

# ZLATNA ISKRA

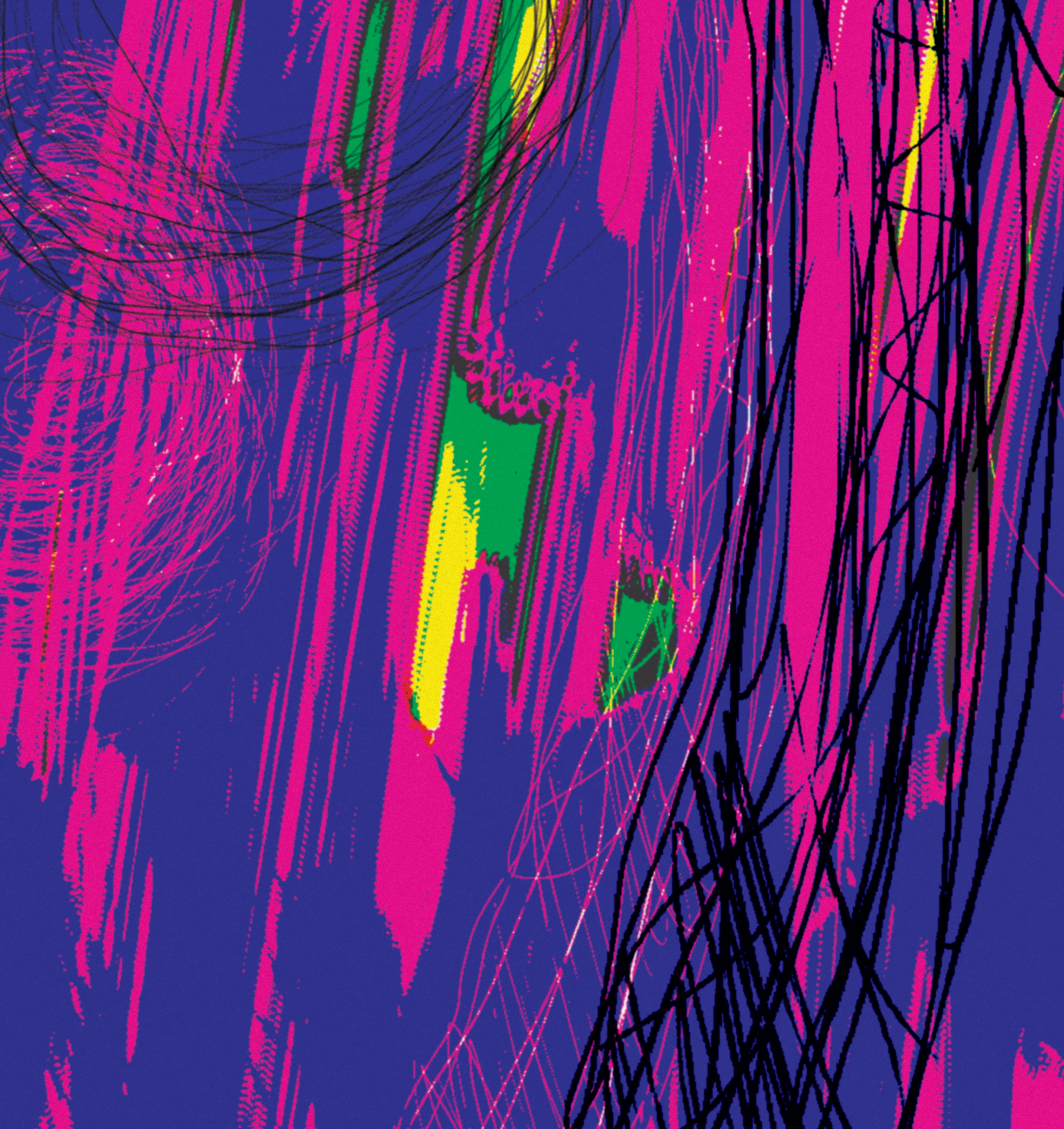
24. MEĐUNARODNI LUTKARSKI FESTIVAL

24<sup>th</sup> INTERNATIONAL PUPPET FESTIVAL

"GOLDEN SPARKLE"

16.-20. MAJ 2022.

KRAGUJEVAC, SRBIJA / KRAGUJEVAC, SERBIA



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FESTIVAL "GOLDEN SPARKLE"  
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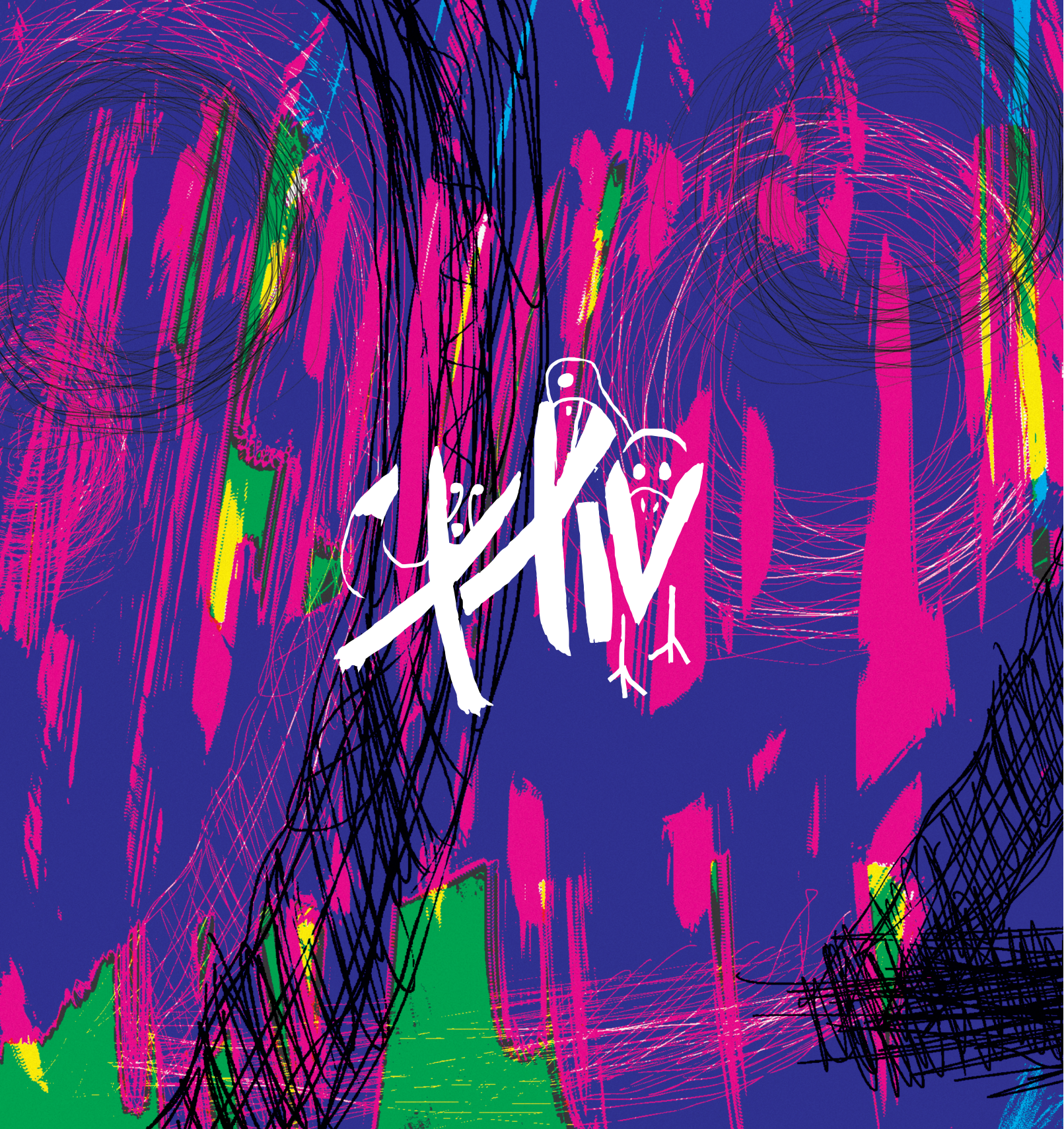
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## 24. MEĐUNARODNI LUTKARSKI FESTIVAL ZLATNA ISKRA / 24<sup>th</sup> INTERNATIONAL PUPPET FESTIVAL GOLDEN SPARKLE

