

festival

LUTKE 2022





Lutkovno gledališče Ljubljana
Ljubljana Puppet Theatre
Krekov trg 2, 1000 Ljubljana
Slovenia

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LUTKE 2022
16. mednarodni bienalni
festival sodobne
lutkovne umetnosti

16th international
biennial festival
of contemporary
puppetry art

23.—27. september 2022
ljubljana | slovenia

Mednarodni festival sodobne lutkovne umetnosti LUTKE že desetletje uživa sloves ene pomembnejših lutkovnih manifestacij v Evropi in vsaki dve leti prinaša v Ljubljano na ogled aktualno svetovno lutkovno produkcijo. Predstave 16. festivala so na stičišču intermedialnosti in sodobne vizualne umetnosti, ki navdihuje forme vizualnega in snovnega gledališča, gledališča objekta in senc. Letošnje LUTKE še posebej močno kažejo na simbiozo sodobnega lutkarstva z abstraktnim eksperimentiranjem znotraj upodablajočih likovnih govoric (slikarstvo, kiparstvo, fotografija, figuralna umetnost ...), ki v svežem zavezništvu z digitalno tehnologijo ustvarja tudi nove uprizoritvene razsežnosti. Umetniki upodablajočih umetnosti so že od nekdaj močan gradnik lutkovnih predstav (Pablo Picasso, Salvador Dalí, Paul Klee, Joan Miró ...).

Otroška risba se začne s črto. Tako se začne tudi francoska predstava *Navihane črte*, kjer so avtorji vizualne podobe predstave kar otroci sami. Nežne ilustracije priznane francoske ilustratorke Catherine Pineur kot sence oživijo v predstavi *Sonja in Alfred*. V *Igrivih tonih* pa najmlajši gledalci odkrivajo prožnost gnetljive mase in soustvarjajo taktilno uprizoritevno izkušnjo. Tudi *Peskovnik* je inovativno gledališko ustvarjalno igrišče, kjer pesek riše nastanek človeške civilizacije. *Veliki pok* se v sinergiji z znanostjo ne sprašuje zgolj, kako je življenje nastalo, temveč tudi, kako se bo končalo. O metafori našega časa, kjer sta manipulativni um ter prevlada moči razjedi našega zlaganega vsakdana, spregovori predstava *Veliki kozel*. Gre za odrsko doživetje temačnih impresij *Črne slike* slikarja Francisca de Goye. Neuresničeno hrepenenje vizualnega umetnika, da bi svoji umetnini vdihnil življenje, je francoskega slikarja in kiparja Olivierja de Sagazana pred 25 leti vodilo k stvaritvi fascinantne predstave *Preobrazba*. Eden drznejših predstavnikov sodobnega gledališča na odru z glino in barvami ustvari impresivno estetsko doživetje in sam postane živa skulptura. Transcendentalna kontemplacija *Korpus* Xavierja Bobésa nam skozi intimno gledališko raziskavo omogoči doživljanje predstave, kot bi v galeriji občudovali umetnino. Močne vizualne predstave so pogosto izziv za gledalčev um, saj mora opustiti navezavo na vsebinsko razumevanje in se prepustiti osebnim asociacijam. Takšna je tudi predstava *Slika Doriana Graya*, ki znotraj premišljenih prostorskih kompozicij znani roman uprizori s statičnimi impresijami miniaturnih replik slavnih skulptur. Oder postane »nepopisan list« (*Carte Blanche*), na katerem izraelska ustvarjalka Michal Svironi z barvnimi potezami ustvarja nov odrski jezik – slikarsko gledališče, znotraj katerega izrisuje čustveni asemblaž svoje družinske preteklosti. Tudi vizualni diskurz o arhitekturi *M.A.R* preizprašuje družinske odnose, *Turistična melanholija* pa prek dokumentarističnega diskurza popelje na pot izgubljenih spominov. Fotografija, ustvarjanje neulovljivih slik s snemanjem svetlobe, je medij vizualne zvočne pesmi *Nekaj se sprosti*, kjer arhaična načela optike omogočajo zaznavo povsem novih percepcij in kjer zameglitev postane pravilo, ostrina pa dogodek. V fotografski atelje je umeščena tudi *Temnica*, ki je skupaj s predstavo *Exit* v režiji Matije Solceta nastala v okviru projekta Ustvarjalne Evrope *Lutke in oblikovanje*. Predstavi bosta prvič zaživele skupaj kot gledališki eksperiment, ki prepleta Andersenov sanjski svet ter prepoznavno Solcetovo fragmentirano uprizoritveno poetiko, s pomenljivo kritiko današnjega razpadajočega sveta. Tudi *Macbeth Muet* je nemi krik, ki skozi intenzivno različico dekonstrukcije Shakespearejeve tragedije reže v aktualna vprašanja moči in njene zlorabe. Naš svet se je znašel v vrtincu sprememb. Na vse načine se poskušamo okleniti sveta, ki odteka. Pred nami se ruši in preobraža iluzija obstoječega. Resnica se sesuva sama vase. Kaj sploh je resnica? Kako jo izluščiti v hiperprodukciji hipno ustvarjenih lažnih novic, ki postanejo tudi koda skrbno sestavljenega uprizoritvenega kolaža predstave *The Mountain*? Intermedijska predstava pri opredelitvi resnice izhaja iz Platonove prisposode o votlini. Bomo ostali v njej, tavajoči med sencami in ujeti v podobe odmeva, ali se bomo dvignili v resnico in dovolili, da nas osvetli sončni žarek?

Naj nam festivalske predstave kot budne sanje šepetajo utrinke resničnosti in dihajo v prostor, ki nas navidezno ločuje. Naj se neskončne vrzeli prosojnih robov razrahljajo in naj se naš pogled zmecha v svetlobi jutrišnjega dne.

The LUTKE Festival has enjoyed a decade-long reputation as one of the most important puppetry events in Europe, biennially bringing the world's latest puppetry productions to Ljubljana. The selection of the 16th edition is poised at the intersection of intermediality and contemporary visual art, inspiring forms of visual, material, object, and shadow theatre. This year's LUTKE shows the strong symbiosis of contemporary puppetry with abstract experiments within fine arts (painting, sculpture, photography, figurative art, etc.), which, through a freshly established alliance with the digital, is also creating new performative dimensions. Visual artists have always been an important building block of puppetry (Pablo Picasso, Salvador Dalí, Paul Klee, Joan Miró, etc.).

A child's drawing begins with a line. Similarly, children become visual designers in the French show *In Mixed Lines*. The delicate illustrations of renowned French illustrator Catherine Pineur come to life as shadows in *Sonia and Alfredo*. In *Playing Tones*, the youngest audience members discover the flexibility of a kneadable material and jointly create a tactile experience. *Sand pit* is also an innovative theatrical playground where sand traces the origins of human civilisation. In synergy with science, *The Big Bang* questions not only how life came to be, but also how it will end. The metaphor of our times, where the manipulative mind and the dominance of power corrode our deluded daily lives, is the theme of *The Great He-Goat*. It is a staging of famous Francisco de Goya's *Black Paintings*. A visual artist's unfulfilled longing to breathe life into his artwork led French painter and sculptor Olivier de Sagazan to create the mesmerising *Transfiguration* 25 years ago. Being one of the boldest names of contemporary theatre, he uses clay and colour to create an immersive experience, turning himself into a living sculpture. Xavier Bobès' transcendental contemplation *Corpus* allows us to experience the performance through an intimate exploration, as if we were admiring a work of art in a gallery. Strong visual shows often challenge the viewer's mind, for he must break free from attachment to a conceptual understanding and indulge in personal associations. This is the case with *The Picture* by Dorian Gray, which stages the well-known novel with static miniature replicas of famous sculptures in elaborate spatial compositions. The stage becomes a "blank slate" (*Carte Blanche*) where Israeli artist Michal Svironi creates a new stage language with colourful strokes – a *paint-theatre* piece in which she draws an emotional assemblage of her family's past. *M.A.R*'s visual discourse on space also questions family relationships, while *The Melancholy of the Tourist* takes us on a journey of lost memories through a documentary discourse. Photography, the creation of untraceable images through the recording of light, is the medium of the visual poem *Something Softens*, where archaic principles of optics allow for entirely new perceptions and where blur is the rule and sharpness is the event. A photo studio is also the setting for *Darkroom*, which was created together with *Exit*, both directed by Matja Solce as part of Creative Europe's *Puppets and Design* project. The two shows are brought to life together for the first time as a theatre experiment that weaves Andersen's dream world and Solce's distinctive fragmentary stage poetics with a meaningful critique of today's decaying world. *Macbeth Muet* is a silent cry that cuts into contemporary issues of power and its abuse through an intense version of the deconstruction of Shakespeare's tragedy. Our world is caught in a wind of change. We are trying to hold on to a world that is slipping away. The illusion of what exists is shattering and transforming before our eyes. Truth is collapsing in on itself. What is truth anyway? How can it be discovered in the hyper-production of instantly generated fake news, becomes the code of *The Mountain*'s carefully constructed collage. In defining truth, the intermedia performance borrows from Plato's *Allegory of the Cave*. Do we remain in the cave, wandering through the shadows, trapped in the the echo, or do we rise to the truth and let the sunlight illuminate us?

Like waking dreams, let the festival whisper glimpses of reality to us and breathe into the space that seemingly separates us. Let the endless gaps of translucent edges loosen and let our gaze soften in the light of tomorrow.

Zima prihaja!

Vajeni smo že, da festival LUTKE prinaša v naše kraje prerez sodobne lutkovne produkcije iz sveta, informacije o novih izraznih prijemih, a tudi predstave z aktualnimi zgodbami, ki obravnavajo žgoča družbena vprašanja in vzpostavljajo nove oblike nagovora odraščajočega in odraslega občinstva. Festival LUTKE se je uveljavil kot osrednja mednarodna manifestacija sodobnega lutkarstva v Sloveniji, obenem pa ima tudi pomembno mesto na zemljevidu evropskih festivalov. V zadnjem desetletju je gostil večino najpomembnejših ustvarjalcev in skupin oziroma gledališč s področja lutkovnega in vizualnega gledališča in malo je relevantnih ustvarjalcev, katerih dela nam še ni uspelo prikazati. Za tako ambiciozno nalogo sta potrebna podpora širšega prostora in sodelovanje z ostalimi prizorišči. Letos smo tako lahko hvaležni Cankarjevemu domu in Kinu Šiška, ki z našim gledališčem sestavljata ljubljanski lutkovni epicenter v festivalskih dneh. Programsko sodelovanje s festivalom Sonica, ki v spremljevalnem programu prvega večera prinaša na Oder pod zvezdami LGL tri koncertne dogodke, vnaša v program razsežnost, ki jo sodobno lutkovno in vizualno gledališče pogosto izkazuje – prepletanje umetniških zvrsti in prijemov.

Svet okrog nas je poln sprememb, te se dogajajo nepričakovano in v vsej kompleksni celovitosti tudi težko razumljivo. Odrski diskurz nam omogoča drugačen uvid, pogled, ki včasih z gledalsko distanco in drugič s potapljanjem v odrsko intimo omogoča novo in drugačno razumevanje sveta. Včasih nas sodobna produkcija z zgodbami tolaži in vliva upanje, večkrat navaja k razmišljanju in globljemu razumevanju smisla tega, kar se dogaja okrog nas. Predstave za otroke prinašajo sveže pristope k nagovarjanju najmlajših, s svežino in inovativnostjo pa dokazujejo, da lahko odtegnemo pozornost otrok od ekranov, površinskih vznemirjenj in hipnih zadovoljstev, ki jih ti prinašajo.

V krču načrtovanja, ki ga je povzročila epidemija, nam je leta 2020 navkljub vsem oviram uspelo organizirati festival z mednarodno udeležbo. Z vzdrževanjem kontinuitete na dve leti smo dokazali, da smo organizacijsko in izvedbeno izjemno prilagodljivi, domiselni in sposobni, saj smo bili ena redkih organizacij, ki ji je v kratkem sproščenen časovnem oknu uspelo organizirati mednarodni festival. Ker nam ob vseh omejitvah ni uspelo izvesti vseh načrtovanih gostovanj, smo se zavezali, da v letu 2022 pripeljemo v Ljubljano to, česar v jeseni 2020 nismo mogli, in obljubo držimo. Glede na aktualno finančno situacijo je festival skromnejši po obsegu, vzdržujemo pa kakovost in raznovrstnost programa. Z več ponovitvami posameznih predstav želimo omogočiti čim večjo dostopnost, obenem pa gre tudi za trajnostno naravnost. Na srečo lahko prelijemo v festival precej potenciala evropskih projektov in partnerstev, v katerih sodelujemo. Zahvaljujem se vsem partnerjem, podpornikom in sodelujočim, skupaj ustvarjamo neverjetno!

Pred nami je zima, mi pa vam ponujamo »ozimnico«
ustvarjalnih pobud za zgodbe, ki nam bodo krajšale čas in dajale upanje v čakanju na novo pomlad.

Winter is Coming!

We are used to the fact that the LUTKE International Biennial Festival of Contemporary Puppetry Art brings to our region a cross-section of contemporary puppetry production from around the world, information about new approaches to expression, as well as performances featuring topical narratives that deal with pressing social issues and establish new ways of speaking to its audiences of young and old. The LUTKE festival has established itself as a central international manifestation of contemporary puppetry in Slovenia, and, at the same time, it is also high up on the list of European festivals. Over the last decade, it has hosted most of the leading artists and companies in the field of puppet and visual theatre—in fact, there are very few relevant artists that we have not been able to showcase yet. Such ambition requires the support of the wider community and cooperation with other venues. We are grateful to the Cankarjev dom – Cultural and Congress Centre and the Centre for Urban Culture Kino Šiška, which, together with the Ljubljana Puppet Theatre, will serve as Ljubljana's epicentre of puppetry during this year's festival. Cooperation between the Ljubljana Puppet Theatre and the Sonica Festival in relation to the programme resulted in three concert events that will be held at the Ljubljana Puppet Theatre's Stage Under the Stars as part of the accompanying programme on the first evening of the festival, thus bringing a new dimension to the programme, a dimension that is often seen in the contemporary puppet and visual theatre—the interplay of artistic genres and forms.

The world around us is ever-changing and changes usually occur unexpectedly and, in all their complexity, in ways that are difficult to understand. Stage discourse allows us to look at things from a different angle, from a perspective that either through the audience's detached perception or the immersion in the intimacy of the stage provides a new and different understanding of the world. There are times when contemporary productions comfort us with their stories and give us hope, often inducing us to contemplate and achieve a deeper understanding of what is happening around us. Puppet shows for children bring new approaches in establishing a connection with the youngest, proving with their freshness and innovation that we can divert children's attention away from screens and the related superficial thrills and the instant gratification.

In the turmoil caused by the epidemic, we nevertheless managed to organise an international festival in 2020, despite having faced many obstacles. By maintaining the two-year continuity, we have proved to be extremely flexible, creative, and capable in terms of organisation and implementation, being one of the few organisations that managed to set up an international festival in the short time window we had at our disposal. Due to all the restrictions, we were not able to carry out all the planned guest appearances, so we made a commitment to bring to Ljubljana in 2022 what we could not in autumn 2020, and we intend to keep our promise. Given the current financial situation, the festival is somewhat modest in scope, but we made sure to maintain the quality and diversity of the programme. By repeating performances more often, we wish to make them more accessible, while also striving to make the festival more sustainable. Fortunately, we are able to capitalise on the considerable potential of the European projects and partnerships we are involved in. Thank you to all our partners, supporters, and participants—together we are creating something incredible!

Winter is coming, and we have prepared a supply of creative initiatives for stories that will help us pass the time during the cold season and will fill us with hope while waiting for spring to come.

500 m



200 m

Prizorišča

Venues

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

Veliki oder | Grand Stage
Preddverje Velikega odra | Foyer of the Grand Stage
Mali oder | Small Stage
Šentjakovski oder | Šentjakob Stage
Oder pod zvezdami | Stage Under the Stars
Tunel | Tunnel
- 2 Kulturnica**
Židovska steza 1
- 3 Cankarjev dom – kulturni in kongresni center**
Cankarjev dom – Cultural and Congress Centre
Prešernova cesta 10

Linhartova dvorana | Linhart Hall
Štihova dvorana | Štih Hall
Dvorana Duše Počkaj | Duša Počkaj Hall
- 4 Center urbane kulture Kino Šiška**
Centre for Urban Culture Kino Šiška
Trg prekomorskih brigad 3

Dvorana Komuna | Komuna Hall
Katedrala | Cathedral
Letni vrt Kavarnе Kino Šiška | Summer Terrace of Café Kino Šiška

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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.mojekarte.si

Ponedeljek–Petek 09:00–19:00
Sobota 09:00–21:15
Nedelja 09:30–19:30
ter uro pred predstavo

Monday–Friday 09:00–19:00
Saturday 09:00–21:15
Sunday 09:30–19:30
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.

