

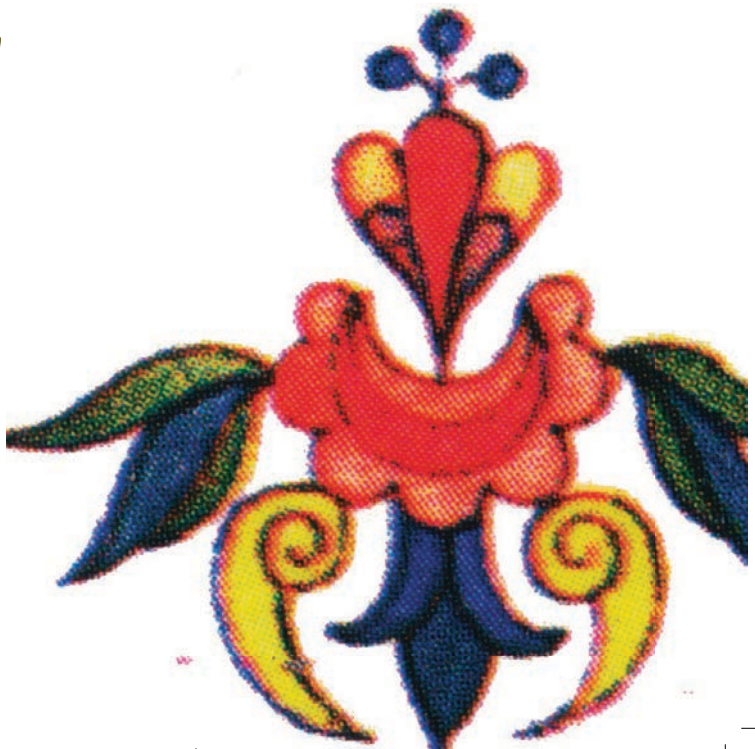


10. mednarodni lutkovni festival LUTKE 2010
Ljubljana, Slovenija, 7.-12. september 2010

*10th International Puppet Festival LUTKE 2010
Ljubljana, Slovenia, September 7th -12th 2010*



LUTKE 2010



LUTKE2010



LUTKOVNO GLEDALIŠČE LJUBLJANA

ORGANIZATOR / ORGANISER

Lutkovno gledališče Ljubljana

Ljubljana Puppet Theatre

Krekov trg 2, 1000 Ljubljana

Slovenija / Slovenia

FESTIVALSKA PISARNA / FESTIVAL OFFICE

Lutkovno gledališče Ljubljana

Ljubljana Puppet Theatre

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Silvan Omerzu

Matija Solce

Amelia Kraigher (selektorica slovenskega dela programa) /
(Slovenian programme selector)

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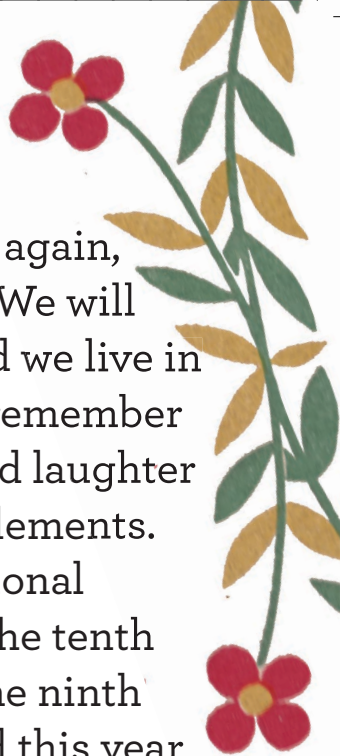


Dragi ustvarjalci, spoštovani gostje!

V našem mestu se znova potepajo lutke, svojeglave, neugnane in igrive. Za teden dni bomo pozabili, da je svet, ki ga živimo, nekoliko iz tira in se spomnili, da sta svobodna domišljija in smeh najbolj ekološki prvini. Mednarodni festival LUTKE nas bo letos »presenetil« že desetič zapored. Ko smo že mislili, da je bil najboljši deveti, ste nam letos postregli še z boljšim izborom, zato se prireditelju Lutkovnemu gledališču Ljubljana, selektorjem in sodelujočim tudi na tem mestu prisrčno zahvaljujem. Festival je kljub tekmovalni naravnosti vendarle in spet nova priložnost predstavitve vrhunske umetnosti, ki to verjamem premore največ iskrenih občutij, topline, neposrednosti in prijateljstva in vsega tistega, na kar odrasli včasih pozabimo oziroma ob svojih otrocih in vnukih še nismo na novo osvojili. Iskreno želim, da bi na festivalu uživali in da bi izpolnil naša in vaša pričakovanja – tak, kot ste si ga zamislili, zanesljivo sooblikuje in soustvarja »najlepše mesto na svetu«. Svet je oder. In če bi mu manjkale lutke, bi si jih morali na novo izmisliti!

Zoran Janković,
župan mesta Ljubljane





Dear artists, honoured guests!

Puppets are roaming our town again, obstinate, shrewd and playful. We will forget for a week that the world we live in is somewhat unbalanced, and remember that boundless imagination and laughter are the most ecological of all elements. This year, the LUTKE International Festival will »surprise« us for the tenth time in a row. As we thought the ninth was the best, you came forward this year, and offered us an even better selection, so let me use the occasion to thank most heartily the Ljubljana Puppet Theatre, the selectors and participants.

In spite of its competitive nature, the Festival is after all once more a new opportunity to present topmost art that possesses – I am convinced – the greatest measure of true emotions, warmth, directness and friendship ..., all that which adults tend to forget sometimes, or have not mastered anew with our children and grandchildren.

It is my sincere wish that you enjoy the Festival and realise our expectations as well as your own – the way you have conceived it, it certainly co-forms and co-creates »the most wonderful city in the world«.

The world's a stage. And if it lacked puppets, we would have to reinvent them!

Zoran Janković
Mayor of the City of Ljubljana





Lutke brez meja

Začelo se je z rojstvom samostojne Slovenije in se nadaljuje z deseto ponovitvijo festivala sredi globalnih ekonomskih pretresov, ki nas opozarjajo, da utegne biti prihodnost človeštva sila negotova. Zato so toliko bolj pomembni dogodki, procesi in dogajanja, ki omogočajo posameznikom in skupinam sožitje s temeljnimi vrednotami skupnega bivanja, ki upoštevajo vsakršne različnosti med nami, ki si tvorno prizadevajo za boljši jutri in ki predvsem krepijo zavest o potrebnosti in nujnosti kulturne ozaveščenosti. Lutke so mnogim najboljše prijateljice. Vedno vesele in radožive, vihrave in iskrive, tankočutne in razumevajoče nas vodijo po labirintih življenja, kjer se tisočero poti navidezno izgublja v brezizhodnosti, a se na koncu vedno prikažejo vrata v svet iskrenosti, odprtosti in poštenja. Lutke živijo v svetu brez meja, brez predsodkov ali negativnih energij. Kadar nas obiščejo z vseh koncev, združene in povezane v mednarodni festival, mestni utrip zaživi v ritmu domišljjskega sveta z neskončno lepimi zgodbami, ki jih nekateri tudi živijo, drugi pa si kaj takega srčno želijo. Prizrčno vabljeni v družbo lutk in lutkarjev od vsepovsod!

Marjan Gabrijelčič,
direktor





Puppets without borders

It all began when independent Slovenia was born, and it continues with the tenth festival, amidst global economic concussions which warn us that the humanity might be facing a very uncertain future. And this is where lies the importance of events, processes and happenings which give individuals and groups a chance to be in harmony with the fundamental values of cohabitation, which appreciate any kind of differences, strive for a better tomorrow and build conscience of the need and necessity of cultural awareness. To many, puppets are best friends. They are always happy and cheerful, impetuous and sparkling, sensitive and sensible, guiding us through the labyrinth of life, where thousand of paths seem to be disappearing into nowhere. Yet, at the end there is always a door to the world of sincerity, acceptance and honesty. Puppets live in the world that knows no borders, no prejudice, no negative energies.

When they arrive to visit us from all corners of the world, united and joined in an international festival, the city breathes in the rhythm of an imaginary world, with enchanting stories that some people live, and others wish to live. You are cordially invited to meet puppets and puppeteers from all around the world.

Marjan Gabrijelčič
Director





Praznik animacije v Ljubljani

Najboljše rezultate umetniške produkcije na nekem področju večkrat dobimo v primerih, ko sodobna produkcija nastaja na tradicionalnih temeljih, ko išče nove, drugačne poti in se na novo sprašuje o preverjenih znanjih, ki jih vključuje v svoje delo in jih hkrati presega. V lutkarstvu je tak primer na Češkem, v Italiji, Nemčiji ... Lutkovno gledališče Ljubljana (LGL) velja za čuvarja in nosilca slovenske lutkovne zgodovine. Deluje v ljubljanskem Mestnem domu, natančno tam, kjer je delovalo Slovensko marionetno gledališče pionirja slovenskega lutkarstva Milana Klemenčiča. Od njegove prve uprizoritve štejemo čas našemu lutkarstvu, ki bo letos decembra dopolnilo sto let. V petdesetih letih se je z ansamblom LGL režiser Jože Pengov zavihtel v vrh evropske lutkovne produkcije. Njegov marionetni opus je pomenil zlato dobo našega gledališča. Ljubljanski lutkarji so še danes daleč okrog znani po tem, da so marionetne predstave sestavni del njihovega rednega repertoarja in da se znanje animacije marionetne lutke prenaša neposredno iz generacije v generacijo. Pod umetniškim vodstvom Edija Majarona LGL znova ujame korak s sodobnim evropskim





lutkovnim dogajanjem in takrat se rodi festival LUTKE. Zdaj praznujemo že dve desetletji neprekinjenega bienalnega življenja.

