



LUTKE
2020

2.-8. 10. 2020 | LJUBLJANA

LUTKE 2020

15. mednarodni bienalni festival
sodobne lutkovne umetnosti
15th International Biennial Festival
of Contemporary Puppetry Art

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ZATOČIŠČE THE SHELTER

V času epidemije se pogosteje tematizira konec sveta, občutje kataklizme kaže na naše antropomorfno in egocentrično razumevanje sveta. Naša logika gre nekako takole: če je naše življenje ogroženo in mu grozi konec, potlej se obeta konec tudi svetu. Žal pa se v tej izjemni priložnosti, da bi spremenili stvari na bolje, vse premalo zavedamo, da je antropomorfno (in ergonomsko) okolje, ki nas obkroža in ogroža, zares poškodovano in povezano z našim obstojem, da s svojim obstojem in delovanjem nanj vplivamo. Tako so šli rezultati raziskave irskih univerz, ki ugotavlja, da konča velik del plastike, namenjen recikliranju, v oceanih in da prispevamo največ plavajoče plastike v Evropi (na prebivalca) Slovenci, po objavi v avgustu hitro v pozabo. Komaj smo jih zaznali, če sploh, štetje okuženih in potencialno zapiranje meja, kar je ogrožalo naše uživanje poletnih počitnic 2020, sta prevzeli medijsko pozornost.

Več predstav, ki bodo na ogled v okviru letošnjega programa festivala, se poglobljeno loteva našega odnosa do okolja, a ob usodni pogojenosti festivalskega programa s trenutnimi okoliščinami je to komaj kaj več kot naključje. Priprava letošnjega festivala je bila umeščena v robne razmere delovanja. Zaradi izgube lastnih prihodkov smo že spomladi prilagodili obseg festivala na tretjino običajnega, vendar pa je prišlo ob porastu okužb konec avgusta še do dodatnih zapletov in odpovedi. Tako se je program 15. mednarodnega festivala sodobne lutkovne umetnosti krčil, menjal in spreminjal do konca. Kar ostaja, najbrž težko označimo za kompromis, v gledališču smo bili do konca v skušnjavi, da umaknemo oznako »festival« in preprosto oglašujemo gostovanje nekaj tujih skupin kot nadomestek. Vendar pa gre v naši odločitvi za festival, ki je vedno tudi svojevrstna produkcijska pustolovščina, za krčevito gesto vztrajanja, ki se nam zdi v danem trenutku ključno. Sodobno lutkarstvo je zagotovo ena najbolj mobilnih oblik gledališke umetnosti, na račun mednarodnega pretoka in izmenjav pa je tudi najbolj napredno, inovativno in tematsko relevantno umetniško področje. Prekinitve prehajanja meja in konec mednarodne izmenjave lahko prikrajšata generacijo ustvarjalcev in občinstva, vztrajanje pri svojem delu pa vidimo kot pogoj za nadaljevanje nekih širših in bolj usodnih procesov.

Zdi se, da dobiva pomen pojma poslanstvo ravno v kriznih časih pravo težo. Ponosen sem, da premore Lutkovno gledališče Ljubljana ekipo sposobnih sodelavcev, ki čutijo lastno poslanstvo v tem, kar počnemo – ker se zavedamo svoje odgovornosti. In vesel sem, da delujemo v okolju, ki je izkazalo našemu poslanstvu v času gradbenih del toliko razumevanja in pomoči – hvala vsem organizacijam in posameznikom, ki pomagajo pri izvedbi tokratnega festivala.

Zato ker delamo festival v letu 2020, vem, da ga bomo tudi v letu 2022 – ker se nismo skrili v zaklonišče. In naredili bomo vse, da bo festival leta 2022 zelo dober. Se že veselim!

UROŠ KORENČAN

Direktor Lutkovnega gledališča Ljubljana
General Manager of Ljubljana Puppet Theatre

During an epidemic, the end of the world is discussed more often, the sense of cataclysm points to our anthropomorphic and egocentric understanding of the world. Our logic works as follows – if our life is in danger, and it threatens to end, then the world is about to end as well. Unfortunately, in this extraordinary opportunity to change things for the better, we are all too oblivious of the fact that the anthropomorphic (and ergonomic) environment that surrounds and threatens us, is genuinely conditioned and connected with our being, and that we affect it through our existence and action. Thus, the results of the study of the Irish Universities, proving that a large part of the plastics, intended for recycling, ends up in the oceans and that it is we Slovenians that contribute the most of floating plastics in Europe (per capita), were quickly forgotten after their publication in August. We barely noticed them, if at all; counting of the infected and potential closing of borders, which threatened our enjoying of summer holidays in 2020, took over all media attention.

Several performances, which will be presented as part of this year's festival programme, contemplate on our attitude towards the environment, but owing to the fatal determination of the festival programme with the current circumstances, this is hardly more than a coincidence. The latest festival edition was prepared in the marginal operating conditions. Due to the loss of our revenues, we already adjusted the scope of the festival to one-third of the usual in the spring, but with the increase of infections by the end of August, we had to face additional complications and cancellations. Thus the programme of the 15th edition of the International Festival of Contemporary Puppetry Art was forced to shrink, change and transform until the very end. What remains is probably hard to label “compromise”, as we were tempted to the end to remove the title “festival” and simply advertise guest appearances of several foreign companies instead. However, our decision for the festival, which is always a kind of production adventure, is a convulsive gesture of persistence, which seemed rather crucial at the given moment. Contemporary puppetry is by all means one of the most mobile forms of theatrical art, and owing to the international flow and exchange it is also the most advanced, innovative, and thematically relevant field of art. The termination of border crossing and the end of international exchange can deprive a generation of creators and audiences; therefore we see persistence in our work as a condition for the continuation of some broader and more fateful processes.

The meaning of the term “mission” seems to be gaining real weight in times of crisis. It makes me enormously proud that the Ljubljana Puppet Theatre has a team of capable collaborators that feel their mission in what we do – because we are all well aware of our responsibility. And I am also glad that we work in an environment that has offered our mission so much understanding and help during the ongoing construction work; therefore I thank all the organisations and individuals that helped us during the implementation of this year's festival.

Since we are organising the festival in 2020, I am quite positive that we will make another one in 2022 as well – because we did not hide in the shelter. And we will do everything to make an excellent festival in 2022. I am already looking forward to it!

NOVA GLEDALIŠKA REALNOST THE NEW THEATRE REALITY

Petnajsti mednarodni festival sodobne lutkovne umetnosti LUTKE 2020 preizprašuje svojo profilacijo. Soočanje z novo družbeno in gledališko resničnostjo je vsakdan festivalskega načrtovanja postavljal pred nove izzive. Spreminjala se je oblika, program se je sestavljal in razdiral v skladu s spreminjanjem epidemiološke slike ter z možnostmi prehajanja meja. Posloviti smo se morali od misteriozne vizualne mojstrovine z naslovom *Véliki kozel* (*The Great He-Goat*) plesno-gledališke skupine Cie Mossoux-Bonté iz Belgije, gostovanje smo načrtovali v sodelovanju s Cankarjevim domom in Borštnikovim srečanjem. Na stičišču s festivalom Mesto žensk naj bi se zgodil drzen lutkovni feministični manifest *Črna soba* (*Chambre noire*) ene najperspektivnejših celostnih lutkovnih umetnic Yngvild Aspeli. Tudi brutalna Shakespearjeva različica o brezobzirni težnji po moči *Nemi Macbeth* (*Macbeth Muet*) kanadske skupine La Fille du Latier ter vizualni diskurz *M.A.R.* španske vizualne umetnice Andree Díaz Reboredo sta pomaknjena v neotipljivo prihodnost. LUTKE 2020 se bodo odtisnile v čas, ki ga opredeljujeta negotovost ter nujno omejevanje vseh visokoletečih umetniških konceptov in utečenih programerskih strategij. Parametre zadovoljevanja umetniških kriterijev zamenjujejo kvalitete, kot so neizmerna volja, hipna fleksibilnost, instinktivna učinkovitost, nenehna odprtost, predvsem pa vera v nujnost in smisel realizacije gledališča ter njegovega praznovanja (beseda festival izhaja iz latinske besede *festus*, ki pomeni svečan, slavnosten, prazničen).

Tako je pred nami okrnjen program, pretežno namenjen odraslemu občinstvu, ki pa vendarle prinaša vrsto inovativnih uprizoritvenih presežkov. Sproščamo meje dojemanja prostora lutkovne umetnosti in animiranih form in ga razpiramo s presežki sodobne novomedijske umetnosti, ki jih uvrščamo v prostore Kina Šiške. Avdiovizualni nastop *Žarkolom* slovenskega intermedijskega umetnika in kreativnega programerja Tadeja Droljca temelji na nenehnem spreminjanju in upravljanju prostorskih avdiovizualnih objektov, narejenih iz lomljenih svetlobnih žarkov in zvoka. *Poslednja skušnjava* Vlada Repnika vsebinsko povezuje animacijo svetlobnega parka z aktualnim diskurzom o uničenju naravnih habitatov. V veliko veselje nam je, da najprej načrtovano produkcijo multidisciplinarnega francoskega tima Adrien M & Claire B, ki v svojih predstavah in interaktivnih razstavah združujeta resnični in virtualni svet, nadomeščamo z ogledom *Acqua Alte – Crossing the Mirror*, pop-up knjige v obogateni resničnosti.

Letošnji festival se z raznovrstnostjo vizualnih uprizoritvenih izrazov odziva na aktualna družbena vprašanja, razpira refleksijo sodobnega časa in postavlja nove vidike trenutni neoprijemljivi gledališki realnosti. Razmišlja o problematiki antropocentrizma oziroma o vplivu človeka in tehnologije na ekosistem, o svobodi posameznika, o distopičnih scenarijih, o kompleksnosti in neurejenosti sveta. Pa je zgolj kritični komentar dovolj za soustvarjanje družbenih sprememb in novih možnosti? Zdi se, da stojimo na točki, ko ima tudi gledališče priložnost, da na novo premisli svoje poslanstvo. Umetnost, polje ustvarjanja, je eden temeljnih dejavnikov, ki osmišljajo človekovo hrepenenje po nenehni transformaciji in stiku z neizmerno, neotipljivo lepoto. A zahteva od človeka, da sestopi iz predvidljivega avtomatizma ter omogoči prostor in pretok za osmišljanje nove realnosti. Pogumno stopimo vanjo!

AJDA ROOSS

Umetniška vodja festivala LUTKE 2020
Artistic Director of the LUTKE 2020 Festival

The 15th International Festival of Contemporary Puppetry Art LUTKE 2020 is rethinking its character. Every single day, the task of festival programming has led us to tackle new challenges brought upon us by the new social and theatre reality. The festival form was constantly changing and the programme was made and remade based on the continually changing epidemiological situation and border-crossing possibilities. We had to forgo the mysterious visual masterpiece *The Great He-Goat*, performed by the Cie Mossoux-Bonté dance and theatre group from Belgium, which we should have hosted together with Cankarjev dom Cultural and Congress Centre and the Maribor Theatre Festival. Together with the City of Women festival, we should have staged the bold puppet feminist manifesto *Chambre Noire* by one of the most promising and many-sided puppet artists Yngvild Aspeli. To be staged sometime in the intangible future are also a brutal version of Shakespeare's classic play about the ruthless pursuit of power entitled *Macbeth Muet*, performed by the Canadian La Fille du Latie group, and the visual discourse entitled *M.A.R* by the Spanish visual artist Andrea-e Díaz Reboredo.