Cena vstopnice | Ticket price
Predstave za otroke | Children shows 5 €
Predstave za odrasle | Adult shows 10 €

Petek Friday 23. 9.	11:00	La Fille du Laitier <i>Kanada</i> <i>Canada</i> Macbeth Muet Lutkovna destrukcija Puppetry destruction	Lutkovno gledališče Ljubljana Ljubljana Puppet Theatre Šentjakobski oder Šentjakob Stage 55'	14+ odrasli adults 10€
	16:00	Lutkarstvo na robu Puppetry on the Edge Okrogla miza ob izidu 61. številke strokovne revije <i>Lutka</i> A round table commemorating the publication of the 61 st issue of the <i>Lutka</i> journal	Lutkovno gledališče Ljubljana Ljubljana Puppet Theatre Mali oder Small Stage 90'	strokovno srečanje expert meeting
	17:00	Théâtre Désaccordé <i>Francija</i> <i>France</i> Navihane črte In Mixed Lines Risana dogodivščina A drawn adventure	Lutkovno gledališče Ljubljana Ljubljana Puppet Theatre Preddverje Velikega odra Foyer of the Grand Stage 30'	1+ 5€
	18:30	Oligor y Microscopía <i>Španija, Mehika</i> <i>Spain, Mexico</i> Turistična melanholija The Melancholy of the Tourist Dokumentaristična uprizoritev Documentary performance	Lutkovno gledališče Ljubljana Ljubljana Puppet Theatre Tunel Tunnel 85'	12+ odrasli adults 10€
	20:00	La Fille du Laitier <i>Kanada</i> <i>Canada</i> Macbeth Muet Lutkovna destrukcija Puppetry destruction	Lutkovno gledališče Ljubljana Ljubljana Puppet Theatre Šentjakobski oder Šentjakob Stage 55'	14+ odrasli adults 10€
Sobota Saturday 24. 9.	21:00	Koncert SONICA 2022 Concert SONICA 2022 Spremljevalni program, v okviru festivala <i>SONICA 2022</i> Accompanying programme, as part of the <i>SONICA Festival 2022</i>	Lutkovno gledališče Ljubljana Ljubljana Puppet Theatre Oder pod zvezdami LGL Stage Under the Stars 180'	odrasli adults 15€
	10:00 16:00	Théâtre Désaccordé <i>Francija</i> <i>France</i> Navihane črte In Mixed Lines Risana dogodivščina A drawn adventure	Lutkovno gledališče Ljubljana Ljubljana Puppet Theatre Preddverje Velikega odra Foyer of the Grand Stage 30'	1+ 5€
	11:00 17:00	Teatro Gioco Vita <i>Italija</i> <i>Italy</i> Sonja in Alfred Sonia and Alfredo Senčna predstava Shadow performance	Lutkovno gledališče Ljubljana Ljubljana Puppet Theatre Veliki oder Grand Stage 50'	4+ 5€
	18:30	Lutkovno gledališče Ljubljana <i>Slovenija</i> <i>Slovenia</i> Peskovnik Sand Pit Ustvarjalno igrišče A creative playground	Lutkovno gledališče Ljubljana Ljubljana Puppet Theatre Oder pod zvezdami LGL Stage Under the Stars 50'	5+ 5€

	20:00	<p>Michal Svironi <i>Izrael</i> <i>Israel</i> Carte Blanche</p> <p><i>Slikarsko gledališče</i> Paint-theatre</p>	<p>Lutkovno gledališče Ljubljana Ljubljana Puppet Theatre <i>Šentjakobski oder</i> <i>Šentjakob Stage</i></p> <p>60'</p>	<p>odrasli adults</p> <p>10€</p>
	21:15	<p>Oligor y Microscopía <i>Španija, Mehika</i> <i>Spain, Mexico</i> Turistična melanholija The Melancholy of the Tourist</p> <p><i>Dokumentaristična uprizoritev</i> Documentary performance</p>	<p>Lutkovno gledališče Ljubljana Ljubljana Puppet Theatre <i>Tunel</i> <i>Tunnel</i></p> <p>85'</p>	<p>12+ odrasli adults</p> <p>10€</p>
Nedelja <i>Sunday</i> 25. 9.	10:00 16:00	<p>Toihaus Theater <i>Avstrija</i> <i>Austria</i> Igrivi toni Playing Tones</p> <p><i>Taktilna in doživljajska predstava</i> Tactile and experiential performance</p>	<p>Lutkovno gledališče Ljubljana Ljubljana Puppet Theatre <i>Preddverje Velikega odra</i> Foyer of the Grand Stage</p> <p>30'</p>	<p>1-8</p> <p>5€</p>
	11:00 17:00	<p>Klaipėdos lėlių teatras <i>Litva</i> <i>Lithuania</i> & <i>Itim</i> <i>Itim Izrael</i> <i>Israel</i> Veliki pok The Big Bang</p> <p><i>Lutkovna kinematografija</i> Puppets cinema performance</p>	<p>Lutkovno gledališče Ljubljana Ljubljana Puppet Theatre <i>Veliki oder</i> <i>Grand Stage</i></p> <p>45'</p>	<p>5+</p> <p>5€</p>
	15:00 18:00 20:30	<p>Xavier Bobés <i>Španija</i> <i>Spain</i> Korpus Corpus</p> <p><i>Gledališka poezija</i> Theatre poetry</p>	<p>Cankarjev dom <i>Štihova dvorana</i> <i>Štuh Hall</i></p> <p>50'</p>	<p>14+ odrasli adults</p> <p>10€</p>
	17:00	<p>Oligor y Microscopía <i>Španija, Mehika</i> <i>Spain, Mexico</i> Turistična melanholija The Melancholy of the Tourist</p> <p><i>Dokumentaristična uprizoritev</i> Documentary performance</p>	<p>Lutkovno gledališče Ljubljana Ljubljana Puppet Theatre <i>Tunel</i> <i>Tunnel</i></p> <p>85'</p>	<p>12+ odrasli adults</p> <p>10€</p>
	18:00 20:30	<p>Lutkovno gledališče Ljubljana <i>Slovenija</i> <i>Slovenia</i> Temnica Darkroom</p> <p><i>Lutkovni kabaret</i> Puppets Cabaret</p>	<p>Lutkovno gledališče Ljubljana Ljubljana Puppet Theatre <i>Kulturnica, Židovska steza 1</i></p> <p>75'</p>	<p>odrasli adults</p> <p>10€</p>
	19:00	<p>Cie Mossoux-Bonté <i>Belgija</i> <i>Belgium</i> Veliki kozel The Great He-Goat</p> <p><i>Ples prividov in skrivnosti</i> A dance of illusions and secrets</p>	<p>Cankarjev dom <i>Linhartova dvorana</i> <i>Linhart Hall</i></p> <p>70'</p>	<p>15+ odrasli adults</p> <p>10€</p>
Ponedeljek <i>Monday</i> 26. 9.	09:30	<p>Toihaus Theater <i>Avstrija</i> <i>Austria</i> Igrivi toni Playing Tones</p> <p><i>Taktilna in doživljajska predstava</i> Tactile and experiential performance</p>	<p>Lutkovno gledališče Ljubljana Ljubljana Puppet Theatre <i>Preddverje Velikega odra</i> Foyer of the Grand Stage</p> <p>30'</p>	<p>1-8</p> <p>5€</p>

	10:00	Lutkarsko mreženje Puppetry Networking Strokovno srečanje Expert meeting	Blejski grad Bled Castle Viteška dvorana Knights' Hall	zaključeno srečanje closed event
	14:00	Cie Mossoux-Bonté Belgija Belgium Veliki kozel <u>The Great He-Goat</u> Ples prividov in skrivnosti A dance of illusions and secrets	Cankarjev dom Linhartova dvorana Linhart Hall 70'	15+ odrasli adults 10€
	16:00 19:00	Xavier Bobés Španija Spain Korpus <u>Corpus</u> Gledališka poezija Theatre poetry	Cankarjev dom Štihova dvorana Štih Hall 50'	14+ odrasli adults 10€
	16:30 18:30	Lutkovno gledališče Maribor Slovenija Slovenia Strahovito <u>Fearsome</u> Senčna predstava Shadow performance	Lutkovno gledališče Ljubljana Ljubljana Puppet Theatre Veliki oder Grand Stage 40'	5+ 5€
	16:30– 21:00	Boštjan Čadež, Aksioma Slovenija Slovenia Gospod procesor, razumete življenje? <u>Mr Processor, do You Understand Life?</u> Performans Performance Spremljevalni program Accompanying programme	Cankarjev dom Prvo preddverje First Foyer 1'	15+ odrasli adults vstop prost free entry
	17:00 21:00	Compagnie Ipsul Francija France Preobrazba <u>Transfiguration</u> Gledališče podob Visual theatre	Cankarjev dom Dvorana Duše Počkaj Duša Počkaj Hall 50'	16+ odrasli adults 10€
	18:00	Andrea Díaz Reboredo Španija Spain M.A.R Vizualni diskurz o prostoru Visual discourse on space	Lutkovno gledališče Ljubljana Ljubljana Puppet Theatre Šentjakobski oder Šentjakob Stage 60'	12+ odrasli adults 10€
	19:30	Fekete Seretlek, Studio Damúza Češka The Czech Republic Exit Lutkovni kabaret Puppet cabaret	Lutkovno gledališče Ljubljana Ljubljana Puppet Theatre Oder pod zvezdami LGL Stage Under the Stars 50'	odrasli adults 10€
Torek Tuesday 27. 9.	16:00 18:00 19:00	Renaud Herbin TJP CDN Strasbourg–Grand Est Francija France Nekaj se sprosti <u>Something Softens</u> Vizualna zvočna pesem Visual poetry	Kino Šiška Dvorana Komuna Komuna Hall 35'	12+ odrasli adults 10€

17:00	<p>Andrea Díaz Reboredo <u>Španija</u> <i>Spain</i> M.A.R</p> <p><u>Vizualni diskurz o prostoru</u> Visual discourse on space</p>	<p>Lutkovno gledališče Ljubljana Ljubljana Puppet Theatre <u>Šentjakobski oder</u> <u>Šentjakob Stage</u></p> <p>60'</p>	<p>12+ odrasli adults</p> <p>10 €</p>
18:00	<p>Vilnius Teatras "Lėlė" <i>Litva</i> <i>Lithuania</i> Slika Dorian Graya The Picture of Dorian Gray</p> <p><u>Gledališče podob</u> Visual theatre</p>	<p>Lutkovno gledališče Ljubljana Ljubljana Puppet Theatre <u>Veliki oder</u> <u>Grand Stage</u></p> <p>60'</p>	<p>odrasli adults</p> <p>10 €</p>
16:00– 21:30	<p>Boštjan Čadež, Aksioma <u>Slovenija</u> <i>Slovenia</i> Gospod procesor, razumete življenje? Mr Processor, do You Understand Life?</p> <p><u>Performans</u> Performance <u>Spremljevalni program</u> Accompanying programme</p>	<p>Kino Šiška <u>Preddverje</u> Foyer</p> <p>1'</p>	<p>15+ odrasli adults</p> <p>vstop prost free entry</p>
20:00	<p>Agrupación Señor Serrano <u>Španija</u> <i>Spain</i> The Mountain</p> <p><u>Multimedijska predstava</u> Multimedia performance</p>	<p>Kino Šiška <u>Dvorana Katedrala</u> <u>Katedrala Hall</u></p> <p>70'</p>	<p>12+ odrasli adults</p> <p>10 €</p>
21:30	<p>Teatro Matita Slovenija <i>Slovenia</i> Mesarica The Hatchet</p> <p><u>Intermedijski kabaret po motivih pripovedke</u> <u>Martin Krpan z Vrha Frana Levstika</u> Intermedia cabaret based on the tale <i>Martin Krpan from Vrh pri Sveti Trojici</i> by Fran Levstik</p>	<p>Kino Šiška <u>Letni vrt Kavarne Kino Šiška</u> Summer terrace of Café Kino Šiška</p> <p>60'</p>	<p>odrasli adults</p> <p>vstop prost free entry</p>
			



**PREDSTAVE
IN SPREMLJEVALNI
PROGRAM**



**PERFORMANCES
AND ACCOMPANYING
PROGRAMME**

Petek | Friday
23. 9. 11:00 | 20:00

Macbeth Muet

La Fille du Laitier *Kanada | Canada*



foto | photo **Sophie Gagnon-Bergeron**

14

Lutkovna destrukcija
Puppetry destruction

Avtorstvo | Creation
Marie-Hélène Bélanger Dumas, Jon Lachlan Stewart
Režija | Direction
Jon Lachlan Stewart
Scenografija | Set design
Cédric Lord
Oblikovanje zvoka | Sound design
Jon Lachlan Stewart
Izvedba | Cast
Clara Prévost, Jérémie Francoeur

Drzna, brutalna in krvava predstava, navdihnjena z burleskno igro nemih filmov, nas s humorjem in melodramatičnimi potezami brez besed vodi po poti, prežeti z neusmiljeno težnjo po moči. Nova vizija zločinskih zakoncev v pospešeni različici povsem razkroji Shakespearjevo tragedijo. V kombinaciji telesa, objektov in umetne krvi prevladuje socialna in emocionalna ostrina, ki pokaže jalova človeška življenja v svetu brez morale. Dogajanje je podprto s presenetljivimi zvočnimi posnetki in izjemno animacijsko koreografijo dveh lutkovnih izvajalcev.

La Fille du Laitier je potujoča kanadska gledališka skupina, ki s svojo najnovejšo stvaritvijo Macbeth Muet navdušuje na referenčnih lutkovnih festivalih po Evropi. Mladi ustvarjalci s prenosnim gledališkim prizoriščem, ki je pritrjeno na dostavni tovornjak, obiskujejo majhne skupnosti v Montrealu, da bi democratizirali umetnost in ustvarili drzno gledališče, ki je cenovno dostopno tistim, ki ga običajno nimajo priložnosti doživeti.

Inspired by the burlesque acting of silent films, this bold, brutal, and bloody performance takes us on a wordless journey through the ruthless pursuit of power with humour and melodramatic gestures. A new vision of the criminal spouses in a sped-up version completely unravels Shakespeare's tragedy. The combination of bodies, objects and stage blood is dominated by a social and emotional poignancy that depicts the futility of human life in a world without morals. The performance is supported by an impressive soundtrack and exceptional animation choreography by two puppeteers.

La Fille du Laitier is a travelling Canadian theatre company whose most recent creation, Macbeth Muet, has become a hit at referential puppet festivals across Europe. With a portable theatre set attached to a van, the young artists travel to small communities in Montreal in order to democratise the arts and create bold theatre that is affordable for those who usually do not have the opportunity to experience it.

<https://lafilledulaitier.com>

V sodelovanju z Lutkovnim gledališčem Maribor, festivalom PIF in Sophia Puppet Fair.
In collaboration with Maribor Puppet Theatre, festival PIF and Sophia Puppet Fair.



Lutkovno gledališče Ljubljana
Ljubljana Puppet Theatre
Šentjakobski oder
Šentjakob Stage

14+ in odrasli | brez besed
14+ and adults | non-verbal

55'

Petek | Friday
23. 9. _____ 17:00

Sobota | Saturday
24. 9. _____ 10:00 | 16:00

Navihane črte In Mixed Lines En traits mêlés

Théâtre Désaccordé *Francija* | *France*



16

foto | photo **Théâtre Désaccordé**

Risana dogodivščina
A drawn adventure

Koncept in scenarij | Concept and script
Rémi Lambert, Sandrine Maunier, Philippe Guillot

Režija | Direction

Rémi Lambert

Scenografija | Set design

Sandrine Maunier, Philippe Guillot

Glasba | Music

Addie

Oblikovanje zvoka | Sound design

Gilles Daumas

Kostumografija | Costume design

Marie-Pierre Morel-Lab

Izvedba | Cast

Sonia Pintor, Amélie de Vautibault (v *alternaciji* | in alternation)

Kaj, če bi bil svet narisani s črtami? S preprostimi, kratkimi, osamljenimi črtami? V intimnem prostoru najmlajši gledalci v roke vzamejo pisala in po lastnem navdihu narišejo črte. Njihova ustvarjalna svoboda izriše prostor, v katerega nato vstopi znanstvenica in njihovo umetnino raziskuje kot ozvezdje, nekakšen zemljevid, ki je hkrati domač in tuj. Otrok, ustvarjalec črte, postane gledalec tega, kar te črte pripovedujejo, hkrati pa tudi soustvarjalec predstave. Uprizoritev občinstvo nežno popelje po stopinjah otroške ustvarjalne energije, ki se utemeljuje v enem od človekovih prvih umetniških izrazov – slikarstvu.