Takmičarski deo programa / The competitive part of the programme	16. 05. 2022. 16 <sup>th</sup> May 2022	Svečano otvaranje 24. Međunarodnog lutkarskog festivala <i>Zlatna iskra</i> Opening ceremony 24 <sup>th</sup> International puppet festival <i>Golden sparkle</i>	18:00 часова 6 pm	Pozorište za decu Kragujevac / Theatre for Children Kragujevac
	17. 05. 2022. 17 <sup>th</sup> May 2022	Baletska škola „Aplauz“ Ballet school “Applause” <i>Labudovo jezero / Swan Lake</i>		
	17. 05. 2022. 17 <sup>th</sup> May 2022	Lutkovno gledališče Ljubljana / Slovenija Ljubljana puppet Theater, Ljubljana / Slovenia <i>Posetilac / The Visitor</i>	3+	10:00 часова 10 am Knjaževsko srpski teatar / The First Serbian Court Theatre
	17. 05. 2022. 17 <sup>th</sup> May 2022	Pozorište mladih Novi Sad / Srbija Youth Theater Novi Sad / Serbia <i>Debela / She is fat</i>	14+	18:00 часова 6 pm Pozorište za decu Kragujevac / Theatre for Children Kragujevac
	18. 05. 2022. 18 <sup>th</sup> May 2022	Lutkovno gledališče Maribor / Slovenija Maribor Puppet Theater / Slovenia <i>Ferdo, veliki ptić / Ferdo, the Giant Bird</i>	3+	12:00 часова 12 pm Pozorište za decu Kragujevac / Theatre for Children Kragujevac
	18. 05. 2022. 18 <sup>th</sup> May 2022	Pozorište lutaka „Pinocchio“ Beograd / Srbija Puppet Theater „Pinocchio“ Belgrade / Serbia <i>Vuk i sedam jarića / A wolf and seven kids</i>	3+	18:00 часова 6 pm Pozorište za decu Kragujevac / Theatre for Children Kragujevac
	19. 05. 2022. 19 <sup>th</sup> May 2022	Teatar za decu i mladinci, Skoplje / Severna Makedonija Theater for Children and Youth, Skoplje / Northern Macedonia <i>U dečijoj sobi / In Children's Room</i>	5+	10:00 часова 10 am Pozorište za decu Kragujevac / Theatre for Children Kragujevac
	19. 05. 2022. 19 <sup>th</sup> May 2022	Dječije pozorište Republike Srpske, Banja Luka / Republika Srpska Children's Theatre of Republika Srpska, Banja Luka / Serbian Republic <i>Sedam gavranova / Seven Ravens</i>	6+	12:00 часова 12 pm Knjaževsko srpski teatar / The First Serbian Court Theatre
	19. 05. 2022. 19 <sup>th</sup> May 2022	Zero el kondukta, Barselona, Španija Zero en Conducta Co. , Barcelona, Spain <i>Smeće!!! / Trashhh!!!</i>	3+	18:00 часова 6 pm Pozorište za decu Kragujevac / Theatre for Children Kragujevac
	20. 05. 2022. 20 <sup>th</sup> May 2022	Gradsko kazalište lutaka Rijeka / Hrvatska City Puppet Theater Rijeka / Croatia <i>Flekavac / Flekavac</i>	4+	13:00 часова 1 pm Knjaževsko srpski teatar / The First Serbian Court Theatre
Prateći deo programa / Additional program	17. 05. 2022. 17 <sup>th</sup> May 2022	Promocija knjige <i>Lutkarski simulakrum</i> predavač Prof. dr Zoran Đerić Book Promotion <i>Puppet Simulacrum</i> Lecturer Prof. Dr Zoran Djerić	14:00 часова 2 pm	Narodna biblioteka Vuk Karadžić / Public Library Vuk Karadžić
	18. 05. 2022. 18 <sup>th</sup> May 2022	Časopis <i>Niti</i> , Ljiljana Dinić, <i>Pozorišni muzej Vojvodine</i> Journal <i>Niti</i> (Threads) by Ljiljana Dinić <i>Theatre Museum of Vojvodina</i>	14:00 часова 2 pm	Narodna biblioteka Vuk Karadžić / Public Library Vuk Karadžić
	20. 05. 2022. 20 <sup>th</sup> May 2022	Svečano zatvaranje 24. Međunarodnog lutkarskog festivala <i>Zlatna iskra</i> Closing ceremony 24 <sup>th</sup> International puppet festival <i>Golden sparkle</i>	18:00 часова 6 pm	Pozorište za decu Kragujevac / Theatre for Children Kragujevac
20. 05. 2022. 20 <sup>th</sup> May 2022	Pozorište za decu Kragujevac / Theatre for Children Kragujevac <i>Životinjske priče / Animal stories</i>			





## Organizacija Organization

### Direktor pozorišta i festivala / Director of Theater for Children and Festival

Jelena Stojanović Patrnogić

T: +381 34 30 00 65

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### Ekonomista / Economist

Maja Lekić

T: +381 34 30 00 65

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### Organizator programa / Program organizer

Miloš Đorić

T: +381 34 33 35 18

## Scenska tehnika Stage Technique

### Šef tehnike / Chief Technician

Marko Radivojević

T: +381 61 200 77 89

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### Majstor scene / Stage manager

Rade Krstić

T: +381 69 384 336

---

### Majstor tona / Sound engineer

Predrag Madžarević

T: +381 63 33 67 99

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### Majstor svetla / Light engineer

Dragan Planić

T: +381 64 815 75 28

---

### Dekorater / Decorater

Saša Radovanović

T: +381 62 108 17 56

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### Dekorater / Decorater

Marko Đurić

T: +381 60 362 80 53



## Žiri / Jury

### Dr Jacek Malinowski,

umetnički i generalni direktor Lutkarskog pozorišta iz Bjalistoka, Poljska



Poljski pozorišni reditelj i scenarista, profesor na Državnoj pozorišnoj akademiji Aleksander Zelwerowicz u Varšavi / Lutkarsko odeljenje u Bjalistoku.

Godine 2009. postao je direktor Pozorišta *Maska* u gradu Rzeszów. Od 2012. godine je na mestu generalnog i umetničkog direktora Lutkarskog pozorišta iz Bjalistoka.

Karijeru je započeo 2005.godine radeći za radio, operu i pozorište u Poljskoj i inostranstvu (na primer, Nemačkoj, Mađarskoj, Slovačkoj, Litvaniji, Estoniji, Danskoj).

Režirao je više od 80 premijernih predstava.

Dobitnik je brojnih nagrada i priznanja na poljskim i inostranim festivalima, uključujući: Nagradu za režiju monodrame: Istorija Princa H. na Međunarodnom festivalu lutkarskih pozorišta *Baltic Puppetwhirl* u Viborgu (Rusija, 2019.godine), Posebnu nagradu žirija na Drugom međunarodnom festivalu lutkarskih pozorišta *pUPpet* u Kijevu

(Ukrajina, 2018. godine) za predstavu *Ony* koja je takođe nagrađena i 2019. godine na festivalu *Valise* u Lomži (Poljska, 2018.godine) i za predstavu *I lutka je čovek* za najbolju pozorišnu postavku i režiju (Poljska, 2019.godine), ili Grand Pri na 16. Međunarodnom festivalu lutkarskih pozorišta InterLyalka u gradu Uzhgorod (Ukrajina, 2017. godine) za produkciju predstave *O vitezu bez konja*. Godine 2018., dobio je bronzanu medalju za *Zasluge u kulturi – Gloria Artis*. Od 2019. godine, na mestu je predsednika centra UNIMA POLAND (Polunima). Takođe predstavlja grad Bjalistok u udruženju AVIAMA – Međunarodno lutkarsko udruženje prijateljskih gradova. Osnivač je i organizator pozorišnih festivala, na primer Međunarodnog pregleda pozorišnih inicijativa *Bialysztuk* u Bjalistoku, *Maskarada* u gradu Rzeszów, Međunarodni festival lutkarskih pozorišta za odrasle LUTKARSKE METAMORFOZE u Bjalistoku.

### PhD Jacek Malinowski,

Artistic and General Director of The Bialystok Puppet Theatre

Polish theatre director and screenwriter, a professor at the Aleksander Zelwerowicz State Theatre Academy in Warsaw / Puppetry Department in Białystok.

In 2009 he became director of the *Maska* Theatre in Rzeszów. Since 2012 - general and artistic director of the Białystok Puppet Theatre.

He started his career in 2005 working for radio, opera and theatre in Poland and abroad (e.g. Germany, Hungary, Slovakia, Lithuania, Estonia, Denmark).

He has directed more than 80 premieres.

Winner of numerous awards and distinctions at Polish and foreign festivals, including: a prize for directing the monodrama: History of prince H. at the International Puppet Theatre Festival Baltic Puppetwhirl in Vyborg (Russia, 2019) , Special Jury Prize at the 2nd International Festival of Puppet Theatre pUPpet in Kyiv ( Ukraine, 2018 ) for the performance Ony awarded also in 2019 at Valise in Łomża ( Poland, 2018 ) and Puppet is Human Too in Warsaw for the best staging and direction ( Poland, 2019 ) , or Grand Prix at the 16<sup>th</sup> International Festival of Puppet Theatres InterLyalka in Uzhgorod (Ukraine, 2017) for the production About the Horseless Knight. In 2018 awarded the Bronze Medal for “Merit to Culture –Gloria Artis”.

From 2019 he is a President of UNIMA POLAND ( Polunima ). He represents City Hall in Białystok in The AVIAMA – International Association of the Puppet-Friendly Cities. He is a founder and organizer of theatre festivals e.g. International Review of Theatrical Initiatives *Bialysztuk* in Białystok, *Masquerade* in Rzeszów, International Festival of Puppet Theatres for Adults PUPPETS' METAMORPHOSES in Białystok.





**Ljudmila Konstantinova Hense,**  
*kreatorka je lutaka, kostima i scenografije*



Ljudmila (Konstantinova) Hense kreatorka je lutaka, kostima i scenografije iz Kazahstana (rođena 1965. godine u Hankavanu u Jermeniji). Školovala se u gradu Kustanaj u Kazahstanu a potom u Čeljabinsku u Rusiji. Diplomirala je grafički dizajn sa odličnim ocenama. Radila je kao rekviziter u Pozorištu lutaka Kustanaj pre nego što je diplomirala na Državnom pozorišno-umetničkom institutu u AlmaAti, 1992. godine, na Fakultetu za pozorišnu i dekorativnu umetnost, specijalizujući se kao umetnik-vajar lutkarskog pozorišta, umetnik-scenski tehnolog. Tokom studija napravila je autorsku lutkarsku predstavu za dečiji program na regionalnoj televiziji. Posle diplomiranja, do odlaska u Nemačku, radila je kao glavni umetnik Ruskog dramskog i lutkarskog pozorišta u gradu Kustanaju (Kazahstan), istovremeno postavljajući predstave u više ruskih gradova, kao scenograf i kreator lutaka. Radila je lutkarske predstave u Rusiji, Poljskoj, Nemačkoj, Srbiji i Crnoj Gori. Njene predstave učestvovala su na mnogim festivalima lutkarskih pozorišta širom Evrope. Trenutno živi u Minhenu.

