

LUTKOVNO GLEDALIŠČE LJUBLJANA - DUDAPAIVA COMPANY

Duda Paiva

LOVE DOLLS

SEZONA
1

DUDAPAIVA
COMPANY



LUTKOVNO GLEDALIŠČE LJUBLJANA

Koprodukcija / Coproduction of **LUTKOVNO GLEDALIŠČE LJUBLJANA** in/and
DUDAPAIVA COMPANY

Duda Paiva

LOVE DOLLS

**Plesna ekstravaganca, parada popularne glasbe, lepega vedenja in
alternativnega ljubljenja.**

**A ballroom extravaganza, a parade of popular music and alternative
love-making.**

V skrivnem svetu, ki ga nadzoruje tiho
popevajoč glavni ceremoniar, ljudje svoje
fantazije o ljubezni spreminjajo v
skrivnostno neresničnost. Predstava skritih
hotenj, dokler jim nekega dne iluzij ne uniči
luč resničnosti.

In a secret world and supervised by a
mysterious singing host, people are
manipulating their fantasies about love into
unreality. A projection of hidden desires,
until one day the light of reality destroys the
illusion.

Scenarij in režija / Script and direction: **Duda Paiva**

Dramaturgija / Drama: **Jaka Ivanc**

Glasba / Music settings: **Allan Segall**

Luči / Lighting: **Hans C. Boer, Mark Verhoef**

Svetovalec za glasbo / Music consultant: **Augusto Valença**

Umetniško svetovanje / Artistic advice: **Paul Sewlyn Norton**

Likovna zasnova lutk / Puppet design: **Duda Paiva**

Izdelava lutk in scene / Puppets and stage made by: **Jože Lašič, Duda Paiva, Iztok Bobič, Sandra Birjukov, Marjeta Valjavec, Smrekca d.o.o., Jože Zalar ml., s.p.**

Oblikovanje scene / Stage design: **Andre Mello**

Oblikovanje kostumov / Costumes: **Javier Murugarren, Sandra Birjukov, Marjeta Valjavec**

Plesni učitelj / Dance instructor: **Tomaž Ambrož**

Izvajalci glasbe / Music performed by :

Violončelo / Cello: **Urša Pavlovčič**

Klarinet / Clarinet: **Rok Felicjan**

Tolkala / Percussion: **Marko Jurečič**

Zasedba / Performing

Miha Arh

Polonca Kores

Maja Kunšič

Iztok Lužar

Asja Kahrmanović

Martina Maurič Lazar

Nina Skrbinšek / Augusto Valença

Tehnični vodja / Technical Director: **Jure Žnidaršič**

Koordinatorica, organizatorica/ Coordinator, Organiser: **Špela Juntos**

Producent DUDAPAIVA COMPANY / Producer DUDAPAIVA COMPANY: **Prisca Maas**

Vodja predstave / Performance coordinator: **Izidor Kozelj**

Zvočni efekti / Sound effects: **Izidor Kozelj**

Lučni mojster / Lights: **Božidar Miler, Danilo Korelec**

Scenski tehnik / Set technician: **Tomislav Bevanda**

Veliki oder LGL / Grand stage LGL

Premiera 15. september 2009 / Opening night: 15th September 2009

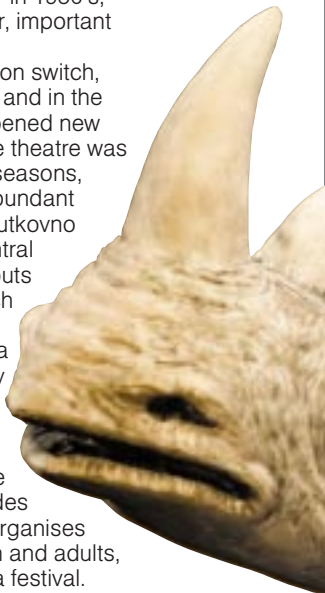
Sezona 2009/2010 / 2009/2010 Season

LUTKOVNO GLEDALIŠČE LJUBLJANA

Lutkovno gledališče Ljubljana je bilo ustanovljeno leta 1948. Svoj ustvarjalni zagon je črpalo iz različnih tradicij, ki so zaznamovale slovensko lutkarstvo od njegovih začetkov v drugem desetletju 20. stoletja do konca druge svetovne vojne. Gledališče je v petdesetih letih hitro izoblikovalo svoj izraz in tako doseglo druga pomembna evropska lutkovna gledališča. V zadnjem obdobju je prišlo do menjave generacij, tako v umetniškem vodstvu kot v igralskem ansamblu, kar je gledališču odprlo nove poti. Tako je gledališče v zadnjih sezonah dobilo nov zagon, kar dokazuje zajetna bera festivalskih nagrad. Lutkovno gledališče Ljubljana je osrednje slovensko lutkovno gledališče. Vsako sezono pripravi sedem premier. S predstavami gostuje po Sloveniji in tujini. Zastopane so vse lutkovne tehnike, posebnost pa so marionete na dolgi navezavi, ki jih lahko vidite le v našem gledališču. Gledališče skrbi za izobarževanje igralcev-animatorjev, organizira različne delavnice za otroke in odrasle, okrogle mize in festival. Leta 1995 je gledališče prevzelo organizacijo mednarodnega lutkovnega festivala LUTKE, ki vsako drugo leto povabi predstave in lutkarje svetovnega formata. V letu 2008 je Lutkovno gledališče Ljubljana praznovalo šestdesetletnico svojega delovanja, ki jo je obeležilo z izdajo almanaha *Po stopinjah lesene Talije*.