The LUTKE 2020 festival will leave its mark in a time defined by uncertainty, and the imperative to tone down all ambitious art concepts and established programme strategies. The parameters of meeting art criteria are being taken over by qualities such as tremendous goodwill, instant flexibility, instinctive efficiency, and constant openness, but above all faith in the indispensability and purpose of making and celebrating theatre (the word “festival” derives from the Latin word *festus*, meaning festive, solemn, celebratory).

So here we have it – a truncated programme, intended mainly for adult audiences, but still one that brings a plethora of innovative performance delights. We are lifting the limits of how the space of puppetry art and animated forms is perceived, and we are expanding this space with superb creations of contemporary new-media art at the Kino Šiška premises. The audio-visual performance *Beambreaker* by the Slovenian inter-media artist and creative coder Tadej Droljc is based on continuous changes and manipulation of spatial audio-visual objects composed of broken light beams and sounds. *The Last Temptation* by Vlado Repnik substantively links a light park animation with a sort of topical discourse about the destruction of natural habitats. It is our great pleasure to substitute the originally planned production of the multidisciplinary French team Adrien M & Claire B, who bring together in their performances and interactive exhibitions real and virtual worlds with information technology developed and adapted specifically for them, with the *Acqua Alta – Crossing the Mirror experience* – a pop-up book in augmented reality.

With its diverse visual performance expressions, this year's festival responds to the current social issues, opens a reflection on the contemporary period, and sets up new aspects of the current intangible theatre reality. The festival contemplates the issue of anthropocentrism or the impact that humans and technology have on ecosystems, freedoms of the individual, dystopian scenarios, and the complexity and disorderliness of the world. But will a mere critique suffice to co-create changes in society and new opportunities? It seems that we have found ourselves at a point where theatre has the possibility to rethink its mission. Art, the arena of creation, is one of the fundamental factors to give meaning to the human longing for constant transformation, and the longing to be in touch with endless intangible beauty. But it also demands of humans to step down from the predictable automatism and enables a space and flow to make sense of the new reality. Let's step boldly into it!



PRIZORIŠČA VENUES

1 **Lutkovno gledališče Ljubljana** **Ljubljana Puppet Theatre** Krekov trg 2

Veliki oder LGL
Preddverje Velikega odra LGL
Oder pod zvezdami LGL

Grand Stage LGL
Grand Stage LGL Foyer
Stage under the Stars LGL

2 **Stara mestna elektrarna** **The Old Power Station** Slomškova 18

3 **Hiša otrok in umetnosti** **House of Children and Arts** Komenskega 9

4 **Pionirski dom – Center za kulturo mladih** **Pionirski dom – Centre for Youth Culture** Vilharjeva cesta 11

Festivalna dvorana
Festival Hall

5 **Kino Šiška – Center urbane kulture** **Kino Šiška – Centre for Urban Culture** Trg prekomorskih brigad 3

Komuna
Katedrala | Cathedral

INFORMACIJE IN PRODAJA VSTOPNIC INFORMATION AND TICKET SALES

Blagajna LGL | LGL Box Office

Krekov trg 2 | 1000 Ljubljana
080 2004 | blagajna@lgl.si
www.lgl.si | lgl.mojeokarte.si

PON–PET 09:00–19:00
SOB 09:00–22:00
NED 11:00–22:00 ter uro pred predstavo.

MON–FRI 09:00–19:00
SAT 09:00–22:00
SUN 11:00–22:00
and an hour before the performance.

Blagajne na drugih lokacijah
so odprte uro pred predstavo.
The box offices at the other venues are
open one hour before the performance.

10 € **Cena vstopnice | Ticket price**

Dogodka v Hiši otrok in umetnosti
Pokukaj! in *Zavrtil tigre!* sta brezplačna.
Rezervacija vstopnic na www.hisaotrok.si.

The entrance to the events *Peek!* and *Spin the Tiger!* in the House of Children and Arts is free. Tickets booking at www.hisaotrok.si.

<p>2.10.</p> <p>11:00 17:00 20:00</p>	<p>Compagnie Yōkaï Francija France</p> <p>ZATOČIŠČE GIMME SHELTER</p>	<p>Pionirski dom Festivalna dvorana Centre for Youth Culture Festival Hall</p> <p>70 minut 70 minutes</p>	<p>16+</p> 
<p>3.10.</p> <p>17:00–20:00</p>	<p>Pripovedno gledališče gdč. Bazilike Ms Basil's Story Theatre Slovenija Slovenia</p> <p>ZAVRTI TIGRA! SPIN THE TIGER!</p>	<p>Hiša otrok in umetnosti House of Children and Arts</p> <p>7 minut 7 minutes <i>Prost vstop Free Entrance</i></p>	<p>6+</p> 
<p>17:00 20:00</p>	<p>Belova-Iacobelli Belgija, Čile Belgium, Chile</p> <p>ČAJKA CHAYKA</p>	<p>Stara mestna elektrarna The Old Power Station</p> <p>55 minut 55 minutes</p>	<p>16+</p> 
<p>18:00 22:00</p>	<p>Lutkovno gledališče Ljubljana Slovenija Slovenia</p> <p>MOČ THE POWER</p>	<p>Lutkovno gledališče Ljubljana Veliki oder LGL Grand Stage LGL</p> <p>60 minut 60 minutes</p>	
<p>4.10.</p> <p>17:00–20:00</p>	<p>Pripovedno gledališče gdč. Bazilike Ms Basil's Story Theatre Slovenija Slovenia</p> <p>ZAVRTI TIGRA! SPIN THE TIGER!</p>	<p>Hiša otrok in umetnosti House of Children and Arts</p> <p>7 minut 7 minutes <i>Brezplačno Free Entrance</i></p>	<p>6+</p> 
<p>17:00 20:00</p>	<p>A Tarumba Portugalska Portugal</p> <p>TO NI GOGOLJEV NOS, LAHKO PA BI BIL ... S ŠČEPCEM JACQUESA PRÉVERTA THIS IS NOT THE GOGOL'S NOSE, BUT IT COULD BE... WITH A DASH OF JACQUES PRÉVERT</p>	<p>Stara mestna elektrarna The Old Power Station</p> <p>40 minut 40 minutes</p>	

<p>18:00</p>	<p>Laurent Bigot, Les Évolutionnaires Francija France</p> <p>NESTANOVITNI ZRAK AN UNSTABLE AIR</p>	<p>Kino Šiška Komuna</p> <p>30 minut 30 minutes</p>	<p>12+</p> 
<p>21:00</p>	<p>Matija Solce, Teatro Matita Slovenija, Češka Slovenia, Czech Republic</p> <p>BITI DON KIHOT BEING DON QUICHOTTE</p>	<p>Lutkovno gledališče Ljubljana Veliki oder LGL Grand Stage LGL</p> <p>60 minut 60 minutes</p>	<p>16+</p> 
<p>5.10.</p> <p>17:30</p>	<p>Matija Solce, Teatro Matita Slovenija, Češka Slovenia, Czech Republic</p> <p>BITI DON KIHOT BEING DON QUICHOTTE</p>	<p>Lutkovno gledališče Ljubljana Veliki oder LGL Grand Stage LGL</p> <p>60 minut 60 minutes</p>	<p>16+</p> 
<p>18:00 21:00</p>	<p>Laurent Bigot, Les Évolutionnaires Francija France</p> <p>NESTANOVITNI ZRAK AN UNSTABLE AIR</p>	<p>Kino Šiška Komuna</p> <p>30 minut 30 minutes</p>	<p>12+</p> 
<p>20:00</p>	<p>Vlado R. Gotvan, Kino Šiška Slovenija Slovenia</p> <p>POSLEDNJA SKUŠNJAVA THE LAST TEMPTATION</p>	<p>Kino Šiška Katedrala Cathedral</p> <p>49 minut 49 minutes</p>	
<p>6.10.</p> <p>21:00</p>	<p>Tadej Droljc, osmo/za, Kino Šiška Slovenija Slovenia</p> <p>ŽARKOLOM BEAMBREKER</p>	<p>Kino Šiška Katedrala Cathedral</p> <p>27 minut 27 minutes</p>	

7.10.

17:00 | 19:00

Lutkovno gledališče Maribor
Slovenija | Slovenia

OSTRŽEK
PINOCCHIO

Stara mestna elektrarna
The Old Power Station

40 minut | 40 minutes

6+



FESTIVALSKA PREMIERA

FESTIVAL PREMIERE

20:00

Lutkovno gledališče Ljubljana;
Flota, zavod Murska Sobota;
Flota, zavod Ljubljana
Slovenija | Slovenia

TIHOŽITJE
STILL LIFE

Lutkovno gledališče Ljubljana
Oder pod zvezdami LGL
Stage under the Stars LGL

70 minut | 70 minutes

16+



8.10.

18:00 | 21:00

Zero en Conducta
Španija | Spain

EH MAN HÉ

Stara mestna elektrarna
The Old Power Station

60 minut | 60 minutes

10+



FESTIVALSKA PREMIERA

FESTIVAL PREMIERE

20:00

Lutkovno gledališče Ljubljana;
Flota, zavod Murska Sobota;
Flota, zavod Ljubljana
Slovenija | Slovenia

TIHOŽITJE
STILL LIFE

Lutkovno gledališče Ljubljana
Oder pod zvezdami LGL
Stage under the Stars LGL

70 minut | 70 minutes

16+



2.—8.10.

17:00–22:00

Adrien M & Claire B
Francija | France

**ACQUA ALTA –
CROSSING
THE MIRROR**

Lutkovno gledališče Ljubljana
Preddverje Velikega odra LGL
Grand Stage LGL Foyer

Prost vstop | Free Entrance

10+



3.—6.10.

17:00–20:00

Hiša otrok in umetnosti
House of Children and Arts
Slovenija | Slovenia

**POKUKAJ!
PEEK!**

Hiša otrok in umetnosti
House of Children and Arts

30 minut | 30 minutes
Prost vstop | Free Entrance

6+



PREDSTAVE
PERFORMANCES

ZATOČIŠČE GIMME SHELTER



FOTO VIOLAINE FIMBEL

Koproducenti Co-producers Lutkovno gledališče Maribor | Festival Mondial des Théâtres de Marionnettes, Charleville-Mézières | Le Manège – Scène Nationale, Reims | Studio Césaré – CNCM, Reims.