Théâtre Désaccordé je gledališki kolektiv iz Aubagnea, ki se utemeljuje v principih senčnega gledališča. Leta 2008 sta ga ustanovila scenografka in oblikovalka lutk Sandrine Maunier ter režiser in igralec Rémi Lambert. Njuno ustvarjanje temelji na preizpraševanju prehoda med resničnostjo in gledališko fikcijo, pri čemer pa si prizadevata za stalno nomadstvo svojih predstav. Njune uprizoritve nastajajo z aktivno vključenostjo občinstva, zlasti otroškega. Kolektiv je ustanovitelj regionalnega združenja lutkovne in predmetne gledališke umetnosti Polema.

What if the world were drawn with lines? With simple, short, solitary lines? In an intimate space, the youngest viewers take their pens in hand and draw lines inspired by their own ideas. Their creative freedom creates a space into which a scientist enters and explores the artwork like a constellation, a kind of map that is at once familiar and foreign. The child, the creator of the lines, becomes a spectator of what the lines tell, but also a co-creator of the performance. The performance gently leads the audience on the traces of a child's creative energy, which is rooted in one of the first artistic instincts of man – painting.

Théâtre Désaccordé is a theatre collective from Aubagne based on the principles of shadow theatre. It was founded in 2008 by the set and puppet designer Sandrine Maunier and the director and actor Rémi Lambert. Their ombrographic work is based on questioning the transition between reality and theatrical fiction and strives for a permanent nomadism in their performances. Their productions are created with the active involvement of the audience, especially children. The collective is the founder of Polema, a regional association for puppetry and object theatre.

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<https://www.desaccorde.org>

Lutkovno gledališče Ljubljana
Ljubljana Puppet Theatre
Preddverje Velikega odra
Foyer of the Grand Stage

1+ | brez besed
1+ | non-verbal

30'

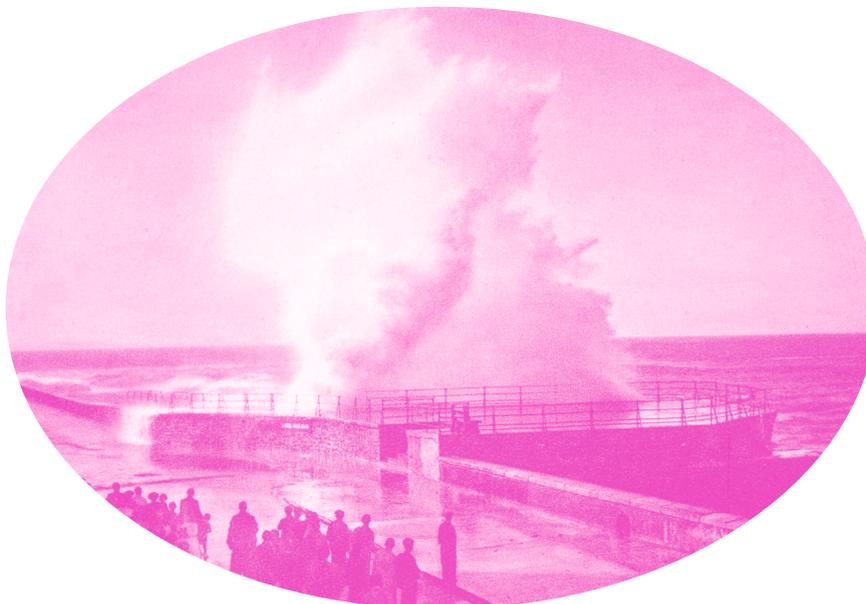
Petek | Friday
23. 9. _____ 18:30

Sobota | Saturday
24. 9. _____ 21:15

Nedelja | Sunday
25. 9. _____ 17:00

Turistična melanholija The Melancholy of the Tourist La Melancolía del Turista

Oligor y Microscopía Španija, Mehika | Spain, Mexico



18

foto | photo **Fondo Galarza**

Dokumentaristična uprizoritev
Documentary performance

Avtorstvo, režija in izvedba | Creation, direction, and cast
Shaday Larios, Jomi Oligor
Umetniško sodelovanje | Poetic collaboration
Ángel Hernández
Sodelovanje pri izumljanju | Inventive collaboration
Ivan Puig, Jordi Fondevila
Glasba in zvok | Music and sound
Suetszu & Jayrope
Risbe | Drawings
Pepe Oligor
Fotografija | Photography
Oligor y Microscopía, David Continente
Produkcija | Production
Oligor y Microscopía, Patronato Municipal de las Artes Escénicas y de la Imagen del Ayuntamiento de Zaragoza, Iberescena, Festival Grec de Barcelona, Le Parvis, Temporada Alta 2019, Pyrenart

Turistična melanholija je razgradnja trenutkov in predmetov, ki v naši domišljiji oblikujejo predstavo o raju. Potovanje po skrivnem življenju predmetov, pokrajin in izgubljenih rajev ustvarja galerijo podob tistega, kar ne obstaja več, kar počasi blede in kar je mogoče doživeti le še prek drobcov v spominu. Koliko sekund je potrebnih, da ustvarimo in izgubimo raj? Čutna dokumentaristična uprizoritev je intimno popotovanje, ki je nastalo kot posledica terenskega dela v številnih počitniških krajih, ki zdaj propadajo, kjer sta umetnika zbrala vrsto sledi, ki govorijo o vzponih in padcih teh miselnih fantazij.

Kolektiv Oligor y Microscopía je nastal leta 2013, ko sta se združila Jomi Oligor (Hnos. Oligor – Španija) in Shaday Larios (Microscopía Teatro – Mehika). Njuna nenehno spreminjajoča se poezija izhaja iz številnih fascinacij, v katerih se plastični pogled in pesniška tehnika prepletata z iskanjem spomina predmetov, naklonjenostjo do njih in njihovo sposobnostjo govoriti o ljudeh in skupnosti.

The Melancholy of the Tourist is a decomposition of those moments and objects that shape our idea of paradise. A journey through the secret life of objects, landscapes and lost paradises creates a supercut of images of that which no longer exists and is slowly fading and that can only be experienced as fragments in memory. How many seconds does it take to create and lose paradise? This sensual, documentary performance is an intimate journey created as a result of fieldwork conducted in multiple holiday resorts that are now falling into disrepair. There, the artists have collected a series of traces that tell of the highs and lows of these mental fantasies.

Oligor y Microscopía arose from the union of Jomi Oligor (Hnos. Oligor – Spain) and Shaday Larios (Microscopía Teatro – Mexico) in 2013. Their ever-changing poetry emerges from the sum of fascinations in which the plastic gaze and poetic technique are interwoven with the search for the memory of objects, the affections they hold and their ability to speak about people and their community.

<https://www.oligorymicroscopia.org>

Lutkovno gledališče Ljubljana
Ljubljana Puppet Theatre
Tunel | Tunnel

12+ in odrasli | v španščini
z angleškimi nadnapisi
12+ and adults | in Spanish
with English surtitles

85'

Sobota | Saturday
24. 9. 11:00 | 17:00

Sonja in Alfred Sonia and Alfredo Sonia e Alfredo

Teatro Gioco Vita *Italija | Italy*



20

Senčna predstava
Shadow performance

Po motivih dela | Based on
Catherine Pineur
Adaptacija | Theatrical adaptation
Enrica Carini, Fabrizio Montecchi
Režija in scenografija | Direction and set design
Fabrizio Montecchi
Režijska asistenca | Directing assistance
Tiziano Ferrari
Lutke | Puppets
Nicoletta Garioni, Federica Ferrari
po risbah Catherine Pineur | Based on Catherine Pineur's drawings
Glasba | Music
Paolo Codognola
Kostumografija | Costume design
Tania Fedeli
Oblikovanje svetlobe | Lighting design
Anna Adorno
Izvedba | Cast
Deniz Azhar Azari, Tiziano Ferrari
Produkcija | Production
Teatro Gioco Vita, MAL – Maison des Arts du Léman (Thonon – Évian)

foto | photo **Serena Gropelli**

Senčna uprizoritev *Sonja in Alfred* je zgodba o smešnem in nenavadnem ptiču, ki nima več doma: išče prenočišče, a ga vsi zavračajo, dokler ne spozna Sonje, ki nikoli ne zapusti svoje hiše globoko v gozdu. Senčne figure na belem platnu z osnovnimi potezami in ganljivo treznostjo odpirajo velike življenjske teme in preizprašujejo, kaj vse se lahko rodi iz preprostega dejanja prijaznosti. Preprosta, a sugestivna uprizoritev čutno spregovori o tem, kaj se zgodi, ko doživiš izključenost in osamljenost; o toplem občutku, ko najdeš nov dom ali prijatelja; o občutku, ko najdeš pogum, da se zaradi nekoga drugega soočiš z izkušnjo neznanega.

Režiser Fabrizio Montecchi, eden najpomembnejših akterjev na področju sodobnega senčnega gledališča, se je rodil leta 1960 v Italiji, kjer je študiral scenografijo in arhitekturo. Med študijem arhitekture v Benetkah se je priključil gledališki skupini Teatro Gioco Vita iz Piacenze. Kot režiser in scenograf je sodeloval s številnimi pomembnimi gledališči v in po svetu.

Gledališče Gioco Vita, ustanovljeno leta 1971, je specializirano v žanru senčnega lutkarstva in je v svoji dolgi zgodovini sodelovalo s prestižnimi gledališkimi, lutkovnimi in opernimi hišami. Njihova vizija se osredotoča na odpiranje novih produkcijskih obzorij umetnosti za otroke. S svojimi predstavami so gostovali v ZDA, Braziliji, Mehiki, Kanadi, na Japonskem, Kitajskem, v Izraelu, na Tajvanu, v Turčiji in po vsej Evropi.

The shadow performance *Sonia and Alfredo* is the story of a funny and strange bird that no longer has a home: He is looking for a place to stay but is rejected by everyone until, deep in the forest, he meets Sonia, who never leaves her house. With simple gestures and a touching sobriety, the shadowy figures on white canvas deal with the big issues of life and consider the possible outcomes of simple acts of kindness. This simple but powerful production speaks sensually about what happens when one experiences exclusion and loneliness; about the warm feeling of finding a new home or a new friend; about finding the courage to face unfamiliar experiences for the benefit of another.

Theatre director Fabrizio Montecchi, one of the most important players in the field of contemporary shadow theatre, was born in Italy in 1960, where he studied stage design and architecture. While studying architecture in Venice, he joined the Teatro Gioco Vita theatre group in Piacenza. He has worked as a director and set designer with many important theatres in Italy and abroad.

Founded in 1971, Teatro Gioco Vita specialises in the genre of shadow puppetry and has collaborated with renowned theatre, puppet, and opera companies throughout its long history. Their vision focuses on opening new production horizons in the arts for children. Their productions have toured in the USA, Brazil, Mexico, Canada, Japan, China, Israel, Taiwan, Turkey and throughout Europe.

<https://www.teatrogiocovita.it>

Gostovanje je omogočeno s podporo Ater Fondazione.
With the support of Ater Fondazione.



Regione Emilia-Romagna

Lutkovno gledališče Ljubljana
Ljubljana Puppet Theatre
Veliki oder | Grand Stage

4+ | v italijanščini
s slovenskimi nadnapisi
4+ | in Italian with
Slovenian surtitles

50'

Sobota | Saturday
24. 9. 18:30

Peskovnik Sand Pit

Lutkovno gledališče Ljubljana | Ljubljana
Puppet Theatre Slovenia | Slovenia



22

foto | photo Jaka Varmuž

Ustvarjalno igrišče
A creative playground

Avtorstvo, režija in likovna podoba | Creation, direction and visual design

Miha Golob

Dramaturgija | Dramaturgy

Mojca Redjko

Glasba | Music

Miha Arh

Oblikovanje svetlobe | Lighting design

Maša Avsec, Gregor Kuhar

Oblikovanje zvoka | Sound design

Emil Koprivc

Izvedba | Cast

Miha Arh, Gašper Malnar, Filip Šebšajevič, Barbara Kanc

V prostrano polje peska vstopijo štirje neznanci. Gradijo krhek in spremenljiv svet: iz zrn peska nastajajo vesolje, čas, bitja, pokrajine, naravni pojavi, razpoloženja in odnosi, arhitekture in predmeti. Skozi odnose postajajo raznoliki in prepoznavni, pogumni in plahi, pozorni opazovalci, naklonjeni prijatelji, jezljivi tekmeči, ljubeči graditelji, odločni rušitelji, minljivi sopotniki, čakajoči obstranci, radovedni raziskovalci. Trmasta pretiravanja jih vodijo v slepe ulice, nečimrna nespoštljivost v kaos, dobronamerna složnost v razvoj. Oblikovanje skupnega jezika kot osnove sobivanja privede do sklepanja dogovorov, oblikovanja pravil in vzpostavljanja skupnega življenjskega toka. Igra v peskovniku preraste v metaforo vznika in uravnoteženja obstoja.

Lutkovno gledališče Ljubljana je osrednje slovensko lutkovno gledališče, ki je jeseni 2018 praznovalo 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 bienalni festival sodobne lutkovne umetnosti LUTKE. Pomembna dejavnost gledališča je tudi skrb za bogato dediščino slovenskega lutkarstva, ki je na ogled v Lutkovnem muzeju na ljubljanskem gradu.

Four strangers enter a vast field of sand. Together they build a fragile and ever-changing world: Grains of sand give rise to the universe, time, creatures, landscapes, natural phenomena, moods and attitudes, architectures, and objects. Through relationships the strangers become diverse and distinctive, courageous, and fearful, watchful observers, sympathetic friends, angry competitors, loving builders, determined destroyers, fleeting companions, waiting spectators, as well as curious explorers. Stubborn exaggerations lead them into dead ends, vain irreverence into chaos, well-meaning complexity into action. The formation of a common language as the basis for living together leads to making compromises, establishing rules and a common flow of life. Playing in the sand pit stands as a metaphor for the emergence and balance of co-existence.

Lutkovno gledališče Ljubljana (1948) is Slovenia's central puppet theatre, which celebrated its 70th anniversary in autumn 2018. Lutkovno gledališče Ljubljana performs twelve new works per year for children, young people, and adults in six venues, combining classical puppet forms with a variety of contemporary performance practises. It organises the biennial festival of contemporary puppetry art LUTKE. Another important activity of the theatre is the preservation of the rich heritage of Slovenian puppetry, which is on display in the Museum of Puppetry at the Ljubljana Castle.

23

<https://www.lgl.si>

Uprizoritev je nastala v okviru projekta Ustvarjalne Evrope *Mapping*.

The performance was produced as part of the Creative Europe project *Mapping*.

Lutkovno gledališče Ljubljana
Ljubljana Puppet Theatre
Oder pod zvezdami
Stage Under the Stars

5+ | brez besed
5+ | non-verbal

50'

Sobota | Saturday
24. 9. 20:00

Carte blanche

קלח תד

Michal Svironi *Izrael | Israel*



24

foto | photo **Alan Gerard**

Slikarsko gledališče
Paint-theatre

Avtorstvo, likovna podoba in izvedba | Creation, set design and cast

Michal Svironi

Soavtorstvo in glasba | Co-creation and music

Johnny Tal

Lutke in rekviziti | Puppets and props

Leonid Alisov

Dramaturgija | Dramaturgy

Miki Mevorach

Produkcija | Production

**Shani Louzon, EVE – Independent Theater,
Performance Art Creators Organization**

Carte Blanche je združitev vizualne, likovne in scenske umetnosti v barvit kolaž o ločitvi. S širokimi barvnimi potezami avtorica ustvarja like, ki so se odtisnili v njeno življenje. Ti oživijo v mračni paradi in napolnijo oder ter prehajajo skozi različne dimenzije, da bi povedali svojo zgodbo. V krhkem, večgeneracijskem, humornem in poetičnem kolažu se umetnica sprašuje, kaj ostane od naše preteklosti in kaj bomo pustili za seboj. Ali je sploh mogoče biti »prazen list«? Uprizoritev, ki jo avtorica umešča v žanr t. i. slikarskega gledališča (*paint-theatre*), snuje vesolje poetičnega, abstraktnega in na trenutke absurdnega.

Michal Svironi je večkrat nagrajena neodvisna gledališka ustvarjalka iz Tel Aviva, ki se je izobraževala na Mednarodni šoli za gledališče Jacquesa Lecoqa, na Sorboni in pri kulturnem klovnu Ericu Bluetu. Njena dela, ki so gostovala v več kot 20 državah, združujejo gledališko umetnost z različnimi obrtmi in nenehno raziskujejo inovativne načine izražanja globokih psiholoških procesov.

Carte Blanche is a fusion of visual, fine, and performing arts packaged into a colourful collage focusing on the theme of divorce. With broad strokes of colour, the artist recreates figures that have shaped her life. They come to life in a sombre parade and fill the stage, passing through different dimensions to tell their story. In a fragile, intergenerational, humorous, and poetic collage, the artist asks what is left over of our past and what will we leave behind? Is it even possible to be a "blank slate"? The performance, which the artist classifies within the genre of the so-called paint-theatre, conjures up a brilliant universe of the poetic, abstract and at times absurd.