THE LJUBLJANA PUPPET THEATRE

The Ljubljana Puppet Theatre (Lutkovno Gledališče Ljubljana) was founded in 1948. It fuelled its creative inspiration on various traditions that had marked Slovene puppetry from its beginning in 1910's to the end of World War Two. The theatre soon perfected its expressive power in 1950's, and could be equalled to other, important European puppet theatres. Recently, there was a generation switch, both in the artist management and in the puppeteer company, which opened new horizons for the theatre. So the theatre was on a new drive in the last few seasons, and this was attested by an abundant collection of festival awards. Lutkovno Gledališče Ljubljana is the central puppet theatre in Slovenia. It puts seven premieres on stage each season. We travel with our performances across Slovenia as well as abroad. All puppetry techniques are represented, however our specialty are marionettes on long strings that can be seen at our theatre exclusively. The theatre provides training to actor-puppeteers, organises various workshops for children and adults, round table discussions, and a festival. In 2005, the theatre took over the organisation of the PUPPETS (LUTKE) Festival that brings together world-renowned shows and puppeteers every two years. In 2008, Lutkovno Gledališče Ljubljana celebrated the 60th anniversary of operation commemorating it by publishing an almanac entitled *In the Steps of the Wooden Thalia (Po Stopinjah Lesene Talije)*.



DUDAPAIVA COMPANY

DUDAPAIVA COMPANY je nizozemska gledališka skupina, ki utira pot zlitju modernega plesa, lutkarstva, glasbe in večpredstavnosti. Skupina je s svojimi predstavami pustila sled na treh celinah. Poleg predstav pogosto organizira tudi mojstrske tečaje, delavnice in druge projekte.

Kri skozi žile iz penaste gume

V jedru izvirnosti DUDAPAIVA COMPANY se skriva edinstvena uporaba lutk iz penaste gume, ki dovoljuje večji razpon izrazov lutk, izvajalcu pa omogoča, da je lutka gibljiv podaljšek njegovega lastnega telesa. Lutka in izvajalec se pogovarjata znotraj koreografije, pozornost pa se lahko prenema s prvga na drugega. "To je ples shizofrenika, ki poganja kri skozi peno ter ustvarja pojedino za oči in polet v srcu«.

Zlitje discipline v čarobno potovanje

2004 ANGEL 2006; MORNINGSTAR 2006; kratka produkcija HAMLET NE MORE SPATI (HAMLET CANNOT SLEEP), ki jo je naročil Galili Dance, 2007 FAÇADE v sodelovanju z Bialystok Teatr Lalek [PL], 2007 ATELIER skupaj s Javierjem Murugarrenom, 2008 MALEDICTION v koprodukciji z Agder Teater [Kristiansand NO], CaDance festival 2008 PORSHIA za Danscick, 2009 LOVE DOLLS v sodelovanju z Lutkovnim gledališčem Ljubljana [SL], 2009 Oblak (Cloud) skupaj z Yaserjem Khasebom. DUDAPAIVA COMPANY sodeluje s Korzo Theater [Haag] in Laswerk [Amersfoort]. Projekte finančno podpirajo: NFPK+, Amsterdam Fonds voor de Kunst, VSB Fonds, Prins Bernhard Cultuur Fonds, SNS Reaal Fonds.

DUDAPAIVA COMPANY

DUDAPAIVA COMPANY is a Dutch company pioneering an innovative fusion of modern dance, puppetry, music and multi media. The company has built an impressive following in three different continents through performances in theatres and festivals, often paired with master classes, workshops and coaching projects.

Blood through veins of foam rubber

At the core of DUDAPAIVA COMPANY'S originality lies a unique use of foam rubber puppetry, one that allows a greater range of puppet expression and affords the performer a flexible extension to his very own body. Puppet and performer actually dialogue within the choreography, the focus shifting effortlessly from one to the other, "It is the dance of the schizophrenic that pumps blood through the foam, producing a feast to the eye, a punch in the heart".

A fusion of disciplines into a magical voyage

2004 ANGEL 2006; MORNINGSTAR 2006; the short production HAMLET CANNOT SLEEP commissioned by Galili Dance, 2007 FAÇADE in collaboration Bialystok Teatr Lalek [PL], 2007 ATELIER together with Javier Murugarren, 2008 MALEDICTION in coproduction with Agder Teater [Kristiansand NO], CaDance festival 2008 PORSHIA for Danscick, 2009 LOVE DOLLS in collaboration with Lutkovno gledališče Ljubljana [SL], 2009 Cloud together with Yaser Khaseb. The company is collaborating with Korzo Theater [Den Haag] and Laswerk [Amersfoort]. The projects are financially supported by NFPK+, Amsterdam Fonds



AVTORJI

Skupina je dobila ime po **Dudi Paivi**, ki je bil plesalec in ustvarjalec v Braziliji, Indiji in na Japonskem, preden je leta 1996 prišel na Nizozemsko. Med drugimi je sodeloval s Paulom Selwyn Nortonom, Itzikom Galliem, Ronom Bunzlom, Karin Post, Raz and Rogie & Company. Njegovi poskusi, da bi spojil ples, lutkarstvo in druge zvrsti, so se začeli leta 1998 z 'Loot' za festival CaDance 1998. Ta predstava in sodelovanje z lutkovno skupino Gertrude Theatre pomenita začetek njegovega razvoja od plesalca do gledališčnika. Prehod je še okrepilo sodelovanje s koreografoma Mischo van Dullemenom ter Šintaro Ouejem in z gledališnico Ulrike Quade v Quade & Paiva. Od leta 2005 ima svojo lastno znamko DUDAPAIVA COMPANY, ki združuje vse njegove dejavnosti ter omogoča prostor in možnosti za razvoj in raziskovanje.

Augusto Valença je bil vzgojen v Braziliji kot gledališki in filmski igravec. Na Nizozemskem je razvijal svoje sposobnosti opernega petja. Zdaj sodeluje s pomembnimi opernimi skupinami in pri projektih po vsem svetu. Prve korake v lutkarstvu je naredil, ko je spoznal Dudo Paivo, ki ga je povabil, da bi nastopal kot pevec v Façade. V Façade in Love Dolls je koordinator glasbe v predstavah.

Jaka Ivanc živi in dela v Sloveniji. Je eden tistih mladih, obetavnih gledaliških režiserjev, ki si želijo raziskati gledališki svet Zahodne Evrope. Njegove sposobnosti in navdušenje so Dudo Paivo prepričali, da ga je povabil k predstavi Love Dolls.

voor de Kunst, VSB Fonds, Prins Bernhard Cultuur Fonds, SNS Reaal Fonds.

AUTHORS

The Company was named after **Duda Paiva**, who had previously been active as a dancer and actor in Brazil, India and Japan before arriving in the Netherlands in 1996. Among others, he worked with Paul Selwyn Norton, Itzik Galili, Ron Bunzl, Karin Post, Raz and Rogie & Company. His research in blending dance, puppetry and other disciplines started in 1998 with "Loot" for CaDance Festival 1998. This performance in collaboration with the puppet group Gertrude Theatre marked the beginning of his development from dancer to theatre maker. His collaborations with choreographers Mischa van Dullemen, Shintaro Oue and theatre maker Ulrike Quade in Quade & Paiva further strengthened this transition. Since 2005 he has his own brand DUDAPAIVA COMPANY to cover all his activities and to create space and possibilities for development and research.

Augusto Valença is raised as a theatre and movie actor in Brazil. In Holland he developed his skills in the direction of opera singing. Now is working for important opera companies and project all over the world. His first step into puppetry was when he met Duda Paiva, who invited him to be one of the singer performers in Façade. In both Façade and Love Dolls he is coordinating the musical aspect of the production.

Jaka Ivanc is living and working in Slovenia. He is one of the young upcoming theatre directors who is looking forward to explore

Paul Selwyn Norton že od leta 1992 sodeluje s skupinami po vsem svetu kot neodvisni koreograf. Za svoje delo je dobil več manjših nagrad. Vodi mojstrske tečaje improvizacijskih tehnik in koreografije. Paul Selwyn Norton sodeluje kot koreograf ali režiser pri skoraj vseh produkcijah gledališke skupine.

Hans-Christian Boer oblikuje luči. Sodeloval je z različnimi nizozemskimi gledališkimi skupinami. Poleg dela v gledališču se ukvarja tudi z razvojem projektov vizualnih umetnosti. Je eden prvih članov ekipe in je poleg oblikovanja luči odgovoren tudi za koordinacijo tehnike, oblikovanja in ustvarjanja vizualne podobe.

Andre Mello je pred kratkim diplomiral na Oddelku za gledališko oblikovanje na akademiji Rietveld v Amsterdamu. Začel je kot pomožni izdelovalec lutk. Svoje znanje je izpopolnjeval pri oblikovanju in izdelavi lutk iz pene. V predstavi Love Dolls je oblikoval svojo prvo inscenacijo. Andre Mello nastopa tudi v Atelier in Birds.

Javier Murugarren je neodvisni plesalec, izvajalec in kostumograf. Ustvarja veliko samostojnih del. Najprej je sodeloval pri Birds in Atelier, zdaj pa je eden izmed nastopajočih v predstavah Malediction. Pri Love Dolls sodeluje kot kostumograf.

Allan Segall je odraščal v ZDA, kjer je študiral glasbo. Zdaj živi in dela v Amsterdamu. Njegove skladbe izvajajo številne glasbene skupine in glasbeniki iz Evrope, Azije in ZDA. Love Dolls so njegova vstopnica v to gledališko skupino.

the theatre world in the west of Europe. His skills and enthusiasm made Duda Paiva implemental to invite him for Love Dolls.

Paul Selwyn Norton is working since 1992 as independent choreographer with a companies all over the world. His work has won several major awards. He is giving master classes and workshops in improvisation techniques and choreography. Paul Selwyn Norton participates in almost all the company's performances as choreographer or director.

Hans-Christian Boer is light designer and worked for a different Dutch theatre companies. Next to his theatre work he is also developing visuals arts projects. He is one of the first of members of the team and not only responsible for the light design but also coordinating the technique, the design and he is making the visuals.

Andre Mello has just graduated from the theatre design department of the Rietveld Academy, in Amsterdam. He started with as the assistant puppet making. He developed his skills designing and creating foam puppets. For Love Dolls he designed his first décor. Andre Mello is also performer in the companies work Atelier and Birds.

Javier Murugarren is independent dancer, performer and costume designer. He is creating a lot of autonomic work. His first experience with the company were Birds and Atelier. Now he is one of the performers in Malediction and for Love Dolls he is making the costume design.

Mark Verhoef se je skupini pridružil leta 2006 kot tehnik-začetnik. Med turnejami s skupino je izpilil svoje sposobnosti. Zdaj ima izjemen občutek za oblikovanje zvoka, pa tudi za luč in filter. V prostem času igra bas kitaro in trobento. Love Dolls so prva predstava, pri kateri bo oblikoval luči.

Allan Segall grew up in the USA and had his music studies over there. Now he is living and working in Amsterdam. His work as composer is played by important music companies and musicians from Europe, Asia and the USA. Love Dolls is his initiation into the company.

Mark Verhoef joined the company in 2006 as a beginning technician. Touring with the performances he developed his skills. Nowadays, he has a feeling for sound design as well also for light and gobo's. In his spare free time he plays the bass guitar and the trumpet. Love Dolls will be his first major light design.



REŽISERJEV POGLED NA LOVE DOLLS

Pri tematiki te predstave so me navdušile vzporednice med lutkovnim gledališčem in resničnim življenjem. Love Dolls so sinonim za resnične lutke, micke, spolne nadomestke itd., ženske lutke v človeški podobi. Namenjene so za družbo tistim, ki jim je ljubša bližina neživega lika kakor takega iz mesa in krvi.

Ko ubujajo in nadomeščajo simbole ljudi, na katere so navezani, postanejo te lutke škatlice za spomine tistih, ki jih imajo radi, projekcija tistega, v kar verjamejo.

Če umetnost posnema življenje, potem v Love Dolls umetnost posnema življenje, ki posnema umetnost. V vsakem trenutku se nekje na svetu odrasli igrajo z lutkami ter spreminjajo svoje domove v odre, na katerih poteka nenavaden ples zaslužnjevanja in osvobajanja. Naj se igra prične!

Duda Paiva



DIRECTOR'S VIEW - LOVE DOLLS

What fascinates me about the theme of this show is the parallel between puppet-theater and real life. Love Dolls is a synonym for Real Dolls, Dutch Wives, Sex Dolls, etc, human size puppets shaped in the resemblance of women. Their purpose is companionship for those who prefer the presence of an inanimate figure rather than the flesh 'n' bone ones.

As they evoke and sometimes replace the symbols people are attached to, these Dolls become memory boxes for the ones who cherish them, a projection of what they believe in.

If art imitates life, in Love Dolls art imitates life imitating art. At any given time, somewhere, adults are playing with dolls and transforming their homes in stages where a strange dance of liberation and enslavement is performed. Let the acts begin!

Duda Paiva

LUTKE ZA ODRASLE

Prvi podatki o lutkah za odrasle segajo v čase kolonializma, ko so mornarji s seboj na dolge plovbe jemali lutke, sešite iz cunj. Imenovali so jih "dame de voyage" ali "dame de viaje". Ob pomanjkanju ženske družbe so jih seveda uporabljali kot pripomoček pri masturbaciji. Nizozemski mornarji so poskrbeli, da se na Japonskem silikonskim lutkam še danes reče "dutch wives" (dattchi waifu) ali "nizozemske žene". Ime izhaja iz termina za zračno bambusovo blazino ali ratan, ki je pripomogla, da se njen uporabnik v vlažnih predelih sveta med spanjem ni znojil.

Do danes se je lutka močno izpopolnila. Najnovejši izdelki so visoke kakovosti in temu primerene cene, z silikonsko kožo, z vsemi podrobnostmi, zamenljivimi deli (oči, jezik, lasje ...) ipd., ki postajajo vse bolj veristični posnetki človeške podobe.

Med iskanjem podatkov o lutkah, njihovi uporabi in uporabnikih se je za najboljši vir podatkov izkazal internet. Dejansko se je v kratkem času, odkar smo začeli s pripravo predstave, pa do danes pojavila kopica novih internetnih strani, večja se število uporabnikov, raste prodaja najbolj prestižnih lutk. Prava mala revolucija. Pravzaprav je internet tisti krivec oziroma medij, zaradi katerega uporaba lutk tudi vse bolj razrašča. Ni treba posebej poudarjati, da je za to zaslužen z zagotavljanjem anonimnosti svojim uporabnikom. Naenkrat je lažje premagati strah in najti somišljenike. Ali gre pri vsem skupaj za izprijenost, težke motnje v spolnem vedenju, ali pač samo za drugačnost, naj presodi stroka.

Vedenje uporabnikov lutk, opisujemo s terminoma agalmatofilija in pigmalionizem. Oba najdemo pod parafilijo (para – zraven

DOLLS FOR ADULTS

First records mentioning dolls for adults reach back into the times of colonialism, when sailors took rag-dolls with them on their long sea voyages. Those dolls were called "dame de voyage" or "dame de viaje". On those voyages female company was scarce and those dolls were used as a masturbating aid. Dutch sailors were the reason why silicon dolls in Japan are still called "Dutch Wives" (dattchi waifu). This name originates from the name used for airy bamboo mattresses or rattan that helped prevent sweating for the person using it in humid parts of the world.

Those dolls have greatly developed since then. The newest products are high quality, realistic human likenesses with silicon skin, and replaceable spare parts (eyes, tongue, hair ...), etc.

While searching for information about the dolls, their use and users, the internet has proven to be the best source of information. In the short period of time since we started preparing the show, the number of new internet pages relating to this topic has increased, the number of users has increased, and the sales of even the most prestigious dolls has increased as well. A true minute revolution. It is in fact the internet which is the culprit, and the media that spreads the use of those dolls. There is no need to additionally stress that this is caused by the anonymity it provides to its users. All of a sudden it is easier to overcome insecurities and find people with the same views.

Whether this is depravity, sexual deviancy or just being different, it is for the professionals to decide.

The two terms describing the behaviours of



in philia – ljubezen) – patološko spolno deviacijo.

Agalmatofilija (gr. *ágalma* – kip, *phília* – ljubezen). Gre za spolno privlačnost do kipa, različnih vrst lutk ali podobnega namišljenega objekta.

Pigmalionizem (po mitološkem kiparju Pigmalionu, ki se je zaljubil v kip ženske).¹

1. Prizadevanje, da bi z vzgojo vplivali na koga in ga oblikovali po svoji zamisli.

2. Erekcije ali ejakulacije ob ogledovanju ali otipavanju kipov golih žensk.²

V bistvu govorimo o ljubezeni in spolnem vznurjenju ob gledanju svoje lastne kreacije. Ljubezen.