Predstavo je omogočil Teatroskop – jugovzhodno-evropska mreža na področju uprizoritvenih umetnosti – s podporo Ministrstva za Evropo in zunanje zadeve Republike Francije, Ministrstva za kulturo Republike Francije in Francoskega inštituta. | With support from Teatroskop – Southeastern European Network for Performing Arts, a program initiated by French Ministry of Europe and Foreign Affairs, French Ministry of Culture, and Institut français Paris.

www.compagnieyokai.com

Avtorica koncepta in režiserka Conceived and Directed by Violaine Fimbel **Igralca Performed by** Marta Pereira, Quentin Cabocel **Asistentka za scenarij Script Writer Assistant** Chloée Sanchez **Lutkovni tehnolog Puppet Expert** Marjan Kunaver **Svetovalec za koreografijo Choreography Consultant** Jérôme Brabant **Strokovnjak za ventrilokvizem Ventriloquism Expert** Michel Dejeneffe **Strokovnjak za magične efekte Magical Effects Expert** Arturo Fuenzalid **Svetovalec za svetlobo Lighting Designer** Tony Guérin **Oblikovalci scenografije, kostumov in lutk Set, Costume and Puppet Designers** Marianne Durand, Violaine Fimbel, Marie Guillot, Marjan Kunaver, Bérengère Naulot, Valéran Sabourin, Edward Baggs in Evandro Serodio **Tonska mojstra Sound Technicians** Marianne Durand, Nicolas Poix **Avtor videa Video** Sylvain Vallas

11:00 | 17:00 | 20:00

Pionirski dom – Center za kulturo mladih
Pionirski dom – Centre for Youth Culture
Festivalna dvorana | Festival Hall

70 minut | 70 minutes

V francoščini s slovenskimi nadnapisi
In French with Slovenian surtitles

16+



So danes še kje prostori, kjer bi se počutili varne, so še kje zatočišča? Uprizoritev preizprašuje naš odnos do zunanjega sveta danes. Ena od prizem je socialni fenomen hikikomori, to je prostovoljna družbena izolacija. Pojav izvira iz Japonske, a se širi tudi drugam; gre za strah človeka pred zunanjim svetom, zaradi katerega se umakne v zaprt prostor in prekine stike z zunanostjo za dolga obdobja. Predstavo uokvirja vzdušje ekološke katastrofe, liki v predstavi nočejo zapustiti svojega zatočišča in se zanašajo na to, da bodo ušli zastrupitvi v zaprtem prostoru. Zunaj pa so preživelci – »izgubljeni otroci«, ki jih ogroža onesnaženo okolje. Kdo lahko ubeži temni prihodnosti in kako?

Potem ko je Violaine Fimbel oktobra 2014 diplomirala na ESNAM-u (Nacionalna univerza za lutkovno umetnost Charleville-Mézières), je ustanovila skupino Yôkaï. S prvo predstavo *Volatile(s)* je skupina gostovala na Finskem, v Nemčiji, Braziliji, na Japonskem in v Avignonu, v Franciji. Umetniško identiteto skupine zaznamujejo vznemirljiva uprizoritvena vzdušja ter prepletanje mehaniziranih lutk in segmentni sodobnega čarodejstva, ki ga umetnica razume kot antropološki pristop, v katerem se zrcali njeno raziskovanje na področju omogočanja nemogočega, negovanja zmedenosti, ožvljanja nadnaravnega in ji ponuja teoretično znanje za nadgradnjo lastnih instinktivnih ustvarjalnih procesov. Skupina išče navdih tudi v vizualni umetnosti (filmu, slikarstvu, kiparstvu, ilustraciji itd.) in literaturi.

Are there places where you can feel safe today? Are there any shelters? The performance questions our relationship with the outside world today. One of the prisms is the social phenomenon hikikomori, i.e. voluntary social isolation. The phenomenon originated in Japan but is spreading elsewhere. It is about a person's fear of the outside world, which causes him or her to withdraw indoors and to break contact with the outside world for long periods. The performance is framed by an atmosphere of ecological catastrophe, the characters in the performance refuse to leave their shelter, and they rely on being safe indoors. Outside, however, are survivors – "lost children" who are threatened by the polluted environment. Who can escape the dark future and how?

After graduating from ESNAM in October 2014, Violaine Fimbel established the company Yôkaï, which toured with its first show *Volatile(s)* in Finland, Germany, Brazil, Japan and Avignon (France). The company's artistic identity is characterised by unsettling atmospheres as well as intertwinement of mechanised puppets and segments of modern magic, which the artist understands as an anthropological approach, reflecting her research in making the impossible possible, nurturing confusion, bringing the supernatural to life and thus offering her the theoretical background to support her instinctive processes. The company also draws its inspiration from visual arts (cinema, painting, sculpture, illustration, etc.) and literature.

ČAJKA CHAYKA



FOTO MICHAEL GÁLVEZ

Čajka je nastala v produkciji Ifo-ASBL ob podpori Nacionalnega sklada za kulturo in umetnost Republike Čile. | *Chayka* is an Ifo-ASBL production, supported by the National Foundation for Culture and Arts of the Republic of Chile.

www.belova-iacobelli.com

Režiserki Directed by Natacha Belova, Tita Iacobelli
Umetniška sodelavka Artistic Collaborator Nicole Mossoux
Scenografka Set Designer Natacha Belova
Izvajalka Performed by Tita Iacobelli
Asistent režije Assistant Director Edurne Rankin
Asistent dramaturgije Assistant Dramaturgy Rodrigo Gijón
Asistentka scenografke Assistant Set Designer Gabriela González
Oblikovalca luči Lighting Designers Gabriela González, Christian Halkin
Odrska konstruktorja Stage Constructors Guy Carboneille, Aurélie Borremans
Zvočna oblikovalca Sound Designers Gonzalo Aylwin, Simón González
Avtor glasbe (po pesmi La Pobre Gaviota Rafaela Hernández) Music (based on Rafael Hernández's song La Pobre Gaviota) Simón González
Inženir svetlobnih in scenskih efektov Lighting and Stage Effects Engineer Franco Peñaloza
Producent Produced by Javier Chávez, IFO Asbl

17:00 | 20:00

Stara mestna elektrarna | Old Power Station

55 minut | 55 minutes

V španščini s slovenskimi nadnapisi

In Spanish with Slovenian surtitles

16+



Čajka (v ruščini »galeb«) je ostarela igralka, ki v zatonu svojega življenja igra svojo zadnjo vlogo Arkadine v *Galebu* Čehova. Čeprav jo zapušča spomin in se sprašuje o smiselnosti svojega obstoja, je trdno odločena, da bo predstavo odigrala do konca. Poskuša slediti dialogom predstave, a se izgublja v spominih na čase, ko je bila še slavna v vlogi mlade junakinje Nina. Prehaja med preteklostjo in prihodnostjo, med razočaranji in upanjem ter razmišlja o gledališču, tremi, strahu pred pozabo, bližajoči se upokojitvi, sencah preteklih ljubezni. Senzitivna, poetična filigranska zgodba za eno igralko in eno lutko z minimalnimi elementi (miza, stol, zavesa, nagačeni galeb) riše še večjo tragičnost njenega igralskega zatona in pred občinstvom razgalja ranljivost staranja in osamljenosti. Brilljantna predstava, kjer se čas za trenutek ustavi.

Čilenska igralka in režiserka Tita Iacobelli ter belgijsko-ruska lutkovna oblikovalka Nataša Belova sta se srečali leta 2012, na festivalu La Rebelión de los Muñecos v Santiagu. Leta 2015 sta ustvarili gledališki laboratorij, v katerem sta eksperimentirali z različnimi oblikami sodobnega lutkovnega gledališča. Čajka je njuna prva stvaritev, ki sta jo snovali v umetniških rezidencah v Buenos Airesu, Santiagu in Bruslju. Leta 2018 je predstava v Čilu prejela kar tri nagrade, ki jih podeljuje čilski krog umetniških kritikov: nagrado za najboljšo predstavo, najboljšo režijo in najboljšo igralko. V letošnjem letu je predstava prejela belgijsko Maeterlinckovo nagrado kritikov za najboljšo solo predstavo.

Chayka ("seagull" in Russian) is an ageing actress who in the twilight of her life appears in her last role of Arkadina in Chekhov's *The Seagull*. Although her memory is fading away, and she wonders about the meaning of her existence, she is determined to carry out the performance. She tries to follow the dialogues but gets lost in her memories of the times when she was still famous in the role of the young heroine Nina. She navigates between the past and the future, disappointments and hope, contemplating about the theatre, the stage fright, the fear of oblivion, the approaching retirement and the shadows of past loves. A sensitive, poetic, filigree story for one actress and one puppet with minimal elements (table, chair, curtain, stuffed seagull) draws an even greater tragedy of her acting decline, revealing to the audience the vulnerability of ageing and loneliness. A brilliant performance that makes time stop for a moment.

Chilean Actress and Stage Director Tita Iacobelli and Belgo-Russian Puppeteer Natacha Belova met in Santiago, Chile at the La Rebelión de los Muñecos Festival, in 2012. In 2015, again in Santiago, they created a theatre laboratory, in which they experimented with modern puppet theatre. *Chayka* is the Belova-Iacobelli Company's first creation, which they conceived in artistic residences in Buenos Aires, Santiago and Brussels. In 2018, this play was awarded three prizes by the Circle of Art Critics of Chile: Best Play, Best Stage Direction and Best Actress. This year, the performance received the Belgian Maeterlinck Critics Award for the Best Solo Performance.

MOČ THE POWER

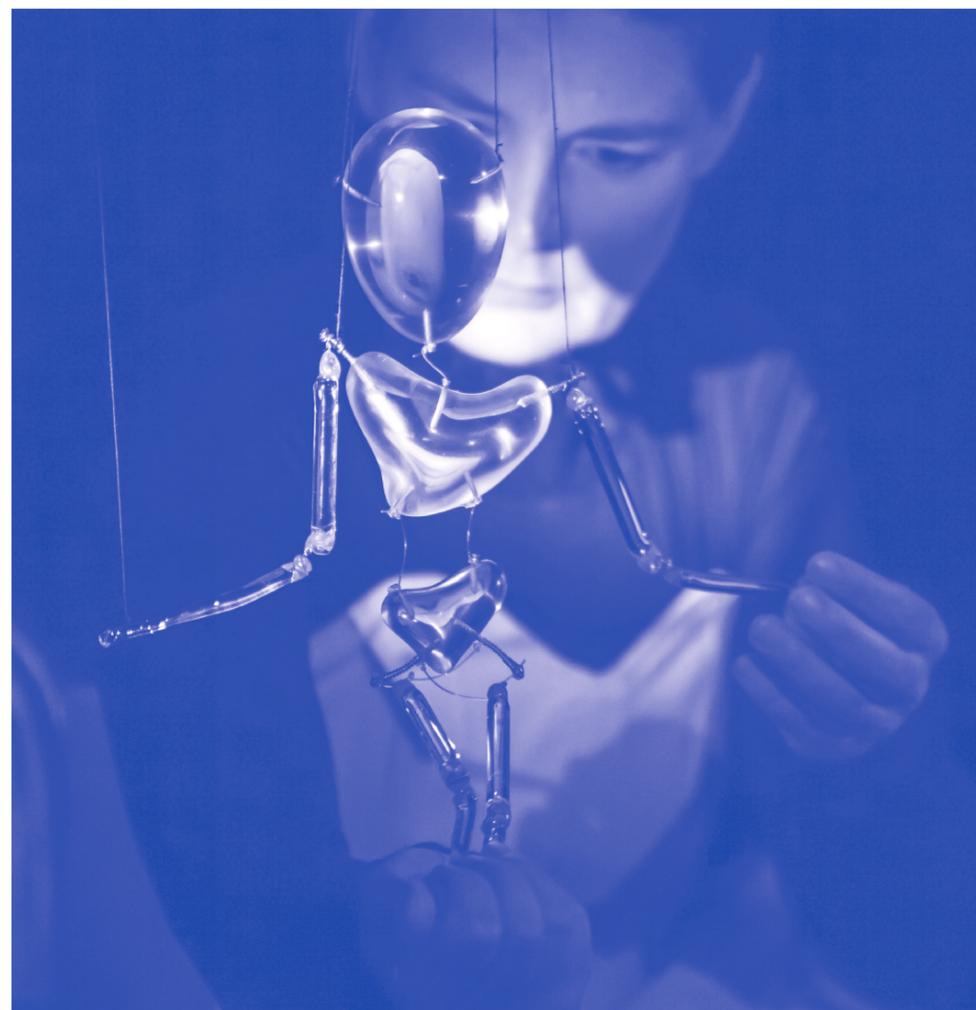


FOTO URSKA BOLJNOVAC

Lutkovni nokturno | Puppet Nocturne

www.lgl.si

Avtorja koncepta, režiserja in izvajalca Conceived, Directed and Performed by Jiří Zeman, Martina Maurič Lazar **Oblikovalec lutk** Puppet Designer Gregor Lorenci **Avtor glasbe** Music by Milko Lazar **Oblikovalka svetlobe** Lighting Designer Maša Avsec