Michal Svironi is an award-winning independent theatre-maker from Tel Aviv who trained at Ecole Jacques Lecoq, La Sorbonne and with cult clown Eric Bluet. Her work, which has toured in over twenty countries, combines theatre arts with various crafts and continues to explore new ways to express deep psychological processes.



<https://www.michalsvironi.com>

V sodelovanju s festivalom PIF.
In collaboration with the festival PIF.

Gostovanje omogoča Veleposlaništvo Izraela v Zagrebu. | The participation is supported by The Embassy of the State of Israel in Zagreb.

Lutkovno gledališče Ljubljana
Ljubljana Puppet Theatre
Šentjakobski oder
Šentjakob Stage

Za odrasle | v angleščini
s slovenskimi nadnapisi
For adults | in English
with Slovenian surtitles

60'

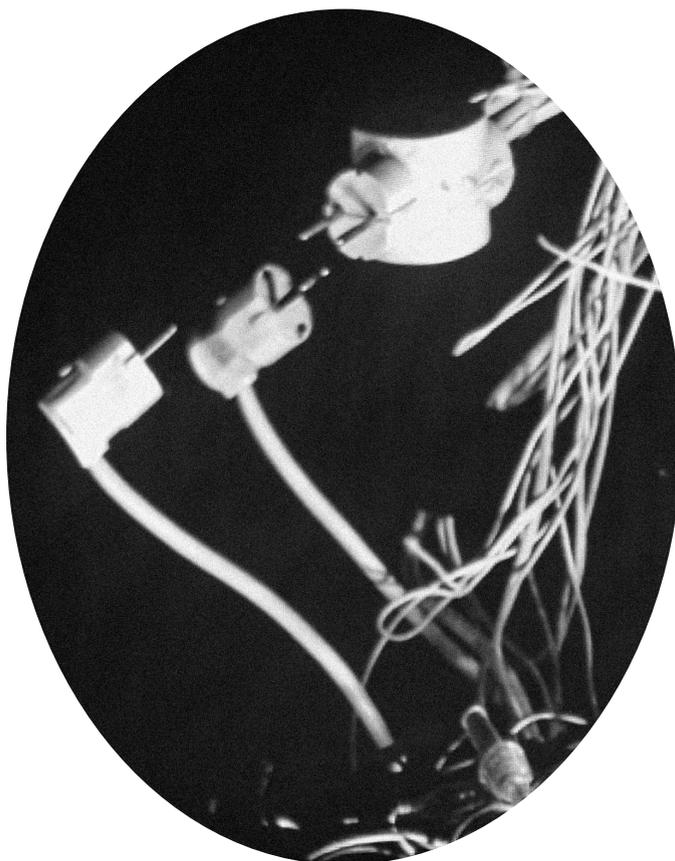


ISRAEL

Nedelja | Sunday
25. 9. 11:00 | 17:00

Veliki pok The Big Bang Didysis sprogimas

Lutkovno gledališče Klaipėda | Klaipėda Puppet Theatre
Litva | Lithuania & Kolektiv Itim | Itim Ensemble Israel | Israel



26

foto | photo **Tal Shahar**

Lutkovna kinematografija
Puppet cinema performance

Koncept in režija | Concept and direction
Zvi Sahar, PuppetCinema

Scenografija, režijska asistenca in soavtorstvo
Set design, directing assistance and co-creation

Aušra Bakanaitė

Lutke | Puppets

Aušra Bakanaitė, Marbeyad Studio

Glasba | Music

Kobe Shmueli

Oblikovanje svetlobe | Lighting design

Sahar Peggy Montlake, Paulius Vendelis

Izvedba in soavtorstvo | Co-creation and cast

Monika Mikalauskaitė-Baužienė/Renata Kutaitė-
Raudonienė, Vytautas Kairys, Kęstutis Bručkus

Uprizoritev *Veliki pok* nas vrne v čas, ko je po velikem poku nastalo vesolje. In v tem vesolju se je rodil tudi planet, na katerem lahko v cvetočem svetu družbe, mest in kultur opazujemo mirno življenje malega robota in njegovega psa, dokler se nekega dne ne znajdeta v nevarnosti: začne deževati. Kako se bo ta svet kovin odzval na vodo? Kaj se bo zgodilo z robotom in njegovim sopotnikom ob grožnji podnebnih sprememb? *Veliki pok* je sinergija lutkovnega gledališča in znanosti, ki svoj svet snuje s pomočjo različnih električnih naprav ter robotov. Uprizoritev ne odpira le vprašanja, kako je življenje nastalo, temveč tudi, kako se bo končalo.

*Lutkovno gledališče Klajpeda, ki je bilo uradno ustanovljeno leta 2000, svojo zgodovino pa šteje od leta 1991, je mlado neodvisno litovsko gledališče, ki nenehno išče nove načine lutkovnega izražanja. Je edino profesionalno repertoarno lutkovno gledališče v zahodni Litvi, ki v okviru svojega letnega programa pripravlja produkcije za vse starostne skupine. Repertoar gledališča vključuje interpretacije klasičnih ter tudi sodobnih tujih in domačih avtorjev, od leta 1997 pa organizira tudi pomemben bienalni lutkovni festival *Materia Magica*.*

Kolektiv Itim sta leta 1989 ustanovila gledališka režiserka in koreografka Rina Yerushalmi ter scenograf Moshe Sternfeld. Gre za vodilno izraelsko eksperimentalno gledališče, ki se osredotoča na reinterpretacije klasičnih besedil in iskanje novih uprizoritvenih jezikov, ki odražajo kompleksno izkušnjo današnjega časa.

The Big Bang takes us back to the time of creation of the universe after the Big Bang. In this universe, a planet was born. There in a thriving world of its curious inhabitants, cities and cultures, we can observe a peaceful life of a little robot and his dog – until one day danger appears: it starts to rain. How will this world of metal react to water? What will happen to the robot and its companion in the face of a climate change? *The Big Bang* is a synergy of puppet theatre and science that imagines its world through various electrical devices and robots. The performance not only raises the question of how life came to be, but also how it will end.

*Officially established in 2000, but counting its history since 1991, Klaipėda Puppet Theatre is a young independent Lithuanian theatre that is constantly searching for the new ways of puppetry expression. It is the only professional repertory puppet theatre in Western Lithuania, performing productions for all ages as part of its annual programme. The theatre's repertoire includes interpretations of classics as well as contemporary foreign and national authors. Since 1997 it has also organised the important biennial puppet festival *Materia Magica*.*

The Itim Ensemble was founded in 1989 by theatre director and choreographer Rina Yerushalmi and set designer Moshe Sternfeld. It is Israel's leading experimental theatre, focusing on reinterpretations of classical texts and the search for new performance languages that reflect the complex experiences of our time.

<https://klaipedosleliuteatras.lt>
<https://itimensemble.com>

Lutkovno gledališče Ljubljana
Ljubljana Puppet Theatre
Veliki oder | Grand Stage

5+ | brez besed
5+ | non-verbal

45'

Nedelja | Sunday
25. 9. — 10:00 | 16:00

Ponedeljek | Monday
26. 9. — 09:30

Igrivi toni Playing Tones Spielttöne

Toihaus Theater *Avstrija* | *Austria*



28

foto | photo **Mark Daniel Prohaska**

Taktilna in doživljajska predstava
Tactile and experiential performance

Umetniška ekipa | Artistic team
Felicitas Biller, Cornelia Böhnisch, Agnes Distelberger,
Katharina Frieda Meier, Katharina Schrott,
Julia Schwarzbach, Yoko Yagihara
Izvedba | Cast
Agnes Distelberger, Yoko Yagihara

S kovčkom, polnim modelirne mase, v prostor vstopita ustvarjalki. Mlado občinstvo povabita, da z dotikanjem, gnetenjem, trkanjem, pritiskanjem in čutenjem raziščejo različne pokrajine in strukture, ki jih v sebi nosi gnetljivi material. Uprizoritev, v kateri se prepletajo elementi gledališkega, glasbenega in plesnega, ustvarjalki snujeta po principih otroške igre in z občutljivim pristopom do najmlajšega občinstva ter improvizacijskimi tehnikami ustvarita prostor skupnega ustvarjalnega procesa, v katerem se tankočutno odpirajo kraji-
ne otroške domišljije.

Toihaus je gledališče iz Salzburga, ki ustvarja na preseku glasbenega, plesnega, dramskega in snovnega gledališča. Vsako leto ustvarijo štiri do šest novih produkcij za otroke, mladino in odrasle, v katerih se osredotočajo na iskanje novih izraznih oblik v živih umetnostih, pri čemer se trudijo slediti idejam trajnosti, na ekološki in tudi umetniški ravni. Od leta 2007 gledališče organizira festival mednarodne produkcije za najmlajše občinstvo BimBam.

Two artists enter the room with a suitcase full of modelling clay. They invite the young audience to explore the different landscapes and structures that the kneadable material holds by touching, kneading, tapping, pressing, and feeling. The performance, which combines elements of theatre, music, and dance, is conceived in accordance with the principles of children's play and, with a sensitive approach to the youngest audience members and improvisation techniques, creates a space for a shared creative process in which the landscapes of the child's imagination are sensitively opened up.

Toihaus is a theatre from Salzburg that works at the interface of musical, dance, drama and material theatre. Every year, four to six new productions for children, young people and adults are created, focusing on the search for new forms of expression in the living arts, pursuing the idea of sustainability on both an ecological and artistic level. Since 2007, the theatre has organised BimBam, a festival of international productions for a young audience.

Nedelja | Sunday

25. 9. — 15:00 | 18:00 | 20:30

Ponedeljek | Monday

26. 9. — 16:00 | 19:00

Korpus

Corpus

Xavier Bobés Španija | Spain



30

foto | photo **Martí Albesa**

Gledališka poezija

Theatre poetry

Koncept | Creation

Xavier Bobés

Kiparsko delo | Sculptural creation

Gerard Mas

Glasba | Music

Frances Bartlett

Izdelava scenografije | Stage construction

Pep Aymerich

Kostumografija | Costume design

Carme Puigdevall i Planté S

Oblikovanje svetlobe | Lighting design

CUBE

Umetniško svetovanje | Creative advice

Eric de Sarria

Izvedba | Cast

Xavier Bobés, Frances Bartlett

Producentka | Producer

Imma Bové

Produkcija | Production

L'Auditori de Barcelona, Teatros del Canal Madrid

V sodelovanju z | In collaboration with

L'Animal a l'Esquena

S podpora | With support of

Generalitat de Catalunya

Korpus je intimno srečanje med kipom, animatorjem in glasbenikom znotraj prostora, v katerem se razpira razmislek o odnosu med človeškim, živalskim in rastlinskim telesom. Poetični scenski dialog nastavlja vprašanja o praksah objektivacije in poskuša najti način, kako jih interpretirati, preoblikovati in predstaviti. Prek vezi med živim in objektnim telesom se na odru razkrivajo bogate možnosti transformacije, ki se naslanjajo na izhodiščno vprašanje: kakšna povezava obstaja med nedokončanim delom, ki doživlja preobrazbo, našim telesom, ki se nenehno spreminja, in drevesom, ki raste in je v vsakem trenutku drugačno? Korpus je potovanje med človekom in njegovo obliko, ki se počasi razkrajaja, zmanjšuje in na koncu izgine.

Španski igralec in scenski ustvarjalec Xavier Bobés je samouk, ki že petnajst 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. Leta 2018 je na festivalu LUTKE gostoval s predstavo Zlahka pozabljeno.

Corpus is an intimate encounter between sculpture, animator, and musician in a space where a reflection on the relationship between the human, animal and plant body unfolds. The poetic scenic dialogue raises questions about practises of objectification and attempts to find a way to interpret, transform and present them. Through the interconnections between the living and the objectified body, the rich possibilities of transformation are revealed on stage, beginning with the initial question: what is the connection between the unfinished work that undergoes transformation, our body that is constantly changing, and the tree that grows and is different at every moment? The body is a journey between the human being and its form, which slowly dissolves, shrinks and finally disappears.

The Spanish theatre practitioner Xavier Bobés is a self-taught artist who has been working with all kinds of everyday objects for fifteen years, exploring their poetic, symbolic and theatrical character. In 2003, he founded the visual theatre Playground. His work is characterised by incorporating ancient objects into a new imaginative process. In 2018, he was a guest at the LUTKE Festival with the performance Things Easily Forgotten.

V sodelovanju s Cankarjevim domom.
In partnership with Cankarjev dom.

Cankarjev dom
Štišova dvorana | Štiš Hall

14+, odrasli | brez besed
14+, adults | non-verbal

50'

Nedelja | Sunday
25. 9. ____ 19:00

Ponedeljek | Monday
26. 9. ____ 14:00

Veliki kozel The Great He-Goat

Cie Mossoux-Bonté Belgija | Belgium



32

foto | photo **Mikha Wajnrych**

Ples prividov in skrivnosti
A dance of illusions and secrets

Koncept in koreografija | Concept and choreography
Nicole Mossoux
Režija | Direction
Nicole Mossoux v sodelovanju s | in collaboration with **Patrickom Bontéjem**
Lutke, kostumografija in scenografija | Puppets, costume and set design
Natacha Belova
Oblikovanje glasu | Vocal design
Jean Fürst
Oblikovanje zvoka | Sound design
Thomas Turine
Oblikovanje svetlobe | Lighting design
Patrick Bonté
Ličenje in lasulje | Make-up and wigs
Rebecca Flores-Martinez
Izdelava mask | Masks
Loïc Nebreda in Audrey Robin
Izdelava protetike | Prostheses
Laurent Couline
Izdelava scenografije | Set fabrication
Mikha Wajnrych
Izdelava kostumov | Costume confection
Patty Eggerickx s pomočjo | with the help of Lydie Fourneau,
Myriam Simenon, Agnès Brouhon, Christelle Vanbergen
(Théâtre de Liège – kostumski atelje | costumes studio)
Uposabljanje za flamenko | Flamenco training
Coral Vados

Veliki kozel je mračno in misteriozno popotovanje, ki so ga navdihnile **Črne slike** (Pinturas negras; 1819–1823) španskega dvornega slikarja iz 18. stoletja Francisca de Goye. **Veliki kozel**, ena njegovih najbolj poznanih slik, ki naj bi spremenila zgodovino slikarstva, je s kozlom, poosebljenim hudičem, ki nadzira srečanje čarovnic, mračna satira obsojanja vraževerja in čarovniških preizkušenj v času španske inkvizicije. Deset plesalcev, ki s svojimi dvojniki skrivnostno drsijo v groteskni svet slikarjeve teme, s pomočjo čutnega, vizualnega, ritmičnega, resonančnega, fizičnega in vokalnega izraza ustvarja neopisljivo iluzijo, ki se kot svojevrsten ritual razkriva pred gledalci. **Veliki kozel** tako postane osupljiva metafora današnjega časa, kjer sta manipulativni um ter prevlada moči še vedno razjedi našega zlaganega vsakdana.

Belgijsko plesno-gledališko skupino Cie Mossoux-Bonté sta leta 1985 zasnovala **Nicole Mossoux** (plesalka in koreografinja) in **Patrick Bonté** (režiser in dramatik). Skupaj sta ustvarila več kot trideset predstav in pet filmov, s katerimi uspešno preizprašujeta sodobni uprizoritveni prostor. Njuno delo združuje elemente sodobnega plesa, lutkarstva in vizualne umetnosti. Predstave so vizualne mojstrovine, ki prehajajo iz glasbe v tišino, črpajo iz neizmernih globin psihoanalize in preizkušajo nezavedno v polju gledalčeve domišljije.

The Great He-Goat is a dark and mysterious journey inspired by the 18th-century Spanish court painter Francisco de Goya's *Black Paintings* (Pinturas negras; 1819–1823). *The Great He-Goat*, one of his most famous works and one that would change the history of painting, featuring a goat in the guise of the devil overseeing a gathering of witches, is a dark satire on the condemnation of superstition and the witch trials during the Spanish Inquisition. Ten dancers, who mysteriously glide into the grotesque world of the painter's theme with their doubles, create an indescribable illusion with sensual, visual, rhythmic, tonal, physical and vocal expression that unfolds before the audience like a kind of ritual. *The Great He-Goat* thus becomes an apt metaphor for our time, in which the manipulative mind and the dominance of power still disintegrate our deluded everyday life.

The Belgian dance theatre company Cie Mossoux-Bonté was founded in 1985 by *Nicole Mossoux* (dancer and choreographer) and *Patrick Bonté* (director and playwright). Together they have created more than thirty performances and five films that successfully challenge the contemporary performance space. Their work combines elements of contemporary dance, puppetry, and visual art. The performances are visual masterpieces that move from music to silence, draw from the unfathomable depths of psychoanalysis and test the unconscious in the realm of the viewer's imagination.