V slovenski kulturni prostor festival prinaša svežino sodobne mednarodne lutkovne produkcije. Predstave, ki jih gledamo na Festivalu LUTKE, razširjajo referenčni prostor lutkarstva in potrjujejo neskončne možnosti, ki jih te vrste gledališče ponuja ustvarjalcem in občinstvu. Polne dvorane gledalcev, ki vsa leta spremljajo revijo najbolj zanimivega evropskega lutkovnega snovanja, dokazujejo, da lutkarstvo, tudi tisto za odrasle, v Sloveniji lahko pridobi svoje občinstvo in spodbuja ustvarjalce doma, da še naprej vztrajajo tudi v tovrstni produkciji. Lutke in lutkarji, ki prihajajo v Ljubljano z vseh vetrov in kultur, pa spodbujajo tudi širšo domačo lutkovno produkcijo. Kljub temu da nimamo akademije, kjer bi se naši lutkarji šolali, uspešno merimo korak s sodobnim lutkarskim snovanjem, kar dokazujejo številne nagrade slovenskim lutkovnim predstavam na različnih mednarodnih festivalih.

Festival LUTKE je letos namenjen pregledu najboljšega, kar se je ujelo v našo mrežo razpisa in povabil.





Predstave za mednarodni program je izbirala ekipa, sestavljena iz priznanih slovenskih lutkovnih ustvarjalcev, vsak od njih pa je poleg tega, da sam podpisuje predstave, posebej doma še na svojem, specifičnem umetniškem področju. Silvan Omerzu je v Sloveniji in mednarodno uveljavljen slikar, ilustrator in kipar, ki je lutkam posvetil velik del svojega umetniškega opusa in je tudi kot režiser ustvaril številne lutkovne predstave, ki so bile prepoznane kot posebej kakovostne doma in v tujini, kar dokazujejo številne nagrade in kritike. Martina Maurič Lazar ima magisterij DAMU-ja in si je s kvaliteto svojih igralsko animatorskih kreacij letos prislužila naziv prve prvakinja v zgodovini slovenskega lutkarstva. Odlična je tudi kot režiserka in pravkar pripravlja svojo tretjo avtorsko predstavo.

Matija Solce, univerzalni lutkar, igralec, kreator in tehnolog svojih lutk, igralec in animator, je med drugim aktiven glasbenik, ovenčan s številnimi nagradami doma in po svetu. Njegov talent in znanje sta ga pripeljala že do poučevanja na praškem DAMU-ju. Medtem ko Martina in Silvan ustvarjata predvsem doma in v tujini svoje delo predstavljata, pa Matija prihaja v Slovenijo iz sveta,





ustvari predstavo in se vrne nazaj v svet ... Vsi člani selekcijske skupine si ne bi mogli biti bolj različni, pri izboru predstav pa so si bili enotni: kot osnovna kriterija so si postavili izvirnost in kakovost. Izbirali so iz ne prebogate ponudbe mednarodne produkcije in oblikovali zanimiv nabor predstav.

Slovensko produkcijo je pripravila Amelia Kraigher, selektorica zadnjega nacionalnega lutkovnega festivala. Že videno je dopolnila z novimi predstavami, izbrala najboljše, kar je po njenih strokovnih kriterijih nastalo v zadnjih letih v Sloveniji, in to dodala mednarodnemu programu. V imenu vseh, ki smo pripravljali festival, želimo dobrodošlico vsem, ki se ga boste udeležili: nastopajočim veliko uspeha pri izvedbi predstav, lutkarjem novih navdihov, spoznanj in znanstev, občinstvu pa obilo umetniških užitkov pri spremljanju predstav.

Jelena Sitar Cvetko,
umetniška direktorica festivala
LUTKE 2010





A celebration of animation in Ljubljana

The best results of artworks in a specific area are often achieved when modern production is built on traditional foundations. It seeks new, different ways, and re-examines established skills, which it includes in its work, transcending them at the same time. In puppetry, this is the case in the Czech Republic, Italy, Germany, etc. The Ljubljana Puppet Theatre is the keeper and main player of Slovene history of puppetry. Its domicile is the Ljubljana Mestni Dom (City House), just where the original Slovene marionette theatre of Milan Klemenčič, the pioneer of Slovene puppetry, was based. His first performance was the milestone from which we measure time of our puppetry that celebrates its 100th anniversary this December. Director Jože Pengov reached the peak of European puppet theatre production with the Ljubljana Puppet Theatre ensemble in 1950's. His marionette opus represents the golden era of our theatre. Even today, Ljubljana puppeteers are widely known for marionette performances as part of their regular repertory, and for the fact that knowledge in marionette animation is passed on from generation to generation. Under art director Edi Majaron, the Theatre became up-to-date with



developments in modern European puppetry again, and that was when the LUTKE Festival was born.

Now, we celebrate two decades of continuing biennials. The festival brings freshness of modern international production into the Slovene culture arena. The performances we see at the LUTKE Festival broaden the reference space of puppetry and confirm that possibilities that this kind of theatre provides to artists and audiences are infinite. Theatres packed with people who have watched the reviews of the best that European puppet theatre creativity has had to offer all these years are a proof that puppetry in Slovenia – shows for adult audiences included – can attract audiences, and inspires Slovene artists to persist in this kind of production.

Puppets and puppeteers from everywhere and of all cultures that come to Ljubljana promote broader national puppet theatre production, too.

Although we do not have an academy for our puppeteers to attend, we can successfully keep the pace with modern trends in puppetry, and numerous awards that Slovene puppet theatre performances receive at various international festivals confirm this.

This year's LUTKE Festival is a review of the best caught in our net of invitations to contestants and guests.





The performances for the international programme were selected by a team of recognised Slovene puppet theatre artists, and in addition to authoring their own plays, each of them is at home in their own, specific area of art. Silvan Omerzu is a painter, illustrator and sculptor established at home as well as internationally, and he has dedicated a great deal of his artistic work to puppets. As a director, he has created numerous puppet theatre performances whose exceptional quality has been recognised in Slovenia and abroad, which many awards and favourable critics' reviews confirm. Martina Maurič Lazar is an MA from DAMU. The quality of her actor-animator creations won her the very first title of Champion in the history of Slovene puppetry this year. She is an excellent director and is preparing her third original performance. A Renaissance man puppeteer, actor, creator and technologist of his puppets, and animator, Matija Solce is also an active musician with a number of national and international awards to his name. His talent and knowledge have enabled him to teach at the Prague DAMU. While Martina and Silvan predominantly work at home and present their work abroad, Matija comes to Slovenia from abroad to create a performance, and goes back into the world.





The selectors could not be more diversified, but they worked in unison when they chose the performances: they set originality and quality as their foremost criteria. They had not too wide a range of international productions to choose from, but they put together an intriguing programme of performances. The Slovene performances were chosen by Amelia Kraigher, the selector of the latest national puppet theatre festival. She added some new plays to those she had already seen, and according to her professional criteria, picked out the best of what had been put on stage in Slovenia recently, and supplemented the international programme. On behalf of all of us who prepared the festival – welcome all who attend. We wish successful shows to the performers, new inspirations, realisations and friends to the puppeters, and an abundance of artistic thrills to audiences watching the performances.



Jelena Sitar Cvetko
Artistic director of the
LUTKE 2010 Festival





Nekaj besed selektorjev mednarodnega programa festivala LUTKE 2010



Pripadnost lutkovnemu gledališču je posebne sorte zavezništvo. Verjetno si vsak ustvarjalec o svojem področju misli kaj podobnega, a domišljam si, da smo lutkarji zaradi narave naših srečanj s toliko različnimi poetikami, možnostmi in vizijami lutkovnega povezani na posebnem nivoju neizrekljivega in neoprijemljivega. Sama to razumem kot veliko srečo in kot privilegij. Tisto nekaj je namreč to, kar lutkarijo ohranja pri življenju, žene v nova iskanja, vedno znova obuja stare vzorce, osnovna čustva in spomine in nam jih ponuja v novi preobleki, v gledalcu pa vzbuja arhetipe in lepoto s tako močjo, kot zmorle malokatera umetnost.

Z Matijo in s Silvanom se poznamo že lep čas, naše poetike so različne, izhajajo pa z istih izhodišč, pripadamo istemu redu. V duhu tega zavezništva smo si vsak posebej in nato še skupaj ogledali veliko predstav, v katerih smo iskali prepričljivost in vero v lutkarijo, ki ji vsi trije s svojim delom pripadamo. Ni nam bilo treba veliko govoriti in se pogajati, iskali smo iste stvari. Žal je bil letos nabor prijavljenih predstav v primerjavi s





prejšnjimi festivali dokaj skop, zato ni bil naš izbor samo stoodstotno enoten, ampak tudi edini možen. Po obsegu je majhen, vsi trije bi si želeli večjega.

