



# CATALOGUE

28<sup>th</sup>

international  
children's theatre  
**festival**  
SUBOTICA, Serbia 2021.  
19 - 24. September



## CILJEVI FESTIVALA:

- da se na njemu prikažu najvrednija i umetnički najrelevantnija scenska ostvarenja za decu iz domaće i međunarodne produkcije;
- da doprinese promociji novih i afirmaciji ostvarenih kulturnih vrednosti na međunarodnom planu;
- da zблиžava razne narode i čuva specifičnosti svakog jezika i različitosti svake kulture kao izvora našeg zajedničkog bogatstva;
- da razvija želje za međusobnim upoznavanjem;
- da vrši razmenu iskustava i stvara kreativna prijateljstva;
- da afirmiše pozorišni život za decu i kulturu uopšte;
- da omogući publici Srbije raznorodne međunarodne programe za decu i mladu publiku različitih uzrasta i različitog socijalnog stanja.

## AIMS OF THE FESTIVAL:

- to present the most valuable and artistically most relevant theatrical accomplishments for children in domestic and international production;
- to contribute to promotion of new and further recognition of already realized cultural values on the international level;
- to bring nations closer and preserve diversity of cultures as the source of our common wealth;
- to develop desire for learning about each other;
- to provide exchange of experiences and make creative connections;
- to assert theatre life for children and culture in general;
- to provide diverse international programmes for children and young audience of different age and social status in Serbia.



## MEĐUNARODNI FESTIVAL POZORIŠTA ZA DECU / INTERNATIONAL CHILDREN'S THEATRE FESTIVAL

OSNIVAČ FESTIVALA / FOUNDER OF THE FESTIVAL  
GRAD SUBOTICA / CITY OF SUBOTICA

POKROVITELJI / UNDER THE AUSPICES OF

- MINISTARSTVO KULTURE I INFORMISANJA REPUBLIKE SRBIJE / MINISTRY OF CULTURE AND INFORMATION OF THE REPUBLIC OF SERBIA
- POKRAJINSKI SEKRETARIJAT ZA KULTURU, JAVNO INFORMISANJE I ODNOSE SA VERSKIM ZAJEDNICAMA AP VOJVODINE / AP VOJVODINA PROVINCIAL SECRETARIAT FOR CULTURE, PUBLIC INFORMATION AND RELATIONS WITH RELIGIOUS COMMUNITIES
- GRAD SUBOTICA / CITY OF SUBOTICA



Република Србија  
Министарство културе и информисања



AP Vojvodina  
POKRAJINSKI SEKRETARIJAT  
ZA KULTURU, JAVNO INFORMISANJE  
I ODNOSE S VERSKIM ZAJEDNICAMA



GRAD SUBOTICA

ORGANIZATOR I IZVRŠNI PRODUCENT / ORGANIZER AND EXECUTIVE PRODUCER  
OTVORENI UNIVERZitet SUBOTICA / OPEN UNIVERSITY SUBOTICA



GLAVNI PARTNER / MAIN PARTNER  
POZORIŠNI MUZEJ VOJVODINE / THE THEATRE MUSEUM OF VOJVODINA



## REČ DOBRODOŠLICE

Grad Subotica, je osnivač Međunarodnog festivala pozorišta za decu. Dečija radost i ljubav prema pozorištu okupile su nas po 28. put u Subotici, na velikoj međunarodnoj smotri teatra za decu.

Prošle godine smo održali jedan sveden i skroman Festival, jer nas je pandemija korona virusa razdvojila od naših prijatelja širom sveta, koji su želeli da nas posete i pokažu svoje sjajne predstave subotičkim mališanima.

Ove godine je takmičarski program sastavljen kroz razmatranje više od 130 pristiglih prijava, iz čak 30 različitih zemalja sveta. Na moju veliku radost, imaćemo priliku da vidimo izbor od 14 predstava, iz 11 zemalja, od kojih dve nisu takmičarskog karaktera. Predstave će se igrati pred najdražom dečijom publikom, uz poštovanje mera zaštite zdravlja.