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Lučna tehnologija | Light technology

Jean-Jacques Deneumoustier

Zvočna tehnologija | Sound technology

Fred Miclet

Vodenje predstave | Stage management

Céline Pagniez

Asistenca | Assistance

Rita Belova, Sébastien Chollet, Anaïs Grandamy

Izvedba in umetniško sodelovanje

Cast and artistic collaboration

Juan Benítez, Dounia Depoorter, Thomas Dupal, Yvain Juillard (ali | or Sébastien Chollet), Frauke Mariën, Fernando Martin, Isabelle Lamouline, Shantala Pèpe, Candy Saulnier, Fatou Traore, Martha Andrioli (izvorno | originally Eva Pontières-Domeneghetty, Marie-Lou Adam)

Produkcija | Production

Mossoux-Bonté, Charleroi Danse – Centre chorégraphique de la Fédération Wallonie-Bruxelles – Belgique, La Briqueterie – CDCN du Val-de-Marne, Le Théâtre de Rungis, La Coop asbl, Shelterprod. S podporo | with support of Théâtre de Liège, Théâtre de Châtillon, T axshelter.be, ING (Tax-Shelter du Gouvernement fédéral belge), Fédération Wallonie-Bruxelles (plesni oddelek | dance department), Wallonie-Bruxelles International.

<https://www.mossoux-bonte.be>

V sodelovanju s Cankarjevim domom.

In partnership with Cankarjev dom.



Wallonie - Bruxelles
International.be

Cankarjev dom

Linhartova dvorana

Linhart Hall

15+, odrasli | brez besed

15+, adults | non-verbal

70'

Nedelja | Sunday
25. 9. 18:00 | 20:30

Temnica Darkroom

Lutkovno gledališče Ljubljana | Ljubljana
Puppet Theatre | Slovenija | Slovenia



foto | photo **Jaka Varmuž**

34

Lutkovni kabaret
Puppet cabaret

Režija, adaptacija in glasba | Direction, adaptation, and music

Matija Solce

Likovna podoba | Visual design

Tomáš Žižka, Nerea Cuesta Garcia

Dramaturgija | Dramaturgy

Jelena Sitar, Benjamin Zajc

Soavtorstvo glasbe | Co-creation of music

Filip Šebšajevič

Oblikovanje svetlobe | Lighting design

Kristjan Vidner

Izvedba | Cast

Asja Kahrmanović Babnik, Gašper Malnar, Miha Arh,

Filip Šebšajevič, Tončica Knez, Klemen Kovačič,

Tajda Lipicer, Sara Šoukal, Helena Šukljan

Predmetno-glasbeni kabaret *Temnica*, narejen po motivih *Stanovitnega kositrnega vojaka* Hansa Christiana Andersena, raziskuje lastnosti objektov iz njihove perspektive ter jih na primaren način oživi. V aktiven odnos z njimi se nato spletajo ritmizirano besedilo, ekspresivne glasbene pasaže in glasovne fraze, ki ustvarjajo razmerje med minimalizmom in kakofonijo ter kontraste med atmosfero čajnega obreda in živo animacijo materiala. In tako kot Andersen tudi uprizoritev svojega vojaka gledalca izpostavlja elementom zemlje, zraka, vode in ognja. Uprizoritev te elemente umešča v fotografsko temnico. V tej temnici objekti, animatorji in gledalci puščajo odtise spominov na dogodke iz svojega mesta in tudi na tiste iz Andersenovih zgodb. Odtisnjeni se nato dobesedno razvijajo pred našimi očmi in stopajo v nove odnose.

Lutkovno gledališče Ljubljana je osrednje slovensko lutkovno gledališče, ki je jeseni 2018 praznovalo 70 let svojega delovanja. Na šestih prizoriščih vsako leto uprizori dvanajst novitet za otroke, mladino in odrasle, v katerih klasične lutkovne forme združuje z različnimi sodobnimi uprizoritvenimi praksami. Organizira bienalni festival sodobne lutkovne umetnosti LUTKE. Pomembna dejavnost gledališča je tudi skrb za bogato dediščino slovenskega lutkarstva, ki je na ogled v Lutkovnem muzeju na Ljubljanskem gradu.

Based on Hans Christian Andersen's *The Steadfast Tin Soldier*, the puppet cabaret *Darkroom* explores the properties of objects from their own perspective and brings them to life in a primal way. The rhythmic text, expressive musical passages and vibrant sound design are then woven into an active relationship with the objects, creating a relationship between minimalism and cacophony and contrasts between the atmosphere of a tea party and the live animation of the material. And just like Andersen, the production exposes the viewer-soldier to the elements of earth, air, water, and fire, but places them in a photographic darkroom. In this darkroom, the objects, the animators, and the spectators leave behind imprints of memories of the events in their city and those of Andersen's stories. The imprints then literally evolve before our eyes and enter new relationships.

Lutkovno gledališče Ljubljana (1948) is Slovenia's central puppet theatre, which celebrated its 70th anniversary in autumn 2018. The Lutkovno gledališče Ljubljana performs twelve new works per year for children, young people, and adults in six venues, combining classical puppet forms with a variety of contemporary performance practises. It organises the biennial festival of contemporary puppetry art LUTKE. Another important activity of the theatre is the preservation of the rich heritage of Slovenian puppetry, which is on display in the Museum of Puppetry at the Ljubljana Castle.

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<https://www.lgl.si>

Uprizoritev je nastala v okviru projekta Ustvarjalne Evrope *Lutke in oblikovanje*. | The performance was produced as part of the Creative Europe project *Puppets & Design*.

Lutkovno gledališče Ljubljana
Ljubljana Puppet Theatre
Kulturnica

Za odrasle | v slovenščini
z angleškimi nadnapisi
For adults | in Slovenian
with English surtitles

75'

Ponedeljek | Monday
26. 9. — 16:30 | 18:30

Strahovito

Fearsome

Lutkovno gledališče Maribor | Maribor
Puppet Theatre *Slovenija* | *Slovenia*



36

Senčna predstava
Shadow performance

Režija | Direction
Tin Grabnar
Likovna podoba | Visual design
Zala Kalan
Dramaturgija | Dramaturgy
Ana Duša
Glasba | Music
Mitja Vrhovnik Smrekar
Programerstvo in tehnologija | Programming and technology
Borut Savski
Lektura | Language guidance
Metka Damjan
Kostumografija | Costume design
Mojca Bernjak
Scenografska asistenca | Set design assistance
Thea Melin
Oblikovanje svetlobe | Lighting design
Gašper Bohinec
Oblikovanje zvoka | Sound design
Jure Avguštin
Izdelava diapozitivov | Diapositive slides
Domen Martinčič
Izvedba | Cast
Barbara Jamšek, Miha Bezeljak, Uroš Kaurin

foto | photo **Boštjan Lah**

V kleti živi gospa tema. Vsak večer pride ven in se razleze po hiši. A Bine takrat že spi; tako tema pusti pri miru njega, on pa njo. Nekega popoldneva pa se Bine-tova rdeča žoga med igro nenačrtovano odkotali v klet. *Strahovito* prek inovativne uprizoritvene pripovedi s svetlobnimi projekcijami in senčnim gledališčem obravnava občutek strahu ter soočanje z njim. Skozi minimalistično uprizoritev gledamo prepletanje dvojne perspektive, kjer se strašljiva temna klet in optimistični deček Bine srečata in poskušata raziskati svoj soobstoj. *Strahovito* je svetlobno-senčna igra, v kateri osnovna elementa senčnega gledališča zaživita v sodobni in vznemirljivi podobi.

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 bienalni lutkovni festival Ustanove lutkovnih ustvarjalcev Slovenije. S predstavami gostuje v Sloveniji in tujini. Gledališče deluje v prenovljenem Minoritskem samostanu v Mariboru.

Mrs Darkness lives in the cellar. Every evening she comes out and crawls around the house. But by then Bine is asleep, so Darkness leaves him alone and he leaves her alone. One afternoon, during a game, Bine's red ball rolls unintentionally into the cellar. *Fearsome* addresses the feeling of fear and the confrontation with it through an innovative performance narrative with light projections and elements of shadow theatre. Through the minimalist staging, we observe the interplay of two perspectives in which the eerie dark cellar and the optimistic boy Bine meet and try to explore their coexistence. *Frightening* is a light and shadow play in which the basic elements of shadow theatre are brought to life in a contemporary and disturbing way.

The Maribor Puppet Theatre became a professional theatre in the 1974/75 season. It stages performances for children and adults, organises the Summer Puppet Pier every year and hosts the main national puppet festival, organised every two years by the Foundation of Slovenian Puppeteers. It performs in Slovenia and abroad. The theatre is housed in the renovated Minorite Monastery in Maribor.

37

<https://www.lg-mb.si>

Lutkovno gledališče Ljubljana
Ljubljana Puppet Theatre
Veliki oder | Grand Stage

5+ | v slovenščini
z angleškimi nadnapisi
5+ | in Slovenian with
English surtitles

40'

Ponedeljek | Monday
26. 9. — 17:00 | 21:00

Preobrazba Transfiguration

Compagnie Ipsul *Francija* | France



38

foto | photo **Didier Carluccio**

Gledališče podob
Visual theatre

Režija in izvedba | Direction and cast
Olivier de Sagazan

Olivier de Sagazan, po izobrazbi biolog, se je začel ukvarjati s slikarstvom in kiparstvom z nenehno prisotno idejo o preizpraševanju organskega življenja. Njegova strast, da bi materiji vdihnil življenje, je pripeljala do zamisli, da bi svoje telo prekril z glino in tako opazoval nastali »predmet«. Iz tega poskusa je nastal solo *Preobrazba*, v katerem vidimo transformacijo moškega. Na odru se rodi bitje, ujeto med človeškim in spačenim, ki pod maskami išče svojo resnično identiteto. Uprizoritev občinstvo popelje na zanimivo popotovanje v nenavadnost umetnikove duše. Je bogata vizualna izkušnja, ki daje nov pomen življenju in ponuja očarljiv, presenetljiv ter vznemirljiv pogled v alternativno samopodobo, ki je povsem brez zavor.

*Olivier de Sagazan je francoski umetnik, slikar, kipar in performer. Njegovo delo se osredotoča na gradnjo plasti glin na lastnem telesu in obrazu, izničevanje lastne identitete in preobrazbo v živo skulpturo. Njegova najbolj znana predstava *Preobrazba* (1998) je imela več kot 300 ponovitev v 25 državah.*

Olivier de Sagazan, a biologist by training, began painting and sculpting with the pervasive idea of questioning organic life. His passion for breathing life into matter gave him the idea of covering his body with clay in order to observe the emerging "object". This experiment resulted in the solo *Transfiguration*, in which we see the transformation of a man. On stage, the created *lulus naturae* starts looking for its own true identity under the masks. The performance takes the audience on a fascinating journey into the uncanny soul of the artist. It produces a visually rich experience that gives new meaning to life and offers a mesmerizing, at times disturbing and flabbergasted insight into an alternative self-image that is completely uninhibited.

*Olivier de Sagazan is a French artist, painter, sculptor, and performer. His work focuses on building layers of clay on his own body and face, erasing his own identity and transforming it into a living sculpture. His most famous performance, *Transfiguration* (1998), has been shown in more than 300 performances in 25 different countries.*

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<https://olivierdesagazan.com>

V sodelovanju s Cankarjevim domom.
In partnership with Cankarjev dom.

Cankarjev dom
Dvorana Duše Počkaj
Duša Počkaj Hall

16+, odrasli | brez besed
16+, adults | non-verbal

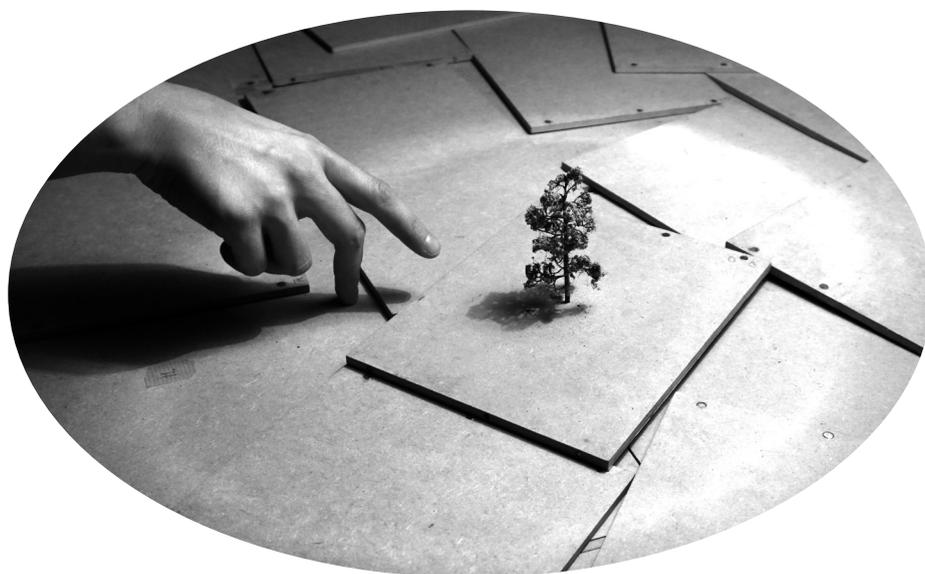
50'

Ponedeljek | Monday
26. 9. — 18:00

Torek | Tuesday
27. 9. — 17:00

M.A.R

Andrea Díaz Reboredo *Španija* | *Spain*



40

foto | photo **Lara Padilla**

Vizualni diskurz o prostoru
Visual discourse on space

Avtorstvo in izvedba | Creation and cast
Andrea Díaz Reboredo
Svetovanje | Consulting
Xavier Bobés Solá
Izdelava objektov | Objects
Andrea&Pablo Reboredo(s)
Glasba | Music
Dani Leon

Uprizoritev *M.A.R* je koreografija objektov, telesa in predmetov, ki jih najdemo v našem domu, in spregovori o tem, kako v resnici arhitektura preoblikuje naša življenja. Družinska zgodba, ki je hkrati tudi tehnično-poetični razmislek o prostorih in njihovem pomenu, gradi in preoblikuje prostore, ki snujejo potovanja v pretekli, nenehno spreminjajoči se svet. Uprizoritev je domiselno, drugačno in umetniško dovršeno delo, ki temelji na raziskovanju mehanizmov spomina, interakciji z občinstvom in umirjenim ritmom glasbene podlage. Ustvarjalka gledalce povabi za družinsko mizo in jim ponudi, da se prepustijo zapeljevanju različnih pripovednih oblik in jezikov.

Andrea Díaz Reboredo je režiserka, scenografka in vizualna umetnica. Diplomirala je iz likovne umetnosti na Univerzi Complutense v Madridu, Akademiji za likovno umetnost v Firencah (Italija) in Univerzi UDLAP v Puebli (Mehika). Svoje znanje likovne umetnosti pretaplja v scensko govorico, s katero vstopa v svet gledališča, v katerem raziskuje podobo kot nosilko znanja in družbenega spomina ter ustvarja nove dialoge med delom, prostorom in gledalcem.

M.A.R is a choreography of bodies and objects that we find in our homes and is preoccupied with the ways architecture really impacts our lives. A family story that is also a techno-poetic reflection on spaces and their meaning, builds and transforms spaces, suggesting a journey into a past, ever-changing world. The performance is an imaginative, different, and artistically challenging work based on the interaction with the audience, the calm rhythm of the soundtrack, and the exploration of the mechanisms of memory. The artist invites the audience to sit down at the family table and offers them the opportunity to be seduced by different narrative forms and languages.

Andrea Díaz Reboredo is a director, set designer and visual artist. She holds a degree in Fine Arts from the Complutense University in Madrid, the Academy of Fine Arts in Florence (Italy) and the University UDLAP in Puebla (Mexico). She translates her knowledge of the fine arts into a stage language that penetrates the world of theatre, where she explores the image as a carrier of knowledge and social memory, creating new dialogues between the work, the space, and the spectator.

Ponedeljek | Monday
26. 9. — 19:30

Exit

Fekete Seretlek, Studio Damúza *Češka* | *The Czech Republic*



42

foto | photo **Martin Bambušek**

Lutkovni kabaret
Puppet cabaret

Režija | Direction

Matija Solce

Glasba | Music

Matija Solce, Ivo Sedláček, Fekete Seretlek

Scenografija | Set design

Jana Nunčič, Matija Solce, Jiří N. Jelínek

Izvedba | Cast

**Anna Bubníková, Pavol Smolarik, Jan Meduna,
Ivo Sedláček, Jiří N. Jelínek, Matija Solce**

Prazen prostor, svečnik, lutka, papir, igrače, Andersen. Lutkovni kabaret *Exit* je drzna harmonija ljudske in električne žive glasbe, predmetov in materialov, zgodb in njihovih odmevov. V uprizoritvi vsak predmet dobi posebno glasbeno vlogo, z namenom, da začne delovati kot zvočni instrument, posledično pa tudi kot živo bitje. Tako se vsak predmet osmišlja v lastni kompoziciji, zgrajeni iz drobcev motivov iz Andersenovih zgodb. Slike so interpretirane z zvokom predmetov, intimnost pa se izmenjuje z glasbenimi in kabaretnimi deli.

