



LUTKA

Revija za lutkovno umetnost in gledališče animiranih form
A Journal on Puppetry Arts and Theatre of Animated Forms

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1985-1988, 1991-1996, 1998-2000) until 2000 (no. 57).
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Naslovnica/Cover
Sovji grad/The Owl Castle
Lutkovno gledališče Ljubljana/Ljubljana Puppet
Theatre, foto/photo: Žiga Koritnik

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S. Makarovič: *Vila Malina/Raspberry Fairy* (2006), likovna podoba/puppet visual design: Barbara Stupica
Foto/Photo: Žiga Koritnik

UVODNIK

Pred vami je (z)nova *LUTKA!* *Lutka* ni nova revija, temveč revija z dolgoletno tradicijo, saj je prvič izšla že leta 1966, potem pa je pod menjajočimi se uredniškimi imeni v različnih intervalih izhajala vse do leta 2000. Po trinajstletnem premoru se znova vrača med ljubitelje lutkovnega gledališča – tokrat je ustvarjena pod okriljem Lutkovnega gledališča Ljubljana ter v sodelovanju s slovenskima združenjema UNIMA in Ustanovo lutkovnih ustvarjalcev (ULU) Slovenije. Za njeno odprtost in širino skrbi uredniški odbor, ki združuje predstavnike Akademije za gledališče, radio, film in televizijo, Društva gledaliških kritikov in teatrologov Slovenije, člane združenj UNIMA in ULU Slovenija ter različne mednarodno uveljavljene tuje strokovnjake na področju lutkarstva.

V zadnjem desetletju slovenska lutkovna stroka opaža drastično pomanjkanje teoretične, znanstvene in zgodovinske obravnave s področja lutkarstva v slovenskem jeziku, vedno bolj pa je tudi zaskrbljujoč odnos medijev do lutkovnega snovanja. Revija za *lutkovno umetnost in gledališče animiranih form* poskuša z raznovrstnimi

prispevki tako s področja teorije in zgodovine lutkovnega gledališča kot tudi z vidika razvojnih tendenc sodobnega lutkarstva to vrzel na področju slovenske strokovne lutkovne publicistike zapolniti.

Prva številka je nastala s podporo evropskega projekta EPKE (European Puppetry Knowledge Exchange Project), ki povezuje lutkovne tehnologe različnih evropskih gledališč in tako omogoča strokovno izmenjavo njihovih znanj. Lutkovno gledališče Ljubljana ga je skupaj s češkim gledališčem Drak (Divadlo Drak) in estonskim gledališčem NUKU (NUKU Teater) zasnovalo v začetku leta 2013, financira pa ga Evropska komisija v okviru programa Kultura. Prva mojstrska delavnica pod okriljem tega projekta z naslovom *Marioneta – med tradicijo in sodobnostjo* je v ospredje postavila kraljico lutk – marioneto (prav zato je prva številka revije posvečena njej), poseben poudarek pa je namenila različnim funkcijam glave in mimiki obraza. V *Lutki* so tako strnjena nova spoznanja s področja marionetne tehnologije, ki jo omogoča razvoj novih materialov, posebno pozornost pa posvečamo tudi različnim marionetnim vodilom,

znotraj katerih izpostavljamo prav gotovo edinstven primer med svetovnimi vodili – slovensko »Cirilovo vodilo«. Objavljamo tudi dva temeljna antologijska eseja o marioneti, ki sta navdihovala najrazličnejše tako lutkovne kot tudi druge gledališke ustvarjalce. Sledi kratek pregled marionete v svetovnih in slovenskih okvirih ter predstavitev in pomen njene vloge znotraj ohranjanja lutkovne dediščine. Bernd Ogrodnik je marioneti odprl nove magične animacijske možnosti – preberite si zanimiv pogovor z njim, poetično pa *Lutko* s svojimi utrinki skleneta dva solistična marionetna mojstra, Frank Soehnle in Stephen Mottram.

Marioneta je »fantazija, pravljicična slika, poezija, nežnost brez pretirane razigranosti – globoko zasanjano, lepo, tiho notranje doživetje,« je o kraljici lutk zapisal eden naših največjih lutkarjev Jože Pengov. Želim si, da bi nova številka revije o lutkah prispevala k razvoju in rasti te *fantazije*, pomagala pri mojstrskem piljenju te *poezije* ter spodbudila k intimnemu zaznavanju *notranjega doživetja* – gledalcev in ustvarjalcev.

Ajda Rooss

EDITORIAL

Here it is again – our “old” and “new” *LUTKA (PUPPET)*! It is by no means a new journal, but rather a publication boasting a long tradition, having first been published as far back as 1966 and then having been brought out under a series of changing editors’ names and at various intervals until 2000. Thus, after a 13-year pause, the journal is back among the lovers of puppet theatre. This time it has been conceived under the patronage of the Ljubljana Puppet Theatre and in collaboration with the two Slovenian associations UNIMA (International Union of the Marionette) and ULU (Puppetry Creators Institute). A vigilant eye has been kept on its openness and broad-mindedness by its editorial board, bringing together both UNIMA and ULU, and representatives of the Academy of Theatre, Radio, Film and Television, the Association of Theatre Critics and Researchers of Slovenia as well as the representatives of various foreign, internationally renowned puppet experts.

For the last decade, the Slovenian puppetry profession has been experiencing a drastic deficiency in theoretical, scientific and historical discussion, presented in its own language, in the field of puppetry, as well as an increasingly alarming attitude of the public media towards puppet creation. Therefore, the main intention of the *Journal for Puppetry Arts and Theatre of Animated Forms* is to attempt – with its miscellaneous articles on the theory and history

of puppet theatre, as well as on the tendencies in modern puppetry – to fill in the topical gap in the field of Slovenian professional puppetry journalism.

Its first issue was conceived with the support of the European project EPKE (European Puppetry Knowledge Exchange Project), which connects puppet technologists from various European theatres and is thus enabling a prolific exchange of their professional knowledge. The project, established at the beginning of 2013 in collaboration between the Ljubljana Puppet Theatre (Lutkovno gledališče Ljubljana), the Czech Drak Theatre (Divadlo Drak) and the Estonian NUKU Theatre (NUKU Teater), has been financed by the European Commission within its Culture Programme. The first workshop organised under the patronage of this project – *The Marionette: Between Tradition and the Present* – was thematically focused on “the queen of puppets” – the marionette (hence the journal’s first issue’s dedication); the main emphasis of the workshop was placed on the marionette’s different head functions and facial expressions.

Therefore, summed up in the latest edition of *Lutka* are the new findings in the field of marionette technology enabled by the development of new materials; our main attention is devoted to different marionette controls, one of which is certainly a unique example among the control mechanisms used around

the world – the Slovenian “Ciril’s control”. Also published here are the two basic anthological essays on the marionette that have inspired many puppeteers and other creators within the realm of theatre.

What follows then is a short survey of marionettes within both national and international frameworks as well as a presentation of the importance of their role in the preservation of puppetry heritage. Since Bernd Ogrodnik has been one artist who has actually opened some new, magical animation options for the marionette, the interesting interview with him included in these pages is certainly worth reading as well. The poetical ending of *Lutka* is by all means contributed to by the reflections of the two marionette masters Frank Soehnle and Stephen Mottram.

The marionette is “a fantasy, a fairy tale picture, poetry and softness without excessive playfulness and agitation – a deep, meditating, beautiful and quiet inner experience” wrote one of our greatest puppeteers, Jože Pengov, about the queen of puppets.

My wish for this new issue of the “Journal about Puppets” is that it facilitates the further development and growth of this *fantasy*, helps with the masterful polishing of this *poetry* and encourages the intimate perception of the *inner experience* – of viewers and creators alike.

Ajda Rooss

O MARIONETNEM GLEDALIŠČU

Heinrich von Kleist

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Ko sem zimo leta 1801 preživiljal v M..., sem nekega večera v parku naletel na gospoda C..., ki je bil takrat v mestu šele od nedavna, saj je kot plesalec služboval v operi, kjer je pri publiku dosegal izjemen uspeh. Priznal sem mu, da sem bil prese-nečen, ko sem ga kar nekajkrat zalotil v marionetnem gledališču, ki so ga v naglici postavili na tržnici in ki je s svojimi kratkimi dramskimi burleskami s petjem in plesom razveseljevalo preprosto ljudstvo.

Prepričeval me je, da neskončno uživa v pantomimi lutk, in pripomnil, da bi se lahko plesalec, ki bi rad svoje znanje izpopolnil, od njih marsikaj tudi naučil.

Ker je njegova trditev, predvsem zaradi načina, kako mi jo je priobčil, izzvenela vse prej kot navadna domisljica, sem prisedel k njemu, da bi izvedel kaj več o razlogih, s katerimi bi lahko podkrepil svojo nenavadno trditev.

Vprašal me je, ali ne mislim, da so nekateri gibi lutk, še posebej tistih manjših, v plesu pravzaprav videti zelo ljubki.

Tega nikakor nisem mogel zanikati. Skupine štirih vaščanov, ki je v hitrem taktu plesala rondo, ne bi mogel primerneje naslikati niti sam Teniers.

Povprašal sem ga po mehanizmu lutk, pa tudi, kako je sploh mogoče upravljati z njihovimi posameznimi okon-

činami in točkami, kakor pač narekuje ritem gibanja ali ples, ne da bi držali vse tiste milijarde niti s prsti.

Odgovoril mi je, naj si nikar ne domišljam, da lutkar v različnih trenutkih plesa nastavlja in vleče vsako lutkino okončino posebej.

Sleherni gib, je poudaril, ima svoje težišče; dovolj je že, da obvladujemo in upravljamo s težiščem v notranjosti lutke; okončine, ki niso nič drugega kot nihala, pa se, sledeč temu, premikajo mehanično, same od sebe in brez dodatne pomoči.

Dodal je še, da je takšno premikanje v resnici sila enostavno; namreč vsakič ko se težišče premočrtno premakne, okončine že rišejo krivulje tako, da se prične pogosto lutka, v kolikor jo po naključju zazibljemo ali stresemo, ritmično premikati v celoti, uprizarjajoč kretnje, ki spominjajo na ples.

Ugotovil sem, da mi je s svojimi pripombami predvsem pojasnil užitek, ki ga je, kot pravi, našel v marionetnem gledališču. Niti slutil pa nisem, kaj vse se bo iz tega še izcimilo.

Vprašal sem ga, ali misli, da je lutkar, ki s temi lutkami upravlja, prav tako plesalec in ali se mu vsaj malo svita o lepoti v plesu.

Odgovoril mi je, da če je neko delo – vsaj kar zadeva njegovo mehansko plat – lahko, še ne pomeni, da ga lahko opravljajš brez čustev.

Namreč, smer, ki jo mora očrtati težišče, je vendarle sila enostavna in kakor se mu dozdeva v večini primerov tudi premočrtna. Vendar je v primerih, ko je ta smer skrivljena, videti, kakor bi imela zakonitost tega skrivljenja ali zavijanja predvsem ali v največji mogoči meri drugoten pomen. Tudi v slednjem primeru bo zgolj eliptična, kar je tudi nasploh (zavoljo sklepov) naravna oblika gibanja skrajnih točk človeškega telesa, zato lutkar ne bo potreboval prav veliko veščine, da jo bo izpeljal.

Po drugi strani pa bi lahko bila ta linija nekaj sila skrivnostnega. Nič drugega kot *pot plesalčeve duše*. Potemtakem dvomi, da bi jo bilo moč najti drugače, kot da se lutkar postavi v težišče marionete, z drugimi besedami, da tudi sam *pleše*.

Odgovoril sem mu, da so mi o poklicu lutkarja govorili kot o nečem precej brezdušnem, nečem, kar spominja na vrtenje ročice pri lajni.

Nikakor ne, je zanikal. Gibi lutkarjevih prstov so z gibi lutk, ki so pritrjene k njim, v precej zapletenem razmerju, skorajda neizvirnem ali podobnem tistemu, ki ga imajo številke z logaritmi ali asimptota s hiperbolo.

Sicer pa verjame, da je moč tudi to zadnjo sled duha, o kateri je govoril, odstraniti iz marionet in njihov ples popolnoma prenesti v carstvo mehaničnih sil ter ga izvesti s pomočjo ročice, kakor sem menil tudi sam. Pripomnil sem, da me čudi, ko vidim, koliko pozornosti namenja tej podvrsti (drugače lepe) umetnosti, ki je bila ustvarjena za navadne množice.

Vendar sam ni le menil, da je primerna za višji razvoj, marveč se je z njo, vsaj videti je bilo tako, tudi ukvarjal. Z nasmehom mi je odvrnil, da si upa trditi, da bi, če bi mu nek »mechanicus« izdelal marioneto po njegovih zahtevah, z njeno pomočjo uprizoril ples, kakršnega ne bi mogel odplesati ne sam, ne kateri koli drugi spretni plesalec njegovega časa, pri čemer ne bi bil izjema niti veliki Vestris.

Ali ste, me je vprašal, ko sem se molče zagledal v tla, že slišali za mehanične noge, ki jih angleški umetniki izdelujejo za ponesrečence, ki so izgubili podkolenice?

Nisem, sem priznal, česa takšnega še nisem videl. Škoda, je odvrnil, kajti, če bi vam povedal, da ti nesrečniki s takšnimi pripomočki tudi plešejo, mi najbrž ne bi verjeli. Mar res, sem vprašal, plešejo? Čeravno je število njihovih gibov omejeno, lahko tiste, ki so jim na voljo, izvedejo s takšnim mirom, lahkotnostjo in ljubkostjo, ki osepne prav sleherni miselno bitje.

V šali sem pripomnil, da je zagotovo našel pravega človeka. Kajti umetnik, ki lahko izdelava tako nenavadno podkolenico, lahko prav gotovo ustvari tudi marioneto, ki bo zadostila njegovim zahtevam.

Kako pa se glasijo, sem ga vprašal, medtem ko je rahlo zbegano strmel v tla, kako se glasijo te vaše zahteve, ki jih kanite postaviti njegovi veščini?

V njih ni ničesar, mi je odgovoril, česar ne bi našel že tu – skladnost, gibljivost, lahkotnost –, vendar vse na višji stopnji, še posebej naravnejša razporeditev težišča.

Kaj pa je s prednostjo, ki naj bi jo imela lutka pred živimi plesalci?

Prednost? Najprej pomanjkljivost, moj vrli prijatelj, in sicer, da se ne bi nikoli *spakovala*. Kajti, kot veste, smo spakovanju priča takrat, ko se duša (*vis motrix*) znajde v kateri koli drugi točki izven težišča giba. Ker lutkar pri tem, ko uporablja žico ali niti, ne obvladuje nobene druge točke poleg te, so vse ostale okončine takšne, kot morajo biti, namreč mrtve, oz. navadna nihala, ki zgolj sledijo najbolj običajni sili teže; kar pa je naravnost odlična lastnost, ki jo bomo zaman iskali pri večini naših plesalcev.

Le spomnite se P..ove, nadaljuje, ko se kot Daphne ozira proti Apolonu, ki jo zasleduje. Dušo ima v vretencih hrbtenice, pripogiba se, kot da se bo vsak hip zlomila, kot kakšna najada iz Berninijeve šole. Ali pa mladega P..., ko v vlogi Parisa stoji v družbi treh boginj in Veneri ponuja jabolko: videti je (kar je resnično grozno), kot bi imel dušo v komolcih.

Takšne napake, je dodal po kratkem premoru, so neizogibne, že vse odkar smo jedli z drevesa spoznanja. A raj je zaklenjen, keruba smo pustili za seboj in zdaj se moramo odpraviti na pot okoli sveta, da bi ugotovili, ali se je mor da tam kje zadaj za nas odprlo kaj novega.

Zasmejal sem se. V vsakem primeru, sem pomislil, duh ne more zaiti tja, kjer ga ni. Opazil sem, da mu na srcu leži še marsikaj, zato sem ga prosil, naj nadaljuje.

Poleg tega, je povedal, imajo lutke tudi to prednost, da so *protigravitacijske*, torej delujejo *proti sili teže*. Ničesar ne vedo o inertnosti snovi, o lastnosti, ki se najbolj upira plesu, saj je sila, ki jih dviguje v zrak, močnejša od tiste, ki jih vleče k zemlji. Oh, kaj bi dala naša dobra G..., da bi bila šestdeset funtov lažja, oziroma če bi ji takšna teža priskočila na pomoč pri izvajanju entrechatov in piruet? Podobno kot skratje, lutke potrebujejo tla le zato, da jih *oplazijo* in da po hipnem obotavljanju svojim okončinam ponovno vdihnejo življenje. Potrebujemo jih zato, da se na njih *umirimo* in opomoremo od naporov plesa. Gre torej za trenutek, ki očitno sam po sebi ni ples in s katerim

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ne moremo storiti nič drugega, kot da si ga prizadevamo – kolikor nam je to pač v močeh – čim hitreje premostiti.

Odgovoril sem mu, da mu ne glede na spretnost, ki jo kaže pri uresničevanju svojih paradoksov, nikakor ne kanim verjeti, da premore mehanična lutka več ljubkosti od stroja človeškega telesa.

Odvrnil je, da človek pri tem preprosto ne more doseči lutke; le Bog naj bi bil namreč tisti, ki bi se lahko v tem pogledu kosal s stvarjo, saj naj bi se prav tu znašli pred točko, v kateri se med seboj stikata oba konca prstanas tega sveta.

Ker sem bil čedalje bolj začuden, nisem več vedel, kako naj se odzovem na te nenavadne trditve. Videti je, je pripomnil, med tem ko si je privoščil ščepec tobaka, da nisem pozorno prebral tretjega poglavja prve Mojzsove knjige. S človekom, ki ne pozna prvega obdobja vsega človeškega ustvarjanja, se povsem upravičeno ni moč pogovarjati niti o naslednjih, kaj šele o poslednjem.

Odvrnil sem mu, da zelo dobro vem, kakšno zmedo lahko povzroči zavest, kadar se sooči s človekovo naravno dražestjo. Nek mladenič, ki sem ga poznal, je zavoljo preproste pripombe v mojih očeh izgubil nedolžnost, katere raja mu ni nikoli več uspelo najti, navzlic vsem naporom, ki si jih lahko zamislimo. Pa vendar, kakšne zaključke bi lahko iz vsega tega povlekli?

Zanimalo ga je, kateri pripetljaj imam v mislih.

Pred tremi leti, sem začel pripovedovati, sem plaval z nekim mladeničem, čigar telo je tedaj izžarevalo naravnost čudežno privlačnost. Lahko bi bil štel približno šestnajst let in le od daleč je bilo na njem moč zaslutiti prve sledi nečimrnosti, ki jim je botrovala naklonjenost žensk. Nedolgo pred tem sva v Parizu skupaj opazovala mladeniča, ki si je iz noge pulil trn; odlitek tega kipa je znan in ga je moč najti v večini nemških zbirk. Prav nanj ga je spomnil pogled, ki ga je vrgel na zrcalo v trenutku, ko je nogo z namenom, da bi jo obrisal, položil na klop. Nasmehnil se je in mi zaupal, kaj je odkril. Pravzaprav se je tudi meni v istem trenutku zgodilo nekaj podobnega, vendar sem se v nameri, da bi izkusil njegovo nedvoumno ljubkost ali pa v želji, da bi še bolj blagodejno vplival na njegovo nečimrnost, nasmehnil in mu odvrnil, da se mu je vse skupaj le dozdevalo! Oblila ga je rdečica in ponovno je dvignil nogo, da bi mi to pokazal, vendar se je, kakor je bilo tudi pričakovati, njegov poskus izjalovil. Ves zmeden je nogo dvignil še tretjič in četrtič in jo potem, skoraj zanesljivo dvigoval še desetkrat – a vse je bilo zaman! Ni in ni mu uspelo izvesti istega giba. Kaj bi govoril! V gibih, ki jih je izvajal, je bilo nekaj tako komičnega, da sem se mukoma zadrževal, da ne bi prasnjal v krohhot.



Kleist (2006), Silvan Omerzu, Slovensko mladinsko gledališče in Gledališče Konj, foto/photo: Žiga Koritnik

Od tistega dne, pravzaprav od tistega trenutka, se je z mladeničem zgodila naravnost nerazumljiva sprememba. Dneve je začel preživljati pred zrcalom, vse prejšnje dražesti pa so ga zapuščale ena za drugo. Zdelo se je, kot bi se neka nevidna in nerazumljiva sila kakor železna mreža ovijala okoli svobodne igre njegovih gibov in še preden je minilo leto dni, na njem ni bilo več niti sledu tiste ljubkosti, ki je razveseljevala oči ljudi, ki so ga obkrožali. Še danes je živa priča tega čudnega in nesrečnega pripetljaja, ki bi ga lahko potrdila beseda za besedo, kakor sem ga povzel tudi sam.

Potemtakem, se je ljubeznivo odzval gospod C..., vam moram zaupati neko drugo zgodbo, saj boste pri priči razumeli, zakaj bi se rad na vašo navezal prav z njo. Na potovanju po Rusiji sem se znašel na posesti gospoda von G..., livonijskega plemiča, čigar sinova sta se takrat vneto učila mečevanja. Za virtuoza je še posebej slovel starejši, ki se je bil pred kratkim vrnil z vseučilišča in mi je nekega jutra, ko sem prišel v njegovo sobo, ponudil rapir. Prekrižala sva meče, a je nanoslo, da sem bil močnejši. Ker sem ga še bolj zmedel, se me je povrh polotila še strast, saj sem z vsakim udarcem zadeval v polno, vse dokler mu nisem naposled rapirja zalučal v kot. Napol v šali, napol razjarjen je, medtem ko ga je dvigoval, priznal, da je končno našel mojstra. In mi povedal, da me bo, spričo dejstva, da vsak prej ali slej najde še večjega mojstra od sebe, peljal k nekemu, ki me resnično prekaša. Brata sta prasnila v glasen smeh in me ob vzklikih: »Gremo! Gremo! V drvarnico!« zgrabila za roko in odvlekla do medveda, ki ga je njun oče, gospod von G..., vzredil na posestvu.

Ko sem se ves osupel znašel pred njim, je medved stal na zadnjih tacah, s hrptom naslonjen na steber, za katerega je bil privezan; v pripravljenosti na udarec je dvignil desno šapo in me gledal naravnost v oči: takšna je bila torej njegova drža mečevalca. Ko sem se znašel pred nenavadnim nasprotnikom, si nisem bil na jasnem, ali morda ne sanjam! Pa vendar sem zaslišal gospoda G..., kako mi govori: »Udarite! Udarite! Poskusite mu zadati udarec!« Ko sem si nekoliko opomogel od začudenja, sem se nadenj spravil z rapirjem: a medved je le narahlo premaknil šapo in prestregel udarec. Poskušal sem ga zмести z ukanami, a se ni niti premaknil. Potem sem ga, zelo spretno, napadel ponovno; človeka bi bil skoraj zagotovo zadel v prsni koš, medtem ko je medved odbil udarec le z rahlim premikom šape. Tedaj bi se bil skoraj znašel v položaju mladega gospoda von G... Zaradi medvedove resnosti sem začel izgubljati prisebnost; izmenjaje sem ga napadal s pravimi in navideznimi udarci, oblival me je znoj, a vse je bilo zaman! Medved mi ni le pariral v slogu najboljšega mečevalca na svetu (v čemer mu resnično ni bil raven niti en mečevalec na svetu), marveč se sploh ni menil za moje trike: iz oči v oči, kot če bi mi lahko v očeh prebiral dušo, je stal pred menoj z dvignjeno šapo, pripravljeno na obrambo, pri čemer se ni niti zganil, kadar moji udarci niso bili mišljeni resno.

Verjamete tej zgodbi?

Povsem! Sem vzkliknil z veselim odobravanjem. Tako verjetna je, da bi lahko verjel slehernemu tujcu, kaj šele vam! Zdaj, moj vrli prijatelj, veste, kaj vse je potrebno, da bi me razumeli.

Toliko, kolikor odsev v soju organske luči temni in slabi, je tudi ljubkost videti vse bolj sijajna in močna. In prav tako kot se presek dveh linij na eni strani točke, potem ko stopi skozi neskončnost, v hipu ponovno pojavi na drugi strani ali tako kot slika v konkavnem zrcalu, potem ko se oddalji v nedogled, nenadoma zopet vznikne pred nami, se bo, potem ko bo skozi večnost stopilo še spoznanje, pojavila tudi ljubkost in se nam obenem v svoji najčistejši različici pokazala v tisti človeški obliki, ki bodisi sploh nima nobene zavesti ali pa je njena zavest neskončna, to je v lutki ali v Bogu.

Bi potemtakem, sem izustil nekoliko nezbrano, morali ponovno jesti z drevesa spoznanja in se vrniti v stanje nedolžnosti?

Vsekakor, je odgovoril, in to bo zadnje poglavje zgodovine sveta.

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Prevedla Nataša Jelić

A full English translation is on:
southerncrossreview.org/9/kleist.htm

HEINRICH VON KLEIST (1777–1811), nemški dramatik in pripovedovalec, ki se po duhu in stilu giblje med klasiko in romantizmom, je napisal osem gledaliških del: dramo *Robert Guiskard* (1808) fatalistično tragedijo *Družina Schroffenstei* (*Die Familie Schroffenstein*, 1803), komedijo *Amphitryon* (*Amfitrion*, 1803–1806), dramo *Hermanova bitka* (*Die Hermannsschlacht*, 1807), tragedijo *Penthesilea* (*Pentezileja*, 1821), veliko zgodovinsko viteško dramo *Katica iz Heilbronna* (*Kätchen von Heilbronn*, 1807/08) ter dramo *Princ Homburški* (*Prinz von Homburg*, 1809–1811). Njegovo dramatiko najbolj označujeta dve njegovi največji posebnosti, in sicer neustavljivo zasledovanje izključno čustvenega mejnika, ki služi kot povod za junakovo delovanje, kakor tudi naravnost fobično izmišljanje paradoksalnih okoliščin, ki skorajda brez izjeme botrujejo tragičnemu razpletu junakove usode.

Oktobra 1810 je Kleist v Berlinu izdal dnevni časopis z naslovom *Berlinski večernik* (*Berliner Abend-*

dblätter), ki je prinašal lokalne novice in katerega poglavitni cilj je bil, kakor je bilo tudi napovedano, da bi *ponudil zabavo vsem slojem prebivalstva* ter prav tako *spodbudil nacionalno zavest*. Časnik je izhajal do pomladi leta 1811, ko so ga, zavoljo poostritve cenzurnih predpisov, prenehali tiskati. Da bi k prebiranju časopisa spodbudil čim številčneje bralstvo, je Kleist v njem objavljali tudi aktualna policijska poročila. V časniku je objavil tudi svoje ugotovitve v slavnem eseju *O marionetnem gledališču (Über das Marionettentheater)*. Izhajal je v štirih nadaljevanjih, od 12. do 15. številke, decembra leta 1810. Esej je sprva veljal za prikrito satiro na Nacionalno gledališče v Berlinu, ki je delovalo pod vodstvom igralca in dramatika A. W. Ifflanda (1759–1814), vendar se je z leti dialog o tem, ali človeško vedenje usmerjajo čustva ali razum, prelevil v estetsko in teatrološko besedilo, ki zavoljo svoje pomembnosti in vplivnosti skorajda prekaša preostalo Kleistovo gledališko delovanje. S svojim kratkim umetniškim zapisom je Kleist močno vplival na mnoge gledališke umetnike in estete. Med sodobnimi teatrologi nikakor ne moremo mimo Henryka Jurkowskega.¹ V praktičnem in tehnološkem oziru je navdahnili tudi lutkarje, denimo nemškega slikarja, kiparja, tehnologa in koreografa Oskarja Schlemmerja, ter nemška lutkovna mojstra Fritzja Herberta Brossa in Alebrechta Roserja, da so izdelali drugačno, posebno, lahko bi zapisali 'avtorsko' vrsto marionete, na kateri danes temelji sodobno marionetno gledališče.

In October 1810, Kleist launched a daily paper in Berlin entitled the *Berliner Abendblätter*. The paper's main aim was not only to bring local news to its readers but also – as had been announced previously – *to offer amusement to the people of all walks of life and promote national consciousness*. The newspaper lasted until the spring of 1811, when its publication ceased due to the tightening of censorial regulations.

Kleist's real draw in his pursuit to attract as much of a reading public as possible was his publishing of topical police reports. The writer also published his *On the Marionette Theatre (Über das Marionettentheater)*. They came out in four sequels, from numbers 12 to 15, in December 1810.

At first, the essay was believed to be a veiled satire about the National Theatre in Berlin, which was led by the actor and playwright A. W. Iffland (1759–1814). However, with the passing of time, the dialogue concerning the dilemma as to whether human behaviour is guided by emotions or the intellect transformed into an aesthetic and theatrollogical text that, due to its importance and power, almost outgrew the rest of Kleist's theatrical activity. Kleist's short artistic writing has powerfully influenced many theatre artists and aestheticians. One of his contemporary theatrollogists certainly not to be overlooked is Henryk Jurkowski.

This artist has also inspired – both practically and technologically speaking – many puppeteers (among others, the German painter, sculptor, technologist and choreographer Oskar Schlemmer and the German puppet masters Fritz Herbert Bross and Albrecht Roser) to construct a distinct, special and – as one could put it – even "authorial" type of marionette, on which the contemporary marionette theatre of today is based.

Dubravko Torjanac

HEINRICH VON KLEIST (1777–1811), the German playwright and storyteller who lingered – spirit- and style-wise – between the realms of Classicism and Romanticism, conceived eight dramatic pieces: a drama *Robert Guiskard* (1808), a fatalistic tragedy *The Schbroffenstein Family (Die Familie Schbroffenstein)*, 1803), a comedy *Amphitryon* (1803–1806), a drama *The Battle of Hermann (Die Hermannsschlacht)*, 1807), a tragedy *Penthesilea* (1821), a superb historical play about knighthood *Katie of Heilbronn (Kätchen von Heilbronn)*, 1807/08) and a drama *The Prince of Homburg (Prinz von Homburg)*, 1809–1811). Most outstanding in his dramatic work are his two greatest curiosities – an unquenchable pursuit of a purely emotional milestone that would trigger his hero's action, as well as a downright phobic inventing of paradoxical situations, leading almost constantly to the tragic denouement of his hero's fate.

¹ Henryk Jurkowski: *Zgodovina evropskega lutkarstva*, I. knjiga, Od začetkov do konca devetnajstega stoletja. Novo mesto: Kulturno umetniško društvo Klemenčičevi dnevi, 1998. 245–247.

IGRALEC IN NADMARIONETA

Edward Gordon Craig

Igralec mora proč in nadomestila ga bo neživa figura – lahko jo imenujemo nadmarioneta, dokler si sama ne bo našla boljšega imena. Veliko je bilo napisanega o lutki oz. marioneti, nekaj odličnih knjig. Mnoga umetniška dela so pri njej dobila navdih. Danes ima marioneta svoje najmanj srečno obdobje in mnogi jo štejejo za nekakšno boljšo punčko iz cunj – in mislijo, da se je razvila iz punčke iz cunj. To ni točno. Marioneta je potomka kamnitih kipov iz starih templjev – danes pa je precej degenerirana oblika boga. Vedno je bila dobra prijateljica otrok in še vedno zna najti in pritegniti oboževalce.

Če danes kdo nariše marioneto na papir, bo videti toga in smešna. Tak človek pojma nima, kaj vsebuje ideja, ki jo danes imenujemo marioneta. Resnost obraza in mirnost telesa si narobe razlaga kot popolno neumnost in nerodno grdoto. Pa vendar so celo moderne marionete nekaj izrednega. Srce jim ne udarja nič hitreje in nič počasneje, pa naj aplavz bobni kot vihar ali pa se ga komaj sliši. Svojih znakov ne oddajajo prav nič bolj hlastno ali zbegano. In obraz marionetne primadone ostane svečan, lep in oddaljen kot zmeraj, čeprav se utaplja v poplavi šopkov in ljubezni. V marioneti je nekaj več od genialnega domisleka, nekaj več od bežnega razkazovanja osebnosti. Zdi se mi, da je marioneta zadnji odmev neke plemenite in lepe umetnosti iz neke pretekle civilizacije. Kot vsaki umetnosti, ki pade v mesnate in prostaške roke, pa se ji

je zgodila sramota. Danes so vse marionete samo ceneni komedijanti.

Marionete imitirajo komedijante iz večjega in bolj polnokrvnega gledališča. Na oder pridejo samo zato, da bi padle vznak. Pijejo samo zato, da bi se pijano opotekale, ljubijo se samo zato, da bi zbujale smeh. Pozabile so na nasvete svoje matere Sfinge. Njihova telesa so zgubila resno milino in postala toga. Njihove oči so zgubile neskončno subtilnost, ki jim je dajala videz, kot da vidijo; zdaj samo še strmijo. Razkazujejo svoje žice in zvenketajo z njimi in trdoglavo zaupajo v svojo leseno modrost. Ne spominjajo se več, da bi njihova umetnost morala imeti tisti pečat zadržanosti, ki ga včasih vidimo na delih drugih umetnikov in da je najvišja tista umetnost, ki prikriva večino in pozablja ustvarjalca. Če se ne motim, je neki popotnik iz antične Grčije leta 800 pred n. št. opisal svoj obisk v templju in gledališču v Tebah in povedal, kako ga je prevzela lepota »plemenite izumetničenosti«. »Vstopil sem v Hišo prividov in v daljavi sem zagledal lepo rjavopolto kraljico, ki je sedela na svojem tronu – ali svojem grobu – oboje se mi je zdelo možno. Zleknil sem se na ležišče in opazoval njene simbolične gibe. Njen ritem se je menjal s takšno lahkoto, medtem ko ji je vzporedno z gibi prehajal od uda do uda; s takšnim mirom nam je razodevala misli iz svojih prsi; tako resno in lepo je vztrajala v izražanju svoje žalosti – da se nam je zdelo, da ji nobena žalost ne more do živega. Niti v sanjah si nismo mogli

misliti, da je poražena, saj ni bila spačena ne v telo ne v obraz. Njene roke so neprestano lovile strast in bolečino in ju nežno ponujale njenemu pogledu. Te roke so bile kdaj pa kdaj videti kot vitek topel vodomet, ki se vzpenja, se potem prelomi in spet pade, vsi sladki bleedi prstki pa so ji kot morska pena padli v naročje. Zdelo bi se mi kot razodetje umetnosti same, ko ne bi že prej ugotovil, da pri teh Egipčanih isti duh prebiva tudi na drugih področjih njihove umetnosti. 'Umetnost kovanja in zakrivanja', kot jo imenujejo, je v tej deželi takšna duhovna moč, da tvori tudi večji del religije. Tu se lahko učimo o hrabrosti, o njeni moči in o njeni milini. Če se udeležite take predstave, ne morete kaj, da ne bi občutili fizične in duhovne osvežitve«. To je bilo leta 800 pred n. št. Kdo ve, mogoče bo marioneta nekega dne spet postala zvesti medij umetnikovih lepih misli. Mogoče smemo upati, da bo prišel dan, ki nam bo spet vrnil figuro ali simbolično bitje, napravljeno s pomočjo imetnikove spretnosti in tako bomo lahko še enkrat dosegli »plemenito izumetničenost«, o kateri piše antični pisec. Potem ne bodo več pogubno vplivale na nas čustvene izpovedi o človeških slabostih, ki jih ljudje gledajo vsak večer, kar ima za posledico, da v njih samih rastejo iste slabosti. V ta namen si moramo prizadevati, da bi spet znali ustvarjati te božanske podobe – nič več ne smemo biti zadovoljni z marioneto, ustvariti moramo nadmarioneto. Nadmarioneta ne bo tekmovala z življenjem – rajši ga bo presejala. Njen ideal ne bo več človek iz mesa in krvi, temveč telo v transu – njen cilj bo, da bi se oblekla v lepoto, ki je smrti podobna, obenem pa izdihovala živega duha. Že večkrat v tem spisu se je zgodilo, da so besede o smrti našle pot na papir – priklicalo pa jih je neprestano kričanje realistov: »Življenje! Življenje! Življenje!« To bi utegnil kdo narobe razumeti, kot da se spakujem, posebej tisti, ki ne čutijo nobene naklonjenosti do mogočne in skrivnostne radosti, ki se nahaja v vsaki umetnosti, brž ko v njej ni strasti. Res je, da sta slavni Rubens in čaščeni Raphael ustvarjala samo strastna in bujna dela, vendar so bili mnogi umetniki pred njima in mnogi za njima, ki so si zmernost v umetnosti zastavili za najvišji cilj in predvsem takšni umetniki kažejo pravi moški značaj. Drugi, ki danes s svojimi deli zbujajo pozornost, pa naj bodo nastopaški ali otožni, ne govorijo kot možje, temveč rjovejo kot živali ali pa šepetajo kot ženske.

Modri in zmerni mojstri, močni zaradi zakonov, ki so jim prisegli večno zvestobo – njihova imena so večinoma neznanca – plemenita družina so – ustvarjalci velikih in malih bogov vzhoda in zahoda, čuvarki velikega časa: vsi ti mojstri ustvarjajo svoje misli naprej, proti neznanemu, iščejo prizore in zvoke iz tiste mirne in radostne dežele, da bi lahko napravili kamniti kip ali zapeli verz in ju izpolnili z istim mirom in radostjo, kot so ju videli od daleč in tako uravnotežili vso to bolečino in nemir na tej strani.

V Ameriki, tako si predstavljamo, so člani te mojstrske družine živeli v veličastnih starodavnih mestih,

v velikanskih mestih, ki jih je bilo mogoče preseliti v enem samem dnevu; tako si zmeraj zamišljam. To so bila mesta prostornih svilenih šotorov in zlatih baldahinov, pod katerimi so prebivali njihovi bogovi. Ta bivališča so ustrezala tudi najbolj izbirčnim zahtevam. Potujoča mesta so bila in ko so potovala z gora v nižine, čez reke in vzdolž dolin, je bilo, kot da napreduje velika armada miru. In vsako mesto je imelo – ne enega človeka ali dva, ki bi se imenovala »umetnika« in bi ju vsi drugi gledali kot brezdolneža, temveč veliko ljudi, ki jih je izbrala skupnost zaradi njihove večje moči zaznavanja – umetnike. Prav to namreč beseda umetnik pomeni: nekoga, ki zaznava več od drugih in zabeleži več, kot je videl. In eden teh umetnikov, prav nič zadnji med njimi, je bil umetnik ceremonij, ustvarjalec vizij, svečenik in njegova dolžnost je bila slaviti njihovega najvišjega duha – duha gibanja.

Tudi v Aziji so pozabljeni mojstri, ustvarjalci templjev in vsega, kar je bilo v njih, preželi vsako misel, vsak znak svojega dela s tem duhom mirnega gibanja, ki je podoben smrti – slavili so ga in pozdravljali. In tudi v Afriki (nekateri mislijo, da jo bomo morali šele civilizirati) je prebival ta duh, ki je bistvo popolne civilizacije. Tudi tam so prebivali veliki mojstri, ne individualisti, ki jih je obsedala ideja, da bi uveljavili svojo osebnost, kot da ni nič vrednejšega in močnejšega od nje – temveč mojstri, ki so zaradi nekakšne svete potrpežljivosti bili pripravljeni premikati svoje možgane in prste samo v tisto smer, ki jo dovoljuje zakon – v službi preprostih resnic.

Kako strogo je bil ta zakon in kako si umetnik v tistih časih ni dovolil, da bi razkazoval svoja osebna čustva, lahko ugotovimo, če pogledamo katerikoli figuro, ki so jo izklesali Egipčani, raziskujte vse te izklesane oči in zavračale vas bodo do sodnega dne. Drža teh figur je tako mirna, da je smrti podobna. Pa vendar sta v njih tudi nežnost in očarljivost; je ljubkost vstric z močjo; in vsako umetniško delo je okopano v ljubezni. Ampak umetnikovi čustveni izbruhi, njegova nastopaška osebnost – o tem ni niti sledu. Siloviti dvomi o smislu upanja – niti namiga o čem takem. Nepopustljiva odločnost – nič takega ni ušlo umetniku; nikjer ni nobene take izpovedi – nobene take neumnosti. Ne ponos, ne strah, ne komičnost, ne karkoli drugega ne namigujejo, da sta umetnikov duh ali roka tudi za tisočinko sekunde ušla nadzoru zakonov, ki umetniku vladajo. Kako veličastno! V tem je umetnikova veličina. In premnogi današnji in včerašnji čustveni izbruhi niso nikakršni znaki visoke inteligence, to pa pomeni, da niso nikakršni znaki visoke umetnosti. Tudi v Evropo je prišel ta veliki duh, plaval je nad Grčijo, s težavo so ga izgnali iz Italije, navsezadnje pa je pobegnul in nam zapustil potoček solz – biserov. Mi pa smo večino biserov zdrobili, medtem ko smo jih žvečili skupaj z želodi, ki so naša hrana; zgubljali smo pravo pot, vrgli smo se na tla pred tako imenovanimi »velikimi mojstri«

in začeli oboževati te nevarne in nastopaške osebnosti. Nekega nesrečnega dne smo v svojem neznanju pomislili, da je umetnikovo poslanstvo slikati prav nas in izražati naše misli. Kar vlagajo v svojo arhitekturo ali glasbo, smo pomislili, ima nekaj opraviti z nami. In začeli smo zahtevati, naj bomo prepoznavni v vsaki njihovi stvaritvi. To pomeni, naj se pojavljamo v njihovi arhitekturi, kiparstvu, glasbi, slikarstvu in poeziji – in opomnili smo jih tudi, naj nas povabijo kar po domače: »Pridite, kakršni ste.«

Umetniki so po mnogih stoletjih popustili in nam začeli dobavljati, kar smo zahtevali. In tako se je zgodilo, da je nevednost izgnala svetlega duha, ki je nekoč nadziral umetnikovo glavo in roko, njegovo mesto pa je zavzel temni duh, pustolovec in huligan na prestolu zakona – in to pomeni vladavino neumnosti. In vsi so začeli vpiti o renesansi! Medtem pa so slikarji, glasbeniki, kiparji in arhitekti kar naprej tekmovali drug z drugim, da bi zadostili splošni zahtevi: umetniška dela morajo biti narejena tako, da se ljudje v njih prepoznajo.

In že so se pojavili portreti z zariplimi obrazi, izbuljenimi očmi, krivimi usti, s prsti, ki silijo čez okvir slike, z zapestji, s katerih si lahko odčitati utrip. Barve so se spremenile v pisano zmešnjavo, črte v direndaj – kot v deliriju norca. Forma se je razbila, ker jo je zgrabila panika. Mirni in hladni šepet življenja v transu, ki je nekoč dihal iz sebe takšno neizčrpno upanje, se je vnel, zagorel in izgubil v ognju, nadomestil pa ga je – *realizem*, prostaško prikazovanje življenja, prikazovanje, ki ga vsak narobe razume, brž ko ga zazna. In vse to je daleč proč od pravega cilja umetnosti, saj cilj umetnosti ni odražanje življenjskih dejstev. Saj umetnik tudi ni navajen, da bi hodil za stvarmi; njegov privilegij je, da hodi pred njimi – da vodi. Rajši naj življenje odraža podobo duha, saj je prav duh prvi izbral umetnika, da bi slikal njegovo lepoto.¹ Na tej sliki naj bo oblika povzeta po vsem, kar živi, zaradi lepote in nežnosti, barve pa je treba poiskati v neznanu deželi domišljije, to pa je dežela, kjer prebiva tako imenovana smrt. Zato nisem lahkomišel ali predrzen, kadar govorim o marioneti in njeni sposobnosti, da ohrani lep in zadržan izraz telesa in obraza tudi takrat, kadar je izpostavljena žlobudranju pohvale ali viharju aplavza. So ljudje, ki se marionetam posmehujejo. »Marioneta« je postala zaničljiva oznaka, vendar je še zmeraj nekaj ljudi, ki znajo najti lepoto v teh majhnih, danes tako degeneriranih figurah.

Večina moških in žensk se začne hihitati, brž ko jim spregovorimo o marioneti. Takoj pomislijo na žice, na toge roke in okorne gibe. Rečejo mi, da je to »smešna igračka«. Naj jim torej povem nekaj stvari o marionetah.

¹ »V umetnikovem duhu so vse oblike popolne; vendar niso izvedene iz narave niti sestavljene iz delov narave, temveč izhajajo iz domišljije.« William Blake

Še enkrat moram ponoviti, da so marionete potomci velike in plemenite družine idolor, tistih, ki so bili zares narejeni »po božji podobi«; in da so se pred mnogimi stoletji te figure ritmično in ne krčevito; in da niso potrebovale žic niti niso govorile skozi nos skritega lutkarja. (Ubogi Pavliha, nočem te omalovaževati! Ti stojš sam, dostojanstven v svojem obupu, oziraš se nazaj po preteklih stoletjih, narisane solze so še zmeraj mokre na tvojih starodavnih licih in zdi se, kot da bi proseče zavrnil svojemu psu: »Sestra Ana, sestra Ana, kaj nihče ne bo prišel?« In potem na svoj veličastni nastopaški način usmeri nase naš smeh – in moje solze s turobnim krikom: »O, moj nos! O, moj nos! O, moj nos!«) Kaj res mislite, gospe in gospodje, da so bile te marionete zmeraj tako majhne, samo en čevelj velike?

Ne, sploh ne! Marioneta je nekoč imela postavo, ki je bila plemenitejša od vaše. Mislite, da je marioneta zmeraj poskakovala po ploskvi, ki je komaj dvakratni meter velika in narejena tako, da spominja na majčkeno staromodno gledališče? Da je zmeraj segala z glavo skoraj do zgornjega roba proscenija? Da je zmeraj živega v tej hišici, kjer so vrata in okna majhna kot v prebivališču punčke iz cunj, z narisanimi zavesicami, razgrnjenimi iz srede navzven, v vrtičku pa so orjaški cvetni listi veliki za njeno glavo? Poskušajte si izbiti te misli iz glave in mi dovolite, da vam povem, kje je marioneta doma.

Njeno prvo kraljestvo je bilo v Aziji.² Na bregovih Gangesa so ji zgradili dom, ogromno palačo, ki se je od stebra do stebra vzpenjala v nebo in se spuščala v vodo. Palačo so obdajali prostrani sončni vrtovi, polni rož in hladnih vodometov. V te vrtove ni prodril noben zvok, v njih se je komaj kaj zganilo. Samo v hladnih in skrivnih sobanah so kar naprej delali hitri možgani marionetnih pomočnikov. Pripravljali so nekaj njej primerne, nekaj, kar bi počastilo duha, iz katerega se je rodila. In potem nekega dne – ceremonija.

V tej ceremoniji je marioneta sodelovala. To je bil praznik v hvalo stvarjenja, starodavni zahvalni dan, slavljenje bivanja, zraven pa tudi nekoliko resnejše slavljenje privilegirane prihodnjega bivanja, ki je zakrito z besedo smrt. In med to ceremonijo so se pred očmi rjavopolnih oboževalcev pojavili simboli vseh stvari na zemlji in v nirvani: simbol lepega drevesa, simbol gričev, simboli bogatih rud v teh gričih, simbol oblaka, vetra in vseh gibljivih stvari; simbol najhitrejšega gibljive stvari, tj. simbol misli, spomina; simbol živali, simbol Bude in človeka – in tukaj prihaja ona, božanska figura, marioneta, ki se ji danes vsi tako

² Avtor teze, da je lutkovno gledališče prvotna oblika gledališkega uprizarjanja v Aziji, je R. Pischel (*Die Heimat des Puppenspiels*, Halle, 1900). Knjiga je izšla v angleškem prevodu (London, 1902) in Craig se je po vsej verjetnosti oprl nanjo. – (Op. prev.)

smejite. Smejite se ji, ker so ji ostale samo njene slabosti. To so vaše slabosti, ki jih marioneta samo odraža; vendar se ji ne bi smejali, če bi jo videli na višku njene moči, v času, ko je bila poklicana, naj bo simbol človeka v veliki ceremoniji; takrat je stopala kot prelepa figura in nam razsvetljevala srce. Če se ji smejimo in tako žalimo njen spomin, se smejmo tudi svojemu propadu, ki smo si ga sami povzročili – smejmo se verovanjem in božjim podobam, ki smo jih razbili. Nekaj stoletij pozneje ugotovimo, da je marionetin dom že nekoliko zanemarjen. Iz templja se je spremenil – ne bom rekel, da v gledališče, temveč v nekaj med templjem in gledališčem; v takšnem domu marioneta boleha. Nekaj je v zraku; zdravniki ji svetujejo, naj bo previdna. »In česa se moram najbolj bati?« jih vpraša. Odgovorijo ji: »Najbolj se boj človeškega samoljubja.« Marioneta razmišlja: »Ampak na to sem vendar sama zmeraj opozarjala: mi, ki v veselju slavimo svoje bivanje, se moramo posebej bati te nevarnosti. Je mogoče, da sem spregledala to resnico prav jaz, ki sem jo zmeraj razodevala in da bom zdaj padla med prvimi? Očitno se nekdo pripravlja, da me bo potuhnjeno napadel. Upirala bom oči v nebo.« In vsa zamišljena je odslovila zdravnike.

In zdaj vam bom povedal, kdo je prišel zmotit mir, ki je obdajal to nenavadno popolno bitje. Zapisano je, da se je marioneta malo pozneje naselila na obalah Daljnega vzhoda in tja sta prišli dve ženski, da bi jo videli. Med ceremonijo je marioneta žarela s takšnim zemeljskim sijajem, vendar tudi nezemeljsko preprostostjo, da je dala navdih tisoč devetdeset osemindvetdesetim dušam, ki so se udeležile praznovanja, navdih, ki je prav tako jasnil njihovega duha, kot ga je tudi omamljal. Na ženski pa je dogodek učinkoval samo kot omama. Marioneta ju ni videla, oči je imela uprte v nebo. Navdala pa ju je z nepotešljivim poželenjem, da bi tudi sami postali neposreden simbol božanskega v človeku. Od želje do dejanja je bil samo korak. Oblekli sta se v najboljša oblačila (»kot ona,« sta si mislili), svoje gibanje sta spremljali s kretnjami (»kot ona,« sta rekli) in ker se jima je posrečilo, da sta v gledalcih zbudili občudovanje (»natančno tako kot ona,« sta vpili), sta si zgradili tempelj (»kot ona,« »kot ona») in tako zadostili zahtevam sodrge. Vse skupaj sta spremenili v klavno parodijo.

Tako je zapisano. To je prvi zapis o igralcu na Daljnem vzhodu. Igralec je nastal iz neumnega samoljubja dveh žensk, ki nista bili dovolj močni, da bi zadržali svojo željo po vmešavanju, ko sta gledali simbol božanstva. In pokazalo se je, da je parodija donosna. Prizorišča takšne parodije ste v naslednjih petdesetih ali stotih letih lahko našli v vseh delih dežele.

Plevel raste hitro, pravijo, in zapleveljena divjina, ki se ji reče moderno gledališče, je zrasla hitro. Figura božanske marionete je privlačila vse manj ljubiteljev, ženski pa sta bili vse bolj iskani. Hkrati s propadanjem mario-

nete in uveljavljanjem obeh žensk, ki sta se namesto nje kazali na odru, se je pojavil temni duh, imenovan kaos, v njegovi sledi pa zmagoslavje neobrzdane osebnosti. Vidite zdaj, zakaj tako zelo ljubim in cenim »marioneto«, kakor ji pravimo danes, in zakaj v umetnosti tako zelo zaničujem tako imenovano »življenje«? Iz srca si želim, da bi se božja podoba – nadmarioneta – vrnila v gledališče; brž ko jo bodo ljudje videli, jo bodo tako vzljubili, da bodo mogoče odkrili svoje staro veselje do ceremonij – spet bodo slavili stvarjenje – častili bivanje – in se s svetimi in srečnimi priprošnjami obračali na smrt.

Firence, marec 1907

Odlomek je iz: Craig, E. G. (1995). *O gledališki umetnosti* (prevedel Lado Kralj). Ljubljana: Mestno gledališče ljubljansko (Knjižnica Mestnega gledališča ljubljanskega; zv. 120).

A full English translation is on: www.questia.com/library/80980889/on-the-art-of-the-theatre

EDWARD GORDON CRAIG (1872–1966) – igravec, režiser, scenograf, grafik, izdajatelj dveh gledaliških časopisov, *The Mask* (*Maska*, 1908–1929) in *The Marionette* (*Marioneta*, 1918/1919), je kot teoretik vsekakor eden najpomembnejših gledaliških reformatorjev 20. stoletja. Bil je tesno povezan s simbolističnimi tokovi v umetnosti in gledališču ob prehodu v 20. stoletje. Craig v članku *Igralec in nadmarioneta* (*The Actor and the Über-Marionette*, 1908, druga izdaja časnika *The Marionette*) opisuje svojo zamisel *nadmarionete* – lutke ali figure nadnaravne velikosti, ki naj bi v igralskem gledališču v prihodnosti zamenjala igralca. Craig, ki nas po slogu nekoliko spominja na Heinricha von Kleista, kot odločilno prednost, ki naj bi jo imela marioneta pred igralcem, izpostavlja odsotnost čustev in egoizma, kar pa ji konec koncev omogoča tudi večjo in močnejšo intenziteto prikazovanja, kakršni igravec nikoli ne bo kos. Odklanjajoč realizem kot golo oponašanje brez izvirnega ali neponarejenega umetniškega izraza, estetska načela marionete temeljijo na prepričanju, da se lahko umetnost zgodi le pri popolnem podrejanju ustvarjalnim sredstvom in umetnikovi volji. Ker igravec s svojimi ustvarjalnimi sredstvi ne razpolaga svobodno in ne more delovati brez določenih zgledov, ga ne moremo imeti za umetnika: zato ga je treba spoditi z odra in na njegovo mesto pripeljati nadmarioneto. Čeprav so Craigov članek tolmačili kot metaforo novega igralskega sloga, ki naj bi ga šele ustvarili, so njegove skice in beležke dokaz o predmetnosti navedenih zamisli – za figure z maskami, odete v dolge sive ko-

stume, je Craig predvidel tudi materiale, iz katerih bi bile narejene: papir maše, tkanina in les.

EDWARD GORDON CRAIG (1872–1966) – an actor, stage director and set and graphic designer as well as the publisher of two theatre magazines (*The Mask* (1908–1929) and *The Marionette* (1918/1919)) – is, as a theoretician, undoubtedly one of the most important theatrical reformers of the 20th century. Closely linked with the symbolist movement in art and theatre at the turn of the 20th century, Craig describes in the article *The Actor and the Über-Marionette* (published in 1908, in the second issue of *The Marionette*) his conception of an *über-marionette* – a puppet, or a figure of supernatural size that in the future will replace both the actor and the acting theatre. Craig, whose style slightly resembles Heinrich von Kleist's, sets out the marionette's decisive advantage over the actor: its absence of emotion and egoism, which will eventually bestow on it an intensity of presentation no actor would ever be able to match. Rejecting realism as mere imitation, and lacking any original or unfeigned artistic expression, the marionette's aesthetic principles are based on the conviction that art can only occur through an absolute submission to one's creative resources and the artist's will. Since the actor is not able to use his creative resources freely and act without a particular example, he or she cannot be considered an artist; therefore, he or she should be ousted from the stage, where the *über-marionette* should be brought instead. Although Craig's article was interpreted as a metaphor for the new style of acting that was still to be created, his sketches and notes prove the objectivity of the above-stated ideas. Apparently, Craig even considered the materials from which the long grey costumes designed for the characters in masks were to be made – paper mâché, textile and wood.

Dubravko Torjanac



Svetnik Krespel/Councillor Krespel (2006), Cankarjev dom, Gledališče lutk Konj, foto/photo: Žiga Koritnik



Indijska marioneta iz Radžastana/An Indian marionette from Rajastan



Marioneta indijanskega plemena Niska/A marionette from the Niska Indian tribe



Nepalska marioneta/A Nepalese marionette
Lutke so iz zasebne zbirke Edija Majarona/The marionettes are from the private collection of Edi Majaron, foto/photo: Urška Boljkovac



MARIONETA, KRALJICA LUTK

Edi Majaron

Beseda marioneta je menda nastala iz pomanjševalnice imena Marion – Marija. Tradicija uprizarjanja biblijskih zgodb z lutkami sega kar v 9. stoletje, posebno priljubljene so bile igre o Jezusovem rojstvu, v katerih je nastopala »mala Marija – Marionnette«. V francoščini je to naziv za vse vrste lutk, v slovenskem jeziku pa besedo rabimo za viseče lutke.

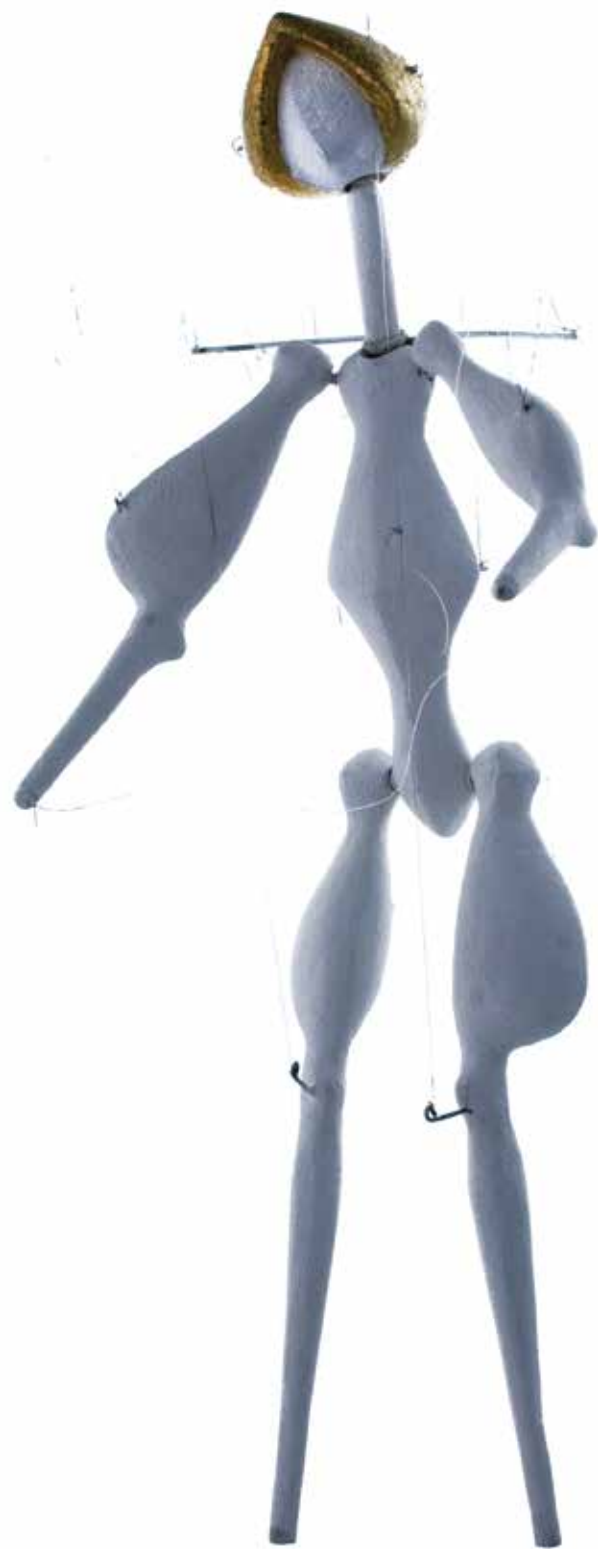
Da bi bolje razumeli metaforo marionete, se spomnimo, kaj piše Platon (427–347 pred n. š.) v svojih *Zakonih*: »Zavedati se moramo, da je vsak od nas marioneta v rokah bogov, njegove strasti pa niti, ki jih vodijo bogovi ...«. S tem je jasno, da so bile marionete že takrat splošno znane, o tem pa pričajo tudi številni drugi zapisi, od Aristotela do rimskega Apuleja in Marka Avrelija. Ta poenostavljena definicija nam sporoča, da marioneta predstavlja manipulacijo, odvisnost od višje, močnejše sile. Presenetljivo je, da se marioneta pojavlja v mnogih kulturah sveta popolnoma neodvisno, saj podatke o njej najdemo tudi v drugih davnih kulturah in je pretežno povezana z rituali. Marioneta je zadržala do današnjih dni nekaj prvinskega, zlasti v nam oddaljenih kulturah¹. Načini njene animacije pa so zelo različni. Indijska marioneta iz Radžastana je na primer vodena z nitjo, ki vodi od lutkine glave preko lutkarjevih prstov na lutkino trtico, omogoča pa presenetljivo animacijo. Lutkar z izredno spretnostjo obvladuje tudi po dve lutki hkrati in tako predstavlja priljubljeni motiv dvojnosti mo-

¹ Marioneta izhaja iz ritualov, kjer nastopa vedno stilizirana na treh nivojih – v gibu, glasu/zvoku in v izgledu. Slednji je določen z uporabljenim materialom, obliko, barvo, tehnologijo in proporcem. Upošteva vse te elemente ima tudi danes umetnik, ko ustvarja marioneto, vrsto različnih možnosti, zlasti pri odločitvi za marioneto na žici ali marioneto na nitih, ki se med seboj močno razlikujeta, vsaka s svojo tradicijo in zgodovino.

škega in ženske – z obratom predstavlja zdaj enega, zdaj drugega –, predstave pa največkrat prikazujejo dogodke iz epa Ramajana. Pri Tamilcih je priljubljeno glasbeno-plešno gledališče z marionetami, katerih niti so pritrjene na svitku, ki si ga lutkar posadi na glavo in tako s svojo glavo animira lutko, z rokami pa se posveti precizni animaciji lutkinih rok. Taka lutka lahko v svoji gracioznosti tekmuje tudi s plesalko. Tudi nepalske marionete so običajno dvo-obrazne, oblikujejo in pečejo jih iz gline, poslikane pa so s pisanimi glazurami. Marionete iz Kambodže se odlikujejo po dragocenih kostumih; njihov način gibanja ne posnema človeških kretenj, pač pa skupaj z močno vidnimi vodilnimi vrvicami tvori sliko drugačnega, gledališkega sveta. Marionete indijanskega plemena Niska s severozahodne obale Kanade kažejo vero v njeno dušo, saj je za vratci na lutkinih prsah naslikana njena duša.

Izredno tradicijo imajo tudi kitajske marionete, te so prek Koreje s trgovci in popotniki v 17. stoletju prišle na Japonsko, kjer so se udomačile ob bolj znanih japonskih lutkovnih tehnikah. Slovijo po dovršeni animaciji, ki nasprotno od našega sodobnega razumevanja lutke,² težijo k osupljivemu prikazovanju človekovih notranjih vzgibov

² Evropsko lutkovno gledališče zavrača vlogo lutke, ki posnema človeka, lutka naj ostane to kar je – lutka. V metafori naj izrazi razlog za svojo pojavo s poudarkom na tem, česar igralec na odru ni sposoben narediti.



A. de S. Exupery: *Mali princ/The Little Prince* (1979), foto/photo: Žiga Koritnik

in čustvenih reakcij, saj so morale tekmovati z gledališčem no in lutkovnimi predstavami bunrakuja. Zato je na lutkarjevem vodilu za vsako marioneto tudi po 40 niti. Japonsko marionetno gledališče danes slovi po dveh gledališčih: Yuki-za in Takeda, obe s tradicijo iz 18. stoletja. Res pa marioneta na Japonskem vse bolj prepušča mesto sodobnim variantam gledališča bunraku.

Marioneta je bila davno znana in priljubljena tudi v evropskih deželah. Zanimivo je, da ima tukaj večjo tradicijo marioneta na žici, ki se precej razlikuje od svoje sestre: če je poetični, lirični svet kot naročen za marioneto na nitih, je dinamična pripovednost, epika, področje druge. Glavna vodilna žica omogoča bolj neposredno obvladovanje lutke kot pa niti, zato ena bolj »lebdi«, druga pa je pod neposrednim nadzorom krepko »na tleh«. Zanj je značilna tudi izrazito »racava« hoja, saj nima niti za animacijo nog, te se gibljejo samodejno z zibanjem lutkinega telesa. To povzroča nekoliko poudarjeno, sunkovito gibanje, ki je kakor nalašč za heroično držo. Žica za animiranje desne roke omogoča tudi spretno mečevanje, zato so boji, celo prave bitke, priljubljen del predstav z marionetami na žici. Ni torej nenavadno, da je ta vrsta lutk najbolj vezana na evropsko zgodovino.