U ime svih građana Subotice i u svoje lično ime, zahvaljujem se na pomoći u realizaciji festivala Ministarstvu kulture i informisanja i Pokrajinskom sekretarijatu za kulturu, informisanje i odnose sa verskim zajednicama. Čestitam dobitnicima nagrada i pozdravljam sve naše drage goste, želeći im srdačnu dobrodošlicu u naš grad, koji će im sigurno ostati u lepom sećanju.  
razdvojeni.



Gradonačelnik Subotice  
Stevan Bakić

## WELCOMING WORDS

The city of Subotica is the founder of the International Children's Theater Festival. Children's joy and love for the theater gathered us for the 28th time in Subotica, at the great International Festival of Children's Theaters.

Last year, we held reduced and modest Festival's edition, because the Corona virus pandemic separated us from our friends around the world, who wanted to visit us and show their great performances to the children of Subotica.

This year, the competition program was compiled through the consideration of more than 130 received applications, from as many as 30 different countries around the world. To my great joy, we have the opportunity to see a selection of 14 performances, from 11 countries, two of which are not in Competition Program. The plays will be performed for our dearest audience - the children, while respecting health protection measures.

On behalf of all citizens of Subotica and on my own behalf, I thank the Ministry of Culture and Information and the Provincial Secretary of Culture, Information and Relations with Religious Communities for their help in the realization of the Festival. I congratulate the awards' laureates and greet all our dear guests, wishing them a warm welcome to our city, which they will surely remember for a long time.

*Mayor of Subotica  
Stevan Bakić*



## LJUBITELJI ZLATNE SREDINE

Filozofi su zapazili da se ljudska kultura razvija u ritmu talasa. Amplituda njenog zamaha na jednom kraju obeležena je sa *gnosis* (recimo, romantizmom) a na suprotnoj tački sa *episteme* (recimo, racionalizmom). Platon je zastupnik prvog stava, Aristotel drugog. Romantizam naspram racionalizma isto je što i Platon naspram Aristotela. Primećujemo li ovu opoziciju u istoriji umetnosti? A naročito u istoriji pozorišta za mlade?

Racionalizam i subjektivizam ili romantizam imaju svoju sopstvenu geografiju. Ono što je možda bilo istinito u Njujorku nije bilo istinito u Moskvi, ono što se smatralo obaveznim u Pekingu nije bilo važno u Parizu. Ono što je postalo trend u Berlinu, nije bilo obavezno u Subotici.

Subotica! To je posebno mesto, a ljudi koji organizuju Međunarodni festival pozorišta za decu posebni su ljudi. Oni su ljubitelji zlatne sredine. Oni nisu išli iz krajnosti u krajnost, nisu postavljali pitanje da li stvarati ili misliti. Oni su shvatili da je jedno i drugo jednako važno. Oni znaju da je Platon komplementaran Aristotelu i da je Aristotel komplementaran Platonu.

Kao naučnik i kritičar uključen u aktivnosti pozorišta za decu širom sveta biću sloboden da istaknem da je Međunarodni festival pozorišta za decu u Subotici stekao poštovanje u čitavom svetu, zahvaljujući pre svega visokim umetničkim dometima, sjajnoj organizaciji i stvaranju pravog foruma za razmenu iskustava u duhu srdačne saradnje.

Akademik Henrik Jurkovski, doživotni počasni predsednik Saveta Festivala (Poljska)



## LOVERS OF THE GOLDEN MEAN

Philosophers have noticed that human culture develops according to wave-motion rhythm. The amplitude of its swing is marked at one extreme by *gnosis* (let us say romanticism) and its opposite point by *episteme* (let us say rationalism). Plato advocates the former, Aristotle the latter. Romanticism versus rationalism means also Plato versus Aristotle. Can we notice this opposition it in the history of art? And especially in the history of youth theatre?

Rationalism and subjectivism or romanticism - they have their own geography. What might have been true in New York was not true in Moscow, what was obligatory in Beijing was not important in Paris. What became a fashion in Berlin was not obligatory in Subotica.

Subotica! It is a special place and people who organize the International Festival of Children's Theatres are special people. They are lovers of the golden mean. They have not gone from one extreme to another, they have not asked themselves whether to create or to think. They did understand that both are equally important. They do understand that Plato is complementary to Aristotle and Aristotle is complementary to Plato.

As a scientist and critic involved in activities of children's theatres all around the world I will take this opportunity to point out that the International Festival of Children's Theatres from Subotica has gained respect in the whole world, thanks to high artistic achievements, excellent organization and establishment of a forum for exchange of experiences in a spirit of amicable cooperation.

Academician Henryk Jurkowski, Honorary Lifetime President of the Festival Council (Poland)



## HRABRIM KORAKOM U SVET ČUDESA

U vremenu nedoumica, straha i beznađa od misteriozne pandemijske pošasti, ostalo nam je ipak prostora u kome možemo da budemo bar na tren odvojeni od surove stvarnosti. I to je ono najpotrebnije. I to ne slučajno.

Povratak maštarijama i bajkovitim dešavanjama.

Upravo je odraslima sve češće potreban prostor čudesnog i neobičnog, kao uteha koja se nalazi izvan realnoga sveta.

Bajke su prepune čudesnih događaja i zanimljivih likova, čije nam avanture otkrivaju plemenitost, dobrotu, ljubav, zlo, sreću i nesreću i otvaraju svima, a posebno deci, nove neverovatne predele sveta mašte.

Uvereni da činimo nešto blagotvorno, kroz svakodnevna iskušenja, zakoračimo hrabro u svet čuda!



Vladimir Lazić, predsednik Saveta Festivala



## A BRAVE STEP INTO THE WORLD OF MIRACLES

In a time of doubts, fear and hopelessness from the mysterious pandemic plague, we still have space left, in which we can be separated from the harsh reality, at least for a moment. And that we need the most, not accidentally.

Return to fantasies and fairy-tale events.

It is adults who more and more often need the space of the miraculous and the unusual, as a consolation outside the real world.

Fairy tales are full of miraculous events and interesting characters, whose adventures reveal nobility, goodness, love, evil, happiness and misfortune, and open to everyone, especially children, new incredible landscapes of the world of imagination.

Convinced that we are doing something beneficial, through everyday temptations, let us step boldly into the world of miracles!

Vladimir Lazić, President of the Festival Council



## 28. MEĐUNARODNI FESTIVAL POZORIŠTA ZA DECU, SUBOTICA

Sve više se govori o tome kako su se pozorišta i pozorišni festivali u doba korone snašli ili prilagodili. Neko više, a neko manje, ili nikako. Najveći problem je u interakciji sa publikom, jer bez nje, publike, nema ni pozorišnog doživljaja, ili je on transformisan u nešto drugo – posredovan, najčešće, elektronskim medijima – gubi svoju treću dimenziju. A u toj dimenziji je sadržana i suština pozorišta za decu, podjednako lutkarskih i dramskih: neposredni kontakt, spontana reakcija na ono što se na pozornici odvija i prenosi u gledalište.

Promena koncepcije sve je prisutnija u predstavama koje su konkursale za ovogodišnji Festival: od broja izvođača, preko scenografije i kostimografije, do tema i sadržaja koji se prezentuju. U pitanju su lutkarske i dramske predstave: od tradicionalnih tehnika i tema, do savremenih i aktuelnih; od klasične književnosti za decu i narodnih mitova do svakodnevnih problema sa kojima se sada susrećemo. Dominiraju male predstave, očigledno limitirane finansijskim mogućnostima, prilagodljive uslovima scenskog izvođenja. Sve više je predstava bez teksta, znači oslojeno isključivo na svetlosno-zvučne efekte, scenski pokret, animaciju lutaka i njihov univerzalni jezik gesta i pokreta.

Na konkurs je stiglo 130 prijava iz 31 zemlje (Indija, Indonezija, Iran, Izrael, Jermenija, Estonija, Turska, Rusija, Brazil, Kina, Meksiko, Španija, Belgija, Francuska, Italija, Austrija, Nemačka, Portugalija, Estonija, Letonija, Bugarska, Mađarska, Rumunija, Češka, Slovačka, Ukrajina, Slovenija, Crna Gora, Severna Makedonija, Hrvatska, BiH / Republika Srpska i Srbija.



Selektor - dr Zoran Derić



## 28<sup>th</sup> INTERNATIONAL CHILDREN'S THEATER FESTIVAL, SUBOTICA

There is more and more talk about how theaters and theater festivals have coped or adapted during the corona era. Some more, some less, some haven't at all. The biggest problem is in the interaction with the audience, because without the audience, there is no theatrical experience, or it is transformed into something else - mediated, most often, by electronic media - it loses its third dimension. And that dimension contains the essence of children's theater, both puppet and dramatic: direct contact, spontaneous reaction to what takes place on the stage and transmission to the audience.

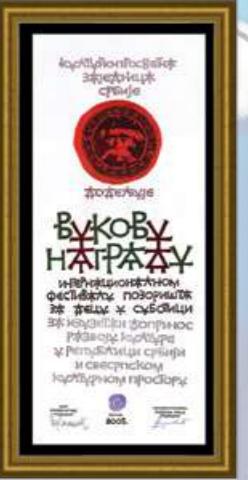
The change of concept is more and more present in the performances that competed for this year's Festival: from the number of performers, through scenography and costume design, to the presented themes and contents. I am talking about puppet and drama performances: from traditional techniques and themes, to contemporary and current; from classical children's literature and folk myths to the everyday problems we now face. Small performances dominate, obviously limited by financial possibilities, adaptable to the particular conditions of stage performance. There are more and more plays without text, relying exclusively on light and sound effects, stage movement, puppet animation and their universal language of gestures and movements.

The competition program received 130 applications from 31 countries (India, Indonesia, Iran, Israel, Armenia, Estonia, Turkey, Russia, Brazil, China, Mexico, Spain, Belgium, France, Italy, Austria, Germany, Portugal, Estonia, Latvia, Bulgaria, Hungary, Romania, Czech Republic, Slovakia, Ukraine, Slovenia, Montenegro, Northern Macedonia, Croatia, Bosnia and Herzegovina / Republika Srpska and Serbia).

Programmer - Dr. Zoran Derić



## NAGRADA DODELJENE FESTIVALU / AWARDS WON BY THE FESTIVAL



VUKOVA NAGRADA (2005)  
(THE VUK AWARD)



PRO URBE (2009)



GROZDANIN KIKOT (2009)  
(GROZDANA'S GIGGLE)

Međunarodna lutkarska unija (L'Union Internationale de la Marionnette (UNIMA)), koju predstavljam, sačinila je nov pregled više od 500 festivala širom sveta, a Međunarodni festival pozorišta za decu u Subotici sa svim svojim aktivnostima organizovanim na visokom nivou predstavlja, bez sumnje, model za ugledanje.

Žak Trido, generalni sekretar UNIMA-e 2008 - 2016

*L'Union Internationale de la Marionnette (UNIMA), that I represent, has made a new repertory of more than 500 festivals around the world and the International Children's Theatre Festival of Subotica with all its activities organized with high standard is certainly a model to follow.*

Jacques Trudeau, UNIMA General Secretary 2008 - 2016



## TAKMIČARSKI PROGRAM COMPETITION PROGRAMME





Brazil/Brazil



Pozorište Cia Elder Kloster  
Theater Cia Elder Kloster

Bugarska/Bulgaria



Državno lutkarsko pozorište Varna  
Varna State Puppet Theatre

## ZVANIČNA SELEKCIJA 2021.

Češka/Czech Republic



DRAK Teatar  
DRAK Theatre

## 2021 OFFICIAL SELECTION

Srbija/Serbia



Pozorište za decu Kragujevac  
Children's Theater Kragujevac

Mađarska/Hungary



Vaskakas Puppet Theatre

Nemačka/Germany



Pozorište Gruene Sosse  
Theater Gruene Sosse

Srbija/Serbia



Дечје Позориште Суботица - Szabadkai Gyermekszínház - Dječje Kazalište Subotica Children's Theater Subotica

Hrvatska/Croatia



Gradsko kazalište Zorin dom Karlovac City Theater Zorin Dom Karlovac

Izrael/Israel



Galilejsko multikulturalno pozorište  
The Galilee Multicultural Theater

## BOSNA I HERCEGOVINA / BOSNIA AND HERZEGOVINA (Republika Srpska)



Dječje Pozorište Republike Srpske  
Republika Srpska Puppet Theatre

Rusija/Russia



Karabaska Teatar  
Theater Karabaska

Slovačka/Slovakia



Odivo





## BRAZIL

Cia Elder Kloster

### DUHOVI ŠUME SPIRITS OF FOREST

Autor/Author: **Elder Kloster**

Režija/Director: **Elder Kloster**

Muzika/Music: **Alan Cesar Soares**

Scenografija/Stage design: **Elder Kloster**

Dizajn lutaka/Puppet design: **Elder Kloster**

Uloge/Cast: **Elder Kloster**

Executive producer: **Giselle Semicek**



Život na planeti je funkcionisao u harmoniji, sve što je bilo potrebno je i postojalo. Čovek, potpuno nesvestan ove savršene ravnoteže, odlučuje da „uspostavi red“ u ovoj harmoniji: proizvodi, lovi, zagađuje, ubija. **Duhovi šume** je lutkarska pozorišna predstava bez govora, ali sa uzbudljivom muzikom koja predstavlja bića iz brazilijskog folklora koja su odgovorna za prirodnu ravnotežu kao i njihovu neumornu borbu sa nadolazećim svetom tehnologije.

Life on the planet operated in harmony, everything needed fit and existed. The man, without being aware of this perfect balance, decides to “put order” in this harmony: he produces, he hunts, he contaminates, he kills. **Spirits of Forest** is a puppet theater show without speech, but with an exciting soundtrack which presents great beings of Brazilian folklore, responsible for the natural balance, and their tireless struggle with the advent of the technological world.



Uzrast/Age: za sve uzraste/general audience

Trajanje/Duration: 30' to 40'

Jezik/Language: engleski/ portugalski / English/ Portuguese





## BUGARSKA/BULGARIA

Državno lutkarsko pozorište Varna/Varna State Puppet Theatre

### PALČICA THUMBELINA

Autor/Author: **Hans Christian Andersen**

Režija/Director: **Biserka Kolevska**

Dramatizacija/Dramatization: **Rada Moskova**

Muzika/Music: **Nelko Kolarov**

Scenografija/Stage design: **Svila Velichkova**

Dizajn lutaka/Puppet design: **Svila Velichkova**

Uloge/Cast: **Maria Tomova , Evgeniya Vasileva, Gergana Gospodinova, Teodor Hristov, Ivan Shumarov, Valentin Mitev**



Andersenova omiljena priča oživljava na sceni uz veličanstvenu igru glumaca. Priča o devojčici rođenoj u cveću i njenim avanturama u velikom svetu privlači pažnju mališana i odraslih više od 200 godina. Na sceni Pozorišta lutaka ova priča će vas osvojiti impresivnom igledom i divnom muzikom napisanom posebno za predstavu. Da li Palčica uspeva da izade na kraj sa Žabom, Bubama i Mišicom i stigne u zemlju vilenjaka i cveća, saznaćete na kraju priče..

Andersen's favorite tale comes to life on the stage with the magnificent actors play. The story of the flower-born little girl and her adventures in the big world has attracted the attention of little ones and adults for over 200 years. On the stage of the Puppet Theater, this story will captivate you with its impressive vision and wonderful music written specifically for the performance. If Thumbelina can deal with the Toad, the Beetles and the Mouse and get to the land of the elves and flowers, you will find out at the end of the story.



Uzrast/Age: **za sve uzraste/general audience**

Trajanje/Duration: **45'**

Jezik/Language: **Bugarski / Bulgarian**





## ČEŠKA/CZECH REPUBLIC

DRAK Teatar/DRAK Theatre

### USPAVANA LEPOTICA SLEEPING BEAUTY

Autor/Author: Tomáš Jarkovský, Jakub Vašíček  
Režija/Director: Jakub Vašíček  
Muzika/Music: Daniel Čámský  
Scenografija/Stage design: Tereza Vašíčková  
Dizajn lutaka/Puppet design: Tereza Vašíčková

Ova produkcija čuvene bajke nadovezuje se na psihoanalitičko tumačenje američkog psihologa Bruna Bettelheima. Bettelheim priču o Uspavanoj lepotici identificuje kao parabolu inicijacije i ženskog odrastanja. Uočava simboliku krvi, odnosno crvene boje, motiv visoke kule sa spiralnim stepeništem i druge psihoanalitičke teme. Predstava posebnu pažnju posvećuje tim motivima, pa je izvođenje privlačno i odrasloj publici. Ipak, čitava priča predstavljena je u obliku bajke - razumljive čak i najmlađim gledaocima.

This production of famous fairytale builds on psychoanalytical interpretation of the American psychologist Bruno Bettelheim. Bettelheim identifies the story of Sleeping Beauty as a parable of initiation and female growing up. He notices symbolism of blood, resp. red color, the motif of high tower with a spiral staircase and other psychoanalytical issues. The performance pays special attention to these motifs, so it is thus appealing to adult audiences. Yet, the entire story is presented in a fairy tale dimension – understandable even to the youngest spectators.



Uzrast/Age: 6+

Trajanje/Duration: 50'

Jezik/Language: Češki (titli na engleskom) / Czech (English subtitles)



## SRBIJA/SERBIA

Дечје Позориште Суботица - Szabadkai Gyermekszínház -  
Dječje Kazalište Subotica / Children's Theater Subotica

### TEATRU S LJUBAVLJU TO THEATRE WITH LOVE

Autor/Author: **Bonjo Lungov**

Režija/Director: **Bonjo Lungov, Konstantin Karakostov**

Muzika/Music: **Konstantin Karakostov**

Scenografija/Stage design: **Bonjo Lungov, Konstantin Karakostov**

Dizajn lutaka/Puppet design: **Bonjo Lungov, Konstantin Karakostov**

Uloge/Cast: **Balać Danka, Vereš Imelda, Vuković Mladen, Gal Elvira,**

**Greguš Zalan, Kočić Endre, Milosavljević Ana, Uroš Mladenović, Palfi**

**Viktorija, Fridrik Gertruda**



Ova predstava je odraz ljubavi prema pozorištu lutaka. Nalik na kaleidoskop, različite vrste lutaka oživljavaju kroz muziku, ples i veštu animaciju glumaca. Predstava uz koju će publika odlutati izvan granica beskrajnog mora snova, odlutati sa pozorištem lutaka.

This play is a declaration of love to the puppet theater. Like a kaleidoscope, all kinds of puppets will come to life through music, dance and actors' immaculate animation skills. This is a play which will push the audience beyond the endless sea of dreams.



Uzrast/Age: **5+**

Trajanje/Duration: **55'**

Jezik/Language: **Srpski / Serbian**





## HRVATSKA/CROATIA

Gradsko kazalište Zorin dom Karlovac  
City Theater Zorin Dom Karlovac

### NA TRAGU ON THE TRAIL

Autor/Author: **Petra Cicvarić**  
Režija/Director: **Peda Gvozdić**  
Muzika/Music: **Damir Šimunović**  
Scenografija/Stage design: **Mladen Bolfek**  
Kostimografija/Costume design: **Morana Petrović**  
Dizajn lutaka/Puppet design: **Mladen Bolfek**  
Uloge/Cast: **Petra Cicvarić, Vanja Gvozdić, Lovorka Trdin, Andro Damis**



GRADSKO KAZALIŠTE  
**ZORIN DOM**  
KARLOVAC

**Na tragu** je kriminalistička priča koja pliva po dubinama četiri karlovačke reke. Radnja se vrti oko nestanka ribe mladice, Mladene Čuvarić, koja je poznata kao velika zaštitnica reka. Ona se svim silama borila za čistoću reka. Je li zbog toga stala nekome na put? Inspektor Som Grom zajedno sa svojim timom istražuje slučaj nestanka. Da bi došli do krvica, na svom putu moraće ispitati glumca Gorana Grgeča, pevača Gorana Šarana te direktoricu škole Barbaru Bolen.

**On the trail** is a crime story that swims in the depths of the four Karlovac rivers. The story revolves around the disappearance of a young fish, Mladena Čuvarić, who is known as the great protector of the rivers. She fought with all her strengths for the purity of the rivers. Has she got in someone's way? Inspector Catfish Thunder, together with his team, is investigating the case of the disappearance. In order to find the culprit, they will have to question actor Goran Perch, singer Goran Carp and the school principal Barbara Bolen.

Uzrast/Age: 3+  
Trajanje/Duration: 45'  
Jezik/Language: **Hrvatski / Croatian**





## IZRAFL/ISRAELI

Galilejsko multikulturno pozorište  
The Galilee Multicultural Theater

### GULI

Autor/Author: **Efrat Hadany, Pablo Ariel**  
 Režija/Director: **Efrat Hadany, Pablo Ariel**  
 Scenografija/Stage design: **Pablo Ariel**  
 Dizajn lutaka/Puppet design: **Efrat Hadany**  
 Muzika/Music: **Gustavo Bustamante**  
 Uloge/Cast: **Roni Level Marsland, Pablo Ariel**



Guli mora da ostane kod svog, gotovo gluog i nemog dede preko noći, dok se baka ne vrati. Izuzetno ga brine dedino stanje i ne zna kako da se ophodi sa njime. Međutim, deda mu daje veoma poseban poklon koji oslobađa Gulijev svet mašte i pomaže mu da se stvarno upozna sa dedom.

Guli has to stay with his almost deaf and mute grandfather for one night, while grandma is away. Guli is quite worried for his grandpa, and does not know how to approach him. But then, grandpa gives him a present, a special one, which unlocks Guli's world of imagination and help the two connect.



Uzrast/Age of the audience: **4-8**

Trajanje/Performance duration: **45'**

Jezik/Language: **bez govora/speechless**





## SRBIJA/SERBIA

Pozorište za decu Kragujevac  
Children's Theater Kragujevac

### BAMBI

Autor/Author: **Felix Salten**  
Režija/Director: **Jakub Maksimov**  
Muzika/Music: **Lazar Novkov**  
Scenografija/Stage design: **Olga Zijebinska**  
Dizajn lutaka/Puppet design: **Olga Zijebinska**  
Uloge/Cast: **Miloš Milovanović, Darija Vulić, Sanja Matejić, Milomir Rakić, Vladimir Đoković, Ljubica Radomirović, Marko Đurić.**

ПОЗОРИШТЕ ