine predstavom Čarobnjaci. Od tada kazalište ima dvije scene - Dječju i Dramsku - te predstave izvodi u Maloj, a od 1993. u Velikoj dvorani. U nešto više od osam desetljeća postojanja postavljeno je više od 330 naslova, izvedeno više od 22 000 predstava, a vidjelo ih je više od tri milijuna gledatelja.

THE DRAGON

The play *The Dragon* by the Soviet writer Evgeny Lvovich Schwartz was written in 1943 in the form of a fairy tale for adults, but with a clear allegorical subtext about dictatorship. The story is set in an imaginary city ruled for centuries by a cruel, three-headed dragon. The Serbian title of the play therefore refers both to this mythological creature and to the ruthless ruler - in the story we also encounter the dragon in its human form, as he possesses the power to transform into people. Schwartz wrote the play as an allegory of Nazism, and indeed the draconian regime in this fairy tale contains certain elements of Hitler's ideology.

YOUTH THEATRE,

Novi Sad, Republic of Serbia

The Youth Theatre was founded in 1931 under the name Puppet Theatre, as part of the Sokol Society in Novi Sad. In 1936, the Puppet Theatre received its own venue with the construction of the King Alexander I Memorial Hall, a magnificent and modern building designed by the renowned architect Đorđe Tabaković. The auditorium had 179 seats, and a new stage was built as well. During the Second World War, the theatre ceased operations and suffered extensive damage - puppets, sets, and costumes were destroyed or stolen.

Under the name Vojvodina Puppet Theatre, it resumed work immediately after the war, though under very difficult circumstances. This was followed by several name changes: first to City Puppet Theatre, then Puppet Theatre, and finally, in 1968, the theatre received its present name. The Youth Theatre was the first puppet theatre in both Vojvodina and Serbia. The Evening Department, later renamed the Drama Department, began operating in 1991 with the production *The Magicians*. Since then, the theatre has had two departments: the Children's Department and the Drama Department. Performances were first staged in the Small Hall, and from 1993 onwards also in the Great Hall.

In just over eight decades of existence, the theatre has staged more than 330 productions, performed over 22,000 shows, and welcomed more than three million audience members.



office@pozoristemladih.co.rs
www.pozoristemladih.co.rs



PUSTINJA

DEZERT

Autor, scenarij / Author, script: Štěpán Gajdoš i kolektiv / Štěpán Gajdoš and the collective

Redatelj / Director: Štěpán Gajdoš

Scenografija / Scenography: Anna Gumboldt

Glazba / Music: Matěj Štrunc

Igraju / Cast: Matouš Fendrych, Matěj Šumbera, Kryštof Grygar, Sára Vosobová



Foto / Photo by: Jan Haken

Projekt su podržali Grad Prag i Ministarstvo kulture Češke Republike.
The project was supported by Prague City Hall and Ministry of Culture of the Czech Republic.

DAMÚZA, Prag, Češka Republika DAMÚZA, Praha, Česká Republika

Damúzu su 1999. godine osnovali studenti DAMU-a (Divadelní fakulta akademie múzických umění v Praze / Kazališni fakultet Akademije izvedbenih umjetnosti u Pragu). Danas je Damúza produkcijska platforma koja podržava mlade kazališne umjetnike i ambiciozne projekte studenata i umjetnika koji su nedavno diplomirali na DAMU-u. Fokusirani su na autorske produkcije, osobito u području lutkarstva, vizualnog te objektnog kazališta za djecu i odrasle.

Mladim umjetnicima na početku karijere omogućuje realizaciju vlastitih kazališnih projekata i stjecanje iskustva u praksi. Osim toga, profesionalnim umjetnicima daje prostor za samostalan rad, kreativnost, eksperimentiranje i umjetničko izražavanje. Glavni dio njihova repertoara čine lutkarske predstave za obitelji s djecom, u kojima mlada publika postaje njihov ravnopravan partner. Cilj im je da roditelji istinski uživaju u vremenu koje provode sa svojom djecom u kazalištu.

DESERT

Water!

A plane crashes in the desert. It's essential to find water, repair the plane, and get back home. Without water, strength wanes, and the mind starts to hallucinate. Strange figures, animals, and objects begin to appear in the endless scorching sand. The pilot's desires, dreams, and fears. A sweet illusion that is easy to succumb to. A sticky feeling of dryness is felt on the palate. Water! He must not give in to the confused senses. He must find water! There is no other way. Or is there?

DAMÚZA Prague, Czech Republic

Damúza was founded in 1999 by students of DAMU (The Academy of Performing Arts in Prague). Today, Damúza serves as a production unit supporting emerging theatre performers and ambitious projects by students and recent graduates of DAMU. Their focus lies in original productions, particularly in puppetry, art, and object theatre for both children and adults.

They provide young, aspiring artists with opportunities to realize their own theatre projects and gain field experience. Additionally, they offer professional artists the freedom for independent work, creativity, and opportunities for experimentation and self-expression.

The core of their repertoire consists of puppet performances for families with children, where their young audience becomes their equal partners. Their aim is to ensure that parents enjoy spending time with their children at the theatre.



touring@damuza.cz
www.damuza.cz

2026.

13.9. nedjelja
Sun. Sep. 13



11.00
13.00



KIC



6+



35 min



neverbalna
non-verbal

DRUGOVI I KRUGOVI

SOUDRUŽKY S KROUŽKY

Kreativní tým / Creative team: Dominik Migač, Marta Migač, Jan Pichler
Scenografiya / Set design: Dominik Migač
Dramaturgija / Dramaturgy: Marta Migač, Dominik Migač
Fotografiya / Photography: Barbora Žentelová
Modeli / Models: Dita Kaplanová, Sára Vosobová
Igraju / Cast: Jan Pichler, Marta Migač, Dominik Migač

Drugovi i krugovi lutkarska je i multimedijaska predstava o spartakijadi, beskonačnosti i životu u Čehoslovačkoj tijekom razdoblja normalizacije. Izvedba spaja dvodimenzionalno papirnatu

lutkarsko kazalište u kutiji s prozorčićem (peep box) sa složenim tehnologijama. Rezultat je jedinstvena kombinacija animacije lutaka u stvarnom vremenu i preciznosti stroja.

„Tehnološka razina predstave u kombinaciji s glumom gledatelju može pružiti posve novu perspektivu na mogućnosti lutkarskog kazališta“, kaže Marta Hermannová.

Radnja predstave *Drugovi i krugovi* smještena je u razdoblje normalizacije u Čehoslovačkoj i tematski je usredotočena na karakteristična obilježja i atmosferu tog vremena. Važna tema predstave jest spartakijada i njezino značenje za tadašnje socijalističko društvo, bilo ono stvarno ili prikazano kroz totalitarne medije. Predstava nema jezičnih barijera i dostupna je široj publici.

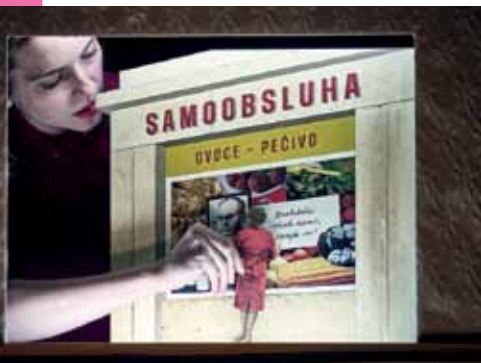


Foto / Photo by: Martin Špelda

Dominik Migač, Marta Migač, Jan Pichler, Prag, Česka Republika

Dominik Migač, Marta Migač, Jan Pichler, Praha, Česká Republika

Dominik Migač glumac je, umjetnik i istraživač u području kazališta predmeta, materijala, lutkarstva i multimedijskog kazališta. Diplomirao je na Odsjeku za alternativno i lutkarsko kazalište na Kazališnom fakultetu Akademije izvedbenih umjetnosti u Pragu (*Divadelní fakulta akademie múzických umění v Praze*, DAMU). Kao autor i izvođač već je privukao pozornost nizom projekata, među kojima se ističe predstava *Prefaby*, koju je časopis *Divadelní noviny* proglasio lutkarskom predstavom godine. U svom radu usredotočen je na inovativne tehnološke pristupe i spajanje različitih oblika kazališnog izričaja. Specijalizirao se za minijaturne lutke i teme iz druge polovice 20. stoljeća.

Marta Migač studirala je režiju i dramaturgiju na Odsjeku za alternativno i lutkarsko kazalište DAMU-a, no tijekom studija pohađala je i velik broj glumačkih predmeta. Nakon završetka studija dvije sezone radila je kao glumica u lutkarskom kazalištu Lampion u Kladnu. Sada radi kao glumica i pjevačica u ansamblu *Veselé chvíle*.

Jan Pichler glumac je i lutkar. Nakon završetka Srednje pedagoške škole u Prachaticama upisao je studij glume na DAMU-u u Pragu. Poslije je studij nastavio na Višoj strukovnoj glumačkoj školi u pražskoj gradskoj četvrti Michle, gdje je i diplomirao. Po završetku studija zaposlio se kao glumac u kazalištu Lampion.

LOOPS AND HOOPS

Loops and Hoops is a puppet and multimedia production about the Spartakiad, infinity, and life in Czechoslovakia during the normalization period. The production combines two-dimensional paper puppet theatre in a classic peep box with complex technologies. This results in a unique combination of live puppet animation and machine precision.

“The technological level of production, combined with live acting, can provide the viewer with a completely new perspective on the possibilities of puppet theatre,” says Marta Hermannová.

Loops and Hoops is set in the period of normalization in Czechoslovakia and thematically focuses on the characteristic features and the atmosphere of this era. An important theme is the Spartakiad and its significance for the socialist society at the time – whether real or portrayed by the totalitarian media. The production has no language barriers and is accessible to a wider audience.

DOMINIK MIGAČ, MARTA MIGAČ, JAN PICHLER,
Prague, Czech Republic

Dominik Migač is an actor, artist, and experimenter in the field of object, material, puppet, and multimedia theatre. He graduated from the Department of Alternative and Puppet Theatre at DAMU (*Divadelní fakulta akademie múzických umění v Praze* / The Theatre Faculty of the Academy of Performing Arts in Prague). As a creator and performer, he has already attracted attention with several projects, such as the production *Prefaby*, which was named the Puppet Production of the Year by *Divadelní noviny*. In his work, he focuses on innovative technological approaches and combines various forms of theatrical expression. He specializes in miniature puppets and themes from the second half of the 20th century.

Marta Migač studied directing and dramaturgy at KALD DAMU (*Katedra alternativního a loutkového divadla* / Department of Alternative and Puppet Theatre), but during her studies she took a significant number of acting courses. After her studies, she spent two seasons as an actress at the Lampion puppet theatre in Kladno. She works as an actress and singer in the *Veselé chvíle* ensemble.

Jan Pichler is an actor and puppeteer. He graduated from the Secondary Pedagogical School in Prachaticy and then began studying drama acting at the DAMU in Prague. From there he transferred to the Higher Vocational School of Acting in Prague-Michle, where he successfully graduated, and then went to work as an actor at the Lampion theatre.

prefaby@gmail.com
www.migac.cz

CANKAR

Autori / Authors: Ivan Cankar, Silvan Omerzu
Redatelj / Director: Silvan Omerzu
Vizualno oblikovanje / Visual Design: Silvan Omerzu
Glazba / Music: Vasko Atanasovski
Oblikovanje svjetla / Light Design: Gregor Dvornik
Oblikovanje zvuka / Sound Design: Aljaž Fredi Novak, Tadej Špindler
Tehnologija lutaka / Puppet Technology: Silvan Omerzu, Žiga Lebar
Igraju / Cast: Barbara Jamšek, Miha Bezeljak, Uroš Kaurin, Gregor Prah

Poetski svijet lutaka s prepoznatljivom vizualnom estetikom i suptilnom animacijom nudi jedinstveno kazališno iskustvo posvećeno 150. obljetnici rođenja Ivana Cankara. Predstava je slojevit i vizualno bogat lutkarski portret jednog od najvažnijih slovenskih književnika.