Do zdaj smo razmišljali o lutkah samo kot o pripomočkih za masturbacijo, in to skoraj izključno za potešitev moških potreb (čeprav na tržišču obstajajo tudi moški modeli, namenjeni ženski populaciji).

Naenkrat pa se zaletimo v besedo ljubezen. Kako je sploh mogoče ljubiti neživo stvar v podobi ženske? Lahko taka lutka zadovoljuje še kakšne drugačne potrebe kot samo spolne?

Na taka vprašanja odgovarja večina uporabnikov. Vsi raje govorijo o ljubezni in preživljanju časa s svojo lutko kot pa o spolnih aktih. (Čeprav, ne slepimo se, v prvi vrsti je motiv za nakup lutke še vedno povezan z izpolnjevanjem spolnih potreb). Izpovedi so različne. "Zvesti mož", ki so ga v življenju ženske izkoriščale in razočarale, za lutko pa je prepričan, da ga ne bo nikoli okradla, mu lagala in tako nima po pravi ženski nikakršne potrebe. "Konjičkar", ki

users of dolls are Agalmatophilia and Pygmalionism. They are both found under paraphillia (para – besides and philia – love) – a pathological sexual deviation.

Agalmatophilija (gr. *ágalma* – statue, *phília* – love). This term describes sexual attraction to a statue, different types of dolls or similar imaginary object.

Pygmalionism (after the mythological sculptor Pygmalion, who fell in love with a statue of a woman).¹ 1. The effort to influence someone through education and to sculpt them according to our ideas. 2. Erection or ejaculation when observing or touching statues of naked females.²

We are in an essence talking about love and sexual arousal while looking at our own creation. Love.

Up until now, the dolls have been thought of solely as a masturbation aid, aimed exclusively to satisfy the needs of males (regardless the fact that there are male models intended for female population). And then we suddenly face the word love. How is it possible to love an inanimate object in the shape of a woman? Can such a doll satisfy any other needs besides sexual ones?

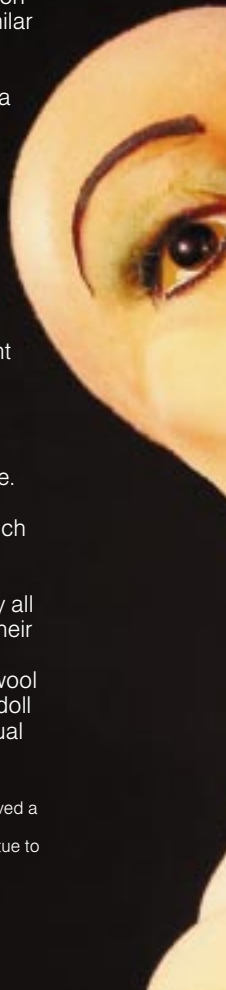
Most users answer such questions. They all talk about love and spending time with their dolls rather than calling it sexual intercourse. (We must, however not pull the wool over our eyes; the motive to buy such a doll is still connected to satisfying one's sexual needs.)

¹ Pigmalion – ciprski kralj, spreten kipar, ki je iz slonove kosti izrezal ženski kip in se v mojstrovino zaljubil; na njegovo prošnjo je Afroditina kip oživila in Pigmalion se je z njim oženil.

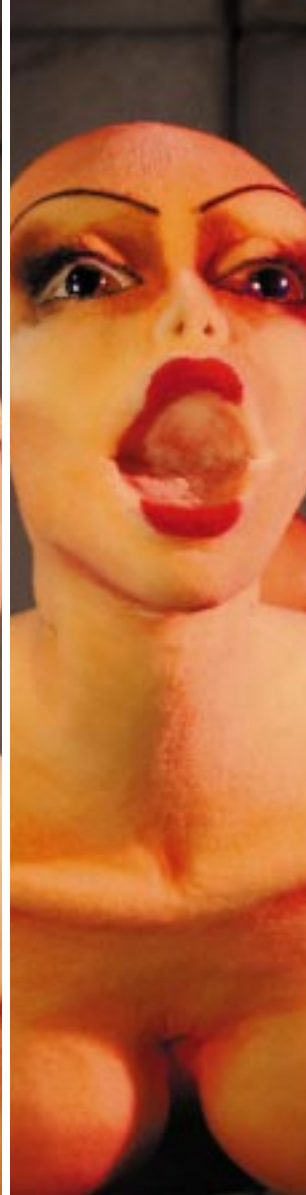
² Veliki slovar tujk, Cankarjeva založba 2006

¹ Pygmalion – Cypriot king, skilled sculptor, who carved a female statue out of ivory and fell in love with his own masterpiece. He prayed to Aphrodite to bring the statue to life, and when she did, he married it.

² Veliki slovar tujk, Cankarjeva založba 2006







uporablja lutke izključno kot pripomoček pri masturbaciji. Ko govori o svojih lutkah, uporablja izključno srednji spol, nikoli ženskega. Lutka je zanj dejansko samo pripomoček v spolnem življenju. "Očarljivi fant", ki mu lutke izpolnjujejo vse želje. Z njimi se ljubi. Pravi, da v postelji nikoli več ni osamljen. Za razliko od "zvestega moža" ne izključuje možnosti, da bo nekoč z živo žensko.³

Liki v predstavi Love Dolls se nahajajo neke na tej polpremici razvoja. S koncem predstave, zazrtim v našo prihodnost. Je res svet tisti, ki nas je prijel za roke in drvi z nami kamorkoli pač že, ali smo mi tisti, ki smo prijeli svet in ga vse hitreje kotalimo proti robu? Konec koncev, ljudje bomo vedno različni. Družile nas bodo želje. Liki predstave se najdejo v skupnem prostoru, skritej pred očmi javnosti, potopljenim v podzemlje nakupovalnih centrov in vsakdanje povprečnosti. V strahu pred zunanjim svetom in realnostjo si kreirajo svojo, vzporedno realnost. Nič manj resnično.

