



12. — 16. 9.
Ljubljana

14.
MEDNARODNI
FESTIVAL
LUTKE
2018

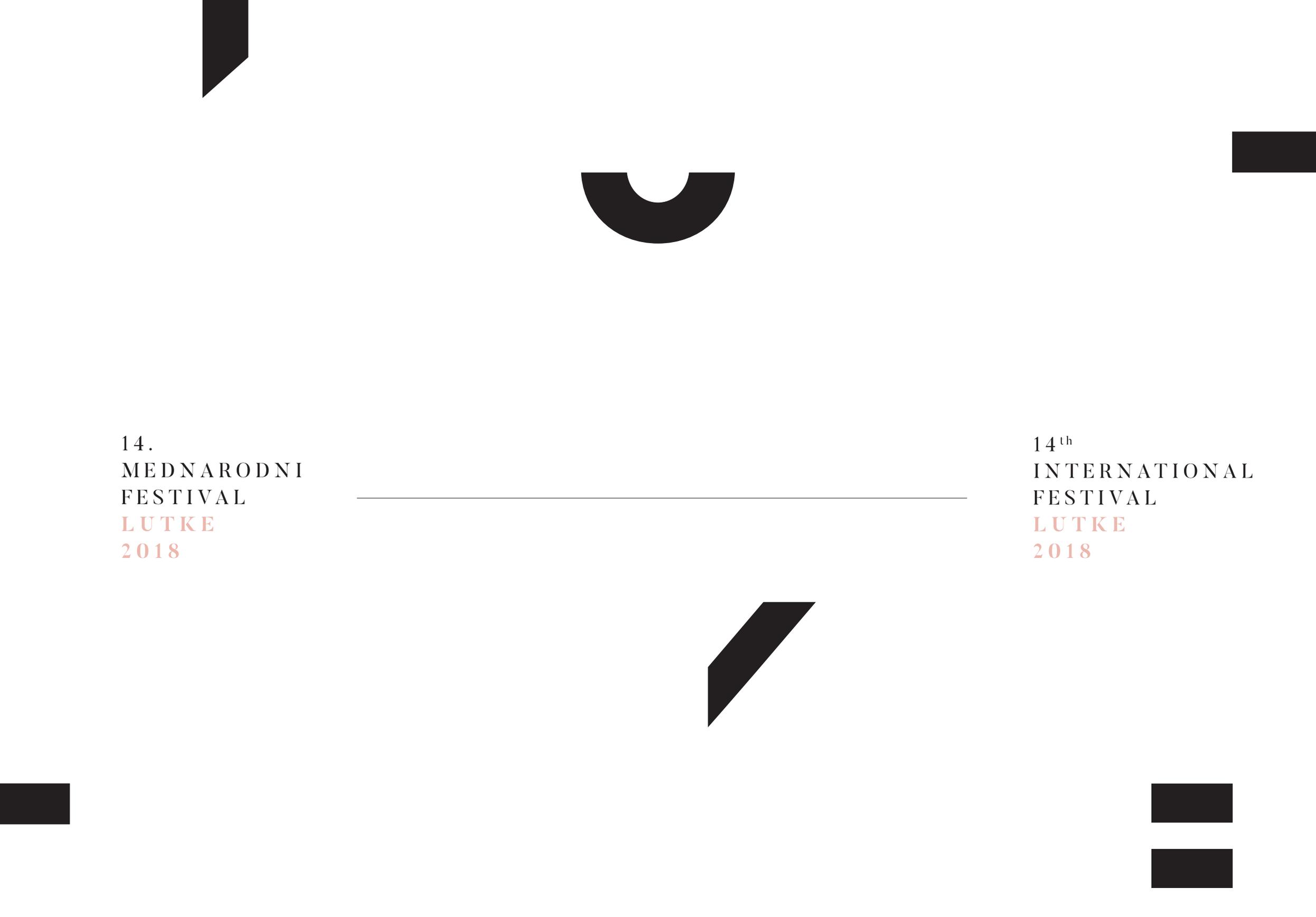


14. BIENALNI FESTIVAL SODOBNE
LUTKOVNE UMETNOSTI LUTKE 2018

14TH BIENNIAL FESTIVAL
OF CONTEMPORARY
PUPPETRY ART LUTKE 2018

70 LET

LUTKOVNO
GLEDALIŠČE
LJUBLJANA



14.
MEDNARODNI
FESTIVAL
LUTKE
2018

14th
INTERNATIONAL
FESTIVAL
LUTKE
2018

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**SPOŠTOVANI
LJUBITELJI LUTK!
DEAR PUPPET
LOVERS!**

ZORAN JANKOVIĆ
Župan Mestne občine Ljubljana
The Mayor of the City
Municipality of Ljubljana

Ljubljana, zame najlepše mesto na svetu, se lahko pohvali spestrim umetniškimi dogajanjem. To nikakor ni naključje, temveč rezultat skrbno načrtovane mestne kulturne politike, ki je podprta z okvirno enajstimi odstotki našega proračuna. Le v takšnih pogojih lahko ustvarjalci razvijajo svoj potencial, meščani in obiskovalci pa uživajo v kakovostnih vsebinah, kjer lahko vsakdo poišče nekaj po svojem okusu.

Tako bo že 14. mednarodni festival LUTKE 2018 v organizaciji Lutkovnega gledališča Ljubljana gostil pestro paleto ustvarjalcev iz Rusije, Nemčije, Češke, Francije, Izraela, Finske, Španije, Irana, pa tudi domačih umetnikov. Glede na vodilo festivala, da publiki vseh generacij ponudi visoko kakovostne predstave, ki tradicijo povezujejo z novimi umetniškimi raziskovanji, sem prepričan, da bodo obiskovalci v vsaki od njih resnično uživali.

Mestnemu kulturnemu zavodu, Lutkovnemu gledališču Ljubljana, ob tej priložnosti ponovno čestitam za 70. obletnico delovanja, ki jo obeležujejo letos. S številnimi nagradami, ki so jih prejeli v zadnjem desetletju, in več kot 132.000 gledalci, ki so njihove dogodke na petih stalnih in več občasnih prizoriščih obiskali lani, dokazujejo, da je prihodnost ljubljanskega lutkarstva svetla.

Ljubljana, which is, at least for me, *the most beautiful city in the world*, boasts a diverse calendar of artistic events. And that is by no means a coincidence, but rather the result of the carefully planned urban cultural policy, supported by approximately 11 per cent of our budget. It is only under such conditions that artists are able to develop their creative potential, thus offering both locals and visitors a possibility to enjoy high-quality content, where everyone can find something to their taste.

Therefore the already 14th International LUTKE 2018 Festival, organised by the Lutkovno gledališče Ljubljana, will host a wide range of artists, coming from Russia, Germany, Czech Republic, France, Israel, Finland, Spain, Iran and, of course, some Slovenian artists as well. I am convinced that according to the festival's guideline to offer to its audiences of all generations high-quality performances that combine tradition with new artistic trends, its visitors will genuinely enjoy each of them.

I would like to use this opportunity to congratulate once again the Municipal Cultural Institute Lutkovno gledališče Ljubljana on the occasion of its 70th anniversary that it has been celebrating this year. The numerous awards that the institute has received in the last decade and more than 132,000 spectators that have visited its events in its five permanent and several occasional venues last year, prove that the future of puppetry in Ljubljana is indeed bright.

UJETNIKI SODOBNOSTI THE PRISONERS OF MODERNITY

“Spectacle is the sun
that never sets over the empire
of modern passivity”
Guy Debord, The Society of the Spectacle

UROŠ KORENČAN
Direktor Lutkovnega gledališča Ljubljana
General manager of
Lutkovno gledališče Ljubljana

Ustrezna označevalca sodobnosti sta spremenljivost in izmuzljivost. To, kar se spreminja, je svet okrog nas, in podoba sveta je to, česar se ne da ujeti.

Kot družba imamo slabe odgovore na preprosto vprašanje, kaj s svojim obstojem na tem planetu počnemo oz. povzročamo. Zato se pač sprenevedamo. Sprenevedanje se odvija z retuširanjem oz. z izboljševanjem resničnosti, tako da nam medijski stroji za proizvodnjo resničnosti nudijo predvsem spektakle in resničnostne šove z vladarskih dvorov, prizorišč estrade, športnih poligonov in slačilnic – kot tisto, kar je pomembno. Zavedamo se, da je bleščava pokrajina, ki ponuja kratkotrajne instantne užitke, iluzija ter površna in neposrečena odslikava resničnosti, namenjena zameglitvi odgovora, kaj naj bi si zares zaslužilo našo pozornost. Občutek nelagodja, ki ga takšno stanje stvari poraja, spominja na ujetost – kot da smo se znašli v pasti kletke simulakra, nekakšne Potemkinove vasi. Tako je pred nas postavljen dualizem možnega občutja – užitek v pozabi instantne zabave in brezizhodni brezup razodetja, da smo si ustvarili past sedanjosti.

Kaj zmore pri tem storiti umetnost, v našem primeru odrska umetnost, in še konkretnije: predstave, izbrane v program festivala?

Glede na izhodiščno zastavitev se poraja razmislek o tem, ali lahko umetnost ponudi alternativo ... pa tudi: ali niso svetovi umetnosti morda svetovi pobega. Program festivala ne ponuja bleščečega spektakla in enoznačnih odgovorov. Prav nasprotno: predstavljamo vam raznolik izraz, kot ga ponuja sodobna lutkovna produkcija v svetu, iskanja tehnoloških rešitev lutkovne pripovedi v 21. stoletju in predvsem nešteto vprašanj, katerih odgovori se skrivajo v nas. Umetniško delo samo pač ne zmore ničesar brez sodelovanja publike. Tako npr. spoj umetnosti s sodobno tehnologijo, ki ga tematiziramo v tokratni festivalski izdaji, vedno znova fascinira, a tudi opozarja na možne pasti, ki jih tehnoevolucija prinaša s seboj. Stališče, ki si ga o posameznem fenomenu oblikujemo na podlagi ogleda predstave, pa je naše.

Predstava se nas lahko globoko dotakne, sproži razmislek v nas ali debato s prijatelji, lahko pa nas zgolj poboža in zasanjane odloži na bregu. V vsakem primeru je domišljena in pripravljena, da se vam ponudi v vsej kompleksnosti ... in brez vas ne bo zaživela v celoti. Vzemite si čas, pridite, sodelujte!

The appropriate markers of modernity are changeability and elusiveness. What is changing is the world around us and the image of the world is something that cannot be captured.

As a society we have a rather bad answer to a simple question of what we are doing or causing with our existence on this planet. Therefore we just fake ignorance. And this hypocrisy takes place through retouching, or improving reality so that the media machines for manufacturing actuality mainly provide us with spectacles and reality shows from the governing courts, show business venues, sports polygons and locker rooms as something that is important. We know that the shiny landscape, offering short-term instant pleasures, is an illusion as well as a careless and poor reflection of the real life, intended to blur the answer to what would truly deserve our attention. The feeling of unease that arises from such a state of things is reminiscent of the feeling of entrapment, as if we found ourselves closed in a simulacrum cage, or in some kind of a Potemkin village. Thus we are confronted with the dualism of a possible sensation – pleasure in the oblivion of the instant entertainment and hopeless despair of a revelation that we have created ourselves a trap of the present time.

And what is it that art can do in this regard, in our case the performing art and even more specifically the performances, selected for our festival's programme?

As far as its original conception is concerned, it raises a reflection on whether art can provide for an alternative, even if the worlds of art are perhaps the worlds of escape. The festival's programme offers neither glamorous spectacles, nor unambiguous answers. On the contrary, what we have for you is a varied expression of the modern puppet production in the world of search for technological solutions for the puppet tale in the 21st century and especially the myriad of questions, the answers to which lie within us. A work of art in itself is unable to do anything without the participation of the audience. Thus, for example, the combination of art and modern technology, we are discussing in this festival's edition, not only fascinates time and again, but also points out the potential pitfalls of techno-evolution. However, the position, we take on the individual phenomenon, based on a visit to a performance is only ours.

The performance can deeply touch us, initiate our meditation and discussion with friends, or only stroke us and leave us on the shore, lost in reverie. In any case, it is conceptually accomplished and ready to be offered to you in all its complexity, for without you it would not flourish in its entirety. So, take some time, come and participate!

KAJ PA O LUTKI? AND WHAT ABOUT THE PUPPET?

AJDA ROOSS

Umetniška vodja festivala LUTKE 2018
Artistic director of LUTKE 2018

14. mednarodni festival sodobne lutkovne umetnosti LUTKE 2018 v štirih dneh izpostavlja prerez dvaindvajsetih žanrsko, uprizoritveno in vsebinsko raznolikih lutkovnih iskanj različnih gledališč oz. ustvarjalcev iz Francije, Izraela, Finske, Španije, Irana, Rusije, Nemčije, Češke in Slovenije. Festival je refleksija sodobnega časa, ki se s satiričnimi, poetičnimi in včasih absurdnimi komentarji odziva na aktualna družbena vprašanja. Razmišlja o kompleksnosti in neurejenosti sveta, spregovori o problematiki vojn, masivnih migracijah, minljivosti ... Vse to skozi nekonvencionalen odnos v raziskovanju materije, vizualij, podob in telesa, ki animirana vse pogosteje sežejo daleč onkraj tradicionalnega dojemanja tega žanra. Prehajajo v polje plesnega in fizičnega gledališča, z uporabo novih medijev pa vedno bolj tudi v prostor intermedijske in vizualne kulture.

Letošnji festival še toliko bolj izpostavlja razmislek o njegovi žanrski razsežnosti, saj je nastal v sodelovanju z evropskim projektom N.A.P.P. (Numeric's Art Puppetry Project), ki pod drobnogled postavlja vpliv novih tehnologij na pojmovanje sodobnega lutkarstva.

LUTKE 2018 se preizprašujejo: kakšni so torej aktualni tokovi, ki vplivajo na razvoj sodobnega lutkarstva? Kako daleč lahko vpliv novih medijev razširi njegovo definicijo? Ali s prehajanjem v druga umetniška izrazja celo izgublja svojo identiteto? Kako – in če sploh – razvoj in znanost posežeta v odnos med animatorjem in animiranim objektom? Kako to vpliva na brisanje meja med človekom in strojem, med živim in mrtvim, med animatorjem in animiranim?

In navsezadnje – ali danes animirani objekt v resnici sploh še potrebuje animatorja, saj je videti kot da – opolnomočen z novo tehnologijo – lahko zaživi povsem svoje življenje?

Kaj pa o lutki, tisti simbolni in čisti esenca duha?

In its four days the 14th International Festival of Contemporary Puppetry Art LUTKE 2018 showcases a breakdown of twenty two genre-, performing- and content wise diverse puppet quests by different theatre companies or artists, coming from France, Israel, Finland, Spain, Iran, Russia, Germany, Czech Republic and Slovenia. It is a reflection of modern times, responding with satirical, poetic and sometimes even absurd commentaries to current social issues. It contemplates on the complexity and confusion of the world, addresses the issues of wars, massive migrations, transience... And it does all that through its rather unconventional attitude towards researching the matter, visuals, images and bodies, which in its animated form increasingly extend far beyond the traditional perception of this genre. They pass on to the field of dance and physical theatre and, using new media, further and further on to the field of the intermedia and visual culture.

Exposed even more in the festival's latest edition is its reflection on its dimension of genre, since it was conceived in collaboration with the European N.A.P.P. (Numeric's Art Puppetry Project) that keeps a close eye on the impact of new technologies on the conception of modern puppetry.

Therefore the questions put by the LUTKE 2018 Festival time and again are: what are the current trends, affecting its development? How far can the impact of new media broaden its definition? Is it even losing its identity by passing on to the other artistic expressions? How – and if at all – the development and science intervene in the relationship between the animator and the animated object? How does this affect the blurring of boundaries between man and machines, between the living and the dead, between the animator and the animated?

And last but not least: does the animated object actually still need its animator today, because it appears as if, empowered by new technology, it can fully live its own life?

And what about the puppet – that symbolic and pure essence of the soul?