**Ludmila Konstantinova Hense,**  
*the creator of puppets, costumes and scenography*

Ludmila (Konstantinova) Hense is the creator of puppets, costumes and scenography from Kazakhstan (born in 1965 in Hankavan,

Armenia). She attended universities in the city of Kustanay, Kazakhstan and then in Chelyabinsk, Russia. She graduated graphic design with excellent grades. She worked as a props at the Kustanaj Puppet Theater before graduating from the State Theater and Art Institute in Alma-Ata in 1992, at the Faculty of Theater and Decorative Arts, as a puppet theater sculptor and stage technologist. During her studies, she made an author's puppet show for a children's program at regional television. After graduating, until moving to Germany, she worked as the main artist of the Russian Drama and Puppet Theater in the city of Kustanay (Kazakhstan), at the same time staging plays in several Russian cities, as a set designer and puppet creator. She has performed puppet shows in Russia, Poland, Germany, Serbia and Montenegro. Her performances have participated in many puppet theater festivals across Europe. She currently lives in Munich.

**Milica Redžić Vulević,**  
*glumica*



Rođena 22. oktobra 1978. godine u Pančevu 2008. godine diplomirala je glumu za lutkarsko pozorište na Nacionalnoj akademiji za filmsku i pozorišnu umetnost u Sofiji, u klasi profesora Bonju Lungova. 2001. godine završila glumu i animaciju lutaka u Lutkarskom studiju Anima u Novom Sadu, u klasi Miše Radakovića i Tibora Vajde. Od 2003. godine član ansambla Pozorišta za decu Kragujevac



## NAGRADE :

**2015.** godine Nagrada za kolektivno glumačko ostvarenje i animaciju u predstavi *Labudovo jezero* na 8. Bugojanskom lutkarskom festivalu u Bugojnu.

**2013.** godine nagrada za kolektivno glumačko ostvarenje u predstavi *Labudovo jezero* na 11. Dečijem pozorišnom festivalu *Pozorište Zvezdarište* u Beogradu.

**2013.** godine nagrada za kolektivno glumačko ostvarenje u predstavi *Labudovo jezero* na 2. Međunarodnom festivalu lutkarstva u Podgorici.

**2012.** godine, Nagrada za ulogu ruske princeze u predstavi *Labudovo jezero* na 43. Festivalu profesionalnih pozorišta lutaka Srbije u Subotici.

**2007.** godine Nagrada za kolektivnu glumačku igru u predstavi *Kraljević Marko* na 39. Susretima profesionalnih pozorišta lutaka u Novom Sadu.

**2004.** godine Nagrada za partnersku igru u predstavi *Hrabri olovni vojnik* na 6. Međunarodnom lutkarskom festivalu *Zlatna iskra* u Kragujevcu.

**2004.** godine Nagrada za najbolju glumicu na festivalu *Magična zavesa* u Trgovištu u Bugarskoj.

**2003.** godine Nagrada *Milena Sadžak* za najboljeg mladog glumca na 36. Susretima profesionalnih pozorišta lutaka Srbije u Nišu, za ulogu u predstavi *Hrabri olovni vojnik*.

**2003.** godine Nagrada dečijeg žirija za najbolju glumicu na 36. Susretima profesionalnih pozorišta lutaka Srbije u Nišu, za ulogu u predstavi *Hrabri olovni vojnik*.

**2002.** godine Nagrada za najbolju glumicu festivala na Trema Festu u Rumi

**2012,** Award for the role of Russian princess in the play *Swan Lake* on the 43<sup>rd</sup> Festival of Professional Puppet Theatres of Serbia in Subotica.

**2007,** Award for collective acting in the play *Kraljević Marko* on the 39<sup>th</sup> Professional Puppet Theatre Meetings in Novi Sad.

**2004,** Award for partner acting in the play *A Brave Lead Soldier* on the Sixth International Puppet Festival *Golden Sparkle* in Kragujevac

**2004,** Best Actress Award on the festival *Magic Curtain* in Trgovište, Bulgaria.

**2003,** Award *Milena Sadžak* for the best young actor on the 36<sup>th</sup> Professional Puppet Theatre Meetings in Niš, for the role in the play *A Brave Lead Soldier*.

**2003,** Best Actress Award of Children jury on the 36<sup>th</sup> Professional Puppet Theatre Meetings in Niš, for the role in the play *A Brave Lead Soldier*.

**2002,** Best Actress Award on "Trema Fest" festival in Ruma

**Milica Redžić Vulević,***Actres*

Born on October 22, 1978 in Pančevo Graduated in puppet theatre acting in 2008 at the National academy for move and theatre art in Sofia, in the class of professor Bonju Lugov Graduated in acting and puppet animation at the Puppet studio *Anima* in Novi Sad in 2001, in the class of Miša Radaković and Tibor Vajda. She has been the member of the Theatre for Children Kragujevac since 2003.

## AWARDS :

**2015,** Award for the collective acting and animation in the play *Swan Lake* on the 8<sup>th</sup> Puppet Festival in Bugojno.

**2013,** Award for collective acting in the play *Swan Lake* on the 11<sup>th</sup> Theatre festival for children *Pozorište Zvezdarište* in Belgrade.

**2013,** Award for collective acting in the play *Swan Lake* on the Second International Puppet Festival in Podgorica.



**Takmičarski deo programa /**  
**The competitive part of the programme**

Lutkovno gledališče Ljubljana / Slovenija

## Posetilac

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Autor / **Inspirisano knjigom za decu Antje Damma**  
 Režija / **Ivana Djilas**  
 Umetnički dizajn i scenograf / **Sara Slivnik**  
 Video / **Vesna Krebs**  
 Kostimografija / **Jelena Proković**  
 Muzika / **Jelena Ždrale**  
 Dizajn svetla / **Igor Remeta**  
 Majstor scene i dizajner zvuka / **Aleš Erjavec**  
 Lutke, postavka i izrada kostima / **Iztok Bobić, Zala Kalan, Polona Černe, Sandra Birjukov, Marjetka Valjavec, David Klemenčič, Olga Milič, Uroš Mehle s.p., Zoran Srdić, Katarina Planinc**

### Igraju:

**Brane Vižintin**  
**Jelena Ždrale**

### Siže:

Jedan stari umetnik živi sam, nikada ne otvara vrata ljudima, nikada ne napušta svoj mali dom. Njegov život je izgubio sve svoje boje. Ali, jednog dana, on pravi šolju od starog papira. A zatim i čajnik, i neko cveće... Koristeći objekte oko sebe, počinje da stvara jedan čaroban svet mašte u kom se oseća manje usamljen. Njegova soba oživi sa slikama ljubavi i topline, sve dok konačno ne skupi hrabrost da otvori vrata i pusti da boja uđe u njegov dom.

Ljubljana puppet Theater, Ljubljana / Slovenia

## The Visitor

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Author / **Inspired by Antje Damm's children book**  
 Director / **Ivana Djilas**  
 Art design and scenographer / **Sara Slivnik**  
 Video / **Vesna Krebs**  
 Costumeography / **Jelena Proković**  
 Music / **Jelena Ždrale**  
 Light design / **Igor Remeta**  
 Stage Manager and Sound Designer / **Aleš Erjavec Puppets**  
 Set and Costumes Production / **Iztok Bobić, Zala Kalan, Polona Černe, Sandra Birjukov, Marjetka Valjavec, David Klemenčič, Olga Milič, Uroš Mehle s.p., Zoran Srdić, Katarina Planinc**

### Playing:

**Brane Vižintin**  
**Jelena Ždrale**

### Summary:

An old draughtsman lives alone, never answering the door, never leaving his little home. His life has lost all its colour. Then one day, he makes a mug out of old paper. And then a teapot and some flowers... Using the objects around him, the draughtsman starts designing a magical world of imagination where he feels less lonely. His room comes alive with images of love and warmth, until he finally plucks up the courage to open the door and let the colour into his home.



**Trajanje 40 min**  
**Uzrast publike: 3+**  
**Premijera: 22. oktobar 2021. godine**

**Duration: 40 minutes**  
**Age: 3+**  
**Premiere: October 22, 2021**



Pozorište mladih Novi Sad / Srbija

## Debela

---

Autor / **Silvija Šesto**  
 Režija / **Emilija Mrdaković**  
 Dramatizacija / **Dimitrije Kokanov**  
 Idejno rešenje lutaka i scenografije / **Edna Mačković**  
 Kostimograf / **Milica Grbić Komazec**  
 Kompozitor / **Irena Popović, Nikola Dragović**  
 Koreografija / **Ista Stepanov**  
 Korepetitor / **Aleksandra Lazin**  
 Lektor / **Saša Latinović**  
 Fotografije i video / **Nemanja Leković**  
 Dizajn plakata i programske knjižice / **Edna Mačković**

### Igraju:

**Isidora Vlček** / Lada  
**Miloš Macura** / Brat Dado, Zlatko, Silivo  
**Neda Danilović** / Majka, Sanja, Ivana  
**Slobodan Ninković** / Otac, Branko

### Siže:

Predstava "Debela", nastala po istoimenom romanu hrvatske autorke Silvije Šesto, bavi se problemima u odrastanju, izazovima u vaspitanju dece, traganjima za identitetom kod mladih i, što i sam naziv kaže, borbom tinejdžerke s viškom kilograma. Sve svoje neusphe u životu, Lada, glavna junakinja naše predstave, povezuje sa svojom debljinom i svakodnevno se muči idejom da mora da drži dijete. Najzad, ona i uspe da skine nekoliko kilograma, ali to je ne učini srećnom. Lada shvata da nisu važni kilogrami, nego ono što nas okružuje i kako se osećamo. „Bila sam nesrećna poput mršave devojke“, kaže Lada shvatajući da ni mršavijim ljudima nije život jednostavan. Lada spoznaje svoje skrivene kvalitete boreći se sa stvarima sa kojima se ponekad bore ne samo tinejdžeri nego i odrasli ljudi. Ona prihvata samu sebe onakvom kakva jeste.