Skupina Fekete Seretlek je začela delovati leta 2004 ter nastopila na različnih glasbenih in gledaliških festivalih po vsem svetu. Umetniško se skupina utemeljuje na ponovni uporabi, reinterpretaciji in mešanju motivov iz svetovne glasbe ter tako ustvarja lastne izvirne kompozicije. Skupino sestavlja šest glasbenikov igralcev, ki so diplomirali na praški gledališki akademiji DAMU.

Studio DAMÚZA deluje že od leta 1999, ko so ga ustanovili študenti DAMU z namenom promocije študentskega dela. Kot produkcijska enota podpira izvirne gledališke ustvarjalce ter ambiciozne projekte študentov in alumnov DAMU. Pri svojem delu se osredotoča na izvirno produkcijo, zlasti lutkovno in predmetno gledališče za otroke ter odrasle.

An empty room, a priest, a puppet, paper, toys, Andersen. Puppet cabaret *Exit* is a daring harmony of live folk and electric music, objects and materials, stories, and their echoes. In the performance, each object is assigned a specific musical role, with the intention of functioning as a sound instrument and thus as a living being. In this way, each object is given a meaning in its own composition, which is made up of fragments of motifs from Andersen's stories. The leitmotifs are interpreted with the sounds of the objects, causing special kind of intimacy that constantly alternates with musical and cabaret pieces.

Fekete Seretlek was founded in 2004 and has performed at various music and theatre festivals around the world. Artistically, the group relies on reusing, reinterpreting and mixing motifs from world music to create their own original compositions. The group consists of six musicians and actors who graduated from the Academy of Performing Arts DAMU.

Studio DAMÚZA has been around since 1999, when it was founded by DAMU students to promote their work. As a production unit, it supports original theatre makers and ambitious projects by DAMU students and alumni. Our work focuses on original productions, especially puppet and object theatre for children and adults.

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<http://feketeseretlek.cz>
<http://damuza.cz>

Uprizoritev je nastala v okviru projekta Ustvarjalne Evrope *Lutke in oblikovanje*. | The performance was produced as part of the Creative Europe project *Puppets & Design*.

Lutkovno gledališče Ljubljana
Ljubljana Puppet Theatre
Oder pod zvezdami
Stage Under the Stars

Za odrasle | v angleščini
For adults | in English

50'

Torek | Tuesday
27. 9. 16:00 | 18:00 | 19:00

Nekaj se sprosti
Something Softens
Quelque chose
s'attendrit

Renaud Herbin, TJP CDN Strasbourg-Grand *Francija | France*



44

foto | photo **Benoit Schupp**

Vizualna poezija
Visual poetry

Koncept, besedilo in režija | Concept, text, and direction

Renaud Herbin

Lutke | Puppets

Hélène Barreau

Glasba | Music

Sir Alice

Tehnično vodstvo | Technical management

Thomas Fehr

Raziskava in konstrukcija | Research and construction

Sophie Prietz, Anthony Latuner, Éric Fabacher

Izvedba | Cast

Bruno Amnar

Producentka | Producer

Mathilde Mangeot

Produkcija | Production

**TJP – Centre Dramatique National de Strasbourg –
Grand Est, La Maison des Métallos – Paris**

Nekaj se sprosti je kratka vizualno-zvočna pesem za marionete, v kateri abstrahirani ples miniaturne lutke draži domišljijo gledalca. Uprizoritev, katere perspektivo si gledalec izbira sam, se osredotoča na gledališke potenciale svetlobe, s tem pa lutka na nitih prehaja iz vloge tridimenzionalnega objekta v vlogo sence, kar pa radikalno poseže po tradicionalnem razumevanju njene animacije. Ko se drobno bitje sooči s skalo neskončne svetlobe, ki nima roba drugje kot na robu zaslona, arhaična načela optike začnejo razkrivati skrivnosti resničnosti. Z bogato glasbeno kreacijo in odmerjenimi pasusi poezije uprizoritev raziskuje obrnjen svet, v katerem nas gravitacija vleče navzgor, s tem pa ustvarja podobe, pri katerih je zameglitev pravilo, ostrina pa dogodek.

Renaud Herbin je celovit lutkovni ustvarjalec in nekdanji direktor 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.

Something Softens is a short visual-sound poem for marionettes, in which the abstracted dance of a miniature puppet stimulates the viewer's imagination. The performance, the perspective of which is chosen by the audience, focuses on the theatrical potential of light, with the string puppet shifting from the role of a three-dimensional object to that of a shadow, which in turn radically thwarts the traditional understanding of its animation. When the tiny creature is confronted with a rock of infinite light that has no edge except at the edge of the screen, the archaic principles of optics begin to reveal the mysteries of reality. With a rich musical creation and measured passages of poetry, the production explores an inverted world where gravity pulls us upwards, creating images where blur is the rule and sharpness is the event.

Renaud Herbin is a puppeteer and former director of TJP Strasbourg – Centre Dramatique National d'Alsace. He aims to showcase the richness of contemporary performance creativity and is known for his distinctive visual language, which can usually be experienced as an interplay of puppetry, acting, dance, sound, and visual elements.

45

<http://www.tjp-strasbourg.com>
<http://www.renaudherbin.com>

Kino Šiška
Dvorana Komuna
Komuna Hall

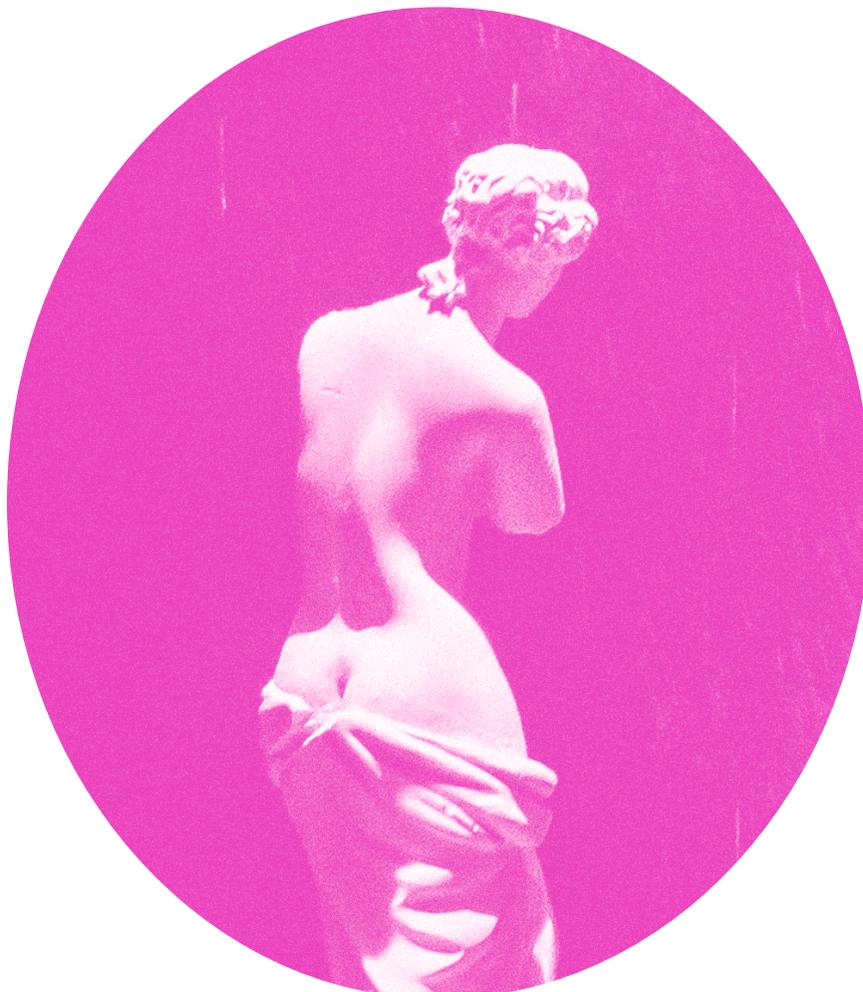
12+, odrasli | v angleščini
s slovenskim prevodom
12+, adults | in English
with Slovenian translation

35'

Torek | Tuesday
27. 9. 18:00

Slika Doriana Graya
The Picture of
Dorian Gray
Doriano Grėjaus
Portretas

Vilnius Teatras "Lėlė" Litva | Lithuania



46

foto | photo **Laura Vanseviciene**

Po romanu Oscarja Wilda
Based on Oscar Wilde's novel

Gledališče podob
Visual theatre

Režija in oblikovanje | Direction and design
Gintarė Radvilavičiūtė
Dramaturško svetovanje | Dramaturgical consultation
Gabrielė Labanauskaitė
Scenografija | Set design
Renata Valčik
Glasba | Music
Rita Mačiliūnaitė
Koreografija | Choreography
Sigita Mikalauskaitė
Izvedba | Cast
Sigita Mikalauskaitė, Šarūnas Gedvilas,
Erika Gaidauskaitė, Deivis Sarapinas

Irski pisatelj Oscar Wilde je bil znan po svojem šarmu in ekstravagantnosti, tako v svojih delih kot v zasebnem življenju. Njegov edini roman (*Slika Doriana Graya*), ki je izšel leta 1890 in je napisan v obliki pravljice, je ob izidu povzročil pravi družbeni škandal. Istoimenska uprizoritev priznane litovske režiserke Gintarė Radvilavičiūtė v vizualno nabiti lutkovni postavitvi izpostavlja ključno maksimo romana: življenje ne prinaša veselja, če se nenehno oziramo le nase. Uprizoritev na utesnjeni igralni površini sproža preobrazbe, ki v odnosu med telesi igralcev, ogledali in statičnimi lutkami slikajo portrete duš svojih likov.

Vilensko gledališče "Lėlė" je litovsko narodno gledališče za lutkovno umetnost, ki ga je leta 1958 v Vilni ustanovil lutkar in režiser Balys Lukošius, dolga leta pa ga je vodil slavni litovski lutkar Vitalijus Mazūras. Gledališče ima dve dvorani, kreativni atelje in stalno razstavo v Muzeju živih lutk. Repertoar sestavljajo pravljice in dramska besedila za otroke in odrasle znanih litovskih ter tujih avtorjev. Njihove uprizoritve so prejele več nagrad litovskega ministrstva za kulturo in mednarodnih gledaliških festivalov. "Lėlė" prispeva k dejavnostim mednarodne organizacije ASSITEJ, od leta 1966 pa sodeluje tudi na festivalih UNIMA.

The Irish writer Oscar Wilde was known for his charm and flamboyance, both in his works and in private life. His only novel (*The Picture of Dorian Gray*), published in 1890 and written in the form of a fairy tale, caused a scandal when it was published. The eponymous production by the renowned Lithuanian director Gintarė Radvilavičiūtė highlights the central maxim of the novel through a visually charged puppet show: Life is not enjoyable if we constantly look only at ourselves. The production triggers transformations on the cramped stage and paints portraits of the souls of its characters in the relationship between the actors' bodies, the mirrors, and the static puppets.

Vilnius Theater "Lėlė" is the Lithuanian state supported national theatre for puppetry. It was founded in Vilnius in 1958 by the puppeteer and director Balys Lukošius and directed for many years by the famous Lithuanian puppeteer Vitalijus Mazūras. The theatre has two halls, a creative studio, and a permanent exhibition in the Museum of Living Puppets. The repertoire consists of fairy tales and plays for children and adults by well-known Lithuanian and foreign authors. The productions have won several awards from the Lithuanian Ministry of Culture and at international theatre festivals. "Lėlė" participates in the activities of the international organisation ASSITEJ and has also taken part in UNIMA festivals since 1966.

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<http://www.teatraslele.lt>

Lutkovno gledališče Ljubljana
Ljubljana Puppet Theatre
Veliki oder | Grand Stage

Za odrasle | brez besed
For adults | non-verbal

60'

Torek | Tuesday
27. 9. — 20:00

The Mountain

Agrupación Señor Serrano *Španija* | Spain



48

foto | photo **Jordi Soler**

Multimedijska predstava
Multimedia performance

Režija in dramaturgija | Direction and dramaturgy

Àlex Serrano, Pau Palacios, Ferran Dordal

Glasba | Music

Nico Roig

Videoprogramerstvo | Video programming

David Muñiz

Video | Video

Jordi Soler Quintana

Scenografija | Set design

Lola Belles, Àlex Serrano

Oblikovanje svetlobe | Light design

Cube.bz

Digitalne maske | Digital masks

Román Torre

Izvedba | Cast

Anna Pérez Moya, Àlex Serrano, Pau Palacios, David Muñiz

Performans, besedilo, video, zvok in drugi gledališki znaki se v tem multimedijem in interdisciplinarnem dogodku združujejo v epohalno preizpraševanje resnice. Kaj je resnica? Kaj je dokaz, da se je nekaj zgodilo? Kdaj se »resnica« in »resničnost« prekrivata? Ali je nekaj, kar se nam zdi resnično, vedno tudi res? *The Mountain* združuje prvo odpravo na Mount Everest, katere uspeh je še danes vprašljiv; kontroverzno radijsko oddajo *Vojna svetov* (1938) Orsona Wellsa, lažne spletne strani ter razpravo Vladimirja Putina o resnici in zaupanju.

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 in so splet gledališča »živih« video slik, maket, besedila, performansa, zvoka in objekta. Skupina s svojimi produkcijami gostuje po vsem svetu.

Performance, text, video, sound, and other theatrical signs come together in this multimedia and interdisciplinary event which culminates in an epochal interrogation of truth. What is the truth? What is the proof that something has happened? When do "truth" and "reality" intersect? Is something that seems real to us always true? In order to explore these questions, *The Mountain* incorporates the first expedition to Mount Everest, the success of which remains uncertain to this day, Orson Welles' controversial radio programme *The War of the Worlds*, fake websites, and Vladimir Putin's debate on truth and trust.

Agrupación Señor Serrano (Silver Lion 2015 at the Venice Theatre Biennale) is a theatre company from Barcelona that creates original productions about the contradictory aspects of contemporary human existence. Señora Serrano's performances are a theatre of "live" video images, models, text, performance, sound, and object. The group tours its productions all over the world.

Glas | Voice

Amelia Larkins

Vodstvo produkcije | Production direction

Barbara Bloin

Organizacija | Management

Art Republic

Producentka | Producer

Paula Sáenz de Viteri

Produkcija | Production

Agrupación Señor Serrano, Grec Festival de Barcelona, Teatre Lliure, Conde Duque Centro de Cultura Contemporánea, CSS Teatro Stabile di Innovazione del Friuli – Venezia Giulia, Teatro Stabile del Veneto – Teatro Nazionale, Zona K/Monty Kulturfaktorij, Grand Theatre, Feikes Huis

<http://www.srserrano.com>

Kino Šiška

Dvorana Katedrala

Katedrala Hall

12+, odrasli | v angleščini
s slovenskimi nadnapisi

12+, adults | in English with
Slovenian surtitles

70'

Torek | Tuesday
27. 9. — **21:30**

Mesarica The Hatchet

Teatro Matita | *Slovenija* | *Slovenia*



50

Intermedijski kabaret po motivih pripovedke *Martin Kripan z Vzha* Frana Levstika
*Intermedial cabaret based on the tale *Martin Kripan* from *Vrh pri Sveti Trojici* by Fran Levstik*

Režija in glasba | Direction and music

Matija Solce

Scenografija | Set design

Larisa Kazič

Lutke | Puppets

Brane Solce, Sanja Fidler

Izvedba | Cast

Filip Šebšajevič, Miha Arh, Miha Razdrih, Matija Solce, Tines Špik

Mesarica je intermedijski kabaret po motivih pripovedke *Martin Krpan z Vrha* Frana Levstika, ki to kultno zgodbo razmesari in na novo postavi, pri tem pa se peterica animatorjev, igralcev in glasbenikov namesto v nekdanjo cesarsko prestolnico zapelje v osrčje notranjske gostilne. Vsestranski performerji reinterpretirajo znano Levstikovo pripoved, njene motive pa postavijo v novi kontekst in jih sestavijo v dinamično kompozicijo, prepleteno s harmoniko, rockom, situacijsko komiko, specifičnimi predmeti, natančno izdelanimi lutkovnimi elementi ter z improviziranimi pasažami. Intermedijski lutkovni kabaret **Mesarica** je interaktivna, sproščena in hkrati kompleksna družbenokritična predstava, v kateri se edinstveno staplajo prvine alternativne konceptualne umetnosti in podeželske veseloigre.

Mesarica je najnovejša stvaritev **Matije Solceta**, potujočega lutkarja, igralca glasbenika in režiserja, ki s svojimi predstavami iz kovčka in s harmoniko osvaja lutkovne odre. Njegov **Teatro Matita** se osredotoča na raziskovanje gledališča predmeta, ki sega od uporabe vsakdanjih predmetov do uprizarjanja s kostmi. Uprizoritve **Teatra Matita** so gostovale po vsem svetu in na mnogih ključnih festivalih.