Foto / Photo by: Boštjan Lah

Polazeći od Cankarova iznimno bogatog opusa, koji obuhvaća pripovijetke, drame, romane i pisma, u predstavi se istražuju središnje teme njegova stvaralaštva: čežnja, krivnja, društvena nejednakost, erotika, vjera, rat i smrt.

Ova predstava ne obilježava samo važnu obljetnicu, već je i duhovito, dirljivo i ponekad mračno scensko promišljanje rada autora čije su ideje i danas žive, inspirativne i relevantne. Ispreplitanjem lutkarstva, dramske adaptacije i sugestivnih scenskih prikaza, Silvan Omerzu stvara osebujan kazališni izričaj kojim oživljava Cankarove ideje.

Sudjelovanje uz potporu Ministarstva kulture Republike Slovenije i Veleposlanstva Republike Slovenije u Zagrebu.
Participation with the support of the Ministry of Culture of the Republic of Slovenia and the Embassy of the Republic of Slovenia in Zagreb.



KAZALIŠTE LUTAKA MARIBOR, Republika Slovenija Lutkovno gledalište Maribor, Republika Slovenija

Osnovano 1974. godine, Kazalište lutaka Maribor tijekom posljednjih pedeset godina profiliralo se kao kazalište prvenstveno posvećeno predstavama za djecu, no njegov repertoar obuhvaća i produkcije za mlade i odrasle. Godine 2010. kazalište se preselilo u novi dom – obnovljeni minoritski samostan na obali rijeke Drave, koji ima dva izvedbena prostora (veliku i malu dvoranu) te lutkarski muzej. Taj novi prostor

proširio je mogućnosti umjetničkog istraživanja svijeta lutkarstva.

Kazalište svake godine postavlja najmanje pet novih predstava za publiku svih uzrasta, te razvija širok spektar edukativnih programa koji nadopunjuju njegov umjetnički rad. Osim toga, svake godine organizira međunarodni lutkarski festival *Poletni lutkovni pristan*, a svake druge godine Bijenale slovenskih lutkarskih umjetnika.

CANKAR

A poetic world of puppets with a distinctive visual aesthetic and subtle animation creates a unique theatrical experience celebrating the 150th anniversary of the birth of Ivan Cankar. The production is a complex and visually layered puppet portrait of one of Slovenia's greatest writers.

It draws on Cankar's exceptionally rich oeuvre, including short stories, plays, novels and letters, and explores themes central to his writing: longing, guilt, social inequality, eroticism, faith, war, death.

More than a tribute marking an important anniversary, the performance is a witty, moving and at times dark visual exploration of a creator whose ideas remain vivid, inspirational and relevant today. Through the interplay of puppetry, dramatic adaptation and evocative imagery, Silvan Omerzu crafts a distinctive theatrical language that brings Cankar's ideas to life.

MARIBOR PUPPET THEATRE, Republic of Slovenia

Founded in 1974, Maribor Puppet Theatre has, over the past fifty years, established itself as a theatre primarily dedicated to performances for children, but its repertoire also includes productions for young people and adults.

In 2010, the theatre moved to a new home – a renovated Minorite monastery on the banks of the Drava River, featuring two performance spaces (one large and one small hall) and a puppet museum. These new facilities opened up broader possibilities for the artistic exploration of the world of puppetry.

Each year, the theatre produces at least five new performances for audiences of all ages and develops a wide range of educational programmes that complement its artistic work. It also organises an international puppet festival – Summer Puppet Pier every year, and the Biennial of Slovenian Puppet Artists every other year.

info@lg-mb.si
 www.lg-mb.si

2026.



13.9. nedjelja
 Sun. Sep. 13

20.00



ZKL



za odrasle
 for adults



65 min



na slovenskom s titl. na hrv.
 In Slovenian with subtitl. in Cro.

KRPE

TRAPOS

Režija i dramaturgija / Direction and dramaturgy: Maru Fernández, Gerardo Martínez
Kostimi / Costume design: Mariana Dosil
Dizajner zvuka / Sound design: Leandro Sabino, Mai Prieto
Dizajnerica i majstorica svjetla / Lighting design and operation: Lucía Tayler
Dizajn i izrada scenskih objekata / Scenic objects design and construction:
 Kazalište predmeta Coriolis / Coriolis Object Theatre
Igraju / Cast: Maru Fernández, Gerardo Martínez

Predstava prikazuje tijek jedne godine. Oko klupe na gradskom trgu izmjenjuju se godišnja doba dok tri osamdesetogodišnjaka i drzak pas pokušavaju živjeti zajedno u slozi (ili neslozi).

U tom svakodnevnom svijetu sitnih sukoba i uobičajenih rutina pojavljuje se znatno impozantnije lice: smrt. Neobičan lik koji ih promatra, vreba i susreće se s njima tijekom cijele predstave, neprestano tražeći načine da ih uhvati i odvede. Starija trojka i pas izbjegavaju je, ignoriraju, suprotstavljaju joj se i bježe od nje, čineći sve što mogu kako bi nastavili živjeti.

Kroz scene koje su istodobno jednostavne i duboke predstava istražuje ljudsku krhkost, navike i rituale, radost malih stvari, ljutnju, prijateljstvo, toleranciju, humor, glazbu i usamljenost.



Kazalište Predmeta Coriolis, Madrid, Kraljevina Španjolska /
 Montevideo, Istočna Republika Urugvaj
 Coriolis teatro de objetos, Madrid, Reino de España /
 Montevideo, República Oriental del Uruguay

Ova urugvajska trupa osnovana je 2014. godine s ciljem istraživanja, proučavanja i kreiranja vizualnog i objektnog kazališta, koristeći različite tehnike i scenske jezike.

Njihove predstave izvedene su u Francuskoj, Tunisu, Islandu, Austriji, Španjolskoj, Kini, Hrvatskoj, Portugalu, Kanadi, Čileu, Brazilu, Argentini, Kolumbiji, Meksiku, Švicarskoj i Urugvaju.

Družina je primila brojne nacionalne i međunarodne nagrade i priznanja, među kojima se ističe Drac d'Or, nagrada Žirija mladih na 34. Fira de Titelles de Lleida (Španjolska, 2023.). Njihova predstava Manual odabrana je za IN program Festivala Mondial des Théâtres de Marionnettes u Charleville-Mézièresu 2023.

RAGS

The play unfolds over the course of a year. Around a bench in a town square, the seasons come and go as three octogenarians and an unscrupulous dog attempt to live together in harmony (or not).

Within this everyday world of small conflicts and ordinary routines, a far greater presence emerges: death. A peculiar figure who watches, stalks, and confronts them throughout the play, constantly seeking ways to catch them and carry them away. The elderly trio and the dog evade, ignore, challenge, and run from her, doing everything they can to keep going.

Through moments both simple and profound, the play explores human fragility, habits and rituals, the joy found in small things, anger, friendship, tolerance, humour, music, and loneliness.

CORIOLIS OBJECT THEATRE,
 Madrid, The Kingdom of Spain /
 Montevideo, The Oriental Republic of
 Uruguay

This Uruguayan company was founded in 2014 with the aim of researching, exploring and creating visual and object theatre, using a range of techniques and languages.

Their performances have been presented across France, Tunisia, Iceland, Austria, Spain, China, Croatia, Portugal, Canada, Chile, Brazil, Argentina, Colombia, Mexico, Switzerland and Uruguay.

The company received numerous national and international awards and distinctions, including the Drac d'Or Youth Jury Award, 34th Fira de Titelles de Lleida, Spain 2023. Their production Manual was selected for the IN programme of the Festival Mondial des Théâtres de Marionnettes in Charleville-Mézières in 2023.



coriolismontevideo@gmail.com
 www.coriolisteatro.com



ČUDNI KOVAČEV SIN

Tekst / Text: Vanja Jovanović, Petra Pleše
Dramaturgija / Dramaturge: Petra Pleše
Režija / Director: Vanja Jovanović
Scenografija i kostimografija / Set design and costumes: Mario Tomašević
Glazba / Music: Ljudevit Laušin
Oblikovanje svjetla / Light design: Igor Elek
Scenski pokret / Stage movement: Maja Huber
Igraju / Cast: Ivana Vukičević, Tena Milić-Ljubić, Gordan Marijanović, Grgur Grgić, Srđan Kovačević

Vitezove u pričama volimo zato što su čiste otjelovljene vrijednosti koje svi želimo imati. Hrabrost, poštenje, požrtvovnost i nesebičnost iz vitezova isijavaju blistavije od njihovih oklopa. Kralj Ping u našoj predstavi svom vitezovima kaže: „Ne treba ti mač, hrabrost je najbolje oružje“, jer, na kraju, viteški oklop je samo komad metala ako ispod njega ne kuca viteško srce.



No, ma kako snažno, nijedno srce nije od kamena. Na njegove otkucaje utječu naše riječi, misli i djela, pa zato prema njemu treba biti nježan. Svakom treba da netko u njega vjeruje i pruži mu priliku da se dokaže.

U kraljevstvu Ping, umjesto tradicionalnoga stolnoteniskog turnira, ovoga će se puta odigrati sasvim drugačiji meč. Onaj između stanovnika kraljevstva i čudnoga kovačevog sina koji će na viteški zadatak krenuti s pola pameti, ali bar toliko većim srcem. Hoće li to biti dovoljno?

Petra Pleše

DJEČJE KAZALIŠTE BRANKA MIHALJEVIĆA U OSIJEKU Republika Hrvatska

Dječje kazalište Branka Mihaljevića u Osijeku svoj rad počelo 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 istaknutoga osječkog

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

THE BLACKSMITH'S STRANGE SON

We love knights in stories because they embody the values that we all aspire to possess. Their courage, honesty, self-sacrifice, and selflessness shine more brightly than their armour. In our play, King Ping tells his knight: “You do not need a sword; courage is the best weapon.” Because, in the end, a knight’s armour is just a piece of metal if there is no knightly heart beating beneath it.

However strong it may be, no heart is made of stone. It is shaped by our words, thoughts, and actions, which is why it must be treated gently. Everyone needs someone who believes in them and gives them a chance to prove themselves.

In the kingdom of Ping, instead of a traditional table tennis tournament, a very different match will take place. It is a contest between the inhabitants of the kingdom and the blacksmith’s strange son, who sets off on his knightly quest with half the sense, but twice the heart. Will that be enough?

Petra Pleše

BRANKO MIHALJEVIĆ CHILDREN'S THEATRE IN OSIJEK, Republic of Croatia

Children’s Theatre Osijek began working in 1950 as an innovative theater, with plays performed by children amateurs. With the declaration from the city of Osijek, Childrens Theater in 1958 gained professional status and the name of Children’s Theatre “Ognjen Prica” which is used until 1991. Decision of the City Council and the Osijek City Council in 2006, The Children’s Theatre in Osijek was given the name of a prominent musician in Osijek, Branko Mihaljević. Throughout its history, the theater has on its repertoire valuable works of Croatian and foreign authors that were implemented and performed by prominent artists. We especially cherish working with children. Theatre during its history with their performances appeared on all relevant festivals throughout the country and abroad and for their artistic achievements received numerous awards and honors.

 djecje.kazaliste@os.t-com.hr
www.djecje-kazaliste.hr

2026.



11.00



KUC Travno



7+



55 min



na hrvatskom
In Croatian

15.9. utorak
Tue. Sep. 15

PROZOR

THE WINDOW

Režija / Direction: David Zuazola

Dramaturgija / Dramaturgy: Robert Copot, Laurentiu Plesa, David Zuazola

Scenografija / Scenography: David Zuazola, Attila Bajko

Glazba / Music: Lazar Novkov

Igraju / Cast: Robert Copot, Laurentiu Plesa

Negdje, u bolnici koja se doima kao izvan vremena samoga, dva pacijenta dijele sobu i tešku tišinu čekanja. Gospodin White, sjedeći kraj prozora skrivenog iza teške zavjese, svakoga dana gleda u park – svijet pun života, boja i pokreta: ošamućenog čovjeka koji šeće psa, prodavača balona, djecu koja trče i smiju se, prodavača sladoleda. Svakom pričom

koju ispriča svom sustanaru, gospodinu Blacku, čini se kao da udahnuje život stvarnosti koja postoji nadomak hladnih bolničkih zidova.