PRIZORIŠČA VENUES

- 1 Lutkovno gledališče Ljubljana (LGL)**
 Ljubljana Puppet Theatre
 Krekov trg 2
Veliki oder
 pritličje — ground floor
Mali oder
 pritličje — ground floor
Šentjakovski oder
 1. nadstropje — 1st floor
Oder pod zvezdami
 3. nadstropje — 3rd floor
Tunnel pritličje — ground floor
- 2 Kulturnica LGL**
 Židovska steza 1
- 3 Ljubljanski grad**
 Ljubljana Castle
 Grajska planota 1
Lutkovni muzej
 Museum of Puppetry
Hribarjeva dvorana
 Hribar Hall
- 4 Stara mestna elektrarna**
Elektro Ljubljana
 The Old Power Station
 Elektro Ljubljana
 Slomškova 18
- 5 Cirkulacija²**
 Tobačna ulica 5

INFORMACIJE IN PRODAJA VSTOPNIC INFORMATION AND TICKET SALES

Cena vstopnice
Ticket price
5 €

Blagajna LGL
LGL Box office
Krekov trg 2, Ljubljana

T 080 2004
E blagajna@lgl.si
W www.lgl.si

PON–PET 09:00–19:00
SOB 09:00–13:00
ter uro pred predstavo

MON–FRI 09:00–19:00
SAT 09:00–13:00
and an hour before
the performance

<p>Sreda Wednesday</p> <p>12. 9.</p> <p>— 20:00</p>	<p>Lutkovno gledališče Ljubljana Slovenija — Slovenia</p> <p>MOJSTER IN MARGARETA THE MASTER AND MARGARITA</p> <p>INTERMEDIALNI OMNIBUS — INTERMEDIA OMNIBUS</p>	<p>Lutkovno gledališče Ljubljana</p> <p>180 min.</p> <p>14+ ⚠</p>
<p>Četrtek Thursday</p> <p>13. 9.</p> <p>— 09:30 — 17:00</p>	<p>Lutkovno gledališča Maribor Slovenija — Slovenia</p> <p>SNEŽNA KRALJICA THE SNOW QUEEN</p> <p>ZVOČNA LUTKOVNA PRAVLJICA AUDIO PUPPET FAIRY TALE</p>	<p>Lutkovno gledališče Ljubljana Mali oder</p> <p>55 min.</p> <p>5+</p>
<p>— 10:00 — 16:00</p>	<p>Lutkovno gledališče Ljubljana Slovenija — Slovenia</p> <p>AKVARIJ — AQUARIUM</p> <p>VODNA DOGODIVŠČINA — AQUATIC ADVENTURE</p>	<p>Kulturnica LGL</p> <p>40 min.</p> <p>3+</p>
<p>17:00—22:00</p>	<p>Boštjan Čadež, Aksioma - Zavod za sodobne umetnosti Aksioma - Institute for Contemporary Art Slovenija — Slovenia</p> <p>PD4</p> <p>VR INSTALACIJA — VR INSTALLATION</p>	<p>Lutkovno gledališče Ljubljana Oder pod zvezdami preddverje — foyer</p> <p>5 min.</p> <p>10+ ⚠</p>
<p>— 18:00 — 22:00</p>	<p>Livsmedlet Finska — Finland</p> <p>NEVIDNE DEŽELE NÄKYMÄTTÖMÄT MAAT INVISIBLE LANDS</p> <p>GLEDALIŠČE OBJEKTA — OBJECT THEATRE</p>	<p>Lutkovno gledališče Ljubljana Šentjakobski oder</p> <p>50 min.</p> <p>14+ ⚠</p>
<p>— 19:00 — 22:00</p>	<p>Lutkovno gledališče Ljubljana, TJP Strasbourg - Centre Dramatique National d'Alsace Slovenija, Francija — Slovenia, France</p> <p>MISTERIJ SOVE — OPEN THE OWL</p> <p>INTERMEDIJSKA INTERPRETACIJA SOVJEGA GRADU (1936) — INTERMEDIA INTERPRETATION OF THE OWL CASTLE (1936)</p>	<p>Lutkovno gledališče Ljubljana Oder pod zvezdami</p> <p>50 min.</p> <p>14+ ⚠</p>

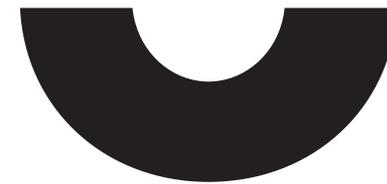
<p>— 20:30</p>	<p>Théâtre de l'Entrouvert Francija — France</p> <p>KAMORKOLI ANYWHERE</p> <p>VIZUALNA POEZIJA — VISUAL POETRY</p>	<p>Ljubljanski grad Hribarjeva dvorana</p> <p>50 min.</p> <p>10+ ⚠</p>
<p>Petek Friday</p> <p>14. 9.</p> <p>— 09:30 — 17:00</p>	<p>Theater Waidspeicher Nemčija — Germany</p> <p>SEDEM KROKARJEV DIE SIEBEN RABEN THE SEVEN RAVENS</p> <p>LUTKOVNA PRAVLJICA — PUPPET FAIRY TALE</p>	<p>Lutkovno gledališče Ljubljana Veliki oder</p> <p>55 min.</p> <p>5+</p>
<p>— 09:30</p>	<p>Livsmedlet Finska — Finland</p> <p>NEVIDNE DEŽELE NÄKYMÄTTÖMÄT MAAT INVISIBLE LANDS</p> <p>GLEDALIŠČE OBJEKTA — OBJECT THEATRE</p>	<p>Lutkovno gledališče Ljubljana Šentjakobski oder</p> <p>50 min.</p> <p>14+ ⚠</p>
<p>— 10:00</p>	<p>Lutkovno gledališče Ljubljana Slovenija — Slovenia</p> <p>AKVARIJ — AQUARIUM</p> <p>VODNA DOGODIVŠČINA — AQUATIC ADVENTURE</p>	<p>Kulturnica LGL</p> <p>40 min.</p> <p>3+</p>
<p>10:00—12:00 17:00—21:00</p>	<p>Boštjan Čadež, Aksioma - Zavod za sodobne umetnosti Aksioma - Institute for Contemporary Art Slovenija — Slovenia</p> <p>PD4</p> <p>VR INSTALACIJA — VR INSTALLATION</p>	<p>Lutkovno gledališče Ljubljana Oder pod zvezdami, preddverje — foyer</p> <p>5 min.</p> <p>10+ ⚠</p>
<p>— 11:00</p>	<p>VPLIV SODOBNIH TEHNOLOGIJ NA LUTKOVNO UMETNOST NEW TECHNOLOGIES IN MODERN PUPPET THEATRE</p> <p>STROKOVNO OMIZJE — ROUND TABLE</p>	<p>Lutkovno gledališče Ljubljana Veliki oder, preddverje — foyer</p> <p>120 min.</p> <p>⚠</p>

— 18:00	<p>Karlsson Haus Theatre – Sankt Peterburg — Sankt Petersburg Rusija — Russia</p> <p>ZGODBA O VANJI IN SKRIVNOSTNI RUSKI DUŠI A TALE OF VANYA AND THE ENIGMATIC RUSSIAN SOUL</p> <p>LUTKOVNA PRAVLJICA — PUPPET FAIRY TALE</p>	<p>Lutkovno gledališče Ljubljana Šentjakobski oder</p> <p>70 min.</p>	 
— 19:30	<p>TJP Strasbourg – Centre Dramatique National d'Alsace, Lutkovno gledališče Ljubljana Francija, Slovenija — France, Slovenia</p> <p>NA MIRUJOČI TOČKI VRTEČEGA SE SVETA AT THE STILL POINT OF THE TURNING WORLD</p> <p>PLESNO LUTKOVNA POEZIJA DANCE AND PUPPET POETRY</p>	<p>Stara mestna elektrarna – Elektro Ljubljana</p> <p>60 min.</p>	 
— 21:00	<p>Teater Matita, Studio DAMÚZA Slovenija, Češka — Slovenia, Czech Republic</p> <p>KAR – SEDMINA KAR – REPASS</p> <p>LUTKOVNI KABARET — PUPPET CABARET</p>	<p>Lutkovno gledališče Ljubljana Šentjakobski oder</p> <p>60 min.</p>	
— 22:00	<p>Fekete Seretlek, Studio DAMÚZA Slovenija, Češka — Slovenia, Czech Republic</p> <p>WE ARE GOING TO DIE</p> <p>KONCERT — CONCERT</p>	<p>Lutkovno gledališče Ljubljana Krekov trg</p> <p>60 min.</p>	
<p>Sobota Saturday</p> <p>15. 9.</p> <p>— 10:00 — 16:00</p>	<p>Thalias Kompagnons Nemčija — Germany</p> <p>GLINA, IGRA TER DRUGE TRAPARIJE AUS DEM LEHM GEGRIFFEN CLAY, PLAY AND MONKEYSHINES</p> <p>VIZUALNA UMETNIŠKA DOGODIVŠČINA VISUAL ARTISTIC ADVENTURE</p>	<p>Lutkovno gledališče Ljubljana Mali oder</p> <p>35 min.</p>	

<p>10:00—13:00 17:00—22:00</p>	<p>Boštjan Čadež, Aksioma – Zavod za sodobne umetnosti Aksioma – Institute for Contemporary Art Slovenija — Slovenia</p> <p>PD4</p> <p>VR INSTALACIJA — VR INSTALLATION</p>	<p>Lutkovno gledališče Ljubljana Oder pod zvezdami, preddverje — foyer</p> <p>5 min.</p>	 
<p>— 10:30 — 18:00</p>	<p>Les Antliacastes Francija — France</p> <p>TROJNI VALČEK LA VALSE DES HOMMELETTES THE WALTZ OF HOMMELETTES</p> <p>BIZARNI LUTKOVNI VENČEK BIZZARE PUPPET MEDLEY</p>	<p>Lutkovno gledališče Ljubljana Veliki oder</p> <p>60 min.</p>	
<p>— 11:30 — 19:00</p>	<p>Lutkovno gledališče Ljubljana Slovenija — Slovenia</p> <p>NEKJE DRUGJE SOMEWHERE ELSE</p> <p>ANIMIRANA PRIPOVED S KREDNO RISBO CHALK-DRAWN ANIMATED TALE</p>	<p>Lutkovno gledališče Ljubljana Tunel</p> <p>50 min.</p>	
<p>— 16:00 — 19:00 — 22:00</p>	<p>Xavier Bobés Španija — Spain</p> <p>ZLAHKA POZABLJENO THINGS EASILY FORGOTTEN</p> <p>GLEDALIŠČE OBJEKTA OBJECT THEATRE</p>	<p>Lutkovno gledališče Ljubljana</p> <p>75 min.</p>	
<p>— 17:00</p>	<p>TJP Strasbourg – Centre Dramatique National d'Alsace Francija — France</p> <p>WAX</p> <p>ANIMACIJA MATERIALA — MATERIAL ANIMATION</p>	<p>Lutkovno gledališče Ljubljana Šentjakobski oder</p> <p>40 min.</p>	

— 17:00 — 21:30	Moment Slovenija — Slovenia VIKTORIJA 2.0 VICTORIA 2.0 AVTORSKI PROJEKT DRAMSKEGA GLEDALIŠČA, LUTK, PREDMETOV IN VIDEO TEHNOLOGIJE ORIGINAL PROJECT OF DRAMA THEATRE, PUPPETS, OBJECTS AND VIDEO TECHNOLOGY	Kulturnica LGL 40 min.	
— 20:00 — 22:00	Hazira – Performance Art Arena Izrael — Israel OPICE — MONKEYS ROBOTSKO OBREDJE — ROBOTIC RITUAL	Lutkovno gledališče Ljubljana Oder pod zvezdami 50 min.	
Nedelja Sunday 16. 9. — 10:00	TJP Strasbourg - Centre Dramatique National d'Alsace Francija — France WAX ANIMACIJA MATERIALA — MATERIAL ANIMATION	Lutkovno gledališče Ljubljana Šentjakovski oder 40 min.	
10:00—13:00 16:00—21:00	Boštjan Čadež, Aksioma – Zavod za sodobne umetnosti Aksioma – Institute for Contemporary Art Slovenija — Slovenia PD4 VR INSTALACIJA — VR INSTALLATION	Lutkovno gledališče Ljubljana Oder pod zvezdami, predverje — foyer 5 min.	
— 11:00 — 13:00 — 16:00 — 19:00	Xavier Bobés Španija — Spain ZLAHKA POZABLJENO THINGS EASILY FORGOTTEN GLEDALIŠČE OBJEKTA — OBJECT THEATRE	Lutkovno gledališče Ljubljana 75 min.	
— 17:00	Lutkovno gledališče Ljubljana Slovenija — Slovenia NEKJE DRUGJE SOMEWHERE ELSE ANIMIRANA PRIPOVED S KREDNO RISBO CHALK-DRAWN ANIMATED TALE	Lutkovno gledališče Ljubljana Tunel 50 min.	

— 11:00	Thalias Kompagnons Nemčija — Germany GLINA, IGRA TER DRUGE TRAPARIJE AUS DEM LEHM GEGRIFFEN CLAY, PLAY AND MONKEYSHINES VIZUALNA UMETNIŠKA DOGODIVŠČINA VISUAL ARTISTIC ADVENTURE	Lutkovno gledališče Ljubljana Mali oder 35 min.	
— 17:00 — 19:00	Cie Sacékripa Francija — France VU SOLO CIRKUŠKA MINIATURKA SOLO CIRCUS MINIATURE	Lutkovno gledališče Ljubljana Oder pod zvezdami 45 min.	
— 18:00	Zero en Conducta Španija — Spain ZADNI BRIGITIN PLES LA DERNIÈRE DANSE DE BRIGITTE THE LAST DANCE OF BRIGITTE PLES, LUTKE, GLEDALIŠČE OBJEKTA DANCE, PUPPETS, OBJECT THEATRE	Lutkovno gledališče Ljubljana Šentjakovski oder 55 min.	
— 19:30	Compagnie selon l'heure Iran, Francija — Iran, France MAN ANAM KE ROSTAM BOVAD PAHLAVAN IT IS THROUGH ROSTAM THAT I INHERIT MY GLORY LUTKOVNI BALET — PUPPET BALLET	Stara mestna elektrarna – Elektro Ljubljana 55 min.	
— 21:00	Agrupación Señor Serrano Španija — Spain PTIČICA BIRDIE MULTIMEDIJSKA PREDSTAVA MULTIMEDIA SHOW	Lutkovno gledališče Ljubljana Veliki oder 60 min.	



Sreda

Wednesday

12. 9.

— 20:00

Odprtje — Opening

PERFORMANCES

24

PREDSTAVE



— **MOJSTER
IN MARGARETA
THE MASTER
AND MARGARITA**

Lutkovno gledališče Ljubljana

INTERMEDIALNI OMNIBUS
INTERMEDIA OMNIBUS

Slovenija — Slovenia

Uprizoritev *Mojster in Margareta* je razdeljena na interaktivno potovanje in gledališče objekta *Vražji triptih* režiserja Matije Solceta ter na gledališki evangelij *Margareta* režiserke Mirjane Medojevič. (Predstavitve obeh uprizoritev je na naslednjih straneh.) ——— *The Master and Margarita* is divided between an interactive journey and object theatre, titled *The Devil's Triptych* and directed by Matija Solce and a theatre gospel *Margarita*, directed by Mirjana Medojevič. (Both performances are described separately on the following spreads.)

25

Lutkovno gledališče Ljubljana (1948) je osrednje slovensko lutkovno gledališče, ki jeseni 2018 praznuje 70 let svojega delovanja. Na šestih prizoriščih letno uprizori dvanajst novitet za otroke, mladino in odrasle, v katerih klasične lutkovne forme združuje z različnimi sodobnimi uprizoritvenimi praksami. Organizira bienalna festivala: festival sodobne lutkovne umetnosti LUTKE ter nacionalni festival uprizoritvenih umetnosti za otroke in mlade Zlata paličica. Pomembna dejavnost gledališča je tudi skrb za bogato dediščino slovenskega lutkarstva, ki je na ogled v Lutkovnem muzeju na Ljubljanskem gradu. ——— The Lutkovno gledališče Ljubljana (1948) is the principal Slovenian puppet theatre, celebrating this autumn its 70th anniversary. In its six venues, it presents twelve new shows for children, young people and adults a year, combining classic puppetry forms with various contemporary performance practices. The theatre also organises two biennial festivals – the International Puppet Theatre Festival LUTKE and the National Festival of Performing Arts for Children and Young People Zlata Paličica. An important activity of the theatre is also taking care of the rich heritage of Slovenian puppetry, displayed at the Museum of Puppetry at the Ljubljana Castle.

180 minut minutes

Lutkovno gledališče Ljubljana

Različna prizorišča

— Various venues



Vražji triptih The Devil's Triptych

Lutkovno gledališče Ljubljana

Slovenija — Slovenia

INTERMEDIALNI OMNIBUS
INTERMEDIA OMNIBUS

—

Avtorja koncepta Conceived by **Tomáš Žižka, Matija Solce** | **Režija in priredba** Directed and adapted by **Matija Solce** | **Instalacije, scenografija in kostumografija** Installations, set and costume design **Tomáš Žižka** | **Video, lutke in animacija** Video, puppets and animation **Brane Solce** — **Izvajalci** Performed by **Gašper Malnar, Miha Arh, Filip Šebšajevič, Iztok Lužar, Jernej Kuntner, Maja Kunšič, Zala Ana Štiglic, Jan Bučar, Polonca Kores, Aja Kobe, Rok Kunaver, Lovro Finžgar in drugi** and others

Intermedijska instalacija in obenem predstava *Vražji triptih*, ki povzema prvi del romana, predstavlja komunikacijo med arhitekturo, prostorom in performativnimi ekspresijami – s koncertom, projekcijami, velikimi lutkami, gledališčem objekta ter interaktivnimi vizualnimi instalacijami. Izkoriščeni so tako rekoč vsi prostori LGL, ki je tako animirano večplastno: kot totalno, inverzno gledališče, kjer ni meje med gledalcem in nastopajočim, med odrom in avditorijem; kot stavba s svojimi značilnostmi, ki z vzpostavitvijo v drug kontekst pridobijo nove vsebine; ter kot animacija gledalca, ki se včasih prosto, drugič pod vplivom performansa premika po prostorih in jih animira s svojo aktivnostjo in refleksijo. — *The Devil's Triptych*, an intermedia installation and a performance in one, depicting the first part of the novel, presents a unique communication between the architecture, space and a variety of performative expressions – concert, video projections, large marionettes, object theatre and interactive visual installations. Incorporated in it are practically all the venues in the Lutkovno gledališče Ljubljana, which is thus animated in a multi-layered way; as a total, inverted theatre, without a distinct boundary line between the audience and the performers, between the stage and the auditorium; as a building with its distinctive features, acquiring new content through new contexts; and as a way of animation of the audience which moves around the spaces (sometimes freely and at other times stimulated by the performance) and thus invigorates them with its activity and reflection.

—

www.lgl.si**V slovenščini in angleščini**
In Slovenian and English

180 minut minutes
Lutkovno gledališče Ljubljana
Oder pod zvezdami



— **Režija** Directed by **Mirjana Medojevič** | **Oblikovanje svetlobe, scenografija, kostumografija** Lighting, set and costume design **Mirjana Medojevič** | **Glasba** Music **Ina Puntar, Vid Drašler, Nil Ferro Seliškar** — **Izvajalci** Performed by **Tamara Avguštin, Nina Skrbinšek, Sonja Kononenko, Mirjana Medojevič, Ina Puntar, Vid Drašler**



Margareta, tretji, od prvih dveh ločen del uprizoritve, sledi poti Margarete Nikolajevne v drugem delu Bulgakovovega romana. V ospredju je tako demistifikacija romana kot tudi ustvarjalnega procesa in same predstave, ki dobesedno izziva »vruga«. Ustvarja nevarnen prostor, prostor igre, kjer se poigrava tudi s svojim gledalcem. — *Margarita, a Theatre Gospel* – the third part of the staging, divided from its first two parts, follows through the drama theatre the paths of Margarita Nikolayevna, as depicted in the second part of Bulgakov's novel. Put in the forefront is the demystification of the novel, the creative process and the performance itself, which literally "calls a devil". It creates a dangerous ground, a playing ground, where it also plays with its audience.

— **Margareta,**
gledališki evangelij
Margarita,
a Theatre Gospel

Lutkovno gledališče Ljubljana

Četrtek

Thursday

13. 9.