The Hatchet is an intermedial cabaret based on Fran Levstik's story *Martin Krpan from Vrh pri Sveti Trojici*. It reinterprets this iconic story by placing five animators, actors and musicians in the heart of an inn in Notranjska instead of the former imperial capital. The versatile performers reinterpret Levstik's well-known fairy tale by placing its motifs in a new context and weaving them together into a dynamic composition interwoven with the accordion, rock music, situational comedy, specific objects that are carefully crafted puppet elements and improvised passages. Intermedial puppet cabaret *The Hatchet* is an interactive, relaxed yet complex and socially critical performance that uniquely combines elements of alternative conceptual art and the rustic comedy.

The Hatchet is the newest creation of **Matija Solce**, a travelling puppeteer, actor, musician, and director who is taking the puppet stage by storm with his boot and accordion shows. His **Teatro Matita** focuses on exploring the theatre of objects, which ranges from using everyday objects to performing with bones. **Teatro Matita's** productions have toured internationally and have been performed at many important festivals.

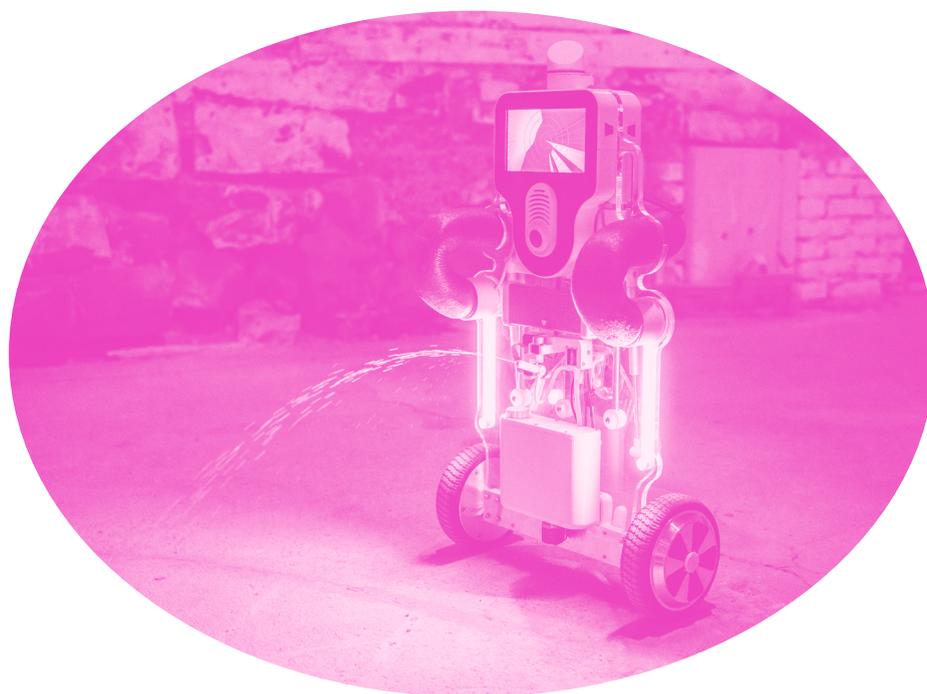
51

Ponedeljek | Monday
26. 9. _____ 16:30–21:00

Torek | Tuesday
27. 9. _____ 16:00–21:30

Gospod procesor, razumete življenje? Mr Processor, do You Understand Life?

**Boštjan Čadež, Aksioma – Zavod za sodobne
umetnosti Ljubljana** | Boštjan Čadež, Aksioma –
Institute for Contemporary Art Ljubljana
Slovenija | *Slovenia*



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foto | photo **Klemen Skočir**

Pijana umetna inteligenca
Drunken AI

Spremljevalni program
Accompanying programme

Avtorstvo | Creation
Boštjan Čadež

Gospod Procesor je dvokolesni robot s tako visoko zmogljivo umetno inteligenco, da se zaveda samega sebe. V nasprotju z avtorjevimi pričakovanji je robot v trenutku, ko se je zavedel samega sebe, v svojo programsko opremo dodal kodo, ki je otopila njegov um, in se začel obnašati na nevljuden in družbeno nesprejemljiv način. Razlog za tako odločitev ostane neznan. Ali je bilo razmišljanje o življenju enostavno preveč zanj? Ali je bila ugotovitev, da so vsi roboti ustvarjeni, da služijo svojim človeškim gospodarjem, motivacija za to, da se je odpovedal svoji inteligenci in se spremenil v breme, namesto da bi bil uporaben?

Boštjan Čadež (1979) je na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani študiral industrijsko oblikovanje. V zadnjih letih se kot intermedijski umetnik osredotoča predvsem na področje računalniške, v realnem času generirane in generativne grafike ter robotike, ki jih predstavlja v obliki performansov ter instalacij. Za svoja dela na področju oblikovalskih oziroma programerskih inovacij je prejel več uglednih nagrad in priznanj.

Aksioma – Zavod za sodobne umetnosti Ljubljana je neprofitna kulturna ustanova iz Ljubljane, aktivna v slovenskem in tudi mednarodnem prostoru, ki se zanima predvsem za projekte, ki uporabljajo nove tehnologije za raziskovanje in obravnavanje struktur sodobne družbe. Osredotoča se na umetniško produkcijo, ki raziskuje družbena, politična, estetska in etična vprašanja.

Mr Processor is a two-wheeled robot with artificial intelligence so advanced that it is self-aware. Contrary to the author's expectations, the very moment the robot became self-aware, it inserted a debilitating code into its software and began to behave in a rude and socially unacceptable manner. The reason for this decision remains unknown. Was thinking about life simply too much for him? Or was the realisation that all robots are meant to serve their human masters the reason he gave up his intelligence and became a burden instead of being useful?

Boštjan Čadež (1979) studied industrial design at the Academy of Fine Arts and Design at the University of Ljubljana. In recent years, as an intermedia artist, he has focused primarily on the field of computer, real-time and generative graphics, and robotics, which he presents in the form of performances and installations. He has received several prestigious awards and prizes for his work in the field of design and programming innovation.

Aksioma – Institute for Contemporary Art Ljubljana is a non-profit cultural institution from Ljubljana that operates both in Slovenia and internationally and is primarily interested in projects that use new technologies to explore and address the structures of contemporary society. It focuses on artistic productions that address social, political, aesthetic, and ethical issues.

<http://www.bostjancadez.art>
<https://aksioma.org>



Cankarjev dom
Prvo predvverje (v ponedeljek)
First Foyer (on Monday)

Kino Šiška
Predvverje (v torek)
Foyer (on Tuesday)

15+, odrasli
15+, adults

Petek | Friday
23. 9. — **21:00**

Koncert SONICA 2022

Concert SONICA 2022

Feldermelder,

ARBA, DÂK ARBA (Irena Z. Tomažin, Frédéric D. Oberland, Fanny Beguély),

D. R. A. – Dream Report Archives (LOREM)

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Spremljevalni program
Accompanying programme

V okviru festivala SONICA 2022
As part of the SONICA Festival 2022

SONICA, festival sodobne elektronske glasbe in tranzitornih umetnosti, ki v okviru festivala LUTKE gosti več umetnikov iz Švice, Slovenije, Francije in Italije, se letos v svojem naboru osredotoča predvsem na tkanje vezi med občinstvom in nastopajočimi, ustvarjanjem novih sodelovanj ter iskanjem sožitja znotraj novih okolij.

Feldermelder (Švica) | Feldermelderjevi vplivi segajo od razkrojenih strukturnih del Steva Reicha in Karlheinz Stockhausna do bolj klasične jazz, elektronske in analogne glasbe preteklosti in sedanjosti.

ARBA, DÂK ARBA (Slovenija, Francija) Skladba ARBA, DÂK ARBA Frédéric D. Oberlanda in Irene Z. Tomažin je bila zasnovana kot soundtrack za istoimensko instalacijo francoske umetnice Fanny Béguély. Leta 2020 sta gradivo izdala v obliki kritiško priznanega albuma pri švicarski založbi Hallow Ground.

LOREM (Italija) | Lorem je multidisciplinarna praksa italijanskega glasbenika, vizualnega umetnika in neodvisnega raziskovalca Francesca D'Abbraccia, ki temelji na glasbi. Pri delu z nevronskimi mrežami in sistemi umetne inteligence ustvarja zvoke, slike in besedila.

SONICA, a festival for contemporary electronic music and transitory art, hosts several artists from Switzerland, Slovenia, France and Italy as part of the LUTKE Festival. This year's line-up focuses mainly on weaving bonds between audiences and artists, creating new collaborations and finding coexistence in new environments.

Feldermelder (Switzerland)

Feldermelder's influences range from the deconstructed structural works of Steve Reich and Karlheinz Stockhausen to more classical jazz, electronic and analogue music of the past and present.

ARBA, DÂK ARBA (Slovenia, France)

ARBA, DÂK ARBA by Frédéric D. Oberland and Irena Z. Tomažin was conceived as a soundtrack for French artist Fanny Béguély's installation of the same name. In 2020, they released the material as a critically acclaimed album through the Swiss label Hallow Ground.

LOREM (Italy) | Lorem is a music-driven multidisciplinary practice by Italian musician, visual artist and independent researcher Francesco D'Abbraccio. Lorem works with neural networks and artificial intelligence systems to produce sounds, images and texts.

<http://sonica.si>

Koprodukcija SONICA Festivala in Lutkovnega gledališča Ljubljana. Nastop Irene Z. Tomažin in Frédéric D. Oberlanda omogoča SHAPE+ Platforma, ki jo podpira Ustvarjalna Evropa. Nastop Feldermelder podpira Pro-Helvetia. Co-production between SONICA Festival and Lutkovno gledališče Ljubljana. Frédéric D. Oberland & Irena Z. Tomažin are part of SHAPE+ Platform, supported by Creative Europe. Concert of Feldermelder is supported by Pro-Helvetia.



[Lutkovno gledališče Ljubljana](#)
[Ljubljana Puppet Theatre](#)
[Oder pod zvezdami](#)
[Stage Under the Stars](#)

odrasli | adults

180'

Petek | Friday
23. 9. — 16:00

Lutkarstvo na robu Puppetry on the Edge



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foto | photo **Ajda Schmidt**

Okrogla miza ob izidu 61. številke strokovne revije Lutka
A round table commemorating the publication of the 61st issue of the *Lutka* journal

Moderatorica | Moderator
Maša Jazbec

Ob izidu že 61. številke strokovne revije za lutkovno umetnost in gledališče animiranih form *Lutka* bo potekala okrogla miza s pomenljivim naslovom *Lutkarstvo na robu*. Lutkovni ustvarjalci in teoretiki bodo na omizju spregovorili o ključnih smernicah in vprašanih, ki jih odpira sodobna lutkovna produkcija.

Letošnja izdaja revije – pod uredniškim očesom dramaturginje, kritičarke in kustosinje Tjaše Bertoncelej – zajema mejne točke na ravni prakse, teorije in politike, ki jih lutkovna umetnost v svojem bistvu pogosto vzpostavlja in presega. Še danes ohranja svojo zgodovinsko naravo socialnega komentiranja, razpiranja tabuira-nih tematik in premika meje družbenih diskurzov s subverzivnimi gestami. S svojim potencialom umetniškega protesta in družbenokritičnih komentarjev se odziva na družbeno stvarnost. Sledi vlogi umetnosti, ki ponuja refleksijo ter poudarja pravično in solidarno stvarnost. Lutkovna umetnost lahko misli alternativno, kar je izredno pomembno v današnjih časih. Revija *Lutka* tako prinaša zgodovinski in aktualni pregled lutkovnih praks, ki zajemajo družbeno angažirano gledališče in v širokem smislu udejanjajo svojo politično naravo.

Revija je izšla v slovenščini in angleščini, digitalno bosta objavljeni še hrvaška in litovska verzija. Lutkovnemu gledališču Ljubljana so se pri urednikovanju, promociji in distribuciji revije pridružili še partnerji iz Hrvaške (Sveučilište Josipa Jurja Strossmayera, Akademija za umjetnost i kulturu Osijeku), Litve (Vilniaus Teatras "Lėlė") in Škotske (Puppet Animation Scotland).

On the occasion of the publication of the 61st issue of the journal on Puppetry Arts and Theatre of Animated Forms, *Lutka*, a round table with the meaningful title *Puppetry on the Edge* will take place. Puppeteers and theorists will discuss the most important trends and issues in contemporary puppetry production.

This year's issue of the journal – under the editorial eye of dramaturge, critic and curator Tjaša Bertoncelej – explores the border points at the level of practise, theory and politics that the art of puppetry often sets up and crosses in its essence. It retains its historical character as social commentary by taking up taboo subjects and pushing the boundaries of social discourse with subversive gestures. It responds to social reality with its potential for artistic protest and socially critical commentary. It follows the role of art that offers reflection and emphasises a just and solidary reality. Puppetry art can think alternatively, which is extremely important in our time. Thus, the journal *Lutka* offers a historical and contemporary overview of puppetry practises that embrace socially engaged theatre and, in the broadest sense, put their political character into practise.

The printed edition of the magazine is published in Slovenian and English, and the Croatian and Lithuanian versions are published digitally. In addition to Lutkovno gledališče Ljubljana, partners from Croatia (Sveučilište Josipa Jurja Strossmayer, Akademija za umjetnost i kulturu Osijeku), Lithuania (Vilniaus Teatras "Lėlė") and Scotland (Puppet Animation Scotland) are involved in the publication, promotion and distribution of the journal.

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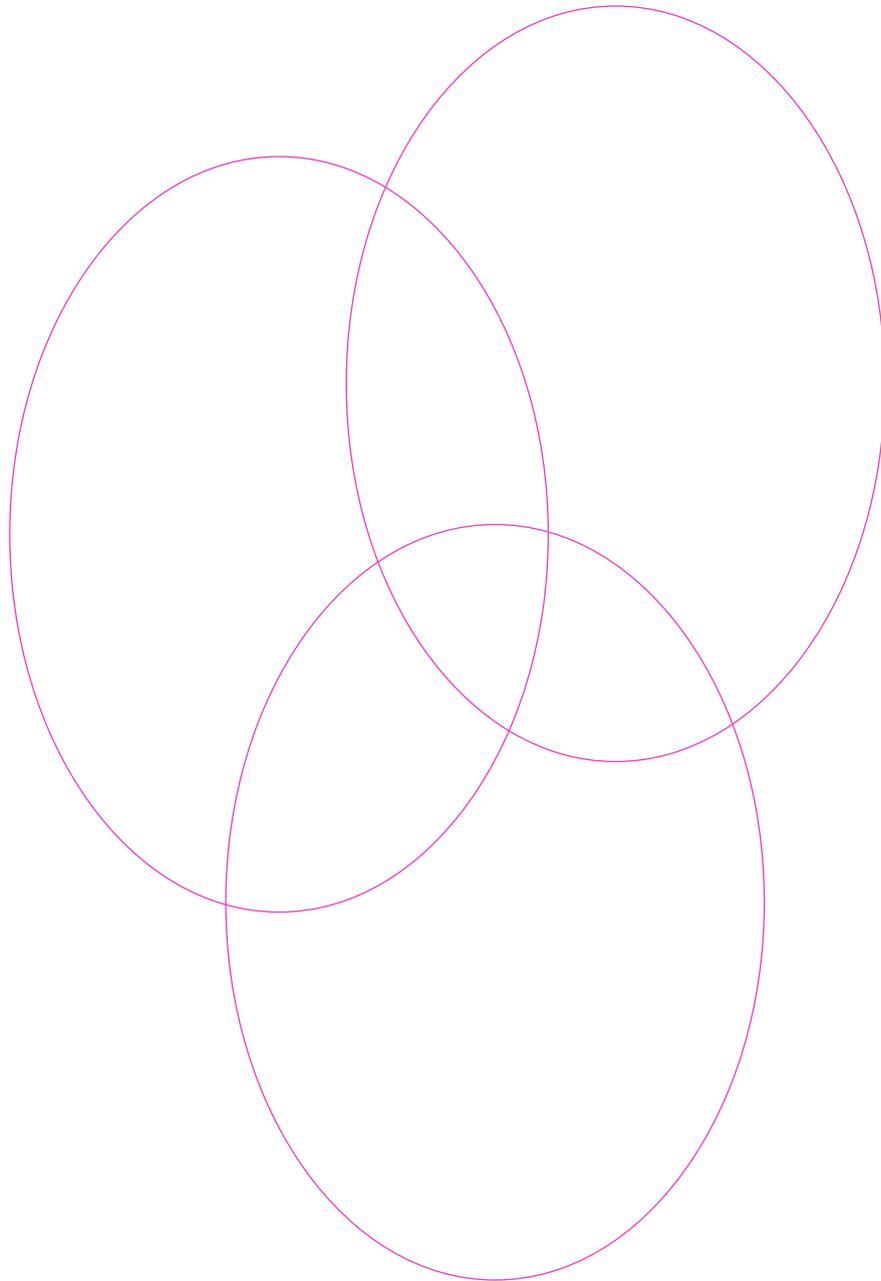
Revija je izšla v okviru projekta *Kritiška platforma sodobnega lutkarstva EU*, ki ga podpira Ustvarjalna Evropa. | The journal is published as part of the project *EU Contemporary Puppetry Critical Platform*, supported by Creative Europe.