18:00 | 22:00

Lutkovno gledališče Ljubljana
Ljubljana Puppet Theatre
Veliki oder LGL | Grand Stage LGL

60 minut | 60 minutes
Brez besed | Non-verbal



Lutkovna miniaturna *Moč* je svojevrsten lutkovni nokturno, intimna meditacija in kontemplacija o vzvodih družbenih razmerij. Preizprašuje različne motive moči in šibkosti, javnega in zasebnega. Z minimalnimi nejezikovnimi sredstvi, zadržano groteskno komičnostjo in z močno glasbeno komponento draži gledalčeve občutke. Atmosfersko močna predstava, ki se osredotoča na različne postopke upravljanja lutk in gledalce umesti med zrcala, nitke, luči in steklo, je estetsko svojevrstna in prepričljiva.

Predstava je avtorsko delo treh lutkovnih ustvarjalcev. Jiří Zeman, igralec in režiser, je član mednarodnega gledališča Krepko, ki ustvarja specifični gledališki jezik z absurdno tragikomiko, s čarobnimi atmosferami ter prepletom cirkuških in lutkovnih elementov. Gregor Lorenci, likovnik in izumitelj svojstvenih tehnik izdelave lutk in scene, je eden od vidnejših ustvarjalcev lutkovnih podob pri nas (*Ostržek*, *Meso ali razodetje*). Martina Maurič Lazar, igralka in režiserka, članica LGL, se po uprizoritvah *Nariši mi backa*, *Poštarski pravljici* in *Laili* ponovno predstavlja z lastnim projektom.

The puppet miniature, entitled *The Power*, is a kind of puppet nocturne, intimate meditation and contemplation on the levers of social relations. The performance questions various motives of strength and weakness, public and private. It teases the viewers' feelings with minimal non-linguistic means, restrained grotesque comedy and a strong musical component. This performance with a powerful atmosphere, which focuses on various puppet manipulation procedures and places viewers between mirrors, strings, lights and glass, is aesthetically unique and persuasive.

The performance was originally conceived by three puppet creators. Jiří Zeman, Actor and Stage Director, is a member of the International Theatre Group Krepko, which creates a specific theatre language with absurd tragicomies, magical atmospheres and a fusion of circus and puppet elements. Gregor Lorenci, Artist and Inventor of unique set and puppet making techniques, is one of the most prominent creators of puppet images in our country (*Pinocchio*, *Meat or Revelation*). Martina Maurič Lazar, Actress and Stage Director, and a member of the Ljubljana Puppet Theatre, presents to the audience yet another of her projects, which follows her successful productions of *Draw me a Sheep*, *The Postman's Tale* and *Laila*.

TO NI GOGOLJEV NOS,
LAHKO PA BI BIL ... S ŠČEPCEM
JACQUESA PRÉVERTA
THIS IS NOT THE GOGOL'S NOSE,
BUT IT COULD BE... WITH A DASH
OF JACQUES PRÉVERT



Delovanje gledališke skupino A Tarumba podpira Ministrstvo za kulturo Republike Portugalske | DG Artes. | A Tarumba is sponsored by República Portuguesa – Ministério da Cultura | DGArtes.

tarumba.pt/2019/en/tarumba

Avtorja koncepta, režiserja in izvajalca Conceived, Directed and Performed by Luís Vieira, Rute Ribeiro **Scenografa in avtorja likovne podobe Set and Visual Design by** Luís Vieira, Rute Ribeiro **Priredba in avtorica besedila Adaptation and Texts by** Rute Ribeiro **Izvršna producentka Executive Producer** Daniela Matos

17:00 | 20:00

Stara mestna elektrarna | Old Power Station

40 minut | 40 minutes

V angleščini s slovenskimi nadnapisi

In English with Slovenian surtitles



Gogolj je imel izjemen nos. Tako naj bi bil veličasten in gibljiv, da sta se konica njegovega nosu in spodnja ustnica lahko dotaknili, kot v poljubu. Zato ni naključje, da je zapisal veličastno zgodbo *Nos*, ki je himna temu organu. Prav poseben je tudi nos francoskega pesnika Jacquesa Préverta. Predstava, nadrealistična ekshibicija, polna nesmislov in referenc na pop kulturo, navdihnjena s kičasto evrovizijsko estetiko s pridihom Rusije v sedemdesetih letih, nos vtakne marsikam. Še posebej v smrad trenutne svetovne politike ...

Lutkovno gledališče A Tarumba je profesionalna portugalska gledališka skupina iz Lizbone, ki sta jo leta 1993 ustanovila Luís Vieira in Rute Ribeiro. Združuje umetnike različnih umetniških področij: gledališča, filma, kiparstva, plesa ... Leta 2001 je bil zasnovan tudi mednarodni festival animiranih form FIMFA Lx, ki je leta 2010 prejel nagrado portugalskega združenja gledaliških kritikov. Z različnimi delavnicami in ustvarjanjem lastne produkcije kroji umetniške standarde na področju lutkovne umetnosti na Portugalskem. S svojimi predstavami in instalacijami vedno znova preizprašuje sodobne oblike lutkarstva.

Gogol had an exceptional nose. He was supposed to be so majestic and agile that the tip of his nose and lower lip could touch, as in a kiss. It is, therefore, no coincidence that he wrote a glorious story *Nose*, which is the ode to this organ. French poet Jacques Prévert also boasts quite a unique nose. The show, a surreal exhibition full of nonsense and reference to pop culture, inspired by the kitschy Eurovision aesthetics with a touch of Russia in the 1970s, pokes its nose into many things. Especially into the stench of current world politics...

The Puppet Theatre A Tarumba is a professional Portuguese theatre company from Lisbon, established by Luís Vieira in Rute Ribeiro in 1993. It brings together artists from different fields of art: theatre, cinema, sculpture, dance, etc. In 2001, the FIMFA Lx – International Festival of Puppetry and Animated Forms was conceived, which was awarded by the Portuguese Association of Theatre Critics in 2010. Through various workshops and with the creation of their production, they are bending artistic standards in the field of puppetry in Portugal. Their performances and installations repeatedly question modern forms of puppetry.

Laurent Bigot, Les Évolutionnaires | Francija France

NESTANOVITNI ZRAK AN UNSTABLE AIR



FOTO LAURENT BIGOT

Predstavo je omogočil Teatroskop – jugovzhodno-evropska mreža na področju uprizoritvenih umetnosti – s podporo Ministrstva za Evropo in zunanje zadeve Republike Francije, Ministrstva za kulturo Republike Francije in Francoskega inštituta. | With support from Teatroskop – Southeastern European Network for Performing Arts, a program initiated by French Ministry of Europe and Foreign Affairs, French Ministry of Culture, and Institut français Paris.

www.oisiveraie.com

Režiser in izvajalec Directed and Performed by
Laurent Bigot

18:00 Nedelja | Sunday
18:00 | 21:00 Ponedeljek | Monday

Kino Šiška Komuna

30 minut | 30 minutes
Brez besed | Non-verbal

12+

∞

V *Nestanovitnem zraku* je glasba poetični in zvočni izraz animiranih materialov, zavrženih predmetov, ki so izgubili svoj namen. Steklenke, plastenke, kovinske pločevinke, cevi, akvarijske pipe in mikrofoni so glavni akterji predstave, ki v pritajeni svetlobi iz polja dekorativnosti prehajajo v ozvočno gibanje, glasbeno kompozicijo. Avtor Laurent Bigot jih oživilja s tokom zraka, ki ga nadzoruje kompresor, mešalna miza pa je tista, ki določa, koliko zračnega časa ima na voljo vsak od akterjev. Ti so na neki način nadzorovani, hkrati pa tudi nepredvidljivi, tako kot je vsaka predstava, saj jo gradijo vsakič drugačne, edinstvene glasbene kompozicije.

Francoskega skladatelja in glasbenika Laurenta Bigota že od nekdaj zanima, kako ustvariti glasbo s predmeti iz vsakdanjega življenja in jih preplesti tudi z drugimi umetniškimi področji. Svoje ideje razvija v produkcijah, ki nastajajo v sodelovanju z različnimi glasbeniki, plesalci, filmskimi režiserji, pisatelji, igralci in vizualnimi umetniki. Je saksofonist francoske glasbene skupine Musicabrass, ki glasbo ustvarja in prepleta z zvoki iz urbanega in naravnega okolja. Je snovatelj različnih analognih sistemov, s katerimi v živo ustvarja zvok. Ustvarja unikatne zvočne objekte, ki omogočajo, da sta glasba in scenografija vedno v sobivanju ter interakciji.

4.10.

Nedelja Sunday

5.10.

Ponedeljek Monday

In *An Unstable Air*, music is a poetic and sonic expression of animated materials and discarded objects that have lost their purpose. The main protagonists of the performance are glass bottles, plastic bottles, metal cans, pipes, aquarium faucets and microphones, navigating in the dimmed light between the field of decorativeness and the movement, accompanied by sound – a musical composition. Stage Director Laurent Bigot animates them with airflow, controlled by a compressor, whereas the mixing table defines how much airtime each performer gets. Although they are controlled in a way, they are also unpredictable at the same time, just like any other performance; and this one is built each time by different, unique musical compositions.

French Composer and Musician Laurent Bigot has always been interested in how to create music with the objects from everyday life and intertwine them with other fields of art. He develops his ideas in productions created in collaboration with various musicians, dancers, film directors, writers, actors and visual artists. Laurent Bigot is also a saxophonist in the French music group Musicabrass, which creates and blends music with sounds from the urban and natural environment. He is the inventor of various analogue systems, with which he designs live sound. He also creates unique sound objects, allowing a constant co-existence and interaction of music and scenography.