Jednoga dana neočekivan trenutak urušava tu krhku rutinu. Gospodin Black ostaje sam. Kada ga napokon premjestite do prozora, s nadom u srcu povlači zavjesu. Ono što će otkriti dovest će u pitanje sve što je mislio da zna o svijetu, o drugome i o sebi.

Prozor je vizualna i poetska meditacija o krhkosti percepcije, ljudskoj potrebi za smislom i dubokoj čežnji za svjetlom, čak i ondje gdje se čini da više nema nijednog prozora.



KAZALIŠTE ZA DJECU I MLADE MERLIN, Temišvar, Rumunjska TEATRUL PENTRU COPII SI TINERET MERLIN, Timișoara, România

Osnivanje Lutkarskog kazališta u Temišvaru (današnjeg Kazališta za djecu i mlade Merlin) 30. travnja 1949. godine bilo je i službeno priznanje dugogodišnje umjetničke tradicije. Njegova osnivačica, ravnateljica Florica Teodoru, okupila je skupinu studenata i osnovala prvi lutkarski ansambl u zapadnoj Rumunjskoj, koji je izvodio male adaptacije i dramatizacije rumunjskih narodnih bajki.

U početku je Lutkarsko kazalište djelovalo u bliskoj vezi s Državnim kazalištem u Temišvaru, i to sve do 1954. kada postaje samostalna institucija. Godine 1956. kazalište dobiva vlastite prostorije u zgradi kulturne baštine, nakon čega se njegov repertoar znatno proširuje te ubrzo slijedi i nacionalno priznanje.

Tijekom godina povijest kazališta oblikovali su istaknuti umjetnici iz Banata, Rumunjske i inozemstva, što je rezultiralo hvaljenim predstavama koje su osvojile brojne nagrade.

Godine 1996. ta institucija prelazi pod nadležnost Vijeća Tamiške županije, a 2000. godine dobiva naziv Kazalište za djecu i mlade Merlin, čime dodatno širi svoj doseg publike.

Danas Kazalište Merlin ima raznolik repertoar koji uključuje više od 30 predstava za djecu i mlade. Sve brojnijim umjetničkim i edukativnim projektima nastoji stvoriti kulturno središte koje okuplja cijelu obitelj, odražava multikulturalni karakter regije te otvara prostor suvremenim i avangardnim tendencijama.

THE WINDOW

Somewhere, in a hospital that feels suspended outside of time, two patients share a room and the heavy silence of waiting. Mr White, sitting by the window hidden behind a thick curtain, looks out each day onto a park — a world full of life, colour, and movement: a dazed man walking his dog, a balloon seller, children running and laughing, an ice cream vendor. With each story he tells his fellow patient, Mr Black, he seems to bring to life a reality that exists beyond the cold hospital walls.

One day, an unexpected moment disrupts this fragile routine. Mr Black is left alone. When he is finally moved to the window, he draws back the curtain with a hopeful heart. But what he is about to discover will call into question everything he thought he knew — about the world, about the other, and about himself.

The Window is a visual and poetic meditation on the fragility of perception, the human need for meaning, and the deep longing for light — even in places where it seems there is no window left.

MERLIN THEATRE FOR CHILDREN AND YOUTH Timișoara, Romania

The establishment of the Timișoara Puppet Theatre – today the Merlin Children and Youth Theatre – on 30 April 1949 marked the official recognition of a long-standing artistic tradition. Its founder, director Florica Teodoru, brought together a group of students to form the first puppeteering ensemble in western Romania, presenting small adaptations and dramatizations of Romanian fairy tales.

Initially, the Puppet Theatre operated in close connection with the Timișoara State Theatre until 1954, when it became an independent institution. In 1956, the company acquired its own premises in a heritage building, after which its repertoire expanded significantly and national recognition soon followed.

Over the years, the theatre's history has been shaped by prominent artists from Banat, Romania, and abroad, resulting in acclaimed productions that have received numerous awards.

In 1996, the institution came under the authority of the Timiș County Council, and in 2000 it adopted the name Merlin Children and Youth Theatre, further expanding its audience reach.

Today, the Merlin Theatre presents a diverse repertoire of more than 30 productions for children and young people. Its increasingly numerous artistic and educational projects aim to create a cultural centre that brings together the entire family, reflects the multicultural character of the region, and remains open to contemporary and avant-garde trends.



office@teatrul-merlin.ro
www.teatrul-merlin.ro



MIŠIĆ JULIJAN

MIŠEK JULIJAN

Na temelju slikovnice / Based on the picture book by: Joe Todd-Stanton

Režija / Direction: Asja Kahrmanović

Dramaturgija / Dramaturgy: Benjamin Zajc

Likovno oblikovanje / Visual design: Jure Engelsberger

Scenografija / Set design: Katarina Planinc

Glazba / Music: Zajtrk (Sven Horvat, Laura Krajnc)

Oblikovanje svjetla / Lighting design: Maša Avsec

Asistentica scenografkinje / Set design assistant: Laura Krajnc

Izrada lutaka, scenografije i rekvizita / Puppet, set and props production:

Žiga Lebar, David Klemenčič, Katarina Planinc, Laura Krajnc, Sandra Birjukov, Marjeta Valjavec, Zala Kalan, Uroš Mehle

Inspicijent i dizajner zvuka / Stage manager and sound designer: Aleš Erjavec

Igraju / Cast: Gašper Malnar, Zala Ana Štiglic, Ajda Toman, Domen Nagode

Mišić Julian (2019.) slikovnica je o povučenom mišu Julijanu autora i ilustratora Joea Todd-Stantona, dobitnika nagrade Waterstones Children's Book Prize. Miš radije provodi dane sam nego u društvu svojih susjeda i drugih stanovnika naselja i u tome u potpunosti uživa.



Foto / Photo by: Nika Högl

Spletom okolnosti povučeni Julian jednoga dana upozna lisicu. Iako su isprva sramežljivi i suzdržani, dvoje junaka ubrzo zajedno uživaju u ugodnoj večeri te postupno shvaćaju da su jedno u drugome pronašli prijatelja za život. Dvije potpuno različite životinje, koje bi u prirodi mogle biti grabežljivac i plijen, sklapaju prijateljstvo koje se na prvi pogled čini nemogućim.

Predstava se temelji na temama prevladavanja straha, vrijednosti prijateljstva i međuljudskih odnosa, a režiju potpisuje renomirana i nagrađivana animatorica Asja Kahrmanović. U svom redateljskom debiju koristi lutke koje je izradio ilustrator, glazbenik, grafički dizajner i svestrani umjetnik Jure Engelsberger, poznat pod imenom Engels. Zajedno s proširenim kreativnim timom stvorili su nježnu, ali uzbudljivu avanturu koja nam pokazuje da život može biti ljepši ako s vremena na vrijeme dopustimo drugima da nam se približe.

Sudjelovanje uz potporu Ministarstva kulture Republike Slovenije i Veleposlanstva Republike Slovenije u Zagrebu.

Participation with the support of the Ministry of Culture of the Republic of Slovenia and the Embassy of the Republic of Slovenia in Zagreb.



REPUBLIKA SLOVENIJA
MINISTRTVO ZA KULTURO



REPUBLIKA SLOVENIJA
VELEPOSLANSTVO ZAGREB

KAZALIŠTE LUTAKA LJUBLJANA, Republika Slovenija

Lutkovno gledalište Ljubljana, Republika Slovenija

Kazalište lutaka Ljubljana središnja je lutkarska institucija u Sloveniji, utemeljena na stoljetnoj lutkarskoj tradiciji te zemlje. Otvaranjem Lutkarskog muzeja 2015. godine postalo je i službeni čuvare

bogate kulturne baštine. Danas je Kazalište lutaka Ljubljana živo suvremeno kazalište koje djeluje na sjecištu klasične lutkarske umjetnosti i suvremene izvedbene poetike.

A MOUSE CALLED JULIAN

A Mouse Called Julian (2019) is a picture book about a reclusive mouse called Julian by Waterstones Children's Book Prize-winning author and illustrator Joe Todd-Stanton. The mouse prefers to spend his days alone rather than in the company of his neighbours and other residents of his neighbourhood. And he absolutely loves it.

By a strange coincidence, the reclusive Julian one day meets a fox. Initially timid and reserved, the two heroes soon find themselves having a nice dinner and slowly realise that they have found a friend for life in each other. Two completely different animals, which in nature could also be in a predator-prey relationship, become involved in a friendship that, at first glance, should never have developed.

The production is based on the themes of overcoming fear, the richness of friendship and relationships and is directed by the renowned and award-winning LGL animator Asja Kahrmanović. The production, which marks her directorial debut, uses puppets made by the illustrator, musician, graphic designer and versatile artist Jure Engelsberger, known as Engels. Together with an extended creative team, they have created a gentle but exciting adventure that emphasises that life can be more enjoyable if we let others in once in a while.

LJUBLJANA PUPPET THEATRE

Republic of Slovenia

The Ljubljana Puppet Theatre is Slovenia's central puppetry institution, rooted in the country's centuries-old puppet tradition. With the opening of the Puppet Museum in 2015, it also became the official guardian of this rich cultural heritage. Today, the Ljubljana Puppet Theatre is a vibrant contemporary theatre that operates at the intersection of classical puppetry and modern performance poetics.



info@lgl.si
www.lgl.si

2026.



11.00



KUC Travno



3+



30 min



bez riječi
nonverbal

16.9. srijeda
Wed. Sep. 16

PUSTOLOVINE HUCKLEBERRYJA FINNA

Dramaturg / Dramaturge: Filip Jurjević

Redatelj / Director: Vanja Jovanović

Kreator lutaka, scenografije i kostima / Puppet, set and costume designer: Mario Tomašević

Skladatelj / Composer: Šimun Matić

Oblikovatelj rasvjete / Light designer: Vanja Jovanović

Igraju / Cast: Marta Bolfan Ugljen, Hana Kunić, Zdenka Šuštić, Borna Galinović, Jadran Grubišić, Marijin Kuzmičić, Filip Lugarić, Tin Rožman, Adam Skendžić, Goran Vučko

Dvojica dječaka, Huck i Jim, bježe iz svijeta odraslih koji im nameće pravila i nepravde te na splavi kojom plove niz rijeku Mississippi traže slobodu i prostor u kojem mogu biti svoji. Putovanje ih vodi kroz niz pustolovina, od susreta s trgovcima robljem i komičnim prevarantima do stvarnih opasnosti i odluka koje traže hrabrost.



Foto / Photo by: Ines Novković

Ova predstava donosi Twainovu poznatu priču u suvremenom kazališnom duhu, spajajući živu glumu, lutke i glazbu. Humor i energični songovi izmjenjuju se s emotivnim prizorima stvarajući atmosferu u kojoj publika svih uzrasta može doživjeti pustolovinu, ali i prepoznati pitanja koja su jednako važna danas kao i u vrijeme nastanka romana.

U središtu priče i predstave je jednostavna, ali bitna misao - sloboda nije samo bijeg od pravila nego i spremnost da čujemo i prihvatimo drugog i drugačijeg. Huck i Jim svojim prijateljstvom pokazuju da hrabrost i povjerenje mogu nadijačati predrasude i strah.

Putovanje Hucka i Jima podsjeća nas da se kroz pustolovine može zabaviti, ali i nešto naučiti. Djeca će u ovoj priči otkriti koliko su hrabrost, prijateljstvo i znatiželja važni za slobodu. Putovanje Hucka i Jima potiče da vjeruju kako svatko može pronaći svoj put, svoje mjesto i svoje prijatelje, bez obzira na prepreke.