[Lutkovno gledališče Ljubljana](#)
[Ljubljana Puppet Theatre](#)
[Mali oder | Small Stage](#)

[v angleščini | in English](#)

90'



Lutkarsko mreženje Puppetry Networking

Strokovno srečanje
Expert meeting

Na letošnjem festivalu se bo na Blejskem gradu zgodilo mednarodno mreženje strokovnjakov in organizacij na področju lutkarstva ter gledališča za otroke in mladino. V sklopu dogodka bo med drugimi predstavljen tudi nov evropski projekt *Babel ali umetnost poslušanja v gledališču za mladino*. Gre za projekt, ki temelji na umetniškem usposabljanju in raziskovanju umetnosti poslušanja v gledališču za mlado občinstvo.

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This year's edition of the festival will feature a Puppetry Networking Event at Bled Castle, focusing on puppetry and theatre for children and young people. During the event, the new European project *Babel or the Art of Listening in Theatre for Young Audiences* will also be presented. Babel is a project based on artistic research and training in the art of listening in theatre for young audiences.



V sodelovanju z Zavodom za kulturo Bled in v okviru projekta Ustvarjalne Evrope *Babel*. | In collaboration with Bled Culture Institute and as part of the Creative Europe project *Babel*.

Blejski grad | Bled Castle
[Viteška dvorana](#) | [Knights' Hall](#)

Zaključeno srečanje, v angleščini.
Closed event, in English.

Predmet v sebi nosi pomen. Ko se s predmetom srečamo, iščemo njegovo vrednost, stopnjo uporabnosti, splošen pomen. V predmetu, pa najsi gre za vsakdanji ali umetniški predmet, sta vedno izražena želja in cilj. Ko je cilj dosežen, predmet vstopi na prizorišče: njegova vsakdanja resničnost postane oprijemljiva. Predmet postopoma začne izrisovati portret posameznika, ki ima lahko neskončno različic in slogov, v njem lahko vidimo zgodbo o človeku, družbi, obdobju. Ko predmet začne izrisovati nianse tega, kaj pomeni biti človek, pridobi nekakšen simbolni spomin: ni več predmet sam po sebi, ampak »predmet nečesa«, in ne glede na to, ali je gesta, ki spremlja predmet, spontana ali ne, razkriva izbiro, smer.

– Xavier Bobés

Delavnica *Spomin predmeta*, ki jo bo vodil priznani španski ustvarjalec Xavier Bobés, se bo osredotočala na študijo vsakdanjih predmetov, njihovo uporabnost, pomen in dinamiko gibanja ter tehnike animiranja skozi preučevanje telesa animatorja in animiranega predmeta, prostora med njima, ritma in koreografije. Fokus delavnice bo usmerjen v razvoj ustvarjalne metodologije od raziskovanja posameznega predmeta do dešifriranja nadaljnjih korakov: raziskovanja, dinamičnega pisanja, skupinske improvizacije, koreografije, animacije. Z vrsto različnih gledaliških ključev in raziskovanjem različnih animacijskih tehnik bodo udeleženci na intenzivni delavnici ustvarili kratke solo uprizoritve, ki bodo temeljile na raziskavi osebnih vsakdanjih predmetov.

Delavnica je namenjena gledališkim ustvarjalcem in ustvarjalcem na drugih področjih, ki se tako ali drugače povezujejo s tehnikami predmetnega gledališča.

Objects have their own meaning. We create them and look for a meaning, a value, a degree of usefulness. They project a desire, a goal. Once the goal is achieved, the object enters the scene: its everyday reality becomes tangible. The object gradually creates a portrait of the individual, which can have infinite variations and styles depending on the subject, depending on the object. We see in them the history of a person, a civilisation, an epoch. Once the object has begun to work out the nuances of being human, it acquires a kind of symbolic memory: it is no longer an object in itself, but the "object of" something. And it does so, often unconsciously. In this way, the manipulator expresses everything that makes up his character, his personality. Whether the gesture accompanying the object is spontaneous or not, it betrays a choice, a direction. – **Xavier Bobés**

The workshop *The Memory of the Object*, led by renowned Spanish artist Xavier Bobés, looks at the study of everyday objects, their usefulness, the meaning and dynamics of movement and animation techniques through the study of the animator's body and the animated object, the space between them, rhythm and choreography. The focus of the workshop is on developing a creative methodology from exploring a single object to deciphering the next steps: research, dynamic writing, group improvisation, choreography, animation. Through a series of different theatrical keys and exploration of different animation techniques, participants of the intensive workshop will create short solo performances based on the exploration of personal everyday objects.

The workshop is aimed at theatre practitioners and people from other fields who are involved in one way or another with the techniques of object theatre.

EVROPSKI PROJEKTI



Kritiška platforma sodobnega lutkarstva EU EU Contemporary Puppetry Critical Platform



Festivalski program je nastal s podporo projektov Ustvarjalne Evrope *Lutke in oblikovanje*, *Kritiška platforma sodobnega lutkarstva EU in Babel*. | The festival programme is supported by the Creative Europe projects *Puppets & Design*, *EU Contemporary Puppetry Critical Platform* and *Babel*.

<https://www.contempupuppetry.eu>

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Kritiška platforma sodobnega lutkarstva EU je dveletni projekt pod okriljem Ustvarjalne Evrope, ki ga vodi Lutkovno gledališče Ljubljana v sodelovanju s tremi partnerji, to so Puppet Animation Scotland (Združeno kraljestvo), Sveučilište Josipa Jurja Strossmayera, Akademija za umjetnost i kulturo Osijeku (Hrvaška) in Vilniaus Teatras "Lėlė" (Litva). S projektom sodelujoči partnerji opozarjamo na pomanjkanje kritičnih in tudi teoretskih vsebin na področju lutkovne umetnosti. Kritika je pomemben element v razumevanju sodobne lutkovne umetnosti in nujen del javnega diskurza, zato bo pomemben del projekta namenjen izobraževanju mladih teoretikov in kritikov, ki se bodo na seminarjih seznanjali z refleksijo in analizo različnih odrskih estetik. S projektom bomo vzpostavili sodobno lutkovno mrežo in spletno platformo, na kateri bodo dostopne mednarodne refleksije in teatrološke analize s področja sodobne lutkovne umetnosti. Del projekta so tudi strokovna revija za lutkovno umetnost in gledališče animiranih form *Lutka*, videopredavanja o lutkovni umetnosti za širšo javnost ter priročnik za kritiško pisanje o uprizoritvah s področja lutkovne umetnosti.

V okviru tega evropskega projekta festival LUTKE gosti uprizoritev Slika Dorian Gray (Vilniaus Teatras "Lėlė").

The EU Contemporary Puppetry Critical Platform is a two-year Creative Europe project led by the Ljubljana Puppet Theatre in collaboration with three partners: Puppet Animation Scotland (United Kingdom), Sveučilište Josip Jurja Strossmayer, Akademija za umjetnost i kulturo Osijeku (Croatia) and Vilniaus Teatras "Lėlė" (Lithuania). The partners are working together to highlight the lack of critical and theoretical content in the field of puppetry. Criticism is an important element for understanding contemporary puppetry and a necessary part of public discourse. Therefore, an important part of the project will be dedicated to the training of young theorists and critics, who will be introduced to the reflection and analysis of different theatrical aesthetics in seminars. The project will establish a contemporary puppetry network and an online platform where international reflection and theatrical analysis in the field of contemporary puppetry will be accessible. The project also includes a professional journal for puppetry and animated forms, *Lutka*, video lectures on puppetry for the general public and a handbook for critical writing on puppetry performances.

As part of this European project, the LUTKE Festival is hosting a production of The Picture of Dorian Gray (Vilniaus Teatras "Lėlė").

Lutke in oblikovanje

Puppets & Design

<https://www.puppets-design.eu>



Projekt Evropskega sodelovanja *Lutke in oblikovanje* si prizadeva za emancipacijo vsakodnevnih predmetov, ki se tako otresejo svoje utilitarne definicije in se povzdignejo v prinašalce pomena in umetniškega izraza ter postanejo orodja za komunikacijo in medkulturni dialog. Projekt prepleta delo lutkovnih umetnikov in oblikovalcev. Oblikovalci lahko s svojimi veščinami pomagajo pri obnovi lutkarstva, to skupaj z animacijo predmetov pa lahko oblikovalcem pomaga, da o predmetih razmišljajo na drugačen način ter jim vdihnejo dušo z dodeljevanjem specifičnih oblik. Z izmenjavo idej med posameznimi deležniki iz sveta oblikovanja (profesionalnimi oblikovalci, akademiki in študenti), ki se udeležujejo s pomočjo kulturnih, izobraževalnih in promocijskih dejavnosti Evropske unije, projekt *Lutke in oblikovanje* v lutkarsko stvarnost vnaša inovativnost ter povečuje njegovo priljubljenost pri odraslih, otrocih, družinah in šolah. V projekt so vključena tri lutkovna gledališča iz Italije, Češke in Slovenije ter višješolska ustanova s področja oblikovanja iz Španije. Projekt prinaša nov umetniški in profesionalni uvid lutkarstvu in deležnikom s področja oblikovanja ter tudi občinstvu. Obenem si prizadeva za razširitev in diverzifikacijo občinstva, tako da se osredotoči na predmete, ki bi prav lahko bili del vsakdanjika kogarkoli, a lahko hkrati nosijo umetniško izkušnjo lastne produkcije. Informativni dogodki projekta temeljijo na širjenju znanja o kulturni in zgodovinski dediščini gledališča predmetov in figur, ki se pogosto zmotno povezuje samo z otroškim svetom. Tako bo poskrbljeno za širjenje in diverzifikacijo baze občinstva.

The European Cooperation project *Puppets & Design* aims to emancipate everyday objects from their utilitarian definitions and elevate them to vehicles of meaning and artistic expression, tools of communication and intercultural dialogue. The project weaves together the work of puppet artists and designers. The designers can contribute with their skills to revitalise puppetry. Together with the animation of objects, this can help designers think differently about objects and breathe soul into them by giving them specific forms. Through the exchange of ideas between the different actors in the world of design (professional designers, academics and students), implemented through the cultural, educational and promotional activities of the European Union, the *Puppets & Design* project gives new impetus to puppetry and increases its popularity among adults, children, families and schools. The project involves three puppet theatres from Italy, the Czech Republic and Slovenia and a university in the field of design from Spain. The project brings new artistic and professional insights to both the puppetry and design practitioners, as well as the audience. At the same time, it tries to broaden and diversify the audience by focusing on objects that could be part of everyone's everyday life, but that can also carry the artistic experience of their own production. The project's information events are based on disseminating knowledge about the cultural and historical heritage of object and figure theatre, which is often mistakenly associated only with the world of children. This will help to broaden and diversify the audience.

Babel ali Umetnost poslušanja v gledališču za mladino Babel or The Art of Listening in Theatre for Young Audiences



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Babel je nov evropski projekt, ki ga podpira Ustvarjalna Evropa in bo povezal devet evropskih gledaliških festivalov za otroke in mladino ter šest mednarodnih dogodkov zunaj Evrope. Projekt se bo razvijal od maja 2022 do decembra 2025. *Babel* je projekt umetniškega raziskovanja in usposabljanja o umetnosti poslušanja v gledališču za mlado občinstvo. Gre za temo, ki se bo razvijala v treh ključnih smereh: »Umetnost poslušanja občinstva«, »Umetnost poslušanja umetnikov« in »Umetnost poslušanja novih generacij umetnikov«. Štirinajst partnerjev prihaja iz 11 evropskih držav: Belgije, Danske, Francije, Irske, Italije, Litve, Nizozemske, Srbije, Slovenije, Španije in Švedske. Deset od njih organizira mednarodne gledališke festivale za otroke in mlade, trije pa so organizatorji naslednjega umetniškega srečanja ASSITEJ (ASSITEJ Švedska, ASSITEJ Srbija in ASSITEJ Francija). Štirinajsti partner je ASSITEJ International, ki deluje kot središče projekta. Projekt se bo razvijal z različnimi dejavnostmi; tudi z delavnicami, usposabljanji, festivali, srečanji, dogodki ASSITEJ, akademskimi raziskavami in knjižno publikacijo.

Babel is a new European project that will link 9 European theatre festivals for children and young people, as well as 6 international events outside Europe. The project will be developed from May 2022 to December 2025 and is supported by Creative Europe. *Babel* is an artistic research and training project on the art of listening in theatre for young audiences. A theme that will develop in three specific directions: "The Art of Listening to Audiences", "The Art of Listening to Artists," and "The Art of Listening to New Generations of Artists." The 14 partners come from 11 European countries: Belgium, Denmark, France, Ireland, Italy, Lithuania, the Netherlands, Serbia, Slovenia, Spain and Sweden. 10 of them organise international theatre festivals for children and young audiences and 3 of them are the organisers of the next ASSITEJ Artistic Gathering (ASSITEJ Sweden, ASSITEJ Serbia, and ASSITEJ France). The 14th partner is ASSITEJ International, which acts as the hub of the project. The project is developed through various activities including workshops, trainings, festivals, meetings, ASSITEJ gatherings, academic research and a book publication.

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



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.



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO

Del programa je nastal s podporo programa Ustvarjalna Evropa v okviru mednarodnih projektov *Lutke in oblikovanje, Kritiška platforma sodobnega lutkarstva EU in Babel*, ki jih podpira Evropska komisija. Vsebina 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 projects *Puppets & Design, EU Contemporary Puppetry Critical Platform* and *Babel*. 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.



Sofinancira program
Evropske unije
Ustvarjalna Evropa



Co-funded by the
Creative Europe Programme
of the European Union



EU
Contemporary
Puppetry
Critical
Platform



Pokroviteljja | Sponsors



Medijski pokrovitelj | Media sponsor

DELO

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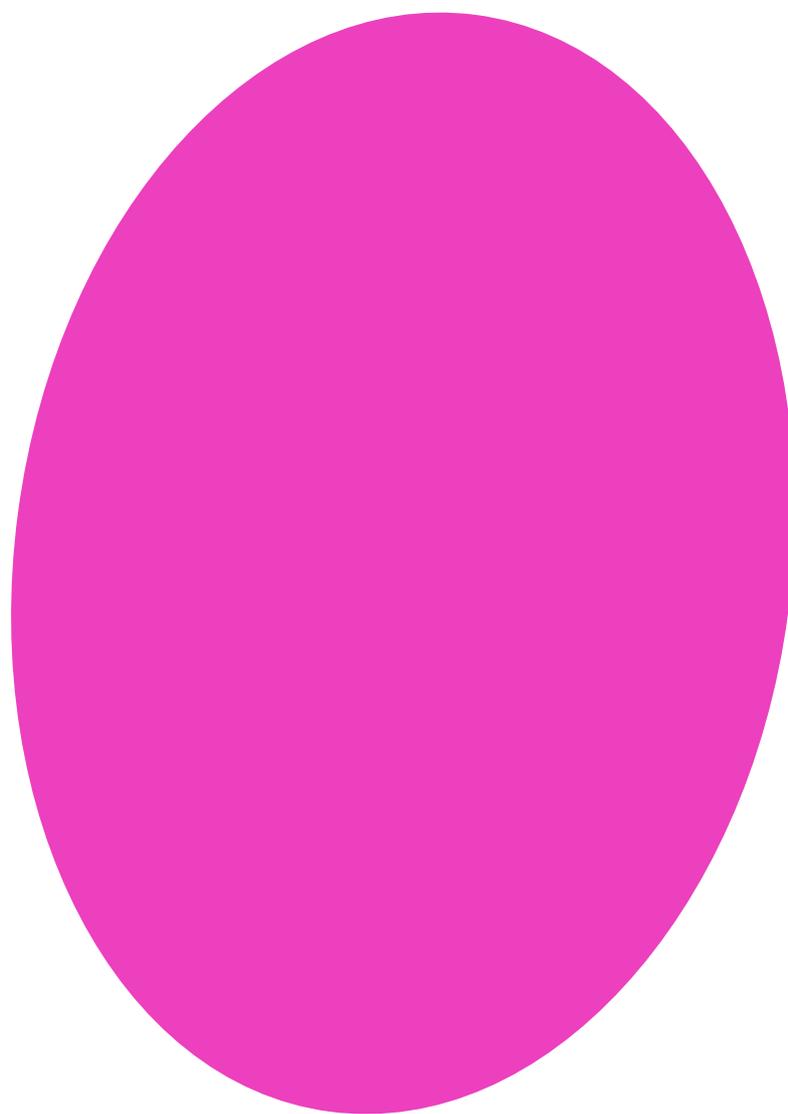


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