Matija Solce, Teatro Matita | Slovenija, Češka Slovenia, Czech Republic

BITI DON KIHOT BEING DON QUICHOTTE



FOTO ARHIV MATIJE SOLCETA THE ARCHIVE OF MATIJA SOLCE

Avtobiografska tragikomedija
Autobiographical Tragicomedy

www.matijasolce.com

Režiserja Directed by Matija Solce, Vida Cerkovnik –
Bren **Dramaturg Dramaturge** Miha Razdrih **Avtor in**
tehnolog lutke Puppet Designer Mitja Ritmanič **Iz-**
vajalca Performed by Matija Solce, Filip Šebšajevič

21:00 Nedelja | Sunday
17:30 Ponedeljek | Monday *

Lutkovno gledališče Ljubljana
Ljubljana Puppet Theatre
Veliki oder LGL | Grand Stage LGL

60 minut | 60 minutes
V češkem, slovenskem in angleškem jeziku
In Czech, Slovenian and English

16+



Lutkovna predstava za dva igralca, lutko in kup nenavadnih predmetov nadgrajuje motive Cervantesovega romana in vizualno poetiko češkega mojstra surrealistične filmske animacije Jana Švankmajerja z osebno izpovedjo današnjega ustvarjalca, razpetega med idealizmom in bojem za preživetje. Boj z mlini na veter je tako prenesen v kontekst konflikta med različnimi žanrskimi zvrstmi gledališča kot tudi med materialom (lutko) in animatorjem, tradicijo in postmodernizmom, med umetniškim idealizmom in pragmatičnostjo, umetnikom in družbo. *Biti Don Kihot* je dinamična gledališka kompozicija domiselnih uprizoritvenih prijemov, ki nas popelje od montyphytonovske komedije do animacije predmetov, glasbenih in improviziranih vložkov.

Matija Solce, priznani in večkrat nagrajeni lutkovni režiser, igralec, lutkar in glasbenik, je doktoriral na praški akademiji DAMU. V svojih delih tesno povezuje glasbo in gledališče, zato so njegove lutkovne predstave tudi hkrati interaktivne glasbene skladbe. Pogosto v formi gledališča objekta vsebujejo precizno ritmično animacijo s fragmentirano dramaturgijo, prek katere gledalec postane del gledališkega eksperimenta in je vedno znova v odkrivanju nepričakovanega.

*** 5. 10. ob 17:30** Spletni prenos predstave v živo v Umetniški laboratorij, ki ga od 2. do 8. oktobra organizira Gledališče Obrazcov v Moskvi. Po predstavi sledi pogovor z režiserjem in ustvarjalcem Matijo Solcetom.

Puppet performance for two performers, a puppet and a bunch of unusual objects upgrades the motifs of the Cervantes' novel and the visual poetics of the Czech master of surrealist film animation Jan Švankmajer with the personal confession of today's creator, torn between idealism and the struggle for survival. Thus the fight with windmills is transferred into the context of a conflict between various theatre genres, as well as between material (puppet) and animator, tradition and postmodernism, between artistic idealism and pragmatism, artist and society. *Being Don Quichotte* is a dynamic theatrical composition of inventive staging techniques that takes us from Pythonesque comedy to the animation of objects, musical and improvised inserts.

Matija Solce, acclaimed and award-winning puppet director, actor, puppeteer and musician, received his PhD from the Prague DAMU Academy. In his works, he closely connects music and theatre, which is why his puppet performances are also interactive musical compositions. Presented quite often in the form of the object theatre, they contain precise rhythmic animation with fragmented dramaturgy, through which the audience becomes part of the theatrical experiment and repeatedly finds itself discovering the unexpected.

*** 5. 10. at 17:30** Online broadcast of the live performance at the Art Laboratory, organised from 2nd to 8th October 2020 by the Obraztsov Theatre in Moscow. The performance will be followed by the discussion with the Director and Creator Matija Solce.

4.10.

Nedelja Sunday

5.10.

Ponedeljek Monday

POSLEDNJA SKUŠNJAVA THE LAST TEMPTATION



FOTO SUNČAN STONE

Luftballett | Luftballett

www.babalan.org

Avtor scenarija in režiser Conceived and Directed by Vlado R. Gotvan **Svetlobni kompozitor** Lighting Composer Jure Rubelj **Izvajalki** Performed by Marieke S. Werner, Manca Trampuš **Avtor videoanimacije in robotizacije** Robotics and Video Animation by Matej Marinček **Kamera in filmska montaža** Camera and Film Editing Baba Lan, Jaka Mihelič, Matej Marinček, Manca Trampuš, Marieke S. Werner, Jure Rubelj **Tonski mojster** Sound Master Jure Vlahovič **Scenski mojster** Stage Technician Gašper Pavletič Šenica **Lektorica za ukrajinščino** Vocal Coach for Ukrainian Ganna Kyrnyza **Psihoanalitik robotov** Robots Psychoanalyst Aljoša Kolenc **Robot Attitude** The Robot Attitude Stefan Doepner **Supervisor** Supervisor Simon Kardum **a=tF². a=tF².** Igor Štromajer **Avtorji besed** Words by Nisargadatta Maharaj, Mooji Baba, Danijel Dragojevič, Gregor Strniša, Kara Loewentheil, Jacques Lacan

20:00

Kino Šiška Katedrala | Cathedral

49 minut | 49 minutes

Poliglotska predstava Polyglot Performance



Poslednja skušnjava je najnovejša različica tako imenovanega luftballetta. Prikazuje se v obliki humanoidno okuženega svetlobnega parka Katedrale, robota in dveh mladenk gledališča a cappella. »Ker so bile luči preglasne, nezemljani veličastno izginejo v črno svetlobo. Na prijazno prošnjo robota Attitude se zelena in oranžna vrečka utapljata med občinstvo. Predstava nežno pleše v tvoji glavi, ker nihče drug ne. Ker je vroče, dva glasova lepo objemata tvoj vrat. Snopi svetlobe te naključno dražijo po hrbtu glave, da bi te zapeljali.«

Vlado R. Gotvan kot 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.

The Last Temptation is the newest version of the so-called Luftballett. It appears in the form of the humanoid-contaminated lighting of the Cathedral Hall, a robot and two young women from an a cappella theatre. "Because the lights were too loud, aliens gracefully disappear into a black light. At the kind request of the robot Attitude, a green and an orange bag drown themselves among the audience. The show gently dances in your head, because no one else does. Because it is hot, two voices nicely embrace your neck. Beams of light accidentally tickle you at the back of the head to seduce you."

As an Academic Painter, Theatre and Radio Director and Holder of Master's Degree in Arts, Vlado R. Gotvan creates in the field of performance art, new media, performing and visual arts. As a "polymedia" artist he works with the 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.

Tadej Droljc, osmo/za, Kino Šiška | Slovenija Slovenia

ŽARKOLOM BEAMBREAKER



Avdiovizualni nastop | Audiovisual Performance
www.tadej-droljc.org

Avtor in izvajalec Conceived and Performed by
Tadej Droljc **Kamera Camera** Tilen Sepič

6.10.

Torek Tuesday

21:00

Kino Šiška Katedrala | Cathedral

27 minut | 27 minutes
Brez besed | Non-verbal



Avdiovizualni nastop *Žarkolom* temelji na prostorskih avdiovizualnih objektih, narejenih iz lomljenih svetlobnih žarkov in zvoka. Ti objekti se izogibajo definiciji – ko jih opazujemo, ne vemo, ali poslušamo zvok gibljive svetlobe, ali vidimo vizualno utelešenje zvoka, ali pa nekaj vmes. V poetičnem prostoru *Žarkolom* so vse te interpretacije možne. Ti avdiovizualni objekti se nenehno spreminjajo in tako ustvarjajo abstraktno naracijo, ki predstavlja različne perspektive in interpretacije izmuzljivih človeških občutij, ki so sicer nevidna in neslišna.

Tadej Droljc je slovenski intermedijski umetnik in kreativni programer, ki se primarno posveča avdiovizualnemu komponiranju na preseku digitalnih in analognih medijev. V letu 2019 je doktoriral iz glasbe, natančnejše avdiovizualne kompozicije, v svojih zadnjih delih pa raziskuje kompozicijski prostor med zvokom, lučjo ter sliko. Za svoja solo dela je prejel več nagrad (Lumen Prize Student Award, nagrado univerze za izjemno doktorsko delo, nagrado za najbolj obetavnega videoumetnika na festivalu Madatac, Edigma Semibreve). Nastopal je na festivalih, kot so Paris Biennale NEMO, Ars Electronica, L.E.V. Festival, Brighton digitalni festival, Semibreve, Lunchmeat ali Sonica Glasgow.

Beambreaker is an audiovisual performance that deals with volumetric audiovisual objects made of broken light beams and sounds. These objects are multistable – as we observe them we are not sure if we are listening to the sound of moving light structures, do we see a visual embodiment of sound or something in between? Within the poetic space of *Beambreaker* all these interpretations are equally valid. These audiovisual objects are often rapidly changing, forming fragmented chains of audiovisual apparitions that present different perspectives or interpretations of some elusive feeling within us, which is in its essence invisible and inaudible.

Tadej Droljc is a Slovenian Interdisciplinary Artist and Creative Programmer, focusing primarily on audiovisual composing at the intersection of digital and analogue media. In 2019, he received his PhD in music, specifically in audiovisual composition, and in his latest works, he explores the compositional space between sound, light and image. He has received numerous awards for his solo projects (including the Lumen Prize Student Award, University Award for Outstanding Doctoral Thesis, Award for Most Promising Video Artist at the Madatac Festival, Edigma Semibreve Festival). His work has been featured in such festivals as Paris Biennial NEMO, Ars Electronica, L.E.V. Festival, Brighton Digital Festival, Semibreve, Lunchmeat or Sonica Glasgow.

OSTRŽEK PINOCCHIO



FOTO BOŠTJAN LAN

www.lg-mb.si

Režiser in avtor likovne podobe Directing and Visual Design by Matteo Spiazzi **Izvajalec** Performed by Miha Bezeljak **Lektorica** Vocal Coach Metka Damjan **Kostumografka** Costume Designer Mojca Bernjak **Oblikovalec lutk in scenske opreme** Puppet and Set Designer Primož Mihevc **Avtorica poslikave scene in lutk** Puppets and Set Decoration by Darka Erdelji **Mojster luči** Lighting Master Miljenko Knezoci

17:00 | 19:00

Stara mestna elektrarna | Old Power Station

40 minut | 40 minutes

6+



Ostržek je domiselna predstava predmetnega gledališča, ki se sestavi na osrednji osi zgodbe o transformaciji kosa lesa v živega dečka kot temeljni metafori lutkovne umetnosti. Izčiščena uprizoritevna zasnova opusti enostavno literarno naracijo v prid igrivo-raziskovalnem pogledu, ki v ospredje postavlja gibalno, vizualno in zvočno naravo dogajanja, pa tudi samo ustvarjalno veščino igralca animatorja. Osnovni okruški zgodbe postanejo motivno-situacijske postaje na potovanju, ki ponuja obilo iskrivih spodbud za svobodo domišljije.

Lutkovno gledališče Maribor (LGM) je bilo ustanovljeno 8. decembra 1973 z združitvijo dveh ljubiteljskih lutkovnih gledališč v mestu, sami začetki razvoja lutkovne umetnosti v Mariboru pa sodijo v čas med obema vojnoma. Jeseni leta 2010 se je LGM preselilo v prenovljeno stavbo Minoritskega samostana na Lentu, kar je gledališču zaradi razkošja čudovitega prostora in najsodobnejše gledališke opreme omogočilo celostno prenovno delovanje in širitev programa. Vsako gledališko sezono je na sporedu šest premiernih uprizoritev, hkrati pa program dopolnjujejo uspešnice preteklih sezon in lutkotečne predstave. LGM vsako leto organizira mednarodni festival Poletni lutkovni pristan, ki ostaja stalnica poletnega dogajanja v mestu, vsako drugo leto pa skupaj z Ustanovo lutkovnih ustvarjalcev priredi Bienale lutkovnih ustvarjalcev Slovenije.

Pinocchio is an inventive object theatre performance, composed on the central axis of the story of the transformation of a piece of wood into a living boy as a fundamental metaphor of puppet art. The refined staging design abandons the simple literary narration in favour of the playful-exploratory view, which brings to the fore the movement and sound nature of the action, as well as the performer's or animator's creative skill. The basic story's snippets become motif-situational stations on the journey, offering an abundance of sparkling stimuli for the freedom of imagination.

The Maribor Puppet Theatre (MPT) was established on 8 December 1973 when two amateur theatres joined forces, but puppetry as an art form has been present in Maribor from the days between the two world wars. In autumn of 2010, the MPT moved into the newly renovated building of the Minorite monastery on Lent. The new wonderful spaces and state-of-the-art theatre equipment allowed the theatre a complete overhaul of its operations and the expansion of its programme. Each theatre season brings six premieres, with the programme being supplemented by hits from previous seasons and puppet shows. Every year, the MPT organises the Summer Puppet Pier, an international puppet festival that remains a regular feature of summer events in the city, while every other year, in collaboration with the Puppetry Artists Institution of Slovenia, the institution organises the Biennial of Puppetry Artists of Slovenia.

Lutkovno gledališče Ljubljana; Flota, zavod Murska Sobota; Flota, zavod Ljubljana
Ljubljana Puppet Theatre; Flota, Institute Murska Sobota and Flota, Institute Ljubljana **Slovenija** Slovenia

TIHOŽITJE STILL LIFE

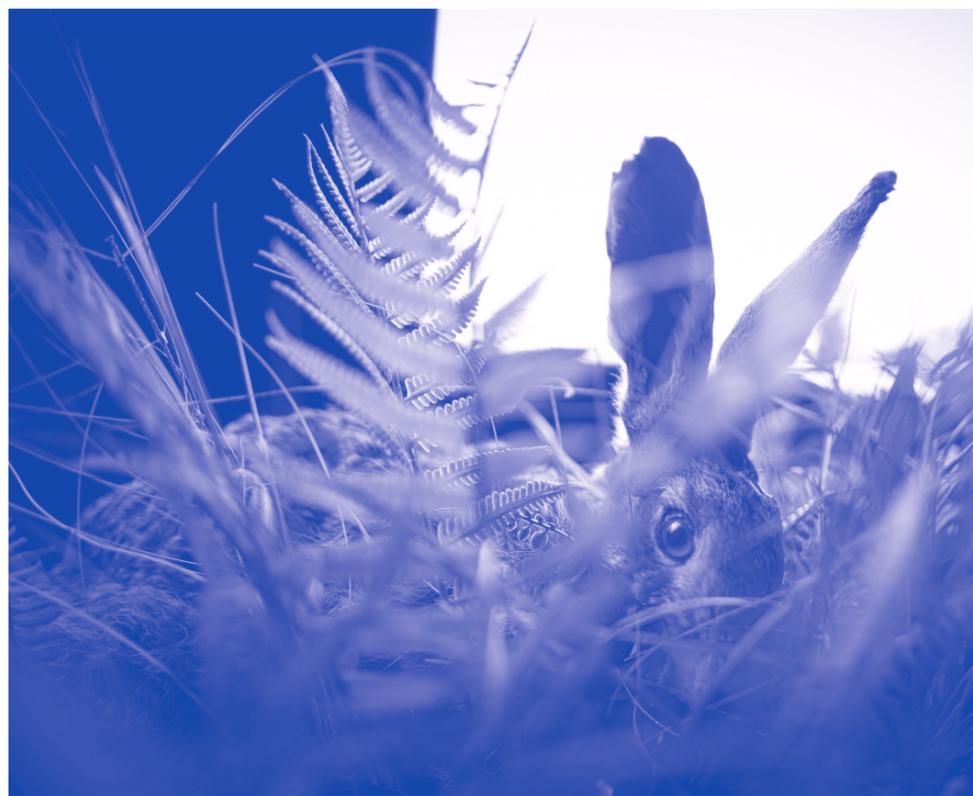


FOTO JAKA VARMUŽ

FESTIVALSKA PREMIERA FESTIVAL PREMIERE

Devet poizkusov, kako ohraniti življenje Nine Attempts to Preserve Life

www.lgl.si

Režiser Directed by Tin Grabnar **Izvajalci Performed by** Asja Kahrmanović Babnik, Iztok Lužar, Zala Ana Štiglic **Dramaturginja Dramaturge** Tjaša Bertoncelj **Scenografka Set Designer** Sara Slivnik **Kostumografka Costume Designer** Sara Smrajc Žnidarčič **Avtor glasbe Music by** Mitja Vrhovnik Smrekar **Oblikovanje zvoka, zvočnih in glasbenih efektov Sound, Sound and Music Effects Design-** Eduardo Raon **Lutkovni tehnolog Puppet Expert** Zoran Srdić **Avtorica videa Video by** Vesna Krebs **Oblikovalec svetlobe Lighting Designer** Gregor Kuhar **Vodja predstave in oblikovalec zvoka Stage Manager and Sound Designer** Luka Bernetič

20:00

Lutkovno gledališče Ljubljana
Ljubljana Puppet Theatre
Oder pod zvezdami LGL
Stage under the Stars LGL

70 minut | 70 minutes
V slovenščini | In Slovenian

16+



Lutkovna predstava za odrasle, ki nosi naslov *Tihožitje*, obravnava težko ulovljivo vprašanje pojava življenja in oblike, ki jo življenje zavzema. Z radikalnimi uprizoritvenimi pristopi poskuša razumeti tisto, kar nas dela žive. Kaj je tista notranja sila, ki ji pravimo življenje? Kakšno je življenje? Kako razumeti pojav in način obstoja ter kako razumeti njegovo nasprotje – smrt? In navsezadnje, kaj pomeni to življenje odvzeti? Z raziskovanjem temeljnih filozofskih vprašanj bivanja se vzpostavlja senzibilen uprizoritveni jezik – lutkovna fascinacija, ki kot skupek močnih hiperrealističnih slik, prepletenih s kompleksno zvočno sliko, odpira gledalčeve oči, še bolj pa srce, da lahko spoštuje in razume svet, v katerem živi.

Tin Grabnar se že od zgodnjih let intenzivno udeležuje na področju performativnih in uprizoritvenih praks. Polje njegovega zanimanja sega tako v klasično kot tudi alternativno, lutkovno in dokumentarno gledališče. Široko razumevanje gledaliških praks in različnih uprizoritvenih postopkov mu omogoča, da v svojem delu povezuje elemente plesa, improvizacije, sodobnega lutkarstva, magije, performansa in vizualne umetnosti. Raziskuje gledališko komunikacijo, preverja širok spekter različnih uprizoritvenih strategij in vzpostavlja skupinski proces nastajanja predstave. Za predstavo *Nekje drugje* Lutkovnega gledališča Ljubljana je prejel številne mednarodne nagrade.

A puppet performance for adults entitled *Still Life*, addresses the elusive question of the phenomenon of life and the form that life takes. Using radical staging approaches, it tries to understand what makes us alive. What is life like? How to understand the phenomenon of existence and its opposite – death? And last but not least, what does it mean to take this life? By exploring the fundamental philosophical questions of existence, a sensible staging language is established – a puppet fascination that, as a set of powerful hyperrealistic pictures, intertwined with a complex sound image, opens the viewer's eyes and even more, his heart to respect and understand the world in which he lives.

Tin Grabnar has been intensively involved in performance ventures from an early age. His field of interest ranges from classical to alternative, puppet, and documentary theatre. A broad understanding of the theatre experience and various performance procedures enable him to bring together in his works elements of dance, improvisation, contemporary puppetry, magic, performance, and visual arts. In his performances, Grabnar addresses collaboration, community, group dynamics, and helplessness. He explores theatre communication, delves into a broad spectrum of various performance strategies, and establishes a group process of performance creation. The performance entitled *Someewhere Else*, staged at the Ljubljana Puppet Theatre, brought him a number of international awards.

7.10.

Sreda Wednesday

8.10.

Četrtek Thursday

EH MAN HÉ



FOTO LUCIA CALATAYUD

Mehaničnost duše | The Mechanics of the Soul

www.zeroenconducta.es

Režiserja Directed by Julieta Gascón, Putxa **Asistent režije in oblikovalec svetlobe Assistant Director and Lighting Designer** David Maqueda **Izvajalci Performed by** Elena Lalucat, Amok Cor, Pino Steiner, Julieta Gascón, Putxa **Zvočni oblikovalec Sound Designer** Bob Gonzales **Oblikovalka lutk Puppets Designer** Mina Trapp

18:00 | 21:00

Stara mestna elektrarna | Old Power Station

60 minut | 60 minutes
Brez besed | Non-verbal

10+



Ameriški staroselci Šajeni so uporabljali izraz »eh man hé« za nekoga, ki ima več duš. To je zgodba o človeku in njegovih petih dušah. Nolan je lutka in njegovo življenje je popolnoma odvisno od petih animatorjev, ki oživljajo njegovo telo, čustva in domišljijo. Nolan ne ve, da je lutka, in vedno, ko zaživi, si zastavi vprašanja: Kaj me oživlja? Kje je moja svobodna volja? So moja čustva resnična? Kako bi lahko dihal sam? Pri iskanju odgovorov ga sicer spremljajo dvomi in strah, predvsem pa pogum in želja po osvoboditvi, da stopi po svoji poti uresničevanja lastnih upov in sanj.

Tandem, ki je leta 2018 na festivalu LUTKE navdušil s predstavo *Zadnji Brigitin ples (La Dernière danse de Brigitte)*, se vrača v Slovenijo. Zero en conducta, Teatre del Moviment je projekt, ki se ga je leta 2011 lotil José Antonio Puchades (Putxa) z namenom, da bi raziskal različne možnosti izražanja skozi mnogotere gledališke izraze, povezane z gibom. Pri svojem raziskovanju se osredotoča na prepletanje pantomime, plesa, lutkarstva in fizičnega gledališča. Leta 2012 se mu je pridružila režiserka, dramaturginja in igralka Julieta Gascón. Leta 2014 sta premierno uprizorila predstavo *Allegro ma non troppo*, ki je utrdila njuno umetniško usmeritev, razširila njuna fizična izrazna sredstva in omogočila nadaljnji razvoj njunega specifičnega pristopa.