Radi so se jih posluževali že potujoči pevci – med njimi tudi slavni Hans Sachs, ki ga je ovekovečil Wagner v operi *Mojstri pevci Nürnberški* (*Die Meistersinger von Nürnberg*, 1868). Vemo, da tudi Shakespeare večkrat omenja marionetno gledališče, Ben Jonson (1572–1637) v svoji parodični komediji Šentjernejski sejem (*Bartholomew Fair*, 1614) predvideva marionetno predstavo v predstavi, imitacijo dela Christopherja Marlowa (1564–1593) *Hera in Leander* (*Hero and Leander*, 1593).

Zanimiv dokument o teh lutkah je Cervantesov opis predstave v romanu *Don Kibot* (*Don Quixote*) iz začetka 17. stoletja. Viteške zgodbe z dvora Karla Velikega – največkrat povezane z zgodbo o Rolandu (Orlandu) in njegovi bitki z Mavri – so znane v marionetni verziji po vseh deželah francosko-španskega vpliva, v najslikovitejši obliki pa jih do danes poznamo v tradiciji Sicilije in Belgije, ki sta bili še v 18. stoletju del španskega imperija. Toliko bolj zanimivo je, da se v Španiji niso ohranile in jih izpričujejo le dokumenti; med njimi je *Don Kibot* najbolj prepričljiv. Dobra klasična tradicionalna predstava s sicilijankami ima najmanj po 40 lutk, ki jih obvladujejo le 3 ali 4 lutkarji. Bitke na življenje in smrt se odvijajo v parih, na odru pa se nagrmedi gora posekanih in razsekanih lutk – prav kakor danes v filmih. Če ne bi lutke učinkovale groteskno patetično – k temu prispeva obvezna »pojoča« interpretacija besedila – bi se nad kotalečimi glavami in razsekanimi junaki upravičeno zgražali.

Podobno velja tudi za belgijsko inačico, ki je dobila ime po mestu Liège – lieška marioneta, saj je bilo, recimo,

okrog leta 1920 tam kar 69 skupin. Velikega belgijskega dramatika Michaela de Ghelderoda (1898–1962) so ti leseni igralci tako očarali, da jim je posvetil del svojega pomembnega opusa.³

Tudi v Italiji so se liki priljubljene *commedie dell'arte* – Harlekin, Kolombina, Pantalón ... znašli na sceni slavnih beneških marionet. Iz Neaplja je širil svoj vpliv Pulcinella, sicer ročna lutka, ki pa je po vsem svetu dobil bratrance – marionete, protagoniste predstav – povsod so našli dom in dobili novo ime: nemški Gašperček (Kasperl) je zašel v priljubljene igre, kot so *Faust*, *Don Juan*, *Genovefa* ali celo *Hamlet*, saj sta le dva lutkarja lahko odigrala vse vloge z marionetami. Nastopala sta tudi v manjših krajih, kjer so bili med gledalci tudi otroci. Zato je skrajšano besedilo povezoval Gašperček. Ta tradicija iz 18. stoletja se je ohranila v srednji Evropi pretežno s potujočimi lutkarskimi družinami.

Marionete pa so bile od 17. stoletja doma tudi v vsaki imenitnejši hiši ali dvorcu, v Italiji in Franciji je nastala vrsta za lutke napisanih marionetnih oper. Ta tradicija, ki jo je gojil grof Esterhazy ob Nežiderskem jezeru, je kriva, da je Joseph Haydn (1732–1809) napisal več kratkih oper, pa tudi Mozartova opera *Apolon in Hijacint* (*Apollo et Hyacinthus*, 1767) je bila napisana za marionetni oder. Goethejevega *Fausta* najbrž ne bi bilo, če slavni pesnik ne bi bil še kot otrok očaran od lutkovne predstave o Faustu, z Gašperčkom, seveda.

Tradicija uprizarjanja glasbenega gledališča z lutkami je segla tudi v 20. stoletje. V Italiji je med slovečimi Teatro Colla, ki v bogati opremi in z miniaturami slavnih pevcev uprizarja Verdijeve opere. Drugo pomembno skupino z daljnosežnim vplivom na lutkovno umetnost pa je vodil Vittorio Podrecca (1883–1959), rojen v Čedadu. Marionetno gledališče I Piccoli di Podrecca so poleg varietejskih programov uprizarjali tudi opere s pevci in orkestrom, prav za njih je Ottorino Respighi (1879–1936) napisal opero *Trnuljčica* (*La bella dormente nel bosco*, 1922). Marionetno gledališče v Salzburgu (Salzburger Marionettentheater) Antona Eicherja (1859–1930) si je z uprizarjanjem zvočno posnetih klasičnih del z marionetami pridobilo sloves zlasti pri turistih, ki si ne morejo privoščiti obiska tamkajšnje opere. Na razvoj široke sokolske mreže marionetnih gledališč na Češkem, Slovaškem in v takratni Jugoslaviji pa je vplivalo Divadlo Splejbla a Hurvinka pod vodstvom

³ Ghelderode je napisal več besedil za lutke, zanimivo pa je, da jih je uvedel v dramsko predstavo *Sonce zabaja* (*Le soleil se couche...*, 1934) kot igro v igri. To sicer ni bila novost, vendar je s tem napovedal gledališki postopek, ki danes velja za enega od vodil sodobnega lutkarstva: lutka ni nadomestek za živega igralca, na odru ima namreč drugačne možnosti in naloge. Če spoštujemo zakonitost »živega odra«, po drugi strani pa zakonitosti lutke, na odru združena igralec in lutka zaživita na poseben, pomenljivejši način.

Josefa Skupe (1892–1957) v Pragi, ki je po razpadu Avstro-Ogrske monarhije imelo tudi narodno buditeljsko vlogo.⁴

Marionetno gledališče v Evropi je bilo neredko avantgardno gledališče. Tudi Zürcher Marionet-tentheater je pomembno prispeval k estetiki marionetnega gledališča prejšnjega stoletja. Leta 1926 je švicarski režiser Otto Morach (1887–1973), pripadnik ekspresionistične smeri Der Blaue Reiter (Modri jezdec), pripravil zanimivo uprizoritev »gledališča v gledališču«. Po odlomku iz Cervantesovega romana *Don Kihot* je Federico Garcia Lorca (1899–1936) napisal libreto *El retablo de Maese Pedro* (*Lutke mojstra Petra*), ki ga je uglasbil španski skladatelj Manuel de Falla (1876–1946), scenske osnutke pa je napravil švicarski scenograf in gledališki reformator Adolph Appia (1862–1928).



Münchener Marionettentheater Papana Schmida

Opera opisuje, kako Don Kihot pokonča lutke Mavrov, ki hočejo ujeti lepo Melisandro, hčer Karla Velikega. Züriško gledališče je z marionetami uprizorilo še vrsto glasbenih del, med njimi cikel klavirskih skladb *Škatla z igračkami* (*La boîte à joujoux*, 1913) Clauda Debussyja (1862–1918) z modernističnimi lutkami Otta Moracha. Pomemben vpliv na razvoj evropske lutkovne umetnosti sta imeli dve münchenski marionetni gledališči: Münchner Marionettentheater Papana Schmida (Joseph Leonard Schmid

⁴ Prav tako vlogo so prevzeli sokolski odri tudi pri nas, iz te tradicije in potrebe po spodbujanju samozavesti se je rodilo tudi Partizansko lutkovno gledališče (1944–1945).

1822–1912), za katerega je besedila pisal grof Franz von Pocci (1807–1876), in Das Marionettentheater Münchner Künstler, ki ga je ustanovil in vodil Paul Brann (1873–1955). Repertoar je obsegal dela Mauricea Maeterlincka, Arthura Schnitzlerja, Molièra, Mozarta in Jacquesa Offenbacha.⁵ Opazen vpliv na lutkarstvo ZDA je imel Remo Bufano (1894–1948), zlasti je postal znan z uprizoritvijo opere Igorja Stravinskega (1882–1971) *Oedipus Rex* (1931) v philadelphijski Operi pod vodstvom Leopolda Stokowskega z ogromnimi marionetami.

V drugi polovici 20. stoletja so lutkarji solisti pripeljali animacijo marionete v metaforičnih, simboličnih, poetičnih in satiričnih prizorih do vrhunske virtuoznosti. Albrecht Roser (1922–2011) je postal s svojim klovnom Gustavom vzor za številne posnemovalce. Tudi David Syrotiak iz Združenih držav Amerike je bil med njimi, sedaj pa ustvarja v družinskem marionetnem gledališču. Med solisti z marionetami sta vsak s svojo dramaturgijo in estetiko občinstvo osvojila Anglež Stephen Mottram in Nemec Frank Soehnle s presenetljivimi in izzivalnimi predstavami za odraslo občinstvo.

Ob koncu petdesetih let 20. stoletja začne marioneta izginjati iz lutkovnih odrov. Vpliv moskovskega Centralnega lutkovnega gledališča povzroči pohod javajke, ki postopoma zavzame mesto marionete. S tako lutko je bilo možno igrati tudi v večjih dvoranah brez zahtevne konstrukcije marionetnega mostu, kar je še posebej spodbudilo vsa lutkovna gledališča pod sovjetskim kulturnim vplivom.

Med največjimi občudovalci in pristaši marionete je bil gotovo Jože Pengov (1916–1968). V anale marionetnih predstav je prispeval nekaj nepozabnih predstav, kot so *Zogica Marogica* (1951), *Zvezdica Zaspanka* (1954), predstavljena tudi na prvem festivalu UNIMA po drugi svetovni vojni 1958, zlasti pa še *Sinja ptica* (1964) z nepozabnimi lutkami Franceta Miheliča in glasbo Uroša Kreka. Pengov je vedno iskal delo, ki je klicalo po lutkovni interpretaciji, temu delu pa je iskal ustreznega likovnika, čigar umetniški izraz je poudaril glavno sporočilo bodoče marionetne predstave.

Ljubljansko marionetno tradicijo Jožeta Pengova nadaljujejo še nekatere pomembne predstave, kot so Jovanovičeva *Zlata ptica* (1974) v režiji Zvoneta Šedlbauerja z lutkami Tomaža Kržišnika, Saint-Exuperyjev *Mali princ* (1979) z lutkami Petra Černeta in Puškinova *Pravljica o carju Saltanu* (1984) z lutkami Toneta Kralja, obe v režiji Edija Majarona, *Sapramiška* (1986) Svetlane Makarovič

⁵ Gledališče Papana Schmida je bilo vzor Milanu Klemenčiču pri oblikovanju Malega marionetnega gledališča in Slovenskega marionetnega gledališča 1920, dr. H. Jurkowski pa trdi, da je bil Paul Brann vzor Jožetu Pengovu.

z lutkami Jake Judniča, Molièrov *Žlabtni meščan* (1988) v režiji Helene Zajčeve z lutkami Tomaža Kržišnika, Cankarjevo *Pobujšanje v dolini Šentflorjanski* (1994) v režiji Edija Majarona z lutkami Zlatka Boureka, najnovejši *homage* ljubljanski marionetni tradiciji pa je Finžgarjeva *Makalonca* (2013) v režiji Eke Vogelnik, tudi avtorice likovne zamisli.

Marionete so bile vedno z obeh strani gledaliških tendenc: po eni strani čuvarji tradicije, po drugi pa protagonisti avantgarde. Tudi danes, ko iščemo vsakemu besedilu najbolj ustrezno vrsto lutk, se k marioneti pogosto vračajo prav evropski režiserji; med njimi pripada opazno mesto češkemu režiserju Tomašu Dvořaku. S klasično češko marioneto na žici je med drugim v Gledališču ALFA v Plznu postavil izvrstno parodijo na obsedenost s filmskimi kriminalkami v predstavi *James Blond* (2010) Ive Peřinove, primer, kako lahko okorna marioneta na žici, oplemenitena s sodobno tehniko, spregovori v jeziku sodobnega postdramskega gledališča, ki se vse bolj poslužuje različnih tehnoloških sredstev za doseg umetniškega izraza.

Kaj je na marioneti tako posebnega, da še danes velja za kraljico lutk? *Marioneta je celovit ... samosvoji miniaturni človek v naših rokah. Ni kot igravec, ki je ujetnik svoje teže in zmogljivosti. Ne živi na tleh, giblje se z enako lahkoto po vseh razsežnostih. ... Sijoča in govoreča zvezda je, ki jo vsak dotik spravi v lebdenje.* S temi besedami je njeno bistvo poskušal opisati francoski pesnik in dramatik Paul Claudel (1868–1955). Njegove misli dopolnjuje naš največji lutkar Jože Pengov: *Marionete so fantazija, pravljica, slika, poezija, nežnost brez pretirane razigranosti in razgibanosti – globoko, zasanjano, lepo, tibo notranje doživetje.* Animator marionete je kot čarovnik, ki s svojo spretnostjo in umetnostjo napravi, da neresnično postane resnično, da kos lesa in krpa postaneta del kraljestva fantazije, postaneta gledališka umetnost.

V sodobnem gledališču razumemo marioneto tudi širše: lutkar igravec, ki pred občinstvom animira svojo marioneto pač ni samo animator – virtuoz, marveč želi s tem, da nastopata na odru skupaj v izraziti soodvisnosti, pokazati na problem, ki je vedno živ: kdo koga manipulira, kdo je od koga odvisen. Gre za semiotični znak gledalcu, kako razumeti odnos med lutko in lutkarjem – po velikosti, legi, materialu, načinu animacije ... doumeti sporočilo, ki se tiče situacije v našem času, kot jo vidijo ustvarjalci. S tem, ko se poslužujejo v sodobnih predstavah starih lutkovnih zvrsti ob vidnem lutkarju – igralcu, žele ustvariti jasno sporočilo: so stari problemi tudi naši današnji? Pogosto se zatečejo k znanim motivom, kot so Faust, Till Eulenspiegel, pa tudi naš kralj Matjaž; skozi navidezno naivnost in neokretnost govorijo o nasprotjih, v katerih živimo: na eni strani, recimo, naivno poštenje in zaupanje v ideale očetov, na drugi pa posmeħ temu, saj nas vsakdanja izkušnja spet in spet spravlja v zadrego. Vedno se pojavlja nekakšna animatorjeva roka »od zgoraj«, ki korak

lutki naravna zdaj sem, zdaj tja, zdaj spet z žico dvigne njegov meč zoper drugo lutko. Čeprav vse to razumemo, se ne znamo upreti. Da bi se kaj v nas spremenilo, pa je samo gledališče vendarle premalo.

Danes ne iščemo besedil, ki bi bila posebej namenjena marionetam ali pa ročnim lutkam, besedila izberemo zaradi ideje, ki jo želimo izraziti oziroma sporočiti z lutkami. To pa utegne biti tudi eden od razlogov za vse redkejšo uporabo marionete. Ne smemo pozabiti, da marioneta zahteva posebno organizacijo prostora (most za animatorje), specialiste tehnologe, poseben študij animacije, ki je za marioneto dolgotrajnejši kot za ostale vrste lutk. Režiserju marioneta sicer ponuja veliko več karakterističnih možnosti – lahko leti, lahko plava, visoko skače, se razleti na kosce in se spet sestavi v bitje. A vedno je manipulirana. Mogoče je to prihodnost marionete, saj smo vsi bolj in bolj »animirani« in manipulirani od raznih medijev in strank, marionete smo na nevidnih nitih, ki jih vlečejo sodobni finančni in politični bogovi.

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MARIONETTE, THE QUEEN OF PUPPETS

Edi Majaron

They say that the word marionette derives from the diminutive for the name **Mari-on – Maria**. The tradition of staging Bible stories with puppets began as early as the 9th century; the most popular among them were the plays about Jesus' birth, featuring the "little Maria – Marionette". In French, it is a name for all types of puppets, whereas, in Slovenian, the word marionette is used only for the puppets on strings.

In order to understand the metaphor of the marionette, we should go back to Plato (427–347 B.C.) and his *Laws*, in which he writes: "Let us suppose that each of us living creatures is an ingenious puppet of the gods and that these inward affections of ours are like sinews of cords, dragged by gods..."¹ Therefore, it is quite obvious that marionettes were already widely known at that time, and the evidence of that is also borne by many other writings, from Aristotle to Roman Apuleius and Marcus Aurelius. What this simplified definition communicates to us is that the marionette represents a manipulation, or a subordination to a more superior, more powerful force. Surprisingly enough, the marionette appears in many cultures around the world quite independently, since the information on it can also be found in other ancient cultures, where it is predominantly associated with rituals. Thus the marionette has managed to keep, to the present day, a touch of the primal, particularly in the more remote cultures.¹ However, its animation methods tend to be

¹ The marionette derives from rituals, where it always occurs in its stylised version on three levels – the movement, voice/sound and the image. The latter is defined through the material, form, colour, technology and proportion used. Taking into account all these elements, the artist creating his marionette can choose even today among a whole range of possibilities, especially when deciding between the marionette on wire and the marionette on strings, which differ strongly from one another according to their tradition and history.

quite diverse. For example, the Indian marionette from Rajasthan is pulled by a string running from the puppet's head on to the puppeteer's fingers and all the way to the puppet's rump, which enables a rather astonishing animation. His utmost dexterity, the puppeteer can even manipulate two puppets at a time and thus display a popular motif of the duality between a man and a woman – by turning around, he presents one in this moment and the other in the next – whereas the performances themselves mostly depict events from the ancient Indian epic *Ramayana*. Most popular among the Tamils is the music and dance theatre with marionettes, where the puppets' strings are attached to a coil, by the puppeteer on his head in order to manipulate the puppet, whereas his hands are dedicated to a more precise animation of the puppet's hands. This puppet of such grace could compete even with a dancer. Nepalese marionettes are usually two-faced, too, as well as moulded and burned from clay, and then painted with colourful glazes. The marionettes from Cambodia are distinguished for their precious costumes; rather than imitating human gestures, their way of movement creates, together with the highly visible control strings, an image of a quite different, theatre world. The marionette of the Niska Indian tribe from the northwest Canadian coast displays a faith in its own soul, since it is precisely the soul that is painted behind the little door on the puppet's chest.

In the 17th century, Chinese marionettes, boasting an exceptional tradition as well, travelled the merchants through Korea and thus reached Japan, where they managed to make themselves at home alongside the better known Japanese puppetry techniques. They are famous for their sophisticated animation, which, contrary to our modern understanding of puppets,² strives for an astonishing display of the internal notions and emotional reactions of the human being, since they had to compete with the *Noh* theatre and the *Bunraku* puppet performances. Therefore, their puppeteer's control mechanism holds up to as many as 40 strings for each marionette. Today, Japanese marionettes are renowned for their two theatres – *Yuki-za* and *Takeda* – both boasting traditions that go back to the 18th century. It is, however, quite true that the marionette in Japan is increasingly giving up to the contemporary versions of the *Bunraku* theatre.

European countries as well have known the marionette for quite a long period of time. However, it is, interestingly enough, the considerably different marionette on wire that prides itself with a longer tradition. If the poetical and lyrical world seems to suit the marionette on strings down to the ground, than the dynamic narrativeness and epic poetry is by all means the realm of the marionette on wire. The main control wire enables a more immediate command over the puppet than the strings; therefore, one of them seems to "hover" in the air, whereas the other, which is controlled directly, remains on "solid ground". Distinctive for the former is also its characteristic "waddling" gait, since it is deprived of the strings that would animate its legs; therefore, in this case, they move automatically, as the puppet's body swings from side to side. This results in a somewhat accentuated or jerky movement that appears to be rather perfect for a heroic posture. The wire, designed for the animation of the puppet's right hand, also enables its skilful fencing, and therefore fights or even genuine battles are the most favourite parts of the performances with the marionettes on wire. It is therefore not surprising at all that it is this specific type of puppet that is mostly associated with European history.

They were already enthusiastically used by the travelling singers – among them by the famous Hans Sachs, who was immortalised by Wagner in his opera *The Master-Singers of Nuremberg* (*Die Meistersinger von Nürnberg*, 1868). We know that Shakespeare mentioned the marionette theatre many times as well. In his satirical comedy *Bartholomew Fair*, 1614, Ben Jonson (1572–1637) foresaw a marionette play within a play – an imitation of

² European puppet theatre denies the puppet character that imitates the human, since it should remain what it is – the puppet. It should express the reason for its appearance with a metaphor, laying stress on those matters to which the actor is not equal on the stage.

the work by Christopher Marlow (1564–1593), *Hero and Leander*, 1593.

One interesting document about the mentioned puppets still remains Cervantes's description of a puppet play in his novel *Don Quixote* from the beginning of the 17th century. The tales of chivalry from the court of Emperor Charlemagne – mostly associated with the story of Orlando and his fight against the Moors – are still well-known in their marionette versions all over those countries having French-Spanish influence, while additionally, they also remain popular even today in their most picturesque form within the traditions of Sicily and Belgium, which were still a part of Spanish Empire in the 18th century. And what is more interesting, they were actually not preserved in Spain, where only documents bear witness of their existence, the most persuasive among them being, of course, *Don Quixote*. A well-done, old, classical, traditional performance with Sicilian puppets consists of easily up to 40 puppets, if not more, manipulated by 3 or 4 puppeteers. While the battles of life and death are taking place in pairs, the stage is left piled high with the puppets hacked to pieces – similar to the movie scenes we are familiar with today. If they were not acting so grotesquely and pathetically – due to the obligatory "singing" text interpretation – we would probably be fairly appalled by the rolling heads of the chopped-up hero-puppets.

The similar applies to the Belgian version of puppets, which are named after the city of Liège (as it boasted, let us say around 1920, as many as 69 companies). The great Belgian playwright Michael de Ghelderode (1898–1962) was so enchanted by the wooden actors that he dedicated a part of his important oeuvre to them.³

In Italy, the characters of the popular *commedia dell'arte* – Harlequin, Colombina, Pantalón... found themselves sharing their stage with the famous Venetian marionettes. Pulcinella, a hand puppet, spread its influence from Naples and thus generated a bunch of "cousins" all over the world. These were the marionettes and protagonists of many performances, which were welcomed to their new homes everywhere and were accordingly renamed as well. The German Kasperl ended up in such popular plays as *Faust*, *Don Juan*, *Genoveva* and even

³ Interestingly enough, Ghelderode, who had conceived several texts for puppets, introduced them in his drama *The Sun Sets* (*Le soleil se couche...*, 1934) as a play within a play. Although it was a novelty at the time, the author actually announced with it a theatrical method considered today as one of the principles of modern puppetry – the puppet is not regarded as a substitute for the live actor, since it pursues other possibilities and tasks on the stage. If we are to respect, on the other hand, the characteristics of the "live stage" as well as the characteristics of the puppet, when joined together on the stage, both the actor and the puppet can each be bestowed with more special, more meaningful life.



Marioneta iz Kambodže/
A marionette from Cambodia
Foto/Photo: Urška Boljkovac

Hamlet, since only two puppeteers were needed to play all the roles with the marionettes. They were performing even in smaller places, where children were among their viewers as well. Therefore, Kasperl presented shortened texts just for them. This tradition from the 18th century was preserved in Central Europe, mainly through shows performed by travelling family puppet troupes.

From the 17th century on, the marionettes came to be present in every prominent house and mansion; and in Italy and France, one or two marionette operas were even composed for puppets as well. And it is exactly this tradition, cultivated by Count Esterhazy by the shores of Nezer Lake, that can be held responsible for Joseph Haydn's (1732–1809) composing of several short operas; even Mozart's opera *Apollo et Hyacinthus*, 1767, was written especially for the marionette stage. We would have probably never known about Goethe's *Faust* if the famous poet hadn't already been enchanted as a child with a puppet performance about Faust, in which the main character was played by none other than Kasperl himself.

The tradition of musical theatre with puppets managed to reach the 20th century as well. One of the most famous theatres in Italy was Teatro Colla, featuring Verdi's operas with rich equipment and popular singers' miniatures. The second important troupe with far-reaching influence on puppetry arts was led by Vittorio Podrecca (1883–1959), who was born in Cividale del Friuli. In addition to variety shows, the marionette theatre I Piccoli di Podrecca also staged operas featuring singers and an orchestra for which the opera *The Sleeping Beauty* (*La bella dormente nel bosco*, 1922) was written by the composer Ottorino Respighi (1879–1936). The marionette theatre in Salzburg (Salzburger Marionettentheater), led by Anton Eicher (1859–1930), won its fame by staging sound-recorded classical works with marionettes, particularly among the tourists, who could not afford to visit the performances at the town's Opera. The development of the wide Sokol network of marionette theatres in Czechia, Slovakia and then Yugoslavia was influenced by the theatre Divadlo Splejbla a Hurvinka – led in Prague by Josef Skupa (1892–1957) – which also played a significant role after the downfall of the Austro-Hungarian monarchy in the rise of its peoples' national awakening.⁴

4 The same role was assumed by the Sokol* stages in our country as well; from this tradition and the need for the promotion of self-esteem, the Partisan Puppet Theatre (1944–1945) also emerged. (*the name of the popular movement derives from the Slavic word for "falcon").

The marionette theatre in Europe was often an avant-garde theatre as well. Thus, the Zürcher Marionettentheater significantly contributed as well to the aesthetics of the marionette theatre of the last century. In 1926, the Swiss director Otto Morach (1887–1973) – a follower of the expressionist group Der Blaue Reiter (*The Blue Rider*) – conceived an interesting staging of "a theatre within a theatre". The fragment from Cervantes's novel *Don Quixote* inspired Federico Garcia Lorca (1899–1936) to write the libretto *El retablo de Maese Pedro* (*Master Peter's Puppets*); the music was composed by Spanish composer Manuel de Falla (1876–1946) and the set designed by Swiss set designer and theatre reformer Adolph Appia (1862–1928). The opera depicts Don Quixote, who destroys the puppets of the Moors, thus preventing them in their intention to kill the beautiful lady Melisandra – the daughter of Emperor Charlemagne. The Zurich Theatre with Marionettes staged a number of other musical works as well, among them a cycle of piano pieces, *The Toy Box* (*La boîte à joujoux*, 1913) by Claude Debussy (1862–1918), featuring modernistic puppets conceived by Otto Morach. The development of European puppetry arts was significantly influenced by two marionette theatres from Munich – Münchner Marionettentheater, led by Papa Schmid (Joseph Leonard Schmid, 1822–1912), the texts for which were written by Count Franz von Pocci (1807–1876) and *Das Marionettentheater Münchner Künstler*, established and led by Paul Brann (1873–1955). Their repertoire consisted of works by Maurice Maeterlinck, Arthur Schnitzler, Molière, Mozart and Jacques Offenbach.⁵ Quite noticeable was the impact left on puppetry in the United States by Remo Bufano (1894–1948), who was especially renowned for his staging – in the Philadelphia Opera, under the leadership of Leopold Stokowski – of the opera *Oedipus Rex* (1931) by Igor Stravinsky (1882–1971), featuring giant puppets.

In the second half of the 20th century, the soloist puppeteers raised animation marionettes – in their symbolic, poetical and satirical scenes – to a superb virtuosity. Albrecht Roser (1922–2011) and his clown Gustav became genuine role models for many of their imitators. One of them was David Syrotiak from the United States, who now creates in a family marionette company. Among the soloists with marionettes who have captured – each with own dramaturgy and aesthetics – audiences' attention are Englishman Stephen Mottram and German Frank Soehnle, known for their surprising and provocative performances for adults.

5 It was Papa Schmid's theatre that actually inspired Milan Klemenčič in his formation of his Small Marionette Theatre back in 1920; whereas Dr. H. Jurkowsky claims that Jože Pengov found his role model in Paul Brann.

By the end of the 1950s, the marionette gradually began to disappear from the puppet stages. The influence of the State Central Puppet Theatre in Moscow caused an inrush of Javanese puppets, which increasingly took over the marionettes' place. This puppet allowed artists to perform even in larger auditoriums and without the demanding construction of a marionette bridge, which particularly stimulated all the puppetry theatres creating under the Soviet cultural influence.

Among the marionette's greatest admirers and supporters by all means was Jože Pengov (1916–1968). He contributed to the annals of marionette performances a number of unforgettable plays, such as *Žogica Marogica* (*The Striped Little Ball*, 1951), *Zvezdica Zaspanka* (*The Sleepy Little Star*, 1954), which were also presented at the first UNIMA Festival, held after World War II in 1958, and especially *Sinja ptica* (*The Blue Bird*, 1964) with its memorable puppets conceived by France Mihelič and music composed by Uroš Krek. Pengov was always looking for a task that called for a puppet interpretation and therefore a suitable fine artist as well whose artistic expression would accordingly identify the main message of the future marionette performance.

The Ljubljana marionette tradition, started by Jože Pengov, has been carried on by a number of important performances, such as Jovanovič's *Zlata ptica* (*The Golden Bird*, 1974), directed by Zvone Šedlbauer with puppets conceived by Tomaž Kržišnik, Saint-Exupéry's *Mali princ* (*The Little Prince*, 1979), with puppets created by Peter Černe and Pushkin's *Pravljica o carju Saltanu* (*The Tale of Tsar Saltan*, 1984), with puppets designed by Tone Kralj, both of which were directed by Edi Majaron, *Sapramiška* (*Sapramouse*, 1986) by Svetlana Makarovič with puppets conceived by Jaka Judnič, Molière's *Žlabtni meščan* (*The Middle-Class Aristocrat* (*Le Bourgeois gentil-homme*), 1988), directed by Helena Zajc, with puppets created by Tomaž Kržišnik and Cankar's *Pobujšanje v dolini Šentflorjanski* (*Scandal in St. Florian Valley*, 1994), directed by Edi Majaron, with puppets designed by Zlatko Bourek, whereas the most recent *homage* to the Ljubljana marionette tradition was Finžgar's *Makalonca* (2013), directed by Eka Vogelnik, who also authored the performance's visual design.

Marionettes have always stood on both sides of the theatrical tendency – on the one side, as the guardians of tradition, and on the other, as the protagonists of the avant-garde. Even today, when we find ourselves in a constant quest for the type of puppet that will suit a particular text most, it is mainly European stage directors that are often returning to the marionette; a notable place among them certainly belongs to Czech director Tomáš Dvořák. In addition to other things, he staged, for the ALFA Theatre in Plzeň – using a classical mario-

nette – an excellent parody of the obsession with thriller films, depicted in the performance *James Bond* (2010) by Iva Peřinová, and thus set an example of how the clumsy marionette on wire, enriched with modern technique, speaks the language of modern post-dramatic theatre, which in pursuit of artistic expression increasingly reaches for a variety of technological resources.

What is so special about the marionette that it is considered even today “the queen” of all puppets? A marionette is complete... a unique miniature human being in our hands. She is not like an actor, who is a captive of his own weight and ability. She does not live on the ground and she moves with the same ease in all dimensions. [...] She is a shining, speaking star, brought into a state of levitation with every single touch. These are the words of French poet and playwright Paul Claudel (1868–1955), with which he attempted to describe the marionette's essence. And this is how his thoughts were supplemented by our greatest puppeteer, Jože Pengov: The marionettes are a fantasy, fairy tale picture, poetry and softness without excessive playfulness and agitation – a deep, meditating, beautiful and quiet inner experience. The marionettes' animator is like a magician who with his skill and artistry the real to become unreal, a piece of wood or a piece of cloth to become a part of the kingdom of fantasy, to become a theatre art.

There is also a broader sense to the understanding of the marionette in the modern theatre: the actor-puppeteer, who manipulates his marionette in front of the audience is indeed not solely an animator – but a virtuoso. What he also intends to do – with the two of them performing together on the stage in a distinct interdependence – is to convey the eternally topical issue: Who is manipulated by whom? Who depends on whom? It is about the semiotic sign we are sending to the viewer, of how she or he should understand the relation between the puppet and puppeteer – according to the size, position, material, method of animation... understand the message, alluding to the situation in our time, as seen by the creators. Using the old forms of puppets alongside the visible actor-puppeteer in contemporary performances, they want to deliver a clear message as to whether the old issues are ours today as well. They often resort to the familiar motifs, such as Faust and Till Eulenspiegel, as well as our King Matjaž, all of whom communicate through apparent naivety and clumsiness about the contrasts we live in: on the one hand, for example, in a naive honesty and confidence in our fathers' ideals, and on the other, in a mockery of them, as we are embarrassed over and over again by our everyday experience. There is always an animator's hand that emerges “from above”, adjusting the puppet's gait to and fro and again lifting up with the wire its sword against the other puppet. Although we understand all that, we are simply

unable to resist it. And the theatre itself is not enough to change all that dwells in us.

Today we are not looking for texts designed specifically for marionettes or hand puppets; we are choosing texts according to their ideas, we wish to express or convey with puppets.

And that certainly could be one of the reasons for the increasingly rare use of the marionette.

We should not forget that the marionette demands a specially organised space (the animators' bridge), specialised technologists and special study in animation, taking much more time than for the other types of puppets. Although the marionette offers to its director much more characteristic options – as it is able to fly, swim, jump high, burst into pieces and then put itself back together – it is nevertheless always **manipulated**. It may be that this is the future of marionettes, since we are all more and more “animated” and manipulated by different media and political parties, being as marionettes on invisible strings, drawn by the modern financial and political gods.

Translated by Nataša Jelić

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EDI MAJARON is a stage director, musician and a retired full professor of puppetry at the Faculty of Education in Ljubljana. He has directed nearly 90 performances in various puppet theatres all over Europe, which have participated in the most important international festivals and also won him many awards and recognition awards. He has been publishing articles about puppet history and the role of puppet in education. In 1988 Mr Majaron received the Prešeren Fund Award and in 2006 the Prize of the Republic of Slovenia for his lifetime achievement in the field of pedagogy.

MOJSTRA IN MARIONETA

Matjaž Lobjoda

Lutka. Včasih igrača, včasih malik – podoba boga; idol – podoba ideala, božanstva; totem – podoba rastline ali živali; fetiš – predmet, ki ima nadnaravno moč in se časti po božje. In ko se tega predmeta dotakne človeška roka, ko mu človeška energija vdihne dušo, oživi, stopi v prostor obredja, v prostor gledališča in postane scensko bitje.

Lutkovno gledališče se je rodilo iz magičnega obredja starih ljudstev. A medtem ko je v daljnih azijskih deželah lutka dobila svoj prostor kot samostojno scensko bitje že pred davnimi stoletji, je v nekaterih drugih deželah sveta dolga leta živela (in še živi) v sožitju z obrednimi maskami kot pomemben element šamanskih ritualov. V starem Egiptu in Grčiji se je udeleževala procesij faličnih kultov; v krščanskem obredju je iz »oživljenih«
oltarjev stopila v prostor jasličnega lutkovnega gledališča ... Lutkarje so gostili kitajski cesarji in evropski vladarji. A če indonezijskemu lutkarju dalangu že stoletja pripada status nekakšnega svečenika, so evropskemu uličnemu lutkarju pogosto orožniki jemali pravico do skorje kruha. Lutkovno gledališče je šlo skozi različna, bolj ali manj srečna obdobja svojega razvoja: od obrednega, posvečenega, do burkaškega, ljudskega in umetniškega gledališča. Čeprav ima danes (še vedno) predvsem predznak gledališča za otroke, se je ta predsodek rodil šele v novejši lutkovni zgodovini. Po besedah italijanskega pisatelja, Andersenovega nagrajenca Giannija Rodarija so *lutke pristale v otroškem svetu po dvojnem padcu. Po prvem so prešle iz sveta obredov v svet vsakdanjosti, po drugem pa iz sveta odraslih v svet otrok*. Na tej svoji dolgi poti je lutka postala bitje s tisoč obrazi. Bitje, ki te očara in prevzame z zgovornostjo negibnega obraza, z mehko okornih gibov, z milino in grotesknostjo, z nenavadno izraznostjo in sugestivnostjo svojega scenskega bivanja. Zato so se za lutke zanimali in

zanje ustvarjali gledališki raziskovalci, kot sta bila Gordon Craig in Adolphe Appia, pisatelji Kleist, Wilde, Shaw, Lorca, Jary ..., glasbeniki Haydn, Mozart, Gounod, de Falla ..., slikarji Klee, Kandinsky ..., zato sta jim v svojih uprizoritvah namenila vloge znamenita režiserja Peter Brook in Roberto Ciulli.

Lutkovno gledališče je prostor fantazije in lutkovni oder je stičišče različnih umetnosti, ki v skupno uprizoritveno tkanje vpletajo vsaka svoje mavrične niti. Sredi te minljive gledališke utvare stoji lutka, nenavadno bitje, ki se nikoli ne postara in se lahko vedno znova vrača v življenje, kot avtentična priča daljnih dogodkov ter pripoveduje zgodbe o svojih ustvarjalcih, zgodbe, ki jih je živela v soju odrskih luči. Med številnimi vrstnicami ima posebno mesto **marioneta** – nežna, krhka, občutljiva. Pravijo ji kraljica lutk. Njeno gibanje je mehko in elegantno, včasih razposajeno razigrano, pa spet umirjeno in natančno v intimi odrskega trenutka. Njena podoba in »tehnična zgradba«
ji omogočata, da edina lahko obvladuje vse dimenzije odrskega prostranstva. Z gibkimi koraki se lahko poda na daljna potovanja, lahko poleti med zvezde, se potopi v morske globine, lebdi v sanjskem prostoru fantazije ... A »kraljica«
je kljub vsemu le mrtev predmet, ki čaka na čarobni dotik animatorja. Drug brez drugega ne moreta. Brez njenega partnerstva ni lutkovnega gledališča. Skupaj zmoreta vse. Skrivnost je v *animi!* In vendar je marioneta

med vsemi lutkami najbolj svobodna, živi najbolj avtonomno življenje. Nje se roke ne pollaščajajo tako neposredno. Do svojega animatorja je znala vzpostaviti nekakšno distanco. Zase zahteva veliko pozornosti in občutka za mehko dotika. Njene niti so kot občutljive strune, ki v rokah mojstra ustvarjajo prelepo simfonijo gibanja. Če z njo ne ravnamo, kot je treba, nas preprosto ne uboga. V mislih imam marioneto kakršno je dolga leta gojilo (in častilo) Lutkovno gledališče Ljubljana, marioneto na dolgi navezavi, ki živi v prostoru čiste odrske iluzije. Njena zgodba je tesno povezana z režiserjem, dramaturgom in igralcem Jožetom Pengovom (1916–1968), utemeljiteljem slovenskega sodobnega lutkarstva. Skupaj sta iskala nove poti in svojemu gledališču na široko odprla vrata v svet.

Klemenčičevo »družinsko gledališče« v slikarjevem ateljeju/
Klemenčič's "family theatre" in the painter's studio



Klemenčičeve miniaturne marionete/Klemenčič's miniature marionettes
Foto/Photo: Žiga Koritnik

Različne »življenjske zgodbe« so marionetam nadele različne odrske podobe. Medtem, ko so postavnost in robotost sicilijankam narekovali junaški viteški spopadi in so morali njihove težke meče in ščite animatorji krotiti s pomočjo debelih žic, so junaki *commedie dell'arte* prinesli na marionetni oder lahkotno poskočnost in si, svojim karakterjem primerno, izbirali tudi vsebine. Prav razigranost teh smešnih lesenjačkov je pred sto tridesetimi leti očarala malega Solkanca Milana Klemenčiča že ob njegovem prvem srečanju z gledališčem znamenitega italijanskega lutkarja Reccardinija. Bila je ljubezen na prvi pogled, ki ga je spremljala tudi kasneje, ob študiju slikarstva v Benetkah, Milanu in Münchnu, saj ni zamudil nobene priložnosti za srečanja z lutkami. In v deželah z bogato lutkovno tradicijo jih ni bilo malo. Ta očaranost je slikarja Milana Klemenčiča (1875–1957), *iskalca lepote in pravljicnih svetov*, pripeljala do odločitve, ki je že dolgo visela v zraku. 22. decembra 1910 je v Šturjah pri Ajdovščini dvignil zastor svojega Malega marionetnega gledališča. Marioneta je postala njegova življenjska sopotnica.

»Kdor je imel, kakor pisec teh vrst, v svoji mladosti priliko videti predstave takih gledališč, ko se nam pokaže ta originalni, veseli, mladostno dušo povsem očarujoči svet v vsi svoji pravljicni ljubkosti, za tega bode imela lutkarska igra tudi v poznejših letih vedno neodoljivo privlačnost. Lutkarska igra nas prestavi nazaj v srečne dni zorne mladosti, kjer se nam na tem malem odru udeleži in utelesijo vsi pravljicni čudeži, in ko jih gledamo, rodi se v nas ob kateri se bode naslajala in dvigala naša duša.« (Klemenčič 1921) V tej veri se skriva skrivnost uspeha velikih umetnikov. Milana Klemenčiča je preko Malega marionetnega gledališča (1910–1917), Slovenskega marionetnega gledališča (1920–1924) in gledališča Miniaturne lutke (1936–1957) pripeljala do mojstrovine, kakršna je njegov znameniti *Doktor Faust*.

In kako se je spletalo prijateljstvo med marioneto in Jožetom Pengovom? Star je bil štiri leta, ko se je z njo srečal v delavnici svojega očeta, podobarja in rezbarja Ivana Pengova, ki je leta 1920 priskočil na pomoč Milanu Klemenčiču, tedaj

vodji novoustanovljenega Slovenskega marionetnega gledališča, in za njegovo otvoritveno premiero *Čarobnih gosli* izdelal nekaj marionetnih trupov – in kravo. Gotovo ga je oče popeljal tudi na mojstrove predstave. Nekaj let zatem sta Jožetova starejša brata ustanovila pri Krščanskem ženskem društvu v Ljubljani svoje marionetno gledališče – on je bil seveda tudi zraven. Leta 1938 se je pridružil Pavlihovi družini, kasneje Pavlihovemu odru ročnih lutk dr. Nika Kureta. Lutke so postale njegove zveste spremljevalke, dokončno pa se jim je zapisal leta 1950, ko je prevzel mesto direktorja in režiserja v ljubljanskem Mestnem lutkovnem gledališču, ustanovljenem leta 1948.

Čeprav je bila pot obeh umetnikov na videz podobna, se je Klemenčič podal nanjo kot samohodec, ki je šele utiral pot »novi« umetnosti, Pengov pa je imel možnost izbire in se je obdajal z izvrstnimi sodelavci. Oba sta lutki zaupala in v svojo in njeno umetnost trdno verjela. Marioneta je bila Klemenčičeva spremljevalka skozi ves njegov ustvarjalni opus. Pengovu je bila prva ljubezen, prva izbira – toda ne tudi edina. Če sem omenjal »Pengovovo« marioneto (na nitih in dolgi navezavi), kot animacijsko najbolj zahtevno, bi ji pravzaprav moral pridružiti tudi Klemenčičevo. Navezava njegovih komaj 10 cm velikih lutk je bila res bistveno krajša, zato pa so morali biti njeni gibi (zaradi drugačnih velikostnih razmerij) še natančnejši, sicer bi se podrla odrska iluzija, ki je bila ena glavnih značilnosti obeh lutkovnih mojstrov. Skrivnost odrske iluzije je v razmerju med prostorom, scenskimi podobami, svetlobo, senco, temo, zvokom, tišino in lutko z njeno sceno prisotnostjo. Klemenčiču slikarju je lutkovno gledališče omogočalo, da je svojim krajinam in podobam odpiral nove razsežnosti, jim dajal nove pomene, ustvarjal svetlobe in razpoloženja v skladu s pravljicno vsebino. V tem je bila njegova največja moč. Tenka jeklena žica, s katero je bila njegova drobna marioneta obešena na vodilo pa je tej lutki (v primerjavi s »Pengovovo«) narekovala drugačen karakter gibanja. V svojih reakcijah je bila hitrejša, bolj poskakajoča, sprva tudi tehnično in tehnološko manj domišljena, saj se je Klemenčič mojstril ob lastnih izkušnjah. S tem je sicer izgubila del odrske poetike, a si v svojem očarljivem miniaturnem vesolju ustvarila samosvoj, presenetljivo sugestivni svet, ki ga lahko občudujemo še danes.

Jože Pengov je možnost izbire dosledno uveljavljal na vsej svoji ustvarjalni poti. Vedno mu je bila vsebina tisto izhodišče, ki mu je narekovalo uprizoritveno vizijo predstave, določalo prostor, izbor lutkovne zvrsti, njeno tehnologijo, likovno podobo, zvočno podobo in tudi izbor sodelavcev. Milana Klemenčiča je spoštoval in njegovo delo visoko cenil, a kot suveren ustvarjalec je ubiral svoje poti.

Ljubljansko Mestno lutkovno gledališče se je ob svojem nastanku oprlo na tradicijo sokolskih lutkovnih

odrov, ki so med vojno spodbudili tudi rojstvo Partizanskega lutkovnega gledališča. Bivši sokolski lutkarji so bili tudi prvi sodelavci mladega gledališča, ki je na repertoar (času primerno) najprej uvrstilo *Udarno brigado* in (sokolskega) *Martina Krpana*. Potem pa je taktirko prevzel v svoje roke Jože Pengov – z jasno vizijo in jasnimi načrti. Z uprizoritvijo Malikove *Žogice Marogice* (1951), ki je pripeljala na oder sodobno pravljico, se je gledališče, tako rekoč čez noč, tudi v izvedbenem smislu vključilo v sodobne tokove evropskega lutkarstva. Na marionetnem odru se je uveljavil tekoči trak in v naslednjih letih močno zaznamoval razvoj lutkovne dramaturgije.

Jože Pengov je bil strasten, natančen in zahteven ustvarjalec, jasen v mislih in besedah. Izžareval je neverjetno energijo, znal je vztrajati in prisluhni, priganjati in vzeti času čas – dokler ni bilo vse po njegovi (natančni!) meri. Vsako stvar je naredil z razlogom: skrbno je izbral program, oblikovalce lutk in scene, glasbene sodelavce in igralske zasedbe predstav. Na marionetnem odru je zagovarjal dosledno delitev vlog med marionetne animatorje in govorce z utemeljitvijo, da se igralec le tako lahko v popolnosti osredotoči na svoj delež v uprizoritvi. Sam sem eden tistih, ki se s tem argumentom ne strinjajo, vem pa, da je bila taka odločitev v dani situaciji prava, ali sploh edina možna. Iz enostavnega razloga, ker glas igralca z marionetnih mostičkov v tedanji dvorani preprosto ni mogel prodreti do gledalca. Poleg tega je tako lažje sestavil najboljšo možno igralsko zasedbo, saj so bili le redki igralci sposobni opraviti tudi drugi, animacijski del »posla«. Za govorce (tako imenovane recitatorje) je lahko najemal izkušene dramske igralce, nove animatorje pa je gledališče začelo vzgajati na posebnih tečajih. Tako je rasla ekipa, ki je bila sposobna slediti ambicijam svojega mojstra. Kdor je imel priložnost od blizu spremljati nastajanje marionetne predstave je bil presenečen, kako neverjetno se med seboj ujamejo stari lutkovni mački. Kako ujamejo misli, ki niso bile izrečene, besedo, ki ni bila dogovorjena, kretnjo, ki je nastala iz trenutnega vzgiba.

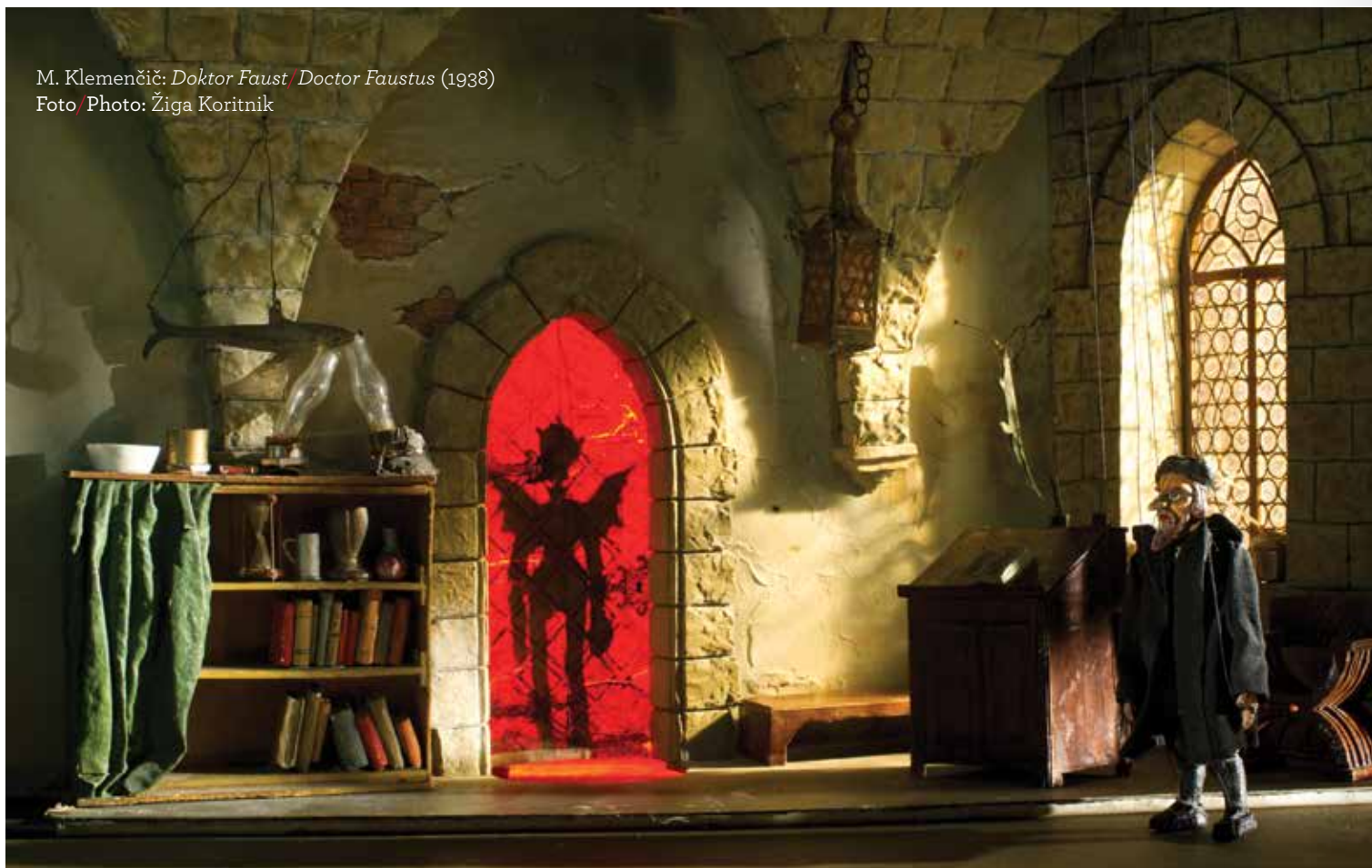
Svojemu vzorniku Milanu Klemenčiču se je Pengov oddolžil z uprizoritvijo Poccijevih *Čarobnih gosli* (1951). Likovna podoba predstave je bil še zadnji prispevek velikega mojstra v zakladnico slovenske lutkovne umetnosti. Režija je bila ponujena njemu, a jo je zaradi starosti predal Pengovu, čigar delo je poznal in cenil. Predstava je v sebi nosila neko žlahtno patino in je pomenila poklon nestorju slovenskega lutkovnega gledališča. Obenem pa je bila v njej že prisotna Pengovova poetika, ustvarjalna roka tehnologa in tehničnega vodje Cirila Jagodica ter izvajska usklajenost ansambla, kar je uprizoritvi dalo neko dodatno vrednost.

Iz vsebine izhajajoča poetika Pengovove marionete se je vedno povezovala z detajli, ki so določali karakterje figur in obenem predli dramaturške niti uprizoritve. Morda o tem najbolje govori odlomek o njegovem *Ostržku*, v zapisu

Foto/Photo: Žiga Koritnik



M. Klemenčič: *Doktor Faust / Doctor Faustus* (1938)
Foto/Photo: Žiga Koritnik



izvrstnega hrvaškega poznavalca lutkovne umetnosti Milana Čučka (2004: 76): »O nekaterih detaljih te predstave bi bilo mogoče napisati celo študijo. Na primer o ritmizirani postopnosti s katero mojster Pepe uči Ostržka hoditi. Ta postopnost, v kateri je vsak gib pajačeve nesigurnosti poln notranje napetosti, v kateri je vsak njegov novi korak, padanje in pobiranje, dejanje polno notranje vsebine in časovno odmerjeno na desetinko sekunde – ta postopnost, ki gledalcu bolj od česarkoli omogoča, da občuti poetično draž otroške nemoči, tukaj poistovetene z nespretnostjo lutke Ostržka, bi bila privlačna že samo s spektakularno natančnostjo, tu pa je v funkciji predstave: njen najbolj logičen ekspozicijski element, ki je najbrž tudi zahteval, da se cela predstava odigra na tekočem traku.«

Ostržek tipaje in obotavljajoče shodi, se požene v beg, v svet, v svoje prigode in nezgode ... Kako pisano paleto razpoložjenj, vsebin, karakterjev in poetik nam lahko pričarajo utrujeni koraki Dedka in Babice, drsajoči obnošeni čevlji popotnika Piskroveza, težki koraki Policaja v škripajočih čevljih, sanjsko stopicanje bosih nog Tiltila in Mitil skozi meglo nadrealistične pokrajine nam razkrivajo Žogica Marogica, Mojca in živali, Ostržek in Sinja ptica. A danes včasih slišimo očitek, da je Pengovova marioneta oponašalka človeka. Nesmisel. Prav on ji je odpiral nove pravljичne prostore in jo uveljavil kot samosvoje, svobodno scensko bitje. Vsaka njena stopinja je le delček mozaika, ki se sestavi v domišljeno scensko doživetje.

Poetika ljubljanskega marionetnega odra je s predstavami *Mojca in živali*, *Zlata ribica* in *Obuti maček* doživela svojo prvo (tudi mednarodno) uveljavitev na sceni Dubrovniških letnih iger leta 1955. *Zvezdica Zaspanka* je navdušila publiko na velikem festivalu ob kongresu mednarodne lutkovne organizacije UNIMA leta 1958 v Bukarešti, in nato še na dveh turnejah po Zvezni republiki Nemčiji, leta 1960 in 1961, ko se ji je pridružil še *Ostržek* in prav tako požel navdušen sprejem. Zadnji Pengovovi marionetni uprizoritvi, Maeterlinckova *Sinja ptica* in Preusslerjeva *Mala čarovnica*, sta žal ostali znotraj naših meja. Številni lutkovni strokovnjaki, ki so si *Sinja ptico* lahko ogledali na Festivalu otroka v Šibeniku, so jo ocenili kot izjemen dosežek in nesporen vrh Pengovovega umetniškega ustvarjanja. Ob njegovi smrti pa ga je Fritz Wortelmann, direktor Nemškega lutkovnega inštituta v Bochumu, v svojem spominskem zapisu označil kot enega redkih znamenitih režiserjev evropskega lutkovnega gledališča.

Še nekaj je pomembno, za nas, dediče njegove lutkovne zapuščine. Ustvaril je ansambel, ki je bil tudi v tujini prepoznan in hvaljen kot ljubljanska marionetna »šola«. Krog ustvarjalcev, ki so udeleženi njegove zamisli – in dodajali svoje. A kot je zapisal znameniti nemški lutkar Albrecht Roser, *zanimci igralcem ne spletajo vencev ...* Zato danes komaj kdo ve, kdo je bil ta Jože Pengov, ki mu slovenska kulturna srenja tako ali tako ni namenila

priznanja, ki bi ga zaslužil. Poznajo pa *Žogico Marogico* in *Zvezdico Zaspanko*, ki še vedno bogatita našo programsko ponudbo. Le do vstopnic je težko priti, ker so vedno razprodane. A bojim se, da zapuščina zaradi različnih razlogov že vrsto let počasi propada, in skoraj smo že pozabili na »našo marioneto«, nekdanjo tako prepoznavno blagovno znamko (kot se reče danes). Kaj hočemo, novi časi. Pač ni več v modi. Ali pa mogoče z njo ne znamo prav ravnati? Škoda. Slovenska lutkovna tradicija ni prav dolga, ne prav obsežna, je pa bogata.

Vsi, ki smo smeli biti gostje Klemenčičevih predstav, smo si edini v tem, da so bile edinstveno doživetje, praznik posebne vrste ... Vedno znova je razodeval svojo umetniško silo, svoje znanje, svoj tenko ubrani okus ... Bil je mož z globoko umetniško kulturo, mož, ki si je ustvaril svoj umetniški koncept, ga izdelal do potankosti, ga skušal uveljaviti v življenju, kadar in dokler mu je bilo dano – sicer pa je ostal bister opazovalec svojega časa. Tako je ob umetnikovi smrti zapisal dr. Niko Kuret (1957: 375) in njegove besede gotovo veljajo tudi za Jožeta Pengova. Oba velika mojstra je UNIMA na dveh svojih kongresih posthumno imenovala za svoja častna člana.

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MATJAŽ LOBODA je avtor številnih člankov s področja lutkovne dramaturgije in zgodovine. Dolga leta je doma in v tujini skrbel za promocijo slovenske lutkovne umetnosti. Pripravil in postavil je preko petdeset lutkovnih razstav in uredil muzejsko zbirko. Posebno pozornost posveča dragoceni lutkovni zapuščini očeta slovenskega lutkovnega gledališča, Milana Klemenčiča in Jožetu Pengovu, utemeljitelju sodobnega slovenskega lutkarstva.

TWO MASTERS AND A MARIONETTE

Matjaž Lobjoda

A puppet. Sometimes a toy, sometimes an idol – an image of God; an idol – an envisioning of the ideal or divinity; a totem – an image of a plant or an animal; a fetish – an object with supernatural power, worshipped like God. When this object is touched by the human hand and ensouled by the human energy, it becomes alive and thus enters the space of ritual, or rather the theatre space, in which it becomes a stage being.

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Puppet theatre emerged from the magical rituals performed by ancient peoples. And while the puppets in faraway Asia became autonomous stage beings centuries ago, in some other countries around the world, they have been living for many years (and they still do) in symbiosis with ritual masks as important elements of shamanic rituals. In ancient Egypt and Greece, they were a part of phallic processions, whereas in Christian rituals they stepped out from the “revived” altars into the world of the nativity puppet theatre... Puppeteers were hosted by Chinese emperors and European rulers. And if the Indonesian puppeteer “*dalang*” has been granted a status similar to that of a priest for centuries, the European street puppeteer has often been denied his right to earn a crust of bread by rigorous gendarmes. Puppet theatre has lived through quite diverse – more or less happy – periods of its development: from the rite to the ritual, from liturgical, comedy and folk theatres to artistic theatre. Despite its connotation of predominantly (still) being a theatre for children, this prejudice originated only during recent puppet history. According to the Italian writer and Andersen Award winner Gianni Rodari, “puppets landed in the world of children after their double fall. The first time, they passed from the world of rituals to the world of everyday life, and the second from the world of grown-ups to the world of children.” On its long journey, the puppet became a figure with a thousand faces, the figure that enchants and

overwhelms with the eloquence of its motionless face, with the softness of its clumsy movements, with gracefulness and grotesqueness, as well as with the unusual expressiveness and suggestiveness of its existence on stage. That is why puppets stirred the interest to create for them among such theatre explorers as Gordon Craig and Adolphe Appia, such writers as Kleist, Wilde, Shaw, Lorca, Jarry... such musicians as Haydn, Mozart, Gounod, de Falla... painters such as Klee, Kandinsky... and were given parts in performances by such famous stage directors as Peter Brook and Roberto Ciulli.

Puppet theatre is a place of fantasy, whereas the puppet stage is a meeting point of different art forms, each of which interweaves its rainbow threads into their common performance texture. In the middle of this fleeting theatrical illusion stands the puppet, an unusual figure that never grows old and comes back to life time and again as an authentic witness of distant events, telling the stories of its creators, the stories it has lived in the limelight.

The most extraordinary place among its numerous peers is reserved for the delicate, fragile and sensitive – **marionette**. It is often described as the “queen” of puppets. Its movement may be soft and elegant, sometimes even boisterous and playful and then again peaceful and precise within the intimacy of its moment on stage. Due

to its image and “technical structure”, it has mastered all the dimensions present within the vastness of the stage. With supple steps, it sets out on distant journeys, flies to the stars, plunges into the depths of the seas or hovers in the dreamlike land of fantasy... However, the “queen” is but a dead object, waiting for the magic touch of her manipulator. The two cannot live without each other. There is no puppet theatre without their partnership. Together, they can do just about everything. And their secret is hidden in the *anima!* Still, the queen marionette is the most independent among all the puppets and lives the most autonomous life. Hands do not take hold of her so directly. She has managed to establish some sort of a distance between her manipulator and herself. The “queen” not only demands a lot of attention, but also a very special feeling for a soft touch. Her strings resemble sensitive chords, creating a magnificent symphony of movement in her master’s hands. If one fails to handle her properly, she simply refuses to obey.

The marionette I have in mind is the one that was for many years cultivated (and worshipped) by the Ljubljana Puppet Theatre (Lutkovno gledališče Ljubljana). The marionette with a long stringing, dwelling within the space of a pure stage illusion. Her story is closely associated with the director, dramaturge and actor Jože Pengov (1916–1968), the father of Slovenian contemporary puppetry. Together, they sought for brand new routes and thus opened widely theatre’s doors to the world.

Various “*lifetime stories*” have bestowed upon marionettes a variety of stage impersonations.

While the handsomeness and roughness of Sicilian puppets were dictated by the fights of brave knights, whose heavy swords and shields were tamed by their manipulators with thick wires, the heroes of the *commedia dell’arte* brought light briskness to the marionette stages, thus choosing the contents of their plays according to their characters. And it was precisely the vivaciousness of these funny “*little wooden figures*” that enthralled some 130 years ago a little boy from Solkan – Milan Klemenčič – when he first came across the theatre owned by the renowned Italian puppeteer Reccardini. Since it was a love at first sight that never faded throughout his life, he never missed an opportunity to meet the puppets during his study of fine arts in Venice, Milan and Munich. And the countries he visited, each boasting a rich puppetry tradition, by all means offered many of them. Led by this extraordinary fascination, Milan Klemenčič (1875–1957), a painter and “*seeker of beauty and fairytale worlds*”, came to a decision that had hung in the air for a very long time. He raised the curtain of his Small Marionette Theatre (Malo marionetno gledališče) in Šturje-near-Ajdovščina on the 22nd of December 1910. And thus marionettes became his lifelong companions.

“He who had in his youth – like the author of these lines – the opportunity to see the performances in such theatres where that peculiar, merry world, entirely enchanting the youthful soul, appears in all its fairytale prettiness will be always immensely attracted by the puppet play even in his more mature years. For it moves us back to our happy, early days, when all our fairytale wonders came true and were embodied on the stage, their sight stirring in us a vague idea of some higher art, upon which our soul would take pleasure and rise.”¹ (Klemenčič, 1921)

Such belief undoubtedly holds the secret of success of all great artists. It carried Milan Klemenčič through the Small Marionette Theatre (Malo marionetno gledališče) (1910–1917), the Slovenian Marionette Theatre (Slovensko marionetno gledališče) (1920–1924) and the Miniature Puppets Theatre (Gledališče miniaturne lutke) (1936–1957) to his masterpiece – the famous performance *Doctor Faustus* (*Doktor Faust*).

And how was the friendship born between Jože Pengov and his marionettes? He was only four years’ old when he first laid eyes on them in his father’s studio. Back in 1920, Ivan Pengov, a fine artist and carver, offered some help to Milan Klemenčič, who had been appointed head of the then newly founded Slovenian Marionette Theatre, and thus made for the opening night of Klemenčič’s *The Magic Violin* (*Čarobne gosli*) some of the marionettes’ torsos and – a cow. The young boy certainly visited the master’s performances with his father as well. Some years later, Jože’s elder brothers established their own marionette theatre within the Women’s Christian Association, where he was of course present, too. In 1938, he joined Pavliha’s² Company (Pavlihova družčina) and later Pavliha’s Stage of Glove Puppets (Pavlihov oder ročnih lutk), led by Dr. Niko Kuret. Thus, puppets became his loyal companions, although he only committed himself to them entirely in 1950, when he became the manager and stage director of the City Puppet Theatre in Ljubljana, established in 1948.

Although the journeys travelled by both artists appear to be quite similar, it seems that Klemenčič ventured along his own as a lonely walker, one who paved the way for the “new” art, whereas Pengov, who was given the possibility of choice, surrounded himself with excellent collaborators. Both of them trusted their puppets and deeply believed in their art. Marionettes remained Klemenčič’s companions throughout his creative work. And although they were Pengov’s first love and first choice,

¹ Milan Klemenčič: *Marionetno gledališče*, Plamen, Ljubljana, 5 January 1921.

² Pavliha – a Slovenian puppet hero and the equivalent to Punch, Kasperl or Pulchinella.