ADVENTURES OF HUCKLEBERRY FINN

Two boys, Huck and Jim, escape from the world of adults that imposes rules and injustices on them, and set out on a raft drifting down the Mississippi River in search of freedom and a place where they can be themselves. Their journey takes them through a series of adventures, from encounters with slave traders and tricksters to real dangers and decisions that require courage.

This performance brings you Twain's well-known story in a contemporary theatrical form, combining live acting, puppetry, and music. Humour and energetic songs alternate with emotional scenes, creating an atmosphere in which audiences of all ages can experience adventure, while also recognising issues that are just as relevant today as they were when the novel was written.

At the heart of the story and the performance lies a simple but essential idea: freedom is not only escape from rules, but also the willingness to listen to and accept others who are different. Through their friendship, Huck and Jim show that courage and trust can overcome prejudice and fear.

The journey of Huck and Jim reminds us that adventure can be both entertaining and educational. In this story, children learn how important courage, friendship, and curiosity are for freedom. The journey encourages Huck and Jim to believe that everyone can find their own path, their own place, and their own friends, regardless of the obstacles.

ZAGREB PUPPET THEATRE Republic of Croatia

The Zagreb Puppet Theatre founded in 1948, has for nearly seven decades brought together outstanding artists – playwrights and poets, painters and sculptors, musicians and choreographers, costume and set designers, directors and actors. Thanks to their creativity and skill, they have earned an impressive reputation in Croatia and abroad, confirmed both by audience appreciation and numerous awards received at renowned festivals around the world.

Today, the theatre employs around 70 staff members from various professions. Puppets and set designs are produced in its own workshop. The theatre is housed in a renovated building with 212 seats and a technologically well-equipped stage.

The performances are intended for preschool and school-aged children and their families. To date, the Zagreb Puppet Theatre has staged more than 340 productions. The theatre sees its mission as finding a balance between spoken word and stage spectacle. Some productions are based on works by contemporary authors, while others are classic fairy tales reimagined by prominent Croatian and international directors highly regarded in the field of puppetry.

📧 kazaliste.lutaka@zkl.hr
www.zkl.hr

ZAGREBAČKO KAZALIŠTE LUTAKA, Zagreb, Republika Hrvatska

Zagrebačko kazalište lutaka utemeljeno 1948. već gotovo sedam desetljeća okuplja vrhunske umjetnike - dramatičare i pjesnike, slikare i kipare, glazbenike i koreografe, kostimografe i scenografe, redatelje i glumce. Zahvaljujući kreativnosti i vještini, stekli su velik ugled u Hrvatskoj i inozemstvu, što potvrđuje i naklonost publike i brojne nagrade koje su primili na znamenitim festivalima diljem svijeta.

Danas kazalište ima oko 70 zaposlenika raznih profesija. Lutke i scenografiju izrađuje u vlastitoj radionici. Kazalište je obnovljeno zdanje sa 212 mjesta

u gledalištu i tehnološki dobro opremljenom pozornicom. Predstave su namijenjene djeci i njihovim obiteljima, vrtičkom i školskom uzrastu. Zagrebačko kazalište lutaka do sada je ukupno postavilo više od 340 naslova. Kazalište svojom zadaćom smatra pronaći ravnotežu između izgovorene riječi i scenskog spektakla. Neke su predstave temeljene na djelima suvremenih autora, a neke su klasične bajke koje su nanovo promislili istaknuti hrvatski i strani redatelji cijenjeni u svijetu lutkarstva.

PULCINELLINE DOGODOVŠTINE

LE GUARETTELLE DI PULCINELLA

Autor i izvođač / Created and performed by: Gianluca Di Matteo



Predstava je adaptacija tradicionalne narodne priče koja potječe iz 17. stoljeća. Pulcinellu, glavni lik, napao je pas, pa on zatraži pomoć njegova vlasnika. No vlasnik iskorištava situaciju i zahtijeva plaćanje u zamjenu za oslobođenje.

To uzrokuje sukob koji dovodi do usmrćenja vlasnika psa te pojave same Smrti, s kojom se Pulcinella mora suočiti prije nego što se ponovno susretne sa svojom voljenom.

Ova jednostavna, ali upečatljiva priča o klasičnim vrijednostima privlači publiku svih uzrasta. Ispričana jezikom lutkarstva postigla je velik uspjeh diljem svijeta.

Priča za sve uzraste, za sve zemlje.

Sudjelovanje uz potporu Talijanskog instituta za kulturu u Zagrebu.

The participation supported by
Italian Culture Institute in Zagreb.



GIANLUCA DI MATTEO, Torino, Talijanska Republika
Gianluca Di Matteo, Torino, Repubblica Italiana

Gianluca Di Matteo talijanski je lutkar koji djeluje unutar talijanske tradicije lutkarskog kazališta. Tijekom posljednjih 25 godina njegova je lutkarska predstava Pulcinella uprizorena u 22 zemlje, u suradnji s festivalima, kazalištima i talijanskim kulturnim institutima u inozemstvu. Predaje lutkarstvo na Akademiji likovnih umjetnosti Albertina u Torinu te surađuje na projektu Mus-e. Osim toga, osmišljava i vodi radionice u osnovnim školama, u kojima je tijekom posljednjih devet godina održao približno

1800 sati programa. Također vodi radionice za lutkare i glumce u Italiji i inozemstvu. Njegove drvene lutke bile su dio zbirke izloženih u Sjedinjenim Američkim Državama u *Center for Puppetry Arts* u Atlanti, u Bruxellesu u *Musée du Théâtre Royal du Peruchet*, te u *Poppenspe(e)lmuseum* u Vorchtenu u Nizozemskoj, kao dio kazališnog i muzejskog projekta o sljepoći.

PULCINELLA PUPPET SHOW

The play is an adaptation of a traditional folktale that dates back to the 17th century. Pulcinella, the protagonist, is attacked by a dog, so he seeks help from its owner. However, the owner takes advantage of the situation and demands payment in exchange for his release.

This leads to a conflict that results in the demise of the dog's owner and the appearance of Death, whom Pulcinella must confront before he can reunite with his beloved.

A simple story with timeless values, it is told with strength and rhythm, and has the power to engage audiences of all ages. Through the language of puppetry, it has achieved great success around the world.

A tale for all ages, for all countries.

GIANLUCA DI MATTEO
Turin, Italian Republic

Gianluca Di Matteo is an Italian puppeteer working within the Italian tradition of puppet theatre. Over the past 25 years, his Pulcinella puppet show has reached audiences in 22 countries, in collaboration with festivals, theatres, and Italian cultural institutes abroad.

He teaches puppetry at the Albertina Academy of Fine Arts in Turin and works with the Mus-e project. He has also been leading and designing workshops in primary schools, delivering approximately 1,800 hours of workshops over the past nine years. In addition, he conducts workshops for puppeteers and actors in Italy and internationally. His wooden puppets are part of collections exhibited in the United States at the Center for Puppetry Arts in Atlanta, in Brussels at the Théâtre Royal du Peruchet Museum, and in the Poppenspe(e)lmuseum in Vorchten, the Netherlands, as part of a theatre and museum project on blindness.



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2026.



16.9. srijeda
Wed. Sep. 16

18.00
20.00



KIC



za djecu i odrasle
for children and adults



50 min



univerzalni jezik
universal language

ZLOGRBA

Tekst / Text by: Ria Trdin

Režija / Directed by: Lovorka Trdin and author team

Glazbena pratnja / Music performed by: Ervin Lustig

Glazba / Music: Ervin Lustig, Matea Bubić

Songovi / Songs by: author team

Dramaturgija / Dramaturgy by: Lovorka Trdin

Lutke / Puppets: Ria Trdin

Kostimi lutaka / Puppet costumes and props by: Lovorka Trdin

Kostimi / Costumes: Morana Petrović

Mentori / Mentors: Maja Martinek, Tamara Kučinović, Nenad Pavlović

Igraju / Cast: Lovorka Trdin, Tena Milić Ljubić, Matea Bubić, Gordan Marijanović

Crepci inspiraciju iz svoje okoline, Ria Trdin napisala je svojoj kćeri poučnu bajku slikovitog imena *Zlogrba*. Kada je odrasla, kći je otupnula prašinu sa svoje stare bajke i odlučila je podijeliti s drugom djecom. Vrline o kojima bajka progovara nisu, niti će ikada izbljediti. I zato...



Došao je i taj dan, za Zlogrbu tako poseban. Dan kada krvav mjesec sja, a vještica može postati mlada i zanosna. Samo napitak treba spraviti i dijete u njega staviti. Misleći da je dijete skuhati lako, Zlogrba se zeznula opako. Djevojčica Lovorka svojim veseljem i dobrotom promijenila je vješticu ispunjenu grozotom. Zlogrbino srce, zaboravljeno na ormaru, odjednom je počelo pričati priču staru: Zlogrba vještica posta, jer joj je ljubavne boli bilo dosta, pa je svoje srce iščupati dala i sve oko sebe mrziti stala.

Lovorka je znala što učini treba – iskreno voljeti, odavde pa sve do neba. I tako Zlogrba dobra baka posta i sad joj ljubavi nikad dosta. Zlogrba od tog dana samo ljubavlju vraća, jer je naučila da je od čarolije jača.

Predstava je nastala u suradnji Gradskog kazališta *Zorin dom*, Kazališta Virovitica i Akademije za umjetnost i kulturu u Osijeku, a potekla je iz završnog ispita Lovorke Trdin ak. god. 2016./2017. pod mentorstvom Tamare Kučinović i Maje Martinek.

EVIL HUNCHBACK

Drawing inspiration from the world around her, Ria Trdin wrote an educative fairy tale for her daughter, suggestively naming it “Zlogrba” (“Evil Hunchback” would be an approximate English translation). When she grew up, her daughter decided to dust off her old fairy tale and share it with other children.

The virtues discussed in the fairy tale are still very much relevant, and will always be. And so...

The very special day Zlogrba was waiting for finally came. The day when the blood moon rose, and the old witch had a chance to become young and beautiful again. All she needed to do was prepare a potion, and pop a child inside. Zlogrba thought that cooking a child would be easy, but she was greatly mistaken. A little girl called Lovorka touched the witch's heart with her joy and kindness.

Zlogrba's heart, sitting long forgotten up on the closet, suddenly sprang to life and started telling its tale: unhappy in love, Zlogrba decided to become a witch. She had her heart torn out, and became hateful and mean to everyone. But Lovorka knew how to cure her: with boundless pure love. Zlogrba was transformed into a kindly granny who now can't get enough of love.

From this day on, she only has love to give, having learned that love beats magic every time.

The play was created in collaboration with the Zorin dom City Theatre, the Virovitica Theatre and the Academy of Arts and Culture in Osijek, and originated from Lovorka Trdin's final exam project in the 2016/2017 academic year, under the mentorship of Tamara Kučinović and Maja Martinek.

ZORIN DOM CITY THEATRE

Karlovac, Republic of Croatia

From 1945 onwards, the ensemble in Karlovac gradually became professionalised, and in 1948 the theatre officially began operating as a professional institution under the names Karlovac Theatre and Karlovac National City Theatre. The theatre also functioned partly as a touring company, covering the regions of Gorski Kotar, Banovina, Kordun, and Lika.

After a series of successful productions, the theatre gradually began to face financial difficulties and the departure of prominent actors, and on 31 August 1963 a decision was made to cease the operation of the Karlovac Theatre. Following this, the leading role in the cultural life of Karlovac was taken over by the Drama Studio, founded in 1952.