— 09:30

— 17:00

55 minut minutes

Lutkovno gledališče Ljubljana

Mali oder



PERFORMANCES

30

PREDSTAVE



— **SNEŽNA KRALJICA**
THE SNOW QUEEN

Lutkovno gledališče Maribor

ZVOČNA LUTKOVNA PRAVLJICA
AUDIO PUPPET FAIRY TALE

Slovenija — Slovenia

— **Režija** Directed by **Tin Grabnar** | **Likovna podoba** Visual design **Darka Erdelji** |
Dramaturgija Dramaturgy **Nina Šorak** | **Kostumografija** Costume design **Mojca Bernjak** |
Glasba Music **Peter Kus** | **Oblikovanje svetlobe** Lighting design **David Orešič** | **Zvočni efekti** Sound effects **Mateja Starič** — **Izvajalca** Performed by **Barbara Jamšek, Miha Bezeljak**

Ko nekega večera starša odideta na ples, Gerda in Kay ostaneta sama doma. Starejša sestra bi morala poskrbeti za svojega mlajšega bratca, ta pa čudežno izgine. Ugrabila ga je Snežna kraljica. V brezizhodnem položaju se Gerda odpravi na pot proti severnemu tečaju, na kateri se sooča s svojimi strahovi. Zvok, ustvarjen z različnimi predmeti, skupaj s pripovedjo in namiznimi lutkami razživi gledalčevo domišljijo in ga povabi na prav posebno potovanje, ki prevzame predvsem njegova čutila.

_____ One evening when their parents go to the dance, Gerda and Key stay home alone. Although the older sister is supposed to take care of her younger brother, he miraculously disappears. He is kidnapped by the Snow Queen. In her hopeless situation, Gerda sets out on a journey to the North Pole, where she is forced to confront her fears. The combination of sound, created with a variety of objects, storytelling and table puppets ignite the audience's imagination, inviting it to a rather special odyssey, aiming primarily to entrance their senses.

31

Lutkovno gledališče Maribor je postalo poklicno gledališče v sezoni 1974/75. Uprizarja predstave za otroke in odrasle, vsako leto organizira Poletni lutkovni pristan in prireja osrednji nacionalni biennialni lutkovni festival Ustanove lutkovnih ustvarjalcev Slovenije. S predstavami gostuje v Sloveniji in tujini. Gledališče deluje v prenovljenem Minoritskem samostanu v Mariboru. _____ The Lutkovno gledališče Maribor became a professional theatre in the 1974/75 season. Besides staging various shows for children and adults, it also throws an annual Summer Puppet Pier Festival as well as the main national biennial Festival of the Puppetry Artists Institution of Slovenia. The theatre, which operates in the renovated Minorite Monastery in Maribor, regularly tours both in Slovenia and abroad.

— www.lg-mb.si

V slovenščini z angleškimi nadnapisi
In Slovenian with English surtitles

Četrtek Petek
Thursday Friday

13. & 14. 9.

— 10:00 — 10:00
— 16:00

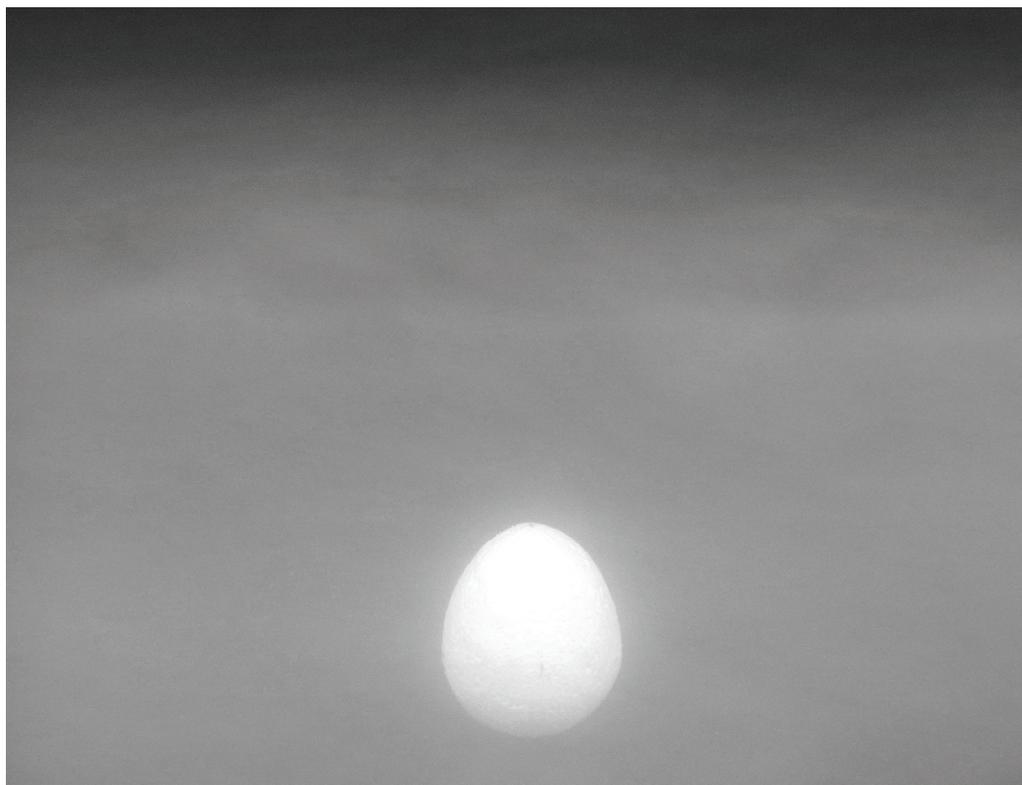
40 minut minutes
Kulturnica LGL



PERFORMANCES

32

PREDSTAVE



— **AKVARIJ**
AQUARIUM

Lutkovno gledališče Ljubljana

VODNA DOGODIVŠČINA
AQUATIC ADVENTURE

Slovenija — Slovenia

— **Režija** Directed by **Miha Golob** | **Likovna podoba** Visual design **Miha Golob** | **Dramaturgija** Dramaturgy **Mojca Redjko** | **Scenografija** Set design **Larisa Kazić** | **Glasba** Music **Miha Arh** | **Oblikovanje svetlobe** Lighting design **Kristjan Vidner** — **Izvajalca** Performed by **Miha Arh, Gašper Malnar**

Vodna pustolovščina v preprostem jeziku znanosti prikazuje zgodbo o potovanju, srečevanju in poslavljanju. Odprt uprizoritveni koncept spodbuja individualno refleksijo in ustvarjalno interpretacijo otrok. Igrivo snovanje, začinjeno s ščepcem kemijskega laboratorija, skuša najmlajšim gledalcem pojasniti, da je (za)misel najdragocenejše seme razvoja, da sta pogum in vztrajnost pomembna ter da prijateljstvo temelji na dejanjih in živi v srcu. — Using a rather simplified language of science, this aquatic adventure presents a story about travelling, meeting and leave-taking. The concept of open staging encourages children's individual reflection and creative interpretation. This playful devising, spiced up with a pinch of chemical laboratory, attempts to explain to the youngest audience that idea is the most precious seed of development, that courage and perseverance are important and that friendship is based on actions and lives in our hearts.

33

Lutkovno gledališče Ljubljana je osrednje slovensko lutkovno gledališče, ki uprizarja lutkovne in dramske predstave za otroke, mladino in odrasle. Organizira dva bienalna festivala: mednarodni festival sodobne lutkovne umetnosti LUTKE ter nacionalni festival uprizoritvenih umetnosti za otroke in mlade Zlata paličica. LGL raziskuje različne uprizoritvene prakse in tako pri Akvariju v sodelovanju s projektoma Znanost na cesti in Small size približuje svet znanosti prek lutkovne umetnosti. — The Lutkovno gledališče Ljubljana (LGL) is the principal Slovenian puppet theatre, hosting puppet and drama performances for children, young people and adults. The theatre also organises two biennial festivals – the International Puppet Theatre Festival LUTKE and the National Festival of Performing Arts for Children and Young People Zlata Paličica. LGL explores different performing practices and thus, as in the case of *Aquarium*, acquaints its audience (in collaboration with the Science on the Street and Small Size projects) with the world of science through the puppetry arts.

— www.lgl.si

Brez besed — Non-verbal

Četrtek Petek
Thursday Friday
13. & 14. 9.

— 18:00 — 09:30
— 22:00

50 minut minutes
Lutkovno gledališče Ljubljana
Šentjakovski oder



— **Režija** Directed by **Ishmael Falke, Sandrina Lindgren** | **Glasba in oblikovanje zvoka** Music and sound design **Niklas Nybom** | **Oblikovanje svetlobe** Lighting design **Jarkko Forsman**
— **Izvajalca** Performed by **Ishmael Falke, Sandrina Lindgren**

PERFORMANCES

34

PREDSTAVE



— **NEVIDNE DEŽELE**
NÄKYMÄTTÖMÄT MAAT
INVISIBLE LANDS

Livsmedlet

GLEDALIŠČE OBJEKTA
OBJECT THEATRE

Finska — Finland

Predstava *Nevidne dežele* je zgodba o ljudeh, ki morajo zapustiti svoje domove in rešiti svojo kožo. Glavna akterja skozi predstavo počasi slačita svoja oblačila in skozi geografski striptiz razkrivata in pretvarjata svoji telesi v neznane pokrajine. Hrbet, koleno, roke se spreminjajo v morja, hribovit svet, opustele puščave, skozi katere miniaturne personificirane podobe kot žrtve nezavednega človeškega ravnanja stopajo v novo življenje. — *Invisible Lands* is a story about people who are forced to leave their homes to save their own skins. The main characters are slowly putting off their clothes, thus gradually unveiling and transforming their bodies by this peculiar geographical striptease into unknown landscapes. Their backs, knees and hands are transfigured into the seas, hilly lands and deserted deserts, through which the miniature personified figures – the victims of unconscious human behaviour – are stepping into their new lives.

35

Livsmedlet je rezultat gledališkega sodelovanja med izraelskim lutkarjem Ishmaelom Falkom in finsko plesalko Sandrino Lindgren. Stremita k ustvarjanju relevantnih in vizualnih gledaliških predstav, ki izzivajo perspektive gledalcev znotraj njihovega vsakdanjega življenja. Občasno nekonvencionalne izbire pripovedovanja zgodb, materialov in delovnih metod združujeta skozi ples, fizično gledališče in sodobno lutkarstvo. — *Livsmedlet* is a result of the theatrical collaboration between an Israeli puppeteer Ishmael Falk and a Finnish dancer Sandrina Lindgren. They aim to create relevant and visual theatre performances, challenging the viewers' perspectives within their everyday lives. The two artists are combining their occasionally unconventional choices of storytelling, materials and working methods with dance, physical theatre and contemporary puppetry.

— www.livsmedlet.com

Nekaj besed v fantazijskem jeziku
A few words in a fantasy language

Četrtek

Thursday

13. 9.

— 19:00

— 22:00

50 minut minutes

Lutkovno gledališče Ljubljana

Oder pod zvezdami



MISTERIJ SOVE OPEN THE OWL

Lutkovno gledališče Ljubljana

INTERMEDIJSKA INTERPRETACIJA
SOVJEGA GRADU (1936)
INTERMEDIA INTERPRETATION
OF THE OWL CASTLE (1936)

Slovenija, Francija — Slovenia, France

— Režija Directed by **Renaud Herbin** | Besedilo Text **Franz Pocci, Célia Houdart** | Dramaturgija
Dramaturgy **Mateja Bizjak Petit** | Scenografija Set design **Mathias Baudry** | Oblikovanje
svetlobe Lighting design **Fanny Bruschi** | Zvočna podoba Sound design **Morgan Daguinet** |
Oblikovanje zvoka Sound design **Luka Bernetič** — Izvajalca Performed by **Maja
Kunšič, Iztok Lužar**

Misterij sove je svojevrsten mednarodni poklon ustanovitelju slovenskega lutkarstva Milanu Klemenčiču in njegovi predstavi *Sovji grad* iz leta 1936. Lutkovna tradicija v uprizoritvi je postavljena v kontekst sodobnih uprizoritvenih praks. Sodobna francoska pisateljica Célia Houdart je Poccijevo zgodbo, ki se dotika vprašanj preobrazbe, zvijač in prevare, nadgradila v duhu sodobne filozofske pripovedi. Duhovita in domiselna režija ter vrsta kreativnih idej ponujajo številne ravni gledanja. Gledalca postavljajo pred izziv, da na novo preverja svoj odnos do odra in iluzije. — *Open the Owl* is a unique international tribute to the founder of Slovenian puppetry Milan Klemenčič and his performance *The Owl Castle* from 1936. In this staging, the tradition of puppetry arts is put into the context of contemporary performative practices. French novelist Célia Houdart upgraded Franz Pocci's story, addressing the questions of metamorphosis, trick and deception in the spirit of contemporary philosophical tale. The funny and inventive direction and miscellaneous creative ideas offer an array of levels of viewing. It challenges the audience to reconsider its attitude towards the stage and illusion.

Misterij sove je koprodukcijsko sodelovanje Lutkovnega gledališča Ljubljana in TJP Strasbourg – Centre Dramatique National d'Alsace. Obe gledališči združuje preizpraševanje tradicionalnih lutkovnih tehnik s sodobno pisavo. Pomembna dejavnost LGL je tudi skrb za bogato dediščino slovenskega lutkarstva, ki je od leta 2015 na ogled tudi v Lutkovnem muzeju. Navdih za predstavo je francoski režiser Renaud Herbin našel prav v njihovem bogatem fundusu, kjer so ga očarale miniaturne lutke Milana Klemenčiča, očeta slovenskega lutkarstva. — *Open the Owl* is a co-production between the Lutkovno gledališče Ljubljana and TJP Strasbourg – Centre Dramatique National d'Alsace. Common for both theatres is their constant reexamination of the traditional puppetry techniques with the contemporary manner of writing. One of the important activities of the LGL is also its care for the rich heritage of Slovenian puppetry displayed at the Museum of Puppetry since 2015. French director Renaud Herbin found his inspiration for this amazing performance in its fundus, where he was captivated by the miniature marionettes, designed by Milan Klemenčič, the father of Slovenian puppetry.

V koprodukciji s Co-produced by
TJP Strasbourg – Centre
Dramatique National d'Alsace

— www.lgl.si

V slovenščini z angleškimi nadnapisi
In Slovenian with English surtitles

Četrtek

Thursday

13. 9.

— 20:30

50 minut minutes

Ljubljanski grad

Hribarjeva dvorana

— Hribar Hall



PERFORMANCES

38

PRESTAVE



KAMORKOLI ANYWHERE

Théâtre de l'Enrouvert

VIZUALNA POEZIJA
VISUAL POETRY

Francija — France

—

Koncept, režija, scenografija Conceived, designed and directed by **Elise Vigneron** |

Dramaturgija Dramaturgy **Benoît Vreux** | **Oblikovanje svetlobe** Lighting design

Thibaut Boislève | **Glasba** Music **Pascal Charrier** (kitara guitar), **Robin Fincker** (saksofon saxophone), **Sylvain Darrifourcq** (bobni drums), **Julien Tamisier** (klaviature keyboards), **Franck Lamiot**

Kamorkoli nas z nežnostjo popelje v poetično potovanje Ojdipa ter njegove hčere Antigone. Predstava, ki je svojo inspiracijo črpala iz romana *Oedipus on the road* Henryja Bauchau, preplavi gledalca skozi mistični značaj metamorfoze vode: kot Antigona spremljamo Ojdipa iz začetne, ledene forme v njegovo počasno izginjanje. Rahločutno govori o naših telesih, krhkosti in o neskončnem krogotoku življenja. ——— *Anywhere* traces with gentleness a poetic journey of Oedipus and his daughter Antigone. Inspired by the novel *Oedipus on the Road* by Henry Bauchau, this performance overflows the audience with a mystical image of the metamorphosis of water: we are following Oedipus, just like Antigone, from his initial ice form to his gradual disappearance. *Anywhere* delicately reminds us of our bodies, our fragilities and the infinite circle of life.

39

Théâtre de l'Enrouvert je leta 2009 ustanovila Elise Vigneron, poznavalka umetnosti, cirkusa in lutkovnega gledališča. Navdihujoč iz preteklosti se gledališče osredotoča predvsem na sodobne pristope lutkovnega gledališča. Njihova značilnost je ustvarjanje intimne in skupne izkušnje, ki se naslanja neposredno na gledalčeve občutke. ——— The Théâtre de l'Enrouvert was established by Elise Vigneron, an expert in art, circus and puppet theatre, in 2009. Inspired by the stories from the past, the theatre mainly focuses on contemporary approaches to the puppet theatre. Its characteristic is to create intimate and shared experience, resting straightforwardly on the audience's feelings.

—

lentrouvert.com

V francoščini — In French

Petek

Friday

14. 9.

— 09:30

— 17:00

55 minut minutes

Lutkovno gledališče Ljubljana

Veliki oder



PERFORMANCES

40

PREDSTAVE



— **SEDEM KROKARJEV**
DIE SIEBEN RABEN
THE SEVEN RAVENS

Theater Waidspеicher

LUTKOVNA PRAVLJICA
PUPPET FAIRY TALE

Nemčija — Germany

— **Režija** Directed by **Frank Alexander Engel** | **Scenografija, lutke, kostumografija** Set, puppet and costume design **Kerstin Schmidt, Frank Alexander Engel** — **Izvajalci** Performed by **Kathrin Blüchert, Kristine Stahl, Heinrich Bennke, Martin Vogel**

Skozi različne impresivne podobe, obogatene s poetičnimi sanjami in zvočnimi slikami, se na vrtljivi okrogli mizi odvija adaptacija Grimmovih zgodbe o dolgem in vznemirljivem potovanju male sestrice, ki želi svojih sedem bratov rešiti uroka. Njena pot jo pelje vse do konca sveta, kjer sreča sonce, luno in zvezde. Končno prispe do steklene gore, kjer živijo krokerji. Ji bo uspelo bratom vrniti njihovo človeško podobo? — Unveiling on a round table through a variety of impressive images, enriched with some poetic dreams and sound images, is an adaptation of Grimm's tale about a long and exciting journey of a little sister who is determined to save her seven brothers from a spell. Her trip takes her to the end of the world, where she meets the sun, the moon and the stars. She finally gets to the glass mountain, inhabited by the ravens. Will she be able to restore her brothers to human form?

Theater Waidspеicher je priznано poklicno gledališče s sedežem v Erfurtu (Nemčija), ki je bilo ustanovljeno leta 1979. Čeprav gledališče uprizarja predvsem predstave za otroke, se prav tako ponaša z uspešno produkcijo za odraslo občinstvo. Gledališče je doslej gostovalo po vsej Evropi, Združenih državah Amerike, Kanadi, Mehiki, Turčiji, Tajvanu, Izraelu in Rusiji. — The Theater Waidspеicher is a renowned professional puppet theatre ensemble, founded in 1979 and based in Erfurt, Germany. Although the theatre predominantly showcases shows for children and young people, it also boasts a very successful production for adult audiences. The company has toured throughout Europe, U.S.A., Canada, Mexico, Turkey, Taiwan, Israel and Russia.