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they yet were not his only one. If I mentioned before that “Pengov’s” marionette (the one drawn by strings and with long stringing) was the most demanding among all the puppets, at least so far as its manipulation was concerned, I should have added Klemenčič’s marionette as well. The stringing of his barely 10-cm-high puppets was indeed much shorter, and therefore their movements had to be even more precise (due to the different proportions) or else the illusion they created on stage, which was one of the major characteristics of both puppet masters, would be destroyed.

The secret of stage illusion lies in the relation between the space, the stage images, light, shadow, darkness, sound, silence and the puppet’s presence on stage. The puppet theatre allowed the painter Klemenčič to open some new dimensions to his landscapes and images as well as bestow new meanings on them and thus also create lights and atmospheres in accordance with their fairytale contents. And it was there that his greatest strength was revealed. The thin steel wire, by means of which his tiny marionette was hung on its control rod, dictated quite a different type of movement to this puppet (in comparison to “Pengov’s”). Therefore, it was much faster in its reactions and springier, though at first less sophisticated, at least technically and technologically speaking, as Klemenčič mastered his skills using his own experience. Although this way the puppet managed indeed to lose a part of its poetics on stage, it created within its charming miniature universe its very own and surprisingly suggestive world that we can still admire today.

Jože Pengov consistently asserted his right of choice throughout his creative path. To him, it was always the contents that presented the starting point for his performance’s vision as well as determined the space and choice of the puppetry genre, technology, visual and sound design and, of course, the selection of collaborators. Although he respected and highly admired Milan Klemenčič and his work, this sovereign creator always opted for his own creative paths.

When it was established, the City Puppet Theatre (Mestno lutkovno gledališče) in Ljubljana relied on the tradition of the Sokol³ puppet stages that had also inspired during the Second World War the foundation of the Partisan Puppet Theatre. The former Sokol puppeteers were also the first collaborators of the young theatre and they immediately put in its repertoire (in accordance with the spirit of the time) *The Strike Brigade* (*Udarna brigade*) and the Sokol performance *Martin Krpan*. Then the leadership baton was passed on to Jože Pengov, who

³ Sokol Society (the name of the popular movement derives from the Slavic word for “falcon”).

had a clear vision and unambiguous plans. Staging Malik’s *The Striped Little Ball* (*Žogica Marogica*) (1951) and thus bringing on stage a contemporary fairytale, the theatre became, virtually overnight (at least performance-wise), a part of the modern trends in European puppetry. It was then that the marionette stage acquired the moving belt that strongly marked the development of puppet dramaturgy in the following years.

Jože Pengov was a passionate, precise and demanding creator, clear both in his mind and words. He not only radiated an incredible energy, but also knew how to persevere, listen, motivate and take his time until everything was done to meet his (strict!) standards. Every single thing was done with a reason: from carefully selected programmes, puppets and set designers and musicians to the casts engaged for various plays. Pengov also defended a consistent division of roles between the marionette manipulators and speakers, maintaining that it was only thus that the actor was able to entirely focus himself on his or her share in the performance. Although I personally belong to those who do not quite agree with this argument, I am well aware of the fact that it was the best, or even the only, possible decision he could take under those circumstances. And this was for the simple reason that the auditorium of that time prevented the actor’s voice from reaching the audience from the marionette bridges. Moreover, this way, he could put together the best possible cast more easily, since only few actors were actually qualified for the second – the animation – part of the “job”. He was able to hire experienced drama actors as speakers (or, the so-called reciters), whereas the new puppet manipulators were educated through specialised theatre workshops. Thus grew the team that was able to pursue its master’s ambitions. He who had an opportunity to closely watch the process of creation of their marionette performances was surprised at how well the “old hands” got along with each other, and also at the way they caught each other’s unspoken thoughts, or an unuttered word, or a movement, lured out by a momentary impulse.

In order to return his role model’s kindness, Pengov re-staged Pocci’s play *The Magic Violin* (*Čarobne gosli*) (1951). Its visual design thus remained the last contribution by the great master Milan Klemenčič to the treasure trove of Slovenian visual art. Although he was also offered to direct the play, he – due to his advanced years – rather turned it over to Pengov, whose work he appreciated and knew very well. Thus the performance, imbued with some sort of very precious patina, also presented a tribute to the Nestor of the Slovenian puppet theatre. This staging boasted, simultaneously, not only some of Pengov’s poetics and Ciril Jagodic’s (the performance’s technologist and technical director) creative hand, but also the ensemble’s coordinated performance, which certainly gave it an added value.



C. Collodi, R. Bufano: *Ostržek/Pinocchio* (1959), Lutkovno gledališče Ljubljana, foto/photo: Arhiv LGL/Archive of the Ljubljana Puppet Theatre



M. Maeterlinck: *Sinja Ptica/The Blue Bird* in/and Jože Pengov (1964) Foto/Photo: Arhiv LGL/Archive of the Ljubljana Puppet Theatre



F. Milčinski Ježek: *Zvezdica Zaspanka/The Sleepy Little Star* (1955), foto/photo: Arhiv LGL/Archive of the Ljubljana Puppet Theatre



M. Klemenčič: *Doktor Faust / Doctor Faustus* (1938)
Foto / Photo: Žiga Koritnik



F. Pocci: *Sovji grad / The Owl Castle* (1936)
Foto / Photo: Žiga Koritnik

The poetics of Pengov's marionette, deriving from the story's contents, was always interlaced with the details that both defined the figures' characters and wove the performance's dramaturgical threads. Perhaps this is best described by a fragment on his *Pinocchio* (*Ostržek*) from the writings of an exquisite Croatian puppet art connoisseur, Milan Čečuk (2004: 76).

"Some of this performance's details could be described in an autonomous study. The latter could, for example, treat upon the rhythmicised progressiveness with which Master Gepetto (Master Pepe) teaches Pinocchio (*Ostržek*) to walk. This progressiveness, in which every single movement of this clown's instability is imbued with inner tension, in which every new step, stumble or scramble back to his feet is yet another act, filled with inner contents and measured out – in terms of time – in one-tenths of a second, the progressiveness that allows the viewer to feel more than anything else the poetic enticement of the child's weakness – identified in this case with the puppet's (Pinocchio's) clumsiness – would already draw one's attention merely by its spectacular accuracy. Here, instead, it stands in the function of a performance – its most logical expository element – due to which it was entirely played on the moving belt."

Pinocchio begins to walk, groping his way, hesitatingly taking to his heels, to the world, to his adventures and misadventures... The gaily coloured palette of moods, contents, characters and poetics that can be conjured up by Grandpa's and Grandma's weary steps, or Traveler Tinker's sliding, shabby shoes, or Policeman's heavy steps in his squeaky shoes or Tytyl's and Mytyl's dreamy tripping of their bare legs through the mist of a surrealist landscape is revealed to us by *The Striped Little Ball* (*Žogica Marogica*), *Mojca and the Animals* (*Mojca in živali*), *Pinocchio* (*Ostržek*) and *The Blue Bird* (*Sinja ptica*). Yet today, we occasionally listen to reproaches that Pengov's marionettes used to imitate humans. Now that's absolute nonsense! It was he who actually opened the new fairytale spaces for them, thus asserting them as independent, free stage beings. Each of their footsteps is only a small part of a collage that creates an accomplished scenic experience.

The poetics of the Ljubljana marionette stage won itself its first (international) recognition, by presenting the performances *Mojca and the Animals* (*Mojca in živali*), *The Golden Fish* (*Zlata Ribica*) and *Puss in Boots* (*Obuti maček*) at the Dubrovnik Summer Festival in 1955. *The Sleepy Little Star* (*Zvezdica Zaspanka*) thrilled the audience at the grand festival, held alongside the World Congress of the International Puppetry Association UNIMA in Bucharest in 1958, and then again on two more tours in the Federal Republic of Germany, in 1960 and 1961, where it was joined by the performance *Pinocchio* (*Ostržek*), which received a warm reception as well. Unfortunately, Pengov's

last marionette productions after Maeterlinck's *The Blue Bird* (*Sinja ptica*) and Preussler's *The Little Witch* (*Mala čarovnica*) remained unseen outside our country's borders. Many puppet critics who saw *The Blue Bird* at the Children's Festival in Šibenik reviewed it as both "an exceptional achievement and the unquestioned peak" of Pengov's artistic creation. After his death, he was characterised in the commemorative note by Fritz Wortelmann, the then director of the German Institute for Puppet Theatre in Bochum, as one of the rare prominent stage directors of European puppet theatre.

And there is something even more important for us – the heirs to this famous artist's legacy. Pengov managed to create an ensemble that was recognised and praised abroad as the "Ljubljana Marionette School", a circle of talented creators who not only realised his ideas but also enriched them with their own. Yet, as the famous German puppeteer Albrecht Roser put it: "tis not the descendants who weave the actors' wreaths..." Alas, today, hardly anyone knows who Jože Pengov actually was. And, unfortunately, the Slovenian cultural community failed to give him the recognition he most certainly deserved. Still, just about everybody knows about *The Striped Little Ball* (*Žogica Marogica*) and *The Sleepy Little Star* (*Zvezdica Zaspanka*) – performances that have continued to enrich our repertoire to this day. Only the tickets for them are hard to get, as they are permanently sold out. I, for one, fear that our legacy has been slowly ruined and that we have almost forgotten all about "our marionette", which was once a recognisable "brand" (as we would refer to it today). But what else can we do? After all, we live in new times. And it is simply not in vogue any more. Or is it just that we don't know how to use it properly? What a pity! Slovenian puppetry tradition is neither long nor comprehensive, yet it is by all means very rich.

"All of us who were able to see Klemenčič's plays agreed that they were unique experiences and real feasts... Time and again, he unveiled in front of us his artistic potential, his knowledge and his sophisticated taste... He was a highly cultured man who created his very own, meticulously elaborated, artistic concept, which he attempted to make valued during his life – whenever and for as long as he could – remaining at the same time a lucid observer of his time."⁴ (Kuret 1957: 375).

Thus wrote Dr. Niko Kuret after the artist's death, and his words could certainly be applied to Jože Pengov as well. Both great artists were posthumously appointed Honorary Members of UNIMA.

Translated by Nataša Jelić

⁴ The Theatre Programme of SNG Drama Ljubljana, 1956–57, no. 9.

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MATJAŽ LOBODA is the author of numerous articles in the field of puppet dramaturgy and history. For many years, he has been a devoted promoter of Slovenian puppetry art at home as well as abroad. He has also prepared and presented over 50 puppet exhibitions and conceived a museum collection. The keen puppet connoisseur has been dedicating his utmost attention to the most valuable puppet legacy of Milan Klemenčič – the father of Slovenian puppet theatre – and to Jože Pengov – the founder of Slovenian contemporary puppetry.

Izvedbo projekta EPKE financira Evropska komisija. /EPKE projects have been financed by the European Commission.



EPKE (EVROPSKI PROJEKT IZMENJAVE LUTKOVNIH ZNANJ)

EPKE (EUROPEAN PUPPETRY KNOWLEDGE EXCHANGE)

Načrtovane mojstrske delavnice v sezoni
2014/2015:

12.-21. maj, Drak Theatre Hradec Králové
(Češka)

Klasična marioneta na žici - predstavitev
klasične češke marionete

Mentor: Jiří Bareš

www.draktheatre.cz

12.-16. september, Lutkovno gledališče
Ljubljana

Za platnom - predstavitev in spoznavanje
senčnega gledališča

Mentor: Fabrizio Montecchi (Teatro Gioco
Vita, Italija)

www.lgl.si/en

Januar 2015, NUKU Teater (Estonija)

Izdelava in animacija marionet

Mentor: Viktor Antonov (Russia)

www.nuku.ee/english

EPKE (European Puppetry Knowledge Exchange) je projekt, ki je nastal na pobudo Lutkovnega gledališča Ljubljana, pridružila pa sta se mu še partnerja Divadlo Drak iz Češke in Fundacija NUKU iz Estonije. Projekt sofinancira Evropska komisija v okviru programa Kultura (2013-2015). Omogoča izmenjavo tradicionalnih in sodobnih lutkovnih znanj med izdelovalci lutk različnih evropskih lutkovnih gledališč. Izdelovalec lutk je v Evropi deficitarni poklic, saj ni dovolj specializiranih študijev s področja izdelave lutk, ki bi omogočali izmenjavo in sistematično raziskovanje tovrstnih znanj. V Sloveniji izdelovalci lutk največkrat prihajajo z likovnih in gledaliških akademij ter drugih tehničnih univerzitetnih smeri, neposredno pa se znanje o izdelavi lutk od skice do končne izvedbe, torej animacije, običajno prenaša od starejših lutkovnih mojstrov na mlajše kolege znotraj posameznih ustanov.

Bistveni del projekta EPKE je omogočiti izmenjavo lutkovnih znanj z gostovanjem delovnih skupin oziroma posameznikov, ki s svojim delom sodelujejo pri izdelovanju lutk za ustanove, ki so povezane v evropsko mrežo EPKE. S sodelovanjem v produkcijah ustanov v mreži EPKE se večja mobilnost izdelovalcev lutk ter je omogočeno neposredno pridobivanje lokalno obstoječih znanj.

Drugi del projekta EPKE je posreden prenos lutkovnih znanj v obliki skupnih seminarjev, ki jih bo vsako leto organizirala po ena izmed ustanov v mreži EPKE. Seminarji so javnega značaja, tako da so odprti tudi širšemu krogu izdelovalcev lutk zunaj mreže EPKE. Njihov namen je osvetliti določeno lutkovno izdelavo s strokovnim sodelovanjem gostujočih posameznikov, ki so na omenjenem področju že dosegli določene rezultate in prepoznavnost v širšem evropskem prostoru. Projekt s tem omogoča sistematičen pristop tako pri ohranjanju tradicionalnega lutkovnega znanja kot tudi pri izdelavi lutk z novimi materiali in tehnologijami.

V okviru projekta je bila v Lutkovnem gledališču Ljubljana julija 2013 izvedena prva mojstrska delavnica z naslovom *Marionete: med tradicijo in sedanostjo*. Desetdnevne delavnice o oblikovanju marionet s posebnim poudarkom na različnih funkcijah glave in mimiki obraza (premikanje oči in gibanje ust) se je udeležilo 10 lutkovnih tehnologov iz Francije, Češke, Estonije, Hrvaške in Slovenije. Udeleženci so se seznanili z osnovnimi tehnikami oblikovanja marionet na niti, od zasnove skic in oblikovanja likov, do izdelave tehničnih risb ter osnov obdelave lesa. Eden pomembnih poudarkov delavnice je bilo tudi marionetno vodilo, ki so ga razvili v Lutkovnem gledališču Ljubljana.

www.lgl.si/si/festivali-in-dogodki/epke

EPKE (European Puppetry Knowledge Exchange) is a project launched at the initiative of the Ljubljana Puppet Theatre (Lutkovno gledališče Ljubljana) and joined by its partners, Divadlo Drak from the Czech Republic and the NUKU Foundation from Estonia. The project has been co-financed by the European Commission from within its Culture Programme (2013-2015). Its aim is to enable an exchange of both traditional and contemporary knowledge of puppetry among puppet constructors from different European puppet theatres. Europe has been facing a deficiency in the development of this particular profession, as there are practically no specialised studies in puppet construction to enable either a permanent exchange or a systematic research of such knowledge. The puppet constructors in Slovenia often come from various theatre and fine arts academies as well as from other technical universities. The knowledge of puppet construction "from sketch to final puppet", coordinated by the animator, is usually passed on from the older puppet masters to their younger colleagues within individual institutions.

One of the essential tasks of the EPKE project is to enable the exchange of puppetry knowledge through guest performances of various working groups and individuals participating in the construction of puppets designed for institutions and networked within the European EPKE programme. In this way, collaboration in these institutions within the EPKE network fosters both the mobility of puppet constructors and the immediate acquisition of the existing local knowledge.

The second part of the EPKE project will thus result in the indirect knowledge transfer within the common seminars, organised every year by one of the institutions in the EPKE network. The seminars will be organised as public applications, open to the broader circle of puppet constructors outside the EPKE network. Its aim will be to highlight a particular puppet construction through presentations by individual professionals who have already achieved some important results and are recognised in the wider European region. Thus, the project will enable a systematic approach to the preservation of traditional knowledge of puppetry as well as to the construction of puppets through the use of new materials or technologies.

The first master workshop within the project, entitled *Marionettes: Between Tradition and the Present* was organised at the Ljubljana Puppet Theatre in July 2013. The 10-day workshop on marionette design, focused on different head functions and facial expressions (including eye and mouth expressions), was participated in by 10 puppet technologists from France, the Czech Republic, Estonia, Croatia and Slovenia. The participants learned about the basic designing techniques of marionettes on strings

– from sketching and character designing to technical drawings and the basics of woodcarving. Another of the workshop's focal points was the marionette control rod as developed in the Ljubljana Puppet Theatre.

www.lgl.si/en/festivals/epke

Master Workshops planned for 2014/2015:

12-21 May, Drak Theatre Hradec Králové
(Czech Republic)

The Classic Marionette on a Wire -
Introduction to the specific construction of
classic marionettes coming from the Czech
woodcarving tradition. Master workshop
led by Jiří Bareš.

www.draktheatre.cz

12-16 September, Ljubljana Puppet Theatre
Behind The Screen - Introduction to the
shadow and to the shadow theatre. Master
workshop led by Fabrizio Montecchi (Teatro
Gioco Vita, Italy).

www.lgl.si/en

January 2015, NUKU Theater
*The Making and Manipulating of String
Puppets*. Master workshop led by Viktor
Antonov (Russia).

www.nuku.ee/english

MARIONETA V ČASU SODOBNIH TEHNOLOGIJ

Zoran Srdić

V času, ko računalniški programi prevzemajo nadzor nad določenimi področji ustvarjalnosti in postaja tehnološki napredek – od 3D-skeniranja, preko oblikovanja in tiskanja pa vse do razvitega kibernetičnega gibanja – vse bolj prijazen do uporabnika, je čedalje bolj priljubljeno tudi lutkarstvo. Če slednjega na nek način opredeljujemo kot področje, ki uporabniku ni najbolj prijazno, lahko z veliko gotovostjo zatrdimo, da del razloga za to tiči v pomankljivih virih znanja o oblikovanju in izdelavi lutk. Evropski projekt izmenjave lutkovnih znanj (*European Puppetry Knowledge Exchange Project* – v nadaljevanju *EPKE*) se je razvil iz začetne zamisli o izmenjavi znanj o izdelavi lutk med različnimi evropskimi ustvarjalci, ki na področju tradicionalnega in sodobnega lutkarstva delujejo v okviru evropskih lutkovnih gledališč. Cilj tega programa temelji na stališču, da se področje izdelave lutk v Evropi sooča z izobrazbenim primanjkljajem poklica in pomanjkanjem znanja zaradi odsotnosti specializiranega študija oblikovanja, izdelave in dokončne izvedbe lutk. V Evropi namreč ni nobene uradne sistematične šole ali akademije za lutkarje, kakor tudi ne izmenjave, sistematičnega raziskovanja in spremljanja tovrstnega znanja. Izdelava lutk je kot institucionalizirano znanje bolj ali manj povezana s študijem scenografije, kiparskih tehnik na akademijah za likovno umetnost in akademijah za lutkarstvo, kjer pa je

le del učnih načrtov.¹ Dostop do drugih znanj, ki so blizu predmetu lutkarstva, denimo inženirskih znanj s področja mehatronike, animatronike² in robotike, ki ponavadi niso namenjena širši publiki – vsaj na stopnji razvoja in raziskovanja – pa je ponavadi odvisen od razpoložljivih sredstev. Kljub temu je s tega področja v tiskanih publikacijah na voljo vsaj osnovno znanje, ki so ga popularizirale različne uprizoritve, denimo muzikal *Levji kralj* (*Lion King*, 1997), gledališka predstava *War Horse* (*Bojni konj*, 2007) in film *Niti* (*Strings*, 2004). Danes ustvarjalci lutk v

¹ Izobraževanje na področju lutkarstva v Evropi poteka bodisi v specializiranih šolah za lutkarstvo, kjer ima glavno besedo uprizorjanje, bodisi v okviru institucij za uprizoritvene študije, kjer je lutkarstvo le del širšega študija. Naj jih tu naštejemo le nekaj: École Nationale Supérieure des Arts de la Marionnette (ESNAM) v Franciji (Charleville-Mézières), Nacionalna akademija za teatralno i filmovo izkustvo (NATFIZ) v Bolgariji (Sofija), Umjetnička Akademija na Hrvaškem (Osijek), Akademie múzických umění v Praze (AMU) v Češki republici (Praga), Turun ammattikorkeakoulu – Taideakatemia na Finskem (Turku), Die Hochschule für Schauspielkunst »Ernst Busch« (Berlin) in Hochschule für Musik und Darstellende Kunst: Studiengang Figurentheater (Stuttgart) v Nemčiji.

² Pojem animatronike zaobjema uporabo mehatronike za ustvarjanje namišljenih bitij, ki pa so v resnici bolj animirana kot robotizirana. Poznamo denimo takšne animatronske stvaritve kot so t. i. humanoidne oblike, živali, rastline in celo mitološka bitja. Večinoma se uporabljajo v filmskih produkcijah, tematskih parkih, vizualnih in intermedijskih umetnostih pa tudi v sodobnih lutkovnih predstavah.

L. Carroll – B. Müller Pograjc: *Alica v Čudežni deželi* / *Alice in Wonderland* (2013), LGL in / and LGM
Foto/Photo: Urška Boljkovac

Sloveniji pogosto prihajajo z različnih področij izobraževanja na akademijah za likovno umetnost in gledališče, pa tudi univerzitetnega tehniškega izobraževanja (s takšnih področij kot slikarstvo, kiparstvo, industrijsko oblikovanje, tehnološke delavnice, umetniške izobraževalne delavnice za otroke, lesarstvo, inženiring, scenografija in kostumografija). Drugačnih, javno dostopnih načinov prenosa znanja je razmeroma malo, saj rokodelci s področja lutkarstva izdelujejo lutke zgolj v okviru posameznih projektov, kjer so znanja in nadaljnje raziskovanje na tem področju namenjeni konkretnim gledališkim produkcijam. Potemtakem se znanje animatorja o oblikovanju lutke – od zasnove skic pa vse do končnega izdelka,³ praviloma prenaša s starejših lutkarskih mojstrov na njihove mlajše kolege, ki delujejo v okviru posameznih organizacij. Posredno je znanje na voljo tudi v najrazličnejših virih, literaturi, blogih ali video predavanjih, vendar so ti viri razmeroma majhni in niso pregledno metodološko sistematizirani.

Težava s pomanjkanjem znanja se torej zelo hitro razrašča, saj takorekoč neobstoječe formalne šole na lokalni ravni niso zmožne ne kultivirati, ne izmenjevati obstoječega znanja s področja lutkovne produkcije. Tako poznamo tudi nekaj sicer zelo majhnih, a pomembnih trikov, ki se jih poslužujejo ljubljanski lutkarski mojstri, ki denimo glavo lutke izdelujejo iz kosov lesa, ki jih zlepijo z vmesnim slojem časopisnega papirja, kar pa jim omogoča, da jo v nadaljevanju razdelijo na pol in potem še izdolbejo, da postane lažja. Vse to je pomembno tudi pri uporabi vodoravnega vodila, ki premikanje lutkine glave nadzoruje s pomočjo vzmeti.⁴ Vzmetni mehanizem zahteva oblikovanje lažje glave in zato je ta rešitev v resnici bolj tehnična. Če to metodo primerjamo s češko prakso izrezovanja posameznih delov lutk neposredno iz kosov lesa, ugotovimo, da slednja zahteva več obrtnega in rezbarskega znanja.

Ena od namer programa EPKE je tudi razmislek o znanjih s področja izdelave tradicionalnih lutk, ki ne izhajajo iz podobnih regionalnih kontekstov, kakor tudi o tem, kaj vse bi lahko sodobno lutkarstvo pridobilo s tehnološkim razvojem v drugih medijih. Oblikovalci in izdelovalci lutk, ki sodelujejo v programu EPKE, so v okviru ustvarjalnega procesa znanje pripravljeno tako deliti kot tudi pridobivati. Na ta način naj bi kombinirali tako

³ Tu gre omeniti tudi niz lutkarskih razstav z naslovom *Od skice do lutke*, ki jih že od 80-ih let prejšnjega stoletja občasno organizira Bežigradska galerija v Ljubljani. Na razstavah so bolj ali manj predstavljene skice in končni izdelki brez tehničnih rešitev, ki so se jih pri izdelavi lutk poslužili lutkarski mojstri.

⁴ Vzmetni mehanizem za nadzor premikanja glave, ki je del slovenskega vodoravnega vodila, je posebnost delavnice Lutkovnega gledališča Ljubljana.

tradicionalne lutkarske tehnike in njihovo soodvisnost s sodobnimi mediji in tehnološkimi rešitvami, kakor tudi spodbujali vključevanje računalniško animiranih podob v prizore lutkovnih predstav ter ustvarjanje s pomočjo računalniških programov (na primer: video »mapiranje«, oz. »označevanje«, položaja lutk na odru). V okviru programa EPKE je osmišljena tudi vrsta pristopov k izmenjavi znanj na področju ustvarjanja lutk: skozi sodelovanje pri koprodukcijah lutkovnih predstav, mojstrske delavnice, pa tudi publikacije in priročnike. Mojstrske delavnice so zasnovane bodisi kot delavnice tradicionalnih tehnik oblikovanja lutk ali kot razvojne delavnice, za katere pa je bolj značilen raziskovalni pristop k obravnavanju tem.

Marionete: Med tradicijo in sedanjostjo

S pomočjo popularnih medijev (denimo filma ali televizije z računalniškim grafičnim oblikovanjem) in pripomočkov, ki jih uporabljamo v vsakdanjem življenju (pametnega telefona, računalnikov ...) ter ob boku z razvojem odrskih tehnologij in scenskega oblikovanja sodobni tehnološki razvoj spreminja dojemanje lutkarstva in kot vse kaže tudi prispeva k nastajanju bolj tehnološko razvitih predstav: lutkarstvo je do sedaj svoje meje širilo z uporabo tehnik fizičnega gledališča, plesnih koreografij ter video in računalniške grafike. V preteklosti so bile kraljice vseh lutk marionete, in sicer prav zaradi tega, ker so lahko resnično ustvarile popolno iluzijo. Razlog za njihov upad je pogosto najti tudi v visokih stroških produkcije: poleg oblikovanja in izdelave lutk na nitih so velike zahteve takšnih produkcij povezane tudi s postavitvijo marionetnega odra in posebne osvetlitvene tehnike, velikim moštvom animatorjev, pri tradicionalnem pristopu pa tudi igralcev, ki naj bi sleherni izmed vodenih lutk posodili še glasove. Zavaljo vseh teh zahtev, ki jih dodatno otežujejo še nič kaj enostavni delovni pogoji, je pojavljanje lutk na nitih omejeno zgolj še na občasne produkcije v poklicnih gledališčih ali na poenostavljene solistične uprizoritve z lutkami na kratki navezavi. Svoj veliki *come back* so marionete doživele v Evropi po zaslugi filma *Niti* iz leta 2007 ter mednarodno uveljavljenih igralcev in oblikovalcev lutk, denimo takšnih kot sta Bernd Ogrodnik in Stephen Mottram,⁵ ki si lutkarstvo prizadevata popularizirati tudi s prirejanjem številnih delavnic. Danes, ko tehnološki razvoj⁶ postaja vse bolj prijazen do uporabnika, zlasti ko gre za pristop k razumevanju in izdelavi lutk, je prav v lutkarstvu sila pomembna širitev izmenjave znanja in dognanj o marionetah tako na podro-

⁵ Oba sta sodelovala tudi pri produkciji omenjenega filma.

⁶ Z računalniškim oblikovanjem mehaničnih likov se ukvarja tudi eden od Disneyevih raziskovalcev, pri čemer poskuša uporabnikom približati preprosto mehnično gibanje in jim pokazati, kako naj sami izdelajo enostavne avtomatične igrače: gl. spl. stran <http://www.disneyresearch.com/project/mechanical-characters>.

čju tradicionalnih kot tudi sodobnejših medijskih praks ustvarjalnega izražanja, zasnovanih bodisi na materialih, ki se uporabljajo v filmskih ali večjih gledaliških produkcijah, bodisi na bolj kompleksnih, animatronske ali celo robotskih usmeritvah.

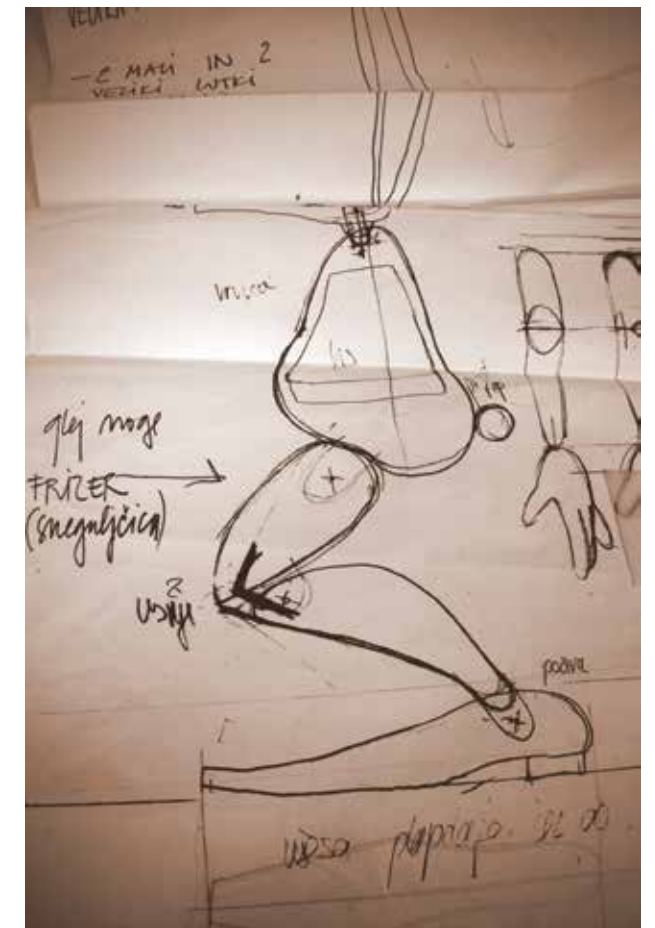
Lutkovno gledališče Ljubljana (v nadaljevanju LGL) je med 4. in 14. julijem 2013 organiziralo mojstrsko delavnico o marionetah.⁷ Delavnica se je tako tehnično kot tematsko osredotočila na nastajanje odrske uprizoritve z marionetami in igralci *Alica v čudežni deželi* v koprodukciji LGL in Lutkovnega gledališča Maribor (v nadaljevanju LGM). *Alica v čudežni deželi* je v resnici prvi veliki lutkovni spektakel v Sloveniji, ki je v središče pozornosti postavil prav izrazno mimiko glav marionet. Predhodnici te predstave, tu imamo v mislih predvsem razvoj izrazne mimike glav, pa sta lutkovni predstavi LGM *Ostržek* in *Meso ali razodetje* režiserja Jerneja Lorencija in lutkovnega tehnologa Gregorja Lorencija. V prvi predstavi so se ustvarjalci pri silikonski lutki *Ostržka* osredotočili na izraz ust marionete, v drugi predstavi *Meso ali razodetje* pa je bila v ospredju animacija množice gibov marionet, kolikor domiselno oblikovani veliki glavi, ki sta se znašli v dveh velikanskih steklenih posodah, napolnjenih z vodo.

Razumevanje materiala in oblikovanje marionete

Marionete v omenjenih predstavah spreminjajo lutkarstvo s sodobnejšim pristopom in uporabo netradicionalnih materialov, ki omogočajo ustvarjanje elementarnih lastnosti izrazov obrazne mimike – nasmeha, čemernega ali žalostnega obraza. Poleg tega pa je za te marionete značilna tudi sposobnost sinhronizacije govora z osnovnimi soglasniki: A, E, O in U. Poglavitne prednosti uporabe prilagodljivejših materialov (denimo silikonov, ki vsebujejo platino) na področju tradicionalne tehnike izdelave marionete so, da omogočajo bolj izrazno premikanje obraza. Že sam material se premika podobno človeški koži, delno sinhronizacijo in specifično filmsko podobo lutk pa dosežemo še s hiperrealističnim poslikavanjem. Razumevanje specifične mimične glave, izdelane iz platinskega silikona, zajema še izdelavo notranjih mehanizmov glave, ki omogočajo različne izraze obraza.

OBLIKOVANJE MARIONET. Da bi lahko s pridom uporabili vse našete možnosti, moramo najprej ustvariti ustrezen lik, ki ga bomo poiskali bodisi v določeni zgodbi ali v lastni domišljiji. Oblikovanje lika se lahko prične z nekaj preprostimi skicami podobe, ki jo želimo prelititi v premikajočo se lutko. Pozneje se bomo lotili natančnejših risb, ki bodo naš lik osvetlile z različnih strani in nato še

⁷ Mentorji mojstrskih delavnic so bili Gregor Lorenci (oblikovanje mimičnih glav), Mitja Ritmanič in Zoran Srdić (oblikovanje in izdelava marionet).



bolj poglobljenih skic, s pomočjo katerih bomo dogradili še posamezne podrobnosti. Naš lik lahko predstavimo tudi z vsemi oblačili, rekviziti in značilnostmi, ki nam pridejo na misel. Za domišljijo ni omejitev. V tem prispevku se bomo pri oblikovanju marionet dotaknili le nekaterih ključnih smernic, ki nam lahko pomagajo zgraditi vtis o liku lutke na nitih. Lutka je lahko srečna, čemerna ali žalostna – obrazna mimika, ki jo dosežemo z uporabo platinskega silikona, lahko v določenem smislu spremeni čustva marionete, vendar je pri njenem oblikovanju priporočljivo, da skiciramo ali celo natančno zapišemo, kako smo si jo v resnici zamislili. Koga ali kaj predstavlja, kakšne so posebnosti njenega gibanja ali njene lastnosti. Pri oblikovanju lutke gre največ pozornosti nameniti njeni glavi. Glava je ena lutkinih temeljnih lastnosti. Vsi deli lutkinega telesa morajo ustrezati velikosti njene glave. Glave, izdelane iz platinskega silikona, nam ponujajo široko paleto obraznih izrazov – od nevtralnega videza preko odpiranja ust do najbolj neobičajnih izrazov, ki se jih lahko spomnimo. Zaradi različnih izrazov na obrazu lutke (nasmihanje, sinhroniziran govor) mora tudi njena glava biti večja in meriti v višino do približno 20 cm.⁸ Drugi deli telesa morajo biti v sorazmerju z velikostjo glave. Na delavnici, ki smo jo imeli v okviru programa EPKE, smo ta odnos opredelili tako, da je lutka v višino merila od 45 do 70 cm. Roke so drugi najpomembnejši deli telesa, predvsem zato, ker so med animacijo vidne in so v neposrednem odnosu z glavo predvsem takrat, kadar jih postavimo predno. V človeških dimenzijah je dolžina dlani ponavadi enaka razdalji od brade do obrvi ali sredine čela, pri lutkah pa je odločitev o njihovi dolžini popolnoma prepuščena oblikovalcu njenega lika. Pri oblikovanju lutke se neizogibno srečujemo tudi z zakoni fizike in mehanike. Težave, ki se pri tem pojavijo, praviloma odpravimo pozneje, pri izdelavi lutke, in sicer z različnimi obtežitvami in celo z navezavo.

ODNOS MED UMETNIŠKIMI IN TEHNIČNIMI REŠITVAMI PRI OBLIKOVANJU MARIONETE. Potem ko smo oblikovali lik lutke, se lotimo postopka priprave tehničnih risb in tehnoloških skic z načrtovanjem rešitev njenega gibanja. Lažje je namreč, če mimiko glave lika, ki ga oblikujemo, kakor tudi celotno gibanje ali akcijo marionete načrtujemo že preden se dejansko lotimo njene izdelave. Ponavadi ne bomo imeli težav, če bomo način gibanja ali katere koli druge lastnosti lutke spremenili tako, da jih bomo prerazporedili ali pa gibe povezali z novimi (proseče roke bomo na primer preoblikovali tako,

⁸ Obrazno mimiko lutke poganjamo z navzgor usmerjeno silo vodil, zato moramo najprej premisliti, kako so napeljene niti iz njene glave. Pomembno je tudi, da rešimo težavo, ki se lahko pojavi, če je lutkina glava prevelika v razmerju s preostalim delom telesa. V tem primeru moramo telo obtežiti in tako preprečiti njegovo moteče tresoče gibanje pri manipulaciji obrazne mimike.

da bomo navaden gib spremenili v konkretnega).⁹ Težava bo nastopila šele v primeru, da bomo pozneje potrebovali gib, ki bo popolnoma drugačen. To namreč velja tako za celotno lutko, kot tudi za njeno glavo iz platinskega silikona, z že dokončno izdelano notranjo konstrukcijo¹⁰ in mehanizmi, ki so namenjeni premikanju. Zelo pomembno je, da o zelenem premikanju lutke razmislimo še preden se bomo lotili njenega oblikovanja in izdelave, saj se lahko lik, ki smo ga že izoblikovali, spremeni v samem postopku izdelave. Naslednji korak, ki ga bomo storili po snovanju zamisli in skic, bo priprava tehnične risbe, ki nam bo pomagala pri izrezovanju telesa in njegovih delov iz lesa. Ker bomo glavo izoblikovali neposredno, zanjo ne bomo potrebovali načrta, vendar nam bo vseeno pomagalo, če bomo določili njene dimenzije in način, kako jo bomo pritrdili na telo. Zato bomo najprej naredili tehnično risbo v neposrednem merilu 1 : 1. Na papir bomo narisali vzporedni liniji, ki bosta naznanili namišljeni osrednji liniji prednjega in stranskega pogleda na marioneto. Na ti navpični liniji bomo narisali še dve vodoravni, eno spodaj in drugo, ki bo označila višino lutke. Med risanjem lutke na namišljeni osrednji liniji, bomo s pomočjo vodoravnih linij določili enake velikosti prednjega in stranskega pogleda na iste dele telesa. Ker mora biti marioneta, medtem ko visi na nitih, uravnovešena, je ponavadi tudi lik, gledano od spredaj, enako obtežen z obeh strani, njegovo telo pa poravnano z osrednjo linijo (za razliko od njegove glave, ki je rahlo premaknjena naprej).¹¹ Zato moramo najprej narediti le en del pogleda od spredaj, saj bomo celotno telo upodobili pozneje, ko bomo skico narisali na pavš papir.¹²

SKLEPI MARIONET. Za izdelavo tehnične risbe moramo vedeti, na kakšen način bodo med seboj spojeni telo in

⁹ Tu imamo v mislih trike pri navezavi. Eden od trikov je, da naredimo razliko med posebnim in običajnim gibanjem marionete: na primer hihitanje in postavljanje rok pred usta lahko rešimo tako, da niti na roki speljemo skozi luknjo, ki jo naredimo v nosu. S trikovi pri navezavi ponavadi rešimo že obstoječe gibanje, kar pa ni povezano s trikom lutke, ki jo oblikujemo za določene posebne gibe: če moramo na primer pri marioneti ločiti glavo od telesa ali pa ji podaljšati noge.

¹⁰ Notranja konstrukcija, ki jo omenjamo v tem članku, se nanaša na trdo jedro pod plastjo silikona. To jedro je v resnici opora, saj je silikon premehak, da bi lahko le z njegovo pomočjo obdržali zeleno obliko. Zaradi tega je notranja konstrukcija v resnici svojevrsten skelet, silikon pa koža. Izrazi, ki jih ponavadi uporabljamo za opis notranje konstrukcije, so še armatura, opora, skoljka ...

¹¹ Simetrija pri uravnovešenju sicer ne igra ključne vloge, vendar nam lahko pride prav. Lik lutke, ki smo si ga zamislili med oblikovanjem, mora priti do izraza tudi, ko imamo pred seboj končni izdelek. Če smo lutko namenoma naredili asimetrično, jo lahko uravnovešimo tudi tako, da različno obtežimo njene posamezne dele.

¹² V nekaterih primerih lahko drugo polovico sprednjega pogleda uporabimo za oblikovanje kostuma lutke.



ostali deli lutke. Ponavadi so marionete spojene s sklepi na vratu, ramenih, komolcih, zapestjih, kolkah, kolenskih in gležnjih. Delitev različnih delov telesa vpliva tako na oblikovanje, kot na sam način gibanja marionete. Marionete so posebna vrsta lutk, ki se premikajo v sklepkih s pomočjo nitk, s čimer oponašajo naravno gibanje ljudi ali živali. Potemtakem so v nekaterih primerih sklepi marionet gibljivi le na eni strani, medtem ko je njihova gibljivost na drugi strani načrtno omejena (blokirana), kar posledično opredeljuje tudi obliko telesa marionete: na primer njena noga se v kolenskem sklepu upogiba le nazaj, njena roka v komolčnem sklepu pa le naprej. V tem primeru je blokada zamišljena kot del določene oblike, ki preprečuje gibanje v eni smeri. Glava marionete se premika gor, dol, levo in desno. Korenski del vratu, ki ima obliko ovala, je ponavadi vpet v zgornji del trupa in izoblikovan kot del glave. Ta del se imenuje spodnji vratni sklep in zanj moramo izrezljati luknjo v zgornjem delu trupa, skozi katero bomo pritrdili ovalno izoblikovani konec vratu. Ta luknja je tu zato, da drži skupaj oba dela vratu in trup pa tudi, da omogoči bolj naravno premikanje lutkine glave. V nekaterih primerih je glava razdeljena v zgornjem delu vratu (zgornji vratni sklep). Tako namreč rešimo navidezno ločenost vratu in trupa, ki nastane zavoljo vidnosti spodnjega vratnega sklepa. Vrtilišče mora biti blizu središča glave. Glava se obrača le okoli tega središča, medtem ko vrat ostaja tog. Poznamo tudi tretjo različico, v kateri je vrat ločen in neodvisen del, ki glavi, v odnosu do vodila, omogoča tako večji obseg, kakor tudi večjo svobodo gibanja (dvojni vratni sklep).¹³

Glava in trup sta ponavadi spojena z dvema trdno spetima zankama iz jeklene žice,¹⁴ kakor tudi z usnjenimi nitkami.

Trup je lahko narejen bodisi iz enega dela ali pa je razdeljen na dva dela: na zgornji in spodnji trup.¹⁵ Iz

¹³ Za dvojni vratni sklep ponavadi potrebujemo tri niti: dve, ki podpirata glavo, in eno, ki nadzoruje gibanje.

¹⁴ En del ukrivljene žice vstavimo v vrat, medtem ko z drugim najprej povežemo zanke v sklepu in ga nato povlečemo iz korena vratu skozi telo in izvlečemo na sredini hrbta, s čimer poskrbimo za enako dolžino vseh žic v zankah sklepa in preverimo pravilnost gibanja. Ko opravimo potrebne popravke, žice zvijemo v manjše zanke in pritrdimo z žebli. V LGL se pri tem tradicionalnem pristopu poslužujemo tehnične rešitve, pri kateri izvrtamo luknje v vratu in trupu za izravnavanje ravni vrtilišča, narejenega iz lesenih klinov, ki so že povezani z žicami zank.

¹⁵ Na tehnični risbi vse delitve prikazemo neposredno na obliki trupa. Za vrsto spajanja se odločimo na podlagi gibanja, ki ga želimo doseči, saj imajo tudi materiali za spajanje različne lastnosti. Tradicionalni sklepi trupa so bili nekoč narejeni iz tkaninastih zvitkov ali pa povezani z majhnim vrvičnim gnezdom, ki je povezovalo ramena na zgornjem delu trupa z boki na spodnjem delu trupa. To povezavo so pozneje zamenjali s spetimi zankami iz žice ali usnjenimi nitkami.

omenjene delitve pa lahko nastane še ena, v kateri je novi (tretji) del umeščen v trebušni del trupa oz. med zgornji in spodnji del trupa. Takšna delitev omogoča še prožnejše gibanje marionete. Enodelni trup ne zagotavlja upogibanja in ga zato ponavadi uporabljamo pri manjših marionetah. Dvodelni trup omogoča upogibanje naprej in delno nazaj, medtem ko tridelni trup omogoča še več upogibanja nazaj in tudi na obe strani. Deli trupa so med seboj spojeni z usnjenim trakom.

Ker so lutke oblečene v kostume, pri tradicionalni izdelavi marionet uporabljamo ramenske sklepe, izdelane iz napolnjenih tkaninastih zvitkov, s katerimi ramo povežemo s podlaktjo. Vendar pa stik izrezljane nadlakti omogoča natančnejše manipuliranje. Spoji so lahko različnih oblik – od usnjenih trakov, ki neposredno povezujejo trup z ramo, do usnjenega traku, upognjenega okoli žične zanke na strani roke in pritrjenega z žebljem na vrhu trupa. Kljub vsemu v LGL najpogosteje uporabljamo tehniko povezovanja trupa z roko s pomočjo 3 ali 4 mm debele poliamidne vrvice, ki jo vstavimo v zvrtno luknjo.¹⁶

Komolčni sklepi so lahko bodisi izrezljani v obliki jezička in utora, pribitih v središče osi ali pa spon iz usnjenih trakov ali tkanine (obe različici uporabljamo tudi za kolena¹⁷). Jeziček je ponavadi na podlakti, kjer je tudi središče osi roke. Pri tretji različici lahko uporabimo univerzalni sklep, ki ga v ovalni obliki izrezljamo na podlaket, v oblasti pa na nadlaket. Ponavadi se odločimo za kombinacijo različnih variant s speto žično zanko na podlakti, ki jo položimo v rez na nadlakti in jo pribijemo z žebljem, da ohranimo povezavo.

V nekaterih primerih z gibanjem dlani upravljamo brez zapetnih sklepov. Kadar uporabljamo manjše marionete ali pa ne potrebujemo gibljivih sklepov, dlani oblikujemo kot celoto s podlaktjo.¹⁸ V LGL dlani ponavadi upogi-

Kadar so sklepi bolj ali manj ohlapni, je gibanje sicer bolj tekoče, a ne tako funkcionalno. Na primer trup lahko prav tako spojimo z eno (ali dvema) usnjenima vrvicama, speljanima vzdolž osrednje linije trupa, pri čemer se deli trupa ne stikajo med seboj.

¹⁶ Eden od razlogov za uporabo vrvice je prilagodljivost manipulacije. Roka je pri gibanju sicer ohlapna, vendar se lahko začne v določeni točki gibanja navzgor obračati v nasprotno smeri. Namesto takšnega spajanja se lahko poslužimo ohlapno pritrjenega usnjenega traku.

¹⁷ Prvo različico s spoji v obliki jezička ali utora praviloma uporabimo v primerih, kadar želimo pri marioneti doseči natančno korakanje naprej. Spoj, izrezljan v obliki jezička, ponavadi namestimo na stegno. Pri tradicionalni izdelavi lutk je bil včasih jeziček, zlasti, če so bile noge lutke vidne, nameščen tudi pod kolenom in je imel obliko goleni – pri tej različici je bilo vrtilišče rahlo pomaknjeno iz središča.

¹⁸ V tem primeru za lakot ponavadi uporabimo univerzalni sklep.

bamo s pomočjo spon, ki so v večini primerov narejene iz usnjenih trakov. Uporabljamo pa tudi obliko vrvičnih sklepov, narejenih iz tkanega poliamida, ki omogoča rotacijsko gibanje v zapestjih.¹⁹

V kolkih se lutke ponavadi premikajo naprej in nazaj. Zanje v večini primerov uporabljamo spoje v obliki jezičkov in utorov, bodisi vrezane ali izrezljane iz lesa, pri čemer lahko jezičke zamenjamo tudi s kovinskimi kosi. Točka pripenjanja je v utornem delu spoja, bodisi v izreзу (profilu) ali na ukrivljeni žici, ki je prilagojena medeničnemu delu trupa. Lahko pa uporabimo tudi pant iz močnejšega usnja, pripetega na središče – na ravno površino sprednjega dela medenice – kar nam bo omogočilo, da bomo lahko lutko delno premikali tudi vstran.

Za sklepe v gležnjih večinoma uporabljamo spoje v obliki jezička ali utora, izrezljane iz lesa ali z vstavljenimi kovinskimi kosi. Pri tem lahko središče namestimo bodisi v stopalu, ali v spodnjem delu noge.²⁰ Gibanje bo videti bolj naravno, če bomo središče namestili v stopalu, vendar so lahko zarezi deli pri tej različici bolj vidni. Za boljše upravljanje z lutko morajo biti stopala postavljena nekoliko bolj v stran.²¹

Ko se odločimo, katere vrste sklepov bomo uporabili za naše like, jih moramo vidno označiti tudi na tehničnih risbah. Spone, za katere bomo uporabili usnjene trakove, je treba označiti v obliki linije, po kateri bo speljan usnjen trak. Jezički in utori se rišejo nekoliko težje. Vrišemo jih v del risbe, na katerem je predstavljen stranski pogled. Na primer pri kolenskem sklepu na sredini stranskega pogleda noge narišemo krog. V to središčno linijo vrišemo središče. Na pavs papir narišemo skico spodnjega dela noge skupaj z vrisanim krogom. V vrtilišče vstavimo iglo in premaknemo nogo. Tako bomo dobili predstavo o gibanju, ki ga lahko popravimo s premikanjem središča. Še en popravek lahko naredimo pri obliki noge, in sicer tako, da ji prilagodimo tudi obliko jezička. Postopek s pavs papirjem moramo preizkusiti na vseh središčih, in sicer zato, da si lahko gibanje ogledamo in ga tudi ustrezno

¹⁹ Če v podlaket naredimo vreznino v obliki črke V in dlan povežemo z vrvico, bo ta oblika delovala kot zapirala, ki bo omogočal zgolj upogibanje brez rotacijskega gibanja.

²⁰ Tu poznamo tudi različico brez sklepa, v kateri je stopalo izrezljano iz istega kosa lesa kot spodnji del noge. Če izberemo to različico, moramo paziti, da je sprednji del stopala (prsti) na dnu bolj ukrivljen, saj gibanje stopala omogoča rotacija noge iz vrtilišča v kolku.

²¹ Pri tovrstnem oblikovanju stopal so noge postavljene nekoliko bolj v stran kot ponavadi. V tem primeru sklepe naredimo iz dveh lesenih klinov, v enega izmed katerih namesto jezička vstavimo kovinski kos. Kline vstavimo v luknje, ki smo jih izvrtali v stopalu in spodnjem delu noge ter jih pritrđimo.



popravimo. V nekaterih primerih moramo razviti tudi posebno obliko gibanja lutke. Postopka se lotimo tako, da vse skupaj najprej skiciramo in nato na pavs papir narišemo še tehnični osnutek gibanja. Potem ko smo gibanje preizkusili, v tehnično risbo vnesemo morebitne popravke oblik sklepov. Ko je tehnična risba končana, narišemo osnutke vseh delov na pavs papir in jih izrežemo s škarjami. Izrezane dele položimo na pripravljene kose lesa, ki jih odžagamo s tračno žago, porežemo z dletom in oblikujemo z rašplo ali smirkovim papirjem.²²

Postopek oblikovanja glave iz platinskega silikona

PRIPRAVE. Preden se lotimo oblikovanja lutkine glave, potrebujemo stojalo, s pomočjo katerega jo bomo podprli. Stojalo je lahko narejeno iz okrogle palice, ki je

²² Ker smo med glavni del priprav uvrstili tehnično risanje, se oblikovanju delov, izrezljivih iz lesa, v tem članku ne bomo posebej posvečali.

navpično pričvrščena na osnovo. Okroglja palica mora po velikosti ustrezati možniku za vratni sklep. Osnovna konstrukcija na vrhu palice je narejena iz žic, ki preprečujejo polzenje modelirnega materiala.²³

MATERIAL ZA MODELIRANJE. Pri modeliranju najpogosteje uporabljamo glino ali plastelin. Presoja o tem, kateri material je bolj izbrati za oblikovanje določenega kalupa, lahko temelji tako na okusu oblikovalca kot tudi na njegovi oceni, s katerim od njih ga bo lažje izoblikoval. Pri modeliranju ima plastelin določene prednosti pred glino,²⁴ saj je z njim, ker se ne suši, lažje delati daljše

²³ Pri majhni glavi lahko uporabimo majhno vnaprej kupljeno leseno žogo, pri veliki pa prostor okoli palice zapolnimo s časopisnim papirjem, ki ga potem ovijemo z maskirnim trakom.

²⁴ Če oblikujemo z glino in za odlivanje kalupa uporabljamo poliestrsko ali poliuretansko smolo, moramo končni model iz gline zaščititi z nanosom plasti šelaka ali polnila v pršilu, s čimer bomo preprečili prodiranje vlage na površino in posledično reakcijo na

časovno obdobje. Ena od pomanjkljivosti plastelina pa je, da je sam postopek oblikovanja z njim sprva videti težji, pa tudi, da je za dokončen in enakomerno gladek izdelek potrebnega več časa. Pri oblikovanju odlitka iz platinstega silikona je pomembno, da med samim delovnim postopkom ne zaznamo nobene vsebnosti žvepla, ki ga ponavadi vsebujejo nekateri industrijski plastelini. Preden se lotimo modeliranja, je na materialih in orodju, ki ga bomo uporabljali dobro narediti preizkus s silikonom.²⁵

Izdelava gline/plastelina za oblikovanje

Plastelin je sintetični material, ki je sicer podoben glini, vendar za razliko od nje ostaja mehak ter se ne suši in ne krči. Pri modeliranju ga uporabljamo kot nadomestek za glino ali celo za vosek. V našem primeru gre za recepturo iz mešanice različnih voskov (mikrokristalnih in oblikovalnih), vazeline²⁶ za mehko in nekaj suhih praškastih snovi, denimo gline ali krede za gostoto.

Osnovna receptura:

- mikrokristalni vosek znamke Silki, 450 g
- oblikovalni vosek, 250 g
- vazelina, 50 g
- kreda, 500 g

V stari posodi stopimo oba voska, ki jima najprej dodamo vazelino in potem previdno še kredo. Segrete snovi mešamo vse dokler ne ustvarimo enakomerne mase. Tako premešan in še vroč plastelin zlijemo na kos pločevine, kjer ga pustimo, dokler se ne ohladi. Mehkejši plastelin bomo potrebovali pozneje v postopku oblikovanja ograde.²⁷

OBLIKOVANJE GLAVE. Med oblikovanjem lahko ugotovimo, da velikosti določenega predmeta ne ustrezajo njegovim velikostim na skici ali tehnični risbi. Da bi se izognili možnosti, da bi bila glava večja ali manjša v sorazmerju s telesom marionete, dimenzije glave od časa do časa izmerimo z lesenimi šestili. Medtem ko se

material, ki smo ga izbrali za odlivanje.

²⁵ Preizkus s silikonom naredimo tako, da zmešamo najmanjšo mogočo količino platinskega silikona, ki ga nameravamo uporabiti pozneje, in nekaj te zmesi naneseemo na pripravljeni material in orodje. V navodilih za uporabo silikona so navedeni vsi njegovi tehnični podatki, vključno z rokom trajanja (delovanja) in sušenja, ki pa so prav tako odvisni od temperature in vlažnosti zraka. Če se platinski silikon po navedenem času ne posuši ali je videti lepljiv, materiala, na katerega smo ga nanесли ne uporabljamo.

²⁶ Za dodatno mehko lahko dodamo še določena olja in maščobe.

²⁷ Da bi zmeščali plastelin, moramo dodati še več vazeline in nekaj suhega pigmenta, ki pa je prav tako vizualna oznaka za mehkejši plastelin.

odločamo o tem, kakšno obliko bodo imele oči lutke, v plastelin vstavimo stekleno, plastično ali leseno kroglico. Če želimo, da se oči marionete pri animaciji premikajo navzgor in navzdol, zgornjih vek ne oblikujemo kot del oči, v nasprotnem primeru, oz. če se oči premikajo levo ali desno, izoblikujemo obe veki. Pri odpiranju ust imamo na voljo tri možnosti, ki so pravzaprav povezane s tehnično mimičnimi lutk, saj lahko usta lutke oblikujemo tako, da so odprta, napol odprta ali zaprta. Za vsako od teh možnosti obstaja določen razlog. Če namreč želimo usta oblikovati tako, da so napol odprta ali povsem odprta, se nam lahko zgodi, da se nam material ne bo izoblikoval enakomerno in da se bo nepričakovano zgubal, medtem ko bomo pri oblikovanju zaprtih ust sicer dosegli bolj natančno gibanje, ki pa bo pri manipuliranju vseeno bolj togo. Ne glede na izbrano možnost, moramo prav tako oblikovati tudi luknjo za ustno odprtino. Najbolj vidna obrazna mimika – nasmeh, žalost, jeza – je povezana prav z obliko ust. Določene izraze obraza, denimo mrmranje,²⁸ lahko ustvarimo tudi s premikanjem brade. Obrazno mimiko bodo spremenile tudi različne oblike obrvi ali gube na čelu.

Ena od zadnjih stvari, ki se je lotimo pri oblikovanju, je vrat ovalne oblike, ki ga moramo zaključiti s palico okrogle oblike (pri uporabi spodnjega vratnega sklepa). Boljši videz kože bomo zagotovili z dokončno obdelavo in enakomernim glajenjem površine. Površino bomo najbolje zgladili z ukrivljenim kovinskim orodjem, pri čemer lahko uporabimo vse od orodij, ki so nam na voljo na tržišču, pa do navadnega kuhinjskega noža, skratka vse, kar bo najbolje služilo našemu namenu. Za dokončno oblikovanje detajlov ter glajenje površin bomo na tržišču našli tudi posebno silikonsko orodje, primerno za delo z modeli iz plastelina, ki se uporabljajo pri t. i. *stop motion* animaciji. Ena izmed rešitev so tudi trde dlake omela, ki jih lahko z lepilnim trakom prilepimo na ročaj. Ko s temi dlakami s krožnimi gibi prečeseemo površino, je videti kot bi bila prekrita z majhnimi praskami. Pozneje z uporabo belega špirta ali tekočega bencina, ki ga naneseemo s trdo krtačo,²⁹ dokončno zgladimo površino končanega modela.

Moteče tresočje gibanje telesa, ki se lahko pojavi ob animaciji njene obrazne mimike preprečimo tako, da niti povlečemo čim bližje k središčni liniji marionete. Niti morajo biti speljane iz sredine glave, zato moramo

²⁸ Izraz na obrazu lahko ustvarimo tudi s pomočjo nosa, kar je sicer bolj uporabno pri oblikovanju glav lutk, ki ponazarjajo različne živali. Tudi na njihovih obrazih lahko ustvarimo različne izraze, denimo s premikanjem ušes ali pa, kadar oblikujemo lutke, ki ponazarjajo kokoši – z grebenom in podbradkom.

²⁹ Najboljše krtače za ta namen so tiste, ki so narejene iz prašičje dlake. Uporaba gob ni priporočljiva, saj lahko vsebujejo žveplo.

njen vrh nadomestiti s koščkom, oblikovanim iz pene, če je marioneta zamišljena tako, da ima na glavi lase ali kapo. Ta rešitev nam dopušča tudi več manipulacijskega prostora, saj imamo za nadaljnje delo na voljo odprtino za montažo različnih delov silikonske glave ali izdelavo notranje armature in mehanizmov pa tudi za poznejše navezovanje. Druga rešitev, ki je seveda odvisna tudi od same oblike lutke, pa je, da niti vstavimo v silikon skozi cevke. Gre za precej dolgotrajnejši postopek, s katerim dosežemo tudi natančnejši videz celotne glave. Eno od pravil pri izdelavi lutk je, da morajo biti vsi njeni deli ponovno sestavljivi, kar pomeni, da mora biti pri okvari katerega koli izmed njih omogočen dostop za njegovo zamenjavo. Pri drugi rešitvi imamo dostop skozi manj vidno površino lutkine glave, saj smo njeno hrbtno stran okrepli med ulivanjem silikona. V notranjost glave bomo tako posegli skozi vrez, ki smo ga naredili na okrepljenem silikonu.

OBLIKOVANJE KALUPA. Za odlivanje platinskega silikona potrebujemo trd kalup, s katerim bomo lahko izdelali zelo nadroben odlitek, ki bo povzel sleherno podrobnost in teksturo modela. Najboljši materiali za to so poliestrška smola, okrepljena s steklenimi vlakni, posebna poliuretanska smola ali boljši mavec, ki ga uporabljamo zlasti pri klasičnem pristopu. Iz vseh naštetih materialov je mavec uporabniku najbolj prijazen in je tudi najlažji za uporabo, vendar pa ne zagotavlja najboljše trdote.³⁰ Pri negativnem kotu v obliki kalupa lahko s silo, ki jo uporabimo za odstranjevanje silikonske glave, v tistem delu zlomimo kalup.

Pri oblikovanju kalupa okrog modela glave oblikujemo ogrado iz mehkejšega plastelina. Najprej pa se odločimo, v katerem delu bo linija šiva med seboj ločevala dele kalupa. Ko bomo naredili odlitek modela, bo linija šiva vidna in jo bo treba tudi popraviti. Zato morajo biti linije šiva izvedene po straneh. Ponavadi so izvedene po sredini na obeh straneh in se z vrha glave spuščajo za ušesa ter vzdolž spodnje linije vratu. Če potrebujemo dvodelni model z odprtino v glavi, ki nam bo pozneje omogočila lažji dostop do notranjih delov, se mora kalup deliti v treh delih. V tem primeru bo linija šiva izvedena z zgornjega dela čela navzdol, medtem ko bo druga linija šiva izvedena nad zgornjo ravnijo čela.³¹

³⁰ Pri oblikovanju kalupa lahko prav tako uporabimo posebno vrsto silikona (za odlivanje platinskih silikonov), s katerim bomo izdelali prilagodljiv in trdno okrepljen del na zunanem delu kalupa. S tem bomo sicer omilili težave z negativnimi koti, vendar bomo pripravili kalupa pred odlivanjem silikona na silikon morali nameniti veliko več dela in pozornosti.

³¹ Na delavnici smo izdelovali le dvodelne kalupe. Právni kalup za primer ločevanja na hrbtnem delu glave bi bil t. i. blok kalup, kar bi pomenilo, da bi hrbtno stran morali razdeliti vsaj na dveh delih z dodatno oporo, ki bi držala skupaj oba ločena dela. En del kalupa

Na navpični strani ograde iz plastelina najdemo oznake, narejene iz okroglih ali trikotnih votlin.³² Oznake služijo za orientacijo o položaju delov kalupa, ki jih moramo natančno razvrstiti pri sestavljanju glave v kalupu. Tudi delo z določenim delom kalupa bo lažje, če ga bomo položili vodoravno na delovno površino. V primeru, da iz plastelina naredimo mehko steno, jo okrepiamo tako, da na sredino ograde nalepimo kovinske kljukice.³³

DELO Z MAVCEM. Preden se lotimo dela z mavcem, moramo najprej ustrezno pripraviti površino modela. Vazelina je ločilo, s pomočjo katerega preprečimo pokanje mavca pri poznejši odstranitvi kalupa z modela. Vazelino segrejemo do mehkega (in ne tekočega stanja) in jo potem naneseemo z mehkim čopičem na model in ogrado.