Glede na današnji tempo razvoja in napredka je samo vprašanje časa, kdaj bodo prve lutke tudi spregovorile. Kot lutke v predstavi, ki znotraj konvencije gledališkega sveta res oživijo. Pojejo, govorijo, se smejejo. Ljubijo in čutijo. Veselje, jezo, strah ...

Nam res zmanjkuje časa, da bi uživali v ljubezni svojega bližnjega, v odnosu z živo osebo, ali se samo čedalje bolj bojimo razočaranj in neuspehov, da raje izbiramo ljudi – in v prihodnosti morda stvari,

³ Real Dolls: Love in the Age of Silicone, Meghan Laslocky

Prvič objavljeno na Salon.com pod naslovom "Just Like a woman", 11. Oktobra 2005

Their stories are different. The 'Faithful man' who was exploited and disappointed by the women in his life, but who is sure that a doll would never steal from him, lie to him. So he has no need for a real woman. The 'Hobby man', who uses dolls only to help him masturbate. When talking about his dolls, he refers to them as an 'it', never as a 'she'. For him a doll really is nothing more than a sexual aid. The 'Charming boy whose every wish is fulfilled by the dolls. He makes love to them. He says he will never again be lonely in bed. Unlike the 'Faithful man', he does not exclude the possibility to once live with a real woman³.

The characters in the show Love dolls are somewhere along this line of development. The end of the show is looking into our future. Has the world indeed taken us by our hands, leading us wherever it may, or have we taken hold of the world and are now rolling it towards the edge, faster and faster? In the end, people have their differences. Our desires are our bond. The characters of the show find themselves in a common place, away from the public eye, submerged into the underworld of shopping centres and mediocrity. They create their parallel reality, afraid of the outside world and reality. This parallel reality is just as real. With the current tempo of progress and development it is only a matter of time before the first dolls can speak. Just like the dolls in the show which come to life through theatre. They sing, speak, laugh. They love and they feel. Joy, anger, fear ... Are we really so pressed for time, that we

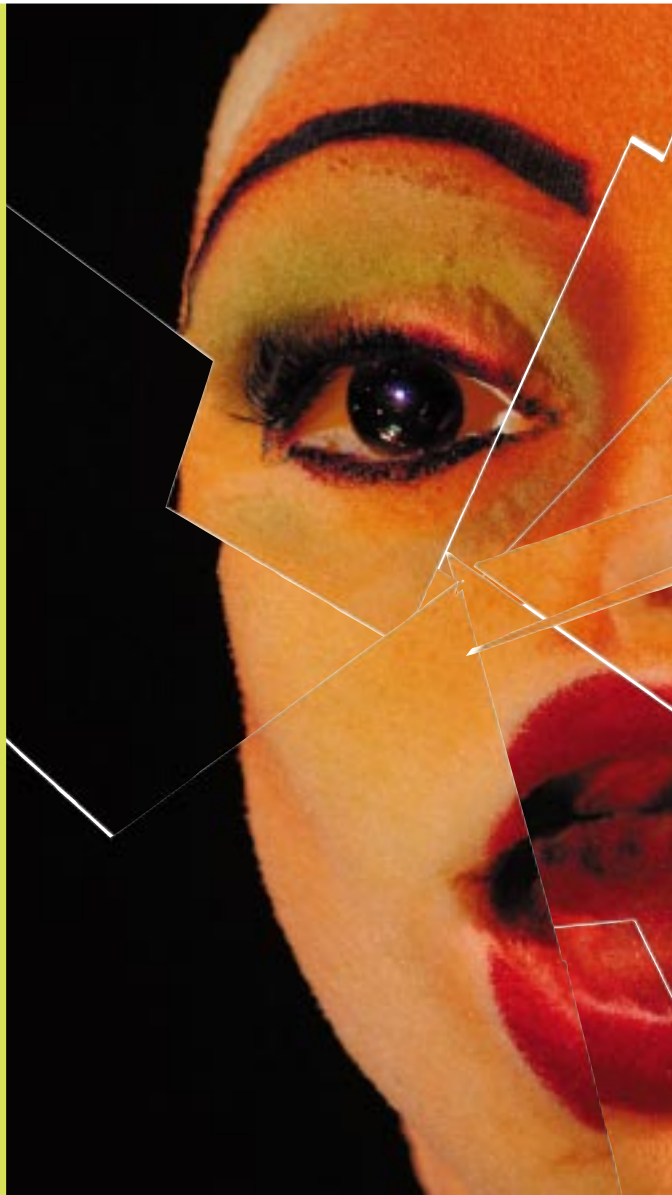
³ Real Dolls: Love in the Age of Silicone, Meghan Laslocky

First published at Salon.com titled "Just Like a Woman", 11th October 2000

nadomestke živih bitij, ki nas ne morejo prizadeti? Strah. Spolnost kot užitek in spolnost kot namen reprodukcije sta iz dneva v dan bolj ločeni. Doživljanje užitka postaja čedalje bolj domena intimne posameznika, ne pa intimne para. Oseba te lahko prizadene, lutka najbrž ne. Strah.

Kot je bog ustvaril človeka po svoji podobi, tako v predstavi Love Dolls gospod Severin, lastnik prostora, kjer se odvija zgodba, jemlje živo iz ženske in ji vdahne novo podobo. In izkaže se, da je ženska v podobi Hope Darling konec koncev sama pripravljena sprejeti igro. Postati lutka. Postati seks ikona, ki lahko osrečuje moške, vsa izumetničena in plastična, ker kot taka očitno lahko zadovolji moške potrebe. Boji se, da je njen mož Ivo ne bo sprejel, če ne bo zadovoljevala njegovih potreb. Strah. Kar naprej nas je strah. Iz dneva v dan. Strah pred smrtjo, strah pred neuspehom, strah pred prizadetostjo, strah pred osamljenostjo, strah pred mnenjem večine. Strah pred lutkami za odrasle. Zakaj že? Ker smo navajeni, da nas je kar naprej strah. Ker smo tako bolj ubogljivi.

Jaka Ivanc





can't take time to enjoy the love of our companion, the relationship with a real person, or do we just fear disappointment and failure, and so we rather choose people – and in the future perhaps things, supplements for animate objects – that cannot hurt us? Fear.

Sexuality as pleasure and sexuality for reproduction purposes are increasingly becoming two different things. Pleasure is the domain of an individual's intimacy rather than of a couple's intimacy. A person could hurt your feelings. A doll most probably could not. Fear.

Just as God created Man in his own image, so Mr Severin, the owner of the space where the story evolves, takes the life out of a woman, and gives it a new image. The woman, Hope Darling, turns out to be willing to partake in the game. Willing to become a doll. To be the sex icon that makes men happy, satisfying the men's needs in her artificial and plastic form. She is afraid that her husband Ivo will not accept her if she doesn't satisfy his needs. Fear.

We are continuously afraid. Day after day. Fear of death, fear of failure, fear of getting hurt, fear of being alone, fear of the majority's opinion. Fear of dolls for adults. Why is it that we are afraid? Because we are used to being afraid all the time. Because fear keeps us more obedient.

Jaka Ivanc

DUDA PAIVA V LUTKOVNEM GLEDALIŠČU LJUBLJANA

Lutkovno gledališče Ljubljana razvija predvsem domačo lutkovno ustvarjalnost, a svoj program vsako leto popestri s sodelovanjem režiserja iz tujine. Tak obisk je priložnost za spoznavanje različnih umetniških praks, za prenos znanja, izmenjavo izkušenj in zanimiv medkulturni dialog ...

Za naš ansambel pomeni delo s dobrimi tujimi režiserji možnost za strokovno zorenje, za gledališče pa vpetost v tokove sodobnega evropskega lutkarstva. Za slovensko lutkarstvo tako sodelovanje pomeni širjenje referenčnega prostora lutke, za občinstvo pa možnost drugačnih umetniških doživetij. Po drugi strani je za gostujoče tuje sodelavce lahko delo v našem gledališču pomembna izkušnja, saj jim lahko zagotovimo izobraženo in izkušeno igralsko ekipo, odlične mojstre v naši delavnici ter kvalificirano tehnično osebje, omembe vredna pa je tudi dobra tehnična opremljenost gledališča. Skratka, gostom nudimo pogoje, ki se za najstarejše in osrednje slovensko profesionalno lutkovno gledališče spodobijo.

Kot v vseh gledališčih tudi v LGL vsako predstavo, ki jo uvrstimo v repertoar, skrbno pretehtamo, vsaka ima svoje specifične, naloge in pričakovane učinke. V primeru gosta iz tujine je tak razmislek še pomembnejši.

Veseli smo, da je tokrat naš režiser Duda Paiva, nedvomno eno največjih imen sodobnega lutkarstva. Duda je velik strokovnjak za gib, vnet raziskovalec odnosa med lutko in animatorjem, od njega se je mogoče učiti ritma, preciznosti, zavzetosti in discipline. Če k temu dodamo



DUDA PAIVA IN LJUBLJANA PUPPET THEATRE (LGL)

The Ljubljana Puppet Theatre is primarily focused on developing Slovenian puppet creativity, but every year a director from abroad is invited to co-operate and make the programme even more interesting. A visit like that is an opportunity to learn different types of artistic creativity, transfer knowledge, exchange experience and to have an interesting intercultural dialogue ... Working with skilled foreign directors gives our ensemble an opportunity to grow professionally, and keeps our theatre in trend with modern European puppetry. A co-operation like this is an opportunity for Slovenian puppetry to widen the puppets' reference space, and it gives the audience a chance to enjoy different artistic experiences. On the other hand, working in our puppet theatre can be an important experience for the visiting artist, because we provide an educated, experienced cast, skilled workers in our workshop, and qualified technicians, not to forget quality technical equipment of our theatre. Our guests can take advantage of all the facilities that become the oldest and central Slovenian professional Puppet theatre. Just as in any other theatre, LGL carefully weighs every show before it is put on repertoire; each show has its specific traits, tasks and expected effects. When a guest from abroad is in question, this weighing is even more important.

We are pleased that our guest this time is director Duda Paiva who is without doubt one of the greatest names in modern puppetry. Paiva is an expert of movement, he fervently explores the relationship between the puppet and the animator; he



še brezkompromisnost, strast in izjemen talent, lahko razumemo, zakaj je Paiva danes že prava blagovna znamka. Od 2004, ko je s svojim Angelom zažarel kot bleščeča zvezda na lutkovnem nebu sodobne Evrope, pa do 2009, torej v borih petih letih, je izvedel devet vrhunskih odrskih stvaritev. V večini od njih nastopa kot lutkar-plesalec, ljubljanska je druga, ki jo podpisuje kot režiser.