Today, the *Zorin Dom* City Theatre stages its own productions, guest performances, concerts, visual arts events, and other cultural and artistic programmes, with the aim of meeting the cultural needs of the citizens of Karlovac and Karlovac County.

 zeljka@zorin-dom.hr
www.zorin-dom.hr

GRADSKO KAZALIŠTE ZORIN DOM, Karlovac, Republika Hrvatska

Od 1945. godine počinje postupna profesionalizacija ansambla i od 1948. godine kazalište djeluje kao profesionalno - Karlovačko kazalište ili Narodno gradsko kazalište Karlovac. Kazalište je bilo djelomice i putujuće, te je pokrivalo područja Gorskog kotara, Banije, Korduna i Like. Nakon niza uspješnih predstava, kazalište se polako počinje suočavati s novčanim problemima, odlaskom istaknutih glumaca, te se 31. kolovoza 1963. donosi odluka o prestanku

djelovanja karlovačkog kazališta. Nakon toga glavnu ulogu u kulturnom životu grada Karlovca preuzima Dramski studio, osnovan 1952. godine. Danas Gradsko kazalište *Zorin dom* svoju djelatnost organizira kroz vlastite produkcije, gostovanja kazališnih predstava, koncerata, likovnih manifestacija i ostalih kulturno-umjetničkih djelatnosti radi zadovoljavanja kulturnih potreba stanovnika grada Karlovca i Karlovačke županije.

ITO JE 59. PIF...
The 59th PIF IS THIS
AS WELL...



**PROGRAM NA
OTVORENOM
OUTDOOR
PROGRAMME**

**PIFKOVA POVORKA
THE PIFKO'S PARADE**

Pifkova povorka jedan je od najprepoznatljivijih simbola Međunarodnog festivala kazališta lutaka i trenutak u kojem festival izlazi iz kazališnih prostora te postaje dio svakodnevice grada. Ona je ritual kojim festival već desetljećima potvrđuje svoju otvorenost, prisutnost u javnom prostoru i poslanje kojim lutkarstvom povezujemo zajednicu, potičemo maštu i stvaramo zajedničko iskustvo koje nadilazi dobne i umjetničke granice.

Na čelu povorke od 1990. godine nalazi se PIFKO, gigantska festivalska maskota koju je osmislila i izradila akademska slikarica prof. Mira Dulčić. Njezina pojava označila je početak nove vizualne prepoznatljivosti festivala. PIFKO nije samo maskota nego i svojevrsni ambasador PIF-a koji iz godine u godinu predvodi povorku umjetnika, lutkara, djece, bubnjara i brojnih sudionika te poziva građane da postanu dio festivalskog slavlja.

Povorka iz godine u godinu okuplja domaće i međunarodne umjetnike, glazbene skupine, hodače na štulama, velike i monumentalne lutke i brojne generacije zaljubljenika u lutkarstvo. Svako izdanje donosi nove sadržaje, ali njezina temeljna ideja ostaje ista: otvoriti festival gradu i omogućiti da prvi susret s PIF-om bude radostan, razigran i dostupan svima.

The Pifko's parade is one of the most recognisable symbols of the International Puppet Theatre Festival, marking the moment when the festival steps beyond the theatre and becomes part of the city's everyday life. It is a ritual through which, for decades, the festival has affirmed its openness, its presence in public space, and its mission to bring communities together through puppetry, inspire imagination, and create shared experiences that transcend age and artistic boundaries.

Leading the parade since 1990 is PIFKO, the festival's giant mascot, conceived and created by Professor Mira Dulčić, an academic painter. Its appearance marked the beginning of a new visual identity for the festival. More than simply a mascot, PIFKO has become an ambassador of PIF, year after year leading a colourful procession of artists, puppeteers, children, drummers, and countless participants, inviting the citizens of Zagreb to join the festival celebration.

Each year, the parade brings together Croatian and international artists, musical ensembles, stilt walkers, large-scale and monumental puppets, and generations of puppet theatre enthusiasts. While every edition introduces new performances and participants, its central idea remains unchanged: to open the festival to the city and ensure that every first encounter with PIF is joyful, playful, and accessible to all.

subota, 12. rujna; 11.00 sati; Tkalčićeva, Trg bana Josipa Jelačića, Trg Petra Preradovića
Saturday, Sep. 12th; 11.00 h; Tkalčićeva, Ban Josip Jelačić Square, Petar Preradović Square



PREDSTAVE IZVAN NATJECATELJSKOG PROGRAMA NON- -COMPETITIVE PERFORMANCES



Foto / Photo by: Kristijan Cimer

ONI KOJI DOLAZE / THE NEXT GENERATION
predstave studenata Akademije za umjetnost i kulturu u Osijeku
performance by students of the Academy of Arts and Culture in Osijek

DRUGA STRANA BAJKE / BEHIND THE FAIRY TALE

Što ako priče koje poznajemo nisu ispričane do kraja?

Što ako zločesti vuk zapravo nije toliko strašan koliko smo mislili?

Ova duhovita i poučna predstava vodi nas u svijet poznatih bajki iz potpuno drugačije perspektive – one o kojoj se rijetko govori. Kroz susret sa „zločestim“ vukom otkrivamo koliko predrasude i glasine mogu utjecati na naše mišljenje te koliko je važno saslušati i drugu stranu priče.

Predstava je nastala kao završni ispit iz lutkarstva na 3. godini prijediplomskog sveučilišnog studija glume i lutkarstva u akademskoj godini 2025./26.

What if the stories we know were never fully told?

What if the Big Bad Wolf isn't as frightening as we've always believed?

This witty and thought-provoking performance takes us into the world of familiar fairy tales from a completely different perspective – one that's rarely heard. Through an encounter with the so-called Big "Bad" Wolf, we discover how prejudice and rumours can shape our opinions, and why it's so important to hear the other side of the story.

This production was created as the final puppetry examination for the third year of the undergraduate Acting and Puppetry programme during the 2025/2026 academic year.

Autori / **Authors:** Florijan Hajba, Filip Marčić, Donatella Klarin, Iva Pranjić

Lutke / **Puppets:** Iva Pranjić, Paula Dojkić

Mentori / **Mentors:** Hrvoje Seršić, Zdenka Šustić, Nenad Pavlović

Izvođači / **Cast:** Florijan Hajba, Filip Marčić, Donatella Klarin, Iva Pranjić, Paula Dojkić

utorak, 15. rujna; 17.30 sati; park s južne strane Kulturnog centra Travno; 40 minuta; 8+; na hrvatskom

Tuesday, September 15th; 17.30 h; park in front of Cultural Centre Travno; 40 minutes; 8+; in Croatian

CRVENKAPICA / LITTLE RED RIDING HOOD

Dvoje kolega glumaca/lutkara igra predstavu o Crvenkapici u kojoj nailaze na nesuglasice. Kako zapravo treba glasiti priča o Crvenkapici, tko će od njih dvoje igrati kojeg lika te kako će pronaći kompromis u moru ideja, doznat ćete u ovoj predstavi.

Predstava je nastala kao završni ispit iz lutkarstva na 3. godini prijediplomskoga sveučilišnog studija glume i lutkarstva, u akademskoj godini 2024/25.

Two fellow actors and puppeteers perform a play about Little Red Riding Hood, in which they face disagreements. What is the correct version of the Little Red Riding Hood story, which roles will each of them play, and how will they reach a compromise amid a sea of ideas? Find out in this play. The performance was created as a final examination in puppetry in the 3rd year of the undergraduate university programme in acting and puppetry, during the 2024/25 academic year.

Mentori / **Mentors:** Maja Martinek, Matea Bubljić, Goran Guksić

Igraju / **Cast:** Lora Kovač, Rafael Anočić

utorak, 15. rujna; 18.00 sati; park s južne strane Kulturnog centra Travno; 30 minuta; 5+; na hrvatskom

Tuesday, September 15th; 18.00 h; park in front of Cultural Centre Travno; 30 minutes; 5+; in Croatian

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 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 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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PINOKIO / PINOCCHIO

Pinokio ili kako se postaje čovjek

Svi znamo priču o majstoru Geppetu koji odluči napraviti dječaka Pinokija iz komada drveta. Iz jedne posebne cjepanice. No priča tu tek počinje. Kako se postaje čovjek? Što nas sve oblikuje, što sve utječe na nas i kako mi svim tim izazovima odolijevamo i, još važnije, kako na njih reagiramo. Pinokio na putu prema školi susreće vršnjačko nasilje, zabavu bez odgovornosti i brze načine zarade. Svaki događaj ima izbor i svaki izbor ima posljedicu, a svaka posljedica na njega ostavlja trag. Oblikuje ga.

Predstava polazi od ideje da se čovjek ne postaje samim rođenjem. Njegova se duša gradi u odnosu prema drugima — u sposobnosti da vidiš drugoga, da osjetiš odgovornost, da priznaš pogrešku. Nije presudno od čega je netko načinjen, nego kako se odnosi prema drugima.



Pinokio na kraju ne postaje čovjek zato što je bez pogreške, nego zato što preuzima odgovornost za ono što je učinio.

Predstava Pinokio ispitna je predstava 2. godine sveučilišnog diplomskog studija Glume i lutkarstva (Asja Vidović i Matej Žerjav) i 2. godine sveučilišnog diplomskog studija Lutkarska režija (Davor Dokleja) na Akademiji za umjetnost i kulturu u Osijeku, akademska godina 2025/26.

Pinocchio, or How One Becomes Human

We all know the story of Master Geppetto, who decides to carve a boy named Pinocchio from a piece of wood – a very special log. But that is only where the story begins.

How does one become human? What shapes us, what influences us, and how do we withstand life's challenges? More importantly, how do we respond to them? On his way to school, Pinocchio encounters peer bullying, entertainment without responsibility, and the lure of easy money. Every situation presents a choice, every choice has consequences, and every consequence leaves its mark on him. It shapes him.

The performance is based on the idea that a person does not become truly human simply by being born. The human soul is formed through relationships with others – in the ability to see another person, to feel responsibility, and to acknowledge one's mistakes. What matters is not what someone is made of, but how they treat others.

In the end, Pinocchio does not become human because he is flawless, but because he takes responsibility for his actions.

Pinocchio is an examination production created by second-year students of the Master's programme in Acting and Puppetry (Asja Vidović and Matej Žerjav) and the Master's programme in Puppetry Directing (Davor Dokleja) at the Academy of Arts and Culture in Osijek during the 2025/26 academic year.

Režija i dramaturgija / **Direction and dramaturgy**: Davor Dokleja

Mentorica / **Mentor**: Tamara Kučinović

Likovno oblikovanje / **Visual design**: Marta Mršić

Glazba / **Music**: Sohrab Kashef

Suradnici na predstavi / **Production associates**: redateljica / **director** Selma Spahić, doc.art. / **assistant professor of arts** Davor Molnar, umj. sur. / **artistic associate** Milan Kovačević

Igraju / **Cast**: Asja Vidović, Matej Žerjav

KAZALIŠNA DRUŽINA PINKLEC, ČAKOVEC, REPUBLIKA HRVATSKA PINKLEC THEATRE COMPANY, ČAKOVEC, REPUBLIC OF CROATIA

Kazališna družina Pinklec profesionalno je kazalište za djecu i mlade koje od 1987. godine djeluje pri Centru za kulturu Čakovec, a 2006. godine steklo je status profesionalne kazališne družine. Osnivač i umjetnički ravnatelj kazališta je Romano Bogdan. Predstavama za djecu i mlade žele pobuditi potrebu društva za kazalištem, onako kao što djeca imaju potrebu za toplinom, nježnošću, prihvaćanjem i komunikacijom. Nastoje da u svakom djetetu u budućnosti ostane sjećanje na neku kazališnu priču koja pridonosi oblikovanju njegove estetike na putu odrastanja. Okuplja stotinjak djece i mladih u Dramskom studiju Dada te kroz nekoliko skupina unutar studija educira i odgaja djecu i mlade.

Članica je strukovnih udruga profesionalnih kazališta: UNIMA-e (Svjetskog udruženja lutkara i lutkarskih kazališta) i ASSITEJ-a (Svjetskog udruženja profesionalnih kazališta za djecu i mlade).

The Pinklec Theatre Company is a professional theatre for children and young people, operating since 1987 within the Čakovec Cultural Centre, and in 2006 it acquired the status of a professional theatre company. The founder and artistic director of the theatre is Romano Bogdan.

Through performances for children and young audiences, it seeks to awaken society's need for theatre, in the same way that children have a need for warmth, tenderness, acceptance, and communication.

The aim is that every child retains, into the future, a memory of a theatrical story that contributes to the shaping of their aesthetic sensibility on the path to growing up.