Youth Theater Novi Sad / Serbia

## She is fat

---

Author / **Silvija Šesto**  
 Directo / **Emilija Mrdaković**  
 Dramatization / **Dimitrije Kokanov**  
 Puppets and scenography design / **Edna Mačković**  
 Costume designer / **Milica Grbić Komazec**  
 Composer / **Irena Popović, Nikola Dragović**  
 Choreography / **Ista Stepanov**  
 Concertmaster / **Aleksandra Lazin**  
 Lecturer / **Sasa Latinović**  
 Photos and video / **Nemanja Leković**  
 Poster and program booklet design / **Edna Mačković**

### Playing:

**Isidora Vlček** / Lada  
**Miloš Macura** / Brother Dado, Zlatko, Silivo  
**Neda Danilović** / Mother, Sanja, Ivana  
**Slobodan Ninković** / Father, Branko

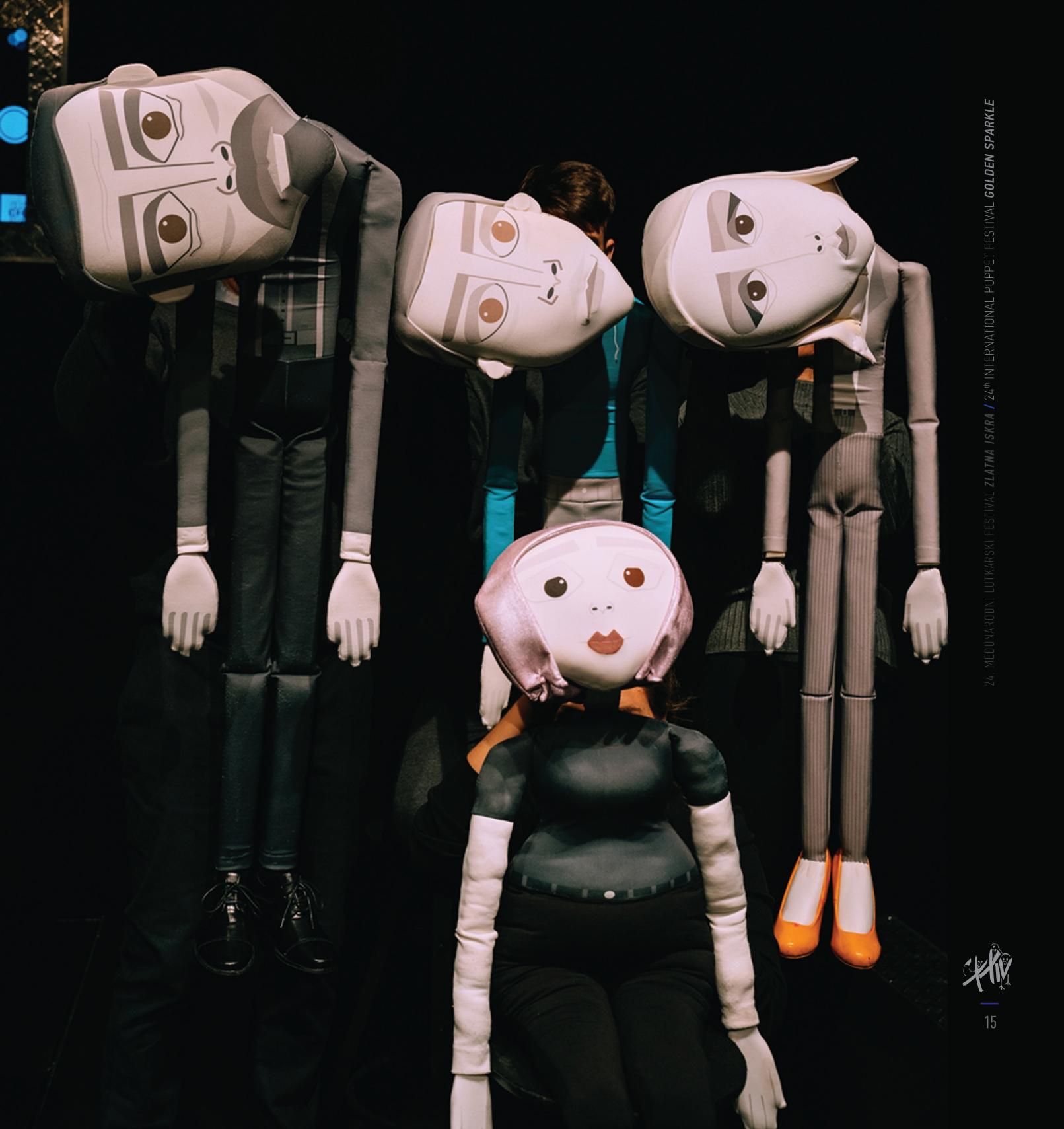
### Summary:

The play Debela, based on the novel of the same name by Croatian author Silvija Šesto, deals with problems in growing up, challenges in raising children, the search for identity among young people and, as the name suggests, the struggle of a teenager with excess weight. Lada, the main heroine of our play, connects all her failures in life with her obesity and struggles every day with the idea that she has to keep a diet. In the end, she managed to lose a few kilograms, but that did not make her happy. Lada understands that it is not the weight that matters, but what surrounds us and how we feel. "I was unhappy like a skinny girl," says Lada, realizing that life is not easy even for thinner people. Lada realizes his hidden qualities, struggling with things that sometimes not only teenagers but also adults struggle with. She accepts herself as she is.



**Trajanje predstave: 75 minuta**  
**Uzrast publike: 14+**  
**Premijera: 15.12.2019. godine**

**Duration: 75 minutes**  
**Age: 14+**  
**Premiere: 15.12. 2019**



Lutkovno gledališče Maribor / Slovenia

**Ferdo, veliki ptič**

Režija, autor i dramatisacija / **Katja Povše**  
 Vizualni identitet / **Andreja Peklar**  
 Autor teksta / **Katja Povše i Vesna Vončina**  
 Dramaturg / **Tanja Lužar**  
 Inspicijent / **Metka Damjan**  
 Kompozitor / **Gregor Zemljič i Nina Šardi**  
 Kostimograf / **Andreja Peklar i Mojca Bernjak**  
 Dizajner osvetljenja / **Miljenko Knezoci**  
 Dizajner zvuka / **Jure Auguštin**  
 Tehnolozi scenskih lutaka i kreatori lutaka / **Darka Erdelji, Aleksander Andželović i Andreja Peklar**  
 Scenski tehnolozi i scenografi / **Lucijan Jošt, Nina Šabeder i Branko Caserman**  
 Kostimografi / **Mojca Bernjak i Nina Šabeder**

**Igraju:****Vesna Vončina****Siže:**

Priča govori o Ferdu, ptici koja je prevelika za okruženje u kom živi. Ali, Ferdo ne primećuje da se razlikuje od drugih. Šta više, on koristi svoju različitost da pomogne manjima od sebe. Priskače u pomoć odžračarima, pomaže prilikom građenja novih zgrada... Srećan je da pomogne svakom kome je potrebna njegova različitost. Umoran i žedan, nenamerno ispije čitavo jezerce. Ljudi i životinje se naljute; brzo zaborave na sva njegova dobra dela i proteraju ga iz grada. Usamljeni Ferdo luta svetom sam, i tada sreće jednu malenu pticu koja mu pomaže da napuni ispražnjeno jezerce...

Maribor Puppet Theater / Slovenia

**Ferdo, the Giant Bird**

Directress and author of the dramatization / **Katja Povše**  
 Visual designer / **Andreja Peklar**  
 Authors of the text / **Katja Povše and Vesna Vončina**  
 Dramaturge / **Tanja Lužar**  
 Speech advisor / **Metka Damjan**  
 Composers / **Gregor Zemljič and Nina Šardi**  
 Costume designers / **Andreja Peklar and Mojca Bernjak**  
 Lighting designer / **Miljenko Knezoci**  
 Sound designer / **Jure Auguštin**  
 Puppet technologists and puppet makers / **Darka Erdelji, Aleksander Andželović and Andreja Peklar**  
 Stage technologists and set makers / **Lucijan Jošt, Nina Šabeder and Branko Caserman**  
 Costume manufacturers / **Mojca Bernjak and Nina Šabeder**

**Playing:****Vesna Vončina****Summary:**

The story is about Ferdo, a bird who is too big for the milieu in which he lives. But Ferdo does not notice that he differs from others. Moreover, he uses his differentness to help smaller than himself. He comes to the aid of chimney cleaners, assists in the construction of new buildings ... He is happy to help anyone who needs his differentness. Tired and thirsty, he unintentionally drinks the whole pond. People and animals get angry; they quickly forget about his good deeds and banish him from their town. Lonely Ferdo wanders the world alone, and then he meets a tiny bird who helps him to fill the empty pond ...



Trajanje predstave: 40 minuta  
 Uzrast publike: 3+  
 Premijera: 10. oktobar 2020.

Duration: 40 minutes  
 Age: 3+  
 Premiere: October 10, 2020





Pozorište lutaka „Pinokio“ Beograd / Srbija

## Vuk i sedam jarića

Autor / **Jelena Paligorić Sinkević**  
 Režija / **Goran Damjanac**  
 Kreator lutaka i scenografije / **Irina Somborac**  
 Kompozitor / **Albert B. Savić**  
 Koreografija / **Mirko Knežević**  
 Video / **Vojislav Savić**

### Igraju:

**Goran Popović** / Vuk  
**Željka Mandić** / Koza  
**Lako Nikolić** / Jež  
**Zorana Milošaković-Tasić, Biljana Mihajlović, Ljiljana Živić** / Jarići

### Siže:

U šumi živi Vuk Bauk, ali nikako da sagradi ili nađe svoju kuću. Šume je sve manje, njive skoro da ne postoje. Vuk Bauk jedne noći usni san u kome sazna da postoji blizu kuća u kojoj žive Koza Roza i njeni jarići. Koza Roza ide svaki dan i naporno radi, a jarići ostaju sami. Vuk Bauk pokušava nekoliko puta da uđe u kuću, ali mu ne uspeva. Jarići su naučeni da se čuvaju. Nakon tri neuspela pokušaja, Vuk Bauk uspe da provali u kuću jarića. Pronađe ih za stolom, kako jedu lubenice i dinje. Kada pojuri jariće, jedan od njih mu strpa u usta veliko parče lubenice. Vuk je oduševljen ukusom. Međutim, zabrinut da neće biti hrane zauvek i da će biti gladan, upita jariće šta će uraditi. Koza Roza se vraća i kada uđe u kuću, užasnuta je što je Vuk Bauk tu ali i zbunjena jer nije ništa našao učinio jarićima. Svi zajedno odluče da posade lubenice i dinje i zauvek imaju hranu.