V Ljubljani se je prvič predstavil s svojim Angelom na festivalu LUTKE 2006. Prišel, videl, zmagal. Z Malim princem, veliko nagrado festivala, je odkorakal na Nizozemsko, od koder se je čez leto dni

can teach you rhythm, precision, dedication and discipline. If one adds the fact that he is uncompromising, passionate and very talented, it is understandable why Duda Paiva has become a real trade mark. In 2004 his Angel made him shine, like a bright star in the sky of modern European puppetry. By 2009, in mere five years, Paiva has created nine excellent stage performances. Most of them feature him as a puppeteer-dancer, and the performance in Ljubljana is the second one carrying his signature as a director.

His Ljubljana debut was at the 2006 LUTKE (Puppets) festival, where he performed



vrnil, vodil delavnico na Bienalu slovenskih lutkovnih ustvarjalcev in sodeloval v žiriji festivala. Takrat, jeseni 2007, se je rodilo tisto, kar je potem postalo Love Dolls. 2008 je spet nastopil na LUTKAH, s predstavo Morningstar. Če smo dve leti prej spletali nevarno prijateljstvo z angelom, smo bili to pot priča rojstvu in uničenju samega hudiča. Predstave, ki jih v Ljubljani nismo videli: Porcija, Hamlet ne more spati, Malediction, Façade, Atelje in Oblak se lotevajo različnih tematik, a je vsem skupen značilen rokopis avtorja.

»Kri, ki se pretaka v venah iz penaste gume«, je njegov ustvarjalni moto, ne v

Angel. He came, he saw, he won. He took the Little Prince, the *grand prix* of the festival, back to the Netherlands with him, and a year later returned to organize a workshop at the Slovenian Puppetry Artists' Biennial, and take his place as a juror on the festival jury. And it was in those autumn days of 2007, that the idea that became Love Dolls was born. In 2008 he performed at LUTKE again, this time with his show Morningstar. Unlike two years ago, when we established dangerous liaisons with an angel, this time we experienced the rise and fall of the Devil himself. The shows we have not seen in Ljubljana: Porshia, Hamlet Can't



smislu mimetičnega, ampak poetičnega razumevanja lutke. Kri je tisto, kar poganja po žilah življenje, če to tiči v penasti gumi, potem mora biti tudi tam. Lutke Duda Paive imajo dve glavi in en sam, skupen par nog, s katerim si utirajo pot skozi zgodbo. Noge so gole, penasta guma surova, nobenih trikov in spretnih goljufij tehnologov in odrske mašinerije. Tu gre zares! Duda Paiva nas vodi v nenavadne svetove, na robove možnega, verjetnega in družbeno sprejemljivega. Ne da bi vedeli kdaj, nas potegne v svoj vrtinec, da igro sprejmemo, v njej uživamo, osupnemo, se nasmejemo, dokler se na koncu ne zgrozimo in ne onemimo!



Sleep, Malediction, Façade, Atelier and Cloud, each tackle a different theme, but have the authors signature touch in common. "Blood through the veins of foam" is the author's creative motto. Not in the mimetic sense, but in his poetic understanding of puppets. It is blood that pumps life through veins, and if there is life in rubber foam, then there are veins and blood there as well. Duda Paiva's puppets have two heads and a common pair of legs that carry them through the story. The legs are bare, the rubber foam is raw. There are no tricks, no crafty special effects by stage technicians and machinery. This is for real. Duda Paiva takes us through unusual worlds, to the very edge of the possible, credible and socially acceptable. We don't know when, but his whirlwind performance absorbs us, and we accept the play, enjoy it, we are astonished, it makes us laugh until the end which leaves us shocked and speechless.

This will also be the case with Love Dolls.



Tudi z Love Dolls bo tako. Lutkovno gledališče Ljubljana je sprejelo izziv, vsak igralec posebej in vsi skupaj kot ekipa, izziv smo opremili z znanjem, res trdim delom in popolno predanostjo. Zdaj vsi skupaj z Dudo ponujamo izziv še občinstvu.

Jelena Sitar Cvetko,
umetniška voditeljica

The Ljubljana Puppet Theatre has accepted the challenge, each and every performer, and all together as a team. We feed the challenge with our knowledge, hard work and total dedication. Now, together with Paiva we extend this challenge to our audiences.

Jelena Sitar Cvetko,
Artistic Director

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Gledališki list, sezona 2009/2010
Programme, 2009/2010 season
izdalo / published by: **Lutkovno gledališče Ljubljana**
za izdajatelja / for: **Marjan Gabrijelčič**
odgovorna urednica / Editor in chief: **Jelena Sitar Cvetko**
urednica / editor: **Lidija Franjič**
prevajalec / translator: **Andrej Hiti Ožinger**
lektorirala / lectorship: **Tatjana Stanič**
fotografije / photos: **Ziga Koritnik, Božidar Miler**
oblikovanje / design: **Andreja Peklar, Borko Tepina**
tisk / print: M – Grafika d.o.o.
naklada / number of copies: 500 izvodov

Poleg Ministrstva za kulturo Republike Slovenije in Mestne občine Ljubljana – Oddelka za kulturo nam omogočata uresničevanje programov še / In addition to the Ministry of Culture of the Republic of Slovenia and the City of Ljubljana – Culture Department, our programmes are supported by:



Projekt v sodelovanju z Lutkovnim Gledališčem Ljubljana, gledališčem Laswerk ter Korzo Theater in s subvencijo Nizozemskega sklada za ustvarjalne umetnosti (Netherlands Fund for Performing Artsy) / A collaboration project with the Lutkovno Gledališče Ljubljana [SL], Laswerk and Korzo Theater with subsidy of the Netherlands fund for Performing Artsy

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