In the old times, a person with several spirits was called "Eh man hé" in the Native American Cheyenne language. It is the story of a man and his five spirits. Nolan is a puppet whose life depends entirely on five animators who are bringing to life his body, emotions and imagination. Every time he comes to life, our protagonist who doesn't know that he is a puppet, asks himself: "What is it that brings me back to life?" What is my free will? Are my emotions real? How could I breathe by myself? His companions in his search for answers are often doubts and fears but above all the courage and desire for freedom to set out on his path of fulfilling his hopes and dreams.

The tandem, which impressed the audience with the performance *Brigitte's Last Dance (La Dernière danse de Brigitte)* at the LUTKE festival in 2018, is returning to Slovenia. Zero en conducta, Teatre del Moviment is a project started in 2011 by José Antonio Puchades (Putxa) to explore the possibilities of expression of various forms of theatrical arts related to movement. His research focuses on combining mime, dance, puppetry and physical theatre in general. In 2012, he was joined by Julieta Gascón as Director, Dramaturge and Performer; in 2014, they together premiered *Allegro ma non troppo*, which cemented their art direction, expanded their physical means of expression and developed further their specific approach.

Adrien M & Claire B | Francija France

ACQUA ALTA - CROSSING THE MIRROR



FOTO ROMAIN ETIENNE

Pop-up knjiga v obogateni resničnosti Pop-Up Book in Augmented Reality

Knjiga je nastala v produkciji podjetja Adrien M & Claire B, koprodukciji LUX scène nationale de Valence, v Franciji, s pomočjo podpornega sklada [SCAN] Auvergne-Rhône-Alpes. Zanj je potekala akcija zbiranja sredstev na Kickstarterju. | This book was produced by the company Adrien M & Claire B, and co-produced in France by LUX scène nationale de Valence, with help from the support fund [SCAN] Auvergne-Rhône-Alpes. It was subject to a fundraising campaign on Kickstarter.

Predstavo je omogočil Teatroskop – jugovzhodno-evropska mreža na področju uprizoritvenih umetnosti – s podporo Ministrstva za Evropo in zunanje zadeve Republike Francije, Ministrstva za kulturo Republike Francije in Francoskega inštituta. | With support from Teatroskop – Southeastern European Network for Performing Arts, a program initiated by French Ministry of Europe and Foreign Affairs, French Ministry of Culture, and Institut français Paris.

Avtorja koncepta in režiserja Conceived and Directed by Claire Bardainne, Adrien Mondot **Avtorica ilustracij Drawings and Paper Designer** Claire Bardainne **Računalniški oblikovalec Computer Designer** Adrien Mondot **Izvajalca koreografije Choreography Performed by** Dimitri Hatton, Satchie Noro **Oblikovalec zvoka Sound Designer** Olivier Mellano **Razvoj informacijske tehnologije Information Technology Development** Rémi Engel **Papirni tehnolog Paper Expert** Eric Singelin **Avtorica scenarija Script by** Marietta Ren **Tehnično vodenje Technical Direction** Alexis Bergeron **Produkcija in rezervacije Production and Booking** Joanna Rieussec **Producentki Production** Margaux Fritsch, Delphine Teypaz **Posredovanje in produkcija Mediation and Production** Johanna Guerreiro

www.am-cb.net

Prost vstop | Free Entrance

2.–8.10.

Petek–Četrtek
Friday–Thursday

17:00–22:00

Lutkovno gledališče Ljubljana
Ljubljana Puppet Theatre
Preddverje Velikega odra LGL
Grand Stage LGL Foyer

Brez besed | Non-verbal

10+



Ko v knjigo zremo skozi tablični računalnik, bele strani postanejo prizorišče kratkih zgodb, risanih v preprosti črno-beli grafični risbi. *Acqua Alta* je zgodba o ženski, moškem in hiši, znotraj rutine vsakdana. Nekega mokrega deževnega dne se njihovo življenje postavi na glavo. Naraščajoče vode v morju črnijo utopijo njihov dom. Katastrofalna nesreča se prelije v zgodbo o izgubi in iskanju. *Acqua Alta* je izkušnja na presečišču gledališča, plesa, stripa, animiranega filma in videoigrice.

Pod imenom Adrien M & Claire B od leta 2011 delujeta multidisciplinarni umetnik, žongler in računalniški strokovnjak, Adrien Mondot, ter umetnica, grafična oblikovalka in scenografka, Claire Bardainne. V svojih predstavah in interaktivnih razstavah združujeta resnični in virtualni svet, s posebej za njih razvito in prilagojeno informacijsko tehnologijo. V središče umetniških izzivov najpogosteje postavljata igralčevo telo, ki mu z orodji sodobne digitalizacije ustvarjata brezčasni senzacionalni vizualni lirizem.

When we look at a book through a tablet, the white pages turn into a scene of short stories, drawn in a simple black-and-white graphic drawing. *Acqua Alta* is a story of a woman, a man and a house within the routine of everyday life. On a wet rainy day, their lives turn upside down. Rising waters in the sea of ink drawn their home. A catastrophic accident pours into a story of loss and search. *Acqua Alta* is an experience at the intersection of theatre, dance, comics, animated film and video games.

A Multidisciplinary Artist, Juggler and Computer Expert, Adrien Mondot, and Artist, Graphic Designer and Set Designer, Claire Bardainne, have been working under the name Adrien M & Claire B since 2011. In their performances and interactive exhibitions, they combine the real and virtual world, with information technology, developed and adapted especially for them. They most often place at the centre of their artistic challenges the performer's body, thus creating their timeless sensational visual lyricism with the tools of modern digitalisation.

ZAVRTI TIGRA! SPIN THE TIGER!

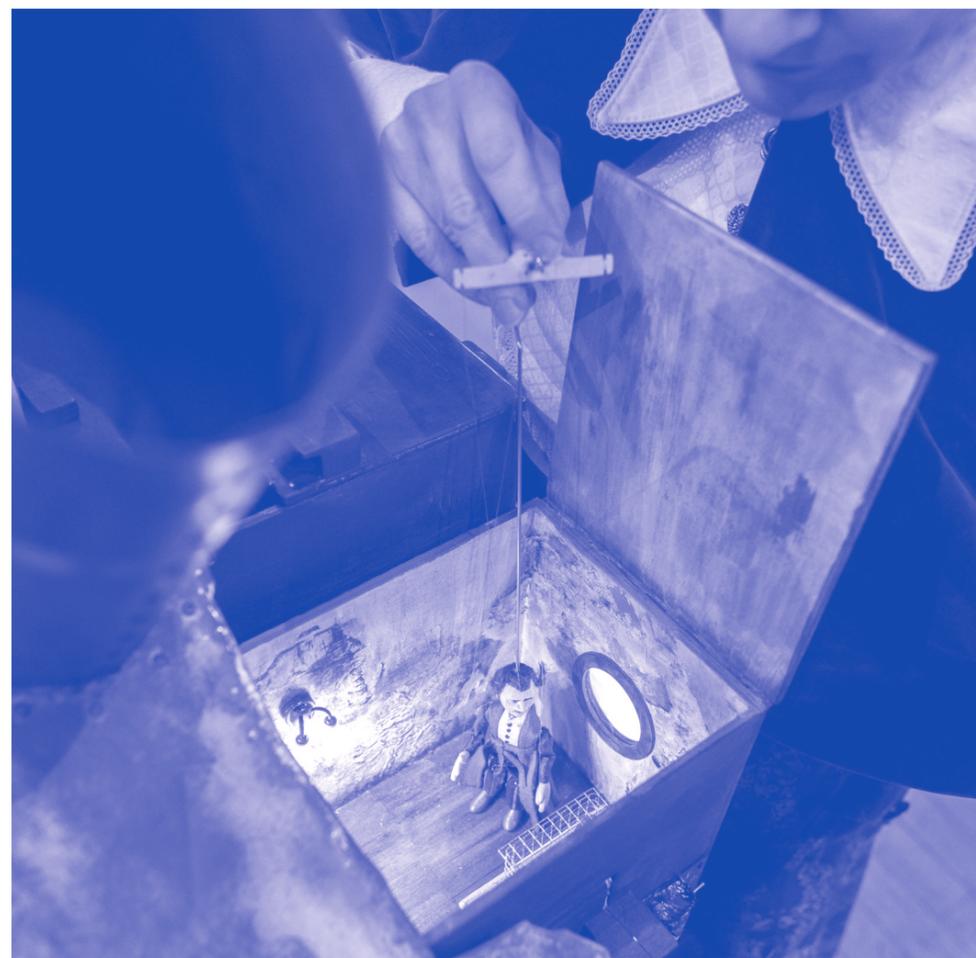


FOTO MATEJ POVŠE

Lutkovna miniaturna za enega gledalca Puppet Miniature for One Viewer at a Time

www.gdc-bazilika.com | Rezervacija brezplačnih vstopnic na www.hisaotrok.si | Free tickets booking at www.hisaotrok.si.

Avtorica koncepta, režiserka in izvajalka Conceived, Directed and Performed by Katja Povše
Lutkovna in scenska tehnologija Puppet and Stage Experts Žiga Lebar, Katja Povše
Kostumograf in oblikovalec lutk Costume and Puppet Designer Iztok Hrga
Avtor zvočne podobe Sound by Gregor Zemljič
Oblikovalec svetlobe Lighting designer Igor Vuk

17:00–20:00

Hiša otrok in umetnosti
House of Children and Arts

7 minut | 7 minutes
V slovenščini ali angleščini
In Slovenian or English

6+

∞

Gdč. Bazilika je tokrat ladijska strežnica, ki povabi gledalca, naj pokuka v zapuščen čezoceanski parnik. Gledalec dobi slušalke in skozi okenca gleda kratko lutkovno predstavo o vdovi lejdi Leni, introvertiranem raziskovalcu Rihardu B. in mladem dekletu Beti, ki živijo v brezčasju, upajoč na svetlo prihodnost. Po parniku pa se potika še en slepi potnik ...

Katja Povše je samostojna ustvarjalka na področju kulture: lutkovna animatorka, igralka in pripovedovalka. Deluje tudi kot režiserka in soustvarjalka v lutkovnih predstavah za otroke in odrasle. Je ustanoviteljica avtorskega gledališča Pripovedno gledališče gdč. Bazilike in soavtorica gledališča za dojenčke in malčke AEIOU. Med 2001 in 2007 je bila članica igralško animatorskega ansambla Lutkovnega gledališča Ljubljana (LGL). Lutkovno znanje je pridobivala v Mladinskem studiu LGL (1997–1999), na varšavski dramski akademiji, na oddelku za lutkarstvo v Białystoku (2007) in poletnih šolah lutkovnega inštituta Charleville-Mézières (2003, 2006). Vodi lutkovne delavnice za odrasle in otroke in asistira pri predmetu Lutkovna animacija na AGRFT.

This time, Miss Basil is a ship attendant who invites the viewer to peek into an abandoned ocean steamer. The viewer gets headphones and watches through the little window a short puppet performance about the widow Lady Lennie, the introverted explorer Richard B. and the young girl Beta, living in timelessness and hoping for the bright future. Meanwhile, another stowaway is roaming around the steamer...