Puppet Theater „Pinocchio“ Belgrade / Serbia

## A wolf and seven kids

Author / **Jelena Paligorić Sinkević**  
 Director / **Goran Damjanac**  
 Puppets and scenography design / **Irina Somborac**  
 Composer / **Albert B. Savić**  
 Choreography / **Mirko Knežević**  
 Video / **Vojislav Savić**

### Playing:

**Goran Popović** / Wolf  
**Željka Mandić** / Goat  
**Lako Nikolić** / Hedgehog  
**Zorana Milošaković-Tasić, Biljana Mihajlović, Ljiljana Živić** / Kids

### Summary:

A wolf called Bauk lives in the forest, but he does not manage to build or find a home for himself. The forest is getting smaller and smaller, fields are almost non-existent. One night, the wolf Bauk has a dream in which he learns that there is a house nearby, where the Goat called Roza and her kids live. The goat Roza leaves the house every day and goes to work hard, and the kids are left alone. Wolf Bauk tries to enter the house a couple of times, but he fails. The kids have been taught to be vigilant. After three unsuccessful attempts, Wolf Bauk manages to break into the kids' house. He finds them at the table, eating watermelons and melons. When he starts to chase them, one kid puts a big piece of watermelon in his mouth. The wolf is delighted with the taste. However, being worried that there will be no food all the time and that he will be hungry, he asks the kids what to do. Goat Roza returns and when she enters the house, she is horrified that Wolf Bauk is there, but also confused because he did nothing wrong to the kids. They all decide to plant watermelons and melons and have food forever.



Trajanje predstave: 45 minuta

Uzrast publike: 3+

Premijera: 12. novembar 2021. godine

Duration: 45 minutes

Age: 3+

Premiere: November 12, 2021



**Teatar za decu i mladinci, Skoplje /  
Severna Makedonija**

## ***U dečijoj sobi***

Autor teksta / **Milena Milanova**  
Režija / **Milena Milanova**  
Kreacija lutaka / **Marina Červenкова**  
Dizajn scenografije / **Marina Červenкова**  
Kompozitor / **Ervin Tul**

### **Igraju:**

**Nikola Nakovski**  
**Petar Stojanov**  
**Ana Levajkovik Boškov**  
**Katarina Ilevska Siljanovska**  
**Angela Dimitrova**

### **Siže:**

Ako želite da se preselite u novi dom, a da sami ne vučete težak teret, kontaktirajte kompaniju „diži - nosi” - mi nosimo, vozimo, tražimo i nalazimo rešenja za sve vaše probleme.

Danas četvorica najboljih zaposlenih u kompaniji imaju zadatak da prenesu prtljag novom klijentu Saši Krinu. Stižu na adresu, vrata su otvorena, kutije su svuda, pune stvari i uspomena, spakovane i spremne za transport, ali se vlasnik negde izgubio. Nestao je u sećanjima. Zadatak radnika je da ga pronađu i saznaju šta mu se tačno dogodilo. Ubrzo shvataju da su kutije za prtljag Saše Krina magične. U svakom od njih je skrivena priča. Uspomena na prijateljstvo iz detinjstva. „U dečijoj sobi” je predstava o istoriji deteta koje uči da se povezuje i druži sa drugima.

**Theater for Children and Youth, Skoplje /  
Northern Macedonia**

## ***In Children's Room***

Author / **Milena Milanova**  
Director / **Milena Milanova**  
Puppets desing / **Marina Červenкова**  
Scenography design / **Marina Červenкова**  
Composer / **Ervin Tul**

### **Playing:**

**Nikola Nakovski**  
**Petar Stojanov**  
**Ana Levajkovik Boškov**  
**Katarina Ilevska Siljanovska**  
**Angela Dimitrova**

### **Summary:**

If you want to move into a new home, yet without carryng heavy stuff by yourself, do contact a company „lift up – carry” – we carry, drive, look for and find solutions for all your problems.

Today, four of the best employees at the company have an assignment to transfer the luggage of a new client Saša Krin. They arrive at the address, the door is open, boxes are everywhere, full of stuff and memories, packed and ready for transport, but the owner is lost somewhere. He is lost in memories. The employees are to find the owner and discover what exactly happened. Soon they realize that the luggage boxes of Saša Krin are magical. Each of them hides a story. A memory to a childhood friendship. „In Children's Room” is a play about the history of a child learning to connect and interact with others.





VREM



Dječije pozorište Republike Srpske, Banja Luka /  
Republika Srpska

## Sedam gavranova

Dramatizacija bajke braće Grim / **Jakub Maksimov**

Režija / **Jakub Maksimov**

Idejno rešenje lutaka / **Olga Zibinska**

Dizajn scenografije / **Olga Zibinska**

Kompozitor / **Lazar Novkov**

### Igraju:

**Aleksandra Spasojević**

**Đorđe Janković**

**Duško Mazalica**

**Saša Terzić**

**Aleksandar Blanić**

**Slobodan Perišić**

**Rade Kostić**

**Dragan Vučić**

### Siže:

„Sedam gavranova“ je lutkarska predstava zasnovana na tradicionalnoj srednjevropskoj bajci. Kada smo pripremali scenario, inspirisale su nas Slovačka, Poljska i Austrijska verzija, ali najviše Češka (Božena Njemcova) i Nemačka (braća Grim). Priča govori o temi koliko moćno oruđe može biti reč. Bogdanka, glavna junakinja naše priče, mora dugo vremena da čuti da bi razbila zlu kletvu. Ova priča navodi na ideju o istraživanju zvukova raznih predmeta i muzičkih instrumenata, koji vrlo često mogu zameniti govorni jezik.

**Jakub Maksimov**

Children's Theatre of Republika Srpska, Banja Luka /  
Serbian Republic

## Seven Ravens

Dramatization / **Jakub Maksimov**

Director / **Jakub Maksimov**

Puppets desing / **Olga Zibinska**

Scenography design / **Olga Zibinska**

Composer / **Lazar Novkov**

### Playing:

**Aleksandra Spasojević**

**Đorđe Janković**

**Duško Mazalica**

**Saša Terzić**

**Aleksandar Blanić**

**Slobodan Perišić**

**Rade Kostić**

**Dragan Vučić**

### Summary:

“Seven ravens” is a puppet performance based on the traditional Central-European fairy tale. When we were preparing the script, we were inspired by Slovak, Polish and Austrian versions, but mostly by the Czech (transcribed by Božena Nĕmcová) and German (by brothers Grimms) ones. The story talks about how a word can be a powerful tool. Bogdanka, the main femalehero of our story, has to keep quiet for a long time to break the evil curse. This story fact brings to the idea of exploring sounds of various objects and musical instruments that can very often replace the spoken language.

**Jakub Maksimov**



Trajanje predstave: 60 minuta

Uzrast publike: 6+

Premijera: 15. decembar 2021. godine

Duration: 60 minutes

Age: 6+

Premiere: December 15, 2021



## Zero el Kondukta, Barselona / Španija

# Smećeeee!!!

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Autor teksta / **Julieta and Putxa**  
 Režija / **Julieta and Putxa**  
 Dizajn scenografije / **Zero en Conducta**  
 Dizajn lutaka / **Zero en Conducta**

### Igraju:

**Karen Juleta Gascon Roque** / Ona  
**Jose Antonio Puchades Martinez** / On

### Siže:

*Poubelle* (kanta za smeće, franc.) je mala kesa za smeće koja je oduvek sanjala da bude zvezda, ali kako neko može da izbegne svoju sudbinu? Kesa za smeće jeste, i uvek će biti, kesa za smeće. U ovoj veoma zabavnoj, i ne veoma tragičnoj tragikomediji, *Poubelle* će prihvatiti svoju sudbinu, bez povlačenja. Jer, znate da, ako propustite voz, uvek vas može pokupiti prvi sledeći kamion za odvoz smeća.

## Zero el Conducta Barcelona / Spain

# Trashhh!!!

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Author of the text / **Julieta and Putxa**  
 Director / **Julieta and Putxa**  
 Scenery design / **Zero en Conducta**  
 Puppets design / **Zero en Conducta**

### Playing:

**Karen Juleta Gascon Roque** / Her  
**Jose Antonio Puchades Martinez** / Him

### Summary:

*Poubelle* is a little garbage bag that you always dreamed of be a star, but how to avoid the fate of things? A garbage bag is, and always will be, a garbage bag. *Poubelle* will accept his fate in this very funny and not very tragic tragicomedy without throwing in the towel because you know that, in life, if you miss the train, it can always pick you up the next garbage truck.







Gradsko kazalište lutaka Rijeka / Hrvatska

## Flekavac

Autor / **Nina Mitrović**

Režija / **Renata Carola Gatica**

Idejno rešenje lutaka i scenografije / **Alena Pavlović**

Kostimograf / **Alena Pavlović**

Kompozitor / **Ivana Đula i Luka Vrbanić**

Koreografija / **Damia Cortes Alberti**

### Igraju:

**David Petrović** / Flekavac

**Petra Šarac** / ZihERICA Štreberica

**Zlatko Vicić** / Leteći Milivoj

**Damir Orlić** / Mali Da

**Alex Đaković** / Mali Ne

**Andrea Špindel** / Mamolina

### Siže:

“Flekavac” se bazira na tekstu poznatog hrvatskog pisca Nine Mitrović. Ovo je predstava koja govori o odrastanju jednog dečaka i prihvatanju odgovornosti. U srži joj je prijateljstvo i kako nas ono menja nabolje – prijatelj je tu da nam ukaže na naše mane, ali i da nam pomogne kad nam je najteže.

Kada jednog dana Mama Mamolina, do kraja izludena sinovljevim nestašlucima odluči otići u zemlju u kojoj se odrasli po cele dane igraju, Flekavac je isprva presrećan jer ne mora ići u školu, nego sledi niz situacija koje će uskoro sve promeniti...

Ova topla i duhovita priča o jednom neurednom dečaku, Flekavcu, koji dane provodi praveći nestašluke, o njegovoj mami u kojoj će se prepoznati mnoge mame, neobičnim prijateljstvima i zanimljivim likovima poput neozbiljnog odraslog prijatelja Letećeg Milivoja, prijateljice štreberice i duhovitih braće blizanaca, progovara o aktualnim temama odrastanja danas, odnosa roditelja i dece, odgoju, ali isto tako i o prostorima dečje slobode i kreativnosti.

City Puppet Theater Rijeka / Croatia

## Flekavac

Author / **Nina Mitrović**

Director / **Renata Carola Gatica**

Puppets and scenography design / **Alena Pavlović**

Costume designer / **Alena Pavlović**

Composer / **Ivana Đula i Luka Vrbanić**

Choreography / **Damia Cortes Alberti**

### Playing:

**David Petrović** / Flekavac

**Petra Šarac** / Nerd ZihERICA

**Zlatko Vicić** / Flying Milivoj

**Damir Orlić** / Little Yes

**Alex Đaković** / Little No

**Andrea Špindel** / Mamolina

### Summary:

Show „Stainy” is based on a new text by well known Croatian playwright Nina Mitrović. The story is about a boy growing up and accepting responsibility. It is about friendship and how it changes us for the better – a friend is always there to point out our flaws, but also to help us when we are in need.

One day, when Mama Mamolina because of her son’s mischiefs decides to go to a place where adults play for the whole day, Stainy is at first delighted because he does not have to go to school. But, due to a series of events everything will change...

This warm and humorous story about one messy boy Stainy, who spends his days in mischiefs, his mother, that many mothers will find alike, and unusual friendships and interesting characters such as the foolish adult friend Flying Milivoje, a nerd female friend and funny twin brothers, talks about topics of growing up in today’s world, the relationship between parents and children, upbringing, as well as children’s freedom and creativity.



Trajanje predstave: 45 minuta

Uzrast publike: 4+

Premijera: 31. 10. 2019. godine

Duration: 45 minutes

Age: 4+

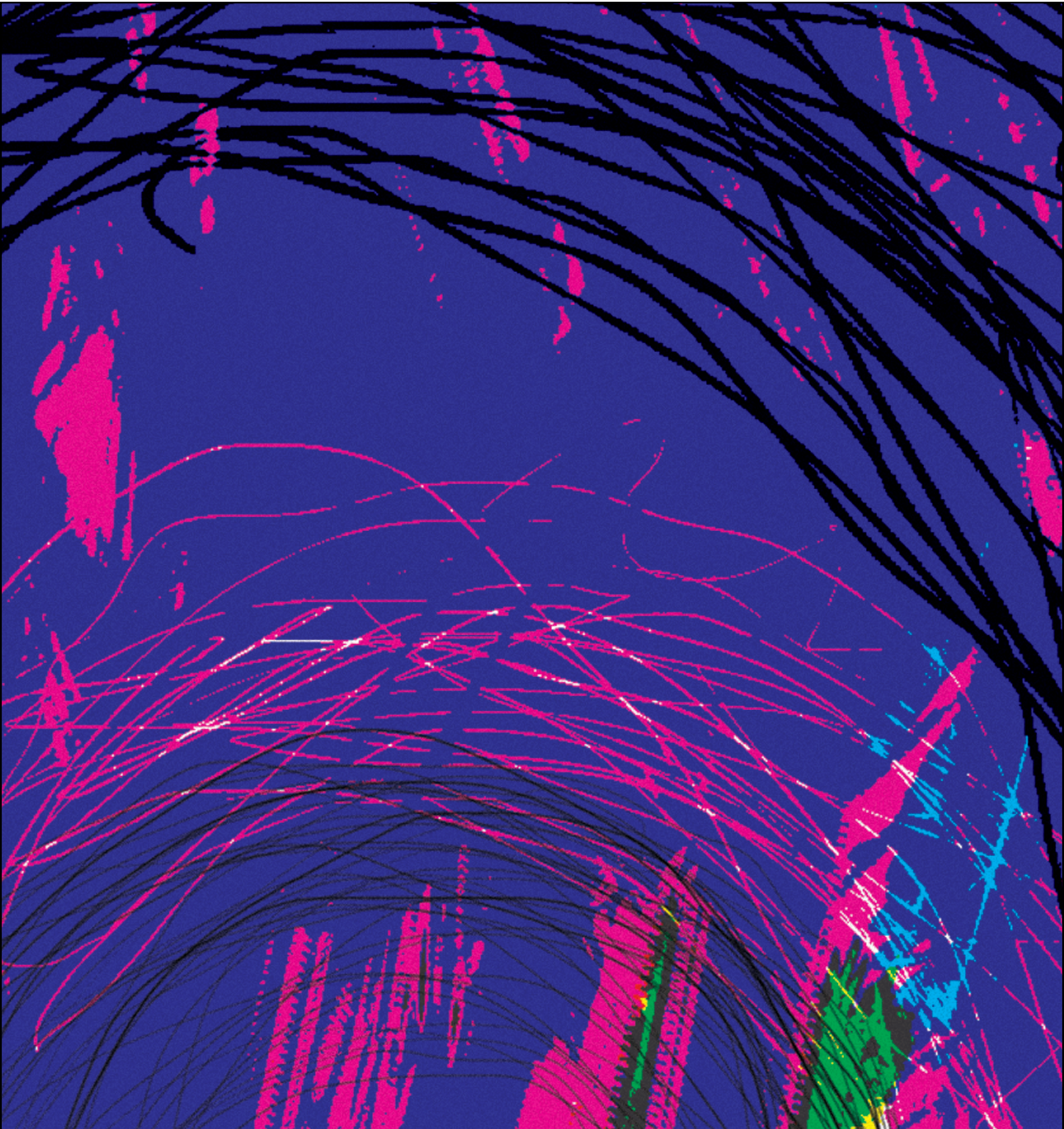
Premiere: October 31, 2019



24th INTERNATIONAL PUPPET FESTIVAL GOLDEN SPARKLE  
PUPPETRY FESTIVAL ZLATNA ISKRA

MARKET 





**Prateći deo programa /  
Additional program**

## Svečano otvaranje festivala „Zlatna Iskra”

### Škola baleta „Aplauz” – „Labudovo jezero”

Škola baleta „Aplauz” osnovana je 2011. godine, sa namerom da usavršava igrače klasičnog baleta i pripremi ih za profesionalnu baletsku školu. Škola radi sa decom uzrasta od 3 do 11 godina sa ciljem da kroz osnove klasičnog baleta kod dece, razvije ljubav prema klasičnoj muzici, pozorištu i ljubav prema igri.

Plesna škola „Aplauz”, dugogodišnji je saradnik „Pozorišta za decu” Kragujevac, a za svečanu ceremoniju otvaranja 24. Festivala, izvešće baletsku tačku „Iskrine balerine”, koju je pripremila nastavnica **Jovana Todorović**.

### Zoran Đerić LUTKARSKI SIMULAKRUMI

*Prilozi istoriji lutkarskih pozorišta u Srbiji, Matica Srpska, Novi Sad 2021.*

Prof. dr Zoran Đerić organizuje priču o lutkarstvu u deset celina, počev od Uvoda (u kojem koncizno piše o istoriji, pozorištu i njegovim simulakrumima) do *Lutkarske dramaturgije i pozorišta za decu i mlade* u 21. veku. Istorija lutkarstva u Srbiji u najvažnijim potezima oslikava dosadašnje pokušaje istoričara, da bi već u trećoj celini, *Lutka: od rituala, preko igračke, do predstave*, zapravo uveo čitaoca u taj magični svet lutaka, od prvobitnih tragova do spoznaje da nam je lutka, ili neki njen oblik, sve vreme prisutna u životu. Posebno interesantan je peti deo ove studije. Govori o *Strašilu* kao pojmu ali i kao o modelu lutke koja je prisutna kao književni junak, filmski i pozorišni, i nedovoljno iskorišćena iako su joj potencijali ogromni.

Centralna poglavlja ove knjige dodeljena su *Sokolskom lutkarstvu u Srbiji (Jugoslaviji)* i *Od Pozorišta lutaka do Pozorišta mladih u Novom Sadu*. Sasvim logično i sasvim tačno ispisan o vremenu i ljudima koji su lutkarski maštali. Sve najvažnije i najbitnije je obuhvaćeno, od Banja Luke, Beograda, Zemuna, Kragujevca, Smedereva, Subotice, Velikog Bečkereka (Petrovgrad/Zrenjanin), Velike Kikinde, pa do Novog Sada. Novi Sad jeste posebno izdvojen kao najstarije lutkarsko pozorište i zato je vrlo dragoceno njegovo istorijsko elaboriranje.

Naredna poglavlja ispisan su, za većinu o manje poznatim činjenicama, o *Đačkom pozorištu lutaka u sremskim Karlovcima*, *Delima Branislava Nušića na lutkarskoj sceni, kao i savremeni deo, Pozorišta za decu u*

## The official opening of the festival “Golden Sparkle”

### Ballet school “Applause” – “Swan Lake”

The dance school “Applause” was founded in 2011, with the purpose to grow classic ballet dancers and prepare them for professional ballet schools. The school works with children aged 3 to 11. Through the bases of classical ballet, the children develop a love for classical music, theatre and dance, of course.

The dance school “Applause” has been cooperating with “Theatre for Children Kragujevac” for many years, and it will perform the ballet performance “The sparkling ballerina”, prepared by teacher **Jovana Todorović**, for the official opening ceremony of the 24<sup>th</sup> Festival.

### Zoran Djerić PUPPET SIMULACRA

*Appendices to the history of puppet theatres in Serbia, Matica Srpska, Novi Sad, 2021*

Prof. dr Zoran Djerić organizes the story about puppetry in ten segments, starting from the *Introduction* (where he concisely writes about history, theatre and its simulacra) to *Puppet dramaturgy and theatre for children and youth in the 21<sup>st</sup> century*. The History of Puppetry in Serbia, in its main lines, portrays the attempts of historians so far. The third segment, *The Puppet: from rituals, via toys to performances*, actually introduces readers to the magical world of puppets, from the initial traces to the realization that a puppet, or some of its forms, has been in our lives forever. The fifth segment of this study is especially interesting. It deals with a *Scarecrow* as a concept but also as a model of a puppet that is present as a literary hero, movie and theatre hero, and yet underused despite its huge potentials.

The central chapters of this book are assigned to *Soko Puppetry in Serbia (Yugoslavia)* and *From the Puppet Theatre to the Theatre of the Young in Novi Sad*. Quite logical and entirely precisely written about the time and the people who would fantasize with puppets... The most important and the most significant has been included, from Banja Luka, Belgrade, Zemun, Kragujevac, Smederevo, Subotica, Veliki Bečkerek (Petrovgrad/Zrenjanin), Velika Kikinda, up to Novi Sad. Novi Sad has been especially distinguished as the oldest puppet theatre which is why its historical elaboration is very precious.

The following chapters deal with less known facts for most of us:



digitalnom dobu, te o Lutkarskoj dramaturgiji i pozorištu za decu i mlade u 21. veku. Ovaj poslednji deo obuhvatio je i najvažnija pozorišna kretanja s krajem 20. veka i u prvih dvadeset godina 21. veka. Sve ono što se pojavilo u dramaturgiji, režiji i pozorišnoj igri, kao vid svojevrsnog istraživanja, imalo je odraza i u lutkarskom pozorištu. Time prof. Đerić zapravo jasno stavlja do znanja kolika je moć i fleksibilnost lutkarstva kao umetnost koju možemo posmatrati univerzalno, a ne samo kao umetnički proizvod za decu.

*Lutkarski simulakrumi* Zorana Đerića je rezultat njegovog pisanja o lutkarstvu, upornog istraživanja i sakupljanja istorijske građe, ali i najdirektnijeg stvaranja u lutkarskom svetu i spoznaje o tome kakvo je lutkarstvo "iznutra". Takva pozicija je više nego srećna za jednoga istoričara i teoretičara pozorišta. Ovo navodim zato što se u ovakvim okolnostima retko dešavaju greške u razumevanju materije. Za istoriju pozorišta ovo delo je velikog značaja. Predstavlja nezaobilazan istorijski materijal za buduće istražioce, kojima neće trebati puno da zaokruže potpunu i celovitu sliku. Takođe, ovo se delo čita lako, brzo, razumljivo je i onome ko po prvi put saznaje nešto o lutkarskom pozorištu i u sebi sadrži onu dozu poetičnosti koja izvire iz primarne vododelnice Đerićevog poimanja sveta.

Prof. dr Luka Kecman

*The Student Puppet Theatre in Sremski Karlovci, Plays of Branislav Nušić for the puppet scene, and the contemporary part Theatres for children in the digital age, then Puppet Dramaturgy and Theatre for children and youth in the 21<sup>st</sup> century.* The last part covers the most important theatre movements at the end of the 20<sup>th</sup> century and during the first twenty years of the 21<sup>st</sup> century. All that occurred in the dramaturgy, directing and theatre play, as a form of certain exploring, also affected the puppet theatre. Thus, prof. Đerić actually emphasizes the power and flexibility of puppetry as a form of art that we can observe universally, not only as an artistic product for children.

*The Puppet Simulacruma* by Zoran Đerić is the result of his writing about puppetry, constant research and collection of historical material, and the most direct creation in the world of puppets and the knowledge of what the puppetry is like from the inside. Such a position is more than lucky for a historian and theatre theorist. And I state this because, under these circumstances, mistakes in understanding the matter rarely occur. This piece is very significant for the history of theatre. It represents an inevitable historical material for future researchers who would not need much to complete the full and wholesome picture. Also, this piece is read very easily, quickly, it is understandable to the one who learns about the puppet theatre for the first time, and yet it contains a certain amount of poetry arising from the primary watershed of Đerić's understanding of the world.

Prof. dr Luka Kecman



## Časopis *Niti*, Ljiljana Dinić, Pozorišni muzej Vojvodine

Tema „Niti“ broj 15 je srpsko vašarsko pozorište „Kuku, Todore“. Zahvaljujući Mariji Kulundžić, doajenu srpskog lutkarstva, danas imamo saznanja o njemu. Na osnovu svedočenja očevidaca, koje je ona prikupila, može se zaključiti da su izvođenja ovog tipa bila prisutna u Srbiji prvih decenija 20. veka, da su se odigravala na vašarima, u okviru cirkuskih šatri, da nisu bila retka i da je više izvođača, koji su bili nezavisni jedni od drugih, davalo takve predstave.

Nameće se pitanje zašto o tome nema više podataka, zašto savremenici ništa nisu beležili i zašto nisu sačuvani materijalni dokazi. Možda je to stvar mentaliteta i svesti, a možda je samo Todorovo maslo i stvar njegovog hirovitog karaktera. Pitamo se i zašto se nikada više nije, onakav, stari, budio, a imao je, kao što i danas ima mnogo tema da obradi.

Ideja ovakvog izdanja je da se ono što znamo ili pretpostavljamo o Todoru na jednom mestu sakupi i ostane budućim generacijama, ali i da ga, kao što prizivamo kišu, nekako dozovemo, da, kada mi ne umemo, on, umesto nas, progovori. Možda nas iznenadi.

O postavci Nenada Gajića *Lucky to be Alive* koja se sastoji od super realističnih skulptura ljudi i životinja sa ugrađenim mehanizmom za disanje piše Sonja Jankov.

U Novom Sadu su u Pozorištu mladih održani 52. susreti profesionalnih pozorišta lutaka Srbije. Po prvi put, a u nadi da će to biti i buduća praksa, neke predstave predstavljamo iz uglova više posmatrača.

Pored navedenog, objavljujemo i izuzetno interesantan tekst Zorana R. Popovića o autorskom pozorištu, kao i prikaze publikacija, festival i kritike predstava.

### Journal *Niti* (Threads) by Ljiljana Dinić Theatre Museum of Vojvodina

The topic of the 15<sup>th</sup> edition of “Niti (Threads) is the Serbian street theatre “Kuku, Todore”. Owing to Marija Kulundžić, the doyenne of the Serbian puppetry, we nowadays have knowledge about this theatre. Based on the eyewitness evidence that she collected, it can be concluded that such performances were present in Serbia during the first decades of the 20th century, that they were performed on streets and fairs, inside circus tents, that they were not an unusual scene and that the performers, a few of them, independent from each other, would perform such shows.

The question is raised as why there is no more information about them, why contemporaries failed to document anything and why no material evidence was saved. It may be the issue of mentality and conscience, or it may be only Todor's doing and the matter of his capricious character. We are wondering why he would never again wake up like the old himself, as there were many topics to be developed, just like we have many today.

The idea of this edition is to collect all we know or assume about Todor on one place, to keep it for future generations, and also to summon him somehow, just like bringing rain, to have him talk instead of us, when we cannot. Maybe, he could surprise us.

Sonja Jankov is writing about the setting *Lucky to be alive* by Nenad Gajić comprising of super realistic sculptures of people and animals having an installed mechanism for breathing.

Youth Theatre in Novi Sad was the host of the 52<sup>nd</sup> gathering of Serbian professional puppet theatres. For the first time, and hoping this would become future practice, some of the plays will be presented from the angle of several spectators.

Along with the aforesaid, we are also publishing an exceptionally interesting text by Zoran R. Popović about the theatre of authors, as well as publications, festival and play reviews.





Pozorište za decu Kragujevac / Srbija

## Životinjske priče

Po motivama Ezopovih basni

Autor teksta / **Silvan Omerzu i Meta Brulec**

Režija / **Silvan Omerzu**

Kreacija lutaka i scenografija / **Silvan Omerzu**

Originalna muzika / **Vasko Atanasovski**

Izrada lutaka / **Silvan Omerzu i Žiga Lebar**

Izrada scenografije / **Žiga Lebar**

Izrada kostima / **Irena Jovanović**

Prevod teksta / **Nebojša Pop Tasić**

Ilustracija / **Silvan Omerzu**

Grafički dizajn i fotograf / **Lazar Stanojević**

Snimatelj / **Zoran Laki Lazarević**

### Igraju:

**Milica Redžić Vulević** / Lisica, Narator

**Nevena Brzaković, Dubravka Brkić** / Vrana, Narator

**Petar Lukić** / Petao, Zec, Narator

### Siže:

U davna vremena, čovek je živio u bliskom kontaktu sa životinjama, neke je pripitomljavao, druge je lovio, ili su lovili njega. Stoga je razumljivo da se životinje pojavljuju i u najstarijim pričama koje poznajemo. U mnogim poučnim narativima koji su preživeli do danas, životinje imaju ljudske osobine. Ove priče nazivamo basnama.

Bile su poznate još u starom Egiptu i Indiji, a u Evropi su se širile uglavnom pod uticajem antičke Grčke.

Ezop, najpoznatiji pripovedač svih vremena, navodno je živio u Grčkoj u petom veku pre nove ere. Priča se da je bio iz Frizije, da je bio rob, da je imao grbu, govornu manu i da je pogubljen u Delfima zbog bogohuljenja. Iako nema pouzdanih dokaza da je on zaista živio, pripisuje mu se mnoštvo različitih basni koje su opstale 2500 godina u usmenoj tradiciji. Basne su doživlele onoliko štampanih izdanja kao malo koja druga knjiga.

Ezopove basne su obično kratke i duhovite, jednostavnim jezikom izražavaju poučne misli iz svakodnevnog života. Svakoj basni dodaje se sažeto učenje ili moral. Ironijom i izraženom doktrinom ukazuju na greške ljudi.

Ezop je oponašao indijske i grčke basne. Nikada nam se nije činilo neobičnim da životinje iz basne govore ljudskim jezikom, pa bismo ih u izvesnom smislu mogli smatrati pretečom stripova i crtanih filmova. U doba prosvetiteljstva, basne su postale popularani književni žanr kojim su autori želeli da uče i obrazuju čitaoce.

Theatre for Children Kragujevac / Serbia

## Animal stories

Based on Aesop's Fables

Author / **Silvan Omerzu and Meta Brulec**

Director / **Silvan Omerzu**

Puppet creation and Scenography design / **Silvan Omerzu**

Original music / **Vasko Atanasovski**

Puppet production / **Silvan Omerzu and Žiga Lebar**

Scenography production / **Žiga Lebar**

Costume production / **Irena Jovanović**

Translation / **Nebojša Pop Tasić**

Illustration / **Silvan Omerzu**

Graphic Design and Photography / **Lazar Stanojević**

Camera operator / **Zoran Laki Lazarević**

### Playing:

**Milica Redžić Vulević** / Fox, Narrator

**Nevena Brzaković, Dubravka Brkić** / Crow, Narrator

**Petar Lukić** / Rooster, Rabbit, Narrator

### Summary:

A long time ago, the man lived in close contact to animals; some of them would be tamed, others would be hunted, or the man was the one to be hunted. Therefore, it is reasonable to have animals in the oldest stories we know. Many instructive narratives, that have lived through until nowadays, portray animals with human characteristics. These stories are called fables.

Fables were known in ancient Egypt and India, and they started spreading in Europe under the influence of ancient Greece.

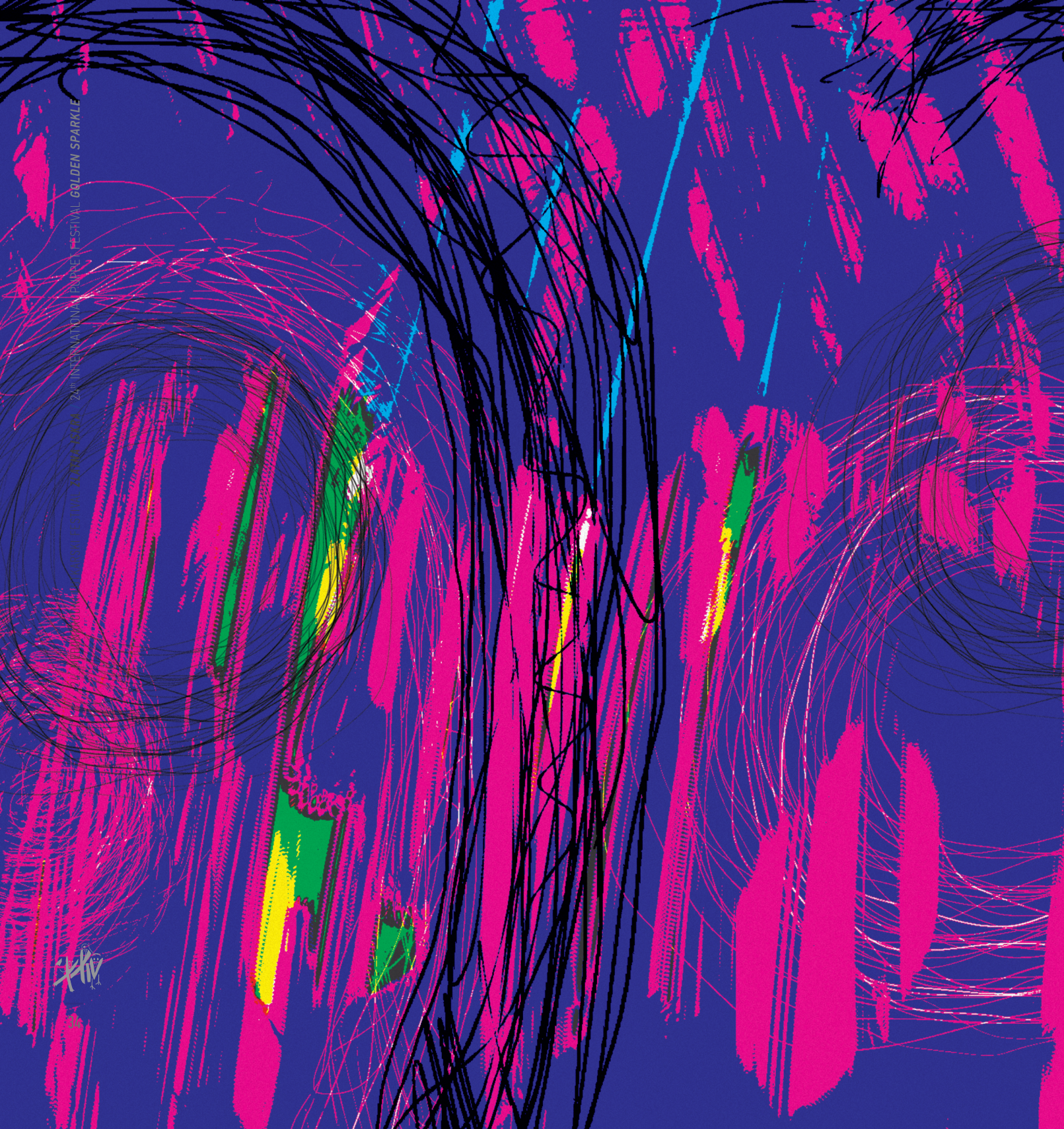
Aesop, the most famous narrator of all times, allegedly lived in Greece during the fifth century B.C. It is told that he originated from Frisia, that he was a slave; we learn that he had a hump and speech impediment and that he was executed in Delphi because of blasphemy. Although there is no credible evidence that he really existed, a multitude of different fables that survived throughout 2500 years of oral tradition is attributed to him. Fables have been published in so many printed editions like few other stories.

Aesop fables are usually short and funny, expressing instructive thoughts from everyday life in a very simple language. Each fable provides concise learning and moral. Their irony and expressed doctrine emphasize human mistakes.

Aesop copied Indian and Greek fables. We never found unusual to have animals from fables speaking human languages, so, in a way, we could consider them as forerunners of comic books and cartoons. During the enlightenment, fables became a popular literary genre used by authors to teach and educate their readers.



2019 INTERNATIONAL PURE FESTIVAL GOLDEN SPARKLE



## Mapa festivala / Map of the festival

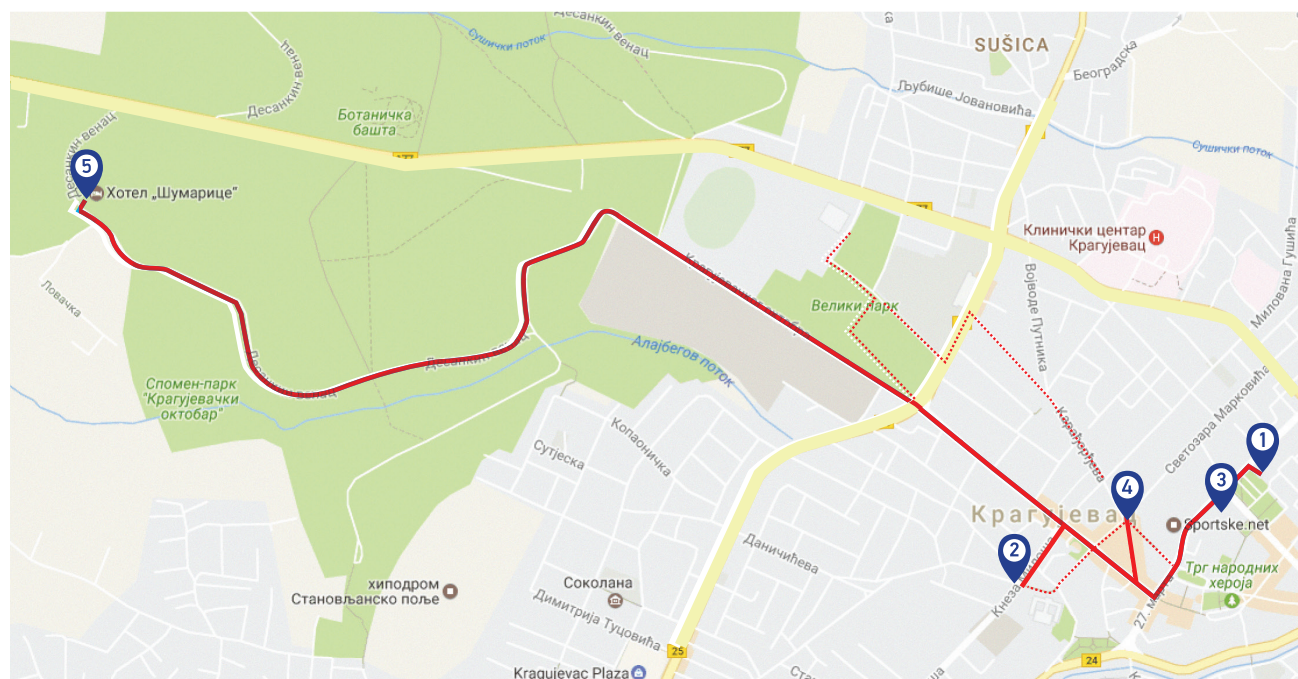
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Theatre for Children Kragujevac

2. Knjaževsko srpski teatar /  
First Serbian Court Theatre

2. Narodna biblioteka Vuk Karadžić /  
Public Library Vuk Karadžić

4. Hotel Zelengora /  
Hotel Zelengora

5. Hotel Šumarice /  
Hotel Šumarice



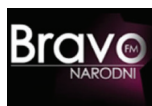


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