— www.waidspеicher.de

V angleščini s slovenskim povzetkom, skoraj brez besed — In English with Slovenian summary, almost non-verbal

41

Petek

Friday

14. 9.

— 18:00

70 minut minutes

Lutkovno gledališče Ljubljana

Šentjakobski oder



PERFORMANCES

42

PRESTAVE



— **ZGODBA O VANJI
IN SKRIVNOSTNI
RUSKI DUŠI**
A TALE OF VANYA
AND THE ENIGMATIC
RUSSIAN SOUL

**Karlsson Haus Theatre –
Sankt Peterburg** — Sankt Petersburg

LUTKOVNA PRAVLJICA
PUPPET FAIRY TALE

Rusija — Russia

— **Režija** Directed by **Alexey Leliavski** | **Glasba in oblikovanje zvoka** Music and sound design

Leonid Pavlenok — **Izvajalec** Performed by **Mikhail Shelomentsev**

Mogoče nekje čisto blizu nas živi zmaj. Če ga ni, si ga lahko izmislimo sami. Pa čeprav samo v pravljici. Kajti: če ni zmaja, ni pravega junaka. Junak pa potrebuje nepremagljivega nasprotnika. In zakaj sploh potrebujemo junake? Jih v resnici sploh potrebujemo? Seveda, kdo bi nas sicer lahko rešil? Skozi junaško Vanjino popotovanje ter njegov požrtvovalni boj z zmajem bomo lahko za drošček okusili razsežnost enigmatične ruske duše. ——— It is quite possible that somewhere quite near us lives a dragon. If not, we can make it up ourselves. Even if we already are a part of a fairy tale. For if there is no dragon, there is no real hero. And a hero needs an invincible enemy. And why do we need heroes at all? Do we really need them? Of course we do, who on earth could save us then? Following Vanya on his heroic journey and his self-sacrificing struggle with the dragon, we will be also able to taste at least a tiny bit of the vastness of the enigmatic Russian soul.

43

Mednarodno priznana in večkrat nagrajena rusko gledališče Karlsson Haus, kjer svoje umetniške kreacije združujejo Alexei Leliavsky, Evgeny Ibragimov, Boris Konstantinov in Pyotr Vasilyev, je bilo ustanovljeno leta 2006 v St. Peterburgu. Znano je predvsem po miniaturnih, poetičnih in intimnih predstavah. ——— The internationally recognised and award-winning Karlsson Haus Theatre from Russia, joining under its roof the creative forces of Alexei Leliavsky, Evgeny Ibragimov, Boris Konstantinov and Pyotr Vasilyev, was established in St. Petersburg, in 2006. It is most known for its miniature, poetic and intimate performances.

— www.karlssonhaus.ru

V ruščini s slovenskimi nadnapisi
In Russian with Slovenian surtitles

Petek

Friday

14. 9.

— 19:30

60 minut minutes

Stara mestna elektrarna

Elektro Ljubljana



PERFORMANCES

44

PRESTAVE



NA MIRUJOČI TOČKI VRTEČEGA SE SVETA AT THE STILL POINT OF THE TURNING WORLD

TJP Strasbourg –
Centre Dramatique National d'Alsace

Francija, Slovenija — France, Slovenia

PLESNO-LUTKOVNA POEZIJA
DANCE AND PUPPET POETRY

—

Koncept in režija Conceived and directed by **Renaud Herbin** | **V sodelovanju z**

In collaboration with **Julie Nioche, Sir Alice, Aïtor Sanz Juanes** | **Scenografija** Set design

Mathias Baudry | **Lutke** Puppets **Paulo Duarte** | **Oblikovanje svetlobe** Lighting design

Fanny Bruschi — **Izvajalci** Performed by **Renaud Herbin, Lisa Miramond / Julie**

Nioche, Sir Alice, Aïtor Sanz Juanes

Zarisan prostor, abstraktno polje, sestavljeno iz stotine obešenih marionet. V tem vizualnem in ko-reografskem projektu lutke tvorijo kompaktno, nepremično skupino in ponazarjajo prisposodbo visečega časa oziroma podobo bitij, ki čakajo, da se bodo udejanila v tisto, kar jim več ne pripada. Kaj prinese mimohod velikanskih človeških bitij? Gre za napetost med mirom in nemirom, med človeškim in negibnim materialnim svetom ter determiniranimi silami, ki nas tako ali drugače gibljejo. —

A drawn space, an abstract field, composed of hundreds of suspended marionettes. In this visual and choreographic project the marionettes form a compact, motionless community illustrate a metaphor for hanging time, or beings, waiting to evolve into something that no longer belongs to them. What will the passing of the giant human beings bring? It is a story about the tension between the peace and turmoil, the human and motionless material world as well as the determined forces that make us move one way or another.

Na mirujoči točki vrtečega se sveta je drugi del diptiha francoskega režiserja Renauda Herbina v slovensko-francoski koprodukciji. Renaud Herbin je celovit lutkovni ustvarjalec, ki raziskuje lutkovno umetnost v odnosu do telesa, giba, koreografije in sugestivnosti podob, predmetov, vizualij.

— *At the Still Point of the Turning World* is a second part of the diptych by French stage director Renaud Herbin, presented in a Slovenian-French co-production. Renaud Herbin is a French puppet artist of younger generation. He works as a director and animator, intensely focusing on researching puppetry in relation to body, movement, choreography and the suggestiveness of images, objects and visuals.

—

www.tjp-strasbourg.com

V koprodukciji z Co-produced by

Ljubljana Puppet Theatre, Maison de la Culture d'Amiens – Pôle européen de création et de production, Centre dramatique national Théâtre de Sartrouville et des Yvelines.

Brez besed — Non-verbal

45

Petek

Friday

14. 9.

— 21:00

60 minut minutes

Lutkovno gledališče Ljubljana

Šentjakobski oder



PERFORMANCES

46

PREDSTAVE



— **KAR – SEDMINA**
KAR – REPASS

Teater Matita, Studio DAMÚZA

LUTKOVNI KABARET
PUPPET CABARET

Slovenija, Češka
Slovenia, Czech Republic

— **Režija** Directed by **Matija Solce** | **Glasba** Music **Matija Solce** | **Scenografija** Set design

Marianna Stránská — **Izvajalci** Performed by **Pavol Smolárik, Anna Bubníková, Jiří N. Jelínek, Ivo Sedláček, Matija Solce, Jan Meduna**

V predstavi, nastali po motivih Tolstojevskega romana *Ana Karenina*, se namesto slovesa od pokojnika soočimo z njegovo življenjsko zgodbo. Trkanje kozarcev in posode se sestavi v melodije, čajne skodelice se kot gostje na ruskem dvoru udeležijo dvornega plesa in na koncu se gledalci sami znajdejo v vlogi likov iz romana. Odprtost predmetnega gledališča je prikazana z igrivo uporabo steklovine, papirja, vode in svetlobe. Metamorfoza glasbe in gledališča, besede in giba ter dekonstrukcija tradicionalne gledališke forme pretvori romantično tragedijo o posamezniku v groteskno karikaturo vseh nas. — Instead of the deceased's funeral and farewell, the performance, based on the motifs of Tolstoy's famous novel *Anna Karenina*, rather confronts us with his life story. The sound of clinking glasses and dishes blends into the melodies, the teacups attend a ball as guests at the Russian Court, and finally the audience itself ends up playing the roles of the characters from the famous novel. The openness of object theatre is depicted through a playful use of glass, paper, water and light. The metamorphosis of music and theatre, words and movement, as well as the deconstruction of traditional theatre forms, converts a romantic tragedy about an individual into a grotesque caricature of the entire mankind.

47

Kar – Sedmina je nova stvaritev Matije Solceta, potujočega lutkarja, igralca, glasbenika in režiserja, ki s svojimi predstavami iz kovčka in s harmoniko osvaja lutkovne odre. Nastala je v sodelovanju s Studio DAMÚZA, ki deluje na gledališki sceni že od leta 1999. Podpira nov tip gledališča, ki ne spada pod običajne gledališke prakse, predvsem pa ponuja prostor ambicioznim projektom študentov in svežih diplomantov Damuja. — *Kar – Repass* is a new creation by Matija Solce, a travelling puppeteer, actor, musician and director, who has been conquering the puppet stages around the world with his shows from the suitcase and accordion. The show was produced in a co-production with the Studio DAMÚZA, which has been present on the theatre scene since 1999. The studio supports a new type of theatre, which does not fall under the usual theatrical practice, offering its space to ambitious projects of students and fresh graduates of the DAMU Academy.

— www.damuza.cz
www.teatromatita.com

V slovenščini, angleščini in češčini
In Slovenian, English and Czech

Sobota **Nedelja**
Saturday Sunday

15. & 16. 9.

— 10:00 — 11:00
— 16:00

35 minut minutes
Lutkovno gledališče Ljubljana
Mali oder



— **GLINA, IGRA
IN DRUGE TRAPARIJE**
AUS DEM LEHM
GEGRIFFEN
CLAY, PLAY
AND MONKEYSHINES

Thalias Kompagnons

VIZUALNA UMETNIŠKA DOGODIVŠČINA
VISUAL ARTISTIC ADVENTURE

Nemčija — Germany

— **Režija** Directed by **Tristan Vogt** — **Avtor ideje in izvedba** Conceived and performed by
Joachim Torbahn

Joachim Torbahn se v svoji najnovejši kreaciji posveča enemu najzgodnejših načinov človekovega izražanja: glini, ki ponuja nešteto ustvarjalnih možnosti. Z gnetenjem, trkanjem, udarjanjem, strganjem, trganjem, lepljenjem nas popelje v prvinsko, čutno izkušnjo, v pravljичnost in magičnost prvobitnih zgodb o stvarjenju in preobrazbah. — In his latest creation Joachim Torbahn devotes himself to one of the humankind's earliest means of expression – clay, which offers a myriad of creative possibilities. It thus takes us through kneading, knocking, tapping, tearing and gluing to a primal, sensuous experience, to the fabulousness and magicalness of the primordial stories of creation and transformation.

Mednarodno priznane predstave Joachima Torbahna predstavljajo inovativno združitev vizualne umetnosti, gledališča in glasbe. Igralec je skupaj s Tristanom Vogtom leta 1990 ustanovil gledališče Thalias Kompagnons. Leta 2008 je gledališče prejelo nagrado za umetnost in znanost, ki jo je podelilo mesto Nürnberg. — The internationally acclaimed theatre creations, signed by Joachim Torbahn, are an innovative synthesis of visual art, theatre and music. The actor founded the Thalias Kompagnons Theatre together with Tristan Vogt in 1990. In 2008 the theatre was awarded the Art and Science Prize, presented by the city of Nürnberg.

— www.thalias-kompagnons.de

V angleščini s slovenskim prevodom
In English with Slovenian translation

Sobota
Saturday

15. 9.

— 10:30
— 18:00

60 minut minutes
Lutkovno gledališče Ljubljana
Veliki oder



— **TROJNI VALČEK**
LA VALSE DES
HOMMELETTES
THE WALTZ OF
HOMMELETTES

Les Antliaclastes

LUTKE, MASKE — PUPPETS, MASKS

Francija — France

— **Režija** Directed by **Patrick Sims** | **Likovna podoba** Visual design **Patrick Sims** | **Kostumografija, maske, lutke** Costume, mask and puppet design **Josephine Biereye** | **Lutke** Puppets **Richard Penny** | **Oblikovanje zvoka** Sound design **Karine Dumont** | **Oblikovanje svetlobe** Lighting design **Sophie Barraud** | **Pripovedovalka** Voice-over **Mateja Bizjak Petit** — **Izvajalci** Performed by **Joséphine Biereye, Patrick Sims, Richard Penny**

Izhajajoč iz fantastičnosti, absurdnosti, komike in krutosti treh malo manj znanih Grimmovih pravljic *Trojni valček* priključuje prav nenavadno razpoloženje. Kukavičjo uro iz črnega gozda ukradejo vilinci. Razkriva jim vpogled v vsakodnevne rutine različnih junakov: zajček lovi kukavice, ptičja mati vrtil svojo volno v gnezdu, služkinja pometa nesnago iz hiše ... Ura odbije trinajst in vilinci zaplešejo svojo bizarni ples ... — Deriving from the grotesqueness, comicality and cruelty of the three less known Grimm's fairy tales, *The Waltz of Hommelettes* evokes a rather unusual frame of mind. A cuckoo clock is stolen from the forest by a band of elves. It discloses daily routines of a bunch of heroes: a rabbit is chasing cuckoo birds, a mother bird is spinning her wool into the nest, a servant-girl is sweeping dirt from the house... The clock strikes thirteen and the elves begin to dance their bizarre dance...

— **Les Antliaclastes** je lutkovno gledališče, ki ga je ustanovil Patrick Sims. Z lutkami se je seznanil na študiju filmske animacije na univerzi Middlebury v ZDA. Nekaj let je sodeloval tudi z znamenitim gledališčem Bread and Puppet ter študiral senčno gledališče na Javi v Indoneziji. Njegove predstave poudarjajo nenavadno združevanje različnih lutkovnih tehnik in stilov, mask ter avtomatov. Najpogosteje uprizarja predstave brez besed, polne bizarnih presenečenj in grobih kontrastnih slik. — Les Antliaclastes is a puppet theatre, founded by Patrick Sims. He got acquainted with puppets, while studying film animation at the Middlebury University in the USA. He performed with the renowned Bread and Puppet Theatre and studied traditional shadow play on the island of Java (Indonesia). His performances underline an unusual symbiosis of a variety of puppet techniques and styles, masks and automata. He most frequently stages non-verbal shows, full of bizarre surprises and rough contrasting images.

— www.ksamka.com

V slovenščini — In Slovenian

Sobota **Nedelja**
Saturday Sunday
15. & 16. 9.

— 11:30 — 17:00
— 19:00

50 minut minutes
Lutkovno gledališče Ljubljana
Tunel



— **NEKJE DRUGJE**
SOMEWHERE ELSE

Lutkovno gledališče Ljubljana

ANIMIRANA PRIPOVED S KREDNO RISBO
CHALK-DRAWN ANIMATED TALE

Slovenija — Slovenia

—

Režija Directed by **Tin Grabnar** | **Besedilo** Text **Zala Dobovšek, Nina Šorak, Tin Grabnar, Asja Kahrimanović Babnik** | **Likovna podoba** Visual design **Matija Medved** | **Stop motion animacija** Stop-motion animation **Matija Medved, Lea Vučko** | **Dramaturgija** Dramaturgy **Zala Dobovšek** | **Kostumografija** Costume design **Sara Smrajc Žnidaršič** | **Glasba** Music **Mitja Vrhovnik Smrekar** | **Video mapping** **Boštjan Čadež** | **Zvočni efekti** Sound effects **Mateja Starič** | **Oblikovanje svetlobe** Lighting design **Kristjan Vidner** | **Vodja predstave in oblikovanje zvoka** Stage manager and sound design **Aleš Erjavec** | **Video tehnika** Video technology **Erik Krkač** — **Izvajalka** Performed by **Asja Kahrimanović Babnik / Ajda Toman**

Nekje drugje je pretresljiva zgodba o nesmiselnosti vojnih grozodejstev. Skozi oči deklice spremljamo spreminjajoče se mesto, polno grozot, nasilja, strahu, a tudi – upanja. Vizualno-animirano doživetje vključuje vrsto sodobnih tehnoloških pristopov k lutkovnemu gledališču in prestopa ter briše meje med posameznimi žanri. Gre za preprosto črtno risbo, ki v predstavi čudežno oživi. Video projekcije ujamejo gledalca v osrčje razburljive zgodbe vojnih grozot, ki pa se na srečo dogajajo nekje drugje. Ali pa tudi ne? — *Somewhere Else* is a shocking story about the absurdity of war and its horrors. We see through the eyes of a little girl a changing city, filled with atrocities, violence and fear. But, hope too. Using a variety of modern technological approaches, this visual and animated experience, blurs the boundaries between different genres. It is a simple line drawing, magically coming to life during the show. The video screenings absorb the audience into the very heart of an exciting story about the atrocities of war, which are fortunately happening somewhere else. Or maybe not?

Predstava *Nekje drugje* je del projekta BiTeater Lutkovnega gledališča Ljubljana, ki se odpira predvsem eksperimentalnemu ustvarjanju ter interdisciplinarnemu združevanju različnih polj umetnosti z namenom iskanja novih uprizoritvenih možnosti na področju lutkovnega gledališča. Režiser mlade generacije, Tin Grabnar, širi svoje interesno polje tako v klasičnem kot tudi alternativnem, plesnem in lutkovnem gledališču. — The performance *Somewhere Else* is a part of the Lutkovno gledališče Ljubljana BiTeater project that not only opens up the way to experimental creation and interdisciplinary combination of a variety of artistic fields, but also aims to explore new performative options in the field of puppet theatre. Tin Grabnar, a director of younger generation, expands his field of interest as in classical as well as in alternative, dance and puppet theatre.

—

www.lgl.si

V slovenščini z angleškimi nadnapisi
In Slovenian with English surtitles

Sobota **Nedelja**
Saturday Sunday
15. & 16. 9.

— 17:00 — 10:00

40 minut minutes
Lutkovno gledališče Ljubljana
Šentjakobski oder



PERFORMANCES

54

PREDSTAVE



— **WAX**

TJP Strasbourg – Centre Dramatique National d'Alsace

ANIMACIJA MATERIALA
MATERIAL ANIMATION

Francija — France

— **Koncept in režija** Conceived and directed by **Renaud Herbin** | **V sodelovanju z**
In collaboration with **Anne Ayçoberry** | **Oblikovanje scene** Stage design **Mathias Baudry** |
Oblikovanje zvoka Sound design **Morgan Daguenet** | **Oblikovanje svetlobe** Lighting design
Fanny Bruschi — **Izvajalka** Performed by **Justine Macadoux / Stéphanie Félix**

V predstavi Wax postane oder izkustveni laboratorij, kjer glavna akterka skozi gib raziskuje različna stanja in oblike čebeljega voska. Z rokodelsko spretnostjo iz voljnega in upogljivega materiala ustvarja povsem nenavadne podobe. Vendar se vosek ne odziva vedno tako, kot bi želela. Igralka nas skozi različna razpoloženska stanja popelje v nepredvidljiv in neznan svet, poln nepričakovanih presenečenj, kjer se na novo preizprašuje posameznikova svobodna volja. — In Wax the stage becomes an experiential laboratory, in which the main protagonist explores different stages and forms of beeswax through dance. Using this soft and flexible material, she applies her unbelievable craftsmanship to create entirely unusual images. Wax, however, does not always respond the way she would like it to. The performer takes us through different frames of mind to an unpredictable and unknown world, filled with unexpected surprises that requestion time and again an individual's free will.

55

Wax je nova stvaritev Renauda Herbina, celovitega lutkovnega ustvarjalca in direktorja TJP Strasbourg – Centre Dramatique National d'Alsace, ki si prizadeva predstaviti bogastvo sodobne uprizoritvene ustvarjalnosti. Prepoznaven je po samosvojem vizualnem jeziku, ki ga je najpogosteje mogoče doživeti kot preplet lutkovnih, igralskih, plesnih, zvočnih in vizualnih elementov. — Wax is a new creation by Renaud Herbin, a versatile puppet maker and director of the TJP Strasbourg – Centre Dramatique National d'Alsace who endeavours to present the richness of contemporary performing creativity. He is distinguished for his individual visual language, most frequently experienced as a unique intertwining of puppet, theatre, dance, sound and visual elements.

— www.tjp-strasbourg.com

Brez besed — Non-verbal

Sobota **Nedelja**
Saturday Sunday

15. & 16. 9.

— 16:00 — 11:00
— 19:00 — 13:00
— 22:00 — 16:00
— 19:00

75 minut minutes
Lutkovno gledališče Ljubljana



**ZLAHKA
POZABLJENO
THINGS EASILY
FORGOTTEN**

Xavier Bobés

GLEDALIŠČE OBJEKTA
OBJECT THEATRE

Španija — Spain

— **Koncept in režija** Conceived and directed by **Xavier Bobés** | **Kostumografija** Costume design **Antonio Rodríguez** — **Izvajalec** Performed by **Xavier Bobés**

Pred nekaj leti se je avtor začel zavedati minljivosti in izmuzljivosti svojega spomina. To je še posebej zaznaval pri svoji dementni mami. Igralec nas povabi, da skupaj z njim sedemo za okroglo mizo. Skozi drobne predmete, raznolikost zvokov in fotografij pred nami fascinantno razpre drobček španske zgodovine v drugi polovici 20. stoletja in skozi močno zaporedje senzoričnih izkušenj v nas prebudi stare spomine ter izumlja nove. Kot čarovnik istočasno prepleta preteklost in prihodnost. —

A few years ago the author of this performance became aware of the transience and evasiveness of memory. He especially sensed it in his mother who suffers from dementia. The performer invites us to join him at his round table. Through tiny objects, diversity of sounds and photos he fascinatingly unveils in front of us a fragment of Spanish history from the second half of the 20th century and thus awakens our old and invents our new memories, confronting us at the same time with some powerful sequences of sensory experiences. As if by magic, he simultaneously intertwines past and future.

Katalonski igralec in scenski ustvarjalec Xavier Bobés je samouk, ki že več kot deset let proučuje vse vrste vsakdanjih predmetov in raziskuje njihovo poetičnost, simboliko ter gledališkost. Leta 2003 je ustanovil vizualno gledališče Playground. Za njegovo delovanje je značilno, da starinske predmete postavlja v nov domišljjski proces. — Xavier Bobés, a self-taught Catalan actor and scenic artist, has been examining all kinds of everyday objects as well as exploring their poetry, symbolism and theatricality for more than ten years. In 2003, he founded the visual theatre Playground. Characteristic of this company's work is blending of ancient objects with new imaginative processes.

V koprodukciji s Co-produced by
Festival TNT 2015 - Terrassa Noves Tendències
V sodelovanju z In cooperation with
L'Animal a l'Esquena

— www.playgroundvisual.com

V angleščini — In English

Sobota
Saturday

15. 9.

— 17:00
— 21:30

40 minut minutes
Kulturnica LGL



— Režija Directed by **Zoran Petrovič** | Dramaturgija Dramaturgy **Marek Turošik** |
Scenografija in likovna podoba Set and visual design **Monika Pocrnjič, Toni Soprano**
Izvajalka Performed by **Zala Ana Štiglic**

PERFORMANCES

58

PREDSTAVE



— **VIKTORIJA 2.0**
VICTORIA 2.0

Moment

AVTORSKI PROJEKT DRAMSKEGA
GLEDALIŠČA, LUTK, PREDMETOV
IN VIDEO TEHNOLOGIJE
ORIGINAL PROJECT OF DRAMA THEATRE,
PUPPETS, OBJECTS AND VIDEO TECHNOLOGY

Slovenija — Slovenia

Zmagovalci so samozavestni. Zmagovalci so strastni. Zmagovalci vedo, da je največje tveganje ne tvegati. Zmagovalci so lepo grajeni in imajo čudovite, čvrste, polne zadnjice. Zmagovalci imajo partnerje. S čudovitimi, čvrstimi, polnimi zadnjicami. Zmagovalci so ljubljani. Zmagovalci ljubijo življenje. In življenje ljubi njih. *Viktorija 2.0* zaznamuje presenetljivo, zabavno in v intenzivnem tempu podano vzdušje, ki meji med dramo in performansom, lutkami in gledališčem predmetov, stvarnostjo in iluzijo. ——— Winners are self-confident. Winners are passionate. Winners know that the greatest risk is not taking one at all. Winners are well built and have beautiful, firm and round butts. Winners have partners. With beautiful, firm and round butts. Winners are loved. Winners love life. And life loves them back. *Victoria 2.0* is characterised by a surprising, amusing atmosphere, depicted in an intensive pace, walking a fine line between drama and performance, puppets and object theatre, reality and illusion.

59

Moment je organizacija, ustanovljena leta 2006. Za njihove stvaritve je značilno raziskovanje, preizkušanje, učenje in nenehno iskanje izraznih možnosti in zmožnosti. Spajajo različna uprizoritvena področja: od lutkovnega, plesnega, fizičnega, poetičnega do performativnega gledališča. *Viktorija 2.0* je letos na Figura Theaterfestivalu v Badnu osvojila glavno nagrado za mlado obetavno lutkovno gledališče Grünschnabel. ——— Moment was founded in 2006. Characteristic for this company's creation is exploring, testing, learning and constant searching for new expressive possibilities and capabilities. Therefore, they combine a variety of fields: from puppet, dance and physical to poetic and performative theatre. This year *Victoria 2.0* won the main award for the young and promising puppet theatre Grünschnabel at the Figura Theaterfestival in Baden.

— www.moment.si

V angleščini — In English

Sobota
Saturday

15. 9.

— 20:00
— 22:00

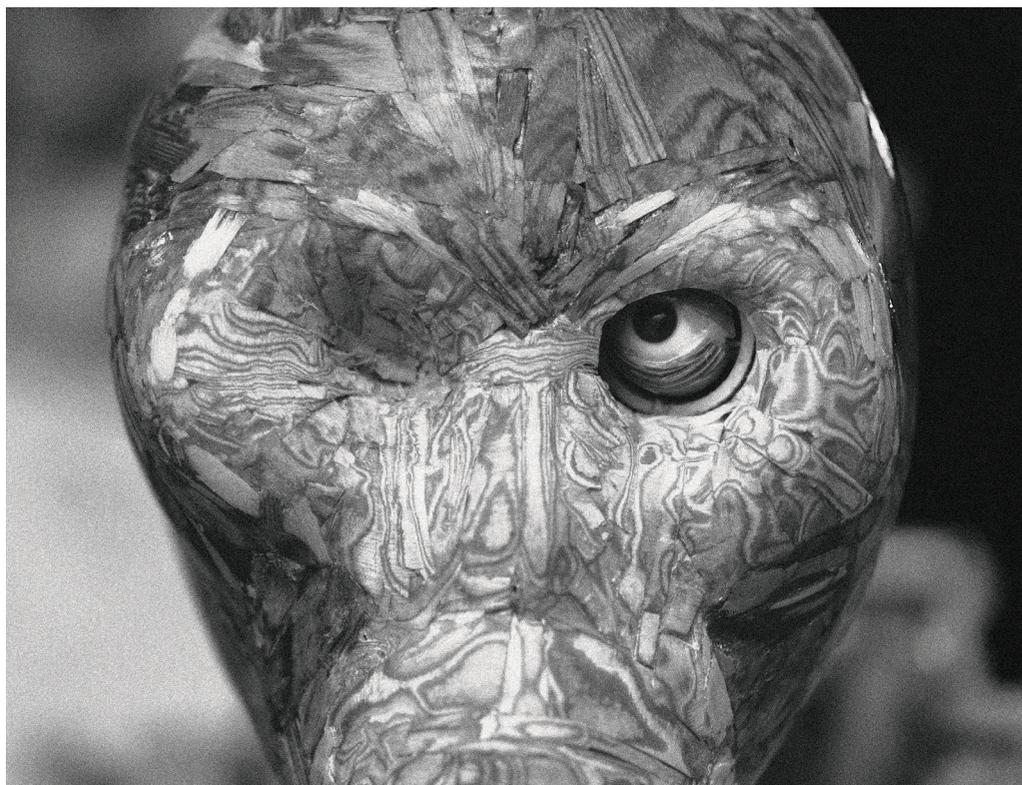
50 minut minutes
Lutkovno gledališče Ljubljana
Oder pod zvezdami



PERFORMANCES

60

PREDSTAVE



OPICE MONKEYS

Hazira – Performance Art Arena

ROBOTSKO OBREDJE
ROBOTIC RITUAL

Izrael — Israel

— **Koncept in režija** Conceived and directed by **Amit Drori** | **Scenografija** Set design **Amit Drori** | **Soavtorstvo** Co-autorship **Ofer Laufer, Sylwia Drori** | **Svetlobno oblikovanje** Lighting design **Ofer Laufer** | **Mehatronika in programiranje** Mechatronics and programming **Zvika Markfeld, Nils Houtteman, Amit Drori, Ofer Zvik** | **Hardware programi** Hardware **Ofer Zvik** | **Kode in software programi** Coding and software **Zvika Markfeld, Nils Houtteman, Amit Drori** — **Izvajalci** Performed by **Amit Drori, Sylwia Drori, Ofer Laufer**

Predstava, ki jo je Amit Drori s skupino sodelavcev snoval in ročno izdeloval v obdobju petih let, je popotovanje v resničnost skupine eksotičnih robotskih opic. Živijo v mehanskem univerzumu, v svojem popolnem, umetnem mikrokozmosu, vesolju svetlobne in zvočne tehnike. A hkrati odpirajo možnost vzpostavljanja odnosa s človekom: razpirajo vprašanja mej med človekom in strojem, živim in »mrtvim«, gibajočim in statičnim, med umetnostjo in znanostjo. V predstavi so uporabljene t. i. odprtokodne tehnologije, EMG, tradicionalne in sodobne tehnike obdelave ter predelave lesa in kovine. — The performance, designed and crafted by Drori and his collaborators during a period of five years, depicts a group of exotic, robotic monkeys on their journey to reality. They live in a mechanical universe, in their perfect, artificial micro cosmos, a world of light and sound technology. But they are at the same time opening up a way to establishing a relationship with the humans: expanding questions of the borders between the human and mechanical, between the alive and the “dead”, between the moving and the static, between art and science. The technologies used in this performance are the so called open source technology, EMG, traditional and modern processing technology as well as the wood and metal processing technology.

Izraelski umetnik Amit Drori je gledališki režiser, scenograf in oblikovalec impozantnih robotskih lutk s čustvenimi in poetičnimi funkcijami. Je direktor Arene za uprizoritvene umetnosti Hazira in profesor na Šoli za vizualno gledališče (ŠVG) v Jeruzalemu. V zadnjih desetih letih je razvil edinstveno vizualno gledališče, kjer znanja s področja filozofije, lutkarstva in animacije združuje z robotiko, živimi igralci, video projekcijami in odprtokodno tehnologijo. — Israeli artist Amit Drori is a theatre director and set designer who also creates impressive robotic puppets, boasting emotional and poetic functions. He is the general manager of the Hazira Performance Art Arena and professor at the School of Visual Theatre in Jerusalem. In the past ten years, he has developed a unique visual theatre, in which he combines his knowledge from the fields of philosophy, puppetry and animation with robotics, live performers, video projections and open source technology.

V sodelovanju z In collaboration with
Lutkovno gledališče Ljubljana, TJP Strasbourg –
Centre Dramatique National d’Alsace
and Théâtre Garonne, Toulouse, Maison de la
Marionnette, Tournai, Israel Festival, Jerusalem
in – and Fest Factory, Bat Yam

V angleščini s slovenskimi nadnapisi
In English with Slovenian surtitles

— amitdrori.com

61

Nedelja

Sunday

16. 9.

— 17:00

— 19:00

45 minut minutes

Lutkovno gledališče Ljubljana

Oder pod zvezdami



Koncept Conceived by Etienne Manceau | Umetniško svetovanje Artistic consultancy

Sylvain Cousin | Likovna podoba Visual design Guillaume Roudot _____ Izvajalec

Performed by Etienne Manceau

PERFORMANCES

62

PREDSTAVE



— VU

Cie Sacékripa

SOLO CIRKUŠKA MINIATURKA
SOLO CIRCUS MINIATURE

Francija — France

Vu je duhovit in inteligen ten solo spektakel, ki se giblje na presečišču gledališča objekta, cirkusa in pantomime. Običajna dnevna priprava skodelice čaja glavnega akterja zaradi obsesivne natančnosti pripelje celo do roba norosti in neobvladljivih razsežnosti. Izjemno duhovita, sugestivna in napeta cirkuška miniatarka pod drobnogled postavlja naše vsakodnevne rituale in jih skozi virtuozno žonglersko spretnost in igralčevo iznajdljivost prikaže povsem v novi perspektivi. _____ Vu is a funny and intelligent solo performance, laying at the intersection between object theatre, circus and pantomime. Due to his obsessive meticulousness, a simple daily routine of making a cup of tea brings the main protagonist to the edge of madness and uncontrollable proportions. This extraordinarily funny, suggestive and exciting circus miniature closely examines our everyday rituals, presented to us through the performer's virtuosic juggling skills and ingenuity in an entirely new perspective.

63

Etienne Manceau se je šolal na znameniti cirkuski šoli Lido v Toulousu. Leta 2003 je še s petimi sodelavci – akrobati in žonglerji – ustanovil skupino Cie Sacékripa. Njihova poetika cirkus, žongliranje, ples in gledališče objekta prepleta s poezijo in humorjem. _____ Etienne Manceau attended the famous Lido Circus School in Toulouse. In 2003 he and his five colleagues – acrobats and jugglers –, established together the Cie Sacékripa company. Intertwined in their theatrical poetics are circus, juggling, dance and object theatre with poetry and humour.

— www.sacekripa.com

Brez besed — Non-verbal

Nedelja

Sunday

16. 9.

— 18:00

55 minut minutes

Lutkovno gledališče Ljubljana

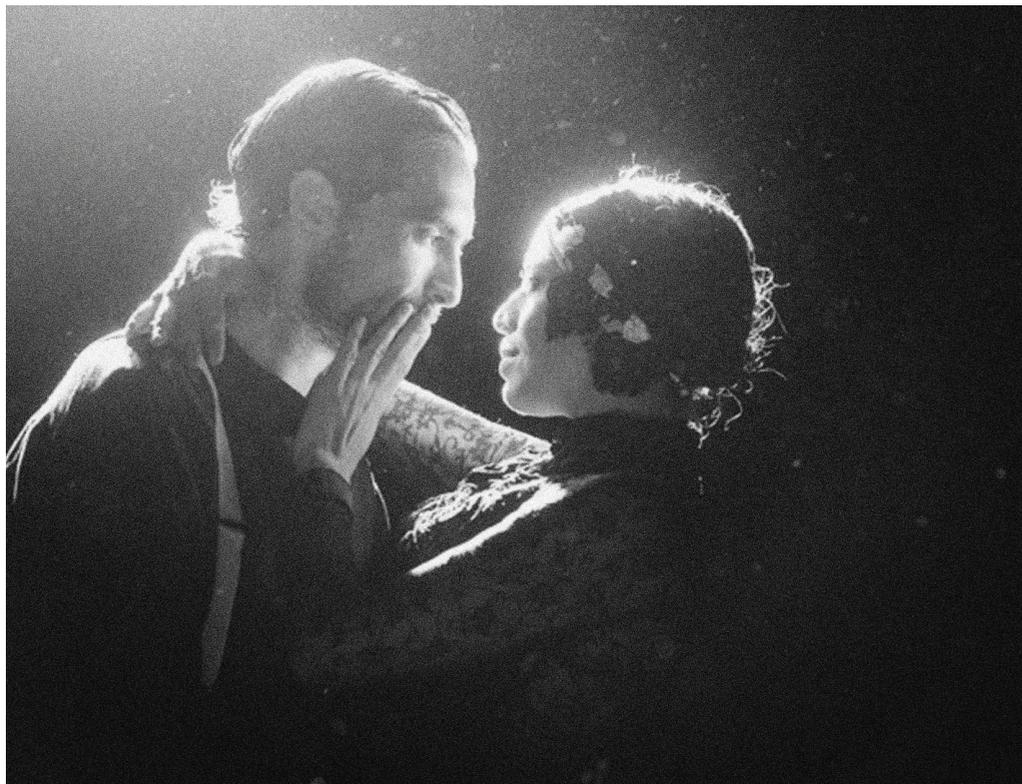
Šentjakobski oder



PERFORMANCES

64

PREDSTAVE



— **ZADNJI
BRIGITIN PLES**
LA DERNIÈRE DANSE
DE BRIGITTE
THE LAST DANCE
OF BRIGITTE

Zero en Conducta

PLES, LUTKE, GLEDALIŠČE OBJEKTA
DANCE, PUPPETS, OBJECT THEATRE

Španija — Spain

—

Režija Directed by **José Antonio Puchades (Putxa), Julieta Gascón** | **Likovna podoba, oblikovanje svetlobe in zvoka** Visual, light and sound design **David Maqueda Pavo** | **Scenografija** Set design **Angel Navarro, Kim Dutour** | **Lutke** Puppets **Miguel Hache** | **Kostumografija** Costume design **Agnés Costa, Claudia Fascio** | **Audiovizualna produkcija** Audiovisual production **Marina Gallego, Manel Fernandez** | **Grafično oblikovanje** Graphic design **Laura Valero** | **Zvočni efekti** Sound effects **Nil Fruitós, and Mans O.** | **Pripovedovalca** Voice-over **Miquel Gallardo, Dora Cantero** — **Izvajalca** Performed by **José Antonio Puchades (Putxa), Julieta Gascón**

Zadnji Brigitin ples poetično raziskuje različne načine gibanja in upodablja nenavadno Brigitino zgodbo. S starostjo so se njeni spomini obarvali črno-belo, niti se ne spomni, da bi v mladosti barve sploh kdaj obstajale. Živi na stolu, ki si ga je ustvarila iz svojih spominov in trenutkov življenja, ki so izgubili svojo dušo. A danes je drugačen dan ... — *The Last Dance of Brigitte* poetically explores different styles of movement, thus depicting Brigitte's unusual story. With age, her memories have painted in black and white, and she even does not remember that the colours ever existed in her youth. She lives in a chair she created from her memories and moments in life that have lost their soul. But today is a different day...

65

Zero en Conducta je projekt, ki ga je leta 2011 ustanovil José Antonio Puchades, da bi raziskoval ekspresivni potencial različnih scenskih umetnosti, povezanih z gibanjem. Pozornost namenja povezovanju telesa, pantomime, plesa, lutk in fizičnega gledališča. — Zero en Conducta is a project, founded by José Antonio Puchades in 2011, aiming to explore the expressive potential of various performing arts, associated with movement. It focuses its attention on combining body, mime, dance, puppets and physical theatre.

—

www.zeroenconducta.es

Brez besed — Non-verbal

Nedelja

Sunday

16. 9.

— 19:30

55 minut minutes

Stara mestna elektrarna

Elektro Ljubljana



— **Koreografija** Choreography **Ali Moini** | **Glasba** Music **Sarah Shamloo, Nima Aghiani** |

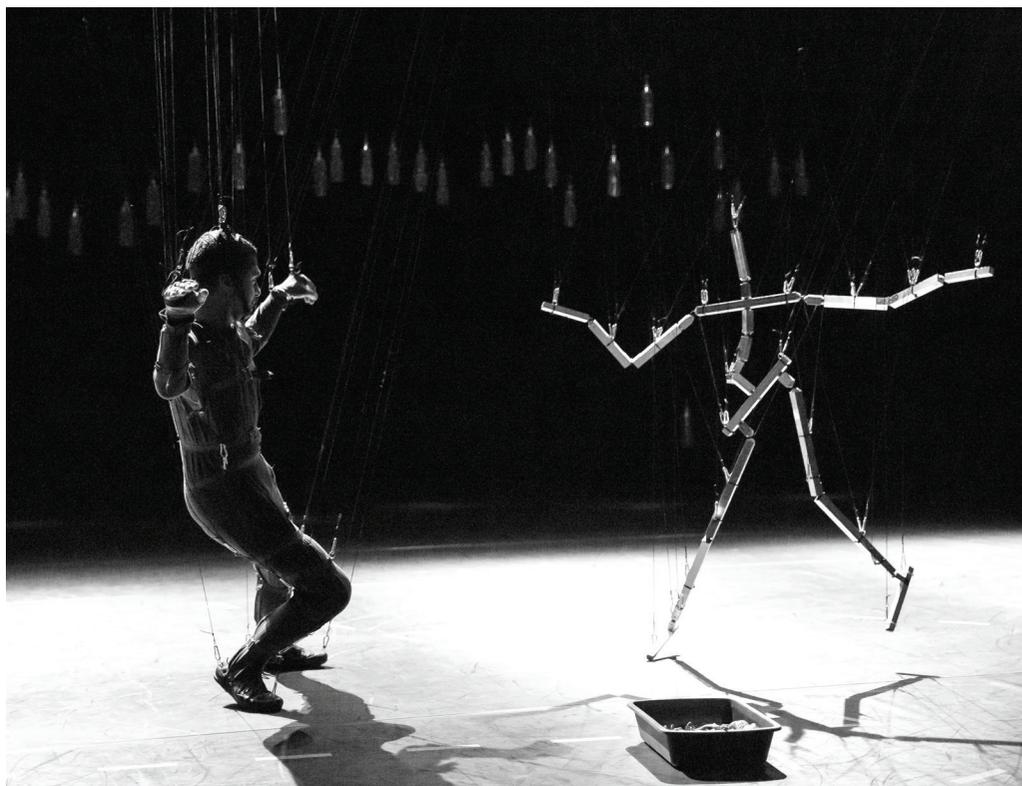
Oblikovanje svetlobe Lighting design **Stefane Perraud** | **Scenografija** Set design

Julien Peissel — **Izvajalec** Performed by **Ali Moini**

PERFORMANCES

66

PREDSTAVE



— **MAN ANAM KE
ROSTAM BOVAD
PAHLAVAN
IT IS THROUGH
ROSTAM THAT
I INHERIT MY GLORY**

Compagnie selon l'heure

LUTKOVNI BALET — PUPPET BALLET

Iran, Francija — Iran, France

Man anam ke Rostam bovad pahlavan ali *Svojo slavo sem podedoval po Rostamu* je farsijski rek o perzijskem mitološkem junaku. Ali Moini ga je izbral, da bi ponazoril, kako se lahko sleherni človek polasti uspeha nekoga drugega, in sicer tako, da si prisvoji njegove sposobnosti in vrline. Iranski plešalec Ali Moini je skozi mehanski sistem škripcev povezan z lutko, kovinskim ogrodjem v človeški velikosti. Ko se premika, lutka oživi in reproducira plesalčeve gibe. Vzpostavi se fascinantna zrcalna igra, nenavaden dialog med človekom in strojem. Razpira vprašanja identitete, subjekta in predmeta, ustvarjalca in njegovega avatarja. ——— *Man anam ke Rostam bovad pahlavan* or *It is Through Rostam that I Inherit My Glory* is a Farsi proverb, based on the story about the famous Persian mythological hero. Ali Moini chose it to expose how anyone can usurp someone else's success by appropriating their qualities and strengths. The Iranian dancer uses an incredible mechanism of strings and pulleys, attaching him to him to a metallic life-size puppet. The puppet gradually comes to life and reproduces the dancer's moves. Thus, a fascinating echo, an unusual dialogue between the man and the machine is established. It tackles the issues of identity, subject and object, creator and his avatar.

67

Iranski koreograf, pevec, skladatelj in igralec Ali Moini je diplomiral iz gledališke igre in zaključil intenzivni tečaj sodobnega plesa Forum Dança v Lizboni. Trenutno živi in ustvarja v Franciji. Ena njegovih najbolj znanih predstav je *My Paradoxical Knives* (2009). ——— Ali Moini, Iranian choreographer, singer, composer and actor, graduated in theatre acting and finished an intensive course in contemporary dance Forum Dança in Lisabon. He lives and works in France. One of his most known performances is *My Paradoxical Knives* (2009).

— www.selon-lheure.com

Brez besed — Non-verbal

Nedelja

Sunday

16. 9.

— 21:00

60 minut minutes

Lutkovno gledališče Ljubljana

Veliki oder

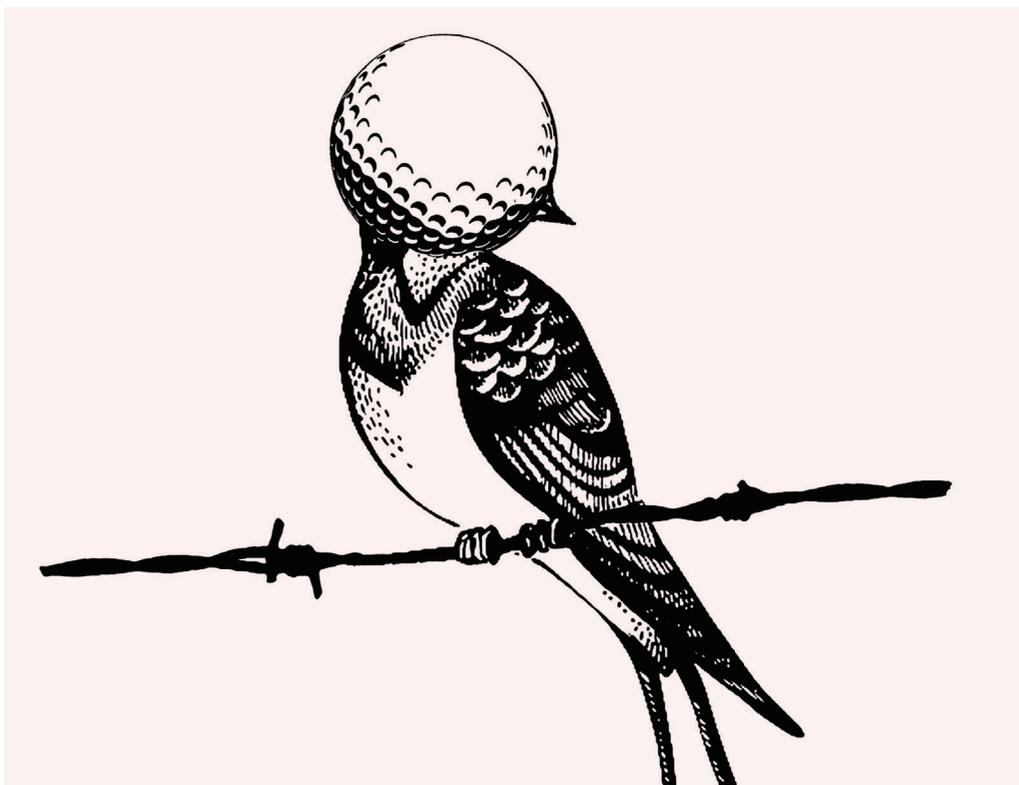
16+



PERFORMANCES

68

PREDSTAVE



PTIČICA BIRDIE

Agrupación Señor Serrano

MULTIMEDIJSKA PREDSTAVA
MULTIMEDIA SHOW

Španija — Spain

Koncept Conceived by **Àlex Serrano, Pau Palacios, Ferran Dordal** | **Pripovedovalka**

Voice-over **Simone Milsdochter** | **Vodja projekta** Project manager **Barbara Bloin** |

Oblikovanje svetlobe in video Lighting design and video **Alberto Barberá** | **Oblikovanje**

zvoka Sound design **Roger Costa Vendrell** | **Video** **Vicenç Viaplana** | **Makete** Scale

models **Saray Ledesma, Nuria Manzano** | **Kostumografija** Costume design **Nuria**

Manzano | **Asistentka produkcije** Production assistant **Marta Baran** — **Izvajalci**

Performed by **Àlex Serrano, Ferran Dordal, David Muñiz, Julita Kropec**

Multimedijska predstava z video projekcijami, izvajanimi v živo, bogato zvočno podobo, dva tisoč miniaturnimi živalskimi podobami in maketami postavlja Hitchcockov film *Ptiči* v nov kontekst. Skozi analizo fotografije francoskega umetnika Joséja Palazóna razmišlja o kompleksnosti in neurejenosti sveta ter kritično in s kančkom humorja spregovori o problematiki vojn, masivnih migracij in trgovine z ljudmi. Vizionarska razprava se še posebej dotakne migrantske problematike in skozi sodoben uprizoritveni jezik portretira hipermedijski odsev sodobnega časa, razpetega med neomejeno globalno blagovno izmenjavo in ustvarjanja zidov. — This multimedia show with live video projections, rich musical image, two thousand animal images and scale models puts Hitchcock's film *The Birds* into a new context. Analysing the photos by French artist José Palazón, it reflects upon the complexity and confusion of the world, addressing both critically and with a touch of humour, the issues of wars, massive migrations and human trafficking. This visionary debate, especially exposing migration issues, portrays through the modern performative language the hypermedia reflection of present times, spanned between the unlimited global trade exchange and the erection of walls.

69

Agrupación Señor Serrano (Srebrni lev 2015 na Beneškem gledališkem bienalu) je gledališka skupina iz Barcelone, ki ustvarja avtorske produkcije o nasprotujočih si vidikih človeškega obstoja v današnjem času. Predstave Señora Serrana so splet gledališča »živih« video slik, maket, besedila, performansa, zvoka in objekta. Skupina uprizarja premiere in gostuje s svojimi produkcijami po vsem svetu.

— Agrupación Señor Serrano (Silver Lion at the 2015 Venice Theatre Biennale) is a theatre company based in Barcelona that creates original productions about discordant aspects of today's human experience. Señor Serrano's shows blend live feed video, scale models, text, performance, sound and objects. The company productions premiere and tour internationally.

V sklopu evropskega projekta N.A.P.P.

As part of the European N.A.P.P.

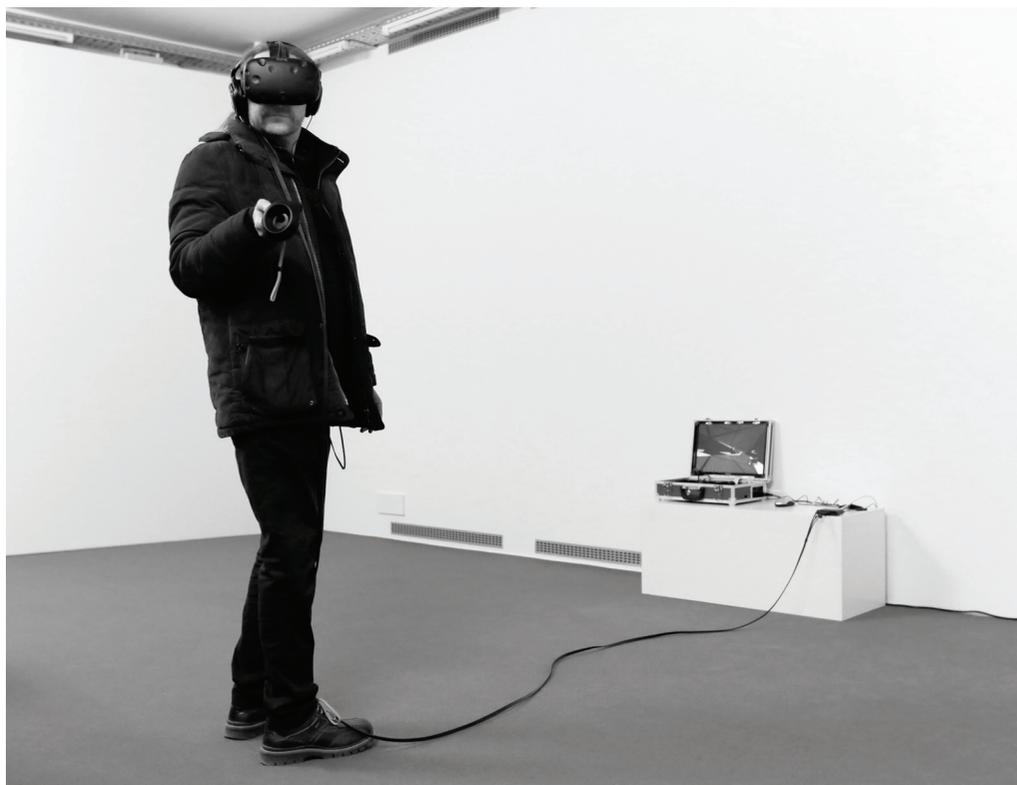
(Numeric's Art Puppetry Project)

www.rserrano.com

V slovenščini — In Slovenian

Četrtek Thursday	Petek Friday	Sobota Saturday	Nedelja Sunday
13.,	14.,	15.,	16. 9.
17:00—22:00	10:00—12:00 17:00—21:00	10:00—13:00 17:00—22:00	10:00—13:00 16:00—21:00

5 minut minutes
Lutkovno gledališče Ljubljana
Oder pod zvezdami,
preddverje — foyer



— PD4

**Boštjan Čadež, Aksioma -
Zavod za sodobne umetnosti**
Aksioma - Institute for
Contemporary Art

IMERZIJSKA INTERAKTIVNA INSTALACIJA
IMMERSION INTERACTIVE INSTALLATION

Slovenija — Slovenia

PD4 je simulaker, hoja po raztegljivi algoritmični neskončnosti nadomestne resničnosti, ki preizkuša meje lastne zaznave in zavedanja samega sebe. Instalacija postavlja gledalca v okolje, v katerem je forma opazovanega posledica njegovega opazovanja in gibanja po prostoru. Aktivni obiskovalec postane igralec v resnični igri, je ustvarjalec tega, kar opazuje, in preko medija telesnih ter miselnih procesov vodi v razširjanje zavesti. V tem odpiranju (ne)resničnih prostorov se vse bolj zgublja občutek za lastno telo in občuti teža lastne telesnosti. ——— PD4 is a simulacrum, a walk along an extensible algorithmic infinity of alternate reality, testing the borders of its own perception and self-awareness. The installation places the viewers into an environment, in which the form of the persons observed results from their own observations and movements in space. Thus, the active visitors become players in a real game, creators of their own observations, leading through the medium of physical and mental processes to the expansion of consciousness. In this opening up of the (un)real spaces one increasingly loses sense of one's own body and feels the weight of one's own physical form.

Boštjan Čadež je intermedijski umetnik. Študiral je industrijsko oblikovanje na ALUO v Ljubljani; v tem času je prejel tudi priznanje za posebne študijske dosežke za oblikovanje. Hkrati je bil aktiven na področju grafitov, ulične umetnosti, avdioreaktivnih animacij in računalniških iger. Od leta 2009 se osredotoča na področje računalniške grafike, v realnem času pa generirane in generativne grafike. Raziskuje meje algoritmičnih svetov in z njimi povezane telesne ter mentalne učinke uporabnikov.

——— Boštjan Čadež is an intermedia artist. He studied industrial design at the Academy of Fine Arts and Design (ALUO) in Ljubljana. During this time he also received a Recognition Award for Special Achievements in the Study of Design. He was also active in the field of graffiti, street art, audio reactive animation and computer games. Since 2009, he has been focused on the field of computer graphics and in the real time on the field of generated and generative graphics. He has been exploring the limits of algorithmic worlds and related physical and mental effects of the users.