The company brings together around one hundred children and young people in the Drama Studio Dada and, through several groups within the studio, educates and nurtures children and young people. It is a member of professional theatre associations: UNIMA (the International Puppetry Association) and ASSITEJ (the International Association of Theatre for Children and Young People).

kdpinklec@gmail.com

www.czk-cakovec.cwebspace.hr/pinklec-o-nama/

četvrtak, 17. rujna; Kulturni centar Travno; 20.00 sati; 50 minuta, 9+; na hrvatskom
Thursday, September 17th; Cultural Centre Travno; 20:00 h; 50 minutes; 9+; in Croatian

PREDSTAVE NA OTVORENOM OUTDOOR PERFORMANCES

PULCINELLINE DOGODOVŠTINE **LE GUARETTELLE DI PULCINELLA** **PULCINELLA PUPPET SHOW**

Predstava je adaptacija tradicionalne narodne priče koja potječe iz 17. stoljeća. Pulcinellu, glavni lik, napao je pas, pa on zatraži pomoć njegova vlasnika. No vlasnik iskorištava situaciju i zahtijeva plaćanje u zamjenu za oslobođenje.

To uzrokuje sukob koji dovodi do usmrćenja vlasnika psa te pojave same Smrti, s kojom se Pulcinella mora suočiti prije nego što se ponovno susretne sa svojom voljenom.

Ova jednostavna, ali upečatljiva priča o klasičnim vrijednostima privlači publiku svih uzrasta. Ispričana jezikom lutkarstva postigla je velik uspjeh diljem svijeta.

Priča za sve uzraste, za sve zemlje.

The play is an adaptation of a traditional folktale that dates back to the 17th century. Pulcinella, the protagonist, is attacked by a dog, so he seeks help from its owner. However, the owner takes advantage of the situation and demands payment in exchange for his release.

This leads to a conflict that results in the demise of the dog's owner and the appearance of Death, whom Pulcinella must confront before he can reunite with his beloved.

A simple story with timeless values, it is told with strength and rhythm, and has the power to engage audiences of all ages. Through the language of puppetry, it has achieved great success around the world.

A tale for all ages, for all countries.

Autor i izvođač / Created and performed by: Gianluca Di Matteo

GIANLUCA DI MATTEO, TORINO, TALIJANSKA REPUBLIKA
GIANLUCA DI MATTEO, TORINO, REPUBBLICA ITALIANA
GIANLUCA DI MATTEO, TURIN, ITALIAN REPUBLIC

Gianluca Di Matteo talijanski je lutkar koji djeluje unutar talijanske tradicije lutkarskog kazališta. Tijekom posljednjih 25 godina njegova je lutkarska predstava Pulcinella uprizorena u 22 zemlje, u suradnji s festivalima, kazalištima i talijanskim kulturnim institutima u inozemstvu.

Predaje lutkarstvo na Akademiji likovnih umjetnosti Albertina u Torinu te surađuje na projektu *Mus-e*. Osim toga, osmišljava i vodi radionice u osnovnim školama, u kojima je tijekom posljednjih devet godina održao približno 1800 sati programa. Također vodi radionice za lutkare i glumce u Italiji i inozemstvu.

Njegove drvene lutke bile su dio zbirke izloženih u Sjedinjenim Američkim Državama u *Center for*



Puppetry Arts u Atlanti, u Bruxellesu u *Musée du Théâtre Royal du Peruchet*, te u *Poppenspe(e) Imuseum* u Vorchtenu u Nizozemskoj, kao dio kazališnog i muzejskog projekta o sljepoći

Gianluca Di Matteo is an Italian puppeteer working within the Italian tradition of puppet theatre. Over the past 25 years, his Pulcinella puppet show has reached audiences in 22 countries, in collaboration with festivals, theatres, and Italian cultural institutes abroad.

He teaches puppetry at the Albertina Academy of Fine Arts in Turin and works with the Mus-e project. He has also been leading and designing workshops in primary schools, delivering approximately 1,800 hours of workshops over the past nine years. In addition, he conducts workshops for puppeteers and actors in Italy and internationally.

His wooden puppets are part of collections exhibited in the United States at the Center for Puppetry Arts in Atlanta, in Brussels at the Théâtre Royal du Peruchet Museum, and in the Poppenspe(e) Imuseum in Vorchten, the Netherlands, as part of a theatre and museum project on blindness.

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



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subota, 12. rujna; 17.00 sati; Glazbeni paviljon Zrinjevac; 50 minuta; za djecu i odrasle; univerzalni jezik

Saturday, September 12th; 17.00 h; Zrinjevac Music Pavillion; 50 minutes; for children and adults; universal language



KRAVA NA MJESECU COW ON THE MOON

Koferasta klaunsko-lutkarska predstava *Krava na mjesecu*, nastala prema slikovnici Dušana Vukotića, donosi toplu, duhovitu i maštovitu svemirsku avanturu koja stane u jedan kofer. Iz njega pripovjedačica i lutkarica otvara mali svijet priča, lutaka i klaunskih trenutaka te vodi publiku na putovanje sve do Mjeseca, gdje ništa nije nemoguće.

Predstava je pokretna i prilagodljiva različitim prostorima – može se izvoditi u parkovima, dvorištima, na trgovima, livadama ili u kazalištima. Otvaranjem kofera svaki prostor postaje pozornica. U središtu priče su Branka Svemirka, Darko Darkec – zvani Darkaut astronaut – i neodoljiva Krava na mjesecu. Njihove pustolovine oživljavaju kroz lutkarstvo, pripovijedanje i interakciju s djecom, stvarajući razigrani mali svemirski cirkus. Predstava je namijenjena djeci te svima koji vole nježan humor, maštu i kazališnu igru

The clown-and-puppet show *The Cow on the Moon*, inspired by the picture book by Dušan Vukotić, brings a warm, humorous, and imaginative space adventure that fits inside a single suitcase. From it, the storyteller and puppeteer unfolds a small world of stories, puppets, and clowning moments, leading the audience on a journey all the way to the Moon, where nothing is impossible.

The performance is mobile and adaptable to a variety of spaces – it can be staged in parks, courtyards, squares, public lawns, or theatres. Once the suitcase is opened, any place becomes a stage. At the heart of the story are Branka Svemirka, Darko Darkec – also known as Darkaut the Astronaut – and the irresistible Cow on the Moon. Their adventures come to life through puppetry, storytelling, and interaction with children, creating a playful little cosmic circus. The performance lasts 30 minutes and is intended for children and everyone who enjoys gentle humour, imagination, and theatrical play.

Režija / **Direction**: Maja Katić, Petra Bokić
 Dramatizacija / **Dramatization**: Maja Katić
 Glazba / **Music**: Nikša Marinović
 Scenografija, tehnička rješenja i lutke / **Set design, technical solutions and puppets**: Zorana Unković
 Tehnička podrška / **Technical support**: Ivan Pokrovac, Miodrag Gladović
 Idejna i tehnička podrška / **Conceptual and technical support**: Ratko Bokić
 Igra / **Cast**: Petra Bokić

PETRA BOKIĆ, ZAGREB, REPUBLIKA HRVATSKA **PETRA BOKIĆ, ZAGREB, REPUBLIC OF CROATIA**

Kazališna, cirkuska umjetnica i pedagoginja. Cirkusom, odnosno kazališnim klaunom kojeg provlači kroz suvremeni cirkus, rad na ulici, u kazalištu, bolnici kao klaundoktorica, bavi se posljednjih 15 godina. Aktivno se školuje u zemlji i inozemstvu kod majstora zanata. Radi u Crvenim nosovima kao klaundoktorica i asistentica u umjetničkom odjelu. Radi u *Cirkorami* na promociji cirkuske umjetnosti i stvaranju suvremene izvedbene cirkuske umjetnosti. Ujedno se bavi i cirkuskim pedagoškim radom za djecu, ali i za starije i nemoćne. Također je u projektu Clownexus, gdje razvija cirkus za osobe s autizmom.

Petra Bokić is a theatre and circus artist, as well as an educator. For the past fifteen years, she has been working in circus arts and theatrical clowning, which she integrates into contemporary circus, street performance, theatre, and hospital clowning as a clown doctor. She continues to train actively in Croatia and abroad with masters of the craft.

She works with Red Noses as a clown doctor and assistant within the artistic department. She is also part of *Cirkorama*, where she works on promoting circus arts and the creation of contemporary circus performance.

Alongside this, she is engaged in circus pedagogy for children, as well as for the elderly and people with disabilities. She is also involved in the ClowNexus project, where she develops circus programmes for people with autism.

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subota, 12. rujna; 18.00 sati; Glazbeni paviljon Zrinjevac;
srijeda, 16. rujna; 17.00 sati; park s južne strane Kulturnog centra Travno; 30 minuta; 5+;
na hrvatskom

Saturday, September 12th; 18.00 h; Zrinjevac Music Pavilion;

Wednesday, September 16th; 17.00 h; park at the south side of Cultural Centre Travno; 30 minutes; 5+; in Croatian

CRVENKAPICA U PROMETU **LITTLE RED RIDING HOOD IN TRAFFIC**

U ovoj predstavi Crvenkapica ne ide baki kroz šumu, već kroz prometnu gužvu. Opasnost je za nju neoprezan vozač i auto – vuk koji je može ugroziti, pa makar ona sve dobro učinila i prelazila cestu preko zebre na zeleno svjetlo.

Predstava na pametan način podučava djecu da uvijek pogledaju lijevo-desno-lijevo kada prelaze cestu. Ova edukativna predstava odlična je prilika za učenje prometnih pravila i ponašanja svih sudionika u prometu.

Predstava Max teatra Crvenkapica u prometu iz 2007. godine igrana je 550 puta diljem Hrvatske. Na YouTube kanalu snimka predstave broji više od 134.000 pregleda. Zbog



velikog interesa ponovno je vraćena na scenu Max teatra, a premijerna obnova predstave održana je 26. rujna 2025.

In this play, Little Red Riding Hood does not go through the forest to visit her grandmother, but through heavy traffic. The danger she faces is an inattentive driver and a car — a wolf that can endanger her, even if she does everything right and crosses the road at a pedestrian crossing when the light is green.

The performance cleverly teaches children to always look left–right–left when crossing the street. This educational play is an excellent opportunity to learn traffic rules and the proper behaviour of all road users.

Since 2007, this Max Theatre production Little Red Riding Hood in Traffic has been performed 550 times across Croatia. The recording of the performance on YouTube has over 134,000 views. Due to great interest, it has been brought back to the stage of Max Theatre, with the revival premiere taking place on 26 September 2025.

Tekst i režija / **Text and direction:** Marina Kostelac

Glazba / **Music:** Davor Rocco

Lutke / **Puppets:** Gordana Krebelj

Scenografija / **Set design:** Miljenko Seklić

Kostimografija / **Costumes:** Tihana Ostreš

Igraju / **Cast:** Ana Dora Bajto, Lorenzo Tolić

Umjetnička organizacija MAX TEATAR, ZAPREŠIĆ, REPUBLIKA HRVATSKA **MAX THEATRE Artistic Organisation, ZAPREŠIĆ, REPUBLIC OF CROATIA**

Umjetnička organizacija djeluje u području kazališne, glazbeno-scenske, filmske i likovne umjetnosti. Bavi se pripremom i izvedbom profesionalnih i amaterskih kazališnih predstava, organizacijom umjetničkih festivala i sudjelovanjem na njima, snimanjem, pripremanjem dokumentarnih, igranih te eksperimentalnih filmova, osnaživanjem djece i mladih u okviru umjetničke djelatnosti. Sjedište Max teatra je u Zaprešiću, gdje ima aktivan glumačko-dramski studio, koji pohađa oko stotinu djece, mladih i odraslih članova.

This artistic organisation is active in the fields of theatre, music and stage arts, film, and visual arts. It is engaged in the creation and performance of professional and amateur theatre productions, the organisation of and participation in artistic festivals; the production of documentary, feature, and experimental films; and the empowerment of children and young people through artistic activities. The headquarters of Max Theatre is in Zaprešić, where it also runs an active acting drama studio attended by around one hundred children, young people, and adult members.