Katja Povše is a Freelance Artist in the field of culture, Puppet Animator, Actress and Narrator. She also works as a Stage Director and Co-Creator in puppet performances for children and adults. She is the founder of the Pripovedno gledališče Gdč. Bazilike (Ms Basil's Story Theatre) and co-founder of the AEIOU Infant and Toddler Theatre. Between 2001 and 2007, she was a member of the Ljubljana Puppet Theatre (LGL) Ensemble. She perfected her skills in puppetry at the LGL Youth Studio (1997–1999), the Warsaw Theatre Academy, Puppetry Department in Białystok, Poland (2007) and at the summer workshops, at the Institute de la Marionnette Charleville-Mézières (2003, 2006). She also leads puppet workshops for adults and children and is a teaching assistant for the subject of Puppet Animation at the University of Ljubljana Academy of Theatre, Radio, Film and Television.

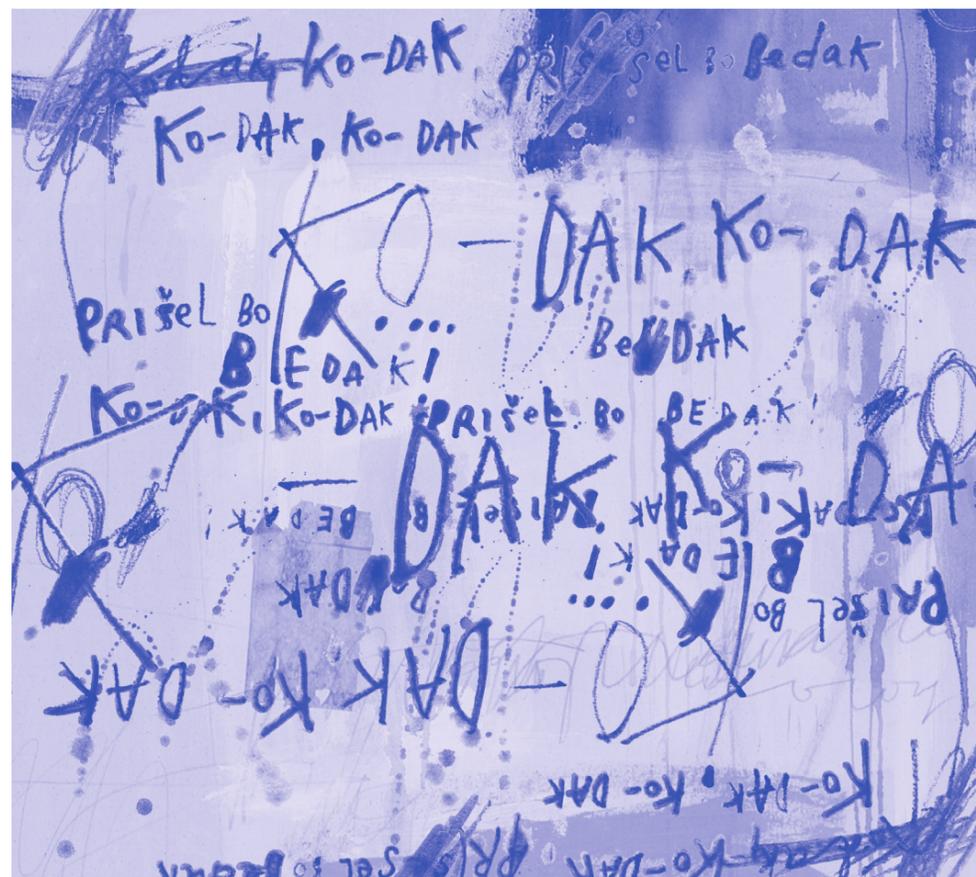
3.10.

Sobota Saturday

4.10.

Nedelja Sunday

POKUKAJ! PEEK!



ILUSTRACIJA ILLUSTRATION ŠPELA TROBEC

Interaktivna inštalacija | Interactive Installation

Po motivih pravljice *Hišice iz kock* Ele Peroci. | Based on the motives of the fairy tale by Ela Perocci *The Dice House*.

Rezervacija brezplačnih vstopnic na www.hisaotrok.si/izkustveni-labirint/pokukaj/. | Free tickets booking at www.hisaotrok.si/izkustveni-labirint/pokukaj/.

Avtorica ideje in režija Conceived and Directed by Irena Rajh **Avtorji projekta Project by** Irena Rajh, Iztok Hrga, Tjaša Frumen **Avtorja likovne podobe Visual Design by** Luis Rapela, Špela Trobec **Dramaturg Dramaturge** Anže Virant **Tehnologija in mehatronika Puppet and Mechatronics Experts** Iztok Hrga, Tjaša Frumen, Anže Virant **Avtor video animacij Video Animation by** Miha Šubic **Izdela-va lesenih hišk Wooden Houses** Blaž Poljanšek **Izdelava stojal Stands** Uroš Mehle s. p.

17:00–20:00

Hiša otrok in umetnosti
House of Children and Arts

30 minut | 30 minutes
Brez besed | Non-verbal

6+

∞

Pokukaj! je interaktivna gledališka inštalacija, znotraj katere se dogajajo zgodbe majhnih animiranih svetov. Vstopamo v skrivnostni vrt, kjer gledalec lahko včasih že samo s svojo prisotnostjo, drugič z aktivnim posegom sproži akcijo oz. drobno spremembo, ki v njem razpre prostran abstraktni svet. Gre za intimen doživljajski mozaik različnih atmosfer, preobrazb in presenečenj, ki jih vsak posameznik lahko poljubno tke v svoj doživljajski proces. Bomo s pomočjo svetleče niti in zlatega jajca našli varno pot domov? Mogoče nam lahko dimnikarjev gumb prinese srečo, a le če najdemo nekoga, ki nam ga bo prišil na našo obleko.

Hiša otrok in umetnosti je sodoben kulturni center za razvoj ustvarjalnosti in senzibilnosti otrok in mladih. Kot raziskovalci umetnosti in odnosov nenehno snujejo nove oblike gledališke komunikacije. Hiša poleg znanih oblik družinskega gledališča in umetniških laboratorijev razvija posebne interaktivne predstave v okviru programskega sklopa *Izkustveni labirint umetnosti*, znotraj katerega združujejo interaktivno izkustveno gledališče z umetniško inštalacijo. Program nadgrajujejo s sodobnimi gledališkimi formami in vzgojno-izobraževalni pristopi, ob tem pa upoštevajo poglobljena načela gledaliških prvin doživljajske pedagogike.

3.–6.10.

Sobota–Torek
Saturday–Tuesday

Peek! is an interactive theatrical installation, within which the stories of small animated worlds take place. We enter the mysterious garden, where the viewer can sometimes just with presence, and other times with active intervention trigger the action or a tiny change that unfolds in him a vast abstract world. It is an intimate experiential mosaic of various atmospheres, transformations that each individual can weave into their experience process. Will a glowing thread and golden egg help us find a safe way home? Maybe a chimney sweep button can bring us luck, but only if we find someone to sew it on our dress.

The House of Children and Arts is a modern cultural centre for developing creativity and sensibility in children and youth. As researchers of art and relations, they are constantly devising new ways of theatrical communication. In addition to the already known forms of family theatre and art laboratories, the House is developing special interactive performances within their *Experiential Maze of the Art* programme, within which they combine interactive experiential theatre with an art installation. The programme is upgraded with modern theatrical forms and educational approaches – by taking into account the main principles of theatrical aspects of experiential pedagogy.



15:00

Okrogla miza, ki bo izvedena v angleškem jeziku, bo predvajana prek spletnih kanalov Lutkovnega gledališča Ljubljana. | The round table will be broadcasted via the Ljubljana Puppet Theatre web channels and will be conducted in English.

VEN IZ ZAKLONIŠČA | OUT OF THE SHELTER

Spletna okrogla miza o mednarodnem sodelovanju na področju sodobnega lutkarstva v regiji.

Francija velja za center sodobnega lutkarstva v svetu, zato ni naključje, da francoske produkcije vedno pomembno zaznamujejo program festivala LUTKE in letos to še posebej prihaja do izraza. V sodelovanju s programom Teatroskop, ki poteka pod okriljem Francoskega inštituta, pripravljamo v okviru festivala okroglo mizo, na kateri se bodo predstavili letošnji francoski gostje in organizacije, ki se ukvarjajo z lutkarstvom iz širše regije. Pogovor bomo usmerili predvsem v načrte za prihodnost in nakazali možnosti mednarodnega sodelovanja v okviru jugovzhodne Evrope. Na okrogli mizi bodo sodelovali Catherine Faudry, kulturna atašejka Francoskega inštituta v Srbiji in direktorica programa Teatroskop, Violaine Fimbel, režiserka in ustanoviteljica Compagnie Yokai ter samostojni ustvarjalec Laurent Bigot.

Okroglo mizo je omogočil Teatroskop – jugovzhodnoevropska mreža na področju uprizoritvenih umetnosti – s podporo Ministrstva za Evropo in zunanje zadeve Republike Francije, Ministrstva za kulturo Republike Francije in Francoskega inštituta.

Online Round Table on International Cooperation in the Field of Contemporary Puppetry in the Region.

France is considered a centre of contemporary art in the world, so it is no coincidence that the French productions always make a significant mark on the programme of the LUTKE Festival, which is even more evident this year. We are preparing as part of this year's festival, in cooperation with the Teatroskop Programme, running under the auspices of French Institute, a round table aimed to present this year's French guests and organisations involved in puppetry from the wider region. Our discussion will be mainly focused on the plans for the future and pointing out the possibilities of international cooperation within South-Eastern Europe. The participants of the round table will be Catherine Faudry, Cultural Attaché of the French Institute in Serbia and Director of the Teatroskop, Violaine Fimbel, Stage Director and Founder of the Compagnie Yokai and Independent Artist Laurent Bigot.

With support from Teatroskop – Southeastern European Network for Performing Arts, a program initiated by French Ministry of Europe and Foreign Affairs, French Ministry of Culture, and Institut français Paris.

Ustanoviteljica Lutkovnega gledališča Ljubljana je Mestna občina Ljubljana. | Ljubljana Puppet Theatre was founded by the City Municipality of Ljubljana.



Lutkovno gledališče Ljubljana sofinancirata Ministrstvo za kulturo Republike Slovenije in Mestna občina Ljubljana – Oddelek za kulturo. | Ljubljana Puppet Theatre is co-financed by the Ministry of Culture of the Republic of Slovenia and the City Municipality of Ljubljana.



Del programa je nastal s podporo programa Ustvarjalna Evropa v okviru mednarodnega projekta sodelovanja Puppets and Design, ki ga podpira Evropska komisija. Vsebinska publikacije je izključno odgovornost avtorjev in v nobenem primeru ne predstavlja stališč Evropske komisije. | Part of the programme is supported by the Creative Europe Programme of the European Commission in the frame of the Puppets and Design project. The content of this publication is the sole responsibility of its authors and does not in anyway reflect the position or opinion of the European Commission.



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15. MEDNARODNI BIENALNI FESTIVAL SODOBNE LUTKOVNE UMETNOSTI



LUTKOVNO
GLEDALIŠČE
LJUBLJANA

15TH INTERNATIONAL BIENNIAL FESTIVAL OF CONTEMPORARY PUPPETRY ART