Vendarle pa izbor ponuja raznolikost, pogum, inovativnost in tudi tradicionalnost lutkovnega izraza. Prikazuje zanimiv prerez različnih lutkovnih videnj, tem in iskanj, veseli nas, da je – kljub manjšemu naboru – mogoče zaslediti ustvarjalce in predstave, ki lutkovno gledališče razumejo in se mu posvečajo z vso resnostjo in odgovornostjo, ki širijo njegove meje ter razvijajo slogovne in žanrske interakcije.

Verjamemo, da bo spremljanje letošnjih predstav bogata izkušnja za odraslo in otroško publiko, vsem želimo veliko veselja in užitkov, prepustite se jim in verjemite še naprej.

Martina Maurič Lazar,
za selektorski odbor





A few lines by selectors of the International Programme for LUTKE 2010 Festival



Belonging to a puppet theatre is a very special kind of alliance. I imagine every artist feels similarly to their field of work, but I do like to believe that due to our frequent meetings with so many different poetics, possibilities and visions of the puppet sphere, puppet artists are connected on a special plateau of indescribable and intangible. For me personally this is a blessing and a privilege. There is a special something that propells the creative flow of puppet world, and makes it find new things, recycle old patterns, memories and basic feelings which are then offered to us, all dressed up in new clothes. The world of puppets awakens the archetypes and beauty with a force, hardly parralelled by any other art.



Matija, Silvan and I go back a long time. Our poetics are different, but they stem from the same fundati-
ons, we belong to the same platoon. In the spirit of this alliance, we saw many productions, individually and then together, and we sought the conviction and faith in the realm of puppets which we all belong to





through our work. There was not much need for talking and negotiation, we were looking for the same things. Unfortunately, compared to the previous years, this year's entrances were fairly scanty, so our choice was unanimous and indeed the only possible one. The chosen productions are few in numbers and the three of us would wish for more.

Nevertheless, our selection offers diversities, courage, as well as inovative and traditional approach to puppet expressions. It is an interesting cross-section of different puppet perceptions, subject matters and quests. It pleases us immensely to see that despite the small numbers of entrances there were authors and productions who understand the puppet theatre, and are dedicated to it, spreading its borders and developing interactions in style and genre.

We believe that visiting this year's performances will be a bountiful experience for children and adult audiences alike. We wish all of you a lot of happines and pleasure, let the productions take you with them, and keep believing in them.

Martina Maurič Lazar
For Selection Committee





Čar(ovnije) lutkovnih govoric

Ob povabilu k oblikovanju slovenskega dela programa mednarodnega festivala LUTKE 2010 sem se srečala s težavno nalogo, saj je po neusmiljenih »pravilih igre« v festivalski program mogoče uvrstiti komajda peščico domačih avtorjev oz. predstav. Tako sem v prepričanju, da se selektorjev pogled lahko zbistri šele znotraj konteksta celotne slovenske lutkovne stvarnosti, svoj izbor premišljevala skozi vso slovensko lutkovno produkcijo zadnjih nekaj let, torej skozi relativno velik korpus kakih 70 predstav zelo različnih žanrov, tehnik, tehnologij, (est)etik, formatov in seveda tudi kvalitete. Iskala sem tiste dosežke naše lutkovne ustvarjalnosti, ki lahko v celoti zadostijo najstrožjim umetnostnim kriterijem in ki jih je mogoče postaviti ob bok avtorjem in predstavam evropskega formata. Iz korpusa pregledanih predstav se mi je postopno izpisala formula 5 + 1 + 1 (5 tekmovalnih predstav + 1 spremljevalna predstava + 1 lutkovna instalacija), za katero sem prepričana, da je optimalna za format ambicioznega in reprezentativnega mednarodnega festivala, kot so LUTKE.

Izbrane predstave so me prepričale zaradi svojih iskanj izvirnih povezav med animatorji in njihovimi animiranimi svetovi. To so predstave, ki so se drzno podale v raziskave samega





lutkovnega medija, v preizpraševanje in širjenje njegovih meja, tudi prek prijemov, ki izvorno pripadajo drugim umetnostnim panogam, npr. likovni, filmski, glasbeni, plesni umetnosti. Izbrane predstave, ki so osebne in univerzalne obenem, so ustvarjene z iskrenostjo, z izjemnim znanjem ter z visoko stopnjo odgovornosti in s spoštovanjem do lutk in njihovih občinstev. Zaradi vsega tega se na trenutke lahko zazdijo kot prave čarovnije, polne neizrekljive lepote. Svoj del festivalskega programa sem izbirala in izbrala povsem avtonomno, odgovorno, brez kompromisov, po najstrožjih spoznavnih, estetskih in etičnih merilih. Seveda sem se spraševala tudi o (na videz) nedemokratičnem dejstvu, da pretežni del programa, ki ga podpisujem, predstavljajo produkcije oz. koprodukcije osrednje slovenske lutkovne institucije, tj. Lutkovnega gledališča Ljubljana. Vendar menim, da je to dejstvo odraz povsem realnega stanja na slovenskem lutkovnem prizorišču zadnjih nekaj let in da ga je treba sprejeti predvsem kot spodbudo, ki kliče po preseganju in (še) večji ambicioznosti lutkovnih ustvarjalcev na vseh koncih Slovenije.

Amelia Kraigher,
selektorica slovenskega programa





Magic(ians) of puppet language

When I was invited to shape the Slovenian part of the International Festival Puppets 2010 programme, I was faced with a daunting task, because, according to the ruthless “rules of the game”, there are just a few domestic authors or productions that meet the programme requirements. As I was convinced that a selector’s view can only be clear within the context of entire Slovenian puppet reality, I contemplated my selection through the complete Slovenian puppet production of the past few years, so a fairly large body of some 70 productions. There were many different genres techniques, technologies, (aesth)etics, formats and, of course, qualities. I was searching for the achievements in our puppet creativity that meet the strictest of artistic criteria and measure up to best European authors and productions. After reviewing the productions, a formula began forming in my head 5+1+1 (5 in-competition performances + 1 accompanying performance + 1 puppet installation), and I am certain that this is best suited for an ambitious and representative international festival, such as LUTKE.



It was the search for original connections between animators and their animated worlds in the shows



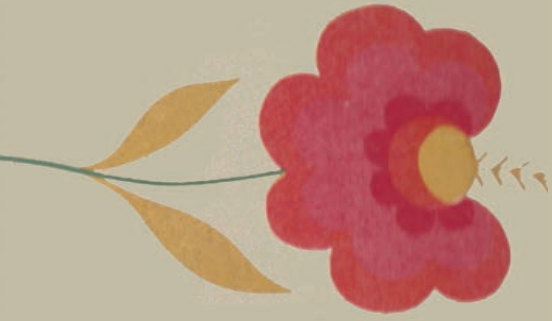


selected that convinced me. These are productions that have boldly ventured into exploring the puppet media itself, into testing and spreading its limits, even by using methods which originate from other forms of art such as painting, film, music, dance.

The shows selected are personal and universal, they are created with honesty, with a vast knowledge and immense responsibility and respect to the puppets and their audiences. All of this combined makes them seem magical, full of unspeakable beauty. I made my choice for the programme on my own, responsibly, making no compromises, following the strictest cognitive, aesthetic and ethic standards. Of course, I wondered about the (seemingly) undemocratic fact that most of the programme I am signing my name under, is a production or coproduction of the main Slovenian puppet institution, i.e. Ljubljana Puppet Theatre. But I believe that this mirrors the cruel reality of Slovenian puppet scene of the past few years. We have to accept this fact and take it as an initiative that invites puppeteers from all over Slovenia to surpass and be (even) more ambitious.

Amelia Kraigher
Slovenian programme selector







François Blanc

Cie Puppets Etc.

baby+



Avtor / Author: Steven Luca Groenen; režiser / Director: Steven Luca Groenen; nastopa / Performer: Steven Luca Groenen

Torek, 7. september 2010, ob 11. uri in sredo, 8. september 2010, ob 11. uri, na prostem, spremljevalni program, za otroke od drugega leta naprej, 60 minut / Tuesday, September 7th 2010, at 11 a.m., and Wednesday, September 8th 2010 at 11 a.m., outside, accompanying programme, for children aged 2 and older; 60 minutes

François Blanc je posebnej, ki so ga navdihnili francoski poulični slikarji. Govori z neobstoječim francoskim naglasom in med mahanjem z rokami izdeluje bolj ali manj virtuosne portrete mimoidočih. Toda sam François pritegne veliko več pozornosti kot njegova dela. Ljudi se dotakne in jih navduši, je prikupen in vražji, je dragulj in trenutek miru v prehitrem vsakdanjiku modernega človeka.

François Blanc is an eccentric, inspired by French boulevard painters. He speaks in a non-existing French dialect and works, while gesticulating, at more or less virtuoso portraits of the passing public. But François himself attracts much more attention than his work. He touches and excites, he is both sweet and wicked; he is a jewel and a moment of peace in the hectic daily existence of modern man.