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nedjelja, 13. rujna; 18.00 sati; Glazbeni paviljon Zrinjevac;
srijeda, 16. rujna; 18.00 sati; park s južne strane Kulturnog centra Travno; 40 minuta;
5+; na hrvatskom

Sunday, September 13th; 18.00 h; Zrinjevac Music Pavilion;

Wednesday, September 16th; 18.00 h; park at the south side of Cultural Centre Travno; 40 minutes; 5+; in Croatian

MALI LUTKARI NA PIF-u LITTLE PUPETEERS AT PIF



Foto / Photo by: Zoran Luketić

REVIJA LUTAKA U NAŠEM GRADU / PUPPET SHOW IN OUR TOWN

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

Revija lutka u našem gradu veseli je lutkarski igrokaz ispunjen glazbom, igrom i dječjom maštom. Kroz neobičnu reviju vodi nas svečano odjeveni Gavran, šarmanтна marioneta i duhoviti domaćin lutkarske pozornice, dok na sceni oživljavaju lutke koje su s puno truda i kreativnosti izradili polaznici lutkarske radionice.

Igrokaz donosi razigrani svijet životinja našega podneblja, čaroliju Staroga grada te poetičnu igru koja dočarava rijeku Kupu. Uz marionete, pojavljuju se i štapne lutke ljudi i životinja, ginjoli lutke i zijevalice, a poseban ugođaj stvaraju zvukovi prirode izvedeni na didaktičkim instrumentima. Lutkarska igra slavi dječju kreativnost, lutkarsku umjetnost i ljepotu našega grada, a završava pjesmom i veseljem u Starom gradu.

Puppet Show in Our Town is a joyful puppet performance filled with music, playfulness, and children's imagination. Guiding the audience through this unusual show is a formally dressed Raven – a charming marionette and witty master of ceremonies – as puppets created with great care and creativity by participants of a puppet-making workshop come to life on stage. The performance presents a lively world of local wildlife, the magic of the Old Town, and a poetic interpretation of the river Kupa. Alongside marionettes, the audience will encounter rod puppets depicting people and animals, as well as various types of hand puppets. The atmosphere is enriched by nature sounds performed on educational musical instruments. Celebrating children's creativity, the art of puppetry, and the beauty of our town, the performance concludes with song, laughter, and a festive gathering in the Old Town.

Voditeljica / **Mentor:** Tanja Tole Majstorović

Tekst / **Text:** Tanja Tole Majstorović

Scensko oblikovanje / **Set design:** Tanja Tole Majstorović

Asistentica scenskog oblikovanja / **Set design assistant:** Đurđica Huml

Lutke izradili i animiraju / **Puppet design and animation:** Arija Brajdić, Dita Brajdić, Lela Šojat, Franka Šoštarić, Emanuela Bumbar, Zara Krnjaić, Zola Krnjaić, Viktor Pašalić, Lada Suljić, Maris Maljković, Adrian Lazarević, Lucija Lazarević, Erika Butić

Fotografije / **Photography:** Zoran Luketić

Nedjelja, 13. rujna; Glazbeni paviljon Zrinjevac; 17.00 sati; 25 minuta, 3+; na hrvatskom
Sunday, September 13th; Zrinjevac Music Pavillion; 17.00 h; 25 minutes; 3+; in Croatian

TKO JE UKRAO ZIMU? / WHO STOLE WINTER?

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

Lutkarski igrokaz *Tko je ukrao zimu?* govori o nestanku zime i zbunjenosti među likovima koji ne razumiju zašto nema snijega ni hladnoće. Kroz razgovor i potragu otkrivaju da je zima nestala zbog ljudskog nemara prema prirodi i okolišu. Na kraju shvaćaju koliko je važno čuvati prirodu kako bi se godišnja doba mogla normalno izmjenjivati.

The puppet play *Who Stole Winter?* tells the story of the disappearance of winter and the confusion among the characters, who cannot understand where the snow and cold weather



had gone. Through conversations and their search for answers, they discover that winter has vanished because of human disregard for nature and the environment. In the end, they realise the importance of protecting nature so that the seasons can continue to follow their natural cycle.

Umjetničko-pedagoško vodstvo / Artistic-educational mentorship: Ines Polanšćak
 Režija, dramatisacija, prilagodba za scenu / Direction, dramatization, and stage adaptation: Ines Polanšćak i članovi skupine / Ines Polanšćak and group members
 Izvode Mali lutkari iz 1.c razreda / Performed by the Little Puppeteers of Class 1c: Katarina Fakleš, Laura Golem, Marli Jelinić, Maris Karlović, Leona Mokrović, Dora Šimović, Petra Urošević

utorak, 15. rujna; 17.00 sati; plato Mamutice; 5 minuta; na hrvatskom
 Tuesday, September 15th; 17.00 h; Plateau of the Mamutica building; 5 minutes; in Croatian

PRIČE O ŽIVOTINJAMA / STORIES ABOUT ANIMALS

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

Grupa P2 sastavljena je od polaznika koji su nekoliko godina u studiju, uzrasta od 7. razreda osnovne škole do srednjoškolaca. Nakon prošlogodišnje predstave *Uživo s Olimpa* koja je nagrađena na ovogodišnjem SKAZ-u (Susret kazališnih amatera Zagreba) kao predstava s najboljim vizualnim rješenjem, ove godine grupa se bavila komičnim u lutkarskom mediju. Odabrali su desetak Kishonovih priča iz zbirke *Priče o životinjama* u kojima su pokušali uspostaviti nekoliko različitih linija koje bi cijelu kolažnu strukturu ujedinile u scenski produkt. Najprije su eksperimentirali s idejom kako prikazati ljudske likove koji su u pričama vrlo živopisni, ali ipak u sjeni svojih kućnih ljubimaca/životinja koje zapravo vode igru i pokreću radnju. Tako su došli do ideje da se ljudi pokažu u rasponu od potpuno apstraktnih oblika preko plošnih, jednostavnih likova do glumca s maskom i naposljetku samo glumca. Životinje su glavni akteri radnje i uvijek su prikazane na istom nivou figurativnosti. Bavili su se i pitanjem govora, teksta koji su prikazali kao zaseban motiv koji se razvija od neverbalnog izraza preko napisanog teksta, zvukova, govora u *offu* te na koncu dijaloga.

Group P2 is made up of participants who have been attending the studio for several years and range in age from seventh-grade primary school pupils to secondary school students. Following last year's production, *Live from Olympus*, which received the award for Best Visual Design at this year's SKAZ (Zagreb's amateur theatre revue), the group turned its attention this year to exploring comedy through the medium of puppetry.

The group selected around ten stories from a German collection of Ephraim Kishon's works called *Stories about Animals*, and sought to establish several thematic threads that would bring together the collage-like structure into a cohesive stage production. Their first challenge was to find a way of portraying the human characters, who are vividly depicted in the stories yet remain overshadowed by their pets and animals that actually drive the story and propel the plot. This led them to the idea of presenting human characters across a spectrum ranging from completely abstract forms, through simple two-dimensional figures, to actors wearing masks, and finally to actors appearing without any theatrical mediation. The animals, as the principal protagonists, remain at the same level of figurative representation throughout.

The group also explored the question of speech and language. Text itself became a distinct theatrical element, developing from non-verbal expression through written text, sounds, and voice-over narration, ultimately culminating in spoken dialogue.



Prema pričama Ephraima Kishona / [Based on stories by Ephraim Kishon](#)
 Glazba iz filmova Woody Allena / [Music from Woody Allen films](#); Dave Brubeck Quartet;
 Nikolaj Rimski-Korsakov

Umjetničko-pedagoško vodstvo / [Artistic-educational mentorship](#): Natalie Murat Dean

Scena / [Stage](#): Dean Mogušić, Jan Vojvodić

Svjetlo / [Light design](#): Dina Marijanovići

Lutke izradili, scene osmislili, animiraju i glume / [Puppet design, stage design, animation and performance](#): Sven Belas, Anja Džakula, Ada Kelava, Luna Korać, Dorian Kotarski, Mila Letica, Šimun Lončar, Lana Nojić, Paulina Petrović, Veronika Petrović, Bruno Rob, Aya Rosenzweig, David Skoko, Ana Stanimirović, Lara Škalcer

LUTKARSKI STUDIO ZVJEZDANA LADIKA UČILIŠTA ZAGREBAČKOG KAZALIŠTA MLADIH

ZVJEZDANA LADIKA PUPPETRY STUDIO OF THE ZAGREB YOUTH THEATRE COLLEGE

Lutkarski studio Učilišta Zvezdana Ladika Zagrebačkog kazališta mladih okuplja stotinjak polaznika u dobi od predškolske do studentske. Polazište u radu s djecom i mladima jest različitim kreativnim poticajima ukazati na širinu lutkarskog medija te pokušati promijeniti zabludu da je to aktivnost i umjetnost namijenjena isključivo djeci mlađeg uzrasta.

U tom procesu prvi korak je približavanje pojma scenske lutke sugerirajući njezinu raznolikost i heterogenost. Praktični, radionički rad sa najraznovrsnijim materijalima svakako je važan dio kreativnog procesa – ponekad je uzrok, a ponekad i posljedica scenskog istraživanja. Polaznici sami kreiraju lutke, maske i scenografiju od najrazličitijih materijala, spajajući različite tehnologije, ograničeni jedino vlastitom maštom. Pokušaj da lutkarstvo povežemo sa srodnim tehnologijama i medijima od animiranog filma, videa, stripa, dizajna... proizlazi iz želje naših polaznika da i sami prošire područje i sadržaj vođeni individualnom znatiželjom i afinitetima.

The Zvezdana Ladika Puppetry Studio of the Zagreb Youth Theatre College brings together around one hundred participants, ranging in age from preschool children to university students. The starting point of our work with children and young people is to use a variety of creative approaches to demonstrate the breadth of the puppetry medium and to challenge the misconception that puppetry is an activity and art form intended exclusively for younger children.

An important first step in this process is introducing the concept of the theatrical puppet and highlighting its diversity and versatility. Practical workshop-based work with a wide range of materials is an essential part of the creative process – sometimes serving as the starting point and at other times as the result of stage exploration.

Participants create their own puppets, masks, and stage designs using a variety of materials and techniques, limited only by their imagination. Our efforts to connect puppetry with related technologies and media – such as animation, film, video, comics, and design – stem from the desire of our participants to broaden their own creative horizons, guided by their individual curiosity and interests

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četvrtak, 17. rujna; 18.00 sati; Zagrebačko kazalište mladih, dvorana Polanec; 35 minuta; 6+; neverbalna

Thursday, 17th September; 18.00 h; Zagreb Youth Theatre, Polanec venue; 35 minutes; 6+; non-verbal

IZLOŽBE EXHIBITION

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

Četrnaesti put zaredom provodi se likovni natječaj čiji je cilj poticanje dječje kreativnosti, želje za stvaranjem, kazališnom igrom i lutkarstvom. Poziv djeci do navršениh četrnaest godina i ove je godine imao velik odjek.

Mašta i kreativnost osnovne su odlike djetinjstva te se poveznica između djece i lutkarskog kazališta, koje se predstavlja u okviru festivala, nametnula 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 iz cijele Hrvatske. Nagrade djeci su ulaznice za predstave u okviru festivala, koje će ih odvesti u neke nove, čudesne svjetove.

For the fourteenth consecutive year we are organising the art competition with the aim of encouraging children's creativity, and their desire to create, engage in theatrical play, and explore puppetry. The invitation to children up to the age of fourteen has once again received a strong response. Imagination and creativity are fundamental features of childhood, and the connection between children and the puppetry presented at the festival feels entirely natural. A puppet is a child's best friend, and a puppet made by a child is even more special.

We have received more than one hundred and fifty entries from children across Croatia. The prizes awarded to the children are tickets to performances at the festival, taking them into new and wonderful worlds.

četvrtak, 10. rujna; 18.00 sati; foaje Kulturnog centra Travo; za djecu i odrasle
Thursday, September 10th; 18.00 h; Travno Cultural Centre foyer; children and adults

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



LUTKARSKE RADIONICE PUPPETRY WORKSHOPS



ČAROLIJA LUTKE , lutkarska radionica za učitelje i odgojitelje THE MAGIC OF PUPPET, Puppetry Workshop for Teachers and Educators

Lutkarstvo nije ograničeno na dob – to je umjetnička forma koja osvaja i djecu i odrasle. Na festivalu su radionice izrade lutaka osmišljene za sve dobi, a ova posebna radionica namijenjena je odraslima koji svoj profesionalni rad posvećuju obrazovanju i odgoju djece.

Polaznicima će se predstaviti jednostavni i brzo izvodivi načini izrade lutaka koje mogu koristiti u radu s djecom kao nastavno sredstvo, umjetnički izražaj ili zabavu u zajedničkim aktivnostima s djecom i roditeljima.

Izrađuje se lutka inspiriranu tehnologijom štapne kazališne lutke, koristeći materijale koji se lako mogu pronaći u vrtiću, školi ili domaćinstvu poput: plastične boce, debljeg konopa, tanke spužve, stiropor kugle, ostataka tkanine, vunice, trakica i, naravno, škare.

Lutku mogu animirati jedan ili dva animatora, što daje mogućnost raznovrsne izvedbe.

Sudjelovanjem ćete steći uvid u profesionalnu tehnologiju i kreativna rješenja izrađivača kazališnih lutaka s dugogodišnjim iskustvom u radu s djecom i odraslima.

Pridružite nam se i otkrijte čaroliju lutke u svom radu s djecom!

Puppetry knows no age limits – it is an art form that captivates both children and adults alike. While the festival offers puppet-making workshops all ages, this special session is designed for adults whose professional work centres on teaching and nurturing children.

Participants will learn simple, quick techniques for creating puppets that they can use in their work with children, as teaching tools, for creative expression, or entertainment in group activities with children and parents.

We will craft a puppet inspired by rod puppet techniques, using everyday materials easily available in preschools, schools, or homes: plastic bottles, sturdy rope, thin sponge, foam balls, fabric scraps, yarn, ribbons, and of course, scissors.

The puppet can be operated by one or two performers, which opens up possibilities for diverse interpretations.

By participating, you will gain hands-on experience with professional techniques and creative solutions from experienced puppeteers who have worked with both children and adults for many years.

Join us and discover the magic that puppetry can bring to your work with children!

subota, 12. rujna; 17.00 sati; park s južne strane Kulturnog centra Travno; za učitelje i odgojitelje; 90 minuta; na hrvatskom i engleskom

Saturday, September 12th; 17:00 h; park in front of the Cultural Centre Travno; for teachers and educators; 90 minutes; in Croatian and English

KLAUN RASTEZLJIVKO , lutkarska radionica za osobe treće dobi STRETCHY CLOWN, Puppetry workshop for seniors

Lutkarstvo je umjetnička, a ne dobna kategorija! To je osnovna nit vodilja festivala. Interes za lutkarstvo i želju za izradom lutke koju možemo animirati potičemo kod svih, bez obzira na dob. Već nekoliko godina organiziraju se radionice izrade lutaka s osobama treće dobi. Radionica nudi opuštanje, dobru zabavu i osnovna znanja o lutkarstvu te pruža radost stvaranja starijim sugrađanima. Ovog puta na radionici uz puno zabave i dobrog raspoloženja izrađujemo klauna koji se može animirati i obradovati svakog: unuka, prijatelja, doktora, susjeda.

Puppetry is an artistic, not an age-based category! That is the guiding principle of the festival. Interest in puppetry and the desire to create puppets that can be brought to life are encouraged in everyone, regardless of age. We have been organising puppet-making workshops for seniors for several years now. The workshop offers relaxation, enjoyment, and basic knowledge of puppetry, while also providing the joy of creativity to older members of the community.

This time, in a cheerful and lively atmosphere, we are making a clown puppet that can be animated and bring joy to anyone: a grandchild, a friend, a doctor, or a neighbour.



nedjelja, 13. rujna; 16.00 sati; park ispred Kulturnog centra Travno; za osobe treće životne dobi
 Sunday, September 13th; 16.00 h; park in front of the Cultural Centre Travno; for seniors

MIŠIĆ KRUŽIĆ , lutkarska radionica za djecu **LITTLE ROUND MOUSE, puppetry workshop for children**



Radionica je namijenjena djeci vrtićke dobi. Materijali koji se koriste jednostavni su i ima ih u svakom domu (karton, škarike, vezice, flomasteri). 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 njihova animacija koje će djeca steći kroz radionicu zasigurno će ih potaknuti da posjećuju kazalište i još koji put izrade lutku s prijateljima, braćom, sestrama, roditeljima.

The workshop is designed for preschool children. The materials used are simple and can be found in every home (cardboard, scissors, string, markers). We will introduce children to puppet-making, guiding them into the world of puppetry and encouraging imagination and creative expression. Bringing this simple puppet to life is fun and engaging. The basics of puppet-making and animation learned during the workshop will encourage children to visit the theatre and continue making puppets again with their friends, brothers, sisters, and parents.

ponedjeljak, 14. rujna; 9.30 sati; DV Travno; 40 minuta; na hrvatskom / 14.30 h; DV Potočnica; 40 minuta; na mađarskom; za djecu

Monday, September 14th; 9.30 h; Travno Kindergarten; 40 minutes; in Croatian / 14.30 h; Potočnica Kindergarten; 40 minutes; in Hungarian; for children

KONJIĆ SKAKONJIĆ, lutkarska radionica za djecu **LITTLE JUMPING HORSE, 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 kartonskog tuljca, štapića za sladoled i malo vunice nije preveliko umijeće, ali je velika radost. Lutka svom tvorcu daje slobodu kreacije, a jednostavna animacija potiče dječju maštu i pruža inspiraciju. Pored kreativnosti radionica potiče originalnost i spretnost uporabe materijala. Jednostavna marioneta lako se animira i kreativnu igru pretvara u zadovoljstvo. Radionica je namijenjena djeci ranoškolske dobi.

With plenty of imagination and a little skill, anything can become a puppet. Simple materials and a playful approach are at the heart of this workshop. Making a puppet from a cardboard tube, ice-cream sticks, and a little wool is not a great technical feat, but it brings enormous joy. A puppet gives its maker freedom of creative expression, while its simple animation encourages imagination and inspires new ideas. In addition to creativity, the workshop also fosters originality and skill in handling materials. This simple marionette is easy to animate and turns creative play into genuine enjoyment. The workshop is intended for early primary school children.

utorak 15. rujna; 9.30 sati i 12.30 sati; srijeda, 16. rujna; 12.30 sati; park ispred Kulturnog centra Travno; za djecu iz OŠ Malešnica

Tuesday, September 15th; 9.30 and 12.30 h; Wednesday, September 16th; 9.30 and 12.30 h; park in front of the Cultural Centre Travno; for children from Malešnica Elementary school

Voditelj radionica / The workshop leader: **Arsen Ćosić**
 kreator i izrađivač lutaka / creator and puppet maker

PIF INFO



INFO TELEFON PIF-a / PIF INFORMATION TELEPHONE

+385 1 / 66 01 626

ULAZNICE

Ulaznice možete kupiti:

- od 1. rujna 2026. na blagajni Kulturnog centra Travno radnim danima od 10.00 – 19.00 sati
- od 14. kolovoza 2026. putem sustava www.core-event.co
- od 14. kolovoza 2026. putem www.pif.hr (odabirom pojedine predstave)
- od 12. do 17. rujna 2026. na blagajnama dvorana u kojima se održavaju predstave, sat vremena prije početka pojedine predstave

Cijene pojedinačne ulaznica iznosi:

- predstave za djecu: 6,00 €
- predstave za djecu za organizirane grupe: 5,00 €
- predstave za odrasle: 12,00 €
- predstave za odrasle za više od deset gledatelja 8,00 €

Programi na otvorenom i predstave izvan konkurencije su besplatni.

Sve informacije dostupne od 1. rujna 2026. na: www.pif.hr

Za sve informacije o povlaštenim cijenama ulaznica obratite nam se na: +385 1 6601-619 ili ulaznice@kuctravno.hr

TICKETS

Tickets available:

- from September 1st, 2026 at Cultural Centre Travno boxoffice on working days from 10.00 – 19.00 h
- from August 14th, 2026 through the system www.core-event.co/en
- from August 14th, 2026 on the www.pif.hr/en (by selecting the performance)
- from September 12th to September 17th, 2026 at the ticket office of venue where the play is performed, one hour before the performance

Single ticket price:

- Performances for children – 6,00 €
- Performances for organized groups of children – 5,00 €
- Performances for adults – 12,00 €
- Performances for organized groups of adults – 8,00 €

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

All info available from September 1st, 2026 at www.pif.hr/en

For information about discounted ticket prices, please contact us at: +385 1 6601619 or ulaznice@kuctravno.hr

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ORGANIZATOR FESTIVALA / FESTIVAL ORGANIZER

Kulturni centar Travno (KUC Travno) / Cultural Centre Travno
Božidara Magovca 17, Zagreb / 17, Božidara Magovca Str., Zagreb
tel. tajništvo: 01 66 01 626; tel. blagajna: 01 66 01 619
e-pošta / e-mail: kuc@kuctravno.hr; pif@kuctravno.hr
web: kuctravno.hr



TURISTIČKI INFORMATIVNI CENTAR / TOURIST INFORMATION CENTRE

Trg bana J. Jelačića 11, Zagreb / 11, Josip Jelačić Square, Zagreb
Centar za posjetitelje: info@infozagreb.hr
0800 53 53 (besplatni info telefon / free info phone)
e-pošta / e-mail: info@zagreb-touristinfo.hr

PROSTORI ODRŽAVANJA PROGRAMA

PROGRAMME VENUES

1. **KUC Travno** **Kulturni centar Travno** / Cultural Centre Travno
Božidara Magovca 17, Zagreb / 17, Božidara Magovca Str., Zagreb
Tel.: +385 1/ 66 01 626; +385 1/ 66 01 619
2. **ZPC** **Zagrebački plesni centar** / Zagreb Dance Centre
Ilica 10, Zagreb/ 10, Ilica Str., Zagreb
Tel: + 385 1/ 48 33 083
3. **ZKL** **Zagrebačko kazalište lutaka** / Zagreb Puppet Theatre
Trg kralja Tomislava 19, Zagreb / 19, Kralj Tomislav Square, Zagreb
Tel: +385 1/ 4878 444
4. **ZKM, Polanec** **Zagrebačko kazalište mladih - ZKM** / ZKM Theatre
Teslina 7, Zagreb / 7, Teslina Str., Zagreb
Tel: +385 1/ 4874 560
5. **KIC** **Kulturno informativni centar** / Cultural Information Centre
Preradovićeve 5, Zagreb / 5, Preradovićeve Str., Zagreb
6. **DV Travno** **Dječji vrtić Travno** / Travno Kindergarten
Kopernikova 12, Zagreb/ 2, Kopernik Str., Zagreb
7. **DV Potočnica** **Dječji vrtić Potočnica** / Potočnica Kindergarten
Ulica grada Vukovara 18, Zagreb / 18, Grada Vukovara Str., Zagreb
8. **paviljon Zrinjevac** Grad Zagreb, **Glazbeni paviljon Zrinjevac**
City of Zagreb, Music Pavillion Zrinjevac
9. **plato Mamutice** Grad Zagreb, **plato Mamutice, Travno**
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10. **KUC Travno, park** Grad Zagreb, **park Travno**
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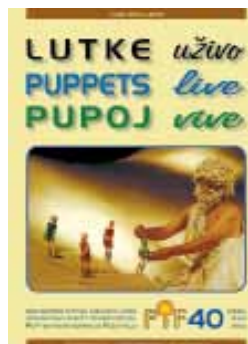
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