— aksioma.org/pd4/

V sklopu evropskega projekta N.A.P.P.
As part of the European N.A.P.P.
(Numeric's Art Puppetry Project)



STROKOVNA PREDAVANJA IN DELAVNICE — PROFESSIONAL LECTURES AND WORKSHOPS		
<p>Petek Friday</p> <p>14. 9.</p> <p>11:00—13:00</p>	<p>VPLIV SODOBNIH TEHNOLOGIJ NA LUTKOVNO UMETNOST NEW TECHNOLOGIES IN MODERN PUPPET THEATRE</p> <p>STROKOVNO OMIZJE — ROUND TABLE</p>	<p>Lutkovno gledališče Ljubljana Veliki oder, preddverje — foyer</p> <p>120 min.</p>
<p>Četrtek — nedelja Thursday — Sunday</p> <p>13.— 16. 9.</p> <p>13:00—16:00</p>	<p>GIBLJIVA SLIKA V PROSTORU MOVING IMAGE IN SPACE</p> <p>MOJSTRSKA DELAVNICA ZA LUTKARJE, FILMSKE ANIMATORJE, SCENARISTE IN REŽISERJE (ŠTUDENTE IN STROKOVNJAKE) — MASTER WORKSHOP FOR PUPPETEERS, FILM ANIMATORS, WRITERS AND DIRECTORS (STUDENTS AND PROFESSIONALS)</p>	<p>Lutkovno gledališče Ljubljana Veliki oder, preddverje — foyer</p> <p>180 min.</p>
<p>Petek — nedelja Friday — Sunday</p> <p>14.— 16. 9.</p>	<p>GIBLJIVA SVETLOBA MOVING LIGHT</p> <p>KREATIVNA DELAVNICA ZA MLADE OD 12. DO 18. LETA CREATIVE WORKSHOP FOR YOUNG PEOPLE AGED BETWEEN 12 AND 18</p>	<p>Lutkovno gledališče Ljubljana Delavnica — Atelier</p>
<p>Sreda — nedelja Wednesday — Sunday</p> <p>12.— 16. 9.</p>	<p>MALA ŠOLA KRITIKE MASTER CLASS OF CRITICISM</p> <p>KREATIVNA DELAVNICA — CREATIVE WORKSHOP</p>	<p>Lutkovno gledališče Ljubljana</p>

LUTKOVNI MUZEJ — MUSEUM OF PUPPETRY		
<p>Sobota, nedelja Saturday, Sunday</p> <p>15. & 16. 9.</p> <p>— 15:00</p>	<p>70 LET SKRIVNOSTI 70 YEARS OF MYSTERIES</p> <p>VODENI OGLED — GUIDED TOUR</p>	<p>Lutkovno gledališče Ljubljana in — and Lutkovni muzej — Museum of Puppetry</p> <p>90 min.</p>
<p>Petek Friday</p> <p>14. 9.</p> <p>— 11:30</p>	<p>LUTKOVNI MUZEJ MUSEUM OF PUPPETRY</p> <p>VODENI OGLED STALNE RAZSTAVE GUIDED TOUR OF THE PERMANENT EXHIBITION</p>	<p>Ljubljanski grad Lutkovni muzej Museum of Puppetry</p> <p>60 min.</p>
<p>Sobota Saturday</p> <p>15. 9.</p> <p>13:00—14:00</p>	<p>ODTISI PUPPET PRINTS</p> <p>KREATIVNA DELAVNICA ZA OTROKE CREATIVE WORKSHOP FOR CHILDREN</p>	<p>Lutkovno gledališče Ljubljana Veliki oder, preddverje — foyer</p> <p>45 min.</p>
<p>Nedelja Sunday</p> <p>16. 9.</p> <p>— 11:30</p>	<p>KOPIPEJST: SOVICA OKA COPYPASTE: BIG-EYES THE LITTLE OWL</p> <p>USTVARJALNA DELAVNICA MUZEJSKE KOPISTIKE CREATIVE WORKSHOP BY A MUSEUM COPYIST</p>	<p>Lutkovno gledališče Ljubljana Veliki oder, preddverje — foyer</p> <p>60 min.</p>

Spremljevalni festivalski program, ki pod drobnogled postavlja sodobne lutkovne pristope v povezavi z digitalno umetnostjo, je nastal v sklopu evropskega projekta N.A.P.P. (Numeric's Art Puppetry Project). Projekt povezuje štiri znane evropske ustanove z bogato lutkovno dediščino. V njem poleg Lutkovnega gledališča Ljubljana sodelujejo tudi Centre de la Marionnette de la Communauté Française iz Belgije, Teatrul Municipal Tony Bulandra iz Romunije in Action Culturelle du Val de Lorraine iz Francije.

Namen sodelovanja je razširitev referenčnega prostora lutk na nove hibridne uprizoritvene oblike, razširjanje praktičnega znanja in veščin na področju sodobne lutkovne umetnosti, privabljanje novega občinstva, pomoč mladim ustvarjalcem na začetku njihove profesionalne poti, vzpodbujanje mednarodne umetniške izmenjave ... Znotraj projekta bodo izvedene različne aktivnosti, ki bodo vključevale raziskovalne laboratorije, delavnice, rezidence, predstave, izobraževalne vsebine.

Poleg multimedijske predstave *Ptičica* (Agrupacion Senor Serrano iz Španije) bo na festivalu LUTKE izvedena tudi *Imerzijska interaktivna instalacija PD4* slovenskega vizualnega umetnika Boštjana Čadeža.

Strokovno omizje z naslovom *Vpliv sodobnih tehnologij na lutkovno umetnost* bo pod drobnogled postavilo dožemanje sodobne lutkovne umetnosti skozi prizmo najrazličnejših hibridnih uprizoritvenih oblik.

Finski vizualni umetnik Kalle Nio bo v štiridnevni strokovni delavnici *Gibljava slika v gledališkem prostoru* ponudil osnovno znanje o ustreznih digitalnih orodjih in prikazal variacije njihove gledališke uporabnosti.

V kreativni delavnici *Gibljava svetloba*, ki je namenjena mladim od 12. do 18. leta, bodo udeleženci pod vodstvom Polone Černe (Lutkovno gledališče Ljubljana) in Nicolaesa Adriena Houttemana (Centre de la Marionnette de la Communauté Française, Belgija) izdelovali mini svetlobne objekte ter se seznanjali z osnovami elektronike in robotike.

Centre de la Marionnette de la Communauté Française Belgija — Belgium

Teatrul Municipal Tony Bulandra Romunija — Romania

Action Culturelle du Val de Lorraine Francija — France

Lutkovno gledališče Ljubljana Slovenija — Slovenia

The accompanying programme, closely examining the modern puppetry art approaches in conjunction with the digital art was conceived as part of the European N.A.P.P. (Numeric's Art Puppetry Project). United under its roof programme are four well-known European institutions, boasting rich puppetry art heritage. Participating in it beside the Ljubljana Puppet Theatre are the following institutions: Centre de la Marionnette de la Communauté Française from Belgium, Teatrul Municipal Tony Bulandra from Romania and Action Culturelle du Val de Lorraine from France.

The purpose of this collaboration is expansion of the reference field of puppetry art to the new forms of hybrid staging as well as development of practical knowledge and skills in the field of modern puppetry art, attracting new audiences, helping young artists at the beginning of their professional careers, encouraging international artistic exchange... Implemented within this project will be a variety of activities, including research laboratories, workshops, artist residencies, performances, educational contents...

A round table *New Technologies in Modern Puppet Theatre* will focus on the perception of modern puppetry art through the prism of a wide variety of hybrid performing forms.

In his 4-day workshop, entitled *Moving Image in Space*, Finnish visual artist Kalle Nio will offer its participants some basic knowledge on digital tools as well as acquaint them with some interesting variations of their use in the theatre.

In the creative workshop *Moving Light*, designed for young people, aged between 12 and 18 and led by Polona Černe (Lutkovno gledališče Ljubljana, Slovenia) and Nicolas Adrien Houtteman (Centre de la Marionnette de la Communauté Française, Belgium), the participants will be making mini lighting facilities as well as getting acquainted with the basics of electronics and robotics.

Petek

Friday

14. 9.

—13:00

120 minut minutes

Lutkovno gledališče Ljubljana

Veliki oder

preddverje — foyer

VPLIV SODOBNIH
TEHNOLOGIJ NA
LUTKOVNO
UMETNOST
NEW TECHNOLOGIES
IN MODERN PUPPET
THEATRE

Renaud Herbin
Kalle Nio
Amit Drori
Nicholas Adrien Houtteman
Tin Grabnar
Boštjan Čadež

STROKOVNO OMIZJE
ROUND TABLE

Francija — France
Finska — Finland
Izrael — Israel
Belgija — Belgium
Slovenija — Slovenia

Vpliv novih tehnologij na razvoj in dožemanje sodobne lutkovne umetnosti ter predstavitev raznolikih praks interdisciplinarnih oz. hibridnih oblik sodobnega lutkarstva bodo teme strokovnega omizja, na katerem bodo sodelovali: Renaud Herbin (režiser in director TJP Strasbourg – Centre Dramatique National d’Alsace), Amit Drori (lutkovni umetnik in direktor Hazira – Performance Art Arena) iz Izraela, Kalle Nio (vizualni umetnik, ustanovitelj gledališke skupine WHS) iz Finske, Alexander Serrano (vizulani umetnik, umetniški vodja in ustanovitelj skupine Agrupación Señor Serrano) iz Španije, Nicholas Adrien Houtteman (multidisciplinarni umetnik) iz Belgije ter Tin Grabnar (režiser) in Boštjan Čadež (vizualni umetnik) iz Slovenije. ——— The influence of new technologies on the development and perception of the modern puppetry art and presentation of the variety of practices of the interdisciplinary or hybrid forms of the modern puppetry art will be the topics, discussed at the round table, to be attended by: Renaud Herbin (stage director and artistic director at the TJP Strasbourg – Centre Dramatique National d’Alsace), Amit Drori (puppet artist and general manager of the Hazira – Performance Art Arena) from Israel, Kalle Nio (visual artist, founder of the WHS Theatre Company) from Finland, Alexander Serrano (visual artist, artistic director and founder of the Agrupación Señor Serrano Company) from Spain, Nicholas Adrien Houtteman (multidisciplinary artist) from Belgium as well as Tin Grabnar (stage director) and Boštjan Čadež (visual artist) from Slovenia.

Strokovni pogledi različnih predstavnikov lutkovne umetnosti bodo strnjeni v novi reviji za lutkovno umetnost in gledališče animiranih form *LUTKA*, ki bo izšla ob koncu leta 2018. ——— The expert views of the participating representatives of the puppetry art will be summarized in the next issue of the Journal on Puppetry Art and Theatre of Animated Forms *LUTKA*, to be released at the end of 2018.

Renaud Herbin je celovit lutkovni ustvarjalec, ki raziskuje lutkovno umetnost v odnosu do telesa, giba, koreografije in sugestivnosti podob, predmetov, vizualij. Zaključil je šolanje na *École Supérieure Nationale des Arts de la Marionnette* v mestu Charleville-Mézières v Franciji. Od leta 2012 je umetniški vodja *TJP Strasbourg – Centre Dramatique National d’Alsace*. ——— **Renaud Herbin** is a versatile puppet creator, exploring the art of puppetry in relation to the body, movement, choreography as well as the suggestiveness of images, objects and visuals. Since 2012, he has been the artistic director of TJP – Strasbourg – Centre Dramatique National d’Alsace (France).

Vizualni umetnik in čarodej **Kalle Nio** prihaja iz Helsinkov. Je eden od znanilcev naj-sodobnejših smernic v razvoju gledališke umetnosti. V svojih delih preizkuša različne možnosti izražanja skozi video podobe in njihove zmogljivosti, povezane s časom in prostorom. S svojo skupino *WHS* je nastopil že v več kot 30 državah, v katerih je obiskal več kot 100 svetovno znanih festivalov, cirkusov, umetniških muzejev in gledališč. ——— **Kalle Nio** is a visual artist and a magician from Helsinki. He is one of the trendsetters in the development of theatre arts. In his work he examines different kinds of expression through the video image and its time and space related capacities. He has performed together with his group *WHS* in more than 30 countries, visiting over a hundred of world-famous festivals, circuses, art museums and theatres.

Izraelski umetnik **Amit Drori** je gledališki režiser, scenograf in oblikovalec impozantnih robotskih lutk s čustvenimi in poetičnimi funkcijami. Je direktor *Arene* za uprizoritvene umetnosti *Hazira* in profesor na *Šoli za vizualno gledališče (ŠVG)* v Jeruzalemu, kjer je diplomiral leta 2001. V zadnjih desetih letih je razvil edinstveno vizualno gledališče, kjer znanja s področja filozofije, lutkarstva in animacije združuje z robotiko, živimi igralci, video projekcijami in odprtokodno tehnologijo. ——— Israeli artist **Amit Drori** is a theatre director, set designer and also a creator of the impressive robotic puppets with emotional and poetic functions. He is general manager of the *Hazira Performance Art Arena* and professor at the *Visual Theatre School* in Jerusalem, from which he graduated in 2001. In the last ten years, he developed a unique theatre of visions, where he combines his knowledge in philosophy, puppetry and animation with robotics, live performers, video projections and open source technology.

Nicholas Adrien Houtteman je belgijski multidisciplinarni umetnik, ki je močno povezan z digitalno umetnostjo. Ustvarja umerziva okolja in interaktivna dela, ki k aktivni participaciji spodbujajo tudi občinstvo. Kot razvijalec pomaga drugim umetnikom pri razvoju njihovih zamisli in ustvarjanju novih, preprostejših načinov uporabe sodobne tehnologije. ——— **Nicholas Adrien Houtteman** is a Belgian multidisciplinary artist with a strong connection to digital arts. He creates immersive environments and interactive pieces, encouraging active participation of the audience. As a developer he also helps other artists to develop their ideas and create new, easier ways of controlling modern technology.

Tin Grabnar, režiser mlade generacije, je končal študij režije na Akademiji za gledališče, radio, film in televizijo. Svoje interesno polje širi tako v klasičnem kot tudi alternativnem, plesnem in lutkovnem gledališču. Na festivalu *LUTKE* se predstavlja s predstavama *Nekje drugje* Lutkovnega gledališča Ljubljana in *Snežna kraljica* Lutkovnega gledališča Maribor. ——— **Tin Grabnar**, a stage director of younger generation, finished his studies at the Academy of Theatre, Radio, Film and Television in Ljubljana. He has been expanding his field of interest as within the classical as well as the alternative, dance and puppet theatre. He will be presenting his work at the *LUTKE Festival* with his two performances *Somewhere Else*, produced by the Lutkovno gledališče Ljubljana and *The Snow Queen*, produced by the Lutkovno gledališče Maribor.

Boštjan Čadež je intermedijski umetnik. Študiral je industrijsko oblikovanje na *ALUO* v Ljubljani. Od leta 2009 se osredotoča na področje računalniške grafike, v realnem času pa generirane in generativne grafike. Raziskuje meje algoritmičnih svetov in z njimi povezane telesne ter mentalne učinke uporabnikov. ——— **Boštjan Čadež** is an intermedia artist. He studied industrial design at the Academy of Fine Arts and Design (*ALUO*) in Ljubljana. Since 2009, he has been focused on the field of computer graphics and in the real time on the field of generated and generative graphics. He has been exploring the limits of algorithmic worlds and related physical and mental effects of the users.

Četrtek Nedelja
Thursday Sunday

13. — 16. 9.

—13:00 —13:00

180 minut minutes
Lutkovno gledališče Ljubljana

GIBLJIVA SLIKA V PROSTORU MOVING IMAGE IN SPACE

Kalle Nio

DELAVNICA — WORKSHOP

Finska — Finland

Vizualni umetnik in čarodej **Kalle Nio** prihaja iz Helsinkov. Je eden od znanilcev naj-sodobnejših smernic v razvoju gledališke umetnosti. V svojih delih preizkuša različne možnosti izražanja skozi video podobe in njihove zmogljivosti, povezane s časom in prostorom. S svojo skupino WHS je nastopil že v več kot 30 državah, v katerih je obiskal več kot 100 svetovno znanih festivalov, cirkusov, umetniških muzejev in gledališč. ——— **Kalle Nio** is a visual artist and a magician from Helsinki. He is one of the trendsetters in the development of theatre arts. In his work he examines different kinds of expression through the video image and its time and space related capacities. He has performed together with his group WHS in more than 30 countries, visiting over a hundred of world-famous festivals, circuses, art museums and theatres.

— **Za lutkarje, filmske animatorje, scenariste in režiserje (študente in strokovnjake)**
For puppeteers, film animators, writers and directors (students and professionals)

Finski vizualni umetnik Kalle Nio bo v štiridnevni strokovni delavnici *Gibljava slika v gledališkem prostoru* predstavil različne načine uporabe video projekcij. Delavnica je namenjena umetnikom, igralcem in režiserjem, ki pri svojem delu uporabljajo različne načine priprave in prikaza video projekcij. Njen namen je ponuditi osnovno znanje o ustreznih digitalnih orodjih ter prikazati variacije njihove gledališke uporabnosti.

Po uvodnem pregledu različnih načinov uporabe projekcij v predstavah se bodo udeleženci seznanili z osnovnimi tehnikami snemanja in projiciranja slike. V manjših skupinah bodo nadaljevali raziskovanje različnih načinov združevanja projekcij s tridimenzionalnim prostorom in živimi izvajalci. Zadnji dan bodo pripravili tudi kratko predstavitev svojih dognanj. Ob osnovni programski opremi Millumin bodo udeleženci na delavnici uporabljali še nekatere druge oblike video programske opreme. ——— Kalle Nio, a visual artist from Finland, will introduce on his 4-days workshop, entitled *Moving Image in Space*, different ways of use of video projections. The workshop is intended for artists, actors and stage directors, interested in using different methods of preparation and presentation of video projections in their work. Its aim is to offer to its participants some basic knowledge on digital tools and several variations of their use in the theatre.

After the introductory survey of the variety of uses of projections in theatre performances, the workshop participants will learn some basic techniques of filming and projecting images. Divided into smaller groups, they will continue exploring different ways of combining the projections with the three-dimensional space and live performers. The last day the participants will be given an opportunity to make short presentations of their findings. In addition to the main Millumin software, the workshop participants will be also able to use some other video software.

Petek
Friday

Nedelja
Sunday

Lutkovno gledališče Ljubljana
Delavnica — Atelier

14. — 16. 9.

GIBLJIVA SVETLOBA MOVING LIGHT

Nicholas Adrien Houtteman
Polona Černe

KREATIVNA DELAVNICA
CREATIVE WORKSHOP

Belgija — Belgium
Slovenija — Slovenia

Nicholas Adrien Houtteman je belgijski multidisciplinarni umetnik, ki je močno povezan z digitalno umetnostjo. Ustvarja imerzivna okolja in interaktivna dela, ki k aktivni participaciji spodbujajo tudi občinstvo. Kot razvijalec pomaga drugim umetnikom pri razvoju njihovih zamisli in ustvarjanju novih, preprostejših načinov uporabe sodobne tehnologije. ——— **Nicholas Adrien Houtteman** is a multidisciplinary artist with a strong connection to digital arts. He creates immersive environments and interactive pieces, encouraging active participation of the audience. As a developer he also helps other artists to develop their ideas and create new, easier ways of controlling modern technology.

Polona Černe je zaključila študij kiparstva na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Od leta 2012 je kot oblikovalka lutk zaposlena v Lutkovnem gledališču Ljubljana. V delu prepleta tradicionalne lutkovne tehnike s sodobnimi pristopi. ——— **Polona Černe** finished the study of sculpture at the Academy of Fine Arts and Design in Ljubljana. She has been employed at the Lutkovno gledališče Ljubljana as a puppet designer since 2012. In her work she combines traditional puppet techniques with modern approaches.

— Za mlade od 12. do 18. leta — For young people aged between 12 and 18

14. 9.

Petek
Friday

17:00–19:00 Uvod — Introduction

19:00 Ogled VR instalacije PD4 Boštjana Čadeža, pogovor z umetnikom
Visiting of the VR installation PD4 by Boštjan Čadež, conversation with the artist

15. 9.

Sobota
Saturday

15:00–20:00 Izdelava lesenega ohišja, nameščanje luči, povezava prek mikrokontrolerja arduino — Making of wooden casing, installing lights, connection via Arduino microcontroller

20:00–21:15 Ogled predstave Opice, pogovor z Amitom Drorijem
Visiting of the performance Monkeys, conversation with Amit Drori

16. 9.

Nedelja
Sunday

11:00–14:00 Programiranje sekvenc — Programming of sequences

15:00–17:00 Montaža videa in predstavitev svetlobnih objektov
Editing of videos and presentation of lighting objects

17:00 Ogled predstave VU — Visiting of the performance VU

V kreativni delavnici *Gibljava svetloba*, ki je namenjena mladim od 12. do 18. leta, bodo udeleženci pod vodstvom Polone Černe (Lutkovno gledališče Ljubljana) in Nicolasa Adriena Houttemana (Centre de la Marionnette de la Communauté Française, Belgija) izdelovali mini svetlobne objekte ter se seznanjali z osnovami uporabe mikrokontrolerjev arduino in programerske odprtokodne platforme ter z osnovami obdelave lesenih plošč. ——— In a creative workshop entitled *Moving Light* and intended for the young people aged between 12 and 18, the participants, led by Polona Černe (Lutkovno gledališče Ljubljana, Slovenia) and Nicolas Adrien Houtteman (Centre de la Marionnette de la Communauté Française, Belgium), will be making mini lighting objects as well as getting acquainted with the basics of using Arduino microcontrollers, open source programming platform and wooden panels processing.

V slovenščini in angleščini
In Slovenian and English

Sreda Nedelja
Wednesday Sunday

Lutkovno gledališče Ljubljana

12. — 16. 9.

MALA ŠOLA KRITIKE MASTER CLASS OF CRITICISM

Seminaristi *Male šole kreativnega pisanja* si bodo v času festivala ogledali izbrane festivalske predstave in jih pod mentorskim vodstvom dramaturginje, gledališke kritičarke in publicistke Zale Dobovšek na internih delavnicah podrobno analizirali. Seminar ponuja priložnost poglobljenega oblikovanja svoje lastne kritiške interpretacije skozi podrobno prepoznavanje različnih uprizoritvenih estetik.

Udeleženci bodo pripravljali festivalski spletni časopis, sodelovali pri pogovorih z umetniki in avtorji predstav ter se udeležili strokovnega omizja *Vpliv novih tehnologij v sodobni lutkovni umetnosti*. — The participants of the seminar the *Master Class of Criticism* will be visiting the selected festival performances of the LUTKE Festival 2018, and then thoroughly analysing them on the internal workshops under the mentorship of dramaturge, theatre critic and publicist Zala Dobovšek. The seminar will be offering to its participants an opportunity for an in-depth designing of their own critical interpretation through a detailed identification of different theatre aesthetics.

They will be also preparing an online festival newspaper, participating in the conversations with the authors and artists of various performances as well as taking part in a round table *New Technologies in Modern Puppet Theatre*.

Njihovi zapisi bodo dostopni na spletni strani
malasolakritike2016.wordpress.com

in gledališkem spletnem portalu sigledal.org

Their writings will be available on the web page

malasolakritike2016.wordpress.com

and on the theatre web portal sigledal.org

LUTKOVNI MUZEJ
PUPPET MUSEUM



Sobota **Nedelja**
Saturday Sunday
15. & 16. 9.
—15:00 —15:00

90 minut minutes
Lutkovno gledališče Ljubljana
in —and Ljubljanski grad,
Lutkovni muzej
Ljubljana Castle,
Museum of Puppetry



Petek
Friday
14. 9.
—15:00

60 minut minutes
Ljubljanski grad,
Lutkovni muzej
Ljubljana Castle,
Museum of Puppetry



70 LET SKRIVNOSTI 70 YEARS OF MYSTERIES

VODENI OGLED
GUIDED TOUR

Lutkovno gledališče Ljubljana letos praznuje 70 let svojega delovanja. Za nami je prvih 70 let predstav, pravljic, spominov in skrivnosti, ki bi jih radi delili z vami. Vodeni ogled *70 let skrivnosti* se začne z raziskovanjem skritih kotičkov Lutkovnega gledališča Ljubljana, kjer si bomo ogledali različne prostore gledališča in prisluhnili starim zgodbam o začetkih našega gledališča. Potem se bomo z vzpenjačo povzpeli na Ljubljanski grad, kjer se nahaja Lutkovni muzej in v katerem so na ogled nekatere naše najstarejše lutke – v 70 letih so tudi one doživele in preživele mnogo zanimivega in presenetljivega: prve uspehe, pisma oboževalcev, poti v tujino, uničujoč požar, ki je med drugim vzel Zvezdico Zaspanko, mnoge selitve, popotovanja z »modrim avtobusom« in še in še.

Na zvočno-vizualnem potovanju v preteklost 70 let skrivnosti se bomo srečali s 70 leti slovenske lutkovne zgodovine, si jo ogledali, se je dotikali in ji prisluhnili.

This year the Lutkovno gledališče Ljubljana celebrates its 70th anniversary. We are thus leaving behind its first 70 years of performances, fairy tales, memories and mysteries we are now looking forward to share with you. A guided tour, entitled *70 Years of Mysteries*, starts with exploring of the hidden corners of the Ljubljana Puppet Theatre, where we are going to visit different places in the theatre and listen to the old stories about its beginnings. We will then take a funicular to the Ljubljana Castle and the Museum of Puppetry, where some of our theatre's oldest puppets are displayed – in the past 70 years they too have lived to see and survived many interesting and surprising events: first successes, letters from their fans, tours abroad, a devastating fire, which among other things took away the Sleepy Little Star, relocations to new homes, journeys with the "blue bus" and many more.

On the sound and visual journey into the past, entitled *70 Years of Mysteries*, we will be able to encounter, watch, touch and listen to the 70 years of Slovenian puppet history.

LUTKOVNI MUZEJ MUSEUM OF PUPPETRY

VODENI OGLED STALNE RAZSTAVE
GUIDED TOUR OF THE PERMANENT
EXHIBITION

Lutkovni muzej, skupni projekt Lutkovnega gledališča Ljubljana in Ljubljanskega gradu, je vrata odprl maja 2015. Vzporedno s stalno razstavo lutk na Ljubljanskem gradu je v gledališču začel delovati muzejski oddelek, ki se ukvarja z raziskovanjem lutkovne preteklosti. Muzej hrani obsežno zbirko predmetov iz slovenske lutkovne zgodovine, sodeluje v različnih projektih, pripravlja ustvarjalne delavnice in se povezuje na mednarodni ravni.

Najzanimivejši del muzeja je vsekakor stalna razstava, ki obiskovalcem različnih starosti približa slovensko lutkarstvo, največje lutkovne uspešnice, najpomembnejše ustvarjalce in posebnosti slovenskega lutkarstva v širšem kontekstu. ——— The Museum of Puppetry – a joint project of the Ljubljana Puppet Theatre and the Ljubljana Castle –, opened its doors to the public in May 2015. Founded simultaneously with the Permanent Exhibition of Slovenian Puppets at the Ljubljana Castle was also a Museum Department at the Ljubljana Puppet Theatre, engaged in researching and preserving of the rich puppetry art heritage. The Museum houses a vast collection of material artefacts from the past, participates in different projects, conducts creative workshops and establishes important international connections.

The most interesting part of the Museum is definitely its permanent exhibition, acquainting its visitors of all generations with Slovenian puppet history, the most successful puppet plays, their most important creators and the specificities of Slovenian puppetry in a broader context.

Sobota
Saturday

15. 9.

—11:30

45 minut minutes

Lutkovno gledališče Ljubljana

Veliki oder,
preddverje — foyer



Nedelja
Sunday

16. 9.

—11:30

45 minut minutes

Lutkovno gledališče Ljubljana

Veliki oder,
preddverje — foyer



ODTISI PUPPET PRINTS

KREATIVNA DELAVNICA
CREATIVE WORKSHOP

Lutkovna oblačila so se nekoč spreminjala z modo. Čipka, svila, trakovi, pentlje, niti, obrobe, ovratniki in manšete nam danes pričarajo vzdušje minulih časov. Na festivalski muzejski delavnici bomo raziskovali, kako so bila v preteklosti izdelana lutkovna oblačila. Navdih za nove lutkovne potiske bomo poiskali med najstarejšimi vzorci iz muzejske zbirke. Izdelali bomo štampiljke za tiskanje in z zanimivi zgodovinskimi vzorci potiskali blago malih nahrbtnikov.

Ustvarjalna delavnica je del sklopa muzejskih delavnic *Družčina mladih muzealcev*. Z njimi najmlajše obiskovalce spodbujamo k ohranjanju lutkovne dediščine.

As time passed, puppet clothing changed along with fashion trends. Lace, silk, ribbons, bows, threads, trimmings, collars and cuffs conjure up today the atmosphere of the past times. We will be exploring at the Festival Museum Workshop a variety of ways the puppet clothing was made in the past. We will be looking for an inspiration for new puppet prints among the oldest samples from the museum collection. We will be also making printing stamps in order to print the fabrics for small rucksacks.

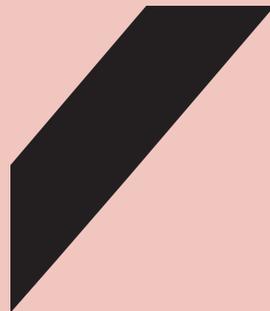
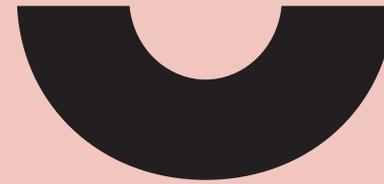
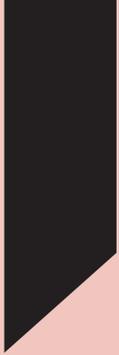
The creative workshop is a part of a series of museum workshops, entitled *Young Museum Experts*. It is through these workshops that we encourage our youngest visitors to participate in preservation of the puppet heritage.

KOPIPEJST: SOVICA OKA COPYPASTE: BIG-EYES THE LITTLE OWL

USTVARJALNA DELAVNICA
MUZEJSKE KOPISTIKE
CREATIVE WORKSHOP
BY A MUSEUM COPYIST

Življenje na odru ni lahko. Toliko radovednih pogledov. Toliko predstav. Tudi lutke se z leti utrudijo. Postarajo se, obrabijo in poškodujejo ... Takrat na lutkovnem odru zablestijo njihove dvojnice. Muzejski strokovnjaki namreč poskrbijo za kopije, ki so na pogled prav takšne kot originali. Tokrat se bomo vživeli v kopiste in ustvarili kopije lutk iz predstave *Sovica Oka*. Ustvarjalna delavnica je del sklopa muzejskih delavnic *Družčina mladih muzealcev*. Z njimi najmlajše obiskovalce spodbujamo k ohranjanju lutkovne dediščine.

The life on stage is not easy. So many curious gazes. So many performances. Even the puppets get tired over the years. They grow old, wear out and damage. It is then that their new versions appear on the stage. The museum experts provide for their copies, which look just like their originals. This time we will try to put ourselves into the shoes of their copyists and make the copies of the puppets from the performance *Big-Eyes the Little Owl*. The creative workshop is a part of the series of museum workshops, entitled *Young Museum Experts*. They are intended to encourage the youngest visitors to puppet heritage preservation.



Petek

Friday

14. 9.

— 22:00

60 minut minutes

Lutkovno gledališče Ljubljana

Mali oder



— Glasbeniki Musicians **Matija Solce, Anička Bubniková, Pavol Smolárik, Jiří N. Jelínek, Ivo Sedláček**



AFTERPARTY

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FESTIVALSKO DRUŽENJE

— **WE ARE GOING TO DIE**

Fekete Seretlek, Studio DAMÚZA

KONCERT – CONCERT

Slovenija, Češka
Slovenia, Czech Republic

Teatralični bend Fekete Seretlek so mladi glasbeniki ustanovili leta 2004 in od takrat nastopajo na različnih glasbenih in gledaliških festivalih po Italiji, Sloveniji, Madžarski, Avstriji, Franciji, Nemčiji, na Slovaškem in Češkem. Virtuozna peterica mednarodne zasedbe, pod vodstvom harmonikarja Matije Solceta (SLO), ponuja zvoke violončela, kontrabasa, viole, trobente in tolkal. Njihove poti so se križale med študijem na gledališki akademiji DAMU v Pragi, zato ne presenečajo gledališke prvine, vtkane v razposajeno glasbeno tkanino mednarodne družine slovanskih korenin, ki se še posebej razvname ob odzivnem občinstvu. Izdali so dve zgoščenki: *Fekete Seretlek* (2008) in *Damaged* (2013). ———

The theatrical Czech-Slovak-Slovenian band Fekete Seretlek was formed in 2004, and since then it has been performing at different music and theatre festivals in Slovenia, France, Russia, Slovakia, Estonia, Finland, Italy, Hungary, Austria and the Czech Republic. The virtuoso international quintet, led by accordionist Matija Solce (SLO), offers the sounds of violoncello, contrabass, trumpet, violin, cajón (a Peruvian type of percussion). Their paths have crossed during their study at the DAMU Academy in Prague, therefore the theatrical elements woven into the fabrics of boisterous music of this international gang of Slavic roots, especially kindled by a warm public response is no surprise. They have so far released two CD-s: *Fekete Seretlek* (2008) and *Damaged* (2013).

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— www.damuza.cz

Sobota
Saturday

15. 9.

— 21:30

Premiera Premiere
Cirkulacija²
Tobačna

AFTERPARTY

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FESTIVALSKO DRUŽENJE



— **MED, CIMET,
ROZINE IN ČAS
HONEY, CINNAMON,
RAISINS AND TIME**

GVR Zavod, Cirkulacija²

ROBOTSKA FUGA ZA ŽIVO UMETNOST
ROBOT FUGUE FOR LIVE ART

Slovenija — Slovenia

— **Koncept in režija** Conceived and directed by **Vlado Repnik Gotvan I V** sodelovanju s
In collaboration with **Stefan Doepner, Marieke Sophie Werner, Borut Savski I Robot**
kvartet Robot quartet **Stefan Doepner I Klarinet, vokal, ples** Clarinet, vocal, dance
Marieke Sophie Werner I Obzvok Desound **Borut Savski** — **Intima** Intimacy **Igor**
Štromajer I Izjave Statements **Thomas Stearns Eliot, Amber in 't Veld, Jean-Luc Nancy,**
Kara Loewentheil in drugi and others.

Med, cimet, rozine in čas, balet belega in totemskega laboda, je soočenje dveh satelitskih krožnikov v dadaistično tvitovskem dialogu z Doepnerjevim robotom Odnos, ki ustvari prostor onstran meja, jezika ali koncepta. Poigrava se z gledalčevo zaznavo dojemanja, tako da v njegovo interpretacijo občasno vtke vrzel. Ustaljenemu razumevanju spodkoplje tla pod nogami in ga vedno znova ujame v zamiku do fige, do fuge, do njega samega ... **Mehko in nežno.** — *Honey, Cinnamon, Raisins and Time*, a ballet of a white and a totemic swan, is a confrontation between the two satellite dishes in a da-da-tweets dialogue with Doepner's robot *Attitude*, which produces a space beyond borders, languages or concepts. It plays with the spectators' perception, weaving every here and there, a gap into their interpretation. The gap undermines the ground of their common understanding, catching and shifting them time and again towards the fig, the fugue and themselves... Soft and tender.

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Vlado G. Repnik je akademski slikar, gledališki in radijski režiser ter magister umetnosti. Ustvarja na področju performansa, novih medijev, uprizoritvenih in vizualnih umetnosti. Kot polimedijski umetnik deluje z vdorom realnega, manifestacijami, vizualnimi predavanji in drugimi paradoksalnimi povezavami. Njegova predstava *Luftballett 2.2.* (Lutke 2014) je bila po mnenju Društva gledaliških kritikov in teatrologov najboljša uprizoritev leta 2015. — Vlado G. Repnik is an academic painter, theatre and radio director and holder of Master's Degree in Arts. He creates in the field of performance art, new media, performing and visual arts. As a "polimedia" artist he works with intrusion of the real, manifestations, visual lectures and other paradoxical connections. His performance *Luftballett 2.2.* (Lutke Festival 2014) was the best production of the year 2015, according to the Association of Theatre Critics and Theatrolgists.

Cirkulacija² je umetniška iniciativa iz Ljubljane, ki se zavzema za dolgoročno vzdrževanje skupnega delovnega in predstavitvenega prostora na področju sodobne umetnosti. — Cirkulacija² is an artistic incentive from Ljubljana, committed to a long-term maintenance of a joint working and exhibition space in the field of contemporary art.

— www.babalan.org

12. 9.

16. 9.'18



Ustanoviteljica Lutkovnega gledališča Ljubljana je Mestna občina Ljubljana.

— Ljubljana Puppet Theatre was founded by the City Municipality of Ljubljana.



Mestna občina Ljubljana
City of Ljubljana



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