Belgija / Belgium 27




Legenda o letečem zajčku

The Legend of Flying Bunny

Company De Bastiani / Puche

5+

 Avtor / Author: Gigio Brunello; režiser / Director: Alberto De Bastiani; dramaturgija / Dramaturgy: Gigio Brunello; likovna zasnova lutk in scene / Artistic design of puppets and scene: James Davis; glasba / Music: Gigio Brunello, Michele Caniato; oblikovanje luči / Light design: Alberto De Bastiani; nastopajo / Cast: Alberto De Bastiani, Salvador Puche, Marta De Bastiani

Torek, 7. september 2010, ob 18. uri, Mali oder, tekmovalni program, za otroke od petega leta naprej, 50 minut / Tuesday, September 7th 2010 at 6 p.m., Small Stage, in-competition programme, for children aged 5 and older, 50 minutes

»Tisto noč je mojega dedka, Letečega zajčka, cirkuškega umetnika iz Madžarskega narodnega cirkusa in rekorderja v visenju, izstrelilo v nebo in nismo si mislili, da se bo še kdaj vrnil. Nazaj na Zemljo se je vrnil poleti leta 1959, med plesom belih snežink. Snežilo je prav sredi poletja ...« Glas Ginetta, vnuka našega letečega junaka, pričara živahno zgodbico polno glasbe, podob in prikupnih premolkov.

»That night my grandfather, The Flying Bunny, a circus artist from The Hungarian National Circus, and the record holder in hang-time was blasted into the sky, never to return. It was the summer of 1959 when he returned back to Earth, among white snow flakes: It was snowing in the right-middle-of-the summer ...« The voice of Ginetto, the grandson of our flying protagonist, conjures up a vibrant tale filled with music, images and enchanting pauses.



 Avtor / Author: Duda Paiva; režiser / Director: Duda Paiva;
 dramaturgija / Dramaturgy: Jaka Ivanc; likovna zasnova lutk in
 scene / Artistic design of puppets and scene: Duda Paiva, Andre
Mello; glasbena spremljava / Music settings: Allan Segall; obli-
kovanje luči / Light design: Hans C. Boer, Mark Verhoef; nasto-
pajo / Cast: Miha Arh, Polonca Kores, Maja Kunšič, Iztok Lužar,
Asja Kahrmanović, Martina Maurič Lazar, Augusto Valença

Torek, 7. september 2010, ob 20. uri, odprtje festivala, Veliki oder, tekmovalni program, samo za odrasle, 60 minut / Tuesday, September 7th 2010 at 8 p.m., festival opening, Grand Stage, in-competition programme, adults only, 60 minutes

Pretrsljiva, radikalna in angažirana lutkovna predstava o alienaciji kot problemu sodobnega človeka. Odsotnost komunikacije se izraža tudi v njegovi intimi. Junaki se zaradi nezmožnosti za partnerstvo in bližino toplega, a zahtevnega človeškega bitja raje odločajo za ljubezen z lutkami, v katere projicirajo svoje sanje, želje in pričakovanja. *Love Dolls*, trpka podoba naše družbe, mojstrski plesni vrtnec lutk, ljudi in čustev ob izvrstni živi glasbi.

A shocking, radical, engaged puppet show about alienation as a problem of modern individual. The absence of communication is reflected in one's intimacy. The heroes are not capable of being in a relationship, being near a warm, but demanding human being, so they decide to love dolls onto which project their dreams, wishes and expectations. *Love Dolls*, the bitter image of our society is a masterfully created whirlwind of puppets, people and emotions, accompanied by excellent live music.

Slovenija, Nizozemska / Slovenia, The Netherlands 29



Omizja Round tables

Razstava / Exhibition



Prostorska postavitev Silvana Omerzuja
A Three-Dimensional Installation by Silvan Omerzu

Postavitev razstave / Exhibition Installation: Silvan Omerzu
Izdelava lutk in rekvizitov / Puppets and props made by:
Silvan Omerzu, Žiga Lebar, Peter Lebar

Postavitev v Mednarodnem grafičnem likovnem centru
od 16. junija do 16. avgusta 2009 / Exhibited at International Centre of
Graphic Arts, 16th June - 16th August 2009

Festivalsko odprtje 7. septembra (do nedelje, 12. septembra 2010) na Ljubljanskem gradu (Kazemate), odprto od 10. do 19. ure, spremljevalni program / Festival opening from Tuesday, 7th September 2010, to Sunday, 12th September 2010, Ljubljana Castle (Kazemate), Open from 10 a.m. to 7 p.m., accompanying programme



Ljudje veliko stvari storimo samodejno, saj nas k temu vodijo različni vzroki in potrebe. Večina je vsakdanjih, zato se o njihovih zavestnih in nezavednih motivih in spodbudah ne sprašujemo. Kratko malo čutimo, da so nujni za naše fizično, družbeno in duhovno preživetje. Če bi kot pri heautoskopičnem prividu človek lahko stopil iz sebe in z razdalje pogledal nase in na človeštvo, bi bil najbrž presenečen. Dogajanje bi se pred njim odvijalo kot na odru velikanskega gledališča z imenom »Življenje«, nastopajoči bi se zazdeli kot med seboj popolnoma enake lutke, ki jih vodita višja sila in usoda. Rojevali bi se in umirali, ljubili in sovražili, delali bi in lenarili, eni bi bili napredni, drugi nazadnjaški, vendar pa vsi po istem kopitu. S podobnimi gibi, z držami in s premiki bi bili tiha, povprečna večina, med katero individualnih hotenj ne bi bilo opaziti, saj tudi tista, ki obstajajo, preglasi na videz skupna večinska volja. To ponazarjajo Omerzujevi mikrokozmosi: ljudje kot vodljive lutke sedamo k mizi, vsi k pogrjnjeni mizi k obedu, nekateri k delovni mizi k opravi, drugi k stalnemu omizju, da se poveselijo, tretji k igralni mizi, da si krajšajo čas, četrti k okrogli mizi, da pokramljajo, peti ob kuhinjski mizi pripravljajo hrano, šesti se sporazumevajo za zeleno mizo, sedmi ...

Dr. Jure Mikuž

People perform many actions automatically, guided by various causes and needs. Most such things are ordinary, so we don't question the conscious and subconscious motivations and impulses behind them. We simply feel they are necessary for our physical, social, and spiritual survival. But if, as in some heautosopic vision, people could step outside themselves and look at themselves and humanity from a distance, they would surely be surprised at what they see. What happens in front of them would unfold, as it were on a gigantic stage called "Life"; the performers would begin to seem exactly like puppets controlled by some higher force and fate. They would be born and would die, would love and hate, work and be lazy; some would be progressives, others reactionary, but they would all be cut from the same cloth. There would be a silent, average majority, with similar gestures, attitudes, and movements, and it would be impossible to detect any individual yearnings among them, for even the yearnings that did exist would be drowned out on the surface by the common will of the majority. Omerzu's microcosms illustrate this: we sit at tables like compliant puppets – we are all at tables laid for a meal, but one group is at a worktable set up for work, the second group at an regular dinner party to have some fun, the third group at a gaming table to pass the time, the fourth group at a round table for a chat, the fifth group at a kitchen table preparing food, the sixth group in negotiations around a green table, the seventh group ... and so on.

Dr. Jure Mikuž





Poštarska pravljica

Postman's Fairytale

Lutkovno gledališče Ljubljana

4+



Avtor / Author: Karel Čapek – Martina Maurič Lazar; režiser / Director: Martina Maurič Lazar; dramaturgija / Dramaturgy: Martina Maurič Lazar; likovna zasnova / Artistic design: Gregor Lorenci; kostumografija / Costumes: Iztok Hrga; glasba / Music: Milko Lazar; oblikovanje luči / Light design: Božidar Miler; nastopa / Performer: Martina Maurič Lazar

Sreda, 8. september 2010, ob 17. uri, Mali oder, tekmovalni program, za otroke od četrtega leta naprej, 45 minut / Wednesday, September 8th 2010 at 5 p.m., Small Stage, in-competition programme, for children aged 4 and older, 45 minutes

František napiše pismo, ne le ljubezensko, več: ljubico vpraša, ali bi se hotela poročiti z njim. A pozabi napisati naslov. Če Kolbaba ne bi bil tako dober poštar in če mu poštni škratje ne bi povedali, kako pomembna je vsebina, če Kolbaba ne bi napel vse sile, prepotoval mnoge kraje, spoznal mnoge običaje, izprašal mnoge ljudi in ... konec je srečen, brez skrbi.


František writes not merely a love letter: he asks his lover, if she would marry him. But he forgets to put the address on. Had Kolbaba not been such a wonderful postman and had the post elves not told him how very important the contents of the letter were, story would have had a sad ending. Kolbaba makes every effort, travels to many places, learns about their customs, he asks many people, and ... it's a happy ending, don't you worry.



Ostržek Pinocchio

Lutkovno gledališče Maribor

9+

 Avtor / Author: Carlo Collodi – Jernej Lorenci; režiser, dramaturgija / Director, Dramaturgy: Jernej Lorenci; likovna zasnova lutk / Artistic design of puppets: Gregor Lorenci; likovna zasnova scene in kostumov / Artistic design of scene and costumes: Branko Hojnik, Belinda Radulović; glasba / Music: Branko Rožman; oblikovanje luči / Light design: David Orešič; nastopajo / Cast: Petra Caserman, Karla Godič, Maksimiljan Dajčman, Metka Jurc, Davorin Kramberger, Andrej Murenc k. g.

Sreda, 8. september 2010, ob 18. uri, Šentjakobski oder, tekmovalni program, za otroke od devetega leta naprej, 55 minut / Wednesday, September 8th 2010 at 6 p.m., Šentjakob Stage, in-competition programme, for children aged 9 and older, 55 minutes

Ostržek se je rodil kot lesena, nerodna lutka. Ni imel mame, le očeta, ki je imel Ostržka zelo rad, a ta ni vedel, kaj je ljubezen. Zato je bil včasih zloben. Mislil je, da lahko počne, karkoli ga je volja, da je svet samo zaradi njega, da je vse samo zato, da mu je lepo. Toda počasi se je naučil, da je življenje z drugimi, da nisi nikoli sam, da nihče noče biti sam ...

Pinocchio was born as a wooden, clumsy puppet. He didn't have a mother, only had a father, who loved him very much. But Pinocchio didn't know what love was. That why he was evil sometimes. He thought he could do anything he pleased, that the whole world revolves around him and that everything is there for his pleasure only. But in time he learned, that life is always connected to others, that in fact, nobody wants to be alone ...

Slovenija / Slovenia 33



Prepovedane ljubezni Forbidden Loves

Lutkovno gledališče Ljubljana

Koprodukcija in / and Coproduction
Gledališče Konj



Po motivih antičnih mitov / From motifs of antique myths:
Silvan Omerzu; režiser / Director: Silvan Omerzu; likovna
zasnova lutk in scene / Artistic design of puppets and scene:
Silvan Omerzu; glasba / Music: Mitja Vrhovnik Smrekar;
oblikovanje luči / Light design: Miran Udovič; tehnologija /
Technology: Žiga Lebar; nastopajo / Cast: Asja Kahrimano-
vić, Martina Maurič Lazar, Iztok Lužar, Brane Vižintin,
Gašper Malnar

Sreda, 8. september 2010, ob 20. uri, Veliki oder, tekmovalni program, za odrasle,
50 minut / Wednesday, September 8th 2010 at 8 p.m., Grand Stage, in-competition
programme, for adults, 50 minutes

V tragične usode junake grške mitologije žene srce: izumitelja Dedala, katerega
sin Ikar poleti previsoko k soncu, kiparja Pigmaliona, zaljubljenega v svojo
stvaritev, kraljico Pazifao, ki v ljubezni z božanskim bikom spočne in rodi Mino-
tavra, ter v svoj odsev zagledanega Narcisa ... Predstavo asketsko, a plemenito
likovno ustvarja režiser in likovnik Silvan Omerzu s prepoznavnim podpisom.

In tragic destinies famous protagonists of Greek mythology drive them their
hearts: Dedalus, the inventor whose son, Icarus, flies too close to the sun;
Pygmalion, the sculptor, who is in love with his creation; Queen Parsiphea,
who makes love with the divine bull, conceives and gives birth to Minotaur; and
Narcissus who is in love with his own reflection ... Silvan Omerzu, the director
and artist of performance, left distinct mark on an ascetic, yet noble art form.

34 Slovenija / Slovenia



Izvaljeno jajce – zgodbe iz notranjosti

Hatched Eggs – Stories from Inside

Gledališče Jaboni / Theater Jaboni

6+



Avtor / Author: Andreas Kuhn Lorient; režiser / Director:
Theater Jaboni – Janine Bohn; likovna zasnova lutk in scene /
Artistic design of puppets and scene: Janine Bohn; glasba /
Music: Hartmuth Wagner; nastopa / Performer: Janine
Bohn

Četrtek, 9. september 2010, ob 11. uri, na prostem, spremljevalni program, za otroke od šestega leta naprej, 3-5 minut / Thursday, September 9th 2010 at 11 a.m., outside, accompanying programme, for children aged 6 and older, 3 - 5 minutes

Piščanček Henrietta zagotavlja stotodstotno zasedenost, saj igro igrajo samo za enega gledalca. Sedite torej in uživajte v Henriettinih triminutnih zgodbicah. V nojevem jajcu se odpre okno in lahko pokukate v majcen svet – prvo gledališče na svetu, ki se nahaja znotraj nojevega jajca. S slušalkami lahko poslušate zgodbe, skrite v vsakem jajcu ...

Henriette the chicken guarantees a hundred percent use of capacity, as the play is performed for only one spectator. So take a seat and enjoy Henriette's 3-minute stories. A window in the ostrich egg opens and you are offered a peek into a small universe – the world's first theatre inside an ostrich egg. Via headphones you can listen to the stories hidden inside each egg.

Nemčija / Germany 35



Gospodu Rodariju

To Mr. Rodari

L'Asina Sull'Isola

4+



Avtor / Author: Gianni Rodari; režiser / Director: Katarina Janoskova, Paolo Valli; dramaturgija / Dramaturgy: Katarina Janoskova, Paolo Valli; likovna zasnova / Artwork: Emanuele Luzzati; oblikovanje luči / Light design: Katarina Janoskova, Paolo Valli; nastopata / Cast: Katarina Janoskova, Paolo Valli

Četrtek, 9. september 2010, ob 11. uri na Šentjakobskem odru, tekmovalni program, za otroke od četrtega do osmega leta, 55 minut / Thursday, September 9th 2010 at 11 a.m. at Šentjakob Stage, in-competition programme, for children aged 4 and older, 55 minutes

Predstava iz zgodbic, ki se začnejo, kjer se prejšnja konča: posoda z vodo postane morje, v katerega se potopi Alice, ki si »goreče želi postati morska zvezda«; stara stajica se spremeni v vrt, kamor se krije Pavliha na begu na svobodo ... in star časopis z novicami o lisjaku, ki si služi denar na poseben način.

A performance of stories that pick up where the previous one ends: the basin filled with water becomes an immense sea, into which Alice, who "ardently desires to become a starfish" dives; the old play-pen is transformed into a garden in which Punch hides during his escape toward freedom ... and an old newspaper brings us news of a fox with a unique way to earn his living.



Stirje muzikanti

The Bremen Musicians

Lutkovno gledališče Ljubljana

4+



Avtor / Author: Matija Solce; režiser / Director: Matija Solce; dramaturgija / Dramaturgy: Jelena Sitar Cvetko; glasba / Music: Matija Solce; likovna zasnova lutk in scene / Artistic design of puppets and scene: Marianna Stránská; kostumografija / Costumes: Jadranka Pavlović, Matija Solce, Marianna Stránská; oblikovanje luči / Light design: Danilo Korelec; nastopajo / Cast: Martina Maurič Lazar, Gašper Malnar, Miha Arh, Polonca Kores, Zvonimir Urbič

Četrtek, 9. september 2010, ob 16.30, Veliki oder, tekmovalni program, za otroke od četrtega leta naprej, 50 minut / Thursday, September 9th 2010 at 4.30 p.m., Grand Stage, in-competition programme, for children aged 4 and older, 50 minutes

Štiri živali se - kot v ljudski pravljici o bremenskih godcih - odpravijo v mesto in presenetijo s svojo glasbo. Otroci sodelujejo, ko lesene lutke stopijo med gledalce in pri koncertu, ko z njimi zapojejo. Občinstvo sedi na odru in opazuje gledališče tudi s te, manj običajne strani.

As they do in the well known folk tale of the musicians of Bremen, the four animals make a journey; they surprise the town with their music. The children take part when the puppets mingle with the audience and in the concert, when they sing with the puppets. The audience on the stage see the theatre from this interesting point of view.


Slovenija / Slovenia 37



Zlatolaska Goldilocks

Drak Theatre

6+

 Avtor / Author: Josef Krofta; režiser / Director: Josef Krofta; likovna zasnova lutk in scene / Artistic design of puppets and scene: Marek Zákostelecký; glasba / Music: Jiří Vyšohlíd; oblikovanje luči / Light design: Filoip Poskonka; zvok / Sound: Jiří Tulach; nastopajo / Cast: Jiří Vyšohlíd, Václav Poul, Jiří Kohout, Filip Huml, Jan Popela, Luděk Smadiš

Četrtek, 9. september 2010, ob 18. uri, Šentjakovski oder, tekmovalni program, za otroke od šestega do dvanajstega leta, 60 minut / Thursday, September 9th 2010 at 6 p.m., Šentjakob Stage, in-competition programme, for children aged 6 to 12, 60 minutes

Med mojstri v kuhinji restavracije eden od kuharjev začne brati pravljico o Zlatolaski in prismoči čebulo. Znana zgodba se odvije z vsemi prilogami. Zlatolasko bi lahko kar pojedel, tako sladka je! Medtem ko jo igralci iščejo, skuhamo pravo pojedino - dišeča gledališka izkušnja!

Among masters in a restaurant kitchen one of the chefs starts reading the fairy tale of Goldilocks and burns the onions. After this well-known tale unfolds as it should and with all the fixings. You could eat Goldilocks up, she is so sweet! So when the actors are looking for her they cook and fry up a storm - unusual theatre experiences and aromas!




Nesrečno dvorjenje Dona Cristobala

The Catastrophic Courtship of Don Cristobal

Cie Pelele

8+

 Avtor / Author: Cie Pelele; režiser / Director: Cie Pelele;
likovna zasnova lutk / Artistic design of Puppets: Marie de
Nazelle, Paz Tatay; glasba / Music: Alice Behague; nastopa-
jo / Cast: Marie de Nazelle, Alice Behague, Paz Tatay

Četrtek, 9. september 2010, ob 20. uri, Mali oder, tekmovalni program, za otroke od osmega leta naprej, 55 minut / Thursday, September 9th 2010 at 8 p.m., Small Stage, in-competition programme, for children aged 8 and older, 55 minutes

Don Cristobal, star osamljen ljudomrznež, živi srečno življenje, obdano z bogastvom. Njegove sicer mirne noči motijo sanje: kdo je skrivnostna ženska? Razburjen se Don Cristobal odpravi ponjo. Kam ga bo peljala mučna pot ljubezni? Bo našel srečo? Bo uspel premagati neizogibne pasti svoje usode?

Don Cristobal, an old solitary misanthrope, lives happily surrounded by his fortune. But a dream haunts his otherwise tranquil nights: who is this mysterious woman? Don Cristobal sets of in search of her in a frantic quest. Where will the tortuous paths of love lead him? Will he find happiness? Will he be able to overcome the inevitable traps of his destiny?

Francija / France 39



Dan za valjenje?

Hatching Day?

Wolf Sign Theater

3+

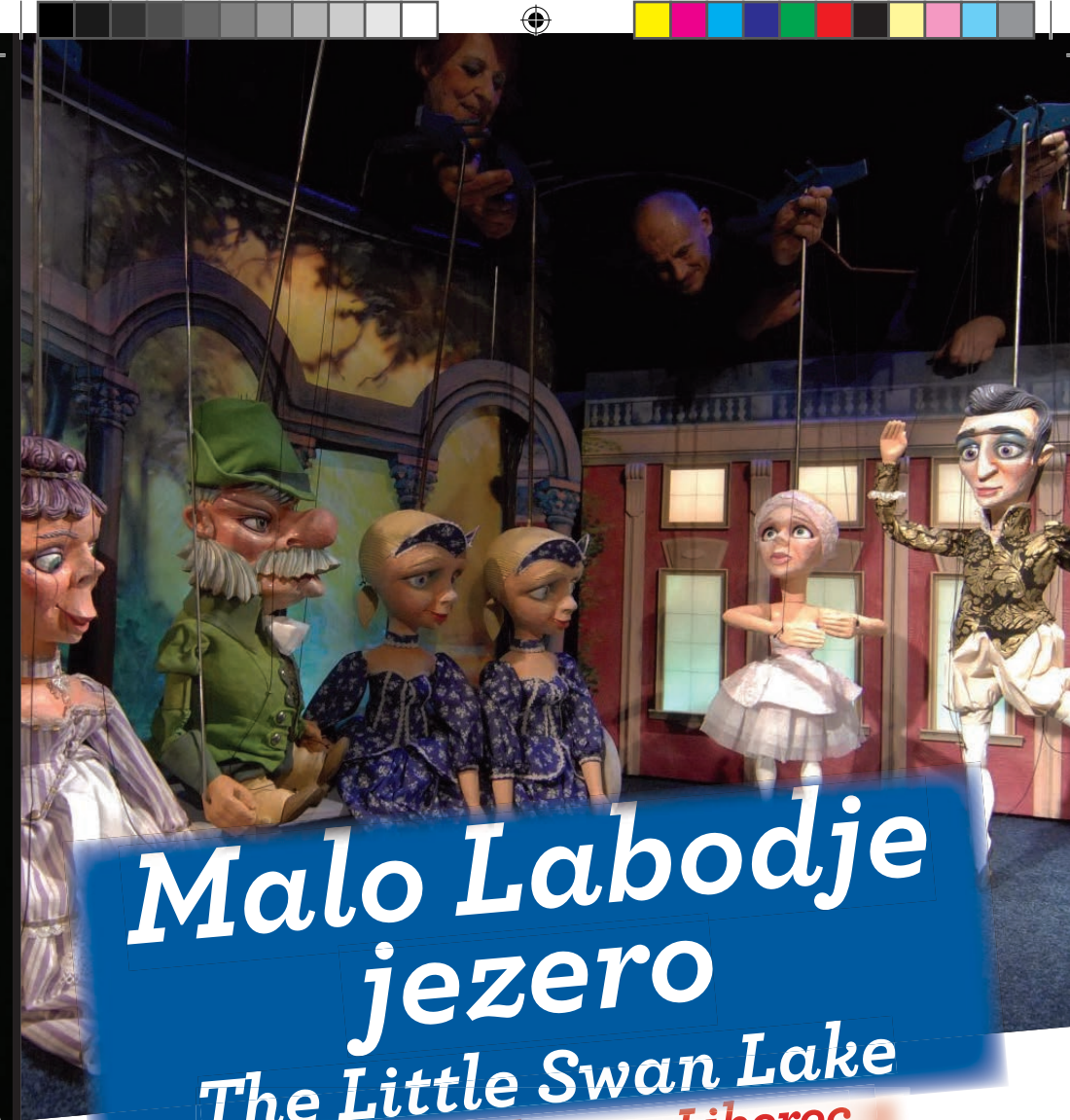


Avtor / Author: Iisa Ilona Tähtinen; režiser / Director: Hanna Dufva, Iisa Ilona Tähtinen; priredba in dramaturgija / Adaptation and dramaturgy: Iisa Ilona Tähtinen; likovna zasnova lutk in scene / Artistic design of puppets and scene: Iisa Ilona Tähtinen; glasba / Music: Eric Satie, Kronos quartet, Kevin Nathaniel Hylton, Safri Duo; koreografija / Choreography: Leena Harjunpää; nastopa / Performer: Iisa Ilona Tähtinen

Petek, 10. september 2010, ob 11. uri, Mali oder, tekmovalni program, za otroke od tretjega do desetega leta, 30 minut / Friday, September 10th 2010 at 11 a.m., Small Stage, in-competition programme, for children aged 3 to 10, 30 minutes

Nenavadni zvoki! Zdi se, da se je na površini jajca pojavila razpoka. Predstava o radosti odraščanja. Pod velikim regratom se dogajajo majhni čudeži, nenavadno bitje pa medtem zraste v človeka. »Ta predstava brez besed ima pravo atmosfero, je polna čustev, komedije, lepote, očarljive metamorfoze in modrosti.«

Strange sounds! There appears to be a crack on the surface of an egg. A performance about the joy of growing! Under the big dandelion small wonders happen and meanwhile a peculiar creature grows up to become a human being! »This puppet theatre show without words is full of atmosphere, feelings, comedy, beauty, wonderful metamorphosis and wisdom.«



Malo Labodje jezero

The Little Swan Lake

The Naive Theatre Liberec

5+

Lutkovno-glasbena pravljica po motivih baleta P. I. Čajkovskega / A puppet-musical fairy tale on motives of ballet by P. I. Tchaikovsky



Avtor / Author: Iva Peřinová; režiser / Director: Tomáš Dvořák; dramaturgija / Dramaturgy: Vít Peřina; likovna zasnova lutk in scene / Artistic design of puppets & scene: Ivan Nesveda; glasba / Music: Peter Iljič Čajkovski, Vratislav Šrámek; oblikovanje luči / Light design: Ivan Nesveda, Jan Machač; nastopajo / Cast: Miroslava Bělohávková, Veronika Khomová, Markéta Sýkorová, Tomáš Holý, Filip Homola, Marek Sýkora, Helena Fantlová, Michaela Homolová, Tomáš Bělohávek, Ondřej Švec

Petek, 10. september 2010, ob 16. uri, Šentjakobski oder, tekmovalni program, za otroke od petega leta naprej, 50 minut / Friday, September 10th 2010 at 4 p.m., Šentjakob Stage, in-competition programme, for children aged 5 and older, 50 minutes

Princa, ki se noče poročiti, med lovom v gozdu očara labodka Odeta, zakleta princesa, ki se vsako noč spremeni v dekllico. Zaupa mu skrivnost. Zlobni gospodar gozda, Rdečebradec, jo je preklel, urok pa lahko zlomi le prava ljubezen. Spopad zanjo na življenje in smrt? Peřinova slavnemu baletu dodaja motive: čarobne brusnice, trola Hat'apa in divjo dekllico Aranko.

The Prince who refuses to get married, gets enchanted by a Swan Odete, enchanted princess, who every night turns into a girl. She tells him a secret. The wicked Lord of the forest – Redbeard has put a spell on her which can only be broken by a true love. Deadly battle for her? Peřinová, inspired by the famous ballet develops motives: cranberries, the source of magic power, troll Hat'apa and the wild girl Aranka.

Češka republika / Czech Republic 41



Striborjev gozd

Stribor's Forest

Gradsko kazalište lutaka Rijeka

5+

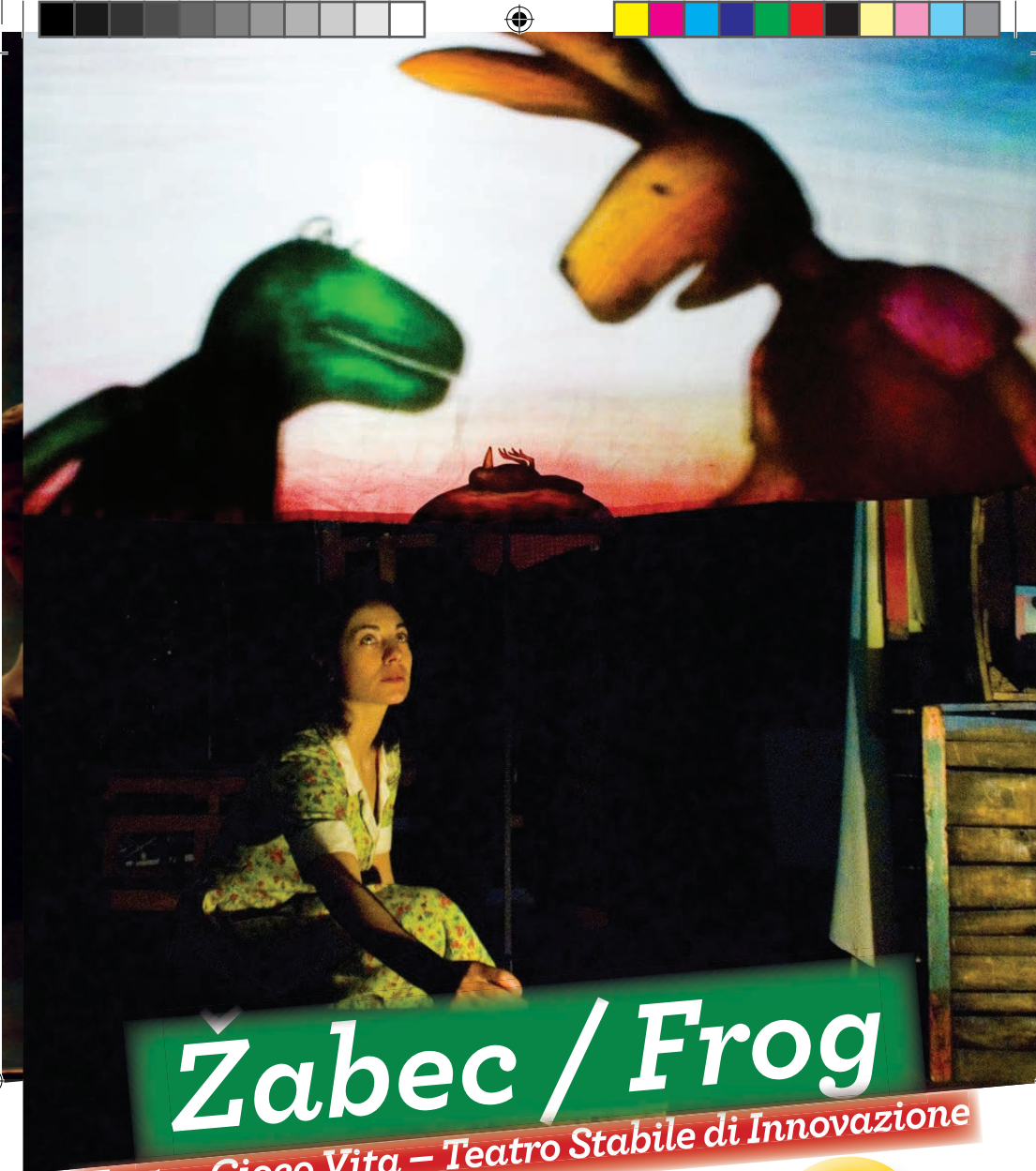


Avtor / Author: Ivana Brlić Mažuranić; režiser in dramaturg / Director and Dramaturgy: Lary Zappia; oblikovanje in izdelava scene / Set Designer and Constructor: Dalibor Laginja; skladatelj / Composer: Duško Rapotec Ute; oblikovanje svetlobe in projekcije / Light and Projection Designer: Deni Šesnić; nastopajo / Cast: Božena Delaš, Karin Fröhlich, Anđelko Somoborski, Zlatko Vicić

Petek, 10. september 2010, ob 18. uri, Veliki oder, spremljevalni program, za otroke od petega leta naprej, 50 minut / Friday, September 10th 2010 at 6 p.m. Grand Stage, accompanying programme, for children aged 5 and older; 50 minutes

Mlad gozdar se iz Striborjevega gozda vrne z nevesto, preoblečeno kačo, ki njegovi materi zagreni življenje. Ognjeni škrtati se ji ponudijo, da bodo pomagali sinu odpreti oči, a po nekaj neposrečenih poskusih je mama izgnana. Škrtati jo odpeljejo v gozd, kjer ji Stribor ponudi, da jo vrne v rojstno vas – v čas, ko je bila še mlada. Mati iz ljubezni do sina ponudbo zavrne; njena odločitev razbije urok. Striborjev gozd izgine, snaha se spremeni v kačo, sin pa najde srečo z Revno deklico.

A young woodman comes from Stribor's Forest with a wife, a snake disguised, who makes her mother-in-law's life miserable. Mother meets Wee Tintilinkie and the Brownies who agree to help her make son see sense. After several unsuccessful attempts she is cast out and they take her to the forest where Stribor offers mother to return her to young days to her native village. Because of the love for her son she declines offer; the magic is broken. Stribor's Forest disappears, the wicked daughter-in-law turns back into a snake and the son finds his happiness with the Poor Girl.



Zabec / Frog

Teatro Gioco Vita – Teatro Stabile di Innovazione

baby+

*Povzeto po delu Maxa Velthuijsa /
Taken from the work by Max Velthuijs*



Priredba / Adaptation: Nicola Lusuardi, Fabrizio Montecchi;
režiser / Director: Fabrizio Montecchi; oblikovanje scene /
Set design: Nicoletta Garioni; senčne lutke / Shadow puppets:
Federica Ferrari (vzete z risb Maxa Velthuijsa / taken from Max
Velthuijs's drawings); glasba / Music: Michele Fedrigotti; kostu-
mografija / Costumes: Sara Bartesaghi Gallo, Laura Dell'Albani,
Domenico Sannino; luč in zvok / Lights and sound: Maddalena
Maj; nastopata / Cast: Laura Dell'Albani, Domenico Sannino

Sobota, 11. september 2010, ob 11. uri, Šentjakobski oder, tekmovalni program,
za otroke od drugega do petega leta, 45 minut / Saturday, September 11th 2010 at
11 a.m., Šentjakob Stage, in-competition programme, for children aged 2 to 5 and
older; 45 minutes

Žabec ima prijatelje: igrivo Raco, mirnega Pujska, misleca Zajca, ki ima vedno odgovor na vse, in avanturistko Podgano. Spopadajo se z velikimi vprašanji malih vsakdanjih problemov; rešitve najdejo za vse eksistencialne dileme. Z uporabo močnih in osnovnih besed ter podob nas z blagim humorjem njihove dogodivščine tolažijo z veseljem do življenja.

Frog has friends: a sweet and lovely playmate Duck, peaceful Pig, an intellectual Hare with an answer to everything, and Rat. Together they face the big questions of little everyday life dramas; they always come up with solutions for the existential dilemmas. Strong and essential words and images and gentle humor: the adventures comfort us and convey a great joy of living.

Italija / Italy 43




Lorgneta v Post Scriptu

Lorgnette in Post Scriptum

Theatre du Sursaut asbl

8+

 Avtor / Author: H el ene Pirenne; re izer / Director: H el ene Pirenne s pomo jo Beatriz Ortez, Juli ena Pinauda, Sophie Bonh ote; priredba / Adaptation: H el ene Pirenne; dramaturgija / Dramaturgy: H el ene Pirenne; likovna zasnova lutk in scene / Artistic design of puppets & scene: Pascal Bragard, H el ene Pirenne; glasba / Music: Ren  Aubry, odlomek z albuma: Upor otrok, stran 1, dol ina odlomka: 2'47" / Ren  Aubry, extract from the album: The Children's Rebellion, Side 1, duration of extract: 2'47"; oblikovanje lu i / Light design: H el ene Pirenne; nastopa / Performer: H el ene Pirenne

Sobota, 11. september 2010, ob 17. uri, Mali oder, tekmovalni program, za otroke od osmega leta naprej, 40 minut / Saturday, September 11th 2010 at 5 p.m., Small Stage, in-competition programme, for children aged 8 and older, 40 minutes

Rde a Kapica je izbir en otrok in Babica ni kar tako, Volk pa je res prava stvar. Zaradi Lorgnetinega truda je volk tako divji, kot si lahko samo  elimo. Smešni obrazi, ekstravagantna igra in presene enja sestavljajo »Post Scriptum«. Vizualna, absurdna in nekonvencionalna predstava.


Little Red Riding Hood is a capricious child and Grandma is not exactly easy-going, but the Wolf is the real thing; as fierce as one could wish, thanks to Lorgnette's best efforts. Funny faces, extravagant acting, surprises. A visual, absurd and offbeat performance.