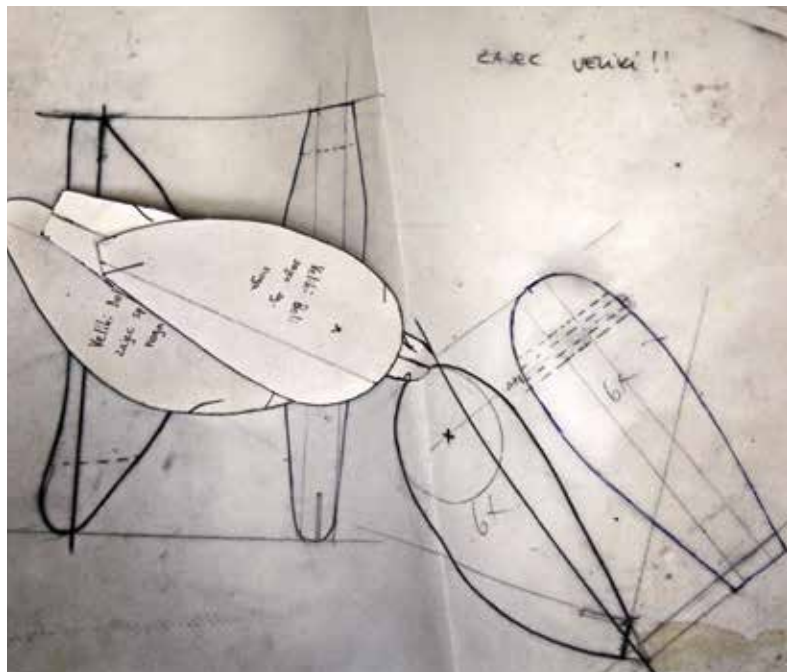
Po tem se lotimo še priprave orodja, ki ga bomo uporabili. Za mešanje mavca nam zadostuje plastična ali gumijasta posoda ustrezne velikosti. Velikost posode mora ustrezati razmerju 2 dela mavca proti 1 del vode, s pomočjo katerega bomo dobili mešanico primerne gostote za odlivanje. V posodo moramo dodajati mavec z vodo in ne obratno. Količina mavca, ki jo dodajamo v posodo in jo moramo uporabiti v roku 10 minut,³⁴ je odvisna od njegove vrste. Pri tem lahko uporabimo tudi tehniko neposrednega dodajanja mavca, ki ga predhodno nismo izmerili, in sicer tako, da ga stresamo v vodo vse dokler na površini ne ostane nekaj suhega mavca. Po tem ga začnemo počasi mešati. Mešanico mešamo toliko časa, dokler se posušeni mavec v celoti ne pomeša z vodo. Najbolje je, da zmes nežno premešamo in se tako izognemo ustvarjanju mehurčkov v mešanici in tudi celoten postopek mešanja nadaljujemo le dve do tri minute. Ko je mavec nared, je podoben testu za palačinke, vendar pa bomo za nanos prve plasti potrebovali bolj tekočo zmes, saj se bomo tako lažje izognili ustvarjanju mehurčkov in tudi zapolnili vse detajle na površinah, vključno z ušesnimi in nosnimi odprtinami, kakor tudi najmanjšimi detajli na ustih in očeh. Prvo plast zmesi naneseemo z mehkim čopičem, ki

bi moral potekati z vrha do sredine hrbtno strani glave in drugi ob koncu vratu. Rezultat razvoja dvodelnega kalupa je bil tudi poseg v notranji del konstrukcije skozi vrez na sredini temena.

³² Oznake so prav tako narejene kot del ograde, ki pa ni popolnoma ravna in je oblikovana kot dvostranska piramida. Naredimo pa jih lahko tudi z oblikovanjem majhnega tunela vzdolž ograde.

³³ Delitve ograde se lahko lotimo tudi z glavo v vodoravnem položaju. Glava je lahko nagnjena in od spodaj navzgor do položaja linije šiva napolnjena z mehkim plastelinom tako, da tvori površino ograde.

³⁴ Pri izbiri vrste mavca je ena njegovih pomembnejših lastnosti čas strjevanja. Najboljši je tisti, ki se strjuje od 10 do 15 minut. Če je mavec prestar ali slabe kakovosti, se strjuje prehitro, posebne vrste mavca pa se lahko strjujejo tudi več kot eno uro.



ga obvarujemo neposrednega stika s površino, namazano z vazelino. Ko se prva plast mavca utrdi, bomo z nanosom naslednje plasti zdaj že kremastega mavca ustvarili osnovo za kalup. S sistematičnim dodajanjem mavca od sredine kalupa proti zunanosti bomo lahko določili tudi debelino kalupa. Potem ko se utrdi še zadnja plast mavca, na novo mešanico mavca položimo gazo, ali kakšno drugo utrjevalno snov (druge oblike grobih tkanin, stekleno vlakno ali plastično žakljevino ...) in jo nato nanesemo še na vrh kalupa skupaj s preostalim mavcem iz posode.

Po vsem tem kalup položimo na delovno površino, in sicer tako, da izpostavimo njegovo hrbtno stran. Najprej odstranimo ogrado. Ko očistimo površino hrbtne strani kalupa, tako na površino modela kakor tudi na rob mavčnega kalupa nanesemo vazelino oz. ločilo. Postopek odlivanja kalupa ponovimo tudi na hrbtne strani. Ko odlijemo obe strani kalupa, je najbolje, da mavce pustimo, da se povsem strdi, in sicer do 6 ur.

ČIŠČENJE KALUPA. Med oblikovanjem mavčnega kalupa se lahko njegova temperatura zaradi eksotermične kemične reakcije povzpne do 40 °C, kar bo znotraj omehčalo model iz plastelina. Ko izdelamo še drugi del mavčnega kalupa, ga pustimo, da se strdi, pa tudi ohladi. Ker je ohlajeni plastelin trdnejši, je nujno segreti ves mavčni kalup, saj bomo tako preprečili pojavljanje razpok, medtem ko ga bomo ločevali od modela. Ko smo kalup ustrezno segreti, je najbolje, da odprtino med njegovima dvema deloma razpremo z dletom ali kakšnim drugim tenkim in trdnim orodjem. Pri naknadnem čiščenju

plastelina iz kalupa, lahko v njem ostane nekaj ločila, ki ga lahko najprej odstranimo z dodatnim segrevanjem in potem očistimo še s toluenom.³⁵

ODLIVANJE PLATINSKEGA SILIKONA. Platinska silikonska guma je vrsta silikona, ki za katalizo uporablja le platino, kar poleg drugih dobrih lastnosti še dodatno povečuje njegovo kakovost. Hitro se tudi strjuje, čeravno lahko v to lastnost zlahka poseže vsebnost elementarnega kositra ali žvepla. Enakomerni platinski silikoni znamke *Dragon Skin* so zelo trdni in brez trganja tudi raztegljivi, saj lahko svojo prvotno velikost presežejo kar nekajkrat. Odlikujejo pa se tudi po tem, da se zlahka povrnejo v svojo prvotno obliko, ne da bi jo pri tem skazili. Zaradi tega jih pogosto uporabljamo za doseganje različnih posebnih učinkov, ki zahtevajo ponavljajoče se gibanje. Izdelki znamke *Dragon Skin* so na voljo v različnih trdotah. Pri izdelovanju mimičnih glav marionet za vse mehke dele obraza uporabljamo najmehkejšo različico proizvoda *Dragon Skin Pro*. Zaradi prosojnosti je treba proizvod pigmentirati. Videz kože dosežemo tako, da osnovno barvo pigmentiramo v blede belo barvo.

³⁵ Toluen je organsko topilo, ki topi maščobe. Uporabimo ga lahko pozneje kot razredčilo platinskega silikona za nanos barvnih pigmentov. Ker lahko vdihavanje toluena povzroči hude nevrološke poškodbe, moramo z njim rokovati pazljivo, in sicer tako, da obraz zaščitimo z masko in zaščitnimi očali ter si na roke nadenemo zaščitne rokavice. Prostor, v katerem ga uporabljamo, mora biti prav tako dobro prezračen.

Delo s platinskim silikonom zahteva tudi določen metodološki pristop. Očiščen in prezračen delovni prostor, varnostne ukrepe, kakor tudi medsebojno mešanje pravih sestavin in količin. Po tem ko odpremo originalni paket zmesi in jo temeljito premešamo, vsako izmed njenih sestavin v enakomernih količinah razdelimo v očiščene in označene posode. Označimo celo 100-mililitrske vbrizge. Če nam bo kaj šlo narobe, se nam silikon morda ne bo strdil. Najbolje je, da najprej izvedemo nekaj preizkusov (denimo tudi na mavcu, saj nekatere vrste lahko vsebujejo žveplo). Nekateri čopiči s ščetinastimi dlakami se nam bodo raztegnili zaradi silikona, ki bo zlepil vse dlake. Čopiče moramo takoj po uporabi namočiti v toluen, čeprav jih s tem ne bomo popolnoma očistili, vendar jih bomo tako lažje znova uporabili.

Pri delu s platinskim silikonom poznamo dve metodi. Prva je neposredno odlivanje,³⁶ ki zahteva posebno konstrukcijo samega kalupa. Pri drugi metodi, ki jo imenujemo »nanašanje silikona s čopičem na kalup«, pa platinski silikon na dele kalupa nanašamo s čopičem v plasteh. Sestavine, ki jih zmešamo v enakomernih odmerkih, nanašamo s pomočjo čopiča, pokrivajoč vse površine kalupa z rahlim trepljanjem. Debelino posameznih plasti lahko preverjamo z vzporednim preizkušanjem na kosu polivinila. Na celotno površino kalupa ponavadi nanesemo od 7 do 9 plasti – odvisno od debeline posameznih plasti. Toliko plasti nanesemo na vse mehke dele, na preostale pa dodamo še dve (za hrbtne strani glave je predvidenih do 5 plasti), ki ju okrepimo z gazo. Glede na izbrano mimiko obraza so izrazi na notranji strani označeni kot skrajne točke gibanja pri poznejši manipulaciji. V ta namen manjši zvitek gaze potopimo v silikon in ga položimo na zeleno mesto, saj bo silikon zvitke pri priči zlepil. Preden zlepimo skupaj oba dela silikonske glave, moramo njen rob očistiti. Odvečni silikon odrežemo s škarjami in preverimo, če so deli kalupa popolnoma zlepilni skupaj. Preden se lotimo sestavljanja, silikonsko pasto znamke *Dragon Skin 10 Fast*, ki smo jo zmešali z zgoščevalnim sredstvom *Thi Vex*, nanesemo na očiščen rob. Kalup pritrdimo tako, da ga stisnemo skupaj s sponkami ali zavijemo z gazo, nato pa ga za nekaj časa pustimo in počakamo, da se silikon na robovih strdi.³⁷ Pri razstavljanju dve polovici kalupa nežno ločimo z izvijačem ali dletom. Glavo postopoma odstranimo iz kalupa. Da se silikon ne bi zlepil, s čopičem na notranjo površino nanesemo talk (otroški puder). Odvečni material na robu odstranimo z zakrivlje-

³⁶ Gre za metodo, pri kateri notranje jedro oblikujemo tako, da stisnemo kalup z zunanjimi in notranjimi deli in tako ustvarimo tanko plast zelene oblike. Model oblikujemo z nizkotlačnim vbrizgavanjem silikona okoli odlitega notranjega jedra.

³⁷ Pri tem je na materialu, ki ga bomo uporabili, dobro narediti tudi preizkus s silikonom. Lahko se namreč zgodi, da gumijasti elastični trak, ki drži skupaj dele kalupa, prepreči strjevanje silikona.

nimi škarjami ali ostrim nožem – skalpelom. Pri marionetah s premikajočimi se očmi odstranimo tudi okrogli del oči na silikonskem modelu. Če na robu opazimo luknje, jih prekrijemo z isto silikonsko pasto, ki smo jo uporabili za lepljenje. Na sredini hrbtne strani glave odpremo majhno odprtino, in sicer zato, da rob z notranje strani utrdimo s silikonom in gazo.

IZDELAVA NOTRANJE KONSTRUKCIJE IN MEHANIZMOV. Notranji mehanizmi silikonske glave so razmeščeni v predelu vratu, in sicer tako, da so s sprednjo stranjo obrnjeni proti čelu. V primerih, kjer smo dodatno utrdili hrbtne strani glave, oporo postavimo le na sprednji del obraza. Notranja konstrukcija mora biti dovolj trdna, da bo lahko ustrezno podprla mehki silikon. Na tržišču so na voljo posebne lahke poliuretanske smole. Ker pa se te strjujejo tudi do 6 ur, ponavadi uporabljamo termoplastične materiale, ki se v topli vodi³⁸ zmeščajo, pri sobni temperaturi pa strdijo. Podobno temu je dobro s trdno oporo podpreti tudi lobanjo, vendar s to razliko, da tam, kjer je obrazna mimika najbolj okretna (fleksibilna), opora ni potrebna. Oporo iz termoplastične snovi lahko nanesemo in tudi odstranimo z vročo žico, medtem ko preizkušamo najboljšo konstrukcijo armature. Les na spodnji strani vratu oblikujemo tako, da se prilježe notranosti in štrli ven približno 5 mm. Če bi bil posod silikon, bi trenje preprečevalo nemoteno gibanje glave. Notranje mehanizme naredimo tudi za odpiranje in zapiranje ust s pomočjo vzvoda ter za premikanje oči. Vzvode in njihova središča (vrtišča) tvorijo termoplastične ukrivljene žice in žice z zankami. Kadar oblikujemo marionete, moramo upoštevati, da z njimi upravljamo s silo, ki jo z nitmi usmerjamo navzgor (protigravitacijska sila). Medtem ko gravitacijska sila telo in njegove dele vleče navzdol, njegovo gibanje nadzorujemo prav z vlečenjem niti. Obrazno mimiko marionete prav tako poganja sila, ki je usmerjena navzgor. Če bi radi, da se naša marioneta smeje, to lahko dosežemo s pomočjo točke, v katero smo položili naše zvitke iz gaze. A njena usta lahko odpremo le s pomočjo vzvoda in vrtišča. Daljše je dvigovanje z vzvodom na strani sile upravljanja, lažje je gibanje, daljša je dolžina vrtišča, manjša je sila vlečenja niti.

POSLIKAVA LUTKINIH GLAV. Poslikavanje silikona je najbolj učinkovito v prvih 24 urah, saj barva, ki jo bomo nanašali pozneje ne bo tako obstojna.³⁹ Glave, narejene

³⁸ Dobre pogoje za delo si bomo ustvarili, če si bomo v bližini pripravili grelno ploščo, na kateri bomo lahko nenehno dogrevali vodo s termoplastično snovjo. Varnostne predpise za uporabo te snovi bomo upoštevali tako, da bomo pazili, da nam voda nikoli ne bo povsem izhlapela.

³⁹ Silikonske glave je prav tako težko barvati z nesilikonskimi barvami, saj te ponavadi niso obstojne. Odvisno od primera lahko za poslikavanje glave uporabimo tudi ličila.

iz silikona, je težko barvati z nesilikonskimi barvami. Na naši mojstrski delavnici smo uporabili gladko silikonsko barvo znamke *Psycho Pain*. Preden smo premešali vse sestavine, smo jim v enaki količini, izmerjeni za sestavino B, dodali še silikonsko barvilo. Vse skupaj smo premešali in dodali še toluen, ki je mešanico še nekoliko stanjšal. Silikonsko barvo lahko naneseemo tako, da jo najprej poškopimo in potem s čopičem razmažemo po površini glave. Za doseganje bolj realističnega učinka lahko na površino glave naneseemo različne plasti barve.

VODILA. Ko marioneto dokončno sestavimo, se lahko lotimo izdelave njenih nadzornih mehanizmov. Ker so nadzorni mehanizmi bistveni del marionete, jih ponavadi začnemo izdelovati takoj, ko jo sestavimo, pri čemer se posvetimo njeni sleherni posebni zahtevi, od velikosti, ravnotežja, načina gibanja pa vse do posebnih učinkov, kakršne lahko dosežemo s pomočjo obrazne mimike. Pri glavah marionet, izdelanih iz silikona, obrazno mimiko najbolje nadzorujemo s pomočjo navpičnih kotnih vodil. Slovensko kotno vodilo, ki ga je v LGL razvil Mitja Ritmanič, je kombinacija in nadgradnja slovenskega navpičnega vodila ter vodil Josefa Skupe, Bross-Rosserja in Jima Gamblesa. Ramena so na dnu vodila, na osi, zato, da lahko določimo točko, v kateri marioneta stoji. Na hrbtne strani vodila najdemo posebno točko za navezovanje hrbtne strani marionete, ki jo uporabljamo, če želimo doseči gibanje, ki spominja na klanjanje ali plavanje. Noge so navezane na vzvod v osi, pri čimer upravljamo s palcem in kazalcem, medtem ko nam vodilo leži na sredincu. S premikanjem oči upravljamo na ravni glave, saj je navezano kot neskončna nit. Zgornji del vodila je rezerviran za dodajanje vodil za odpiranje ust in mimiko obraza.

Vpliv sodobnih materialov in tehnologij na razvoj lutkarstva

Namen mojstrske delavnice, posvečene izdelavi marionet z glavami iz platinskega silikona, ki smo jo izvedli v okviru projekta EPKE, je bil predstaviti različne pristope k izdelavi marionet, ki se jih poslužujemo v okviru tekoče produkcije v LGL in LGM. Razvoj na tem področju izdelave vsekakor sledi sodobnim trendom, kar seveda kliče k njegovemu nadaljnemu napredku pa tudi razmisleku o tem, kaj v resnici, če sploh, pridobivajo lutke s tovrstno tehnologijo. Ali so dovolj izrazne, operativne, ekonomsko in časovno upravičene in tehnološko uporabne, pa so vprašanja, ki za mnoge lutkarje še vedno ostajajo odprta. A najpomembnejše vprašanje, ki si ga moramo zastaviti v resnici, je, kaj lahko dosežemo z izmenjavo znanja o izdelavi lutk. Po mojem mnenju – veliko. Z izmenjavo znanja bomo tako skozi oblikovanje in izdelavo lutk, kakor tudi skozi uprizarjanje z njimi kar najbolje uresničili naš poglavitni cilj in medij lutkarstva dvignili na raven najboljših strokovne kakovosti. To pa vsekakor lahko storimo skupaj.

Mentorji mojstrske delavnice *Marionete – med tradicijo in sedanjostjo*:

ZORAN SRDIČ je kipar in izdelovalec lutk ter vodja lutkovne delavnice v Lutkovnem gledališču Ljubljana, ki se mu je pridružil leta 2005. V središču njegovega poklicnega zanimanja je oblikovanje in izdelava lutk z različnimi materiali. Je pobudnik in izvrševalec projekta EPKE.

MITJA RITMANIČ je oblikovalec in izdelovalec lutk, ki je od leta 1976 zaposlen v Lutkovnem gledališču Ljubljana, kjer je v več kot tridesetih letih delovanja sodeloval z vodilnimi slovenskimi in tujimi avtorji, s katerimi je ustvaril več kot 130 predstav. V središču njegovega poklicnega zanimanja so mehanizmi in oblikovanje tehnologije gibanja v različnih lutkarskih tehnikah. Eno njegovih osrednjih poklicnih zanimanj je tudi preučevanje in razvoj marionet na vrvicah.

GREGOR LORENCI je oblikovalec gledaliških in filmskih rekvizitov za vsa pomembnejša slovenska gledališča. Med njegovimi pomembnejšimi poklicnimi poslanstvi je preučevanje materialov, ki omogočajo ustvarjanje hiperrealističnega filmskega videza (penasti lateks in platinski silikon).

Fotografije prikazujejo izdelavo Belega zajca za predstavo *Alica v Čudežni deželi* (2014), likovna podoba Barbara Stupica
Foto: Urška Boljkovac



THE MARIONETTE IN THE TIME OF MODERN TECHNOLOGY

Zoran Srdić

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While computer programmes are taking control over some fields of creativity and technological progress becomes more user-friendly, from 3D scanning, designing and printing to developed cybernetic movement, puppetry is also becoming a popular media. If we can somehow detect in puppetry something not quite user-friendly, we can for sure state that the problem partly lies in the scant resources of knowledge about designing and constructing. The European Puppetry Knowledge Exchange (hereinafter EPKE) project has developed out of the initial idea of exchanging knowledge of constructing puppets among various European creative personnel working in the field of traditional and contemporary puppetry in European puppet theatres. The aim of this project arises from the notion that in Europe the constructing of puppets is facing a deficiency in the development of the profession and is confronted with a lack of skills since there aren't any specialised studies in the designing, constructing and final realisation of puppets. There is no official systematic puppet school or academy established and there is no exchange, systematic research or monitoring of such knowledge. Constructing puppets is more or less, as institutionalised knowledge, connected with studies of scenic design, sculpting techniques in fine arts academies and faculties of puppetry

where constructing is just part of their curriculum.¹ Other approaches to knowledge that is close to the subject of puppetry are usually dependent on budgets; and they can also be related to engineering knowledge in the field of mechatronics, animatronics² and robotics, which is usually not intended for the broader public – as far as the development and research phase is concerned. There is, nevertheless, basic knowledge available in printed publications, popularised by stage productions such as the musical *The Lion King* (1997), the theatre staging of *War*

1 Education of puppetry in Europe is either in specialised puppetry schools where performing leads as the main course or else at schools for performative studies where puppetry is just a part of broader studies. To name just a few: École Nationale Supérieure des Arts de la Marionnette (ESNAM) in France (Charleville-Mézières), Nacionalnata akademija za teatralno i filmovo izkustvo (NATFIK) in Bulgaria (Sofia), Umjetnička Akademija in Croatia (Osijek), Akademie múzických umění v Praze (AMU) in the Czech Republic (Prague), Turun ammattikorkeakoulu – Taideakatemia in Finland (Turku), Die Hochschule für Schauspielkunst "Ernst Busch" (Berlin) and Hochschule für Musik und Darstellende Kunst: Studiengang Figurentheater (Stuttgart) in Germany.

2 Animatronics is the use of mechatronics to create constructed creatures that seem animate rather than robotic. Animatronic creations include humanoid forms, animals, plants and even mythical creatures. They are mostly used in film production, thematic parks, visual and intermedia art and also in contemporary puppetry performances.

Horse (2007) and the film *Strings* (2004). Creators of puppets in Slovenia today often come from different fields of fine art and theatre academies and other technical university studies (from fields such as painting, sculpture and industrial design, technology classes, children's education art classes, woodworking, engineering, set design and costume design). Other transfer of knowledge to the public has limitations because artisans in the field of puppetry who construct puppets are project-orientated, where knowledge and further research is used mainly in the individual production of a stage performance. Therefore, the knowledge of puppet constructing from sketch to final puppet,³ managed by the animator, is usually transmitted from the older puppet masters to younger colleagues within an individual organization. Indirect approaches are available in a variety of sources, literature and various blogs and video tutorials, but on a small scale and without any transparent systematised method.

The problem grows larger in scale because non-existent formal schools cannot cultivate or exchange existing local knowledge of puppet production. For example, there are small but significant tricks in how Ljubljana's puppet masters craft a puppet head out of wood blocks glued together with paper, which later helps to divide the designed head into two halves for hollowing them out and thus make them lighter – which is also important in relation to the horizontal control mechanism that controls the movement of the head through a spring.⁴ The spring mechanism requires a lighter head, and this solution in the modelling of the head is more technical. If we compare this, for example, to the Czechs' practice of crafting pieces of puppets directly from wood block, we can see that the latter requires more craft knowledge and expertise in woodcarving.

The intention of the EPKE project is to reflect the knowledge of making traditional puppets that is not based within a similar regional context and to reflect on what contemporary puppetry could gain from technological development in other media. Within the creative process, EPKE designers and constructors of puppets are eligible to gain and share their knowledge: this knowledge consists in the presentation of traditional puppetry techniques and their correlation with contemporary

3 There is, to mention one example, a series of exhibitions on puppetry from sketch to puppet that has been organised occasionally since the 1980s by the Bežigradska galerija in Ljubljana. Usually, these exhibitions more or less show sketches and the final work, without any technical solutions in construction.

4 A spring mechanism for head movements in the Slovenian horizontal control mechanism is a specialty of the Ljubljana Puppet Theatre workshop.

media and in technological solutions as well as working on incorporating computer-animated images into puppet performance scenes and working with computer programs (for example: video mapping of stage movements). In the exchange of puppet-creation knowledge, there are a few approaches that are conceptualised within EPKE: through collaborative work on co-productions of puppet performances and through master classes as well as through publications and manuals. Master classes have been divided into those based on traditional techniques of creating puppets and development-based workshops in which the main topic is related to a more research-based approach.

Marionettes: Between Tradition and the Present – Introduction

Present-day technological developments in popular media (for example, film and TV with computer graphics design) and in accessories that we use in everyday life (such as smart phones, computers...) – together with the development of stage technologies and set design – has changed the perception of puppetry, which is now tending to evolve in the more hi-tech-capable performances: puppetry has expanded its borders by incorporating techniques from physical theatre, dance choreography and also video and computer graphics. In the past, marionettes were the royalty of puppets because of their ability in the conceiving of a total illusion. Their decline is often based on high production costs: besides designing and constructing of string puppets, other substantial requirements include setting up the marionette stage, special lighting techniques and a vast team of manipulators, and if we require a traditional approach, separate voice performers for each manipulated marionette as well. Because of all these requirements combining with relatively difficult working conditions, most string puppets are usually reduced to occasional productions in professional theatres or to simplified solo performing puppets on short strings. Marionettes in Europe began making a comeback, largely because of the film *Strings* in 2007, and also in the form of international performing artists and constructors like Bernd Ogrodnik and Stephen Mottram⁵ who have been organising workshops to popularise puppet media. As technological developments⁶ are more user-friendly in the approach to understanding and working on the construction of puppets, it is significant that there is in the puppetry field a wider knowledge sharing and reflecting upon traditional marionettes as well as on

5 Both of them worked also on the production of the film.

6 One of Disney's researchers is also dealing with Computational Design of Mechanical Characters helping understand simple mechanical movements and how to make simple automata toys: on the site <http://www.disneyresearch.com/project/mechanical-characters>

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contemporary media practices of creative expression that are based either on the materials used in films and big theatre productions or on the more complex animatronic and even robotic movements.

On July 4-14, the Ljubljana Puppet Theatre (hereinafter LGL) organised a master class with a thematic focus on marionettes.⁷ The technique and theme of the master class were based on the current development of a stage performance with marionettes and live actors, *Alice in Wonderland*, a co-production of LGL and the Maribor Puppet Theatre (hereinafter LGM). *Alice in Wonderland* is actually the first big spectacle in Slovenia where expressive mimic heads of marionettes are in the spotlight. The predecessors of this stage performance, which is still in the production phase, as far as development of mimic heads is concerned, are the LGM puppet performances *Pinocchio* and *Meat or Revelation*.

The first work on the silicone marionette of *Pinocchio* was based on the puppet's mouth expressions, whereas the second performance, *Meat or Revelation*, more involved – in terms of the development of the silicone marionettes – the two profoundly designed big heads placed in two big glass tubes filled with water rather than a massive manipulating of marionette movements on the stage.

Understanding the Material and Designing a Marionette

Marionettes in the performances above are changing the puppetry media into that of a more contemporary approach through the use of non-traditional materials that bring elemental facial expression properties such as a smile, a grim or a sad face; moreover, these marionettes also have the ability to synchronize speech with basic consonants: A, E, O and U. These are the main advantages of using more flexible materials such as platinum silicones in the field of traditional marionette construction technique: the material allows more expressive facial movements; special movement is related to the material itself, which has a similarity to the movement of human skin, partial synchronization, and a specifically film appearance can be achieved through the option of hyperrealistic painting. Understanding the specifics of a mimic head made of platinum silicone extends to the constructing of the inner head mechanisms allowing for different facial expressions.

⁷ Mentors of master class were Gregor Lorenci (designing of mimic heads), Mitja Ritmanič and Zoran Srdić (designing and constructing marionettes). Short bios of mentors are provided at the end of the article.

DESIGNING OF MARIONETTES. In order to work with these possibilities, one must first design one's character, based on the story or one's own imagination. Character design can start from a few simple sketches of an image that we want to transform into a moving puppet. Later, we make more precise drawings that can range from presenting views of our character from different sides to even more developed sketches from which details are built. The character can be fully dressed with all the props and attributes we can think of. There are no limits to the imagination. Regarding the designing of a marionette, in this article there are just some key guidelines that can help to construct an impression of a character into a puppet on strings. They can be happy, grim or sad – facial expressions of platinum silicone can in some terms change a marionette's emotions, but while designing, it is good to sketch or even write down the purpose of the puppet: who or what it represents, what its special movement and properties are. Generally, in designing, the puppet's head gets the ultimate attention. The head of a puppet is one of its basic characteristics. All the body parts should relate to the size of the head. A wide variety of facial expressions can be achieved with marionette heads made of platinum silicone – from a neutral appearance of the mouth opening to any completely non-conventional expression that we can think of. Different facial expressions (like smiling, synchronizing speech) require a bigger head, approximately up to 20 cm high.⁸ Other parts of the puppet's body are in relation to the size of the head. In the case of the EPKE workshop, we determined the relation of the head to the total height of the marionette from 45 to 70 cm. Hands are the second most important body part, mostly because they are visible while manipulating and they relate to the head directly when they are brought in front of it. In human proportions, the size of the hands usually equals about the distance from the chin to the eyebrows or the middle of the forehead; with puppets, it is completely up to the person who is inventing the character design. One problem in the designing of marionettes concerns dealing with the laws of physics/mechanics. These problems are corrected later during construction with different ballasts and even stringing.

THE RELATIONSHIP BETWEEN THE ARTISTIC NOTE AND TECHNOLOGICAL SOLUTIONS IN THE FIELD OF MARIONETTE DESIGNING.

After character design, next comes the process of preparing techni-

⁸ Facial expressions are provided via upward force on the controlling mechanism and we first need to think where these strings will come out of the head from. Another important point lies in solving a problem if the head is big in relation to the proportions of the whole body. Then we have to think of a solution for the body, which has to be heavier in order to prevent a disturbing shaking body movement while manipulating facial expressions.



cal drawings and technological sketches with solution planning for movements. It is easier to plan the head expressions of a character being designed, as well as the whole marionette's movements and actions, before the actual work of construction begins. It is not a problem if a change of movement or some other property of a puppet is something requiring just rearrangement or the connecting of other movements into a new one (for example, pleading hands is the arranging of normal movements into an exact one).⁹ A problem occurs if later a movement that is completely different is required – this is true for the whole puppet as well as for the head made of platinum silicone with already finished inner construction¹⁰ and mechanisms for movements. We can think of the desired movement before we start designing and constructing – this is important as it might change the character design. The next step after these ideas and sketches is the preparation of the technical drawings that will help in cutting out the body and its parts from wood. As the head is going to be modelled directly, there is no need to make technical drawings, but it helps in determining sizes as well as the way in which to connect the head to the body. For this reason, a technical drawing is first made directly in a scale of 1:1. Two parallel vertical lines are drawn on paper denoting the imaginary central line of the marionette's front and side views. On those vertical lines, two horizontal lines are drawn, one at the bottom and the second marking the height of the puppet. While drawing the puppet from the imaginary central lines, the horizontal lines will help to determine equal sizes of the same body parts in both front and side views. A marionette needs balance while on strings, so normally the character should have in the front view equal weight on both sides and a body lined up on the central line (with the exception of the head, which is slightly moved forward).¹¹ For this reason, we can make

9 This is already part of trick stringing. Some tricks are related to making distinct a marionette's special movement that is not regular movement: for example, giggling and putting hands in front of the mouth can be solved with hand strings going through a hole made in the nose. Trick stringing normally involves already existing movements and is not related to a trick puppet, which is designed for some special movement: for example, if a marionette has to divide its head from its body or has to lengthen its legs.

10 Inner construction in this article refers to the hard core beneath the layer of silicone. This core gives support for the marionette's shape, as silicone is too soft to keep the form. In this way, inner construction is like a skeleton and silicone is like the skin. Terms that are used for inner construction are also armature, support, shell...

11 Symmetry is not a rule for balancing, but certainly helps. An appearance that comes from the character design has to be reflected in the finished puppet. If the puppet is deliberately asymmetrical, balance can be created by putting a series of different weights on parts of the marionette.

just one part of the front view: later, while drawing it on tracing paper, we can draw the whole body.¹²

THE MARIONETTE'S JOINTS. For the technical drawing, we need to already know the type of body jointing and its parts. Marionettes are usually jointed at the neck, shoulders, elbows, wrists, hips, knees and ankles. Dividing different parts affects the design as well as how the marionette moves. Marionettes are special types of puppets whose mobility is operated through strings, where the joints provide for gestures, taken from nature, having human- or animal-type movements. Joints are, therefore, in some of these cases, operational only on one side, while the other side has a previously planned blockage of the movement as a part of the form of the marionette's body: for example, a leg in a knee joint only bends backward, arm in elbow joint only forward. A blockade is therefore designed as a part of a form that disables movement in one direction. A marionette's head movement looks up, down, left and right. The neck is usually connected to its root in the upper torso and is modelled as a part of the head. This is called a low neck joint and requires the carving of a hole in the upper torso for placing the oval-shaped end of the neck. The function of the hole is to fix together both parts, neck and torso, and it also allows head movement in a more natural way. In some cases, the head is divided at the upper part of the neck (high neck joint). This is used for solving the appearance of the neck and torso division as the lower neck joint is visible. The pivot point has to be near the centre of the head. Head movement occurs only around this pivot point as the neck is rigid. A third option has a divided neck as an independent part, which, in relation to the control mechanism, allows the head a wider range of, as well as more free, movement (double neck joint).¹³ Jointing of the head and torso is usually made of two interlocked loops of steel wire¹⁴ as well as with leather strings.

12 In some cases, we can also use the other half of the front view to make a costume design for the puppet character.

13 A double neck joint usually needs three strings: two to support the head and a third to control movement.

14 One part of a bent wire is placed in the neck while another part first connects loops in the joint and is then pulled from the neck's root through the body to come out in the middle of the back, which makes possible the adjustment of wire loop joints to be of equal lengths and to make sure movement is good. When an adjustment is made, wires are bent into smaller loops and then fixed with nails. In LGL, this traditional approach includes a more technical solution of drilling holes in the neck and torso for the pivot point lever made of wooden dowels that are already connected with wire loops.

The torso can be in one piece or divided into two parts: the upper and lower torsos.¹⁵ From that point of division, the body can still be divided further – where the new (third) part is in the belly part of the torso between the upper and lower parts of the torso. This allows for more flexible movement of the marionette. A one-piece torso doesn't allow for bending and is usually used for smaller marionettes. The two-part torso allows for bending toward the front and part ways toward the back, while the three-part torso allows more bending toward the back as well as some sideways bending. The jointing parts of the torso are made with a leather strip.

Because the puppet wears a costume, the traditional construction of marionettes has consisted of a shoulder joint made of a filled cloth tube attached from the shoulder to the lower arm; however, articulation is more precise when manipulated from the carved upper arm. Joints can come in various forms, from leather strips that directly connect the torso and shoulder or a bended leather strip around a wire loop on the arm side and fixed with nail at the top of the torso. Nevertheless, the technique most used at LGL is connecting the torso and the arm using a 3- or 4-mm-thick polyamide cord inserted into drilled holes.¹⁶

Joints for elbows can either be carved tongue and groove joints that are pinned at the centre axis or can come in the form of hinge joints using leather strips or woven fabric (these two options are also used for knees¹⁷). The tongue part of the joint is usually on the lower part of the arm – where the arm's fulcrum is, in its centre. The third option is a ball and socket joint where an oval shape is carved on the lower arm and the

15 All dividing is made on the technical drawing directly on the shape of the torso. Determining which type of jointing is associated with what kind of movement we want, as different materials for jointing have different properties: torso joints were traditionally made of a cloth tube or connected with a cluster of small cords connecting the upper torso from the shoulders to the lower torso at the hip. This connection was later replaced with interlocked wire loops or leather strips. If joints are more or less loose, then movement can be more fluid but less easy to operate. For example, jointing of the torso can also be achieved with one or two leather cords in the center-line and with no contact between the parts of the torso.

16 One of the reasons for the use of cords is flexible manipulation. The arm is loose to move, but at a certain point of upward movement it can rotate in opposite directions. An alternative to this joint is a loosely fastened leather strip.

17 The first option of tongue and groove joints is used more where the marionette's legs are concerned, when precise forward walking is needed. The tongue is usually on the lower side of the leg. In the traditional approach, if the legs were visible, the tongue was at times also on the upper part of the leg and it took the shape of the calf – with this option, the pivot was slightly out of the central-line.

specially designed socket on the upper. Combining is usually done with an interlocked wire loop on the lower arm attached to the cut in the upper arm and pinned for maintaining connection.

Manipulating hand movements is sometimes done without a wrist joint – usually if marionettes are small or no wrist rotation is needed, then the hand is designed together with the lower arm.¹⁸ Usual for manipulating the marionette's hand at LGL is a bending movement with a hinge type joint, in most cases with a leather strip. One form of joint can also be done with a woven polyamide cord, which allows rotary movements in the wrists.¹⁹

Hip movements are in most cases forward and backward. For most purposes, a tongue and groove joint is used, both cut and carved directly from wood, or the tongue part of the joint is replaced with a metal piece. The pinning point is in the groove part of the joint, either in a cut-out form or on the curved wire, which is adjusted to the pelvis part of the torso. Another possible kind of joint is a hinge joint with the heavy leather pinned in the centre on a flat surface on the front side of the pelvis, thus enabling partial movements to the side as well.

With ankle joints, the most used are either a tongue and groove joint carved out of wood or an inserted metal piece. These joints have the possibilities of putting the pivot point either in the foot or at the bottom of the leg.²⁰ Movement is more natural if the pivot point is in the foot, but with this option, a saw cut can be more visible. The foot has to be slightly (outer) sideways for better manipulation.²¹

When it's been decided what kind of joint is best for the character, it needs to be visible on the technical drawing. Hinge joints using leather strips are marked as a line where the leather is going to be placed. Tongue and

18 In this case, a ball and socket joint is used for elbow.

19 If V-shape is cut into the lower arm and the hand is connected with cord, this shape will function as a stopper, allowing only bending and no rotary movement.

20 There is also the option without joint, where the foot is carved from the same piece of wood as the lower leg. For this possibility, we have to check to see that the front part of the foot (toes) has a bit more of a curved shape on the bottom, as the main movement is based on the leg rotation in the hip pivot point.

21 In designing of the foot, sometimes feet are more to the side than usual – in this case, the joint is made with two wooden dowels: one with an inserted metal piece to serve as a tongue. Dowels are inserted into drilled holes in the foot and lower leg and then fixed to the position.



groove joints are more complex to draw. They are made on the side view of the drawing. For example: in the knee joint, from the centre of the side view of the leg, a circle is drawn. In this central line, we put the pivot point. An outline is made on tracing paper of the lower part of the leg together with the drawn circle. In the fulcrum, we put a needle and we move the leg. This will give us a notion of movement, which we can correct by moving the pivot point. Another correction is also in the form of the leg, where the tongue is going to be shaped more and more down, to like that of the actual form of a leg. This method with tracing paper should be tested on all pivot points in order to see the movement and to correct it. Sometimes, special movement has to be developed. At the beginning of developing special movement, drawings are in the form of sketches and later are outlined in the technical drawing on tracing paper for further testing, which might result in the correction of the form or joints on the technical drawing. When the technical drawing is finished, we outline all parts on tracing paper and cut out with scissors. Cut-out pieces are outlined on prepared wood, which is then cut with a band saw and carved with chisels and shaped with rasps or sandpaper.²²

²² As the main part of preparation includes a technical drawing, designing of cut-out pieces of wood won't be discussed in this article.

The Process of Designing the Head from Platinum Silicone

PREPARATIONS. Before modelling the head, we need a stand on which to support it. This can be made of a rod rounded at the top and assembled vertically to a bottom base. The rounded-topped rod has to be of the same dimensions as the dowel for the neck joint. On the top of the rod, basic construction is made out of wires, which will prevent the modelling material from sliding off.²³

MODELLING MATERIAL. Modelling material is usually modelling clay or plasticine. Choosing among these options often depends on personal taste as well as on which material is easier to use for the mould. Modelling in plasticine has an advantage over clay²⁴ in that it is easier to work with over a longer period of time, as it does not dry. The disadvantage is that, at first, it looks a bit more

²³ If the head is small, a prefabricated wooden ball can be used, and if the head is big, a newspaper can fill in the space around our stand and then be wrapped with masking tape.

²⁴ If we use a clay modelling option of polyester or polyurethane resin for the mould, we need the finished clay model to be sealed by applying a layer of shellac varnish or spray filler in order to prevent moisture coming to the surface where it can react with the chosen moulding material.

difficult to work with during the process of modelling, and also, the final step of shaping in the uniformly smooth finish takes more time. When working on a form cast in platinum silicone, we should stay conscious that no sulphur is ever present throughout the entire work process. Some industrial plasticines have sulphur present in them. Even before modelling, a silicone drop test²⁵ on the materials as well on all tools should be done.

Making of Modelling Clay/Plasticine:

Plasticine is a synthetic material that resembles clay but remains soft and does not dry and shrink as clay does. It is used as a substitute for clay or even wax in modelling. In our recipe, it is a mixture of different waxes (microcrystalline and modelling), petroleum jelly (Vaseline)²⁶ for softness, and some dry, powdered material like clay or chalk for consistency.

Basic recipe:

- *Silki* microcrystalline wax, 450 g
- modelling wax, 250 g
- petroleum jelly, 50 g
- chalk, 500 g

In an old container, both waxes are melted, followed by adding the petroleum jelly, and then carefully adding the chalk. While still over heat, the materials are stirred until a homogenous mixture is formed. Mixed plasticine, while still hot, has to be put on a metal sheet to cool down. Later in the process, softer plasticine is required for a shim wall before moulding.²⁷

HEAD MODELLING. While modelling, the dimensions of an object are not always same as they appear in relation to the dimensions drawn on the sketches or technical drawings. To prevent the head from being bigger or smaller in relation to the marionette's body, measuring the dimensions of the head with wooden callipers has to be done from time to time. Usually, while working on the shape of the eyes, a glass, plastic or wooden ball is inserted into the plasticine. If the marionette allows for

²⁵ The silicone drop test consists of mixing the smallest possible amount of the platinum silicone we are going to use later and then putting a few drops of it on the material and tools that are going to be used. Each silicone has a technical time with instructions regarding how long its pot life (time to work) is and how long it needs to cure – which depends also on the temperature and moisture in the air. If the platinum silicone has not yet dried after that or looks sticky, then we should not use that material.

²⁶ For additional softness, we can also add some oils and greases.

²⁷ For plasticine to become softer, adding more petroleum jelly is needed, as well as a small amount of dry pigment, which is also a visual mark of softer plasticine.

the manipulation of the eyes' up-and-down movement, usually the upper eyelid is not modelled, as it will be part of the eye itself; otherwise, if the eyes have left-to-right movement, both eyelids are modelled. For the opening of the mouth, there are three options – actually related to the technique of mimic puppets – the mouth designed as open, half-open or closed. Each of these possibilities has its own reason: if the mouth is modelled half-open or open, the material cannot form nicely and can fold unpredictably; in regards to the modelling of a closed mouth, the form of movement might be more accurate but also a little more difficult to manipulate. Nevertheless, upon choosing an option for the mouth hole, the gape has to be modelled as well. Most visible facial expressions are related to the mouth – such as smiling or being sad or angry. Chin movements can also make some expressions, such as mumbling.²⁸ Other options are also facial expressions of the eyebrows and forehead wrinkles.

One of last things in modelling is designing the neck oval's pointed shape, which has to end in the round-shaped rod (in the case of a low neck joint). The modelling of a uniformly smooth finish is usually required for a better skin look. Smoothing of the surface is best carried out with a metal curved tool from tools on the market or with a kitchen knife or with whatever serves this purpose best. Also on the market are special silicone tools designed for working on stop-motion plasticine models and are used for final touches and details as well as the smoothing of surfaces. One solution is also taking hard hairs from a whisk broom and gluing them with duct tape to some kind of handle. With these hairs, combing of the surface in rotary movement has to appear as small scratches. Later, with the use of white spirits or gasoline applied with a hard brush,²⁹ smoothing is done over the surface of the finished model.

Facial expressions are provided with upward force, and so to prevent disturbing shaking body movement while manipulating facial expressions, the best is to pull strings as close as possible to the centre line of the marionette. Strings have to come out from the middle of the head and its top is going to be replaced with foam modelled in the same shape whether the marionette is designed to have hair or a hat. This option leaves more operational space – as we have an open hole for work – for assembling together parts of the silicone head, leaving an open space for constructing the inner armature and mecha-

²⁸ One part of facial expressions is also the nose – which is more appropriate for some animal-like heads. Animals can have a variety of expressions from the moving of ears as well, or if a chicken, comb and wattles.

²⁹ The best brushes for this purpose are made of pig's hair. Do not use a sponge as it might contain sulfur.

nisms and, later, stringing. A second option, depending on the design, is inserting strings through tubes in the silicone; this is a more time-consuming process with a more detailed appearance of the whole head. One of the rules in the construction of puppets is that all parts have to be able to be disassembled/reassembled – if some part is broken, there has to be access to the place this part at. In this second option, access is through a less visible surface of the marionette's head: the back of the head is reinforced in the process of silicone casting and cutting through the reinforced silicone will give access to inner side of the head.

MOULDING. For casting platinum silicone, we need a rigid mould that provides a highly detailed cast taking on every detail and texture of the model. The best materials are polyester resin with fibreglass reinforcement, special polyurethane resin or better plaster in a very much classical approach. Of these materials, plaster is by far the most user-friendly to handle but does not result in a very rigid positive.³⁰ Where the form of the mould has negative angles, the force used during removal of the silicone head might result in the cracking off of parts in the mould.

To make the mould, a dividing wall of softer plasticine has to be built around the head model. First, we have to decide where the seam line will separate parts of mould. When we cast the model, the seam line is visible and the positive will need correction. This is a reason the seam line has to be on the sides. It usually goes on the centre of both sides from the top of the head behind the ears and down along the bottom line of the neck. Even if we already need a two-part model with an open head in order to be able to later work more easily on the inner construction, three partitions of the mould is still required. In this case, one seam line goes from the upper part of the forehead down, while the second seam line is built above the upper level of the forehead.³¹ On the vertical side of the plasticine dividing wall, registration marks are

³⁰ Material for a mould can also be special silicone (for casting platinum silicones) as a flexible part with a rigid reinforcement part on the outer side of the mould construction. This helps with negative angles, but also requires a lot more work since special care is needed in preparation of the mould before casting silicone on silicone.

³¹ At the workshop, just two partition moulds were made. The right mould for this option on the backside of the head would be a block mould: this would mean to partition the backside in at least two parts with additional reinforcement support that would hold both partitioned parts together. One part of the mould is required from top to centre of the backside of the head, and the second part along the end of the neck. Development of the two-partition mould resulted in working on the inner construction through a cut on the center of the backside.

built by marking round or triangle hollows.³² Registration marks provide orientation of mould positions as parts of the mould have to line up accurately when assembling the head in the mould. It is easier to work on a part of the mould if it is lying horizontally on the working surface. If we built a soft plasticine wall, we can reinforce it by sticking small metal hooks in the middle of the wall.³³

WORKING WITH PLASTER.³⁴ Before the work with the plaster actually starts, the surface of the model has to be prepared. Petroleum jelly is a releasing agent preventing cracks in plaster when later removing the mould from the model. Heat up the petroleum jelly until soft, but not liquid, and apply it over the model and dividing wall with a soft brush.

Next comes the preparation of tools that are going to be used. A plastic or rubber container of appropriate size is sufficient for mixing the plaster. The container should hold up to a ratio of 2 parts plaster to 1 part water, which generally produces a mixture of suitable consistency for casting. Plaster has to be added to the water already in the container and not the other way around. The quantity of plaster we use depends on the type of plaster and normally must be used within 10 minutes.³⁵ The technique of adding plaster directly without measuring is also an option: the plaster is slowly dispersed into the water until some dry plaster stays on the surface, then start slowly to mix. The mixture has to be stirred until the dry plaster mix is fully incorporated with the water. Best is to stir with gentle motions to avoid mixing bubbles into the mixture and this has to be completed within two to three minutes. The finished plaster will resemble pancake batter – but for the first layer, more liquid plaster is required for better control over bubbles and the filling

³² Registration marks are also built as a part of the dividing wall that is not completely flat and are formed in the two sides' pyramided shape. Also, second option is by forming a small tunnel along the dividing wall.

³³ We could also start working on the dividing wall with the head in a horizontal position. The head could be in a bow and from the bottom up to the place where the seam line is should be filled with soft plasticine, thus creating the surface of dividing wall.

³⁴ At the workshop, we used a composite material with properties similar to plaster. We used a Slovenian product, a high-quality casting plaster with added ceramic powder to form a plaster-like mass that cures to very durable porcelain-like material. When cured, the material is, even in the case of thin walls, extraordinarily break- and abrasion-resistant – considerably more durable than the usual plaster. Because of working similarities in the following part of the article, this material will be referred as plaster.

³⁵ When choosing plaster, one important feature is its curing time. The best is around 10 to 15 minutes. Low-quality and old plasters cure quickly and special plasters can cure for more than an hour.

of all details on surfaces including holes in the ears, nose and the finer details of the mouth and eyes. This first layer is applied with a soft brush while refraining from direct contact with the greased petroleum jelly surface. When the first layer of plaster is hardened, adding the next layer of now creamy plaster makes the base of the mould. Systematically adding plaster from the centre to the sides helps us visualize the mould thickness. After hardening of the last layer, gauze or other reinforcing material (other forms of rough textiles, plastic rough sack cloth, glass fibres...) is placed in the new plaster mixture and then on the top of the mould with the rest of plaster from the container.

The next step is placing the mould on a working surface to expose the backside. The dividing wall has to be removed. When the backside surface is clean, petroleum jelly as a releasing agent is spread on the surface of the model as well as on the edge of the plaster mould. The process of making the mould is repeated for the backside as well. When both parts of the mould are made, it is best to leave the plaster to cure completely, for up to 6 hours.

CLEANING OF THE MOULD. In the process of making the mould, the plaster, during exothermic chemical reaction, reaches a temperature of around 40 °C, which softens the inside of the plasticine model. After finishing the second part of the mould, the plaster is left to cure, though it can also be cooled down. Because cold plasticine is harder than warm plasticine, heating of the entire mould is vital in order to prevent cracks while separating it from the model. When warm enough, opening space between the two parts is best with a chisel or some other thin rigid tool. The subsequent cleaning of plasticine from the mould might leave some grease (petroleum jelly) on the mould, which can be removed first with additional heating and then potentially by cleaning with toluene.³⁶

CASTING OF PLATINUM SILICONE. Platinum silicone rubber is a type of silicone that uses only platinum as a catalyst, which increases its quality, apart from the silicone's other properties. It cures quickly, though the ability to cure is easily constrained with the presence of elemental tin and sulphur. The Smooth-On product *Dragon Skin* platinum silicones are strong and can stretch to many times the original size without tearing. They also have rebounding properties to the original

³⁶ Toluene is a common solvent, able to dissolve greases. Toluene is used later in the process as thinner for platinum silicone in order to apply color pigments. Because inhaling toluene can potentially cause severe neurological harm, its handling should be with care – wearing a mask, safety goggles and safety gloves – as well its use in a ventilated area.

form without distortion. As a result, they are used in many special effects applications where repetitive motion is required. *Dragon Skin* comes in a variety of hardnesses. For making marionettes' expressive heads, the softest *Dragon Skin Pro* was used for all soft parts on the face. As a result of its translucency, it has to be pigmented. For skin appearance, the base colour is pigmented in a light pale white colour. Component B is used to mix titanium oxide in.

Working with platinum silicone depends a bit upon a methodological approach: a clean working space, a ventilated area, safety precautions and mixing the right components together in the right amounts. After opening the original batch and mixing it thoroughly, each component is divided into equal amounts in clean and marked containers. Even 100 ml injections are marked. If something goes wrong, the silicone might not cure. It is best to do small tests (even of the plaster, for example, as some contain sulphur). Some brushes with bristle hairs will have to be expendable since the silicone will glue all hairs together. Brushes have to be put directly into toluene after use; although this won't clean them completely, it will still help their being reused more times.

There are two methods of working with platinum silicone. One: direct casting,³⁷ which requires special construction of the mould itself. The second method is called brush-on mould casting: the platinum silicone is added to the mould parts in layers with a brush. Apply mixed components in the right ratio with a brush, covering all surfaces of the mould with tapping movements. We can monitor the thickness of layers on a side test on a piece of polyvinyl sheet. Depending on the thickness of individual layers, up to 7 to 9 layers are expected throughout the entire surface of the mould. This thickness remains such for all soft parts; on the remaining parts, we add two more layers (for the backside of the head, up to five) reinforced with gauze. Based on the determination of facial expressions, the inner side of these expressions are marked as extreme points for movement of later manipulation. For this, small rolls of gauze are immersed in silicone and put in the desired places, as the silicone glues these rolls directly to these sites. The edges have to be cleaned before gluing both parts of the silicone head together. Unnecessary silicone is removed with scissors, testing if parts of the mould are completely put together. With a brush, a silicone paste using *Dragon Skin 10 Fast* made with the thickening agent *this vex* is applied on the clean edge before assembling. The mould is pressed together with clamps or wrapped with gauze to fix and support and left to rest awhile for the

³⁷ This is a method where the inner core is formed by constructing the mould with outer and inner parts, thus creating a thin layer of the desired form. The positive model is formed by low-pressure injection of silicone around the moulded inner core.



silicone to cure on the edges.³⁸ For de-moulding, the two mould halves have to be gently separated with a screwdriver or chisel. The head is removed gradually bit by bit from the mould. To prevent the silicone from sticking, talc (baby powder) is applied with a brush over the inner surface. With curved scissors or a sharp scalpel knife, excess material on the edge is removed. At this point, if the marionette has moving eyes, the spherical silicone part of the eyes is also removed. If an edge has some holes, these are corrected using the same silicone paste we used for gluing. At the centre of the head's backside, a small hole is opened and an inner reinforcement of the edge is made with silicone and gauze.

MAKING OF THE INNER CONSTRUCTION AND MECHANISMS. The inner construction of a silicone head is placed in the area of the neck and face up to the forehead: in cases where the back of the head has been additionally reinforced, support is placed just in the front part of the face. The inner construction has to be rigid in order to support the soft silicone. On the market, there are special polyurethane light resins. As they cure for

³⁸ At this point, it is good awareness to do a silicone drop test on the material that being used. For example, the rubber elastic band used to hold parts of the mould together can have the effect on silicone such that it will not cure.

up to six hours, we used thermoplastic. It softens when placed in warm water³⁹ and hardens at room temperature. This rigid support analogically represents the skull with the difference that where facial expressions are most flexible, there should be no support. Thermoplastic support can be added and also removed by using some hot wire while testing the best construction of the armature. On the bottom of the neck, wood is designed to fit inside and protrude out approximately 5 mm. If silicone surfaces were allowed to touch all the way, friction would prevent the smooth movement of the head. Inner mechanisms are built for opening and closing the mouth through a lever and for moving eyes. In thermoplastic, curved wires and wires with loops represented levers and their pivot points (fulcrums). What should be borne in mind when designing marionettes is that these puppets are manipulated through upward force (counter-gravity force) through strings: the force of gravity pulls downward on the body and its parts while the pulling of the strings controls the movement. A facial expression is provided with the same upward force. If a smile is required, this can be achieved through the point of our gauze rolls. But

³⁹ A good option for working conditions is having a hot plate nearby for constantly warm water with added thermoplastic. One safety precaution is the constant observance that the water never evaporates completely.

when opening of the mouth is required, this is possible only through the lever and fulcrum. When the length is levered on the side of the manipulating force, the easier the movement is: the longer the length from the fulcrum, the lesser the force needed for pulling the string.

PAINTING OF THE PUPPET'S HEAD. Painting of the silicone is best done within the first 24 hours. A later applying of the colour will not be as strong.⁴⁰ In the master class, Smooth-On silicone colours were used: *Psycho Paint*. Before mixing the components, silicone pigment was added into measured equal amounts of Component B; then as it was mixed together, toluene was added to the thin mixture. Silicone colour can be applied by spattering and then brushing on the surface of the head. For greater realistic effect, different colour layers can be applied.

CONTROL RODS. When the marionette is completely assembled, construction of the control mechanism begins. Control mechanisms are an essential part of a marionette and are usually made directly after the marionette is assembled and in as close accordance to each specific requirement of size, balance, movements and special effects, such as facial expressions, as can be. For marionettes with a silicone head that has few facial expressions, vertically angled control is best to use: the Slovene angled control that was developed at LGL by Mitja Ritmanič is a combination and further development of the Slovene vertical control with combinations of Josef Skupa's, Bross-Roser's and Jim Gamble's control. Shoulders are located at the bottom of the control on the axis to determine the standing point for the marionette. At the back of the control is a special point for stringing the back part of the marionette used to bow as well as for the appearance of swimming. The legs are stringed to a lever in the axis that is manipulated with thumb and forefinger, while control lies with the middle finger. Movement of the eyes is controlled at the head level and they are stringed as a continuously running string. The top of the control is reserved for adding controls for the opening of the mouth and facial expressions.

Impact of Contemporary Materials and Technologies on the Development of Puppetry.

With the EPKE master workshop in constructing marionettes with heads made of platinum silicone, the original intentions that the project set for itself here resulted in the presentation of different approaches to the construction of marionettes based on the current

⁴⁰ Silicone heads are also hard to paint with non-silicone colours, as these will not stay. Depending on the case, make-up can be applied.

production of LGL and LGM. Development in this field of construction is definitely contemporary and requires further progress and its reflection: Do puppets gain anything with this technique? Are they sufficiently expressive/operational/economically and time-consumption-wise affordable/technologically applicable? These remain questions still to be resolved among many puppeteers. But the question that ultimately became the most important to ask was: what is it that we can achieve by sharing knowledge on the constructing of puppets? I think the answer to this is: a lot. Through the sharing of knowledge of the designing and constructing of puppets, as well as the performing of them, the aim is to bring the puppetry media to the finest professional quality. And this we can achieve together.

Mentors of master workshop: *Marionettes between tradition and the present:*

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GREGOR LORENCI is a stage and film prop designer working for major Slovene national theatres. His major professional interest is focused on studying materials that can produce a hyperrealistic film appearance (foam latex and platinum silicone).

Depicted on all photos is the construction of the White Rabbit for the performance *Alice in Wonderland* (2013), visual design by Barbara Stupica, photo by Urška Boljkovac

MARIONETNA VODILA

Zoran Srdić

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Marionete

Marionete so tridimenzionalna telesa, ki predstavljajo človeške, živalske ali domišljajske like v lutkovnih (gledaliških) predstavah. Z njimi upravlja lutkar z vrha s pomočjo niti ali žic: delujejo po principu svinčnice in imajo oblikovane gibljive dele telesa kot vzode, ki jih nadzorujemo z vlečenjem niti (s protigravitacijsko silo). Lutke na nitih ter na žici so oblikovane iz raznih snovi, ponavadi iz lesa oz. lesene konstrukcije v kombinaciji s kaširanim stiroporom, oblikovanim papirmašajem oziroma v kalup ulitim modelom iz poliuretana, poliestra, epoksi smole ipd. Material za lutko mora omogočati pritrnitev žebličkov, vijakov ter kovinskih zank oz. očk, saj se nanje navežejo niti in na drugi strani pritrtdijo na marionetno vodilo, preko katerega lutkar oživlja marioneto.

Vodilo

Marionetno vodilo, kontrolni mehanizem lutke ali marionetna vaga je – glede na zahtevnost in število gibov, ki jih mora lutka opraviti – kompleksno urejen sistem gibljivih delov (prečke, krajše palice, gumbi), ki so med seboj povezani prek držala. Ker so bile prečke na vodilih postavljene v določeni obliki, se je vodilom reklo tudi marionetni križ, marionetni avion ali marionetna letev oz. ploščica, dostikrat pa so izpeljanke vodil dobile ime

po njihovih konstruktorjih ter lutkarjih ali junakih, za katere so določen tip največ uporabljali. Tako nekemu tipu vodila, ki ga uporabljajo v Bolgariji, pravijo vodilo Spejbl in Hurvinek po znanih junakih v češkem lutkovnem gledališču Josefa Skupe. Vodila so bistveni del marionete in se prilagajajo obliki ter velikosti lutke kot tudi zahtevam glede vrste gibanja. Zaradi kompaktnosti lahko prenašajo težo lutke. Vodila so v večini primerov narejena iz celega kosa lesa, kot so smreka, bukev, hrast ali lipa, določeni deli vodil so izdelani iz vezane plošče ali pločevine.

Vodila in niti

Vsa tipska vodila nosijo in upravljajo lutke preko niti. Poznamo glavne oz. nosilne niti; niti, ki upravljajo gibanje glave, rok, nog ter priklon; ter dodatne niti za posebne efekte. Osnovno težo ter določanje položaja lutke v prostoru prevzemajo glavne ali nosilne niti oz. žice v primeru marionet na žici. Nosilne niti imenujemo tudi ramenske, ker so pritrjene na lutkin trup v predelu ramen. Glede na različne tipe evropskih marionet so niti lahko nepremično navezane na vodilo ali pa so navezane kot neskončna nit, vpeta med dve skrajni točki ob straneh vodila. Neskončna nit je na obeh koncih povezana zgolj s trupom lutke, medtem ko na vodilu teče navezana preko izvrtanih lukenj oz. preko kovinskih očk. Nosilna nit je lahko ena sama: npr. pri določenih azijskih

tipih je glavna nit pritrjena na hrbtni del lutkinoga trupa in gre preko lutkarjeve roke na lutkino glavo; pri evropskih vodilih sta niti ponavadi dve ali več. Glede na to delimo vodila v dvotočkovna ter štiri- in večtočkovna.

Pri dvotočkovnih vodilih so nosilne niti pritrjene na prečki, ki je pritrjena v središču vodila. V primeru štiritočkovnih vodil so mesta za pritrnitev nosilnih ramenskih niti ob straneh. Ta vodila so v osnovi horizontalna in s štirimi točkami navezave tvorijo ravnino, kakršno ima lutka v ramenskem predelu, kar omogoča večji nadzor nad gibanjem lutke.

Niti za nadzor gibanja omogočajo osnovno gibanje glave, nog, rok ter priklon, niti za posebne efekte pa morajo npr. omogočiti odpiranje oči ali ust oz. narediti gib, ki nadgrajuje osnovno gibanje glave, rok, nog ter tudi telesa. V tem primeru se mesta za pritrnitev niti umesti na zasnovano vodilo ali na dodatno vodilo, povezano z nosilnim vodilom. Med sodobnejšimi nadgradnjami vertikalnega Bross-Roserjevega vodila lahko omenimo dopolnjeno različico za film *Niti* (*Strings*, 2004), ki ga je zasnoval islandski lutkar Bernd Ogrodnik. Lutke so se morale premikati zelo počasi, premagovati ovire s plezanjem ter različno hojo, tako da je zgolj noge upravljalo po šest niti.

Tipi vodil

Evropski tip vodil delimo na **vertikalna, horizontalna in kotna** vodila. Vodila, kot jih poznamo danes, so imela svoj zgodovinski razvoj. Pred njihovim formiranjem v današnja tipska vodila oz. njihove izpeljanke smo rabili njihove predhodnike, preprosta vodila, ki so ponekod v uporabi še danes.

Marionete na žici so še zdaj med trdnejšimi marionetami, njihovo togo vpetost na vodilo pa lutkarji izkoristijo za posebne efekte lebdenja, ko lutka visi v zraku ali ko je žica v horizontalnem položaju. Pred pojavom marionet, vodenih z nitmi (okoli leta 1838), so bile marionete vodene z žico, pritrjeno na vrhu glave oz. skozi glavo v koren lutkinoga vratu. Določene izvedbe imajo žico pritrjeno na hrbet lutke, s čimer omogočajo glavi večjo gibalno ekspresijo. Predhodnice lutk na žici so bile že lutke v antični Grčiji, ki imajo na vrhu glave odprtino za palico. Specifičnost gibanja lutk na žicah določa toga vez z žičnatim vodilom. Zgornji del žice je bil ukrivljen v kljuko za pritrnitev na kavlje v zaodrju ali pa so na žico vertikalno pritrtdili leseno držalo. Izpeljanke marionet na žici je imela pod pravim kotom zakrivljen vrh žice. Danes na Češkem pri vrhu zakrivljeno žico vstavijo v vodilo T-oblike, sestavljeno iz lesenega držala ter na začetku pravokotno pritrjene prečke. V držalu zavrtana luknja omogoča prosto premikanje vodila, ki izkorišča gibanje za upravljanje nog. Dostikrat je žica,

ki je speljana čez držalo, ukrivljena in gre mimo držala čez sprednji konec vodila, kjer se zaključi v kavelj, preko katerega je speljana nit za upravljanje rok.

Vodilo z eno prečko je med najpreprostejšimi vodili marionet na nitih. Med osnovnimi izvedbami tega vodila je treba vsako nit, ki je fiksno povezana na vodilo, posamezno upravljati. Izpeljanke tega vodila pa že uporabljajo princip neskončne niti.

Vodilo z dvema prečkama je bilo v uporabi pretežno med angleškimi lutkarji na začetku 20. stoletja. Na eni od prečk so bile na vsakem koncu navezane niti za upravljanje nog, medtem ko so bile na drugi prečki preostale niti za navezavo trupa ter upravljanje rok in glave. Lutkar je lahko obe prečki držal v eni roki in jih, ko je marioneta hodila, upravljal ločeno.