Pisatelj The Writer

Ulrike Quade Company

15+

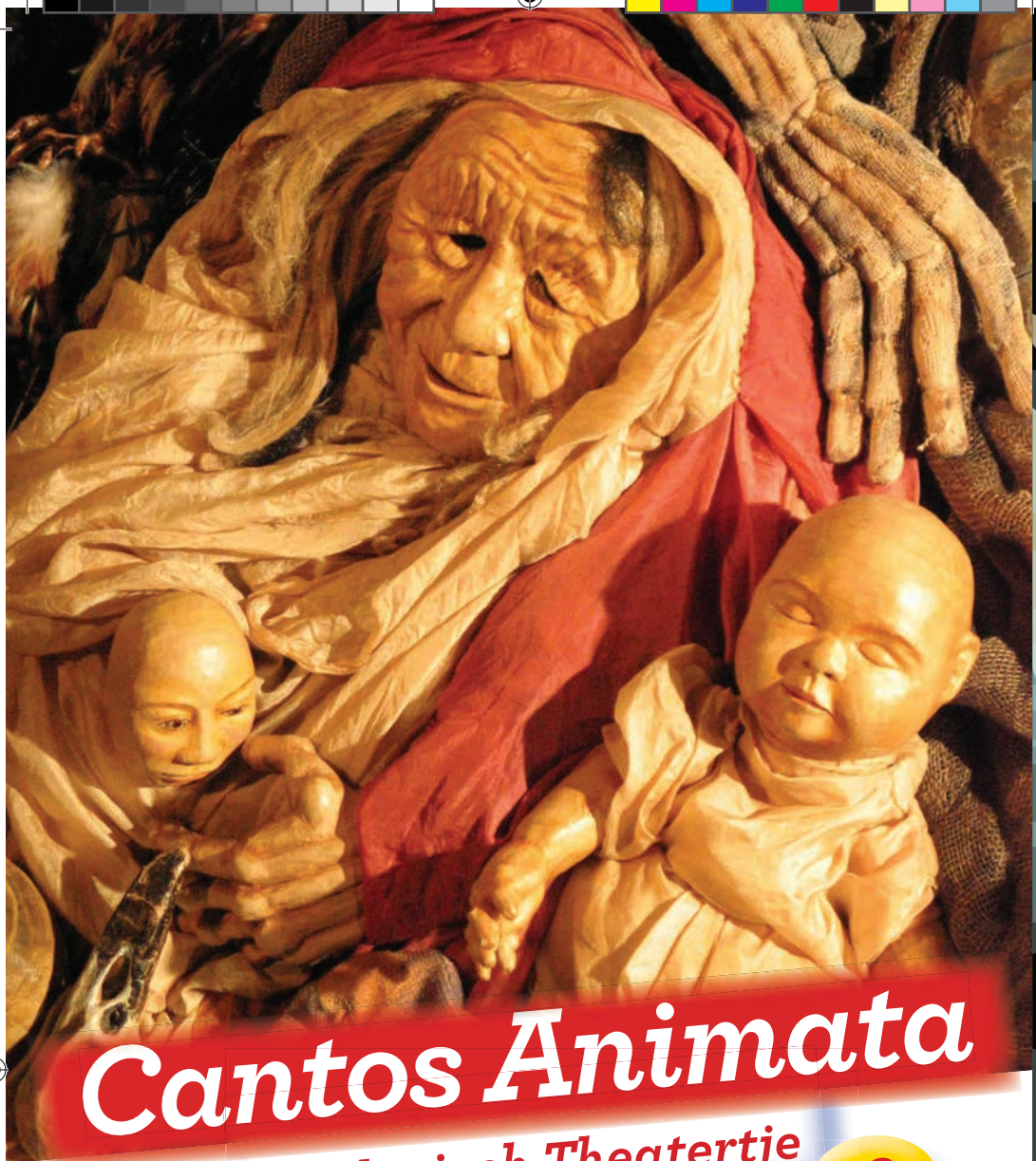
 Scenarij / Script: Ulrike Quade, Jo Strømgren; režiser in oblikovanje scene / Director and set design: Jo Strømgren; oblikovanje lutk / Puppet design: Ulrike Quade; kostumografija / Costumes: Atty Kingma; oblikovanje luči in zvoka / Light design and sound design: Stephen Rolfe, Lars Årdal; glasba / Music: Edvard Grieg, Bergmund Skaslien, Murcof, a.o.; dodatni lutkar / Additional puppeteer: Gunn Hemes / Tim Velraeds; nastopa / Performer: Ulrike Quade

Sobota, 11. september 2010, ob 18. uri, Veliki oder, tekmovalni program, za mladino od petnajstega leta naprej, 60 minut / Saturday, September 11th 2010 at 6 p.m., Grand Stage, in-competition programme, for young adults, aged 15 and older, 60 minutes

Kje se konča umetnost in začne politika? Kdo potegne to tanko linijo? Dobitnik Nobelove nagrade se znajde v beli izolaciji pod drobnogledom psihiatrov, obtožen veleizdaje. Kje mu je spodletelo? Po šestdesetih letih sovraštva, sramote in nezaupanja še vedno ni prišlo do sprave ...

Where does art end and politics start? And who draws the fine line? A Nobel Prize winner finds himself in the white-out isolation of psychiatric scrutiny, accused of national treason. Where did he slip? After 60 years of hatred, shame and distrust, there has still been no reconciliation.


Nizozemska / The Netherlands 45



Cantos Animata

't Magisch Theatertje

16+

 Režiser / Director: Charlotte Puyk-Joolen; dramaturgija /
Dramaturgy: Charlotte Puyk-Joolen; likovna zasnova lutk in
scene / Artistic design of puppets and scene: Charlotte Puyk-
Joolen, Ananda Puyk; oblikovanje luči / Light design: Roel
Puyk; nastopajo / Cast: Charlotte Puyk-Joolen, Ananda Puyk,
Roel Puyk

Sobota, 11. september 2010, ob 20. uri, Šentjakobski oder, tekmovalni pro-
gram, za mladino od šestnajstega leta naprej in odrasle, 60 minut / Saturday,
September 11th 2010 at 8 p.m., Šentjakob Stage, in-competition programme,
for young adults, aged 16 and older, 60 minutes

Lahko rečemo, da je Cantos Animata vizualno razmišljanje o krogih
življenja kot o neskončnem spreminjanju fizičnih in duhovnih elemen-
tov ... V skorajda ritualnem in čarobnem pričakovanju gledalca odnese
v svet skrivnosti in sanj ...

Cantos Animata can be considered as visual reflections on the circles
of life representing endless transformation of physical and spiritual
elements ... In an almost ritual, magical suspense the spectator is
carried away into a world of mystery and dreams ...



Avtor/ Author: Brane Solce; režiser / Director: Brane Solce;
likovna zasnova lutk, scene in glasba / Artistic design of
puppets and scene, music: Brane Solce; nastopata / Cast:
Paola Bristot, Brane Solce

Nedelja, 12. september 2010, ob 11. uri, Mali oder, spremljevalni program, za
otroke od petega leta naprej, 35 minut / Sunday, September 12th 2010 at 11 a.m.,
Small Stage, accompanying programme, for children aged 5 and older, 35
minutes

Slike, figure in zvoki o posebnem ptičku iz časa, ko ptiči še niso znali
leteti. Na potepu si najde prijatelja, s katerim srečujeta ptiče, tičke in
ptice, pa jima nihče ne zna pokazati skrivnosti letenja, a na koncu jima
le uspe odfrfotati proti nebu. Papirnata slikanica gledališča Papelito
(prej gledališča Papilu) s projicirano animacijo, metafora za »dvig« iz
zmaterializirane realnosti ...

Pictures, figures and sounds to talk about a little bird, born at a time
when birds couldn't fly. As he wanders about, he finds a friend, and
together they meet birds, buzzards and birdies, but none of them
can show them the mystery of flying, until eventually they manage
to flutter towards the sky. A typical production - picture book - of
Papelito theatre (formerly known as Papilu) by projected animation is
a metaphor of »rising above« this over-materialised reality ...

Slovenija / Slovenia 47



Edini neuspeh Adolfa H. The Only Failure of Adolf H. Zagrebačko kazalište lutaka



Avtor / Author: George Tabori; prevajalec / Translated by: Nikica Petrak; režiser / Director: Zlatko Bourek; asistent režije / Assistant director: Đuro Roić; likovna zasnova lutk in izdelovanje glav / Artistic design of puppets and manufacture of heads: Zlatko Bourek; scenografija / Set Design: Miljenko Sekulić; skladatelj in glasbeni sodelavec / Composer and music associate: Davor Rocco; nastopajo / Cast: Đuro Roić, Mladen Čutura, Žarko Savić, Branko Smiljanić

Nedelja, 12. september 2010, ob 20. uri, zaključek festivala, Veliki oder, spremljevalni program, samo za odrasle, 70 minut / Sunday, September 12th 2010 at 8 p.m., Festival Finale, Grand Stage, accompanying programme, adults only, 70 minutes

Herzl (imenovan po ustanovitelju Siona), je prodajalec Svetega pisma na Dunaju. Tam sreča mladega slikarja, ki si prizadeva, da bi se vpisal na akademijo. Ker nima kje bivati, Herzl z njim deli posteljo. Umetnikovo ime je Adolf Hitler. Tretji glavni lik, gospa Smrt, ga je prišla iskat, a ne da bi mu vzela življenje, ampak ga spremeni v Angela smrti, saj je prepoznala njegov talent.

Herzl (named after the founder of Zionism), is a Bible salesman in Vienna. There he meets a young painter, trying to enroll in the Fine Arts Academy and has no place to stay. Herzl shares his bed with him. The artist's name is Adolf Hitler. The third main character, Mrs. Death, who came in search of him, but not to take his life, but to turn him into a Grim Reaper, an Angel of death, having recognized his exceptional talent.

Prizorišča / Venues

Lutkovno gledališče Ljubljana / Ljubljana Puppet Theatre
Krekov trg 2, Ljubljana, Slovenija / Slovenia

Veliki oder / Grand Stage

Mali oder / Small Stage

Šentjakobski oder / Šentjakob Stage

Ljubljanski grad, Kazemate / Ljubljana Castle, Kazemate





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and





Prijatelji in podporniki
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