Kotno vodilo T-oblike iz zgodovinskih virov ohranjeno v gledališču I Piccoli di Podrecca je bilo kombinirano vodilo T-oblike, na katerem so pritrjene niti za hrbet, roke in glavo, polkrožna zakrivljena žica na njegovem vrhu pa je služila kot kavelj, na katerega se je zataknila prečka z nitmi za upravljanje nog.

Tradicionalni marionetni križ se je najverjetneje razvil iz zadnjih dveh opisanih vodil. Ker je obstajala možnost, da bi ločena prečka za upravljanje nog med igro padla na tla, so jo sestavili v fiksno vodilo v obliki križa. Ta je bil na začetku vertikalni ali horizontalni. Kombiniranje prečne prečke za upravljanje nog ter vzdolžne nosilne prečke v enotno vodilo je bilo osnova za razvoj kompleksnejših vodil.

Vertikalna oz. pokončna vodila

Vertikalna vodila izhajajo iz principa vodenja marionet na žici. Celotna lutka je bolj ali manj poravnana z osjo vodila. V osnovi je tip pokončnih vodil sestavljen iz nosilne pokončne deščice, na katero so pritrjene fiksne prečke za nosilne niti ter niti za glavo in roke, medtem ko je prečka za upravljanje nog gibljivo pritrjena v središču. Nosilno pokončno deščico nadomesti okrogla palica, ki ima prečko za upravljanje nog pritrjeno v središču, na zunanem obodu palice ali pa v izvrtani odprtini skozi njen stranski del. Lega palice za navezavo hrbtnih niti je pritrjena v zadnjem spodnjem delu nosilne palice pod kotom tako, da je konec palice za navezavo postavljen skoraj v višino spodnjega dela nosilne palice. Lege ostalih prečk za roke in glavo so pritrjene frontalno na samo nosilno palico ali pa so pomaknjene iz sredine na palico za navezavo hrbtnih niti. Angleški tip vertikalnega vodila je znan po tem, da uporablja za upravljanje rok žico, pritrjeno frontalno na nosilno palico in zamaknjeno pod kotom, medtem ko je češki tip vodila izpeljan tako, da so roke navezane na palice, ki

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so na vodilo pritrjene z usnjenim jermenom. Upravljanje dlani je postavljeno v prostor pred vodilom, kar omogoča večjo gibljivost lutkinih rok od ostalih vertikalnih vodil, kjer so roke navezane samo na prečke, vzporedne z nosilnim delom vodila.

Horizontalna oziroma ležeča vodila

Ker horizontalna vodila določajo ravnino ramenskega dela lutke, s tem omogočajo tudi večji nadzor nad upravljanjem ostalih gibov. Gibi marionet so precizni. Predhodniki horizontalnih vodil v osnovi izhajajo iz nosilne ležeče deščice, ki ima nosilne niti ter pare niti za upravljanje glave, rok in nog posamezno navezane na enako razdaljo od njene sredine. Tako vodilo je postavljeno frontalno glede na navezavo lutko. Izpeljanka tega je *horizontalno vodilo na plošči*, ki je prečno postavljena glede na lutko in ima nosilno nit oziroma žico pritrjeno v sredini vodila ter v lutkini glavi, medtem ko so ostale niti pritrjene ob straneh ploščice.

Marionetni avion je vodilo, ki je izpeljano iz preprostega horizontalnega marionetnega križa, z dodano premično ali fiksno prečko za vodenje nog. Vodilo je dobilo ime po obliki, ki spominja na krila letala. Izpeljank tega vodila je veliko vrst.

Kotna vodila

Kotna vodila so dobila naziv zaradi kota, pod katerim je pritrjena nosilna palica vodila. Spremembe kota so lahko od vodila do vodila različne, a se gibljejo od 60° do 70° glede na podlaket. Kót vodila omogoča bolj naraven oprijem kot pri horizontalnih ter vertikalnih vodilih. Vodilo omogoča veliko kontrolo gibanja glave glede na telo.

Druga vodila

NETIPIČNA VODILA

Zgoraj opisani tipi vodil so v osnovi prilagojeni figuram, ki so bolj ali manj podobne človeku. Horizontalna vodila so npr. primerna tudi za upravljanje gibanja štirinožnih živali. Kljub temu da je treba vodilo prilagajati vsaki lutki posebej, pa se za določena gibanja ali posebne efekte razvija posebna kombinirana vodila. Pri razvoju vodila je treba upoštevati, da mora biti gibanje lutke v enakih razmerjih tudi na vodilu.

Trik vodila je v primeru t. i. trik lutke zasnovan zgolj za omogočanje določenega posebnega efekta (npr. glava se razpre in pokuka ven manjša, telo lutke se raztegne in postane daljše ...). Ker trik lutka omogoča zgolj en efekt, je ponavadi posebej izdelan dvojnik lutke.

VODILA Z DRUGIH KONTINENTOV

Kitajsko marionetno vodilo običajno uporablja ena oseba. Občasno ji ob zapletenih prizorih lahko pomaga dodatni animator. Vodilo je preprosto oblikovana lesena deščica v obliki vesla, ki je horizontalno vodena. V sredini ima pravokotno na vodilo postavljeno vejo kljukaste oblike za odlaganje.

Japonsko marionetno vodilo sicer izhaja iz kitajskega, vendar je edinstveno v svoji obliki okvirja, v katerega so vstavljene v osi pritrjene prečke. V tradicionalni izvedbi sta to zgolj dve prečki: ena za premikanje nog, druga za obračanje glave. Tretja nit, ki je privezana na vrhu glave, je na vodilo pritrjena v središču. Ostale niti so pritrjene na rob okvirja. Razen dveh neskončnih niti za upravljanje nog in pet so niti pritrjene na okvir v obliki navite vrvi, ki se jo ob menjavi prizora lahko hitro sname.

Indijsko marionetno vodilo je preprosto vodilo, pri katerem so roke upravljane preko žic, medtem ko je glava togo vezana s telesom in na vrvicah visi na kolobarju, ki ga animator nosi kot svitek na glavi. Okoli vratu napete nosilne niti so pritrjene na ramena lutke.

Izbor marionetnih vodil v Lutkovnem gledališču Ljubljana

Kljub temu da se je določen razvoj lutkovnih tehnik, predvsem določen razvoj marionet s potujočimi lutkarji ter tudi z raznimi javnimi dokumenti, širil, je dostikrat znanje o oblikovanju ter izdelavi lutk ostajalo na lokalni ravni, pri čemer so bili posamezniki tisti, ki so razmišljali in razvijali lutkovne sisteme. V slovenskem prostoru se sodobna zgodovina marionet začne z Milanom Klemenčičem (1875–1957). Znanе oblike ljudskega lutkarstva sicer segajo v 15. stoletje iz časa turških vpadov (lutke lileki, Dravsko polje), kasneje so v času Napoleonovih vojn ter v drugi polovici 19. stoletja potujoče lutkovne skupine predvsem iz italijanskega ter nemškega prostora imele svoje predstave na raznih sejnih. Njihova popularnost je verjetno pripomogla k temu, da so se posamezniki začeli ljubiteljsko ukvarjati z običajno kupljenimi lutkami ter tiskanimi kulisami (Gustav in Katarina Ipavic, Celje, 1889 ter Matija Kavčič, Šentjur, 1890). Klemenčičevi začetni vplivi sicer segajo v čas njegovega otroštva, kjer se je prvič srečal z marionetnim gledališčem, svoje zanimanje pa je ob študiju slikarstva ljubiteljsko izpopolnjeval na gledaliških tečajih ter z obiski marionetnih gledališč. Milan Klemenčič je začel aktivno izdelovati ter uprizarjati marionetne predstave najprej pri sebi doma (Malo marionetno gledališče, Šturje 1910–14, potem Gradec do 1917), kasneje z večjo ali manjšo občinsko podporo v Mestnem domu (Slovensko marionetno gledališče, Ljubljana, 1920–1924), pri sebi doma (gledališče Miniaturne lutke, Ljubljana,

1936–1957) ter s sodelovanjem pri zasnovi kostumov, scenografije ter likovne podobe v zgodnjem delovanju Mestnega lutkovnega gledališča (*Čarobne gosli*; 1951 – priredbo prve Klemenčičeve uprizoritve v Slovenskem marionetnem gledališču, 1920) – predhodnika današnjega Lutkovnega gledališča Ljubljana.

Milan Klemenčič je s študijskimi potmi, z obiskom lutkovnih gledališč v tujini, preko prijateljev (Veno Pilon, Ivan Lah), znanstev ter obiskovalcev njegovih predstav dobil vpogled v tedanje aktivnosti lutkovnih gledališč. Kljub temu je razvil dokaj specifičen osebni slog, predvsem pa je poleg vzgojne funkcije lutkovno gledališče videl kot umetniški izraz. Veliko lutk ter drugega gradiva se je po drugi svetovni vojni izgubilo. Preko ohranjenih marionet in dokumentarnega gradiva bi lahko sklepali, da je Klemenčič razvijal tip marionet na žici s horizontalnimi ter vertikalnimi vodili (tip lutk, ki izhaja iz beneških marionet iz konca 17. stoletja).

Primer preprostega horizontalnega vodila je sicer kompleksno sestavljeno vodilo ploščice, ki je že oblikovana



Doktor Faust/Doctor Faustus (1938)

v marionetni križ (primer predstava *Doktor Faust*¹). Ploščica

¹ 1. Gledališče Miniaturne lutke, Ljubljana, 1938, oblikovanje in izdelava lutk Milan Klemenčič; 2. Lutkovno gledališče Ljubljana, 1982, obnovitev Klemenčičeve originalne predstave; 3. Lutkovno gledališče Ljubljana, 2003 in 2005, rekonstrukcija Klemenčičeve

je kovinska, sestavljena iz dveh delov. Spodnji del je osnova, v katero je skozi zvrtno luknjo v sredini ploščice vstavljena nosilna kovinska žička, ki se jo pod kotom zvito pritrudi z drugo ploščico: ta deluje kot zagozda, medtem ko je spodnji del žice pritrjen na kovinsko zanko na vrhu glave lutke. Klemenčič se je pri svojem delu verjetno srečal tudi s težavo, ko se tanka nosilna žica zlomi, tako da je s tem omogočena relativno hitra zamenjava nosilne žice. Na skrajnih straneh vodila sta bili fiksno navezani niti za gibanje nog, niti za premikanje rok in vzvratno hojo pa so bile narejene po sistemu navezave neskončne niti preko kovinskih zank (v primeru Klemenčičevih miniaturnih lutk so bile niti iz črnega bombažnega sukanca). Premikanje vodila je tako upravljalo trup, togo pritrjen z žico, ter fiksna navezava nog.

V letih od 1922 do začetka druge svetovne vojne so v okvirih sokolskega gibanja na različnih koncih Slovenije (februarja 1939 je bilo v Sloveniji 47 lutkovnih odrov, med prvimi sta bila Češka Obec, Ljubljana, 1922 ter Sokol I na Taboru, Ljubljana, 1927) začeli izdelovati in uprizarjati ljubiteljske lutkovne predstave z marionetami po češkem vzoru. Tako kot na Češkoslovaškem so tudi v okvirih slovenskega sokolskega gibanja v lutkah poleg izrazite vzgojne funkcije videli tudi propagandno vsebino narodne ter panslovske pripadnosti (leta 1933 je bilo v Jugoslaviji 73 lutkovnih gledališč od tega 22 čeških). Lutke ter scene, ki so jih izdelovali na Češkem, so bile relativno drage, pri čemer je bil dodaten finančni strošek carina; tako so sokolska društva ter njihove zveze spodbujala lastno izdelavo oz. naročila umetnikom ter drugim obrtnikom. Na voljo so bile tudi informacije v zvezi s konstrukcijo lutk oz. vodil (Informacije so bile na voljo tudi v reviji *Sokolski lutkar*, ki jo je urejal Jože Šorn, tehnični vodja in režiser lutkovnega odra Sokol I ter kasnejši prvi direktor Mestnega lutkovnega gledališča). Pri sokolskih marionetah je prednjačil tip enostavnega vertikalnega vodila, ker naj bi bilo manj zapletanja niti, ko se z vodilom animator približa vodilu druge lutke, po drugi strani pa imajo ta vodila morda najmanj naravno držo roke in vodila. Tako je bilo med sokolskimi lutkami več drugih vrst vodil: od vodila na žici s horizontalnim držalom T-oblike, do razmeroma preprostih horizontalnih avionov ter različnih izpeljank vertikalnih vodil s pritrjenim horizontalnim držalom na zadnji strani glavne vertikalne palice. Lahko domnevamo, da so večinoma iz tega tipa vodil izhajale kasnejše partizanske lutke ter pri prvi marionetni predstavi v Mestnem lutkovnem gledališču *Udarna brigada*²

originalne predstave, izdelava kopij lutk in vodil Jože Lašič, navezava Mitja Ritmanič.

² Zasnova lutk in izdelava glav lutk Anton Demšar, izdelava ostalih delov lutk Ciril Jagodic, Janko Vertin, Jože Selan, izdelava vodil in navezava lutk Ciril Jagodic.



Martin Krpan (1950)

(1948) in drugi *Martin Krpan* (1950).³ Vidne so že določene izboljšave na gibljivih prečkih za premikanje nog ter glave – na straneh prečk so polkrožni izrezi, ki omogočajo boljši oprijem za prste. Pri *Udarni brigadi* je za človeške figure (za živalske je bilo v uporabi horizontalno štiritočkovno vodilo) na zadnjem delu glavne palice vertikalnega vodila viden zarezan utor za vstavljanje horizontalnega držala: iz današnjega stanja vodil so ta držala ločena od glavnega dela vodila – lepljena so bila s klejem, ki je v vseh teh letih popustil. Na koncu držala je kovinska zanka za navezavo niti na hrbet lutke za priklon. Sorodna navezava je vidna pri *Martinu Krpanu*, kjer je horizontalno držalo fiksno pritrjeno na glavni del vertikalnega vodila z dvema hrbtnima nitma, pritrjenima na drugem koncu.

Navezava dveh hrbtnih niti omogoča večji nadzor gibanja marionete. Režijo *Martina Krpana* je po zasnovi režije Milana Skrbinška dokončal Jože Pengov (po Jožetu Šornu tudi direktor Mestnega lutkovnega gledališča). Pengov je imel izkušnje z ročnimi lutkami (oder ročnih lutk Nika Kureta, Ljubljana, 1938, kasneje Pavlihov oder, ter med vojno lasten oder ročnih lutk, z marionetami pa pri domačem odru svojih starejših bratov) in je kot režiser postavil zahtevo po bolj kontroliranem gibanju, kar domnevamo iz prej omenjenih dvojnih hrbtnih niti ter tudi dejstva, da so po *Martinu Krpanu* dolgo časa bila vodila horizontalna. Vertikalno vodilo se npr. pojavi pri glavnem junaku lesenjačku (ki je izrezan iz lesa) v predstavi *Ostržek*⁴ (1959) v režiji Jožeta Pengova. Z izbiro vodila je režiser verjetno hotel poudariti okornost upravljanja lutke s tem vodilom.

Z *Martinom Krpanom* se zaključuje obdobje sokolskih marionet tako na vsebinski kot na formalni ravni.

³ Zasnova in izdelava lutk gojenci Šole za umetno obrt pod vodstvom Boža in Ajše Pengov, izdelava vodil in navezava lutk Ciril Jagodic.

⁴ Zasnova in izvedba lutk Mara Kraljeva, izdelava vodil in navezava lutk Ciril Jagodic.



Ostržek/Pinocchio (1959)

Predstava, ki je sledila, je bila *Žogica Marogica*⁵ (1951). Scenska postavitvev je bila v prvi izvedbi vezana na estetiko sočrealizma (scenograf Lado Skrušny), ki se je pri obnovi v naslednji sezoni (scenograf Ernest Franz) spremenila, tako da je omogočala dramaturgijo potovanja ter je bila bolj v skladu s stiliziranimi oblikami lutk. Stilizacija pa ni učinkovala samo na zunanjo podobo kot neposnemanje človeških proporcev, ampak je vsaj posredno vplivala na zahtevo po natančnih gibih lutke. Dramska lutkovna predstava je morala tako nuditi natančne premike telesa, natančno hojo ter natančne gibe rok in glave (oči lutke določajo smer zanimanja). V ta namen so se antropomorfne oblike lutk navezale na štiritočkovno horizontalno vodilo – vodilo, ki se je uporabljalo za vodenje lutk živali. S štirimi točkami za nosilne niti v ramenskem delu (dve kovinski špici z utori na koncu za navezavo nosilnih niti sta pritrjeni v prsnem delu, ter dve v zgornjem delu hrbtni – na začetnih predstavah so bile kovinske špice daljši, vendar ne debeli žičniki) horizontalno vodilo upravlja z ravnino telesa. Vrhovi kovinskih špic (točke za navezavo) so pomaknjeni v prostor od telesa, da omogočajo čim bolj nemoteno upravljanje niti za glavo ter so dovolj visoko, da omogočajo gibanje rok. Glava sama je imela ob straneh v težišču pritrjena žeblička za navezavo niti na ukrivljeno kovinsko vzmet z lesenim gumbom. Vzmetni del vodila je po dolžini prilagojen za upravljanje s palcem in je pritrjen v osi na sprednjem delu vodila. Kot tak je edinstven primer med svetovnimi vodili. Druga posebnost vodila je pritrdivitev držala, ki upravlja gibanje nog, v os nosilnega dela vodila. Kljub temu da je to izpeljanka iz preprostega češkega vodila na žici z držalom T-oblike, je postavitvev vodila na os odlična rešitev. Glede na ti posebnosti je vodilo dobilo poimenovanje slovensko oz. Cirilovo vodilo, po svojem konstruktorju.

⁵ Zasnova in izdelava lutk Ajša Pengov, izdelava vodil in navezava lutk Ciril Jagodic.



Zlatolaska/Goldilocks (1958)

Štiritočkovno slovensko (Cirilovo) vodilo je tako postalo stalnica v Mestnem lutkovnem gledališču (1951–1963), kasneje Zavodu Pionirski dom: lutkovno gledališče (1963–1967) ter Lutkovnem gledališču Ljubljana (od 1967 naprej). Sprememba različne estetike v stilizaciji lutkovnih likov so vplivale tudi na spremembo tehnologije vodil. Poudarjena stilizacija obraznega dela lika se je od človeških proporcev toliko oddaljila, da je velikost glave postala skoraj enaka velikosti telesa (oz. do razmerja 1 : 3). To je pomenilo dodatno obteževanje medenice in stopal, votlenje glav ter tudi zamenjavo štiritočkovnega vodila z dvotočkovnim – horizontalno vodilo avion. Preden pa se je uveljavilo to horizontalno vodilo, je bila začasna tehnična rešitev v predstavi *Nenavadna pravljica* (1963), kjer so prvič uporabili kotno vodilo, po vsej verjetnosti preneseno iz Češke (več o tem vodilu v nadaljevanju). Ker je vertikalno vodilo zahtevalo nekoliko drugačno upravljanje ter s tem gibanje lutke, se v naslednji predstavi pojavi dvotočkovno horizontalno vodilo, katerega lastnosti upravljanja so sorodne štiritočkovnemu vodilu. Vodilo je sestavljeno iz dveh delov: držala na osi, ki s premikanjem upravlja premikanje nog ter spodnjega dela, v osnovi T-oblike, ki omogoča navezavo nosilnih niti ob straneh. Horizontalno vodilo avion se prvič pojavi leta 1965 v predstavi *Sinja ptica*,⁶ naprej v predstavah *Čiribu* (1971), *Slavček* (1972), *Sovica Oka* (1972), *Čarovnik iz Oza* (1973) in *Igrajmo se poroko* (1973). Leta 1974 so v predstavi *Zlata ptica* lutke bližje človeškim proporcem in ponovno se uporabi štiritočkovno slovensko (Cirilovo) vodilo. Horizontalno vodilo avion se je tako uporabilo vedno,

⁶ Osnutki lutk France Mihelič, oblikovanje lutk Janko Štefe, Mara Kraljeva, Miran Prinčič, izdelava vodil in navezava lutk Ciril Jagodic – lutke in scena so leta 1972 zgorale.



Zgodba o Ferdinandu/The Story of Ferdinand (1978)



Zgodba o Ferdinandu/The Story of Ferdinand (1978)

ko so proporci glave v odnosu do telesa lutke postali preveliki, saj se povečana glava ne bi mogla premikati mimo nosilnih niti slovenskega (Cirilovega) vodila.

Začetna horizontalna vodila avioni so imeli spodnji del vodila narejen ponavadi iz tanjše vezane plošče. Z *Zgodbo o Ferdinandu* (1978) so začela horizontalna vodila avioni postajati kompaktnejša.

Med zanimivejšimi horizontalnimi vodili avioni so vodila iz predstave *Sanje o govoreči češnji* (1982, likovna zasnova, izdelava lutk in vodil ter navezava Miroslav

⁷ Likovna zasnova Kostja Gatnik, izdelava lutk Kostja Gatnik, Anja Dolenc, Štefan Potočnik, Mitja Rtimič, Mojca Smerdu, Igor Somrak, Salko Basič, izdelava vodil in navezava Ciril Jagodic.



Optički, ki je ukradla zlato jabolko / The Bird That Stole Golden Apple (1983)

fanta iz predstave *O ptički, ki je ukradla zlato jabolko*⁸ (1983) se je animirala v dveh nivojih. Deščica z vzmetnim delom za upravljanje glave je bila vpeta v sprednji del vodila, s premikom iz horizontalne lege v vertikalno se je glava povišala.

Soroden primer je relativno preprosto horizontalno vodilo Kometa Repatca iz *Zvezdice zaspanke*⁹ (1985), kjer je gibanje Repatčevega kolesa upravljano v spuščnem ter letečem položaju z vpetim kolesom na deščici.

Za vodenje več oseb hkrati je bilo štiritočkovno slovensko (Cirilovo) vodilo prirejeno v osemtočkovnega za predstavo *Zgodba o Carju Saltanu*¹⁰ (1985).

V avtorskem projektu Alenke Pirjevec *Goske*¹¹ (2006) so bile za Veliki oder narejene lutke gosk v naravni velikosti na 5-metrski navezavi. Slovensko (Cirilovo) vodilo je bilo prirejeno za hojo in dvig nog ter za upravljanje mehanizma kril iz zaprtih v odprte in mahajoče, vodilo pa je imelo tudi razstavljen del vodila za premikanje glave gosk z dolgim vratom.

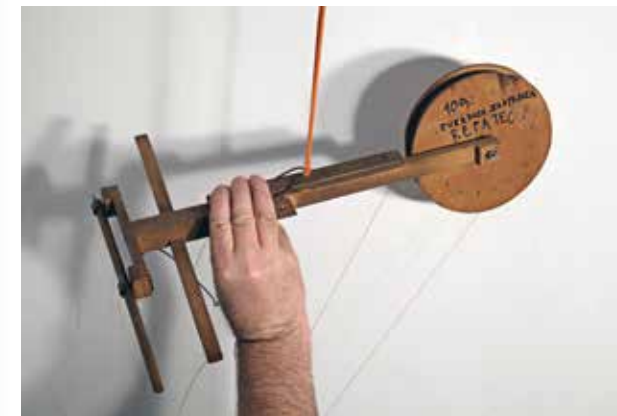
Zanimiva izpeljanka horizontalnega vodila pa je

8 Likovna podoba Kostja Gatnik, izdelava lutk Mojca Čeranič – Vipotnik, Bojan Mauser, Silvan Omerzu, Mitja Ritmanič, Marjan Kugovnič, izdelava vodil in navezava Mitja Ritmanič.

9 Likovna zasnova Branko Stojaković, izdelava lutk Lenka Kolarnovič, Ivo Nižič, Branko Stojaković, izdelava vodil in navezava lutk Mitja Ritmanič

10 Likovna zasnova Tone in Mara Kralj, izdelava lutk Mara Kralj, Anja Dolenc, Viktor Plestenjak, Silvan Omerzu, Mojca Vipotnik, izdelava vodil in navezava lutk Mitja Ritmanič.

11 Izdelava lutk Sandra Birjukov, Iztok Bobič, Miha Jež, Maja Ljubič, Alenka Pirjevec, Urška Polanc, Mitja Ritmanič, Zoran Srdić, izdelava vodil in navezava lutk Mitja Ritmanič.



Zvezdica zaspanka / The Sleepy Little Star (1985)



Zgodba o Carju Saltanu / The Tale of Tsar Saltan (1985)

tudi gibljivo horizontalno vodilo za Pepija v predstavi *Povodni mož*¹² (2009). Režiserji lutkovne predstave oz. avtorji likovne podobe načeloma ne izražajo zahteve po točno določenem vodilu, razen v primerih, ko so bili to lutkarji in so želeli določen tip vodila ter z njim povezano mizansceno lutkovnih junakov. Češko vodilo na

12 Likovna podoba Eka Vogelnik, izdelava lutk Sandra Birjukov, Iztok Bobič, Jože Lašič, Sanela Medić, Mitja Ritmanič, Zoran Srdić, Marjetka Valjavec, Eka Vogelnik, izdelava vodil in navezava lutk Mitja Ritmanič.

žici z držalom v T-obliki se je tako pojavilo pri režiserjih oz. avtorjih likovne podobe in lutkarjih, kot so Zlatko Bourek (*Zaigrano z lutkami*, 1988; *Jamska Ivanka*, 2001), Alenka Pirjevec (*Nekoč je bil kos lesa*, 1991), Silvan Omerzu (*Hudič in pastir*, 1992; *Ali Baba in štirideset razbojnikov*, 2003), Barbara Bulatović (*Otrok in svet*, 1997; *Kekec*, 2000; *Kralj alkohol*, 2002) in Breda Varl (*Viteški turnir v Šiški*, 2000).

V *Nenavadni pravljici*¹³ (1963) je bilo zaradi stilizacije lutkovnih likov, kjer so glave, dlani ter stopala postajali večji v razmerju do celega telesa, prvič uporabljeno kotno vodilo. Ker se proporcionalno velike glave lutk v odnosu do celega telesa ne bi mogle premikati mimo nosilnih niti horizontalnega slovenskega (Cirilovega) vodila, je bila ta težava takrat odpravljena s horizontalnim vodilom avionom, ki pa je obdržal vzmetni del vodila za upravljanje glave. Osnovna težava nastopi, kot omenjeno, z zahtevo po večjih marionetah, kjer je pot gibanja glave od pokončne drže do priklona daljša, kot je zmožnost vzmeti, ki glavo nosi.

Oblikovalec lutk tehnolog Mitja Ritmanič je bil leta 2001 na študijskem izobraževanju v Centalnem lutkovnem gledališču v Sofiji v Bolgariji, kjer za vodenje marionet uporabljajo pretežno kotna vodila. Svoje znanje je lahko prvič uporabil v predstavi *Veveriček posebne sorte*¹⁴ (2002). Marionete so bile v osnovi navezane na slovensko (Cirilovo) vodilo, velika težava pa se je pojavila pri večji lutki Veverice Replje, ki je imela težave z večjo in težjo glavo, ki je kovinska vzmet ni mogla upravljati, ter velikim zavitim repom, zato so ji namestili kotno vodilo, ki omogoča upravljanje večjih tež ter dimenzij lutk. Vodilo se je uporabilo še v predstavi *Kdo je napravil Vidku srajčico*¹⁵ (2006).

Pri predstavi *Ostržek* (Lutkovno gledališče Maribor, 2007, oblikovanje in izdelava lutk Gregor Lorenci, izdelava vodil in navezava lutk Žiga Lebar, svetovanje pri vodilu Mitja Ritmanič) so bile lutke narejene iz silikona in dokaj težke, njihova posebnost pa je bila zmožnost odpiranja ust in izgovarjava samoglasnikov (A, E, O in U). Za premaganje fleksibilnega materiala za odpiranje ust ter premikanje relativno težke glave se je najbolje

13 Oblikovanje in izdelava lutk Slavko Hočevar, izdelava vodil in navezava lutk Ciril Jagodic.

14 Likovna zasnova Barbara Stupica, izdelava lutk Barbara Bulatović, Ivica Bilek, Lada Cerar, Polona Demšar, David Gašparič, Aljana Hajdinjak, Jože Lašič, Žiga Lebar, Mitja Ritmanič, Barbara Stupica, Metka Zupanič, izdelava vodil in navezava lutk Mitja Ritmanič.

15 Likovna zasnova Eka Vogelnik, izdelava lutk Iztok Bobič, Jože Lašič, Maja Ljubič, Mitja Ritmanič, Zoran Srdić, izdelava vodil in navezava lutk Mitja Ritmanič.

Melena), kjer so vodila tudi estetske oblike.

Na raznolike proporce lutkovnih junakov v osnovi vplivajo scenografi oz. avtorji likovne podobe, ki imajo tudi delni vpliv na velikost lutk. Zunanji vplivi, ki določajo njihovo velikost, so sicer najprej zmožnost upravljanja teže ter volumna lutk (z enim ali več animatorji), šele nato zahteve odra. Od začetka do konca marionetnega odra na Levstikovem trgu so bile velikosti lutk določene z marionetnim okvirom dimenzij 2 x 1 m. Leta 1981 se je moralo Lutkovno gledališče Ljubljana odpovedati temu odru in je do leta 1984 gostovalo po različnih dvoranh v Ljubljani in okolici (Dvorana KS Zgornja Šiška, KD Ivana Cankarja, Dvorana Križanke, Cankarjev dom, KD Španski borci ...), dokler ni dobilo prostorov na Krekovem trgu (trenutni odri: od 1980 Kulturnica na Židovski stezi, ostali odri so na Krekovem trgu: od 1984 Veliki oder, od 1997 Mali oder, od 2009 Šentjakovski oder ter od 2011 Oder pod zvezdami). Dimenzije velikega odra so začele določati zahteve po večjih lutkah, kar je vplivalo na spremembo vodil – od aplikacij do drugih tipov. Lutkovna igra določa gibanje junakov. Če je to specifično, se lahko na obstoječe vodilo dodaja mesta za pritrditev niti, vzvode ter vzmeti in elastike, lahko pa se na to vodilo pritrdijo dodatki. Glava

MARIONETTE CONTROL MECHANISMS

Zoran Srdić

Marionettes

Marionettes are three-dimensional objects, representing human, animal or fantasy characters in puppet (theatre) performances. A puppeteer manipulates them from the above with the help of strings or wires: they work by the principle of a pendulum with the movable parts of their bodies formed as levers, controlled by plucking strings (with anti-gravitational force). String- or wire-operated puppets are fabricated from different materials, usually of wood or wooden construction in combination with paper-coated styrofoam, papier-maché or mould-cast models of polyurethane, polyester, epoxy resin, etc. Puppet fabrication material should make it possible to fasten tacks, screws and metal loops to which strings are attached on the one end, while on the other end they are attached to a marionette control, thus enabling a puppeteer to animate the marionette.

Control

A marionette control or control mechanism is – with regard to complexity and the number of gestures to be carried out by the puppet – an intricately arranged system of movable parts (crossbar, shorter rod, buttons), which are mutually attached through a handle. As the crossbars on controls used to be placed in certain forms, controls

were also called a marionette cross, marionette airplane or marionette paddle; quite often, these controller derivations were named after their constructors, puppeteers or even puppets, depending on the frequency of use and promotion of individual types. Thus, one type of control, used in Bulgaria, is called the Spejbl and Hurvinek controller after two famous puppet characters in the Czech puppet theatre of Josef Skupa. Controls are an essential part of a marionette, adapting as much to the form and size of a puppet as to demands concerning the kind of motion. Due to their compactness, they are able to carry the weight of a puppet. They are mostly made of wood like pine, beech, oak or linden; some parts of controllers are made of plywood or tinplate.

Controls and Strings

All standard controls carry and manipulate puppets through strings. These are classified into lead/support strings, motion control strings manipulating the movements of the head, arms and legs, as well as bows and strings for special effects. The reference or lead strings are in charge of the basic weight and position of the puppet in space; with wire marionettes, however, puppets are supported by wire. Lead strings are also called shoulder strings, because they are attached to the puppet's torso at the shoulder. Considering the different types of European marionettes, strings can be



Goske/Goslings (2006)



Nenavadna pravljica/Unusual Fairy-Tale (1963)

izkazalo kotno vodilo, na vrh katerega so namestili ročice za različno odpiranje ust. Tehnologija materialov iz predstave *Ostržek* je delno narekovala zasnovo marionetne predstave *Alica v čudežni deželi* (2014) v koprodukciji Lutkovnega gledališča Ljubljana in Lutkovnega gledališča Maribor. V spektakelski predstavi so prišle do izraza mimične glave marionet, narejene iz silikona. Trupi so izdelani iz lahkega tropskega lesa samba, ki so ob straneh odrezani in zapolnjeni s stiroporom, ponovno obdelani ter kaširani, glede na težo glav pa so bili trupi v medeničnem delu tudi dodatno obteženi s svinčnimi utežmi. Zaradi svoje velikosti ter še posebej velikih glav so bile lutke navezane na kotno vodilo. Poleg odpiranja ust, premikanja oči ter mimičnih obraznih ekspresij (npr. Beli zajec maha z ušesi) je vodilo posameznim lutkovnim junakom omogočalo tudi različna gibanja (Beli zajec poplesuje ter plava po zraku).

Marionetna vodila se skozi zgodovino marionetnih predstav prilagajajo tako režijskim zahtevam po gibanju, različnim estetikam avtorskih zasnov ter tudi materialom (teža, mimičnost ...). Kljub temu da lahko na področju lutk pričakujemo razvoj mehatroničnih ter robotskih dopolnitev, pa je vseeno marioneta tista, ki jo oživlja neposredno upravljanje lutkarja. Očitno marionete še vedno premorejo dovolj veliko čarobnost, da se tako gledalci kot lutkarji ne prenehajo navduševati nad njimi.

ZORAN SRDIĆ je kipar in izdelovalec lutk ter vodja lutkovne delavnice v Lutkovnem gledališču Ljubljana, ki se mu je pridružil leta 2005. V središču njegovega poklicnega zanimanja je oblikovanje in izdelava lutk z različnimi materiali. Je pobudnik in izvrševalec projekta EPKE.

Foto/Photos: Urška Boljkovac

fixedly attached to the control or they can be tied as a continuous string, stretched between two extreme points at the control's sides. The continuous string is only tied to the puppet's torso on both ends, while on the control it runs through drilled holes or metal loops. A lead string can also be single; with some Asian types, namely, the string is attached to the puppet's back, running across the puppeteer's hand to the puppet's head, while European controls usually consist of two or more lead strings. According to their number, they are classified into two-point, four- and multi-point controls.

With two-point controls, lead strings are attached to the crossbar, fixed in the control's axis. In the case of four-point controllers, the fixation points for leading shoulder strings are at the sides. These controls are basically horizontal; with the four attachment points, they represent a horizontal plane, similar to the puppet's shoulder part, which provides for better control over the puppet's motion.

The motion control strings are in charge of the basic movements of the head, arms and legs, including the bowing motion, while special strings have to make it possible for special effects, such as for a puppet to open its eyes and mouth, as well as to perform a gesture, which upgrades the basic motion of head, arms, legs and body. In this case, the strings' fixation points are made on the already designed control or on an additional control connected with the main control. Among the more modern improvements of the vertical Bross-Roser control, the perfected variation for the film *Strings* (2004), conceived by the Icelandic puppeteer Bernd Ogrodnik, could be mentioned. The puppets there had to move very slowly, overcoming obstacles with climbing and different types of walking, so that the legs themselves had to be manipulated by as many as six strings.

Types of Controls

European type of controls includes **vertical**, **horizontal** and **angle** controllers. The controls known today each had their own historic development. Before their evolvement into today's contemporary standard controls and their derivations, there were their predecessors, simple controls, which are still in use today in some places:

Marionettes on wire are still among the more solid marionettes; puppeteers can, for example, even use their rigid attachment to the control for the special floating effects, when the puppet floats in the air or when the wire is in horizontal position. Before the emergence of string marionettes (around 1838), marionettes were operated with wire attached to the top of the head or

through the head into the bottom of the puppet's head. Some variations have wire attached to the puppet's back, thus rendering the head greater expressiveness of motion. The specificity of wire puppets' motion is based on the rigid link with the wire control. The early predecessors of marionettes on wire were puppets in ancient Greece that had an opening for a rod at top of the head. Later, the upper end of the wire was bent into a hook for attachment to hooks that were backstage, or there was a wooden handle vertically attached to the wire. There was a marionette on wire derivation with the wire having a rectangularly bent top. Nowadays, in the Czech Republic, such a bent wire is inserted into a T-form control, made of a wooden handle and a rectangularly fixed crossbar at the beginning. A hole drilled in the handle enables free movement of the controller, which uses movement for leg manipulation. The wire that runs across the handle is often bent, running past the handle across the front part of the controller and ending in a loop, through which the string for arm manipulation is directed.

Control with one crossbar is among the simplest string marionette controls. Among the basic variations of this control, every string with fixed attachment to the control needs to be separately manipulated. Derivations of this control, however, already apply the principle of a continuous string.

Control with two crossbars was mostly in use among the English puppeteers from the beginning of the 20th century. On every end of one crossbar, strings for leg manipulation were attached, while all the other strings for the body, arms and head manipulation were tied to the second crossbar. A puppeteer could hold both crossbars in one hand, manipulating them separately while the marionette was walking.

T-form angle control from historical time, preserved in Vittorio Podrecca's theatre *I Piccoli Marionettes*, was a combined control having a T-form with strings attached behind the back, arms and head; a semicircular bent wire on its top served as a loop into which the crossbar with leg manipulation strings was hooked.

Traditional marionette cross probably developed from the latter two controls. Due to the danger that the separate leg manipulation crossbar could fall on the ground during performance it was made into a fixed control in form of a cross. In the beginning, the cross was vertical or horizontal. The combination of a transversal leg manipulation bar and a longitudinal supporting bar into a uniform control was the basis for the development of more complex controls.

Vertical Controls

Vertical controls are based on the principle of marionette on wire manipulation. The whole puppet is more or less in line with the axis of the control. Basically, vertical controls are composed of a supporting vertical grip with fixed crossbars for supporting strings and head and hand strings, and a rocking bar at the top for operation of the legs. In some cases, the vertical handle was replaced by a round rod with the leg manipulation crossbar attached in the center on the outer rim of the bar or in a drilled hole through its side end. The back string crossbar is attached to the back lower part of the supporting rod at such an angle that the end of the attachment bar is almost in level with the lower end of the main rod. The other head and hand string crossbars are frontally fixed to the main rod itself, or they are pushed from the centre onto the back string bar. The English type of vertical control is known to be used for manipulation of hands with a wire frontally attached to the main rod, while the Czech type of control is made in such a way that arms are attached to crossbars that in turn are fastened to the main rod by leather straps. Hand manipulation is set in the space in front of the controller, which enables greater flexibility of puppet's hands as compared to other vertical controls, where hands are only tied to crossbars, parallel with the main part of the control.

Horizontal Controls

With horizontal controls defining the plane of the puppet's shoulder part, better control over manipulation of other gestures is enabled. Movements of marionettes are precise. Predecessors of horizontal controls are basically derived from a supporting lying plate with supporting strings and pairs of strings for head, arm and leg manipulation separately tied at the same distance from its center. Such a control is frontally positioned with regard to the stringed puppet. A derivation of this is the *horizontal control on a platform*, which is transversely positioned with regard to the puppet with a supporting string or wire attached in the centre of the controller and in the puppet's head, while other strings are attached at the sides of the platform.

Marionette airplane is a control, derived from a simple horizontal marionette cross, with an added movable or fixed crossbar for leg manipulation. The control was named after the form's resemblance to aircraft wings. There are many derivations of this control.

Angle Controls

Angle controls were named after the angled position of the control's supporting bar. The angle can differ

from control to control, ranging between 60° and 70° in regards to the forearm. The angled control enables a more natural grip than with horizontal or vertical controls. This control provides for good control of head motion with regard to the body.

Other Controls

NON-TYPICAL CONTROLS

The above-described control types are basically adapted to figures more or less resembling humans. Horizontal controls, for example, are also suitable for manipulation of quadruped animals. Although the control has to be specifically adapted to every single puppet, special combined controls are developed for certain movements or special effects. In developing a control, it is necessary to consider the fact that the puppet's motion has to be in equal proportions to the control as well.

In cases of so-called trick puppets, a special trick control is conceived exclusively for special effects (i.e. the head opens up and a smaller head peeps out, the puppet's body lengthens and becomes longer...). As a trick puppet only enables a single effect, it is usually a specifically fabricated duplicate of the original puppet.

CONTROLS FROM OTHER CONTINENTS

Chinese marionette control is usually used by one person only. With intricate scenes, this person can occasionally be assisted by an additional animator. This control is a simple wooden plate in the form of a paddle, which is horizontally operated. In the centre, it has a rectangularly positioned hook for taking of scene.

Japanese marionette control is based on the Chinese control; however, it is unique in the form of its frame, into which crossbars, attached in the axis, are inserted. In the traditional variation, there are only two crossbars – one for leg manipulation, the other for head rotation. The third string, attached on top of the head, is stringed in the center of the control. Other strings are attached to the edge of the frame. Apart from two continuous strings for leg and heel manipulation, strings are attached to the frame in the form of a coiled-up cord, easily detachable at the changing of the scene.

Indian marionette control is a simple control where arms are manipulated through wires, while the puppet's head is rigidly connected with the body, hanging on strings from a ring the animator carries on his head as a coil. Supporting strings tightened around the neck are attached to puppet's shoulders.

Selection of Marionette Controls in the Ljubljana Puppet Theatre

Although certain development of puppetry techniques, especially marionette techniques, spread with travelling puppeteers and different public documents, puppet design and fabrication skills were often tied to the local level; individuals were the ones who were reflecting upon and developing puppetry systems. In Slovenia, the contemporary history of marionettes began with Milan Klemenčič (1875–1957). Well-known forms of folk puppetry reach back into the 15th century to the time of the Turkish invasions (the “lilek” puppets, Dravsko polje); later, in the time of the Napoleonic wars and in the second half of the 19th century, travelling puppetry groups, from Italy and Germany mostly, performed at different fairs. Their popularity probably contributed to the phenomenon of amateur individuals who started performing with usually bought puppets and printed scenery (Gustav and Katarina Ipavic, Celje, 1889, and Matija Kavčič, Šentjur, 1890). For Klemenčič, his first encounter with the marionette theatre reaches back into his childhood; later on, he deepened his interest in puppets during his study of painting and by attending theatre courses and marionette performances. It was at his home that Milan Klemenčič started fabricating and performing with marionettes (Tiny String-Puppet Theatre, Šturje, 1910–1914, then Gradec until 1917); later on, with lesser or more substantial municipal support, he performed in Mestni dom (Slovene Marionette Theatre, Ljubljana, 1920–24), at his own home (Miniature Puppets Theatre, Ljubljana, 1936–1957) and with his participation in costume design, scenography and visual design in the early period of the City Puppet Theatre (*The Magic Violin*; 1951 – adaptation of the first staging in the Slovene Marionette Theatre, 1920), predecessor of today’s Ljubljana Puppet Theatre.

With study travels, visits to puppet theatres abroad and through friends (Veno Pilon, Ivan Lah), acquaintances and visitors of his theatre performances, Milan Klemenčič got insight into the world of the puppet theatres of the time. He nevertheless developed a fairly specific personal style, and, what’s even more important, he perceived puppet theatre as an artistic expression, apart from its educational function. After the Second World War, many puppets and other materials were lost. However, on the basis of the preserved marionettes and documentary materials, we can conclude that it was the marionette on wire type with horizontal and vertical controls that Klemenčič was especially focused on (a puppet type based on Venetian marionettes from the end of the 17th century).

An example of a simple horizontal control is an intricately designed control as a plate, which is already formed as a marionette cross (performance *Doctor Faustus*¹). The plate is metallic, consisting of two parts. The lower part is the basis with a drilled hole in the center of the plate through which a supporting metal wire is inserted, which, at an angle, is skillfully fixed with another plate; the latter functions as a wedge, while the lower part of the wire is attached to the metal loop on top of the puppet’s head. Klemenčič in his work probably also encountered the problem when the thin supporting wire can break, making a relatively quick replacement of the wire impossible. On the farthest sides of the controller,



Doktor Faust/Doctor Faustus (1938)

leg manipulation strings were fixedly attached, while arm manipulation and backward walk strings were based on the system of a continuous string attachment through metal loops (in the case of Klemenčič’s miniature puppets, these were black cotton thread string). The movement of the control therefore manipulated the torso, fixedly attached with wire, as well as fixed stringing of legs.

1 1. *Miniature Puppets Theatre*, Ljubljana, 1938, puppet design and fabrication, Milan Klemenčič; 2. *Ljubljana Puppet Theatre*, 1982, restoration of the original performance of Klemenčič; 3. *Ljubljana Puppet Theatre*, 2003 and 2005 reconstruction of the original performance of Klemenčič. Puppets and controls copies’ fabrication Jože Lašič, stringing Mitja Ritmanič.



Martin Krpan (1950)



Ostržek/Pinocchio (1959)

In the years between 1922 and the beginning of the World War Two, within the Sokol movement, amateur puppet performances with marionettes based on the Czech model were staged in different parts of Slovenia (in February 1939, there were 47 puppet stages in Slovenia, with the Češka Obec, Ljubljana, 1922, and Sokol I in Tabor, Ljubljana, 1927, being among the first). As in Czechoslovakia, within the Slovene Sokol movement, puppets were also attributed the role of propagating ethnic and Pan-Slavic affiliation, aside from having a strongly educational function (in the year 1933, there were 73 puppet theatres in Yugoslavia, 22 of them Czech). Puppets and scenes, fabricated in Bohemia, were relatively expensive, with import duties being an additional financial burden; that is why the Sokol clubs and their unions were promoting domestic fabrication and commissions to artists and other craftsmen. Also available was information on puppet and control construction (this information was also provided by the magazine *Sokolski lutkar*, edited by Jože Šorn, technical head and director of the puppet stage Sokol I, and later, the first director of the City Puppet Theatre). The most frequently used type of control with the Sokol marionettes was the simple vertical control because, with this type, strings were less likely to get entangled in contact with another puppet’s control (at least according

to the Sokol puppeteer Joso Zidarič). On the other hand, the position of arms and control is perhaps least natural with these controllers. In fact, Sokol puppets had several other types of controllers: from a wire control with a horizontal T-form grip to string controls: relatively simple horizontal airplanes and different derivations of vertical controls with horizontal grip attached to the rear side of the main vertical rod. It can be assumed that this control type was the main basis of the later partisan puppets, as well as of the first marionette play in the City Puppet Theatre: *The Strike Brigade*² (1948) and of the second one: *Martin Krpan*³ (1950). Certain improvements on the movable leg and head manipulation crossbars are already visible – semicircular indentations on the sides of the crossbars, enabling fingers to have a better grip. As to the human figures in the *The Strike Brigade* (with animal puppets, a horizontal four-point control was applied), a cut groove for the insertion of a horizontal grip is visible on the rear end of the main vertical control bar; today, these grips are separate from the main part of the control – they were glued with liquid fish glue, which has slackened over the years. The tail of the grip has a metal loop for attaching one string to the puppet’s back for the bowing gesture. Similar stringing appears in *Martin Krpan*, with the horizontal grip fixedly attached to the central part of the vertical control and two back strings tied on the other end.

Stringing of two back strings enables better control of a marionette’s movement. Direction of *Martin Krpan*, based on the directorial concept of Milan Skrbinšek, was completed by Jože Pengov (after Jože Šorn, also director of the City Puppet Theatre). Pengov was experienced in hand puppets (the hand puppet stage of Niko Kuret, Ljubljana, 1938, later the Pavliha stage, his own hand puppet stage during the war, with marionettes on the home stage of his elder brothers); as a director, he strived for more control in movement, which was reflected in the aforementioned double back strings, as well as in the fact that after *Martin Krpan*, controls were horizontal for a long time. A vertical control was applied for the main hero – a wooden puppet – in the play *Pinocchio*⁴ (1959) directed by Jože Pengov, with the hero carved out of wood to specifically emphasize the awkwardness of

2 Puppet design and fabrication of puppets’ heads by Anton Demšar, fabrication of other puppet parts by Ciril Jagodic, Janko Vertin and Jože Selan, fabrication of controls and stringing by Ciril Jagodic.

3 Puppet design and fabrication by students of the Arts and Crafts School under the leadership of Božo and Ajša Pengov, fabrication of controls and stringing by Ciril Jagodic.

4 Puppet design and fabrication: Mara Kraljeva, controls and stringing: Ciril Jagodic.



Zlatolaska/Goldilocks (1958)



Zgodba o Ferdinandu/The Story of Ferdinand (1978)

puppet manipulation with this control.

Martin Krpan marks the end of the Sokol marionettes at the thematic as well as at the formal levels. The following performance was *Speckles the Ball* (1951, puppet design and fabrication by Ajša Pengov, controls and stringing by Ciril Jagodic). In the first version, the set was bound to the aesthetics of so-called surrealism (scenographer Lado Skrušny), but was changed with the renewed version in the following season (scenographer Ernest Franz) in such a way that it allowed for the dramaturgy of travel and was more harmonized with the stylized puppet forms. However, the stylization not only affected the outer image as a non-imitation of human proportions,

but it also, at least indirectly, contributed to the demand for precise puppet gestures. A drama theatrical performance had to provide precise body movement, precise walking and precise gestures of hands and head (a puppet's eyes define the direction of interest). To this purpose, anthropomorphic puppet forms were stringed to four-point horizontal controls, which were used for the animal puppet manipulation. With four points for the supporting strings in the shoulder part (two metal spikes with grooves on the part for the attachment of lead strings are fixed to the torso, and two in the upper part of the back; in the first performances, the metal spikes were longer, but not thick nails), a horizontal control manipulated the body plane. Nibs of the metal spikes (stringing points) were moved in the space away from the body to allow for undisturbed manipulation of head strings, and to be high enough to allow for hand movement. The head itself had two nails fastened at the sides in the centre of gravity for attachment of strings to a bent metal spring with a wooden button. Lengthwise, the spring part of the control was adapted to thumb manipulation and was attached in the axis to the frontal part of the control. As such, it was unique among all controls in the world. Another specific feature of the control was a fixation of the grip manipulating leg movement into the axis of the supporting part of the control. Although this was a derivation of the simple Czech wire control with a T-form grip, the placement of the controller on axis was an excellent solution. With regard to these two specific features, the controller was named Slovenian or Ciril's control, after its constructor.

The four-point Slovenian (Ciril's) control thus became a constant in the City Puppet Theatre (1951–1963), later the Pionirski Dom Centre: The Puppet Theatre (1963–1967) and the Ljubljana Puppet Theatre (from 1967 on). Changes of aesthetics in the stylization of puppet characters also affected the technology of controls. Accentuated stylization of the facial part of the character digressed from human proportions to such a degree that the size of the head became almost equal to the size of body (or up to the ratio 1:3). This resulted in additional weight being put in the centre of the pelvis and feet, in the hollowing of heads as well as in the replacement of the four-point control for a two-point one – a horizontal airplane control. However, before this horizontal control got firmly established, a temporary technical solution was applied in the performance *Unusual Fairy-Tale* (1963), where for the first time, an angle control was used, probably brought from Bohemia (more on this control in the following). As the vertical control called for somewhat different puppet manipulation and movement, in the next play, a two-point horizontal control appeared with manipulation characteristics similar to those of a four-point control. It consisted of two parts: a grip in the axis manipulating the movements of legs, and the



Sanje o govoreči češnji/Dreams About the Talking Cherry (1982)

lower part, basically of T-form, enabling the stringing of supporting strings at the sides. The horizontal airplane control first appeared in 1965 in the play *Bluebird*⁵ and then in the plays *Chiribu* (1971), *Nightingale* (1972), *Big-Eyes the Little Owl* (1972), *The Wizard of Oz* (1973) and *Let's Play Wedding* (1973). In 1974, in the play *Golden Bird*, puppets are closer to human proportions and the four-point Slovene (Ciril's) control is used again. The horizontal airplane control was thus used every time proportions of the head in relation to the puppet's body became too big, as a head so enlarged could not possibly have moved past the lead strings of the Slovene (Ciril's) control.

With the first horizontal airplane controls, the lower part of the control was usually made from thinner plywood. With *The Story of Ferdinand*⁶ (1978), the

⁵ Puppet sketches by France Mihelič, puppet design by Janko Štefe, Mara Kraljeva and Miran Prinčič, controls and stringing by Ciril Jagodic – the puppets and the scenography were destroyed by fire in 1972.

⁶ Visual design by Kostja Gatnik, puppet fabrication by Kostja Gatnik, Anja Dolenc, Štefan Potočnik, Mitja Ritmanič, Mojca Smerdu, Igor Somrak and Salko Basič, controls and stringing by Ciril Jagodic.



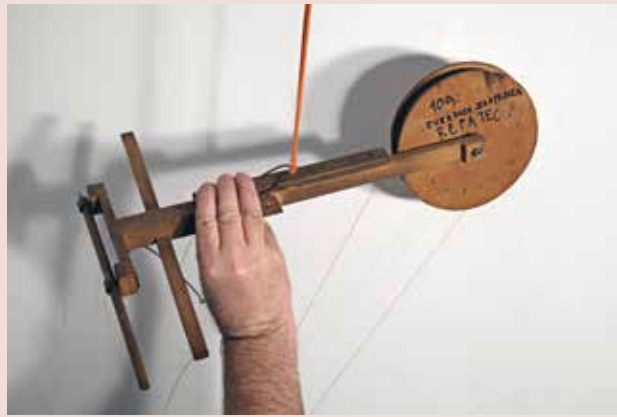
O ptički, ki je ukradla zlato jabolko/The Bird that Stole Golden Apple (1983)

horizontal airplane controls became more compact.

Among the more interesting horizontal airplane controls are the controls from the play *Dreams About the Talking Cherry*⁷ (1982), which have an aesthetic design to themselves.

The diverse proportions of puppet characters are basically the domain of scenographers and authors of visual design, who are at least partly also responsible for the puppets' size. However, the external factors determining puppets' size are first and foremost the ability of weight and volume manipulation (with one or more puppeteers), followed by the rules of the stage. Throughout the history of the marionette stage on Levstik Square, puppet sizes were defined by the marionette frame of 2 x 1m. In the year 1981, the *Ljubljana Puppet Theatre* had to give up this stage; until 1984, it toured different venues in Ljubljana and its surroundings (Cultural Centre Halls Zgornja Šiška, Ivan Cankar, Križanke, Cankarjev Dom Congress and Cultural Centre, Španski borci...) until it came into possession of its location on Krekov Trg (present stages: Culturoom on the Židovska Steza, other stages are on Krekov Trg: the Grand Stage since 1984, the Small Stage since 1997, Šentjakob Stage since 2009 and Stage Under the Stars since 2011). The dimensions of the Grand Stage called for bigger puppets, and in turn, the controls had to be changed – from applications to other types. Each puppet performance defines the movement of its characters. If the movement is specific, to the existing control points can be added for string attachment, levers, springs and rubber bands; it is also possible to attach accessories onto the control. Thus, the head of the boy

⁷ Visual design, puppet fabrication and stringing by Miroslav Melena.



Zvezdica zaspanka/*The Sleepy Little Star* (1985)



Goske/*Goslings* (2006)



Zgodba o Carju Saltanu/*The Tale of Tsar Saltan* (1985)



Nenavadna pravljica/*Unusual Fairy-Tale* (1963)

from the play *The Bird That Stole Golden Apple*⁸ (1983) was animated at two levels. The plate with the spring part for head manipulation was inserted into the frontal part of the control, and with the shift from the horizontal to the vertical plane, the head was raised.

A similar example is the relatively simple horizontal control of the Comet Wagtail from *The Sleepy Little Star*⁹ (1985), where the motion of Wagtail's wheel is manipulated in the lowered and flying positions with the wheel attached to the plate.

For simultaneous manipulation by several people, four-point Slovene (Ciril's) control was rearranged into an eight-point one for the performance *The Tale of Tsar Saltan*¹⁰ (1985).

8 Visual design by Kostja Gatnik, puppet fabrication by Mojca Čeranič-Vipotnik, Bojan Mauser, Silvan Omerzu, Mitja Ritmanič and Marjan Kugovnič, controls and stringing by Mitja Ritmanič.

9 Visual design by Branko Stojakovič, puppet fabrication by Lenka Kolanovič, Ivo Nižič and Branko Stojakovič, controls and stringing by Mitja Ritmanič.

10 Visual design by Tone and Mara Kralj, puppet fabrication by

In the author's project of Alenka Pirjevec *Goslings*¹¹ (2006), puppets of goslings in their natural size on a 5-meter stringing were made for the Grand Stage. The Slovene (Ciril's) control was adapted for walking and leg raising, as well as for manipulating the mechanism of wings from closed wings into open and fluttering ones; the control also had a part, which could be detached

Mara Kralj, Anja Dolenc, Viktor Plestenjak, Silvan Omerzu and Mojca Vipotnik, controls and stringing by Mitja Ritmanič.

11 Puppet fabrication by Sandra Birjukov, Iztok Bobič, Miha Jež, Maja Ljubič, Alenka Pirjevec, Urška Polanc, Mitja Ritmanič and Zoran Srdić, controls and stringing by Mitja Ritmanič.

from the main part, for manipulating the long-necked goslings' heads.

An interesting derivation of the horizontal control is a movable horizontal control for Pepi in the performance *Water Sprite*¹² (2009). In principle, puppet play directors and authors of visual design, respectively, don't make demands regarding the type of controls except in cases when those authors are puppeteers wishing to work with a certain type of control and related staging of puppets. The Czech wire control with T-form grip thus appeared with directors, visual design authors and puppeteers like Zlatko Bourek (*Let's Play With Puppets*, 1988, *Ivanka of the Cave*, 2001), Alenka Pirjevec (*Once There Was a Piece of Wood*, 1991), Silvan Omerzu (*Devil and Shepherd*, 1992, *Ali Baba and the Forty Thieves*, 2003), Barbara Bulatovič (*The World and the Child*, 1997, *Kekec*, 2000, *King Alcohol*, 2002) and Breda Varl (*Tournament in Šiška*, 2000).

In *Unusual Fairy-Tale*¹³ (1963), an angle control was used for the first time due to the stylization of the puppet characters, where heads, palms and feet started getting larger in proportion to the body. As proportionally large puppet heads could not have moved past the lead strings of the horizontal Slovene (Ciril's) control, the problem at the time was eliminated with a horizontal airplane control, which, however, retained the spring part of the control for head manipulation. As already mentioned, the basic problem appeared with the demand for bigger marionettes, where the distance of the head motion from the upright posture to the bow is longer than the ability of the spring mechanism supporting the head.

In 2001, puppet designer and technologist Mitja Ritmanič was on a study course at the Central Puppet Theatre in Sofia (Bulgaria), where angle controls are usually used for marionette manipulation. The first time he could apply his knowledge was in the performance *A Special Kind of Squirrel*¹⁴ (2002). Marionettes were basically attached to the Slovene (Ciril's) control, but a major problem appeared with the bigger puppet of Replja the Squirrel with her large and heavy head, which the metal spring mechanism could not manipulate, and

12 Visual design by Eka Vogeltnik, puppet fabrication by Sandra Birjukov, Iztok Bobič, Jože Lašič, Sanela Medić, Mitja Ritmanič, Zoran Srdić, Marjetka Valjavec and Eka Vogeltnik, controls and stringing by Mitja Ritmanič.

13 Puppet design and fabrication by Slavko Hočevar, controls and stringing by Ciril Jagodic.

14 Visual design by Barbara Stupica, puppet fabrication Barbara Bulatovič, Ivica Bilek, Lada Cerar, Polona Demšar, David Gašparič, Aljana Hajdinjak, Jože Lašič, Žiga Lebar, Mitja Ritmanič, Barbara Stupica and Metka Zupanič, controls and stringing by Mitja Ritmanič.

her big, coiled up tail; they attached her to an angle controller, which allows for manipulation of heavy and big puppets. The same control was also later applied in the performance *Who Made Videk's Shirt*¹⁵ (2006).

In the performance *Pinocchio*¹⁶ (Maribor Puppet Theatre, 2007), the puppets were made of silicone and were also rather heavy, while their specific characteristic was the ability of opening their mouths and articulating vowels (A, E, O and U). An angle control, on top of which handles for mouth opening variations were installed, turned out to be the most convenient control for overcoming the flexible material for mouth opening and manipulating the relatively heavy head. The technology of materials in *Pinocchio* at least partly dictated the concept of the marionette play *Alice in Wonderland* (2014) by the Ljubljana Puppet Theatre, staged in co-production with the Maribor Puppet Theatre. The silicone-made mimic heads of the marionettes found a good expression in the spectacular performance. The torsos were made of the light tropical wood samba, cut on the sides and filled up with styrofoam, redesigned again and then paper-coated; with regard to head weight, the torsos were also additionally burdened with leaden weights in the pelvic area. Due to their size and especially due to their large heads, the puppets were attached to an angle control. Apart from mouth opening, eye movement and mimic facial expressions (i.e. the White Rabbit's flapping ears), the control allowed for different motions of individual heroes (i.e. the White Rabbit dancing and floating in the air).

Throughout the history of marionette performances, marionette controls have been adapting to directors' demands for movement, to different aesthetic concepts of authors as well as to different materials (weight, mimicry...). Although we can expect the development of mechatronic and robotic additions in the sphere of puppetry, the marionette is nevertheless the one animated directly by a puppeteer's manipulation. However, marionettes are obviously still magic enough to keep spectators and puppeteers enchanted with them.

Translated by Marjeta Gostinčar Cerar

15 Visual design by Eka Vogeltnik, puppet fabrication by Iztok Bobič, Jože Lašič, Maja Ljubič, Mitja Ritmanič and Zoran Srdić, controllers and stringing by Mitja Ritmanič.

16 Puppet design and fabrication by Gregor Lorenci, controllers and stringing by Žiga Lebar, consulting with controller construction by Mitja Ritmanič.

MARIONETNO VODILO CIRILA JAGODICA

Mag. Alenka Pirjevec

THE MARIONETTE CONTROL OF CIRIL JAGODIC

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Vsi, ki se ukvarjamo z marionetami, zlasti tisti, ki marionete oživljamo, vemo, da je poleg same lutke in nitk eden bistvenih sestavnih elementov marionete njeno vodilo. Ob prebiranju tuje literature o marioneti in ob priložnostnih srečanjih s tujimi lutkarji sem imela možnost spoznati najrazličnejša marionetna vodila. Na prvi pogled so pritegovala pozornost s svojo razvejano in zapleteno konstrukcijo in vizualno podobo ter so zato dajala vtis, da nudijo najvišjo možno stopnjo dovršene marionetne animacije. Vendar pa sem ob natančnejšem primerjanju teh na videz sicer zelo zanimivih vodil z vodilom, ki ga premoremo v Lutkovnem gledališču Ljubljana, prišla do spoznanja, da je to naše vodilo res nekaj posebnega. Resda na prvi pogled ne pritegne pozornosti, ker je v primerjavi z nekaterimi drugimi vodili majhno (16 cm x 16 cm), vendar pa je izjemno praktično in ponuja širok spekter animacijskih možnosti. Zato sem se z veseljem odzvala vabilu urednice Ajde Rooss, da v prvi številki na novo rojene lutkovne revije *Lutka*, ki bo posvečena marioneti, napišem nekaj o tej lutkovni zvrsti, in odločila sem se, da bo moj prispevek posvečen ravno marionetnemu vodilu, katerega izumitelj je pokojni Ciril Jagodic. Marsikateri lutkar skrbno skriva svoje tehnološke dosežke, nasprotno pa je Ciril Jagodic rade volje ustregel moji prošnji in me davnega leta 1995 povabil na razgovor, v katerem mi je opisal vsa svoja razmišljanja in iskanja,

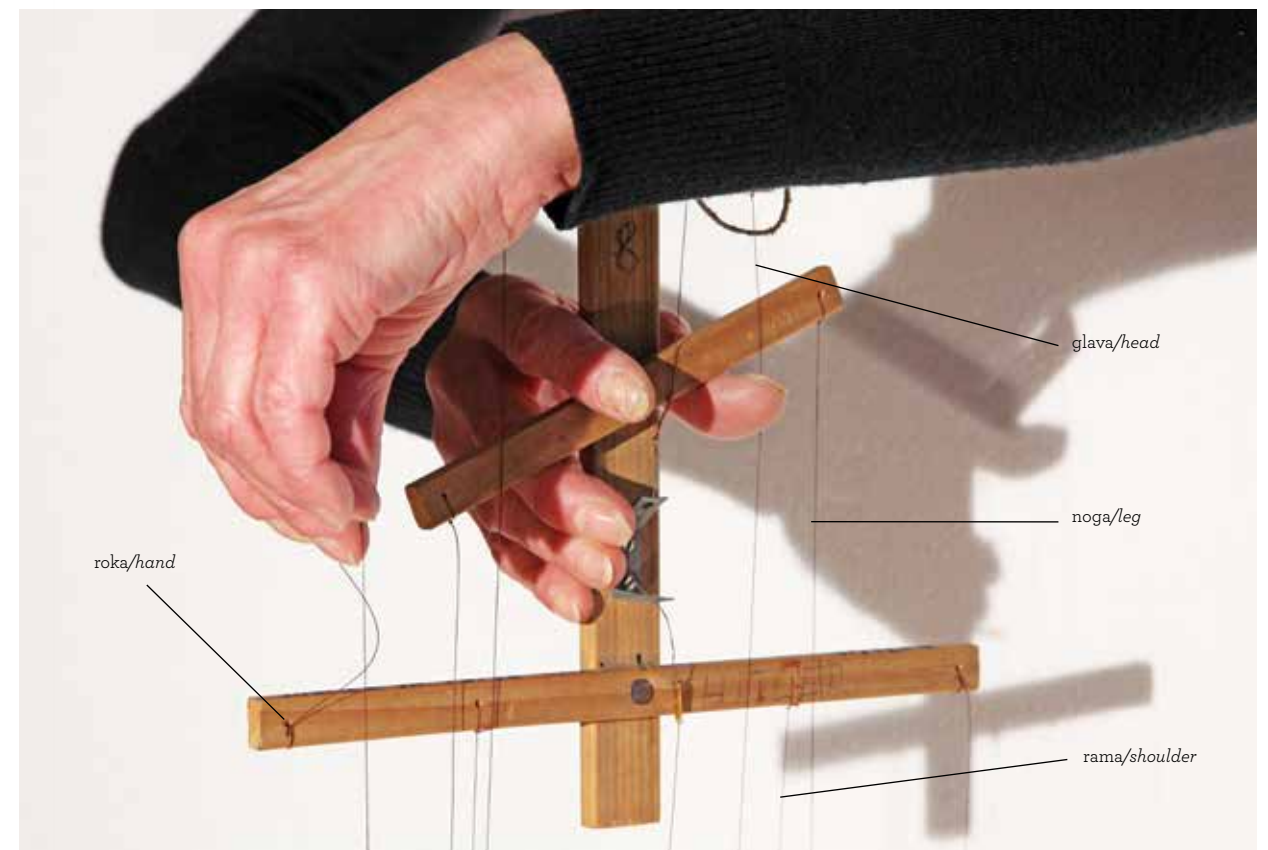
Everyone dealing with marionettes, especially those who manipulate them, knows that besides puppet and strings, the control is one of the most important parts of a marionette. In reading literature about marionettes and at occasional meetings with puppeteers from abroad, I've had a chance to get to know the different marionette controls. At first sight, they seemed attractive with their diversified and complex constructions as well as their respective visual images, thus giving the impression of offering the highest possible degree of accomplished marionette animation. However, a detailed comparison of these seemingly highly interesting controls with the control we use in the Ljubljana Puppet Theatre made me realize our own control is truly something special. It may not be attractive at first glance, being somewhat small (16 cm x 16 cm) as compared to other controls, yet it is very practical, offering a wide spectrum of animation possibilities. I therefore gladly responded to the invitation by editor Ajda Rooss to write an article on this puppetry genre for the first issue of the newborn puppetry magazine *Lutka*, dedicated to marionettes. I decided to focus on the marionette control invented by the late Ciril Jagodic. Although some puppeteers like to keep their technological advancements to themselves, Ciril Jagodic, on the contrary, gladly complied with my request and, back in the year 1995, invited me for an interview, in which he openly

ki so ga na koncu pripeljala do končnega dosežka, ki smo ga v Lutkovnem gledališču Ljubljana poimenovali »Cirilova vaga«.

Kronologija nastajanja

Ko se je leta 1948 ustanavljalo takratno Mestno lutkovno gledališče, je bil med prvimi njegovimi sodelavci tudi Ciril Jagodic, ki je kot amaterski igralec do takrat imel le nekaj skopih izkušenj s sokolskimi lutkami, vendar se je vsestransko vključil v začetni ustvarjalni proces na novo rojenega gledališča. Ker so bile prve predstave marionetne, se je že takoj na začetku spopadel s tehnološkimi težavami marionet, se pravi s konstrukcijo lutke, z njeno navezavo in z vodilom, na katerega je bila lutka navezana. Ne smemo pozabiti, da je bil to čas odrskega realizma, v duhu katerega so si takratni lutkarji prizadevali, da bi s svojo animacijo čim verneje posnemali resničnost. In ravno ta težnja je gnala Cirila Jagodica, da se ni zadovoljil z možnostmi vodila, ki se je takrat uporabljalo v Sloveniji. To pa je bilo vertikalno vodilo, ki se je pri nas uveljavilo že pred drugo svetovno vojno s pojavom sokolskega lutkarstva (izvirajočega iz Češke) in ki ga zasledimo tudi v Partizanskem lutkovnem gledališču. Ciril Jagodic ga je imenoval »češko vodilo«.

① ČEŠKO VODILO



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disclosed all his reflections and experimenting that had brought him to the final result, named "Ciril's control" by his colleagues in the Ljubljana Puppet Theatre.

The chronology of creation

Ciril Jagodic was also one of the founders of the then City Puppet Theatre, which was established in 1948, at which time he was still an amateurish puppeteer who had some experience with the pre-war Sokol (Falcon) puppets and who took an active part in creating the newly founded theatre. As there were primarily marionette performances at first, already in the beginning he tried to find the best marionette technological solutions regarding puppet construction, fastening and control. One should not forget that this was the time of stage realism, through which the puppeteers strove to copy reality with their puppet manipulation as persuasively as possible. And it was this very striving that led Ciril Jagodic to think about the improvement of the control used in Slovenia at the time. This was a vertical control, which had already been valued before the World War II, when the Sokol puppetry from Czechoslovakia appeared, and was later also used in the Partisan Puppet Theatre. Ciril Jagodic called it the "Czech control".

① THE CZECH CONTROL

Značilnosti: vodilo je pokončno, teža lutke visi na dveh ramenskih nitkah, ročni nitki sta na vodilo pritrjeni vsaka posebej; za predklon je treba vodilo nagniti v vodoravno lego in tako se teža prenese na eno (hrbno) nitko, kar pomeni, da je lutka v takem položaju precej nestabilna. Prečko, na kateri so pritrjene nožne nitke, je možno premikati s palcem in kazalcem, zaradi česar je zelo težko doseči enakomerno hojo. Za nagib glave navzdol je spet treba nagniti vodilo naprej, če pa bi želeli, da lutka odkima, je treba vodilo nagniti v levo ali v desno, kar spet povzroči precejšnjo nestabilnost lutke, ker pri celotni operaciji teža lutke visi na eni sami nitki. Vseskozi pa je animatorjeva roka v dokaj nenaravnem položaju in se pri animaciji težje lutke hitro utruji, obstaja pa celo nevarnost poškodbe v zapestju.

Opremljen z izkušnjami, ki si jih je nabral v kratkem obdobju dela s sokolskimi lutkami, se je torej Ciril Jagodic brez kakršnekoli literature spopadel tudi z razreševanjem tehnoloških problemov že pri pripravah na prvo predstavo (*Udarna Brigada*, 1948) na novo ustanovljenega Mestnega lutkovnega gledališča. Kar za deva marionetno vodilo, je že takoj na samem začetku uvedel minimalne izboljšave.

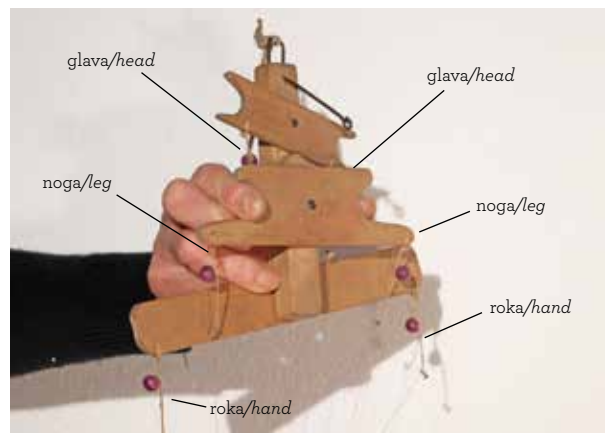
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② IZBOLJŠANO VODILO

Vodilo je v principu enako kot prvo »češko«, vendar pa že na prvi pogled lahko zasledimo določeno spremembo: polkrožni utor na prečnih letvicah, na katerih so navezane nožne nitke in nitke za glavo, se prilegajo prstom in zato je možen trden prijem. Z nagibom vodila, lutka glavo skloni, s premikanjem prečke, na kateri je navezana glava, pa je možno doseči obrat glave na desno in levo.

Pri nadaljnjem iskanju pa je Ciril Jagodic želel razrešiti problem prijemanja vodila iz ene roke v drugo. Zakaj če je lutka obsojena na to, da jo animator vodi vseskozi v eni roki, je s tem njeno

gibanje omejeno na enosmernost, kar sili režiserja, da se mora podrežati tej omejenosti in se nemalokrat odreči dinamičnim scenskim rešitvam. In Ciril Jagodic je mislil in poizkušal naprej tako, da si je že za drugo predstavo *Martin Krpan* (1950) spet izmislil nekaj novega – ročaj.



Characteristics: the control is upright; the puppet's weight hangs on the two shoulder strings, while each of the two arm strings are attached to the control separately; for the bow, one should lean the control horizontally so that the weight is transmitted to one (dorsal) string; this is the position that makes a puppet rather unstable. Some controls, however, do not have this string and a puppet is only able to bow its head. The bar to which the leg strings are attached can be moved with thumb and forefinger, which makes it difficult to achieve a symmetrical walk. For the head's inclination downwards, the control must be leaned forward, whereas if we wish the puppet to shake its head, the control must be leaned to either the left or right side, which again leads to considerable instability of the puppet, as the whole weight hangs on one sole string during the operation. Moreover, the manipulator's hand is awkwardly positioned, getting tired quickly with the animation of bigger puppets; in extreme cases, there may even be the danger of wrist injury.

With the experience gained over a short period of working with the Sokol puppets, Ciril Jagodic tackled the technological problems that appeared in the preparations for the first performance of the newly founded City Puppet Theatre without consulting any puppetry manuals. As far as the marionette's control was concerned, he initiated some improvements from the very beginning.

② THE IMPROVED CONTROL

In principle, this is the same as the Czech one, but with one small difference: the semicircular grooves on the transversal lattices (bar), to which the leg and the head strings are attached, are fitted well to the fingers,

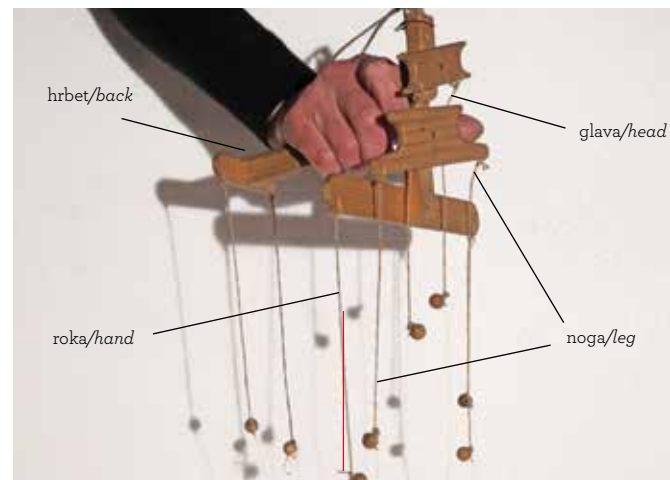
thus making a firm grip possible. By inclination of the control, the puppet bows its head, while by moving the bar to which the head is attached, turns of the head to the right or left sides are possible.

In his further research, Ciril Jagodic wished to find a solution for moving the grip from one hand to the other. As the puppet – when operated by the manipulator

single-handedly – can move in one direction only, this limits the scope of the director's action and forces him to give up dynamic scenic solutions. It was because of this that Ciril Jagodic invented something new: a handle. It was used as early as the second performance of the *Martin Krpan* play.

③ VODILO Z ROČAJEM

Novost je ročaj, ki ga animator drži v roki in sicer tako, da s prsti lahko doseže obe prečki (za premikanje glave in nog), ki sta pritrjeni na pokončnem sprednjem delu vodila. Ročaj se iz varnostnih razlogov (da pri nagibanju vodila ne bi zdrsnil iz roke) zaključuje s prečko, ki ima na vsakem koncu pritrjeno po eno hrbtno nitko tako, da zdaj pri nagibanju vodila teža lutke nosita dve nitki, kar omogoča večjo stabilnost. Ta dodani ročaj pa je predvsem zelo pripraven za preprijemanje vodila iz ene roke v drugo in za podajo drugemu animatorju



③ THE CONTROL WITH HANDLE

The novelty is the handle, held by the manipulator in one hand so that he is able to reach both bars with his fingers (for movement of head and legs); the bars are attached to the upright frontal part of the control. For security's sake, (to prevent it from slipping from the hand when inclining the puppet), the handle has a bar at its end, which has one back string attached on each side so that when inclining the control, the weight is carried by two strings, which guarantees greater stability. This added handle is above all suitable for passing the control from one hand to the other and for handing it over to another manipulator.

Glede na potek dogodkov lahko ugotovimo, da vodilo z ročajem še ne pomeni konec Jagodičevega eksperimentiranja. Za tretjo predstavo (*Žogica Marogica*, 1951) so animatorji dobili v roke spet novo, drugačno vodilo in to vodilo še danes uspešno uporabljamo.

The subsequent course of events proves that the control with handle does not mark the end of Ciril Jagodic's innovations. For the third show (*The Striped Little Ball*, 1951), the manipulators were given another, different control, which is still successfully used nowadays.

④ LUTKA IN VODILO

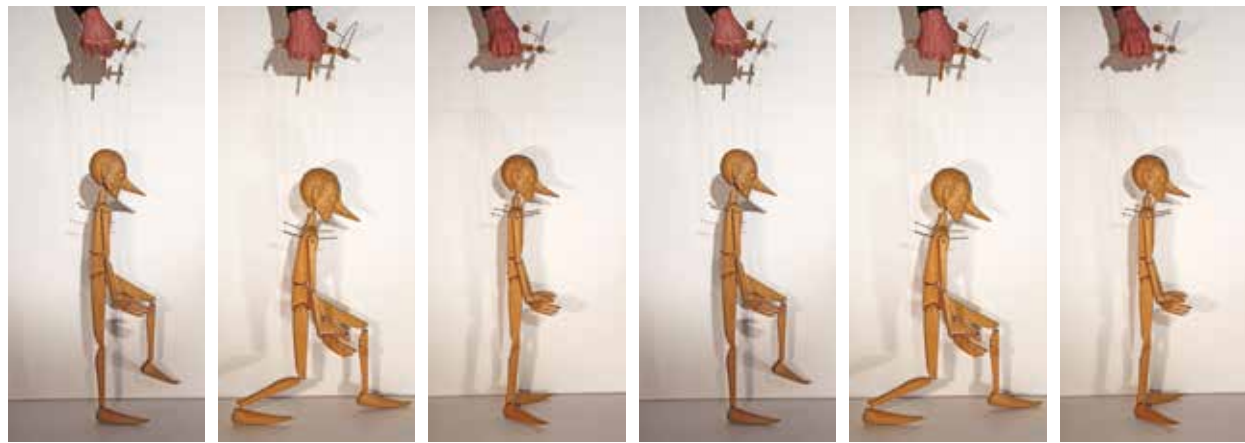
Teža lutke visi na štirih točkah, se pravi, da je razporejena po ploskvi, ki se formira med dvema prsnima in dvema hrbtnima točkama. Pomembno je, da nosilne nitke niso pritrjene direktno na trupu, pač pa so na odgovarjajočih točkah zabiti daljši žebli (dva na prsni in dva na hrbtu) in na koncu teh žebeljev so navezane nosilne nitke. S tem se poveča nevidna nosilna ploskev, kar pripomore k večji stabilnosti lutke. Razširitev razdalje med nosilnimi nitkami pa je nujna tudi zato, da nosilne nitke nebi ovirale gibanja glave.



④ THE PUPPET AND CONTROL

The weight of the puppet is placed at four points, i.e., arranged on the surface, formed between two points on the torso and two on the back. It is important to know that the suspension strings are not attached directly to the body, as there are longer nails inserted into the corresponding points (two on the torso and two on the back), with suspension strings at the ends. With this, the invisible supporting plane becomes enlarged and thus enables better stability of the puppet. The widening of the distance between the suspension strings is also necessary so that the strings cannot impede the head's movement.

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⑤ LUTKA MED HOJO

Ker gibljivi križ, katerega sestavni del je prečka, ki ima na krajih pritrjeni nožni nitki, oklepajo štirje prsti animatorjeve roke, je možno doseči enakomerno hojo.

⑥ LUTKA Z VODILOM

Glava je znotraj nosilnih nitk v vertikalni osi lutke navezana na gumb, ki zaključuje vzmet iz ene ali dveh jeklenih žic (odvisno od teže glave), pritrjenih z vijakom na sredini prednje nosilne prečke vodila. S pritiskom na gumb lutka skloni glavo, s premikanjem gumba levo ali desno se sproži adekvatno premikanje glave. To operacijo animator izvaja s palcem iste roke, v kateri drži lutko, drugo roko pa ima na voljo za potezanje dodatnih nitk, neskončne nitke za roke in neskončne nitke za vzvratno hojo, s katero si pomaga tudi pri teku.



⑤ THE PUPPET WHILE WALKING

As the flexible cross – the component part of which is the crossbar, with leg strings attached to each side – is held by four fingers of the manipulator's hand, a symmetrical walk can be achieved.

⑥ THE PUPPET WITH CONTROL

Within the suspension strings in the vertical axis, the puppet's head is attached to a button, ending the spring made of one or two piano-wires (depending on the weight of the head), fixed in the centre of the front bar of the control with a screw. Pushing the button, the puppet bows its head, whereas turning the button to the left or right side, the adequate movement of the head is released. The manipulator performs this function with the thumb of the hand holding the puppet, while with the other hand, he can pull additional strings, infinite strings for the hands and backwards walk, which is also used for running.



⑦ PREPRIJEMANJE VODILA

Vodilo je prilagojeno dimenzijam človeške roke, možno ga je preprijeti iz roke v roko, kar nam omogoča, da se lutka poleg tega, da zmore brez zastojev spreminjati smeri gibanja, lahko vrti okoli svoje osi. Ker po svojem obsegu vodilo ne zavzema pretirane površine (običajno 16 cm x 16 cm), se dve lutki druga druga lahko tudi nemoteno približata (poljub, objem, ples ...). Vsem že naštetim lastnostim se pridružuje še možnost predaje vodila animatorju partnerju, kar se s pridom uporablja pri animaciji z dveh paralelnih mostov in je tako gibanje lutke po igralni površini neomejeno.

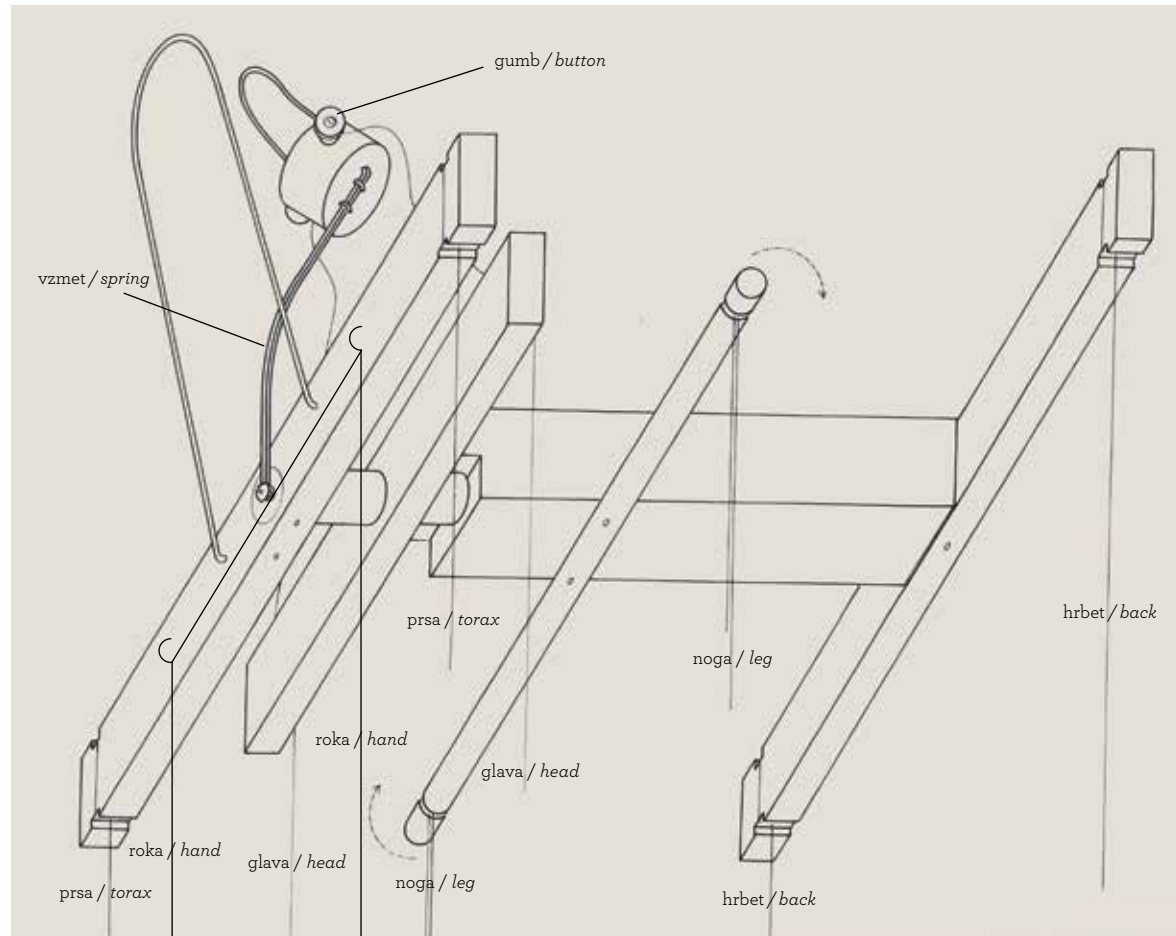
⑦ PASSING THE CONTROL

The control is adjusted to the dimensions of a human hand so that it can be passed from one hand to another and thus enable the puppet, apart from changing direction of movement without interruptions, to rotate around its axis. As, in its size, the control does not span more than 16 cm², two puppets can freely be brought close to each other (a kiss, embrace, dance...) To all of the mentioned characteristics can also be added the possibility of the handing over of the control to another manipulator-partner, which is especially useful at the manipulation from two parallel bridges, where the puppet's movement on the playing surface is unlimited.

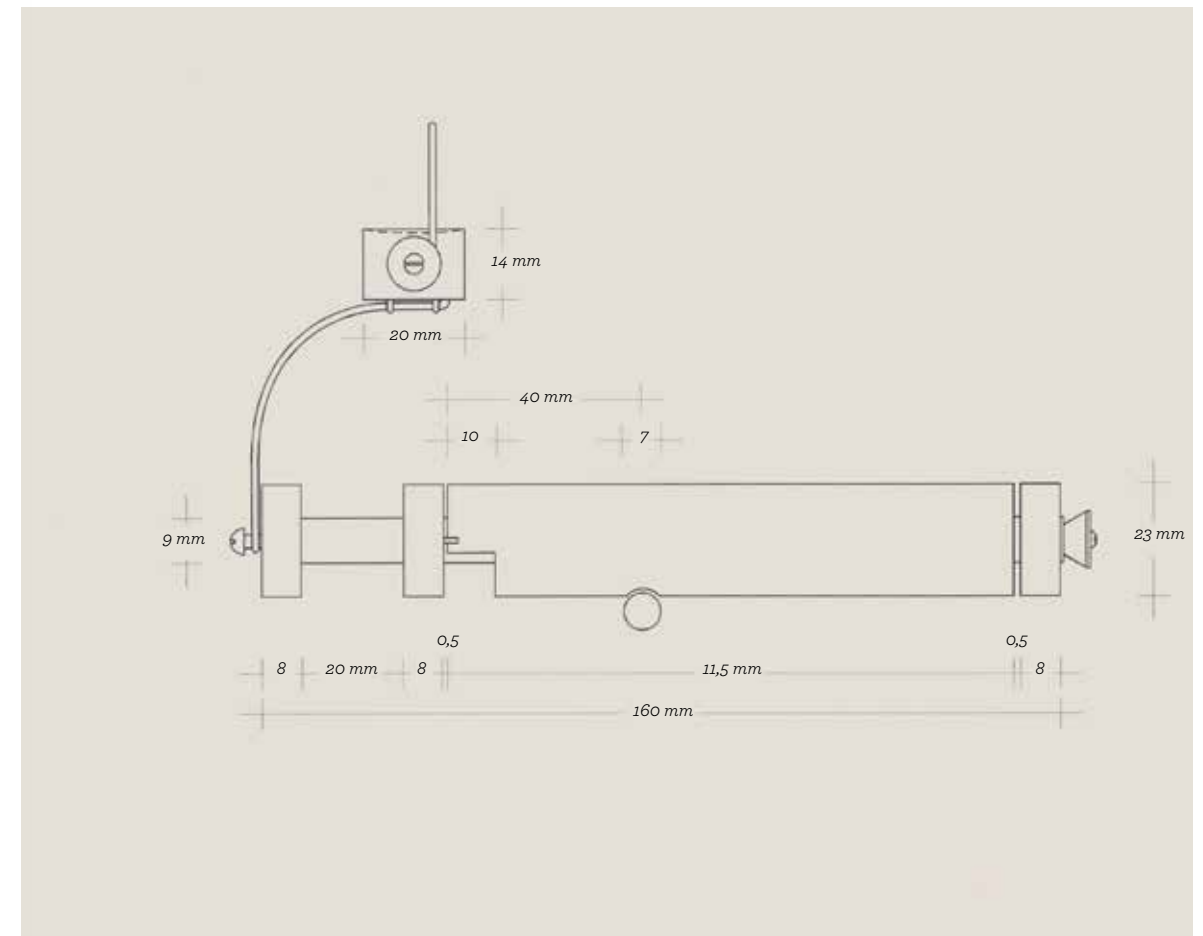
V nadaljevanju pričujoče predstavitve vodila Cirila Jagodica vabim zainteresirane bralce lutkarje, da si natančneje ogledajo skice, ki so opremljene s potrebnimi merami in se morda lotijo izdelave vodila.

Proceeding with the presentation of the control invented by Ciril Jagodic, readers interested in puppetry are invited to take a closer look at the sketches, providing all the necessary size data, and perhaps try to fabricate the control themselves.

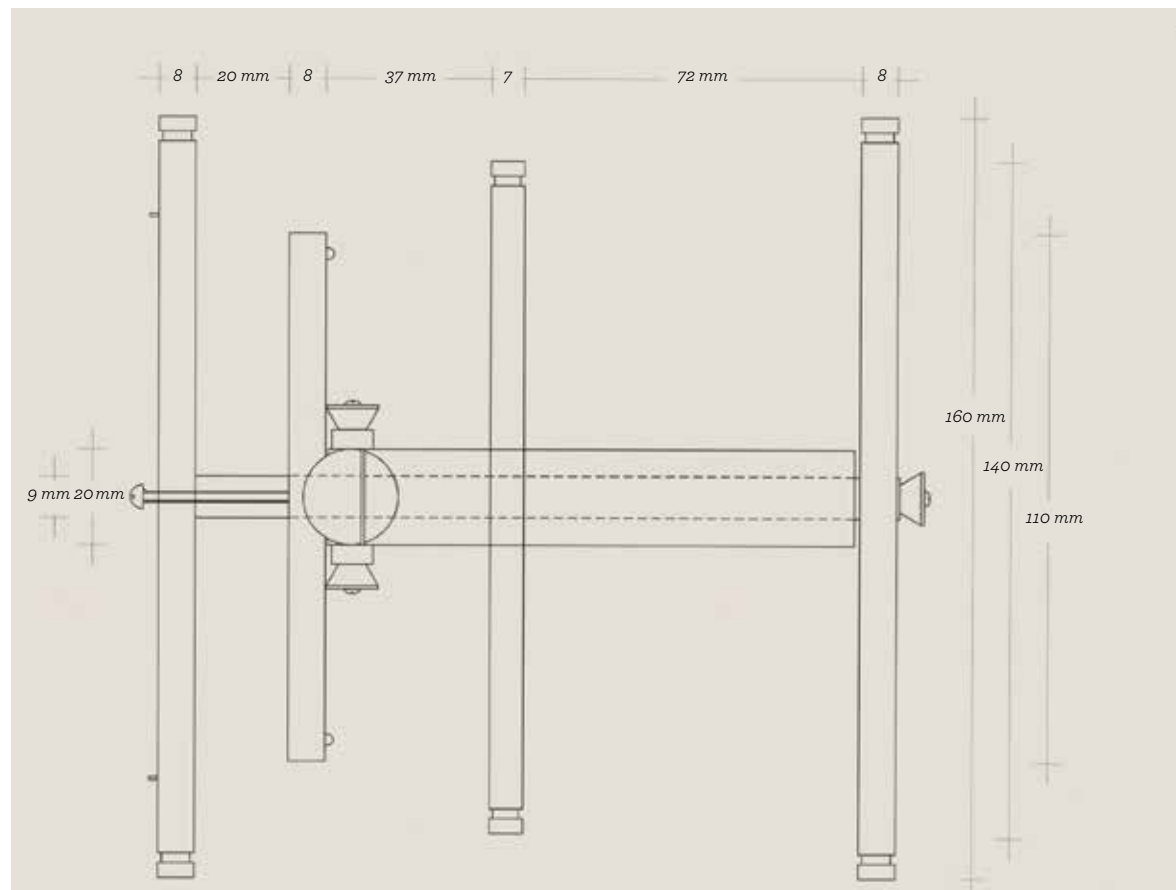
RISBA VODILA/THE DRAFT OF THE CONTROL



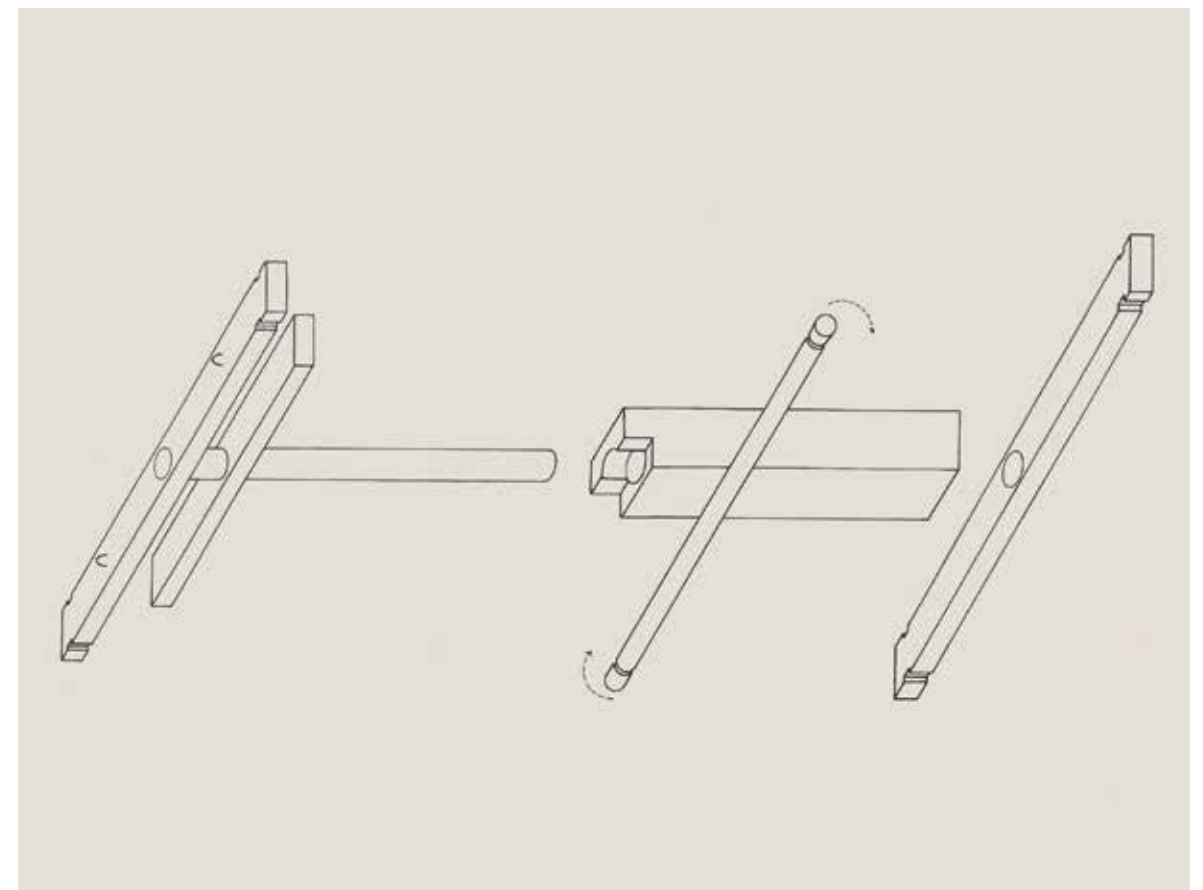
NARIS VODILA/FRONT VIEW OF THE CONTROL



TLODIS VODILA/GROUND PLAN OF THE CONTROL



SESTAVNI DELI, KI TVORIJO VODILO/CONTROL COMPONENTS



Na isto vodilo je možno navezati tudi lutke, ki predstavljajo najrazličnejše živali, oziroma figure z več okončinami. Kadar gre za žival, oziroma za lutko z veliko glavo, ki je izven obsega nosilnih nitk, je na sprednji strani vodila zataknjena prečka, na katero je v sredini pravokotno pritrjena paličica. Na vsakem kraku tega dodatka je navezana po ena nitka in te tri nitke nosijo glavo. Ko animator to prečko sname, lahko nemoteno animira glavo, lutka sama pa pri tem lahko poskakuje, hodi, teče, se postavlja na sprednje ali zadnje noge. Kadar glava ni pretežka, je prečka povezana z vodilom z elastiko.

⑧ LUTKA ŽIVALI Z VODILOM

Noge so pri živalih običajno navezane navzkriž: leva sprednja in desna zadnja noga na levi strani nožne prečke, desna sprednja in leva zadnja noga pa sta navezani na desni strani prečke. Možno je dodati eno neskončno nitko za prednje noge in eno neskončno nitko za zadnje noge. Ko pa animator z mezinco roke, v kateri drži lutko pritegne vzmet, žival pomiga z repom. V primeru, da se glava živali nahaja znotraj nosilnih točk, je bolje uporabiti vzmet z gumbom in dodatno nitko za smrček.



Puppets presenting different animals or figures with several extremities can be attached to the same control. Wherever an animal is concerned, or a figure with a big head (out of reach of suspension strings), then at the frontal part of the control, a bar must be stuck and in its centre another stick should be fixed perpendicularly. In each part of this addition, one string is attached – these three strings, all together, carry the head. When the manipulator takes off the bar, the head can be operated freely, while the puppet can walk, jump, run or stand on its front or back legs. When the head is not too heavy, the bar can be attached to the control with an elastic band.

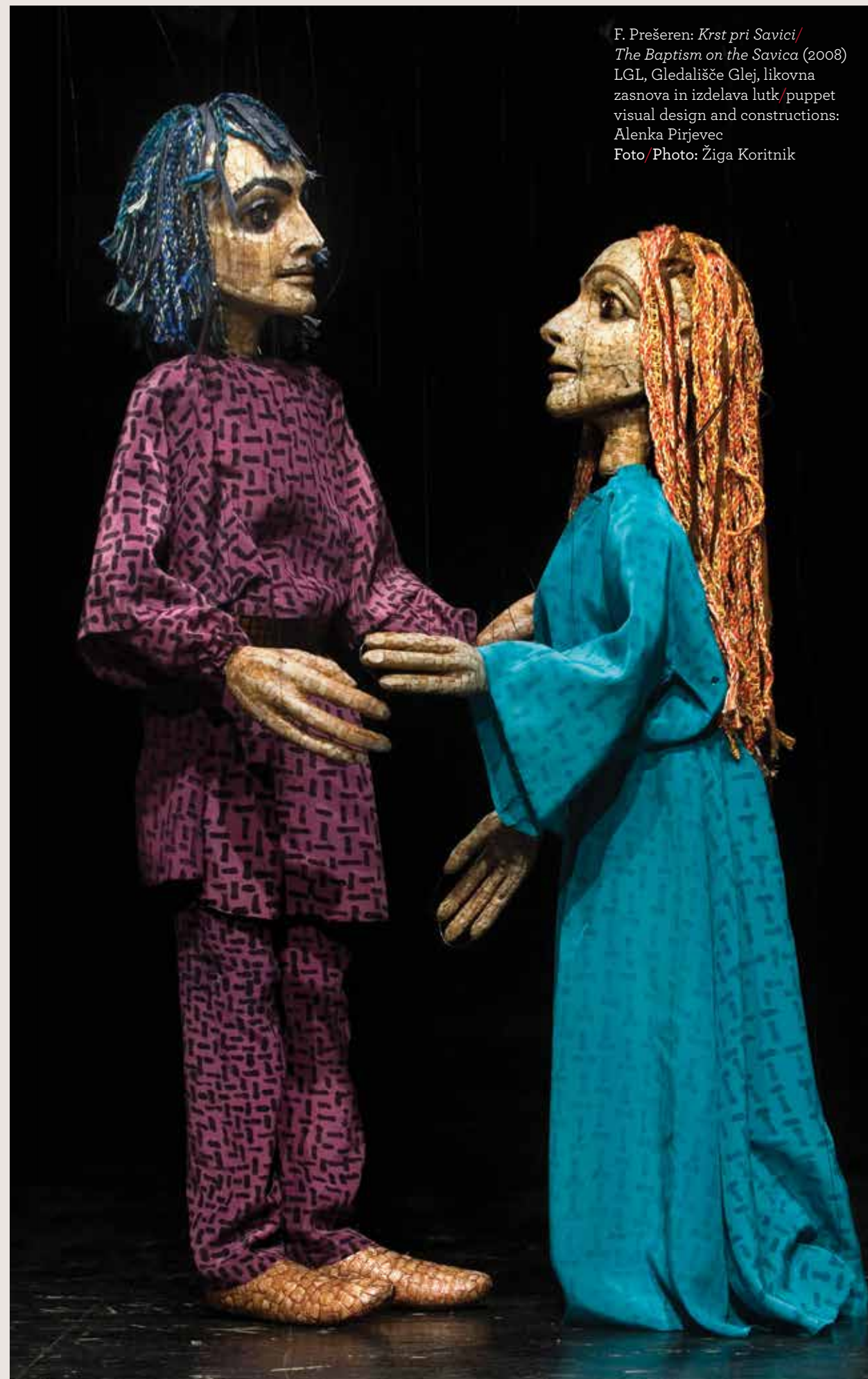
⑧ THE ANIMAL-PUPPET WITH CONTROL

The legs of an animal-puppet are usually tied crosswise; the left front and the right back leg on the left side of the crossbar, and vice versa, the right front and the left back legs on the right side of the bar. One can add an infinite string for the front and another for the back legs. When the manipulator, with the little finger of the hand holding the puppet, stretches the spring attached to the bottom side of the control, the animal wags its tail. In case the head of the animal lies within the carrying points, it is better to use the spring with the button and an additional string for the snout.

This, in short, is the presentation of the Slovene control, gradually and thoughtfully developed by Ciril Jagodic in the years 1948–1951 in a small modest workshop of the City Puppet Theatre. Up till now, this control has been known to and used mostly only by the manipulators of the Ljubljana Puppet Theatre; from now on, however, other Slovene puppeteers will get to know, and hopefully also tackle the fabrication of, "Ciril's control"

Takšno je torej vodilo, ki so ga v letih 1948–1951 v skromni delavnici Mestnega lutkovnega gledališča postopoma in preudarno ustvarjale roke Cirila Jagodica. Doslej smo vedeli zanj in ga s pridom uporabljali predvsem animatorji Lutkovnega gledališča Ljubljana, poslej pa se bodo z njim seznanili tudi drugi slovenski lutkarji in upam, da se bo marsikdo lotil izdelave »Cirilove vage«!

F. Prešeren: *Krst pri Savici / The Baptism on the Savica* (2008)
LGL, Gledališče Glej, likovna zasnova in izdelava lutk/puppet visual design and constructions: Alenka Pirjevec
Foto/Photo: Žiga Koritnik



CIRIL JAGODIC (1919–2007) Svojo resnično ustvarjalno pot na področju lutkarstva je začel, ko je po nalogu takratnega Mestnega ljudskega odbora sodeloval pri ustanavljanju Mestnega lutkovnega gledališča. V proces dela se je takoj vključil kot igralec, animator in tehnolog ter postal tehnični vodja, kar je ostal vse do upokojitve 1980.

Že na samem začetku svoje lutkovne poti se je lotil izboljšave marionetnega vodila, ki ga je postopoma razvijal in izpopolnil do te mere, da ga danes upravičeno označujemo kot izum Cirila Jagodica, ali po domače kar »Cirilova vaga«. Njegova zasluga je, da so režiserji lahko uresničevali svoje zamisli in da je v tistih časih ljubljansko lutkovno gledališče slovelo po izvrstnih marionetah. Ciril Jagodic je bil vedno pri roki in je sproti reševal tehnološke probleme, tako da se je v gledališču sčasoma natakopila cela vrsta njegovih drobnih inovacij, brez katerih si danes sploh ne znamo predstavljati dela na lutkovnem odru.

V začetku petdesetih let pa se je z vso natančnostjo in sposobnostjo predvidevanja lotil tudi realizacije prenosnega marionetnega odra, ki je moral biti kopija fiksnega odra v bivši marionetni dvorani na Levstikovem trgu. K sodelovanju je pritegnil strokovnjaka za statiko, s katerim sta iskala ustrezne rešitve. Tako je leta 1955 montažni marionetni oder doživel svoj krst na Dubrovniških poletnih igrah. Na tem odru se še danes odvijajo predstave razvpitih *Žogice Marogice* in *Zvezdice Zaspanke*.

V dvaintridesetih letih svojega delovanja je vsestransko prispeval k razvoju osrednjega slovenskega lutkovnega gledališča in za svoje inovacije je leta 1995 prejel Klemenčičevo nagrado za pomemben lutkovni opus.

ALENKA PIRJEVEC je lutkovna ustvarjalka, ki je leta 2002 magistrirala na Akademiji za gledališče, radio, film in televizijo v Ljubljani. Študirala je tudi na gledališki akademiji v Beogradu in opravila specialistični študij *Tehnologije izdelave lutk*. Od 1975 je članica Lutkovnega gledališča Ljubljana, kjer je bila med leti 1987 in 1989 tudi umetniška vodja. Kot celostna avtorica predstav se posveča predvsem marionetnemu gledališču, deluje pa tudi kot prevajalka.

CIRIL JAGODIC (1919–2007) His truly creative career in the field of puppetry began when he was assigned by the then City Public Committee to participate in the launch of the City Puppet Theatre. Immediately, he became a part of the process as an actor/animator, technologist, and finally, a technical director, which he remained until his retirement in 1980.

At the very start of his puppetry career, he became concerned with the improvement of marionette control; gradually he developed and perfected it to the degree that it is nowadays rightfully considered the invention of Ciril Jagodic, familiarly called "Ciril's control". Thanks to Ciril Jagodic, directors were able to implement their ideas, while the Ljubljana Puppet Theatre at the time was famous for its excellent marionettes. Ciril Jagodic was always at hand, offering technological solutions for every problem; no wonder that, over time, a number of his small innovations accumulated in the theatre, without which work on the puppet stage would simply be inconceivable today.

In the beginning of the 1950s, he took up the job of realizing the portable marionette stage with all the precision and ability of anticipation; the stage had to be a copy of the fixed stage in the former marionette hall on Levstik Square. A statics expert joined him in search of adequate solutions. Thus, in the year 1955, a portable marionette stage was launched at the Dubrovnik Summer Games. Even today, the famous *The Striped Little Ball* and *The Sleepy Little Star* are still performed on this stage. Throughout the 32 years of his activity, Ciril Jagodic contributed in every way to the development of the Slovene puppet theatre. He was awarded the 1995 Klemenčič Prize for his significant contribution to the field of puppetry.

ALENKA PIRJEVEC is a puppet artist who in 2002 received her Master's degree from the Academy of Theatre, Radio, Film and Television in Ljubljana. She also studied at the Belgrade Academy of Theatre, and attended a specialised study of *Technology in Puppetry Design*. Since 1975, she has been a member, and between 1987 and 1989 also the artistic director, of the Ljubljana Puppet Theatre. As a multiple-role author, she is mostly focused on marionette theatre and is also active as a translator.



F. Prešeren: *Krst pri Savici* /
The Baptism on the Savica (2008)
LGL, Gledališče Glej, likovna
zasnova in izdelava lutk/puppet
visual design and constructions:
Alenka Pirjevec
Foto/Photo: Žiga Koritnik

KONSERVIRANJE IN RESTAVRIRANJE LESENIH MARIONET IZ PREDSTAVE UDARNA BRIGADA

Zala Kalan

Vloga konserviranja in restavriranja lutk

Sodobno razumevanje pojma konserviranje vključuje odpravljanje nastalih poškodb in preprečuje nastajanje novih, pojem restavriranja pa predvsem pomeni poseganje v original, v smislu dodajanja novih materialov, končnega estetskega videza ipd. Pojma se pri poseganju v predmete praviloma prepletata med seboj. Vsak konservatorsko-restavratorski postopek se začne z dokumentiranjem stanja, nadaljuje z različnimi raziskavami, s katerimi ocenimo stanje predmeta, sledi reševanje in odpravljanje nastalih poškodb. Pri tem je pomembno, da upoštevamo nekaj osnovnih načel konservatorsko-restavratorske stroke, in sicer; **prepoznavnost** (ločljivost na novo dodanih materialov od originala, ki ne smejo motiti enovitosti originala), **reverzibilnost** (omogoča nam zamenjavo uporabljenih materialov, z novjšimi/ustreznejšimi), **minimalni poseg** (z minimalnimi posegi skušamo doseči najboljši rezultat, hkrati ohranjamo vpogled v zgodovino in sestavo originala), **kompatibilnost** (uporabljeni materiali morajo biti združljivi z originalnimi), **interdisciplinarnost** (za najboljše rezultate in podrobno poznavanje predmeta je potrebno sodelovanje in povezovanje z različnimi strokami, to vključuje izdelovalce lutk, zgodovinarje in druge strokovnjake) Naloga konservatorja-restavratorja je, da za prihodnje rodove ohrani identiteto lutke z vsemi njenimi lastnostmi.

Lutke oz. marionete so na področju konserviranja in restavriranja prevečkrat neupravičeno prezrte, kljub dejstvu, da že od nekdaj sooblikujejo in razvijajo kulturno dejavnost in so prav zato pomemben del kulturne dediščine. Podatki o konserviranju in restavriranju marionet v Sloveniji niso natančni – verjetno marionete nikoli niso bile predmet stokovnega posega, popravila so se izvajala le v lutkarskih delavnicah.

Za prihodnje rodove so vsakršne informacije o lutkah zelo pomembne. Najbolj nazorne pa so prav tiste v materialnih virih, zato je pomembno, da varujemo lutke in včasih damo prednost ohranjanju fizičnih lastnosti pred funkcionalnostjo predmeta. V Sloveniji imamo izdelane kopije¹ marionet iz predstave *Doktor Faust* in *Sovji grad*,² kar je ena izmed oblik varovanja originalnega predmeta.

Pomen poznavanja tehnologije in uporabljenih materialov

Lutkovna tehnologija zadeva predvsem izbiro materi-

¹ Iz latinščine povzet izraz pomeni posnetek umetnine, ki ga naredi nekdo drug in ne umetnik sam. Po velikosti in uporabljenem gradivu se pogosto loči od originala.

² Kopije so izdelali v delavnici LGL.

ala, število in obliko delov telesa, vrsto spojov, dodatne efekte, gibanje lutke in izbor mehanizma, ki bo vstavljen v marioneto. Za konservatorja-restavratorja je izjemno pomembno razumevanje in poznavanje tehnologije in uporabljenih materialov, saj se prav na podlagi tovrstnih podatkov lahko odločimo za ustrezne postopke in pravilno izbiro materialov.

VPLIV OKOLJA NA MARIONETE IN PREVENTIVNI UKREPI

Vsi materiali iz katerih so lutke izdelane, so od trenutka nastanka podvrženi procesu staranja. Vzroki propadanja so odvisni od surovinske sestave izbranih in uporabljenih materialov (nanje konservatorji-restavratorji nimamo vpliva). Eden od poglavitnih dejavnikov je prav gotovo nihanje temperature in relativne zračne vlage, kar lahko privede do krčenja in raztezanja organskih materialov (usnje se začne razkrajati, les in papirna vlakna se krčijo ter nabrekajo, barvna plast se začne mehuriti in luščiti ...). Povečana relativna zračna vlaga³ omogoča tudi razvoj insektov in mikroorganizmov, ki na leseni plastiki povzročijo največ poškodb. Tekstilije največkrat napadejo molji, ki se prehranjujejo s keratinskimi vlakni – najraje imajo volno in krzno, napadajo pa tudi svilo in bombaž. Ob visoki relativni zračni vlažnosti in pri slabem kroženju zraka se razvijejo plesni, ki predvsem na lesu povzročajo izrazite barvne spremembe, poškodujejo pa tudi usnje in izdelke iz papirne kaše (*papier mâché*).

Negativen vpliv na materiale imajo tudi različni zračni onesnaževalci (prašni delci, izpušni plini ter druge emisije) in vsa umazanija, ki je nastala, ko je bila lutka še v uporabi. Umazanija po eni strani pospešuje razgradnjo materialov, hkrati pa nam posreduje tudi pomembne podatke iz preteklosti, zato moramo vedno pretehtati, ali jo odstraniti ali ne. Onesnaževalci, kot je atmosferski kisik, povzročajo kemijske spremembe na površini lesa ter oksidacijo celuloze. Žveplov dioksid povzroča hidrolizo lesa. Nekatere plinaste nečistoče pod vplivom vlage reagirajo in se spremenijo v kisline, ki razkrajajo tekstilna vlakna in barvila. Velik problem predstavljajo tudi prašni delci, ki se usedajo med posamezna vlakna lesene plastike ter tekstilij – pri povišanju relativne zračne vlage in temperature so izredno težko odstranljivi, s svojimi ostrimi robovi pa uničujejo material.

Sestavni del marionet so žeblički in drugi kovinski deli (prečke, kljukice), na katerih se pogosto pojavi korozija, ki ne povzroča škode samo kovinam, ampak tudi tekstilu, lesu ter ostalim uporabljenim materialom. Svetloba je

³ Visoka relativna zračna vlažnost nad 65 % in dalj časa povišana temperatura nad 15 °C.

ključnega pomena za predstavitev marionet, obenem pa je tudi eden izmed najbolj škodljivih dejavnikov propadanja. Dnevna in UV-svetloba ter nekatera umetna svetila so glavni vzroki rumenjenja, oslavljenja vlaken, bledenja in barvnih sprememb. Za tekstilije sta najbolj uničujoča vidni in nevidni spekter (UV, IR), posebno škodljiva je tudi ultravijolična svetloba. Tekstilna vlakna, izpostavljena svetlobi, postanejo bleda, oslABLJENA, zniža se jim trdnost in elastičnost ... Stopnja poškodb je odvisna predvsem od specifične občutljivosti materiala, energije svetlobnega spektra, časa izpostavljenosti ter moči osvetljenosti materiala. V nekoliko manjši meri svetloba vpliva tudi na spremembo lesa in usnja.

Preventivni ukrepi in pogoji hranjenja in razstavljanja

Ključnega pomena je, da v prostoru, kjer so lutke hranjene in razstavljene, vzdržujemo čim bolj stabilne. Primerna temperatura za hranjenje lutk je med 18 in 20 stopinjami Celzija, relativna zračna vlaga pa 55 ± 5 %. Lutke bi bilo treba shranjevati v popolni temi, v primeru razstavljanja pa ima umetna svetloba prednost pred naravno. Ko se odločimo za osvetljevanje z naravno svetlobo, moramo poskrbeti, da lutke nikoli niso izpostavljene direktni sončni svetlobi, steklo pa je treba zaščititi z ustreznimi UV-filtri. Največja dovoljena stopnja osvetljenosti je 50 luksov. Prostor pred vdorom moljev zaščitimo z namestitvijo tesnil in finih mrežic na okna, vrata in ostale odprtine, razvoj plesni pa preprečujemo z vzdrževanjem ustrezne relativne zračne vlage ter pogostim zračenjem (omogočiti je treba stik lutk s svežim zrakom). V prostoru, kjer hranimo marionete, ne sme biti smeti, hrane in umazanih predmetov, primerno je, da ga opremimo z lepilnimi trakovi⁴ (npr. feromonskimi) in vzdržujemo rahel nadpritisk. Pred onesnaževalci iz okolja, ki se usedajo na materiale in jih uničujejo, marionete zaščitimo z bombažnimi vrečkami, v prostor pa namestimo vodne ali ogljene filtre. Pazljivi moramo biti tudi pri izbiri materialov za skladiščenje, transport ali razstavljanje, saj lahko nekateri neustrezni materiali povzročijo različne kemijske reakcije.

Udarne brigade⁵

Povest **Antona Ingoliča** | Premierna uprizoritev: **10. 10. 1948** | Režija: **Jože Šorn** | Marionete: **Anton Demšar** | Scena: **Lado Skrušny** | Izdelava odra: **Jože Selan*** | Izdelava marionetnih glav: **Anton Demšar*** | izdelava ostalih delov marionet: **Ciril Jagodic, Janko Vertin,**

⁴ Služijo za detekcijo moljev.

⁵ Z zvezdico označeni sodelavci so navedeni po zapiskih in spomenu Cirila Jagodica in Črta Škodlarja.



Restavrirane marionete iz predstave *Udarna brigada*/The restored marionettes from the performance *The Stike Brigade*



Napad mikroorganizmov/The "attack" of microorganisms



Zlomljena in razplastena čelada iz lepljenega papirja/The broken and delayered helmet made of paper pulp

Jože Selan* | Navezava lutk: **Ciril Jagodic*** | Tehnično vodstvo: **Ciril Jagodic*** | Razsvetljava: **Vinko Sablatnik*** | Interpreti: **Stanka Godnič, Janez Gregorka, Sašo Grünfeld, Ciril Jagodic, Jure Souček, Jože Šorn, Amalija Žumer** | Animatorji: **Milan Čenčur, Stanka Godnič, Janez Gregorka, Ciril Jagodic, Rihard Kerne, Lado Skrušny, Janko Vertin** | Število ponovitev: **29** | Število gledalcev: **8.439**

NASTOPAJOČI LIKI:

Očka, Mamica, Borček, Zdravnik, Partizan, Blisk (kegelj), Kralj (kegelj), Mikec – pajac, Jakec opica, Pazi – kužek, Lastovka (črnokrilkka), Nemški vojak, Ustaš, Vojak (pristaš Mihajloviča), Kegelj (*od štirih, eden manjka*), Ficko (*kegelj*), Metka, punčka, Pismošča, Godrnjavs (*medved*).⁶

Udarna Brigada je lutkovna igra v petih dejanjih, s takrat aktualno politično vsebino. Pripoveduje o družinici, ki jo okupator izžene iz rodne Slovenije v Srbijo. Borčku ljube igračke morajo ostati v Sloveniji, kjer naj bi zabavale nove nemške otroke. Igračke se, takoj ko ugotovijo, da se je v hiši zgodil zločin, podajo na trnovo pot k svojemu lastniku, ki bolan leži v tuji deželi. S seboj imajo letalo, tank in velik tovorni avtomobil. Na prvo oviro naletijo na meji s Hrvaško, kjer so na straži nemški vojaki in ustaši, vendar jim jih uspe preliščiti s pretvezo, da nastopajo kot cirkuška zasedba. Podvig se kmalu izjalovi in pristanejo v ječi, iz katere jih nazadnje rešijo partizani. Hudo bolnega Borčka pokonci držijo le še zgodbe o njegovih igračkah, ki mu jih pripoveduje Očka, in ko se igračke nazadnje znajdejo pred njim, tudi Borček popolnoma ozdravi.⁷

Konservatorsko-restavratorski posegi na marionetah iz predstave *Udarna brigada* – popis stanja in dokumentiranje

Konservatorsko-restavratorske posege smo opravili na marionetah iz predstave *Udarna brigada*. Premierna uprizoritev predstave, ki je bila hkrati tudi otvoritvena predstava takrat na novoustanovljenega lutkovnega gledališča je bila 10. oktobra 1948. Konserviranja/restavri-

⁶ Marionete za ležeče tiskane like manjkajo.

⁷ Scenarij lutkovne igre *Udarna brigada*.

ranja marionet se je bilo treba lotiti celostno in z mislijo, da bodo te postale muzejski predmet in ne bodo več opravljale prvotne funkcije nastopanja na odru. V nasprotnem primeru bi bilo smotrnejše izdelati replike. Med delom so se pojavila vprašanja, do kolikšne mere posegati v marionete, koliko oz. če sploh odstranjevati patino,⁸ je treba zapolnjevati vrzeli ali izključno konservirati/restavrirati obstoječe stanje ter vse poškodbe ohranjati kot historični dokument časa? Odločili smo se, da v marionete posežemo le toliko, da upočasnimo nadaljnje propadanje in stabiliziramo nastale poškodbe, najbolj moteče poškodbe pa restavriramo.

Tako smo se lotili konservatorsko-restavratorskega postopka z natančnim popisom stanja in fotografskim dokumentiranjem celotne predstave. Treba je bilo izdelati formular za popis stanja marionet, s posameznimi sklopi (kontrolni mehanizem, telo, niti, oblačila). Dokumenti-

Partizansko lutkovno gledališče

Partizansko lutkovno gledališče je svojevrsten kulturni pojav, ustanovljeno je bilo v zadnjem letu vojne na osvobojenem ozemlju v Beli krajini. Nastalo je iz potrebe po kulturnem udejstvovanju in po želji izražanja stanja o političnih razmerah. Bilo je politično bojovito, veselo, posmehljivo in norčljivo gledališče. Večino starih lutk in odrov so med vojno uničili ali pa odvzeli, tako je leta 1943 Lojze Lavrič pričel rezljati nove marionete. Izrezljal je marionete: Jurčeka, plesalko, telovadca in moško lutko brez določene vloge; ki so mu bili pripravljene pomagati. Nikolaj Pirnat je izdelal osnutke za lutke: Hitlerja, SS-ovca, fašista, belogardista in Pavliho. Pirnatove lutke so karikirane in se precej ločijo od Lavričevih, ki imajo nevtralne izraze, material za kostume in scenografijo so šivali iz zavezniških padal. Sprva so nastopali s kratkim kabaretnim programom, v nadaljnje pa z igro *Jurček in trije razbojniki*, s katero so gostovali po osvobojenem ozemlju. Danes so lutke razstavljene v Muzeju novejšje zgodovine.

ranje je precejšnjega pomena, saj nam omogoča natančen vpogled v stanje celotne zbirke in posameznih predmetov. Na podlagi zbrane dokumentacije smo ocenili splošno stanje in število ohranjenih marionet – od 22 likov je do danes ohranjenih 18. Tipične poškodbe celotne zbirke se kažejo v obliki površinskih nečistoč, strganih niti, polomljenih spojev, odpadlih in odstopajočih barvnih plasti, raztrganin na tekstilijah in napadu različnih mikroorganizmov. Za nadaljnjo obravnavo in poseg so bile izbrane tri: *Očka*, *Mamica* in *Nemški vojak* – z najtežjimi in najbolj tipičnimi poškodbami, ki so hkrati tudi odlični primer

⁸ Thomas Brachert je pojem patina celovito definiral in po njegovem mnenju patina ne zajema le porumenelega laka, ampak vse spremembe na barvni plasti, ki so se zgodile sčasoma.

konservatorsko-restavratorskih postopkov večine marionet. Marionete je bilo sprva treba sneti z niti, da smo lahko začeli z postopki. Sledilo je odvzemanje vzorcev barvne plasti in posameznih vlaken tekstilij za nadaljnje naravoslovne raziskave, ki nam omogočajo izbiro ustreznih konservatorsko-restavratorskih postopkov in materialov.

Na podlagi raziskav in analiz lahko sklepamo, da slikovno plast marionet sestavlja klejno-kredna podloga in barvna plast, verjetno v tehniki jajčne oz. rumenjakeve tempere. Površina glav je verjetno lakirana z oljnim lakom. Za odstranjevanje nečistoč s slikovne površine smo naredili test topnosti in rezultat je pokazal, da je raztopina destilirane vode in etilnega alkohola primerno sredstvo za odstranjevanje nečistoč na nelakiranih površinah, destilirana voda pa je primerna za odstranjevanje površinskih nečistoč z lakiranih površin. Rezultati analize odvzetih vlaken so pokazali, da so oblačila marionet iz svile (izjemno hitro navzema vlago, se pogosto zmečka in umaže, zato so madeži težko odstranljivi), viskoze (ob daljši izpostavljenosti toploti porumeni, v večini je odporna na insekte, nasprotno pa mikroorganizmi poslabšajo njene lastnosti) in bombaža (vlakna na svetlobi porumenijo, odporna so proti moljem, ne pa proti insektom in mikroorganizmom).

Konserviranje in restavriranje tekstilij je potekalo v Etnografskem muzeju Slovenije, kjer smo tekstilije očistili površinskih nečistoč, poskušali smo odstraniti madeže rje, hkrati smo opravili teste obstojnosti barv in napisov s flocemastri. Sledilo je pranje tekstilij v mešanici demineralizirane vode in anionsko aktivnega sredstva ter ravnanje in sušenje na zraku. Neželeni gube, ki so se pojavile kasneje, smo ravnali s točkovnim ultrazvočnim vlažilnikom.

Posebno pozornost je zahtevala svilena bluzica *Mamice*, ki je bila tako oslABLJENA in poškodovana, da smo se odločili, da jo podložimo in ji s tem nudimo dodatno oporo, hkrati pa stabiliziramo nastale poškodbe. Za podlaganje bluze smo izbrali svilen krepelin, ki je dovolj tanek in voljan, da se ustrezno prilega originalnemu materialu. Tudi svilene hlače *Očka* so bile tako razcefrane, da jih ni bilo mogoče rešiti, zato smo se odločili izdelati kopijo originalnih hlač.

Po konservatorsko-restavratorskem postopku na tekstilijah smo se lotili postopkov na polihromirani plastiki in čeladi iz lepljenega papirja na Restavratorskem centru ZVKDS. Površinske nečistoče smo odstranjevali mehansko in s topili, prav tako smo odstranili neustrezne »retuše«. Zlomljene spoje smo lepili s tekočim ribjim klejem. V izredno slabem stanju je bila slikovna plast na glavi *Očka*, ki smo jo utrjevali z utrjevalnim sredstvom in grelno lopatko. Čelado *Nemškega vojaka* iz lepljenega papirja smo, kjer je bilo treba, ojačali z dodatnimi plastmi papirja, v notranjost pa smo zaradi pojava mikroorganizmov nanесли biocidno sredstvo.

Po čiščenju in utrjevanju se je pojavilo vprašanje, ali marionete pustimo konservirane/restavrirane do mere, da preprečimo oz. upočasnimo nadaljnje propadanje materialov in poškodbe ohranimo vidne kot historični dokument, ali pa poskrbimo tudi za njihov estetski izgled. Odločili smo se za slednje, saj so bile vrzeli preveč moteče, hkrati pa smo površino zaprli in zaščitili pred zunanjimi vplivi. Kitane površine smo podložili z akvarelnimi barvami v nekoliko svetlejšem tonu, finalizacijo retuše pa smo izvedli v tehniki *tratteggio*.

Enega izmed neizogibnih problemov pri marionetah predstavljajo žebliji oz. njihove glavice, ki z ostrimi robovi uničujejo tekstilije. Kot najprimernejša rešitev se je zdelo, da smo žebličkom naredili nekakšne »kapice« in s tem preprečili direkten stik ostrih robov in občutljivega blaga, obenem pa smo kovinske dele zaščitili pred nadaljnjo korozijo.

Konservirane in restavrirane marionete so bile septembra v okviru festivala *Lutke 2012*, predstavljene/razstavljene v izložbi Lutkovnega gledališča Ljubljana. Izložba je locirana na severni strani stavbe, zato ni izpostavljena direktni sončni svetlobi. Na stekla smo namestili poliesterne UV-folije,⁹ ki zmanjšujejo vpliv UV-žarkov, v notranjost izložbe pa svetlobna telesa z nizko svetilnostjo, ki so bila prižgana le nekaj ur dnevno.

Sklep

Vloga lutk je nastopanje na odru, z uporabo pa nastaja »škodak«, ki se najbolj odraža na občutljivejših materialih. Nekaterih poškodb, predvsem mehanskih, ki so nastale zaradi pribitih žebličkov na tekstilijah, lesu in slikovni plasti, ne moremo preprečiti. Ravno tako ne moremo preprečiti poškodb, ki nastanejo med uporabo, vendar jih lahko s pazljivejšim ravnanjem vsaj omejimo. Prav tu ne smemo zanemariti odnosa ljudi, ki so v najtesnejšem stiku z marionetami in je večkrat malomaren. Tovrsten odnos se kaže pri neprimernem rokovanju in transportu, na ta način je povzročeni malo poškodb. Drugi poglavitni razlog za nastanek poškodb so neprimerni pogoji hranjenja. Za marionete iz predstave *Udarna brigada* ni znano, kje vse so bile hranjene od časa nastanka do danes. Prejšnji depo je bil lociran v stavbi Cukrarne, današnji je na Vojkovi cesti v Ljubljani in očitno je, da so bili oz. so pogoji hranjenja razmeroma neprimerni.

Za ohranitev marionet iz predstave *Udarna brigada* in nekaj tisoč drugih lutk, ki še čakajo na svojo usodo, bo treba najti trajnejšo rešitev. Rešitev zadeva predvsem problematiko hranjenja, hkrati pa bi bilo potrebno osveščanje o lut-

⁹ Folija UVA151, modro sive barve, debeline 26 µ, 9% odboj, 16% absorpcija, 75% prepustnost, 99% UV-zaščita.

kah, ki so pomemben del kulturne dediščine in velikokrat močno odražajo kulturno in narodno identiteto časa.

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ZALA KALAN je rojena leta 1986 v Kranju. Po končani umetniški gimnaziji na Srednji šoli za oblikovanje in fotografijo, se je vpisala na študij restavratorstva na Akademiji za likovno umetnost in oblikovanje. Leta 2013 je diplomirala iz konserviranja in restavriranja lesenih marionet iz predstave *Udarna brigada*, za kar je prejela nagrado ALUO.

Foto/Photos: Zala Kalan

Ohranjene marionete iz predstave *Udarna brigada*/The preserved marionettes from the play *The Stike Brigade* (*Udarna brigada*)



CONSERVATION AND RESTORATION OF THE WOODEN MARIONETTES FROM THE PLAY *THE STRIKE BRIGADE* (*UDARNA BRIGADA*)

Zala Kalan

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The Role of Puppet Conservation and Restoration

Modern understanding of the concept of conservation includes the repairing of damage as well as preventing the occurrence of new damage, whereas the concept of restoration essentially means interfering with the original, in the sense of adding new materials, providing a final aesthetic appearance, etc. When it comes to the interference with objects, the two concepts usually interweave with one another. Each conservation or restoration procedure begins with the documentation of the object's condition and continues with a variety of research methods targeted towards the assessment of the object's condition; further on, the action is focused on solving and repairing damage. It is also essential to consider some of the basic principles of the conservation and restoration profession, namely: recognisability (the newly added materials should not hinder the uniformity of the original one), reversibility (the original materials should be replaced with the newer/more appropriate ones), minimum intervention (the achievement of best results and simultaneous insight into the original's history and composition), compatibility (the original materials should be compatible with their newly used equivalents), interdisciplinarity (the best results and detailed expertise on the object should be provided by a suitable collaboration and networking of various

branches of the profession, including puppet constructors, historians and other experts).

Thus, the conservator-restorer's main task is to maintain the puppets and all their properties for future generations.

In the field of conservation and restoration, puppets and marionettes have been too often unjustly overlooked, despite the fact that they have always determined and developed cultural activity and thus represent an important part of our cultural heritage. The information on the conservation and restoration of marionettes in Slovenia is quite inaccurate since it was probably never a subject of professional intervention and the necessary repairs were carried out only in puppetry workshops.

Therefore, any information relating to the puppets is a matter of utmost importance for future generations. The most graphic, of course, is that deriving from material sources; so it is essential that we protect the puppets and sometimes prioritise the conservation of physical properties over an object's functionality. In Slovenia, we managed to make copies¹ of the marionettes from the

¹ The Latin expression stands for an imitation of a work of art, created by somebody else and not the author himself. It often

plays *Doctor Faustus (Doktor Faust)* and *The Owl Castle (Sovji grad)*,² and thus provide for one of the forms of protection of the original objects.

The Importance of Expertise in Technologies and Materials

Puppet technology mainly revolves around the choice of material, the number and shapes of a puppet's body parts, the types of joints, additional effects, a puppet's movement and the selection of mechanisms to be inserted into it. The most important skills required for the conservator-restorer are the understanding and knowledge of the technology and materials used, as they often present the crucial data on the basis of which he or she must decide the application of appropriate procedures and the selection of proper materials.

The Impact of the Environment on Marionettes and Preventative Measures

All the materials from which puppets are made are subjected to the process of aging from the moment they are created. The causes of degradation depend on the composition of the materials selected (which, unfortunately, cannot be influenced by the conservator-restorer). One of the main factors is the fluctuation in temperature and relative air humidity, which can lead to a shrinkage and expansion of organic materials (leather starts to deteriorate, wood and paper fibres shrink and swell, the colour layer begins to blister and exfoliate, etc.). An increase in relative humidity³ also fosters the development of insects and microorganisms, causing the greatest damage to the wood plastic. Textile is mostly affected by moths, which feed on keratin fibres although their favourite materials are wool and fur, silk and cotton can be among their "victims" as well. High relative humidity and poor air circulation tend to provoke the development of mould, causing distinctive changes of colour on wood; however, they can also damage leather and the products made from *papier mâché*.

Materials are also affected by various air pollutants (dust particles, exhaust fumes and other emissions) as well as by all the dirt that accumulated when the puppet was still in use. Although dirt hastens the degradation of the materials, it simultaneously provides some important data from the past. It is therefore always wise to weigh whether it should be removed or not. Pollutants such

differs from the original in both its size and the material used.

² The copies were made in the Ljubljana Puppet Theatre workshop.

³ When high relative humidity exceeds 65% and temperature exceeds 15°C for a longer period of time.

as atmospheric oxygen cause chemical alterations on the wood surfaces as well as the oxidation of cellulose. Sulphur dioxide brings about wood hydrolysis. When influenced by moisture, some of the gaseous impurities react, thus converting to acids and decomposing the textile fibres and dyes. Many problems also derive from dust particles settling into the individual fibres of wood plastic and textile; an increase in relative humidity and temperature makes these extremely difficult to remove and they therefore tend to destroy the material with their sharp edges.

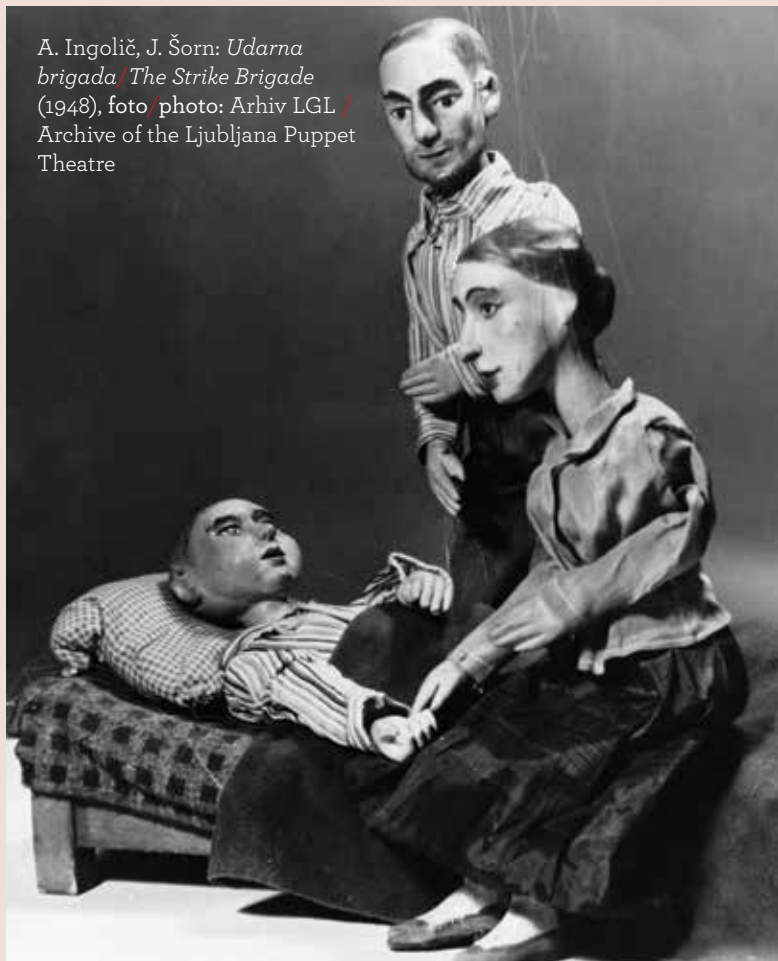
The integral parts of marionettes, such as tacks and other metal parts (crossbars, pegs), are often affected by corrosion, damaging not only the metal but also the textile, wood and other original materials. One of the key aids for a good presentation of marionettes is light, although it is, unfortunately, one of the most harmful factors in their deterioration as well. Ultraviolet light, daylight and certain artificial illuminants are the main causes of yellowing, fibre weakening and fading, as well as changes in colour. The most shattering for textiles are the visible and invisible spectrums (UV, IR), and ultraviolet light, which is especially damaging as well. When exposed to light, textile fibres fade and weaken, suffering a significant reduction in strength and elasticity as well. The level of damage depends largely on the specific material sensitivity, the energy of light spectrum, time of exposure and the power of the material's illumination. To some lesser extent, light tends to cause certain changes in wood and leather as well.

PREVENTATIVE MEASURES, STORAGE AND EXHIBITION CONDITIONS

The conditions in spaces where puppets are stored and exhibited should be kept as stable as possible at all times. The most ideal storage temperature should be maintained at between 18° and 20°C, and relative humidity at between 55 ± 5%. Puppets should be stored in complete darkness, and when exhibited, artificial light should be given preference over natural light. When we opt for natural illumination, puppets should never be exposed to direct sunlight, and glass display cases should be equipped with corresponding ultraviolet protection filters. The maximum lighting level should be 50 lux. To prevent the invasion of moths, we should install seals and meshes on windows, doors and other openings in the storage and/or exhibition spaces. The growing of mould should be controlled by the appropriate relative humidity level and frequent airing (exposing the puppets to fresh air). Garbage, food and dirty objects should not be kept in the storage spaces. Storage spaces should be

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A. Ingolič, J. Šorn: *Udarna brigada* / *The Strike Brigade* (1948), foto / photo: Arhiv LGL / Archive of the Ljubljana Puppet Theatre



Raztrgane svilene hlače / The ragged silk trousers



Odpadla in odstopajoča barvna plast / Fallen and loosened colour layers

also equipped with adhesive tape⁴ (e.g. pheromone) and the air maintained under a slight overpressure. To protect marionettes against environmental pollutants settling into materials and destroying them, they should be kept in cotton bags; some water or charcoal filters should be placed around the space as well. Storage, transportation and exhibition materials should be selected with the utmost care since some unsuitable materials can cause different chemical reactions.

The strike brigade⁵

A story by Anton Ingolič | Premiere: **10 October 1948**
 Directed by **Jože Šorn** | Marionettes: **Anton Demšar**
 Set Design: **Lado Skrušny** | Set Construction: **Jože Selan*** | Construction of Marionette Heads: **Anton Demšar*** | Construction of Other Marionette Parts: **Ciril Jagodic, Janko Vertin, Jože Selan*** | Puppet Stringing: **Ciril Jagodic*** | Technical Direction: **Ciril Jagodic*** | Lighting: **Vinko Sablatnik*** | Number of Repeat Performances: **29** | Number of Viewers: **8,439** | Interpreters: **Stanka Godnič, Janez Gregorka, Sašo Grünfeld, Ciril Jagodic, Jure Souček, Jože Šorn, Amalija Žumer** | Animators: **Milan Čenčur, Stanka Godnič, Janez Gregorka, Ciril Jagodic, Rihard Kernc, Lado Skrušny, Janko Vertin**

CHARACTERS:

Daddy, Mummy, Borček, Doctor, Partisan, Lightning (a pin), King (a pin), Mikec (a clown), Jakec (a monkey), Watch Out (a puppy), Swallow (black rough-winged), German Soldier, Ustasha, Soldier (Mihajlovich's follower), *Pin (one of the four, one is missing), Ficko (a pin), Metka (a doll), Postman, Grouch (a bear).*⁶

The Strike Brigade (Udarna brigada) is a puppet play in five acts with a story depicting the topical events of its time. It tells about a family expelled by invaders from their native Slovenia into Serbia. Borček has to leave his

⁴ These are used to deter the presence of moths.

⁵ The collaborators marked with a star (*) are stated according to the notes and memories of Ciril Jagodic and Črt Škodlar.

⁶ The marionettes for the characters printed in italics are missing.

favourite toys at home, where they are to amuse some new German children. But as soon as they find out about the crime that has occurred in their house, the toys set off on a thorny journey to reunite with their owner, who is lying sick in a foreign land. They decide to take along an airplane, a tank and a large freight vehicle. The company runs into their first obstacle at the border with Croatia, which is guarded by some German soldiers and Ustasha, whom they manage to trick by pretending that they are performing as a circus band. Unfortunately, their brave action soon falls through as they end up in jail, from which they are eventually saved by the Partisans. The only comfort that keeps the severely ill Borček still going are the stories about his toys told to him by his Daddy. And when his favourite toys finally show up, Borček fully recovers.⁷

Partisan Puppet Theatre

The Partisan Puppet Theatre, which was a rather unique cultural phenomenon, was formed in the last year of World War II in the liberated territory of Bela Krajina. Its appearance resulted from a need for cultural activity as well as for expression of the topical political situation of that time. It was a political, combative, cheerful, ironic and buffoonish theatre. Since the majority of the old puppets were destroyed or taken away during the war, Lojze Lavrič set himself to the carving of some new marionettes in 1943. He carved a marionette of Jurček, a Dancer and a Gymnast, as well as a male marionette without any particular character. Whenever he was assigned to a new post, the puppet maker was, luckily enough, surrounded by some colleagues who were willing to help. Thus, Nikolaj Pirnat made some sketches of puppets, depicting Hitler, an SS Soldier, a Fascist, a White Guard and a Clown. Since Pirnat's puppets were caricatured, they were quite different from Lavrič's, which were known mostly for their neutral expressions. The materials for costumes and sets were sewn from the parachutes "provided" by the allied forces. The company first presented a short cabaret programme and then the play *Jurček and the Three Bandits (Jurček in trije razbojniki)*, with which they toured around the liberated territory. Today, the puppets from the Partisan Puppet Theatre are exhibited at the National Museum of Contemporary History.

Conservation and Restoration Interventions in Marionettes from the Puppet Play *The Strike Brigade*, Condition Survey and Documentation

We have performed the conservation and restoration work on the marionettes from the puppet play *The Strike Brigade*. Its premiere, which was also the inaugural performance of the then newly established puppet theatre, was held on 10 October 1948. The conservation and restoration of puppets had to be tackled integrally, bearing

⁷ The script for the puppet play *The Strike Brigade*.

in mind that they would become museum exhibits and would no longer carry out their original function – performing on stage. Otherwise, it would be wiser to make replicas of them.

The questions that were raised during the work were: To what extent should we interfere with the marionettes? How much of their patina should we remove, or should we do it at all?⁸ Should we fill the gaps or conserve and restore them exclusively according to their existing condition, maintaining any damage as a historical document of a particular period of time? We decided to intervene in the marionettes only so far as to slow their further decay and stabilise the damage, restoring only their most obtrusive parts.

Therefore, we set ourselves to carry out the procedure by preparing a precise condition survey and photographic documentation of the play. We also had to make an elaborate marionette condition survey form, including their individual sets (control mechanism, body, strings, clothing). Quite significant about the documentation within this process was that it allowed for a detailed insight into the condition of the entire collection as well as of its individual objects. Thus the collected documentation enabled us to evaluate the overall condition as well as the number of the marionettes preserved; 18 of the play's original 22 characters were preserved until the present. The typical damage of the entire collection was reflected in the form of surface impurities, torn strings, broken joints, fallen and loosened colour layers, ripped textiles and the presence of various microorganisms. Three characters – *Daddy*, *Mummy* and the *German Soldier* – with the most difficult and typical damage, which provided at the same time an excellent example of the conservation and restoration procedures applied to the majority of the puppets – were selected for further treatment.

In order to begin the procedures, we first had to detach the strings from the marionettes. We then proceeded with the sampling of colour layers and individual textile fibres necessary for further naturalistic observation and subsequent selection of appropriate conservation and restoration procedures and materials.

On the basis of the research and analysis carried out, we could establish that the marionettes' picture layer was composed of a glue-chalk padding and a paint layer, which was most probably applied by means of the egg or yolk tempera technique. The surfaces of the puppets' heads were most likely covered with oil varnish. In order

⁸ According to Thomas Brachert, who has comprehensively defined the concept of patina, this not only covers the yellowing varnish, but also any changes in the colour layer that have occurred over time.

to remove the impurities from the picture surface, we had to proceed with a solubility test; the results of the test proved that the solution of distilled water and ethyl alcohol was an appropriate cleaning agent for the impurities on unvarnished surfaces, whereas distilled water was suitable for the removal of impurities from the varnished surfaces. The results of the analysis of the fibre samples showed that the marionettes' garments were made of silk (which tends to accumulate moisture extremely fast, often creases and soils, and proves difficult in the removal of stains from it), viscose (turns yellow when exposed to heat for extended periods of time; although mostly resistant to insects, its properties deteriorate under the influence of microorganisms) and cotton (when exposed to light, the fibres turn yellow; resistant to moths, yet non-resistant to insects and microorganisms).

The conservation and restoration of textiles took place in the Slovenian Ethnographic Museum, where first the impurities were cleaned off from the textile surfaces and then the attempt was made to remove some of the rust stains; finally, a stability test of the inscriptions made in paint and marker pen was carried out as well. After that, the textiles were washed in a mixture of de-mineralised water and an ion-active agent, straightened and air-dried. The unwanted wrinkles that emerged later were smoothed out with an ultrasonic humidifier.

Special attention was also given to Mummy's silk blouse, which was so weakened and damaged that we decided to line it in order to additionally strengthen it and simultaneously stabilise the rest of the damage to it. We lined the blouse with a silk crepe line that appeared to be thin and soft enough to properly fit with the original material.

Daddy's silk trousers had been cut to shreds as well, so it was quite impossible to save them; therefore, we decided it was best to make a copy of his original trousers.

After the conservation and restoration of textiles, we took up the procedures with the polychrome plastic and the helmet made of paper pulp at the Restoration Centre of the Institute for the Protection of Cultural Heritage of Slovenia. We first removed the surface impurities both mechanically and by using solvents, and then we also got rid of the unsuitable "retouches". We glued the broken joints with liquid fish glue. The picture layer of Daddy's head was in extremely poor condition as well; therefore, we had to fix it with a fixing agent and a heating shovel. Where necessary, we reinforced the German Soldier's helmet, which was made of paper pulp, with some additional layers of paper and protected its inner parts with a biocide substance due to the occurrence of microorganisms.



When the cleaning and reinforcing procedures were finished, we had to tackle the question as to whether we should conserve and restore the marionettes only to the extent as to prevent or slow down further deterioration of their materials and subsequently preserve their damage as a historical document, or to take care of their aesthetic appearance as well. We opted for the latter, since the gaps were too disturbing; however, we blocked and protected their surfaces against external influences. We coated the puttied surfaces with watercolour paints (applying slightly lighter tones) and finalised the retouching using the so-called *tratteggio* technique.

One of the inevitable problems we have to deal with when using marionettes are the tacks on their heads destroying the textiles with their sharp edges. One of the most suitable solutions was to make kind of "caps" for the tacks and thus prevent any direct contact between the sharp edges and the sensitive fabric; simultaneously, we protected the metal parts from further corrosion as well.

In September 2012, the conserved and restored marionettes were showcased in the Ljubljana Puppet Theatre display window on the occasion of the Lutke 2012 Festival. The display was located on the northern side of the building, and therefore not exposed to direct sunlight.

We also installed polyester UV-foils⁹ on the windowpane, thus reducing the impact of UV rays and the low-intensity lighting devices inside the window, which were lit only a few hours a day.

Conclusion

Although the puppets' main purpose is to be presented on stage, their long-term use causes "harm", which is mostly reflected in the more sensitive materials. Some of the damage – particularly mechanical damage – that has occurred from the tacks fixing the textiles, wood and picture layers could not be prevented. The same goes for damage occurring during their use, which, however, can be at least restricted by means of more cautious handling. And it is precisely here that we must not neglect the repeatedly negligent attitudes of people who maintain the closest contact with the marionettes. This attitude is also reflected in the marionettes' improper handling and transport, which usually causes considerable damage as well. Among the other main reasons for the occurrence of damage to the marionettes are their unsuitable storage condi-

⁹ UVA151 foil, in blue-grey colour, with a thickness of 26 µ, 9% reflection, 16% absorption, 75% permeability and 99% UV-protection.

tions. We are not fully informed on where the marionettes from the play *The Strike Brigade* were stored from the time of their creation until today. They were apparently stored in the warehouse at the former Cukrarna sugar factory, whereas today they are kept in Vojkova Street in Ljubljana; therefore, it is quite obvious that the conditions of their storage were and still are quite unsuitable. In order to preserve the marionettes from *The Strike Brigade* and a few thousand other puppets still "waiting for their destiny", a more permanent solution should be found as soon as possible. Although a permanent solution mainly concerns the issue of storage, it would be also essential to raise awareness about the puppets' representing an important part of the cultural heritage and often strongly reflecting both the cultural and ethnic identity of their time.

Translated by Nataša Jelić

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ZALA KALAN was born in Kranj (Slovenia) in 1986. After graduating from the Art Grammar School at the Secondary School for Design and Photography, she enrolled in the Department of Restoration at the Academy of Fine Arts and Design. In 2003, she graduated with the dissertation *Conservation and Restoration of the Wooden Marionettes from the Play The Strike Brigade (Udarna brigada)*, which won her the Academy of Fine Arts and Design Award.

Foto/Photos: Zala Kalan

ZAKAJ SE KLOVN GUSTAV NI HOTEL FOTOGRAFIRATI?

Dubravko Torjanac

Avgusta leta 2002 je Albrecht Roser s svojo asistentko Ingrid Höfer vodil delavnico o marionetah v Varaždinskem gledališču. Nekega jutra je odvil marioneto klovna Gustava, s katerim sta se po tem odpravila na pogovor z novinarko lokalnega časopisa. Ko se je vrnil, je bil videti sila nerazpoložen in nezadovoljen. Vprašal sem ga, kaj je šlo narobe: Je kdo zamudil, je moral čakati, je bila morda novinarka nepripravljena? Ne, je odvrnil, vse je bilo tako, kot mora biti, novinarka se je odlično pripravila, imela sva zelo prijeten pogovor, le on se ni hotel fotografirati! – Kdo se ni hotel fotografirati? – On, Gustav se ni hotel fotografirati! Ni hotel stati pred fotoaparatom, kuhal je mulo in vse skupaj zavračal tako, da se na koncu ni dalo nič narediti in se preprosto nisva mogla fotografirati!

Tega nisem mogel razumeti! Roser in njegova lutka klovna Gustav sta bila skupaj že petdeset let. Igrala sta po vsem svetu in kar naenkrat se Gustav ni hotel fotografirati!? Zakaj?

(Tu je treba že takoj na začetku, pa čeravno v oklepaju, nekaj razčistiti. Pri vsem skupaj, kajpak, nikakor nimamo opraviti z namerno in tudi nasploh mistifikacijo odnosa lutkar – lutka: Albrecht Roser je sicer duhovit, a resen gospod. In kar je povedal ni bilo mišljeno kot šala. Sploh pa se je Roser hotel fotografirati in je bil Gustav tisti, ki se ni hotel. Po vseh teh letih me je zbegal tudi moj odziv,

saj ga nisem vprašal, *kako to?*, marveč, *zakaj?* Kar pomeni, da se mi je nekaj pri vsem tem zdelo povsem sprejemljivo in naravno: nekaj me je v nekaj prepričalo. In se dolga leta tudi nabiralo in hrepenelo po racionalnem pojasnilu, analizi. Kajti, *kako to?*, predvideva in se sprašuje po načinu, torej nečem tehnološkem in metodološkem, potem pa še po vzroku in posledici, medtem ko začuden *zakaj?* že sprejema tisto, *zaradi česar* in *iz kakšnih razlogov*. *Zakaj to?* pa še obstoj samosvoje identitete, poleg Roserjeve še tiste druge, Gustavove. Pa je tudi res tako?)

Animacija – alienacija ali kdo tu koga vodi

Uvodne vaje v animacijo marionete je Roser začenjal z animacijo krogle. Krogla, ki ni ne pretežka, ne prelahka, ne prevelika, ne premajhna, ki jo oko z lahkoto vidi in katere težo roka občuti, visi na niti. Kot pravi Roser, gre za najbolj enostavno marioneto. Kajti po svoji definiciji je marioneta čvrsto telo, obešeno na nit ali niti. »Koliko niti mora imeti marioneta?« se sprašuje F. H. Bross (2002: 37-8) v svojem članku z enakim naslovom in odgovarja: »Čim manj! [...] Če imamo marioneto z zelo veliko nitmi [...], se ne more izkazati lutka, marveč le artist, ki s to množico niti manipulira. [...] Po drugi strani pa si lahko zamislite preproste marionete s tremi nitmi (dvema, ki služita za držanje in eno, ki služi za igro ali obratno). [...] Če je marioneta sestavljena iz več oblik, vsako izmed katerih je treba posebej animirati, potem za sleherni člen



ali niz v sklepu [...] potrebujemo največ tri niti. V večini primerov sta dovolj dve, zelo pogosto pa le ena.« A tega, pravi, »ne moreš vedeti takoj.« Najprej z vajami s kroglo »roko za animacijo treniramo s premikanjem iz težišča, saj jo tako privajamo k občutku za 'dotikanje tal'« (Roser, Höfer 2002).

In tako nam Roser kaže kroglo, ki visi na niti, z njo preprosto, kot z nihalom, niha proti nam in od nas, ki sedimo v krogu. Ko krogla v zamahu ali krožeč okoli težišča doseže amplitudo, spremeni njeno težišče ali položaj ravnotežja. A krogla kričeče rdeče barve, ki jo svobodno premika po prostoru, v nas kaj kmalu nekaj prebudi: morda neko čustvo ali še bolj instinktivno težnjo ali hotenje in zamisel, ki bi ju radi prelili v zgodbo in ki naj bi jo nam s svojim premikanjem navidezno predlagala ali *pripovedovala* krogla. Krogla, čvrsto telo, kričeče rdeče, torej vznemirljive barve, se viseč na niti z zamahom približuje vsakomur od nas, in mi se ji izmikamo.

Ali nam je krogla sama kaj 'povedala', nas je kam povabila ali nam s čim zagrozila? Vse kaže, da je, saj smo se ji instinktivno umaknili in ji potemtakem kot opazovalci tudi nekaj prisodili: povabilo, pretnjo, grožnjo ... Pri čemer nam je morda slednje s svojim naslednjim premikom celo potrdila ali vrnila. Najbrž se prav tu nekje prične in od tod tudi izvira naša prevzetost nad neživim gibljivim predmetom – lutko.

Namreč rdeča krogla pred nami niha povsem neprizadevno in mirno, premika se zgolj mehanično, kinetično, vendar ji mi z odzivanjem na njeno gibanje vsadimo željo po zgodbi, čustvih ali vsebini, s čimer ga začnemo tolmačiti in mu pripisovati pomen druge kategorije – morebitnega lika, situacije ali pripovedi. In v tistem hipu, kar tudi povsem razločno vidimo, brezživljenjsko telo že naredi gib, podoben tistemu, ki bi ga naredilo, če bi bilo živo. To pa v nas prebudi željo po tem, da ga ne bi več zaznavali kot neživega, marveč prav kot živega. Lutkar poskrbi za osnovno spodbudo, lutka *katalizira*, gledalec sprejme, vse skupaj izčisti in sklene krog. V tem krogu sokrivcev – lutkarja, lutke, gledalca – se kinetika transformira v *voljo* lutke.

S kroglo, obešeno na nit, lahko pripovedujemo osnovne, preproste, lahko bi rekli *kinetične* zgodbe. Krogla kot geometrično telo, ki nam zdaj že pomeni lutko in ki je v *vlogi* lutke, *izčisti* predstavo, saj nima ne obraza, ne človeku podobne oblike, marveč le kinetiko in proksemiko: gor-dol, levo-desno, v krog, trzaj in umik – gibanje skozi prostor. Krogla lebdi in se minimalno, v ritmu bitja srca, premika gor-dol = krogla je zadihala; krogla se sunkovito premakne naprej, spremeni težišče in nepremično obstane = krogla se je nepričakovano približala; krogla se sunkovito premakne nazaj, spremeni težišče in nepremično obstane = krogla se je zdrznila pred nečim neugodnim. In tako naprej.

Foto/Photo: Urška Boljkovac

Študentom lutkarstva na Umetniški akademiji v Osijeku in udeležencem lutkarskih seminarjev sem velikokrat kazal naslednje: vzel sem večjo kunjco ali robec, ki sem ga postavil navpično, pri čemer sem ga prijel z zgornje strani po diagonali, na vrhu robca sem z desno roko naredil nekaj, kar je spominjalo na kapuco – prijel sem jo s spodnje strani, da je preostali del blaga obvisel prosto v obliki stožca, pri čemer se je rahlo nabral; robec je *stal* na mizi ali na tleh, z levo roko sem vzel daljšo palico, ki sem jo postavil v os in navpično ter konec robca, ki mi je bil bližje, prislonil k zgornjemu delu palice. Tedaj sem se s palico močno oprl na mizo, povlekel k sebi ves robec in premaknil palico še malo naprej, in sicer s takšnim gibom, kot bi jo *odlepil* ali *iztrgal iz* mize, se močno naslonil, potegnil robec k sebi, prepognil tako imenovano 'kapuco', narahlo premaknil kos blaga gor-dol, da se je v srednjem delu nabral in spet zgladil, nagnil 'kapuco' proti palici, jo prislonil k palici, premaknil palico še malo naprej, potegnil robec k sebi in tako znova in znova ...

Kaj je to? sem jih spraševal. To je starka, ki težko hodi in se naslanja na palico, je bil odgovor, ki sem ga slišal najpogosteje. Počakajte, kar imam v roki, ni starka, marveč navaden kos blaga. Ampak ... Le vlekel sem ga po mizi in s svojo improvizirano lutko nisem igral, da 'težko hodi'. Ampak, starka ... oziroma robec je težko dihal. Pa vendar, nisem igral, da 'težko diha', saj sem kos blaga le narahlo premikal gor-dol, ga nabiral, gladil ... Ampak ... Vi gledalci ste bili tisti, ki ste obliki robca pripisali pomen 'starke', ki ste premikanje palice in približevanje kosa blaga v času in prostoru preoblikovali v 'težko hojo'. Kinetiko ste prebrali kot pomen in vsebino, pri čemer jaz nisem ne igral, ne animiral (beri = vdihoval duše) popolnoma ničesar. Poskrbel sem le za osnovni impulz, lutka je *katalizirala* ali spremenila vrednost dogajanja, gledalec ga je sprejel, vsesal-vsrkal, prepoznal in izčistil (aha, poglej, starka!), mi vrnil spodbudo in tako sklenil krog.

Roser (2002: 29–36) pravi: »Lutkar lutke v resnici ne more oživiti. Edino, kar lahko naredi, je, da z lutko igra tako, da jo občinstvo zase oživi, da privoli v to, da jo doživi, kot bi bila živa.«

Rad bi povedal še nekaj o 'prikazovanju starke'. Starko sem namreč kazal in je nisem igral. Torej je nisem *čutil* in si v svojem telesu nisem ustvaril ne podobe ne spomina 'težke hoje', s čimer bi morda lahko lastno nadušno drgetanje *prelil* v starkinega.

Osredotočal sem se zgolj na natančno premikanje in puščal dovolj prostora za premore, da je bilo moč dobro

¹ Prim. Bratoljub Klaić, *Riječnik stranih riječi*, Zagreb, Nakladni zavod MH, 1978.

zaznati sleherni, tudi najmanjši gib. Zanesljivo se lahko na vse pretege trudimo in silovito čutimo, lahko se vživimo v lik, ki ga ponazarjamo in resnično občutimo strast in (nekako!) poskušamo doseči, da bi se vse to *odrazilo* tudi na lutki, pa vendar, če animacije (vdihovanja duše) ne racionaliziramo in je ne razgradimo do osnovnih pravil, kontrolirane kinetike, ki pred gledalcem (z našo spodbudo in njegovim hotenjem) spreminja vrednost, ne bomo mogli narediti prav ničesar, marveč se bomo le zagostili v sentimentalni abstrakciji.

Po drugi strani pa sta zopet sam material in kakovost blaga, s katerim sem kazal starko (debelejše blago, ki ga je treba spuščati bolj počasi, da se lahko nabira, lahkotnejše, ki tako lepo plapolala, da lahko v hipu ponovi hitri trzaj itn.), odredila način, kar pomeni hitrost ali počasnost izvajanja giba. Povedano drugače, jaz sem bil tisti, ki je diktiral kosu blaga, vendar je tudi kos blaga diktiral meni.

Vrnimo se k vajam s kroglo. Skoznje naj bi se roka »naučila dovoliti lutki, da jo 'vodi'«. (Roser, Höfer 2002) In že smo pri *podvajanju*, ki je nujno potrebno za gledališko dejanje: »Treba je zelo pozorno prisluhniti in potipati, pravzaprav začutiti, kaj lutka zmore in kaj želi. 'Želi' morda zveni malce pretirano, vendar je tisto, kar lutka zmore, tudi njena volja. Prav temu mora lutkar posvetiti pozornost, to je tisto, kar mora zvedeti in s čimer mora biti seznanjen, to mora obvladati, da bi lahko resnično rokoval z lutko in jo učinkovito umestil v gledališče.« (prav tam)

Ko tehnologija hrepeni po domišljiji in domišljija po tehnologiji

Roser je, prepričan v nerazdružljivost tehnologije in interpretacije, izoblikoval konstrukcijska in animacijska načela kot niz praktičnih postopkov, ki so lutki omogočili, da je postala kompleksen in zaokrožen gledališki inštrument, lutkarju pa lahko in hitro obvladovanje lutke: sleherna tehnološka danost se odraža neposredno v animaciji, saj ne izdelujemo lutke, marveč njen gib, animacijo pa si zamišljamo kot izpopolnitev postopka interakcije, ki se, to zdaj že vemo, odvija med lutkarjem, lutko in občinstvom, na čemer temelji tako vtis kot možnost gledališkega življenja mrtve materije.

Povezanost, ki se vzpostavi med izdelovanjem marionete in igranjem z njo, je pomembna lastnost Roserjevega dela. Sistem animacije, ki temelji na fiziki nihala in manipuliranju s silo teže, kombinatorika pomika čvrstega telesa (ali celega niza povezanih teles) iz težišča in njegovega vračanja v težišče – je zamišljen tako, da se je tudi z najbolj enostavno konstruirano marioneto v hipu mogoče lotiti bolj zapletenega igranja. S pomočjo kinetičnih znanj, uporabljenih pri izdelavi marionet, je moč koncentracijo z lahkoto in v celoti posvetiti igranju in interpretaciji.



Marionetni križ izdelujemo kot interpretacijski *cockpit*, kot jedro vseh gibalno-izraznih zmogljivosti marionete. Pri tem si ne zastavljamo več vprašanja o tem, kako bomo pri lutki sploh dosegli (spretno, realistično, poetsko, plesno) gibanje, marveč, v kateri interpretativni prostor bomo to gibanje umestili. Končni rezultat vlečenja niti ni sam gib, marveč asociativna vsebina tega giba, ki pa je pogosto zelo daleč od golega oponašanja. Mimezis bi se odprl metaforičnosti, ali z drugimi besedami: mimezis je izhodišče, metaforičnost pa cilj. Različne ravni (tehnična, animacijska, likovno-oblikovna, dramaturška) niso nikakor ločene med seboj, marveč se prepletajo in dopolnjujejo, potemtakem je poudarek na iskanju stičnih točk, izgradnji celovite in vzajemno spodbudne vzročno-posledične, tehnološko-izvedbene verige. Roser (prav tam): »Brossovo marionetno tehniko, zasnovano na kinetičnih načelih, sem neprenehoma razvijal vseh petdeset let svojega poklicnega gledališkega življenja. Ta tehnika prerašča tradicionalne načine izdelave, saj marioneto animiramo iz njenega težišča. To pa zahteva natančno poznavanje temeljnih konstrukcijskih pravil, jasno tehnično 'tolmačenje' in izvedbo [...], pri čemer je tisto 'tehnično' omejeno na kar najenostavnejši imenovalec. Rokovanja s temi marionetami se naučimo z lahkoto, zaradi česar se lahko popolnoma osredotočimo na igro.«

Razvijanja lastnega tipa marionete, v štirih korakih, v štirih različicah, se je najprej lotil Bross, nato še Roser: krogla na niti, *tücher* marioneta, *kopf-schulter* marioneta in polna marioneta.² V tem primeru, ko se posvečamo temi animacije ter povezanosti tehnike in domišljije, bo zadostoval opis tipa, ki smo ga omenili prvega.

Kot nadgradnja krogle na niti in izpopolnitev osnovnih kinetičnih načel je *tücher* marioneta izdelana s štirimi nitmi, petimi krogli in kosom blaga, ki 'lepo pada', ter enostavnim, vodoravnim križem. Glava: večja krogla, povezana v treh točkah; dveh s strani, vzdolž premera krogle in eni zadaj, vzdolž polmera, ki (gledano od zgoraj) tvorijo miselni trikotnik; točke tega manjšega trikotnika so z nitmi povezane s proporcionalno večjim miselnim trikotnikom, ki ga tvorijo točke na križu. Točka, v kateri se križajo palice križa, je točno nad težiščem krogle, oz. njene osi. Ko križ premaknemo po krogu, zakroži tudi lutkina glava, ko ga nagnemo levo ali desno, tudi lutka nagne glavo v tej smeri – 'poslušaj', 'zanika'; ko križ spustimo ali ga dvignemo naprej ali nazaj, lutkina glava 'prikimava', sklanja glavo in 'se sramuje'. Skozi sredino glave vdenemo nabran štirikotni kos blaga: s krogle v obliki romboida visi kos blaga s štirimi prostimi koti: dva sta postavljena zgoraj, dva se dotikata tal. Skozi štiri kote

2 *Tücher* marioneta, nem. *Tücher-Marionette* (nem. *Tuch* – 'robec, ruta, cunja, kos blaga'), in *kopf-schulter* marioneta, nem. *Kopf-Schulter-Marionette* (nem. *Kopf* – 'glava' in *Schulter* – 'rame'), je svoje ime dobila po delih, ki so pri animaciji najbolj pomembni.

blaga vdenemo manjše krogle: 'roki' v zgornja dva, 'nogi' pa v kota, ki se dotikata tal. 'Roki', ki sta spredaj, sta preko daljše palice križa z enim koncem povezani tako med seboj kot s križem. Ko desno 'roko' potegnemo naprej/ navzgor/vstran se zategne ves desni rob blaga, pri čemer za seboj potegne tudi 'nogo' in jo dvigne s tal; tako je tudi na levi strani. Lutka na široko koraka s premikanjem 'rok' in 'nog' desno ali levo. Blago opisuje gibanje lutkinoga 'telesa', saj je hkrati telo, kostum, rokav in nabor ... Ko križ spustimo, se blago nabere na sredini in na tleh: lutka poklekne, se usede ali pa se uleže ...

Tücher marionete s štirimi nitmi so najpogosteje osvobojene realističnih detajlov obraza in telo 'asociirajo' z animiranjem blaga, saj jih kot gledališke like določajo predvsem kretnje, gibi in igra. Konstrukcija, ki je temelj premikanja, je vselej pred likovnostjo, saj lahko likovne detajle, če želimo, dodamo pozneje. Če je premikanje zadovoljivo, če nas vzorec izbranih gibov lahko popelje v naracijo, lahko gledalec na brezosebni krogli uzre tudi obraz. To je preverjeno in se resnično dogaja.

Ko premikamo tako izdelano marioneto, nam ni treba izvajati prav sleherne kretnje ali giba. Premikamo težišča, nadzorujemo amplitude krogle, medtem ko krogla/nihalo in kakovost blaga ustvarjata naprej, do neke mere samostojno. Če spremljamo, kaj se dogaja s premaknjenimi težišči ali pozorno sledimo razvoju amplitud in jih nato krajšamo ali daljšamo, se lutka na nek način tudi osamosvoji in dobi lastno 'voljo'. Naš partner na odru je lutka in z njo se sporazumevamo v kinetičnem jeziku. »Odnos premikov [lutkarjevih] prstov do gibov lutk, ki so k njim pritrjene, je dokaj zapleten, skorajda neizviren, približno takšen, kot je odnos števil do algoritmov ali asimptot do hiperbol [...], zato je njihov ples moč v popolnosti prenesti v carstvo mehaničnih sil«, trdi Kleist v eseju *O marionetnem gledališču*. Nekje drugje, v pismu Ernstu von Pfüelu, pa zapiše: »Lahko bi našel diferencial in lahko bi napisal stih, pa vendar, ali nista to dve skrajni točki človeške sposobnosti?« (Kleist 1978)

...

Raphael Mürle (2002), lutkar iz Pforzheima, ki je bil v obdobju od leta 1983 do leta 1987 študent prve generacije Šole za lutkarstvo v Stuttgartu, na kateri je kot docent predaval Roser, je svoje delo z njim opisal takole: »Leta 1999, dvanajst let po študiju, mi je uspelo pridobiti Roserja za režiserja mojega marionetnega programa *Cocktails*. Tudi tu je bil bolj učitelj kot režiser. Pri priči je predme postavil veliko zrcalo, pred katerim sem vsak dan moral vaditi. Torej njegovo delo ni bilo, da mi daje režijske napotke, marveč da me usmerja v to, kako naj sam razvijem 'dober nos' za lutko na nitih. Skozi ta proces sem pravzaprav dobil predstavo o tem, kaj Albrecht Roser doživlja s svojim klovnom Gustavom že več kot petdeset let:

intenziven odnos z lutko, ki je nekaj neponovljivega in botruje sproščanju nepojmljive energije. Kot vse kaže, ta lutka deluje tudi kot vrec mladosti, saj Albrecht Roser nikakor ne kaže svojih osemdeset let.«

Roser (2002: 29–36) zapiše: »Ko mi je pot prekrizala marioneta, sem bil star 29 let [...]. Klovna Gustav pa je kajpak sreča, nasmeh usode, saj je bil nekaj podobnega alter egu. No, potem pa se je postopoma izkazalo, da je v resnici lutka tista, ki vodi človeka.«

In zdaj še to: Kdo se pravzaprav ni hotel fotografirati? Ne vem, nimam odgovora. Ali moramo res vedno prav na vse odgovoriti?

Prevedla Nataša Jelić

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DUBRAVKO TORJANAC je režiser in prevajalec, ki je leta 1982 diplomiral na AKFIT. Režiral je več kot sedemdeset predstav. Od leta 1994 je umetniški vodja in režiser Otroškega in lutkovnega odra HNK v Varaždinu. Izpopolnjeval se je pri prof. Albrechtu Roserju v Stuttgartu. Je avtor več gledaliških in lutkovnih besedil za otroke. Trenutno na oddelku za primerjalno književnost Filozofske fakultete v Zagrebu zaključuje doktorski študij iz teatrologije na temo Goethe pred lutkovnim gledališčem doktorja Johanna Fausta – s posebnim poudarkom na potujočih marionetnih gledališčih in različicah igrokazov o Faustu, ki so jih uprizarjali potujoči lutkarji.

PROF. ALBRECHT ROSER (1922, Friedrichshafen–2011, Berlin) je bil grafični oblikovalec in izdelovalec marionet. Leta 1951 je izdelal svojo prvo lutko, klovna Gustava, s katero je prepotoval vse kontinente. Leta 1958 je prejel prvo nagrado in zlato medaljo na VI. kongresu UNIME v Bukarešti, kasneje pa še dve nagradi: diplomu XII. kongresa UNIME v Moskvi (1976) ter nagrado Obrazcova

WHY DID THE CLOWN GUSTAV REFUSE TO BE PHOTOGRAPHED?

Dubravko Torjanac

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It was in August 2002 that Albrecht Roser, together with his assistant Ingrid Höfer, led a workshop on marionettes in the Varaždin Theatre. One morning, he untied the marionette of the clown Gustav and together they set out for an interview with the journalist of a local newspaper. Upon returning, he looked very ill-humoured and dissatisfied. I asked him what went wrong – was someone late, did they keep him waiting, was the journalist perhaps unprepared? No, he replied, everything went with a swing, the journalist was excellently prepared, we had a very pleasant conversation, it's just that he refused to be photographed! – Who refused to be photographed? – Him, Gustav, he refused to be photographed! He would not stand in front of the camera, he was sulky and against everything, so nothing could be done in the end and we simply just couldn't be photographed!

I could not understand this! Roser and his marionette clown Gustav had been together for 50 years already. They had performed all over the world and suddenly Gustav refuses to be photographed!? Why ever?!

(Now, something has to be clarified right from the start, even if only in parentheses. With everything said so far, we are, of course, not dealing with a deliberate as well as general mystification at the puppeteer-puppet relationship: Albrecht Roser is indeed a witty, yet perfectly serious gentleman. And his story was not meant to be a

joke. And after all, Roser wanted to be photographed and Gustav was the one who refused. After all those years, I was also confused by my own response, as I did not ask him *how come?* But *why?* Which means that something about all this seemed perfectly acceptable and natural to me, something persuaded me into something. For many years, it has been piling up and longing for a rational explanation, an analysis.

Because *how come?* anticipates and asks about the manner, therefore about something technological and methodological, and then also about reasons and consequences, while the astonished *why?* already accepts the *because of and for whatever reasons*. *Why this?*, however, also accepts the existence of a unique identity, apart from Roser's, also the other one's, Gustav's. But is this really so?)

Animation–Alienation, or Who Leads Who Here?

Roser began the introductory exercises in marionette animation with the animation of a ball, a ball that was neither too heavy nor too light, not too big and not too small, easily perceptible to eye, the weight of which could easily be felt by hand, that hung on a string. According to Roser, this is the simplest type of marionette. Because, by its definition, a marionette is a solid body, hanging on a string or strings. “*How many strings should a marionette have?*,” F. H. Bross asks in his article of the same title, and

then replying: “As few as possible! [...] If we have a marionette with very many strings [...] it is not the marionette that can prove itself, but the artist manipulating with all the strings. [...] On the other hand, you can imagine simple marionettes with three strings (two are used for gripping, one for playing or the other way round). [...] If a marionette is composed of several parts, each of which needs separate manipulation, for every joint or piece [...] only three strings at the most are needed. In most cases, two are sufficient, and very often even just one.”¹ But that “you cannot know immediately.”²

We start with exercises with a ball; “we train the animating hand by moving it from the centre of gravity, thus making it used to the feeling of ‘touching ground’.”³

So Roser is showing us a ball hanging on a string; simply, as if holding a pendulum, he is swinging the ball towards and away from us sitting in a circle. When the ball – in swing or circling around the centre of gravity – reaches its full amplitude, this alters its centre of gravity or position of equilibrium. But this ball of striking red colour, which he is freely moving around the space, soon arouses something in us: perhaps an emotion or, even better, an instinctive tendency, volition or idea that we would like to turn into the story the ball is supposed to seemingly be proposing or relating through its movement. The ball, a solid body of striking red, therefore exciting, colour, hanging on a string is getting close to each one of us with a swing, and we keep evading it.

Has the ball itself “told” us something, invited us somewhere or threatened us with something? It seems it has done something as we instinctively moved away from it, therefore attributing it an intention as observers – an invitation, a threat, a menace... Whereby it might even have confirmed or returned this with its next move. It is probably right here that our enchantment with the inanimate object – the puppet – originates from and begins.

The red ball, namely, is swinging in front of us effortlessly and peacefully, moving only mechanically and kinetically, yet we who respond to its movement develop the wish for a story, emotion or topic, thereby starting to interpret and attribute a meaning of another category to the ball – that of a character, situation or narrative. And in that very moment, as is quite clearly visible, the

¹ Fritz Herbert Bross, “Koliko konaca treba imati marioneta?”, in *Lu(T)ka*, no. 14/15, vol. 8, ZKL, Zagreb, 2002, pp. 37–38

² Ibid.

³ Prof. A. Roser, I. Höfer, *Bericht über die Internationale Sommerakademie in Varaždin*, Kroatien, August 26 to September 15, 2002 (BRIEFE/2002/Varazdin3.doc).

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Foto/Photo: Urška Boljkovac

inanimate body already makes a move, similar to the one it would have made if it were alive. This leads to our wish to perceive it as no longer inanimate, but rather as something alive. The puppeteer provides for the first incentive, the puppet *catalyzes*, the viewer accepts, clears up everything and closes the circle. In this circle of accomplices – puppeteer, puppet, viewer – the kinesics gets transformed into the puppet's *will*.

A ball hanging on a string can be used for relating basic, simple, one could say *kinesic* stories. A ball as a geometrical body, which by now already means a puppet to us and plays the *role* of a puppet, cleans up the performance, having neither face nor humanlike shape, just kinesics and proxemics: up-down, left-right, into circle, a twitch and withdrawal – movement through space. The ball is floating, only slightly moving up-down in the rhythm of a heartbeat = the ball took a breath; jerkily, it pushes forward, changes its centre of gravity and is brought to a standstill = the ball unexpectedly came closer; the ball jerkily pushes back, changes the centre of gravity and is brought to a standstill = the ball got frightened by something unpleasant. And so on.

I often showed the following to the students of puppetry at the Academy of Arts in Osijek, as well as to the participants of puppetry seminars: I took a bigger cloth or a handkerchief, which I put into a vertical position, whereby, from the upper side, I seized it by the diagonal, while with the right hand I created something on the top part of the handkerchief that seemed similar to a hood; I held the hood from the lower side, so that the rest of the cloth was hanging loosely in the shape of a cone and got slightly folded; the handkerchief stood on the table or on the floor, and with my left hand I took the longer bar, which I put into the vertical axis. The end of the handkerchief closer to myself, I leant against the upper end of the bar. Then I strongly leant on the table holding the bar, pulled the whole handkerchief to my body and moved the bar slightly forward with such a move as if I had unglued or torn it from the table; again I leant on the table with all my strength, pulled the handkerchief to me, folded the so-called “hood”, slightly moved the cloth piece in an up-down direction, so that it folded in the middle part, then I smoothed it again, leant the “hood” towards the bar and then against the bar, moved the bar forward slightly, pulled the handkerchief close to myself, repeating this again and again...

What is this? I kept asking them. This was an old woman who barely plods along and needs a stick to lean on was the most frequently heard answer. Wait, the thing I'm holding in my hand is not an old woman, it's an ordinary piece of cloth. But... I was only pulling the piece along the table and was not pretending with my improvised puppet that she “plodded heavily along”. But the old woman...

or rather, the handkerchief, was indeed breathing heavily. And yet I was not pretending it was “breathing heavily”, as I was only gently moving the cloth up and down, folding it, smoothing it... But... You viewers were the ones who attributed the meaning of an “old woman” to a shape of a handkerchief, and you were the ones who turned the movement of the bar and drawing closer of a piece of cloth in time and space into “plodding along”. You were the ones who translated kinesics into meaning and contents, while I was neither playing nor animating (i.e. inspiring souls⁴) absolutely anything. I only provided for the basic impulse, the puppet *catalyzed* or changed the value of the happening, the viewer accepted it, sucked in and absorbed it, recognized it and cleared it up (see, an old woman!), returned the incentive back to me and thus closed the circle. Roser: “A puppeteer cannot animate a puppet in reality. The only thing he can do is that he plays with a puppet in such a way that the audience animates it for itself, that it agrees to be experiencing it as if it were alive.”⁵

I would also like to tell something about the “presenting of the old woman”. In fact, I was just showing the old woman, I was not playing her. Therefore, I was not *feeling* her and nor did I create the image or the memory of “heavy plodding” in my body, although, in this way, I could have perhaps turned my own asthmatic breathing into that of the old woman's.

I was only focused on precise movement and was leaving enough space for breaks so that every, even the slightest, motion could be clearly perceived. We can certainly try our utmost and feel strongly, we can identify with the character we are illustrating and truly feel the passion, trying to attain (somehow!) that all of this would be *reflected* in the puppet, and yet, if we do not rationalize the animation (inspiration of soul) and deconstruct it into basic rules, into controlled kinesics changing value in front of a viewer (with our incentive and his volition), we will not be able to achieve anything; instead, we will only get stuck in sentimental abstraction.

Again, on the other hand, the very material and quality of the cloth used for creating the old woman (a thicker cloth, which has to be dropped in a slower way, so it can get folded, and a lighter one fluttering so beautifully it can repeat a quick twitch within a second) determined the manner, which means the speed or slowness of performing the gesture. Told in a different way, I was the one dictating to the piece of cloth, although that piece of cloth was also dictating to me.

⁴ Bratoljub Klaić, *Riječnik stranih riječi (Vocabulary of Foreign Words)*, Nakladni zavod MH, Zagreb 1978.

⁵ Albrecht Roser, *Koliko konaca treba imati marioneta? Lu(T)ka*, no. 14/15, vol. 8, ZKL, Zagreb 2002, pp. 29–36.

But let's get back to the exercises with the ball. Through these exercises, a hand “is supposed to learn to allow a puppet to ‘lead’ it.”⁶ And already we are at *duplication*, which is of absolute necessity for a theatrical act: “One has to listen very carefully and touch, actually feel, what a puppet can do, and what it is that it wants. ‘Wants’ may sound a bit exaggerated; yet the puppet's ability is also its will. This is precisely what a puppeteer should focus on, this is what he should learn and be aware of, have command of, so he can really handle a puppet and efficiently position it into theatre.”

When Technology Longs for Imagination and Imagination Longs for Technology

Roser, convinced of the incompatibility of technology and interpretation, created construction and animation principles as a series of practical procedures, enabling a puppet to become a complex and rounded out theatrical instrument, and a puppeteer easy and quick manipulation of puppets; every technological fact is reflected directly in animation as we are not producing puppets but their gestures. Animation is thought of as a perfection of the interaction procedure, which – as we are already aware of by now – takes place between puppeteer, puppet and audience, this being so the basis of impression as of the possibility of theatrical life of dead matter.

The link, established during the production of and play with a marionette, is an important characteristic of Roser's work. The system of animation, based on the physics of the pendulum and the manipulation of gravitational force, the combinatorics of the move of a solid body (or a whole series of linked bodies) from the centre of gravity and its return to this centre, is conceived in such a way that even the most simply constructed marionette enables more sophisticated playing in no time. With the help of kinesic skills, applied in the production of marionettes, concentration can easily and wholly be dedicated to playing and interpretation. The marionette cross is made as an interpretative *cockpit*, as the core of all kinesic-expressional abilities of a marionette. We thereby no longer pose the question as to how to achieve (dexterous, realistic, poetic, dance) movement with a puppet, but as to the interpretative space in which to position this movement. The final result of pulling the strings is not the gesture itself but the associative contents of this gesture, which very often is far from mere imitation. Mimesis would open itself up to metaphors, or in other words: mimesis is the starting point, metaphors is the goal. Different levels (technical, animative, visual, dramatic) are by no means separate, but are mutually inter-

⁶ *Ibid.*

twining and complementing; the focus, therefore, is on searching for common points, on creation of the whole and mutually stimulating a causal-consecutive, technological-performative chain. Roser: “I was continuously developing the marionette technique of Bross, based on kinesic principles, through all the fifty years of my professional theatrical life. The technique has outgrown the traditional manners of production as the marionette is animated from its centre of gravity. This calls for detailed knowledge of the basic construction rules, clear technical ‘interpretation’ and performance [...], whereby the technical is limited to the simplest denominator. Handling these marionettes can be easily learnt, which is why we are able to completely focus on play.”⁷

First it was Bross and then Roser who took up the development of his own type of marionette in four steps and in four variants: ball on a string, “Tücher-marionette”, “Kopf-Schulter-marionette” and the full marionette.⁸ In this case, when we are focused on the topic of animation and the link between technique and imagination, the description of the type we first mentioned will suffice.

The “Tücher-marionette” as an upgrading of the ball on the string and a perfection of basic kinesic principles is made of four strings, five balls, a piece of cloth that “falls nicely” and a simple, horizontal cross. The head: a bigger ball, connected from three points, two from the side, along the ball's diameter, and one behind, along the radius, which (looking from above) create a mental triangle; the points of this lesser triangle are connected by strings with a proportionally bigger mental triangle, made by the points on the cross. The point at which the cross bars are crossed is exactly above the centre of gravity of the ball or its axis. When we move the cross in a circle, the puppet's head circles, too; when we bend it left or right, the puppet follows in the same direction, “listening”, “denying”; when we drop the cross or lift it forwards or backwards, the puppet's head is “nodding”, bending its head and “being ashamed”. Through the center of the head we thread a folded rectangular piece of cloth – from the ball hangs a piece of cloth in the form of a rhomboid with four loose corners, two are placed above, two are touching the ground. Through the four corners of the cloth, smaller balls are threaded: the “arms” go into the upper two, the “legs” into the corners touching

⁷ Prof. A. Roser, I. Höfer, *Bericht über die Internationale Sommerakademie in Varazdin*, Kroatien, from August 26 to September 15, 2002 (BRIEFE/2002/Varazdin3.doc).

⁸ Tücher-marionette (German: Tuch = handkerchief, scarf, rag, piece of cloth); the “Kopf-Schulter-marionette” (Ger.: Kopf = head and Schulter = shoulders) got its name from the parts that are most important for animation.

the ground. The “arms”, which are in front, are with one end connected between themselves as well as with the cross through the longer bar of the cross. When the right “arm” is pushed forward/up/to the side, the entire right margin of the cloth folds, thus pulling the “leg” onwards and lifting it from the ground; the same happens on the left side. The puppet strides widely with moving “arms” and “legs” to the right and to the left. The cloth describes the movement of the puppet’s “body”, serving as body, costume, sleeve and fold all at the same time... When we lower the cross, the cloth folds in the middle and onto the ground – the puppet kneels down, sits or even lies down...

“Tücher-marionettes” with four strings are usually free of realistic face details, “reminding” one of the body from the animation of cloth because it is mostly through gestures, movement and play they are defined as theatrical puppets. Construction as the basis of movement is always before visuality, and visual details can optionally be added subsequently. If the movement is satisfying, if the pattern of selected gestures proves capable of leading us into narration, a viewer can even perceive a face on an impersonal ball. This has been proven and actually happens.

When moving a so-constructed marionette, we do not have to perform just every gesture or move. We are moving the gravity centres and controlling the ball’s amplitude, while the ball/pendulum, together with the quality of the cloth, continue creating, to a degree even autonomously. If we are closely watching the activity of shifted gravity centres and the development of amplitudes, which can then be shortened or lengthened, the puppet turns autonomous in a way and gains a “will” of its own. The puppet is now our partner on the stage, and we can communicate with it in kinesic language.

“The relationship between the movement of (a puppeteer’s) fingers and gestures of the puppets attached to them is fairly complicated, almost unoriginal, approximately resembling the relationship between numbers and algorithms or asymptotes and hyperbolas [...] which is why their dance can be wholly transposed into the kingdom of mechanical forces [...]”, says Kleist in his essay *On Marionette Theatre*. Somewhere else, in a letter to Ernst von Pfuel, he writes: “I could have found a differential and I could have written a verse, and yet, aren’t these two just extreme points of the same human capacity?”

Raphael Mürle, a puppeteer from Pforzheim and a first generation student of the Puppetry School in Stuttgart during the period from 1983 to 1987, where Roser used to lecture as an assistant professor, described his work with

him in the following words:⁹ “In the year 1999, 12 years after my studies, I managed to engage Roser as a director of my marionette programme *Cocktails*. Here, too, he was more of a teacher than a director. Immediately, he placed a big mirror in front of me and I had to practise in front of it every day. His work, therefore, was not focused on giving me direction instructions but on making me develop my own ‘good nose’ for a puppet on strings. It was through this process that I actually gained insight into Albrecht Roser’s over-fifty years long story with his clown Gustav – an intense relationship with a puppet, which is something unrepeatable, generating release of unimaginable energy. Obviously, this puppet also acts as a spring of youth with Albrecht Roser certainly not showing his eighty years.”

Roser: “When marionette came into my life, I was 29 years old [...]. And the clown Gustav, of course, is sheer happiness, the smile of fate, something similar to the alter ego. Well, it then gradually turned out that in reality the puppet is the one guiding the man, not the other way around.¹⁰

And now, one last thing: Who was it in fact that refused to be photographed? I don’t know. I have no answer. But do we always have to have answers to everything?

Translated by Marjeta Gostinčar Cerar

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DUBRAVKO TORJANAC, a stage director and translator, has graduated from the Academy of Film and Television in Zagreb (Croatia). Since 1994, he has been appointed as artistic director and director of the Children’s Puppet Scene at the Croatian National Theatre in Varaždin. He perfected his knowledge with Professor Albrecht Roser in Stuttgart. Torjanac is also a renowned author of a number of theatre and puppet texts for children. He is currently completing his Doctoral Studies in Theatrology at the Department of Comparative Literature of the Faculty of Arts in Zagreb (with the thesis entitled as Goethe before the Puppet Theatre by Doctor Johann Faust – with Special Emphasis on the *Plays on Faust*, Performed by Travelling Puppeteers).

PROF. ALBRECHT ROSER (1922, Friedrichshafen-2011, Berlin) was a graphic designer and puppet constructor. In 1951, he made his first puppet clown Gustav, with whom he has toured all continents. In 1958, his first prize and gold medal were bestowed on him at the 6th UNIMA Congress in Bucharest; later on he received two more awards: a diploma at the 12th UNIMA Congress in Moscow (1976) and the Obratsov Award (2001), marking the 50th anniversary of his performing on stage. In 1983, the artist established the University Studies in Puppetry at the Academy of Music and Performing Arts in Stuttgart (FITS Figurentheater Stuttgart), where he was awarded the title of Professor five years later. Roser's work also inspired Jim Henson, who made a film entitled *The World of Puppetry with Albrecht Roser* (1958). Clown Gustav had also marked the early years of Slovenian television, since he used to entertain our viewers acting as a “filler” or interstitial programme, whenever the film strip broke during the broadcast. He first appeared on the small screen in 1960 in the show *Silence – Live Broadcast*. Many recordings of Gustav's appearances on television are still kept in the RTV Slovenia archives. Gustav's head was sketched and made by a mechanical engineer Fritz Herbert Bross, who had been employed in Porsche before World War II. Later on, he devoted himself to puppetry as well. He tackled the marionette's scientific construction, wherein he focused himself predominantly on the construction of marionette control mechanism – the basics to provide the animator with the animation maximum, while using the minimum amount of movements.

MAGIJA BREZ POKLICNIH SKRIVNOSTI

Intervju z Berndom Ogrodnikom

Zoran Srdić

Bernd Ogrodnik (rojen 1961 v Kölnu v Nemčiji) je po vsem svetu priznan lutkarski mojster, živi in dela pa na Islandiji, kjer je umetniški direktor gledališč Figura in World of Puppets/The Puppet Loft v Islandskem nacionalnem gledališču. Je lutkarski mojster Islandskega nacionalnega gledališča in je soustanovitelj Islandskega centra za lutkarsko umetnost.

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Dela kot lutkar, oblikovalec, izdelovalec, učitelj in režiser lutkarskih spektaklov, s katerimi je prepotoval Evropo, Kanado, ZDA in Azijo. Za različna gledališča po vsem svetu, zbiratelje, muzeje, oglasje, televizijo in filmske produkcije je nastopal ter izdeloval vse vrse lutk.

S formalno izobrazbo iz klasične glasbe, obdelovanja lesa in borilnih veščin je Bernd Ogrodnik ugledna avtoriteta v lutkarstvu že od leta 1986, ko je ustanovil svojo gledališko skupino Alchemilla Puppetworks (predhodnico gledališča Figura). Med bivanjem v Ameriki (1990–2000) je postal mojster rokodelec in se ukvarjal z vrhunsko izdelavo lutk. Lutke je razvijal in ustvarjal predano, kot bi šlo za izdelavo vrhunskih glasbil za klasično glasbo. Njegov perfekcionizem pri izdelavi notranjih mehanizmov za gibanje in zelo dodelana zunanost njegovih marionet sta leta 2002 pripeljala do sodelovanja pri filmu *Niti* (*Strings*, 2004), ki slovi zaradi svoje inovativne kinematografije. Med delom za film je predelal in dodatno razvil Bross-Roserjev nadzorni mehanizem in izdelavo marionet popeljal v dotlej nedosežene višave. Ogrodnikov nadzorni mehanizem je inovacija zaradi posebnih gibov pri hoji, kar je sploh omogočilo nastanek filma, pri katerem je bil glavni lutkar ter je zanj pripravil tudi tehnično zasnovo vseh lutk.

Ogrodnik je svoje znanje in dosežke pri izdelavi lutk širil na različnih delavnicah in predavanjih, največ pa pre-

ko spleta. Njegovo stališče, da nima poklicnih skrivnosti, lahko lutko kot medij popelje na razvitejšo raven. Nedavno je sodeloval pri produkciji lutkovne predstave *Aladdin* v Islandskem nacionalnem gledališču. Za predstavo je napisal scenarij in glasbo, oblikoval kulise in izrezljal vse lutke. Postopek izdelave teh lutk je objavil na Facebooku.

V čast mi je, da se pogovarjam s svetovno znanim lutkarskim mojstrom. Spraševal bom predvsem o vašem delu oblikovalca in izdelovalca lutk, čeprav ste lutkarski mojster, igralec, režiser in umetniški direktor gledališča Figura ter World of Puppets/The Puppet Loft pri islandskem nacionalnem gledališču. Torej se lahko o lutkarstvu pogovarjava bolj na široko. Kdaj in kako ste se začeli zanimati za lutke? Kdo ali kaj je bil vaš prvi navdih? Je povezano s poklicem vaše matere, očeta ali sorodnikov?

Odrasel sem v Nemčiji in navdihnile so me lutkovne predstave, ki sem jih videl. Morda poznate Augsburger Puppenkiste, tradicionalno marionetno skupino, ki je pripravljala predstave za televizijo. Bile so zelo prikupne in očarljive. Mislim, da je bilo to tisto. Navdušen sem bil, kako so ustvarjali svetove. Imel sem šest ali sedem let, ko sem jih začel posnemati. Začel sem izdelovati lutke in kulise in igrati predstave za svoje sosede. V bistvu so me navdihnile lutkovne predstave, ki sem jih videl.



Prototip marionete, ki jo je Bernd Ogrodnik razvil za film *Niti*/The prototype marionette, developed by Bernd Ogrodnik for *Strings*, foto/photo: EDDI

Lutkarstvo je za otroke resna zadeva, saj jim poleg ustvarjalnih domišljjskih svetov predstavi tudi svet gledališča in filma. Nastopate tako za otroke kot za odrasle, mene pa zanima, kdaj in kako ste skušali vstopiti v svet poklicnega lutkarstva.

Študiral sem samo klasično glasbo. Nisem hodil v lutkarsko šolo. Hodil sem na gimnazijo za umetniško nadarjene otroke in ko sem jo končal, sem s šolskim sistemom zaključil. Znanje sem sklenil nabirati povsod, kjer ga najdem. Veliko let sem vložil v borilne veščine, učenje zdravilskih veščin, kot sta masaža in akupresura, potoval sem po svetu, delal kot glasbenik, strižec ovc, tesar, kmet, delal sem v tovarni za predelavo rib, na tovorni ladji in podobno. Šele pri 25 letih sem sklenil, da bo lutkarstvo poklic za mojo dušo. Nabrane izkušnje so napajale moje delo lutkarja. Študiral sem z zanimivimi ljudmi, prebral vsako knjigo o lutkarstvu, ki sem jo našel, in hodil na številne festivale in seminarje ter zastavljal številna vprašanja, kadarkoli sem srečal lutkarja, ki je izvajal nekaj, kar sem občudoval. Ugotovil sem, da je lutkarska skupnost zelo odprta, vsaj v Severni Ameriki, kjer sem preživel veliko časa. Vsi si izmenjujemo znanje. Lahko in zabavno se je učiti od drugih, najbolj poglobljeno znanje pa pridobiš z izkušnjami.

Na spletni strani gledališča Figura je podatek, da je na vas vplival pokojni Albrecht Roser. Ste študirali na njegovi šoli v Stuttgartu?

Ne. Pogosto sem ga srečeval v ZDA. Prvič sva se srečala na nacionalni lutkarski konferenci Centra Eugena O'Neilla v Connecticutu, kjer je bil gostujoči umetnik. To je vsakoleten dogodek, na katerem gostujoči umetniki vodijo delavnice za poklicne lutkarje. Nate kot umetnika neprestano vplivajo različni ljudje, Roser pa je eden od lutkarjev, ki so name naredili največji vtis. Skupna nama je bila strast do lutk. V lutkovnem gledališču obstaja zelo močna tendenca osredotočenosti na predmete, zlasti v Nemčiji. Tam je tudi nastal izraz *Figuren Theater*. Materialno gledališče je povsod zelo močno in rad nastopam v njem in eksperimentiram z njim. Še vedno pa imam rad lutke in jih rad razvijam. V tem pogledu je bil eden najvplivnejših izdelovalcev lutk, kar jih poznam, zlasti kar zadeva marionete.

Ampak takrat ste že bili lutkar.

Ko sem ga spoznal? Nastopal sem že. Bilo je leta 1994 ali 1996. Po tistem sva se še večkrat srečala. Malo pred smrtjo sem ga obiskal v Nemčiji, da bi se mu zahvalil. Imela sva enako stališče, da bi bila za lutkarstvo izjemna spodbuda, če bi bilo naše občinstvo tako izobraženo kot poslušalci klasične glasbe, to bi nas spodbujalo k stalnemu izboljšanju našega medija, lutke.

Vrniva se k temu, kako ste začeli z lutkarstvom in pridobivali znanje od drugih. Ste ugotavljali, da težko pridete do znanja o izdelavi lutk, ker je to poklicna skrivnost? Na Facebooku sem videl, da ste zelo odprti in objavljate fotografije celotnega postopka, od risbe do dokončane lutke. Vaš moto je, da znanja ne smemo skrivati. Vsi lutkarji bi morali deliti svoje znanje, kar »bo spodbudilo to umetniško obliko in izbrisalo pečat, da je samo zabava za otroke na nedeljsko popoldne.« Kaj menite o praksi izdelave lutk, je težko pridobiti to znanje?

Moje osebno pravilo je, da nimam poklicnih skrivnosti. Ker sem spoznal, da je na vse, kar sem domnevno izumil, vsaj vplival še nekdo drug. Zame je pomembno stalno izboljševanje umetniške oblike. In če znanje skrivamo, zapravimo veliko časa. Če recimo vse poletje razvijam novo tehniko, denimo majhen, enoročni nadzorni mehanizem za marionete za *Aladdina*, ne pridobim ničesar, če ta razvoj kot skrivnost ohranim zase, nekomu pa lahko prihranim mesece dela. In njegovo delo bo s tem razvojem boljše, on pa bo vplival na druge. S tem dvigamo raven lutkarstva. Če pomagamo drug drugemu, je tudi bolj zabavno in lažje. Sam sem se učil iz množice knjig, vendar ugotavljam, da opisane tehnike večinoma niso najbolj napredne. Lutkarstvo je še vedno premalo razvit medij.

Kaj mislite s tem?

V glasbi imaš jasno ločnico, imaš ljudi, ki izdelujejo glasbila, in ljudi, ki nanje igrajo. Pri lutkarstvu je malo drugače. Čeprav obstajajo ljudje, ki lutke samo izdelujejo,

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Niti/Strings, foto/photo: Steen Donsby

in ljudje, ki samo igrajo z njimi, pa večina lutkarjev sama izdeluje svoje lutke. In vse prepogosto teh lutk ne razvijejo do polnega potenciala. Pogosto jo odnesemo z malomarnim delom. V bistvu ni s tem nič narobe, a bi to lahko primerjali z vrhunskim violinistom, ki igra na ne preveč dobro ali neuglašeno glasbilo. Pri lutkarstvu lahko kdorkoli vzame kakršnokoli lutko, zlasti marioneto, in z njo igra na kakršnemkoli sejmu, pa bo vse preveč ljudi reklo, da česa tako pristrčnega še niso videli. Na neuglašeno violino pa se ne bi odzvali tako. Umetnost izdelave lutk bi rad povzdignil do primerjave s kakovostjo Stradivarijeve violine. V vseh teh letih sem spoznal nekaj izjemnih izdelovalcev lutk in izvajalcev. Njihovo temeljito delo me je globoko ganilo. Zelo navdihujoče je, kadar so mojstri pripravljeno deliti svoje izkušnje.

Všeč mi je vaša misel, da lutkarstvo še ni povsem razvit medij. Kar je paradoks, saj je po eni strani ena najstarejših umetniških oblik zabave vse od antike, po drugi strani pa deluje ne povsem razvito, kar je morda dobro, saj se lutkarstvo širi na področje sodobnega plesa ali drame in igra s predmeti, kot ste omenili. Prebral sem eno vaših izjav v zvezi z vašo predstavo *Metamorphosis*, da lutke ne potrebujejo veliko besed, da je lutkarstvo bolj vizualna umetnost. Naj je lutkarstvo drama ali vizualni medij, za otroke ali resnejše občinstvo, na koncu mora vsak lutkar vanj vnesti svoje vrednote.

Res je. V lutkarstvu je veliko različnih pristopov in vsak mora najti svojo pot. Ravno zato je lutka kot medij tako bogata in barvita. Genialne ustne lutke Jima Hensona so bile revolucija v lutkarstvu in *Muppet Show* je bil edina TV-oddaja, zaradi katere sem v soboto popoldne raje ostal doma, namesto da bi šel na sprehod v gozd. Zdaj pa sem že malo naveličan neskončnih kopij njegove genialnosti na televiziji, ki me tudi dolgočasi. Zame je največja moč lutke v njeni metaforični moči, prisposobi. Že njena oblika z vsemi pretiravanji in izkrivljenji je močan izraz, še preden se lutka sploh premakne ali je izgovorjena ena sama beseda. V tem smislu lutka presega zmožnosti igralca. Kaže, da se lutkarji po vsem svetu spopadajo z veliko težavo, da bi jih priznali kot resne umetnike, ki nastopajo tudi za odraslo občinstvo. Da bi to dosegli, moramo sami dvigniti svoja merila. Če želimo ustvariti lutke, ki so estetsko in funkcionalno tako sijajne, da očarajo tako otroke kot odrasle, moramo strmeti k izvrstni animaciji. Vrhunski glasbenik lahko izvaja odlično glasbo na pločevinasti škatli in te resnično zabava in navduši. Toda omogoči mu izobrazbo, veliko vaje in mu končno daj Stradivarijevo violino ali Steinwayev koncertni klavir, pa te lahko popelje vse do nebes. Takšno perfekcijo iščem v lutkarstvu.

Delate pri velikih gledaliških produkcijah, sodelovali ste tudi pri velikem filmu *Niti*, za katerega ste razvili povsem nov kontrolni mehanizem za mario-

nete. Kako je delati pri tako veliki produkciji?

Nisem razvil povsem novega sistema. Za izhodišče sem imel čudoviti Roser-Brossov mehanizem in sem le dodatno predelal in razvil kotni nadzor, da sem zadostil zahtevam, opisanim v scenariju. Ta sistem sem moral spremeniti in razviti nov koncept, da so se lutke lahko premikale, kot je bilo treba.

Režiser je dve leti po vsej Evropi iskal nekoga, ki bi izdelal take lutke, ki bi opravil naloge, potrebne za film *Niti*. Bil sem zbezan. Kako je mogoče, da tako stara umetnost ni dovolj razvita za film? Pri *Nitih* je bila pomemben izziv in razlika glede na obstoječe lutke hoja. Običajno so marionete narejene za hojo po odru, ki je bolj ali manj vodoraven. Tiste v filmu pa so morale hoditi po neravnih površinah, morale so hoditi po puščavskem pesku, plezati po gorah in se potopiti v pravo vodo. Večina marionet ima za hojo na koleno in nožne prste pritrjeno nit. Marionete so nekakšno nihalo. Lutko med hojo zanihaš v določenem tempu in noga se zavihti nad tlemi. Za tisto, kar so morale lutke početi v *Nitih*, pa običajen mehanizem ni več zadoščal.

Režiser Anders Klarlund je hotel, da lutke posnemajo človeka, hotel je čim bolj človeško gibanje. In za to je običajno bolje uporabiti igralce. Za *Niti* smo hoteli narediti elegantne in kolikor se da realistične lutke. Za to sem izumil mehanizem, pri katerem uporabljam prste obeh rok, da marioneta hodi. Ročico navpičnega mehanizma, ki običajno dvigne koleno, sem predelal tako, da pri lutkah za *Niti* dvigne peto, kar je zadnji del stopala, druge niti pa dvignejo koleno in nožne prste. Potrebni so šest niti, en par zadaj in dva na sprednji strani telesa, vsi pa natančno usklajeni, da dosežemo tak način hoje. Tako smo lahko hodili počasi in dvigali vsako nogo posebej, zelo previdno, prsti, peta in korak čez predmete. Priznati moram, da je to izjemno težko. Od naših šestnajst lutkarjev jih je le pet ali šest res samozavestno delalo z mehanizmom, ker je tehnično zelo zahtevno. Če pa se naučiš, se odpre nova realnost dela z marionetami.

Lutke, ki jih izdelujete, so minimalistične in zelo asketske, dobro izdelane, čudovite ter z natančno dodelanimi sklepi in mehanizmi za gibanje. Kot primer vzemiva ude, običajno izberete razkrit kroglasti sklep, ki da marioneti bolj naraven videz, vendar je izvedbeno zahtevnejši. Kaj imate osebno najraje pri svojih lutkah? Kaj vas žene, ko izdelujete lutko?

Odvisno od projekta in od tega, kaj hočem z lutko povedati. Rad jih naredim lepe v estetskem smislu. Rad jih izdelam dobro, čeprav so oblečene, čeprav ne vidim sklepov. Če je lutka dobro izdelana in so sklepi enakomerni in gladki, vem, da bo delo lažje. Enako velja za vodilo. Če mi gladko, elegantno in uravnoteženo leži v roki, bo izboljšal mojo izvedbo. Kdo bi rad igral na klavir z grobo in neravno klaviaturo?



Kaj pa materiali, ki jih uporabljate?

Za gledališča in opere sem ustvaril ogromne zmaje, kite in podobna bitja iz vseh mogočih materialov, od pene do pleksi stekla, osebno pa najraje delam z lesom. Všeč mi je občutek lesa, delo z njim je čisti užitek. Je nestrupen, organski in živ material. Že misel, da imam privilegij ustvariti nekaj pomembnega iz drevesa, ki je raslo morda več sto let, me radosti in osuplja.

Pogosto sem presenečen, kako malomarno nekateri ravnaajo z raznovrstnimi strupenimi materiali in se ne ozirajo ne na svoje zdravje ne na okolje. Prepričan sem tudi, da bi več lutkarjev uporabljalo les, če bi jih naučili pravičnega in učinkovitega ravnanja z njim. Ampak na koncu gre seveda za osebno estetiko, izbiro in nagnjenja.

Nekje sem prebral vašo izjavo, da lutkarstvo ni toliko povezano z govorno besedo kot gledališče, ampak bolj s svojo vizualno pripovednostjo.

Resnična moč lutk je v metaforičnih podobah, ne v govornih besedi. Igralci govorijo bolje. Naša predstava *Aladdin* ali *Starec in morje* pred njo imata veliko besed, jaz pa sem hotel čim več trenutkov tišine. Nastopam tudi v številnih predstavah za odrasle in otroke, v katerih sploh ne govorim. Podobe so lahko kot glasba izredno močne. Mislim, da gredo besede najprej v možgane in možgani analizirajo, podobe pa imajo kot glasba drugačen učinek. Lutka mora biti bolj mojstrsko izdelana, če igraš brez besed, ker je vse osredotočeno na gibanje in njeno vedenje. V lutkarstvu se resnična magija zgodi le, ko se trije različni elementi – lutkar, lutka in občinstvo – združijo in povežejo z močjo vere. Energija verovanja je čudovit in močan pojav, in mi kot lutkarji moramo z njo ravnati ponižno in odgovorno.

Rekli ste, da nič ne more nadomestiti magije žive predstave. »Nič ne more nadomestiti ozračja žive

predstave in magične medsebojne povezanosti med izvajalcem, lutko in občinstvom. « Mislim, da je to precej ključno za vas.

Živimo v svetu, ki nas množično preplavlja z ogromnimi količinami informacij. Stvari niso več zares posebne. Ni treba recimo čakati, da film pride v kino, lahko ga snamemo. Ljudje lahko vidijo najlepši film v kinu, naslednji hip pa ga lahko spet gledajo, če hočejo. Nikoli pa ne morete ponoviti žive predstave. Kar se zgodi med nastopajočim in občinstvom, je nemogoče zares ponoviti. Naslednji dan bo sicer ista predstava, ampak dinamika in izkušnja bosta vsakič drugačni. Zato me igranje vedno iste predstave nikoli ne dolgočasi. Trudim se, da se z vsako predstavo razvijam kot izvajalec in kot človek, in vsaka predstava me pripelje v stik z novim, posebnim občinstvom. Vse učenje, izmenjava, načrtovanje, izdelava in vaje vodijo do te ene predstave. Tako si bomo delili ta posebni, magični trenutek, ki je lahko resnično duhovno doživetje.

Niti (*Strings*, 2004) so evropski lutkovni film, posnet v koprodukciji Velike Britanije, Danske, Švedske in Norveške. Kot lutkovni film je spretno gradil svoj uspeh in svetovno priljubljenost z zgodbo, v kateri imajo v dramaturškem konceptu glavno vlogo niti marionet. Niti, ki brez konca segajo v nebo, so prisposodba niti življenja in svobodne volje, ki sta v filmu omejevana. Film je zgrajen okrog močne kinematografske podobe lesenih marionet, ki so v različnih odrskih predstavah prisiljene premagati tehnične ovire hoje po različnih površinah (po tleh, vodi, ledu, pesku, ovirah na cesti, plezanju po gorah itd.). V nasprotju z akcijsko parodijo z lutkami *Team America: World Police*, predstavljeno istega leta, se *Niti* vrtijo okrog lirčne in epske zgodbe, ki v ospredje postavlja ikonografično in vizualno zasnovano marionet.

MAGIC WITHOUT TRADE SECRETS

Interview with Bernd Ogrodnik

Zoran Srdić

Bernd Ogrodnik (b. 1961 in Köln, Germany) is a world-renowned master puppeteer living and working in Iceland, where he is Artistic Director of the Figura Theater company, as well as of World of Puppets/The Puppet Loft at the National Theater of Iceland.

Bernd Ogrodnik serves as Master Puppeteer for the National Theater of Iceland and is also co-founder of the Icelandic Center for Puppetry Arts. He works as a performer, designer, builder, teacher and director of puppet spectacles, with which he has toured all over Europe, Canada, the U.S. and Asia.

He has been performing and creating marionettes, practicing other puppet techniques, mask making and scenic design and construction in various theaters around the world for collectors, museums, commercials and TV and film productions. With a formal background in classical music, woodworking and martial arts, Bernd Ogrodnik has been a distinguished authority in the world of puppetry since 1986, when he founded his company Alchemilla Puppetworks (predecessor of Figura Theater). While staying in America (1990–2000), he became a proclaimed artisan involved in the puppet world with a strong preference for the cutting-edge constructing of puppets. He has been working on and developing puppets in an approach similar to that found in the making of the highest quality classic musical instruments. His perfection in the constructing of the inner mechanisms for movements, as well as the highly polished surfaces of his marionettes, led him in 2002 to his involvement in the production of the film *Strings* (2005), famed for its innovative cinematography. While working on the film, he made several modifications to the Bross-Roser control, developing it and the construction of the marionettes on an unprecedented level. Ogrodnik's string control is innovative for its special walking movements, which made *Strings* possible. He also created the technical designs for all of the puppets in the film, and served as Lead Puppeteer for the project. Ogrodnik has shared his knowledge and his own develop-

ments in the field of puppet construction throughout different workshops, lectures and, most substantially, over the Internet. His credo of having no trade secrets hearkens a kind of upgrading of the puppetry media, leading it to a more developed level. His most recent creation was the production of the puppet show *Aladdin* at the National Theater of Iceland. He wrote the script and the music, designed the set and carved all the puppets, the process of which he published on his Facebook profile.

It is a privilege to have an interview with such a world-renowned master puppeteer. I will mostly ask questions about your work as a designer and constructor of puppets, but you are also a master puppeteer, an actor, you direct performances and you are also artistic director of Figura Theater and the World of Puppets/The Puppet Loft at the National Theater of Iceland. So I think we can discuss puppetry in broader terms as well. When or how did your interest in puppets start? Who or what was your first inspiration? Was it related to some profession of your mother's, father's or some relative's?

I grew up in Germany and I was initially inspired by watching a puppet show. You might be familiar with the Augsburger Puppenkiste traditional marionette company that produced shows for television. They were very endearing, very enchanting... I think that did

the trick for me. I was very fascinated by their way of creating worlds. I was about six or seven years old when I got hooked and started imitating them: start building some puppets and building little sets and playing for my neighbors. Basically, I was inspired just by watching puppet shows.

Puppetry is serious subject for children because, besides all of the creative, imaginary worlds, it also introduces them into the world of theater and film. You do performances for children as well as for adults, but what I would like to ask you is: What was your first attempt at entering the world of puppetry on a professional level?

The only thing that I studied formally was classical music. I never went to puppetry school. The high school I went to was a special one for artistically gifted children, and when I finished there, I was pretty much done with the school system. I decided to pick up my knowledge everywhere I could get it. I did invest many years in martial arts, learning healing arts like massage and acupressure, I traveled around the world, worked as a musician, sheep shearer, carpenter, farmer, in fish factories on a freighter, etc., and it was not until I was 25 that I decided to make puppetry my soul [sic] profession. All these different experiences have nurtured my work as a puppeteer. I studied with some interesting people that I met, read every book on puppetry I could find and went to a lot of festivals and seminars and asked a lot of questions whenever I encountered a puppeteer who performed something I admired. I found that, over all, the puppetry community is very open... at least in North America, where I spent a lot of time. We all shared knowledge with each other. It's easy and fun to learn from others but the deepest knowledge comes of course through experience.

In the information on *Figura Theater's* website, it says that you were influenced by the late Albrecht Roser. Did you study at his school in Stuttgart?

No, I met him many times in the U.S. We met for the first time at the *Eugene O'Neill Center's National Puppetry Conference* in Connecticut, where he was a guest artist – it's an annual event where guest artists come and conduct workshops for professional puppeteers. As an artist, you are influenced constantly by various people, but Roser was definitely one of the puppeteers who had the most impact on me. What we shared was our passion for the puppets. There is a very strong tendency with a focus on objects in puppet theatre, especially in Germany, where the term *figuren* theater was created: Object theater has become very strong everywhere and I myself love performing and experimenting with it, but I still love the puppet and I love to keep developing it. It is in this respect that he was one of the most influential puppet makers I've known, especially concerning the marionette.

But you were already a puppeteer by then ...

When I met him? I was already performing. It was in 1994 or 1996, I guess. After that, I would meet him on various occasions. I visited him in Germany shortly before he died in order to thank him. We shared the view that if our general audience would be as knowledgeable as the audience of classical music, it would give puppetry a tremendous uplift, as it would encourage us even more to constantly improve our medium, the puppet.

What if we go back a little, to how you got involved in puppetry and gained knowledge from others. Didn't you find that sometimes it was hard to obtain certain knowledge on constructing puppets, as they were trade secrets? I have seen on Facebook that you are very open, sharing photographs of the whole process, from drawing to finalized puppet. This is your credo, to not hide knowledge – that all puppeteers ought to share their knowledge and through “this will result the nourishment of this Art Form and consequently will erase the stigma of existing only to entertain children on a Sunday afternoon.” What are your observations regarding the practice of puppet crafts? [...] Do you find it's hard for people to obtain such knowledge?

My personal rule is that I have absolutely no trade secrets. This is because I realized that everything I'd presumably invented had, at the least, been influenced by somebody else. For me, it is about constantly enhancing the art form. And if we get secretive about it, we end up wasting a lot of time. For example, if I spend a whole summer developing a new technique, like the small one-hand-marionette control for *Aladdin*, I don't gain anything by keeping this development to myself as a secret; but I might be able to save someone else months of work. And the work itself will, because of these developments, become even better and he will influence others. With this, we raise the level of puppetry. And when we do help each other, it's also way more fun and easier. I have taught myself from a lot of books, but then again, I find that, most often, the techniques described are not very advanced. I think that puppetry is still a very underdeveloped medium.

What do you think of that?

[...] In music, it is very clearly defined: you have the people who make the instruments and the people who play the instruments. In puppetry, it's a little bit different: although there are people who just make puppets and people who just play them, I think that, overall, most puppeteers make their own puppets. And all too often these puppets are not developed to their full potential. We very often get away with sloppy work. Basically, there is nothing wrong that, but it is comparable to a great violinist playing on an instrument that is not very good and maybe a little



Hal Tara iz filma *Niti*/Hal Tara from *Strings*, foto/photo: Steen Donsby

bit out of tune. I think that, in puppetry, anyone can take any sort of puppet, especially a marionette, play at any sort of carnival and all too many people will say that this is the cutest thing that they have ever seen. This would not be their reaction in regards to an out-of-tune violin! I would like keep enhancing the Art of the Puppet until its quality is comparable to that of a Strativarius violin. I have met some incredible puppet makers and performers over the years, and it has often touched me to the core witnessing their profound work. It is so inspiring when they are willing to share their experiences.

I like your idea that puppetry is not yet a fully developed medium. It is paradoxical: on the one hand, it is among the oldest art forms of entertainment, going all the way back into antiquity, but on the other hand, it can appear not formed enough – which might serve us right, since puppetry expands into the fields of contemporary dance or drama acting with objects, as you mentioned. I once read a statement of yours, I think regarding your performance of *Metamorphosis*: that puppets don't need many words, that the puppet medium is more of a visual art. Either way, whether puppetry is drama or visual, whether for small children or having more serious content, in the end, each puppeteer has to bring his own value to the puppetry.

This is true. There are so many approaches in puppetry, and we all have to find our own way, which makes the medium of the puppet so rich and “colorful”. The genius of Jim Henson's mouth-puppets was a revolution in puppetry, and the *Muppet Show* was in fact the only TV show that got me inside on a Saturday afternoon from strolling through the woods. By now, I am little tired and bored by the endless copies of his genius on TV.

For me personally, the greatest strength of the puppet lies in its metaphorical power, imagery. Just the way it is sculpted, with exaggerations and distortions, it can make such a strong statement before the puppet even moves or a single word is spoken. In that way, the puppet exceeds the capabilities of an actor.

It seems that all around the world, puppeteers struggle with this one big issue: to be recognized as “serious” artists also performing for adult audiences. In order to achieve that, we have to constantly raise our own standards.

To create puppets that are so brilliant, aesthetically and functionally, that they enchant children as well as adults, we also have to seek a good technique of manipulation.

A great musician can make great music on a tin box and truly entertain and impress you. But give him training, lots of practice and finally a Strativarius violin

or a Steinway Grand, and he can take you all the way to heaven. This is what I am looking for in Puppetry.

You work in big theatre productions and you also worked on the big film production of *Strings*, where you developed a completely new kind of control for marionettes. What is it like working on such big productions?

I didn't develop a completely new system. I had the beautiful Bross-Roser control as a starting point and modified and developed the angled control further in order to facilitate the requirements depicted in the script of *Strings*. I had to begin altering and developing a whole new concept so that the puppets would be able to do what they were doing in the movie.

Before we met, the director looked in vain for two years all over Europe to find someone to build these kinds of puppets, who could do the tasks necessary to create the movie *Strings*. I was puzzled by that: how can such an old art form still not be developed enough for a movie of that sort?

For *Strings*, the important challenge, and the difference from other existing puppets, was related to their walking movement. Normally, marionettes are created for walking on a stage floor that is more or less even. The puppets in the film had to walk on uneven surfaces; they had to, for example, walk through desert sand, climb mountains and dive into actual water. Most marionettes have a string attached to the knee and the toes for walking. Marionettes are a kind of pendulum and the puppet swings in certain kind of tempo while walking and the leg just swings over the floor. But for the working conditions of the puppets in *Strings*, the normal control did not function well anymore.

The director Anders Klarlund wanted the puppets to imitate the human being; he wanted movements that were just as human as possible. And normally, it is better to use actors if you want that. In *Strings*, we planned to make them as graceful and as realistic as possible. To do that, I invented a control in which I use fingers of both my hands to make the marionette walk. The lever of the upright control, which normally lifts the knees, has been moderated in the control for the *Strings* puppet to lift the heel, which is the back of the foot. And there are other strings that lift the knee and the toes. It takes six strings, one pair from behind and two in front of the body, and very precise coordination between those, to achieve this kind of walking.

This way we could even walk in slow motion and lift each leg individually, very carefully, toes, heel, and step over objects. This is extremely difficult I must confess. Of our 16 puppeteers, I would say only five or six became really confident with the control mechanism, because it is technically so very challenging. But if you figure it out, it opens a new reality to working with marionettes

The puppets that you make are often made of minimal design and very ascetic, they are well made, and have a beautiful and polished design with precise joints and mechanisms for movements. If we take, for example, body parts, you usually choose an exposed ball mid-joint, which gives a more natural look to a marionette, but also takes more effort to execute. What are your personal preferences and thoughts on your design of puppets? What drives you when you are working on a puppet?

It depends on the project and what I want to say with the puppet. I like to make them beautiful in an aesthetic sense.

But I also like to design them well, even if their joints get covered with clothes – even if I do not see the joints. If a puppet is built properly, when the joints are even and smooth, I know that it will work more easily.

The same goes for the control mechanism. If it lies smooth and elegantly and well balanced in my hand, it will enhance my performance-abilities. Who would like to play on a piano with a rough and uneven keyboard?

What about the materials you are using?

I have created huge dragons, whales, etc., for theaters and operas made of all kind of materials, like foam and plexiglas, but personally, I prefer working with wood. I love the feel of wood, it is a pure pleasure to work with. It's a non-toxic, organic and alive material. Just the thought that I have the privilege to create something meaningful out of a tree that has been growing for maybe hundreds of years, gives me such delight and awe.

I am often surprised by how carelessly some builders handle all kinds of toxic materials without any regards towards their own health or that of the environment.

I am also convinced that more puppeteers would use wood if they had been taught the proper and efficient handling of it.

But in the end, it's all a matter of personal aesthetics, choices and preferences, of course.

I read somewhere that you stated that puppetry is not so much a medium related to spoken words like the theatre but more to its visual narrative-ness.

The true power of puppets lies in the metaphorical imagery, not in the spoken words. Actors can speak better. Our latest production of *Aladdin*, or *The Old Man and the Sea* before that, both had a lot of words, but I always looked for as many moments of silence as possible. I also do a lot of shows for adults and for children where I do not talk at all. This imaginary, like music, can be extremely powerful. I feel that words go first to your brain, and then the brain analyzes, while images, like music, have a different effect. It might reach you a little easier, without the brain interfering. A beautifully crafted puppet

moving in a certain way, even without music, can engage you differently. But the puppet has to be stronger, better executed, if you do a performance without words – because all the focus is absorbed in its movement and how it acts

True magic in puppetry only happens when three different elements unite, tied together by the power of belief: Puppeteer, Puppet and the Audience. The energy of believing is a wonderful, powerful phenomenon, and we as puppeteers must handle it humbly and responsibly.

Right, you did state that nothing can replace the magic of live performance: “Nothing can replace the atmosphere of a live performance, the magical interplay between performer, puppet and audience.” I think this is rather crucial for you, isn't it?

We live in a world where we are mass fed with tremendous amounts of information. Things are not really special anymore. For example, you don't have to wait for a movie to come to the cinema, you can download it. People can see the most beautiful movie in a theatre and a moment later they can watch it again if they like. But you can never replay a live performance. What happens between the live performer and the audience can never really be replayed. It might be the same show the next day, but the dynamic and experience will always be different. That's why I never get bored playing the same show over and over again.

I try to evolve as a performer and as a human being with each performance I offer, and each show brings me into contact with a new special audience. All this learning, exchanging, planning, building and rehearsing leads up to this one performance. Thus we will share this special magical moment in time, which can be a truly spiritual experience.

Strings (2004) is a European puppet film made in a British-Danish-Swedish-Norwegian co-production. As a puppet film, it skilfully built its success and worldwide popularity on a story where the main role in its dramaturgical concept is played by marionette strings. The strings, endlessly stretching into the sky, actually represent a metaphor for the strings of life and free will, which are (in the film) being restricted. The film is built around a powerful cinematographic image of wooden marionettes virtually forced in their various stage presentations to overcome the technical obstacles of walking on different surfaces (ground, water, ice, sand, obstacles on the road, when climbing mountains, etc...). As opposed to the action parody with puppets *Team America: World Police* presented the same year, *Strings* revolves around a lyric and epic story that puts forward the marionettes' iconography and visual design.

PONOVNO SNIDENJE Z MARIONETO

Stephen Mottram

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Besedna zveza »marionetno gledališče« navadnemu gledalcu pričara rožnato podobo majhnega odra, ki ima obliko poštnega nabiralnika in je naseljeno z lesenimi figuricami, vodenimi s pomočjo prepletene mreže niti. Na glavah malih protagonistov pa so naslikane svetle oči, ki zaupno in nepremično strmijo predse, medtem ko njihovi animatorji nad njimi vzklikajo besedilo iz svoje igre.

A v resničnem svetu je ostala le še peščica marionetnih gledališč, v katerih je moč občudovati ta romantični fenomen. Videti je, da so se lutke na nitih preselile v kratke solistične varietejske točke, zasnovane na cirkuških in glasbenih komadih, ki jih v povsem podobnem slogu predstavlja na tisoče v črno oblečenih izvajalcev po vsem svetu.

Uveljavljena lutkovna gledališča po Evropi le še redko posegajo po marionetah in videti je, kot bi obveljalo nekakšno neizrečeno pravilo, da marionete v vlogi izvajalcev, njihovi čudoviti simboliki navkljub, le stežka najdejo prostor v sodobnem lutkovnem gledališču.

Kljub vsemu pa gre te male nerodne lutke vseeno znova obiskati in razmisliti, kaj bi lahko naredili, da bi jih z ulic vrnil v gledališča. Prav gotovo jih ne moremo kar za vedno pustiti topotati ob njihovih lesenih klavirjih, iz katerih

se razlega brezplačno spremstvo Beethovnovih sonat ali pa v nedogled krožiti, krožiti in krožiti na njihovih enokolesih. Pa ne zato, ker jih občinstvo ne bi hotelo več, saj resnično obožuje takšne reči, marveč zato, ker bi lahko lutke na nitkah v resnici ponudile še mnogo več. Le še eno priložnost potrebujejo.

Kaj pa lahko nam ponudi marioneta? V pravih rokah zelo dobro ločitev od izvajalca – nekakšno prostorsko neodvisnost, ki predstavam doda kiparsko vrednost. Marionetam gre prav tako dobro od rok upodabljanje »slehernika«, saj se z lahkoto prelevijo v generično človeško bitje – v neindividualnega individuuma. Prav tako so lirične in se dobro odzivajo na glasbo. Dobre so tudi, kadar svoj lik posodijo magičnosti pravljič, ali letijo po zraku, ali plavajo pod vodo. Tudi marionetne živali znajo biti očarljive in jih je moč pripraviti do tega, da se premikajo na najbolj navdušujoče načine. Lahko upodablajo tudi številne različice istega lika, ki jih pričaramo z raznovrstnimi položaji vodil in nitk, specializiranih za različne vrste dejavnosti. Slednje v predstave vsekakor vnaša dinamično raznolikost. Menim namreč, da gledalec sploh ne opazi, ali še bolje, da mu sploh ni mar, če neko lutko zamenjamo z njenim klonom, ki ima drugače razporejene nitke. Prav gotovo pa si bo zapomnil, da je lutka najprej korakala, nato kolesarila, se potem plazila po tleh, vse dokler ni skočila v zrak in odletela stran.

Marionete odlikuje tudi čudovita prezenca na odru, ki ga lahko dostojanstveno zapolnijo, pri čemer zahtevajo našo popolno pozornost. V tradicionalnih marionetnih gledališčih mi je še posebej všeč, da se lahko lutke sprehodijo po odru in nato zavzamejo določeno pozo, medtem ko njihova vodila obvisijo na »vislicah«, skritih pred očmi občinstva za zaveso predodnja. Tako tam visijo, veličastno stoječ sredi odra, medtem pa pristopajo še drugi, prav tako obešeni liki. Na ta način se lahko nekaj lutk združi v eno skupino, ki jo premika en sam izvajalec, pri čemer dva ali trije lutkarji na odru povsem prepričljivo obvladujejo celo zasedbo likov hkrati, torej počnejo nekaj, kar je z drugimi vrstami lutk zelo težko izvedljivo.

S pazljivo režijo lahko lutke na nitih ustvarijo gledališče, ki dodobra presega zgolj učinek romantične novitete in je nekaj tako močno razpoloženskega, da navduši še najbolj kritično občinstvo ...

A vse, kar smo omenili, je odvisno le od izvajalcev in režiserjev. Ubogi marioneti preostane le, da izgublja dostojanstvo, medtem ko jo majajoče se in neusmerjene glave vlečejo po kolenih, pri čemer nas njen obupani manipulator skuša prepričati, da nam nekaj pripoveduje tako, da ji roke sunkovito potiska gor in dol.

In katera je tista skrivnostna formula, katere so sestavine, ki bi jih morali vbrizgati v te uboge stare lutke na nitih, da bi obnovele svoje novo občinstvo?

Najbrž bi morali pogledati nazaj in se vprašati, zakaj se nam vse lutke zdijo tako čarobne. Po mojem mnenju ima to največ opraviti z dvojno percepcijo, ki jo zahtevamo od naših možganov takrat, ko jim predstavimo lutke. Po eni strani naši možgani zaznajo mrtev objekt – nekaj, kar sodi v podobno nevrološko datoteko kot stol ali violina. A hkrati je nekaj tudi v načinu lutkinega obnašanja, oziroma v tem, da se premika kot oseba, kar vzbudi pozornost v globljem področju možganov, zadolženem za razpoznavanje živih bitij, in sproži odločitev, da je pred nami nekaj živega. Spopad med tema dvema vzajemno nekompatibilnima percepcijama pa je tudi osnova za teatralnost, ki se je po vsej sili že tisočletja poslužujejo lutkarji. Če se ozremo še po drugih rečeh, ki so videti podobne objektom, a se vseeno premikajo – raki, hrošči in še veliko drugih insektov; vojaški tanki, roboti, ljudje, ki nosijo plinske maske, zunajzemeljska bitja Daleki, igrače na navijanje, različne punčke, nekateri avtomati, kot denimo pošasti s plaže Thea Jansensa ali nebule Reubena Margolina, odkrijemo seznam že po naravi fascinantnih stvari, ki nam ponudijo lastnosti mrtvega, kombinirane z očitnim življenjem.

Videti je, da se v lutkarskem delu tista prava gledališka magija zgodi prav v trenutku, ko je konflikt med zaznavanjem živega in mrtvega največji, torej takrat, ko



V suspensu/In Suspension, foto/photo: David Burns



Organilo/The Seas of Organillo, foto/photo: David Fisher

je lutka povsem očitno mrtva in v njej zaznavamo morda le kanček namiga na človeško podobo, medtem ko njeno gibanje odraža popolno živalsko kredibilnost.

Vse vrste lutk pa vendarle ne delujejo povsem podobno. Ročne lutke ali lutke na palicah (pa tudi, kar je še posebej pomembno, marionete na žici) lahko prepričajo svoje občinstvo, da so pri zavesti – z drugimi besedami žive, saj je videti, kot bi resnično videle in se odzivale na stvari in ljudi okoli sebe. Lutkar v resnici nima prav veliko težav s tem, da nos ročne lutke usmeri v določeno točko, s čimer prav ta vtis tudi ustvari. V resnici gre najbrž za enega najpogostejših trikov, s pomočjo katerih lutkarji poskušajo svojim likom vdihniti življenje. Toda, ali to deluje tudi pri marionetah? Mislim, da ne. Glava marionete se rada maje.

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REVISITING THE MARIONETTE

Stephen Mottram

For the general public, the phrase “marionette theatre” conjures up the rosy image of a small letter-box stage populated by wooden figures controlled by webs of strings. The heads of these little protagonists are painted with bright eyes, confidently staring ahead, unblinking, as their manipulators above them shout out the lines of their play.

Yet, in reality, there are very few marionette theatres still in existence where this romantic phenomenon can be seen. Instead, the string puppet seems to have relocated to short solo variety acts based around musicians and circus numbers, presented in quite similar ways by thousands of black-costumed performers all round the world.

The established puppet theatres in Europe very rarely use marionettes these days and there seems to be an unspoken feeling that somehow marionettes – although wonderful in their symbolism – are difficult to incorporate as performers in the modern figure theatre.

But let us revisit these awkward little puppets and see what can be done to bring them in off the street. Surely we can't just abandon them to tap forever at their little wooden pianos to the gratuitous accompaniment of Beethoven sonatas, or to ride their unicycles round and round and round and round and round... It's not that the public doesn't want it. Audiences really do love this stuff,

but string puppets can do so much more. They just need a second chance.

So what does the marionette have to offer? Well, in the right hands: a very good separation from the performer – a sort of spatial independence that adds sculptural value to performances. Marionettes are also good at being “Everyman” – they easily represent the generic human being – the non-individual person. They are lyrical, too, and respond well to music. They lend themselves to magical stories of flying in the air and swimming under the sea. Marionette animals are also engaging and can be made to move in fascinating ways. Then there is the possibility of having several versions of the same character, with different controls and string positions, specialised for different types of activity. This brings a dynamic variety to performances. I don't think audiences notice or care if we change one puppet for its clone with strings in different places. The thing they will remember is that the puppet starts by walking, then rides a bicycle, then crawls on the floor before jumping up into the air and flying away.

Marionettes can also have great presence. They can populate their stage with dignity and demand our complete attention. In traditional marionette theatres, I love the way the puppets can walk on and strike a pose whilst their controls are hung on “gallows” hidden from the audience behind the proscenium curtain. They hang there,

Že najmanjša sprememba linije njenega pogleda uniči iluzijo, da je lutka pri zavesti. In tako imamo pred seboj nezavedne – mrtve like, ki se pretvarjajo, da so živi.

In prav zaradi takšnih lastnosti je marioneta tako privlačno orodje za režiserja. Morda se v tem skriva tudi razlaga za to, zakaj se tako dobro ujema s senčnimi lutkami (ki imajo precejšnje težave z navideznim »videnjem«), nikakor pa ne z lutkami na palicah ali ročnimi lutkami, ki veliko večino svojega časa preživijo tako, da stvari »gledajo«. V Tajvanu so mi pojasnili, da lutka na nitih povezujejo predvsem z resnimi obredi, denimo pogrebi in morda je prav v tem najti razlog za njihovo srhljivo pomanjkanje zavestnosti. Tajvansko ročno lutko pa imajo po drugi strani za bolj življenjsko in zabavno, zato jo ponavadi vabijo na poroke in krste.

Potem je tu še vprašanje teže. Marionete visijo na nitih, ki jih z drugega, zgornjega konca držijo lutkarji. Gledalci ob tem dobijo občutek, da lutka tudi zares visi. A medtem ko visi, bo tudi videti, kot da bi bila pritrjena na osebo, s katere visi, in kot da v resnici ne bi bila samostojna. Nekaj podobnega bi lahko s pridom izkoristili tudi v določenih gledaliških situacijah. Navsezadnje se simbolično dotika tudi vprašanj obvladovanja in obvladovanega. A tudi če se ne, je to težavo moč iz pomanjkanja preoblikovati v prednost, in sicer tako, da spremenimo odnos do načina premikanja lutke.

Medtem ko se človeško telo premika, sleherno spremembo njegovega položaja pospremi t. i. protiutežni gibi. Če želimo, na primer, dvigniti desno nogo, da bi z njo naredili korak, vemo, da moramo najprej težo preusmeriti na levo nogo. Ko z desno nogo ponovno stopimo na tla, vemo, da moramo težo prestaviti diagonalno na desno nogo. Takrat smo pripravljeni na dvig naše leve noge in tako naprej. Ti mali gibi, s katerimi ljudje izravnavamo težo pri premikanju, vsebujejo podatke, ki jih potrebujemo, da bi zaznali njihovo težo in strukturo. In tako je tudi pri marioneti. Če tem sekundarnim izravnalnim gibom namenimo resno pozornost, lutka začne izražati svojo lastno težo. In takrat ni več videti, kot bi visela, in tudi občinstvo jo začne doživljati ločeno od izvajalca. Z izravnalnimi gibi postane lutka na nitih pri priči bolj fascinantna za gledalce. Nenadoma dobi skrivnostno živalsko verodostojnost, ki od njih zahteva vso pozornost.

Žal pa tradicionalne evropske marionete v resnici komaj hodijo. S parom nitk, pritrjenih na kolena, pogosto racajo naokoli v napol sedečem položaju in pomanjkanje dostojanstva pod pasom skušajo nadoknaditi z izvajanjem drugih pretiranih gibov s preostalimi deli svojega telesa. Vse to še bolj podkrepi prepričanje, da je marioneta pravzaprav zgolj karikaturna. Tako pogosto jo uporabljajo na ta način, da celo izvajalci, ki jih sicer privlači ta oblika lutkarstva, na koncu pogosto posegajo po izdelavi čudaških

kartonskih lutk, ki praskajo po molčečih violinah ali se tresljajo naokrog kot miniaturne različice svojih manipulatorjev na miniaturnih vodilih in nitih.

Mislim, da bi morali mi animatorji marionet od sebe zahtevati več. Zavreči moramo celo kopico zastarelih zamisli o izdelavi in manipulaciji lutk ter začeti eksperimentirati s strašljivimi, neodvisnimi in globoko teatralnimi (gledališkimi) bitji, upodabljanju katerih so naše marionete povsem kos. Poznamo tudi nove načine oživljanja lutk. Za danski film *Niti* iz leta 2004 je Bernd Ogrodnik izumil sicer preprost, a radikalno drugačen način, kako marionete pripraviti do hoje, kar je odprlo nove magične možnosti za takšno vrsto lika. Drugi inovativni izvajalci, kot denimo Frank Soehnle, so odkrili nove načine prezentacije, ki se poslužujejo čiste poetike lika na nitih in nas prepričujejo, da na marioneto in njenega izvajalca gledamo kot na duo. Ronnie Burkett pa nam je ponudil osupljive marionetne igre, zasnovane na virtuoznih besedilih s pravo vsebino.

Eksperimentirajmo torej z načini, kako narediti marionete na odru močne. Podarimo jim vloge, ki bodo na plan namesto trivialnih karikatur potegnili njihove skrivnostne strani. Ponovno se naučimo načina, kako bomo naše lesene možiclje spodbudili, da bodo hodili po tanki črti med mrtvim in živim. In potem jih, kar je še najbolj pomembno, vrnimo v ustrezno opremljene in uprizorjene predstave, v katerih bodo lahko znova ponosni igralci.

Prevedla Nataša Jelić

STEPHEN MOTTRAM je v lutkovno gledališče vstopil preko tradicionalnih pristopov, začel je v marionetni skupini, ki je tako vsebinsko in estetsko delovala na precej klasični ravni. Ko so mu leta 1982 v Arts Council ponudili štipendijo, je dobil priložnost nekaj mesecev delati s študenti v Madžarskem državnem lutkovnem gledališču v Budimpešti. Leta 1984 je za britansko televizijo zasnoval lutkovno režijo za film *Alica v čudežni deželi*. Od takrat je sodeloval pri številnih filmih, med drugim pri znanem danskem marionetnem filmu *Niti, Mala prodajalna groze* in *Zgodba iz Dekameron*. Mottramovo lutkovno gledališče za odrasle zaznamuje odsotnost besed in hkrati močna zvočna kulisa, ki podpira primarne, arhetipske podobe in dogodke, pogosto navezuje se na sugestivne motive rojstva in smrti. S svojo skupino Animata (Oxford, Velika Britanija) je do danes gostoval v več kot štiridesetih državah, med najbolj poznane uprizoritve sodijo *Nosilci semen* (*The Seed Carriers*), *Organilo* (*The Seas of Organillo*) in *V suspenzu* (*In Suspension*).



Organillo/The Seas of Organillo, foto/photo: David Fisher

standing majestically in the centre of the stage while other figures join them and are also hung up. In this way, several puppets can be made into a group moved by a single performer, thus permitting two or three puppeteers to credibly operate a whole cast of characters on stage at the same time – something very difficult to do with other types of figures.

With careful direction, string puppets can make theatre that is more than a romantic novelty, something powerfully atmospheric for even the most critical of audiences...

But all these things depend on the performers and the director. What can the poor marionette do but lose its dignity if it is dragged about by its knees, its head wobbling, unfocused, whilst its desperate manipulator tries to make it appear to be the one who's talking by jerking its arm up and down?

So what is the secret quality we need to give these poor old string puppets to make their new audiences fizz with excitement?

I suppose we have to go back to why all puppets seem magical to us. In my opinion, this has to do with the dual perception we ask of our brains when we present them with puppets. On the one hand, our brain identifies a dead object – something in the same neuro-file as a chair or a violin. But at the same time, something in the way

the puppet behaves – moving like a person – alerts a deeper brain area concerned with identifying living creatures, which decides we are in the presence of something alive. The conflict between these two mutually incompatible perceptions seems to be the basis for a theatricality that has been exploited, maybe for thousands of years, by puppeteers. If we think about other things that seem like objects but move about – crabs, beetles and many other insects, military tanks, robots, people wearing gas masks, Daleks, wind up toys, many dolls, some automata such as Theo Jansen's Strandbeests, or Reuben Margolin's Nebulae – we discover that there's a long list of inherently fascinating things that present us with dead qualities combined with apparent life.

In puppet work, good theatrical magic usually seems to happen when this conflict between perceptions of alive and dead is greatest – so, when the puppet is quite obviously dead, maybe just a suggestion of a human figure, but where its movement has complete animal credibility.

But not all puppet types work the same way. The glove or rod puppet (and, also importantly, the rod marionette) is able to convince its audience that it is conscious – in other words, alive – because it appears to see and react to the things and people around it. It is not so difficult for a puppeteer to point a glove puppet's nose at something and give this impression. In fact, this is probably the single most common trick used by puppeteers to try to bring their figures to life. But does it work with mario-

nettes? I don't think so. The head of a marionette tends to wobble. Even the slightest inconsistency of its eye line destroys the illusion that the puppet is conscious. So we have unconscious – dead – figures pretending to be alive.

This may, of course, be exactly the quality that makes the marionette an attractive tool for the director. It may also explain why it blends well with shadow puppets (which also have difficulty appearing to see), but not with rod and glove puppets, which spend much of their time "looking" at things.

In Taiwan, I was told that the string puppet is mostly associated with serious ceremonies like funerals, and perhaps this is connected with its ghostly lack of consciousness. The Taiwanese glove puppet, on the other hand, is considered worldlier and more fun and is usually invited to weddings and naming ceremonies for babies.

And then there is the question of weight. The string puppet hangs from strings, held at the top end by the puppeteer. For the audience then, it is as if the puppet is hanging. But while it appears to hang, it will also appear to be connected to the person from whom it hangs – not really independent. Again, this might be desirable in some theatrical situations. It does, after all, refer symbolically to questions of control and being controlled. But if not, this problem can still be transformed from a weakness into a strength by a change in attitude toward how we move the puppet.

As the human body moves about, every change in position is accompanied by counterbalancing movements. For example, in order to lift our right foot to take a step, we know we must first shift our weight over to the left. When we replace our right foot on the ground, we know we can then re-shift our weight diagonally back onto it. Then we are ready to lift our left foot and so on. These small counterbalance movements in people's locomotion contain the data we need to perceive their weight and structure. And so it is with the marionette. If we give serious attention to these secondary movements of counterbalance, the puppet starts to express its own weight. Then it no longer appears to be hanging and the audience sees it as separate from the performer. Given counterbalancing movements, the string puppet immediately becomes more fascinating to the audience. It suddenly has uncanny animal credibility that demands attention.

Alas, the traditional marionette in Europe can barely walk at all. With a couple of strings nailed to its knees, it often waddles along in a half-sitting position trying to make up for its lack of below-the-belt dignity by performing other exaggerated actions with the rest of its body. All of this reinforces the idea that the marionette is a caricature. It is so often used in this way that even

performers attracted to the form often end up making whacky cartoon puppets that scrape at mute violins or jig miniature versions of themselves about on miniature controls and strings.

I think we marionettists need to demand more of ourselves. We need to throw away a lot of our old ideas about puppet construction and manipulation and get experimenting with the eerie, independent and deeply theatrical creatures that our marionettes are capable of being. There are new ways to bring puppets to life. For the Danish film *Strings* in 2004, Bernt Ogrodnik invented a simple but radically different way of making marionettes walk – which opened up magical new possibilities for this type of figure. Other innovatory performers, such as Frank Soehnle, have found new styles of presentation that exploit the pure poetics of the string figure and make us consider the marionette and its performer as a duet. And Ronnie Burkett has given us amazing, virtuosic text-based marionette plays with real content.

So let's experiment with ways in which to make marionettes strong on stage. Let's give them roles that demand their uncanny side instead of trivial caricature. Let's re-learn how to make our little wooden people walk the tightrope between dead and alive. And then, most importantly, let's get them back into properly designed and staged performances where they can be proud once again to be actors.

STEPHEN MOTTRAM entered the world of puppet theatre through the discovery of its traditional approaches as he began pursuing his career in a marionette company, creating on a rather classical performative level, both content- and aesthetic-wise. In 1982, he received the Arts Council bursary, which offered him an opportunity to work for a few months with the student puppeteers at the Hungarian State Puppet Theatre in Budapest. In 1984, he directed the puppetry for the TV film *Alice in Wonderland*. Since then, he has worked on many film productions, including the renowned Danish marionette film *Strings* (2004), *Little Shop of Horrors* (1986) and *Tales from the Decameron* among others. Mottram's puppet shows for adult audiences are known for their absence of words and dynamic musical backgrounds, supporting primary, archetypal images and events, often related to the suggestive motifs of birth and death. Mottram has toured with his company Animata (based in Oxford, UK) in more than 40 countries around the world. The most renowned among his shows are: *The Seed Carriers*, *The Seas of Organillo* and *In Suspension*.

SKRIVNOSTNE NITI

Frank Soehnle

»Najčistejša ljubkost se nam bo pokazala v tisti človeški obliki, ki bodisi sploh nima zavesti ali pa je njena zavest neskončna. To je, v marioneti ali v bogu.«

Heinrich von Kleist,
O marionetnem gledališču (1801)

Zasvojen sem z gibanjem lutk na nitih. Luč in lirčno premikanje nihala, v tišini ali nasičeno z glasbo, me spominja na vizualno pesnitev. Kadar gledaš lutke, se počutiš kot bi meditiral v začudenosti, kadar jih vodiš, kot bi plesal z lastno težnostjo. Nobena druga lutkarska tehnika ti v resnici ne daje občutka, da gibanje hkrati povzročaš in mu slediš. Čeravno je lutka videti povsem svobodna, je obenem tudi neverjetno senzibilen seizmograf tvojih občutij.

Kadar gledamo marionete, našim čutilom ponudimo izkušnjo zaznavanja težnosti in privlačnosti. Že v sami mehaniki se razodeva neverjetna mistika. Svobodo gibanja doživimo v povezavi med fiziko in ljubkostjo. Čudovitost in preprostost, tehnologija in poezija soobstajajo v ravnovesju, pospešujoč novo dojetje sveta in ubranost vseh stvari.

Heinrich von Kleist

Pri prebiranju zdaj že 200 let starega besedila *O marionetnem gledališču* (1801) Heinricha von Kleista, od koder je uvodni navedek, je tako, kot bi se ponovno vrnili k temeljnemu vprašanju o gledališču in k vprašanju, zakaj se nas tako dotakne. Besedilo obravnava odnos med ljubkostjo in zavestjo s filozofskega gledišča, pa vendar v središče postavlja tudi osrednji pomen animacije, gledane od znotraj.

Vsak gib, me je poučil, ima svoje težišče; in dovolj je, da ga nadzorujemo znotraj lutke. Udi, ki so zgolj nihala, temu sledijo mehanično, sami od sebe, brez nadaljnje pomoči.

Udeležence mojstrske delavnice o Kleistovem slavnem eseju sem povprašal, v katerem gibanju resnično vidijo ljubkost. Odgovarjali so mi: v gibanju starih ljudi, živali, letečih predmetov in lutk na nitkah. Ko boste prebrali Kleistovo besedilo, boste razumeli odnos med pretvarjanjem, zavestnostjo in napetostjo.

Soba čudežev

Letos sem ustanovil trio še z dvema drugima lutkarjema. Alice-Therese Gottschalk, Raphael Mürle in Frank Soehnle, ki smo vsi učenci mednarodno priznanega mojstra lutkarja Albrechta Roserja, smo se združili zato, da bi skupaj izpopolnili naše lutkarsko znanje. Ustvarili smo predstavo z naslovom *Soba čudežev – zbirka znamenitosti* (*Wunderkammer – Cabinet of Curiosities*). Zanimivost iz biografij vseh treh je, da smo se vsi že kot najstniki začeli najprej ukvarjati z lutkami na nitkah, se potem lotili raziskovanja vseh vrst lutk in se na koncu spet vrnili k marionetam. Vsi smo že delovali v različnih skupinah in sodelovali pri številnih projektih, zato smo se še toliko bolj veselili skupnega dela, pri katerem bomo lahko izmenjali toliko različnih izkušenj. Ko smo se lotevali cele vrste vprašanj in tem, ki so nas zanimale, smo že zelo zgodaj ugotovili, da je zamisli za nove marionete in njihove najrazličnejše kombinacije resnično neskončno veliko.

Prihodnost

Nove smeri pri ustvarjanju z lutkami na nitih so povezane tako z njihovimi vizualnimi kot poetskimi zmožnostmi. Prepletanje raznolikih vizualnih govoric je v sodobnem gledališču že skorajda vsakdanja stvar. Marioneta deluje naravnost popolno v simbiozi z igralci, opero, filmom in upodabljačo umetnostjo prav zaradi njene široke palete tako estetskih kot tehničnih možnosti.

Spomnimo se velikanskih marionet gledališča Royal de Luxe, ki hipnotizirajo na tisoče ljudi na ulicah. In tudi 20 centimetrov visoke lutke v *Orfeju* Barria Koskysa, krhkega lika v ogromni operni hiši, ki nastopa v glavni vlogi v Komični operi v Berlinu (Komische Oper Berlin).

Lutke na nitih resnično ne poznajo nikakršnih oblikovnih, tehničnih ali estetskih omejitev. Njihovo gibanje je vselej polno tiste posebne čarobnosti. Je skrivnost, ki očara občinstvo po vsem svetu s svojo neponovljivo privlačnostjo in breztežnostjo. In morda celo skrivnostna nit do naših duš.

Prevedla Nataša Jelić

FRANK SOEHNLE je študiral lutkarstvo na Univerzi za glasbo in uprizarajoče umetnosti v Stuttgartu (1983–1987). Od leta 1987 do leta 1990 je bil umetniški vodja Lutkovnega gledališča v Karlsruheju, leta 1991 pa je skupaj s Karin Ersching ustanovil neodvisno gledališko skupino Figuren Theater Tübingen. Deluje kot lutkar, igralec in režiser, poleg tega pa gostuje tudi kot predavatelj na mnogih znanih lutkovnih akademijah po vsem svetu.



Soba čudežev – zbirka znamenitosti/
Wunderkammer – Cabinet of Curiosities (2013), foto/photo: Winfried Reinhardt

Hôtel de Rive (2011)
Foto/Photo: Helmut Pogert



Salto Lamento (2006), foto/photo Klaus Kühn



SECRET STRINGS

Frank Soehnle

“Grace appears most purely in that human form which either has no consciousness or an infinite consciousness. That is, in the marionette or in the god.”

Heinrich von Kleist

On the Marionette Theatre (1801)

I am addicted to the movement of string puppets. This light and lyrical pendulum movement, silent and full of music, is like a visual poem. Watching string puppets is a meditation in wonderment, performing with them is like a dance with your own centre of gravity. There is no other puppet technique that gives you the feeling of causing and following a movement at the same time. The puppet seems to be absolutely free and at the same time a highly sensitive seismograph of your feelings.

Watching marionettes, our senses are given the possibility of perceiving gravity and magnetism. Mere mechanics demonstrate marvellous mysticism. Freedom of movement is experienced in the connection between physics and gracefulness. The wonderful and the mundane, technology and poetry, exist in equilibrium and thus facilitate a novel perception of the world and the unity of all things.

Heinrich von Kleist

Reading the now 200-year-old text *On the Marionette Theatre* by Heinrich von Kleist is like coming back to the basic questions of theatre and why it touches us. The text points to the relation between grace and consciousness in a philosophical way, but also focuses on the central moment of animation from the inside.

“Each movement, he told me, has its centre of gravity; it is enough to control this within the puppet. The limbs, which are only pendulums, then follow mechanically of their own accord, without further help.”

I asked participants of a master class on Kleist's famous essay what movement seemed really graceful for them. The answers were: old people, animals, flying objects and string puppets. When you read Kleist's

text, you understand the relation between affectation, consciousness and suspension.

Wunderkammer

This year, I founded a trio with two other string puppeteers. Alice-Therese Gottschalk, Raphael Mürle and myself, all disciples of the internationally renowned master puppeteer Albrecht Roser, convene as a trio to improve upon and intensify our puppeteering skills collectively. We created a show called *Wunderkammer – Cabinet of Curiosities*. The interesting thing in our biographies is that we all started out as teenagers with string puppets – went on exploring all types of puppets – and came back to strings.

We all have been working in different companies and projects and it has been a great joy to

work together and share our experiences. Following different questions and themes, we realised quite early on that the ideas for new marionettes and combinations seemed never-ending.

The Future

New directions for string puppets are connected to their visual and poetic possibilities. The mixture of different visual languages in modern theatre is almost a daily routine. The marionette works perfectly in combination with actors, opera, movie and performance art because of the wide range of aesthetic and technical possibilities.

Take a look at the giant string puppets from the Royal de Luxe and how they hypnotise thousands of people in the streets. And see the 20-cm-high marionette in Barrie Kosky's *Orpheus* who is a star at the Komische Oper Berlin, a fragile character in a big opera house.

There are no limits to forms, techniques and aesthetics for string puppets.

But there is always this magic in their movement.

A secret that captures audiences around the world with their inimitable allure and weightlessness. A secret A secret that captures audiences around the world with their inimitable allure and weightlessness. A secret string to our soul?

FRANK SOEHNLE studied the art of puppetry from 1983 to 1987 at the University of Music and Performing Arts in Stuttgart. He was artistic director of the Puppet Theatre in Karlsruhe from 1987 to 1990 and in 1991 he founded an independent company – the Figuren Theater Tübingen. He works as a puppeteer, actor and director as well as a guest lecturer in many reputed international schools.



Hôtel de Rive (2011), foto/photo: Helmut Pogert



M. Dekleva: *Sanje o govoreči češnji*
Dreams About the Talking Cherry
(1982), foto/photo: Žiga Koritnik

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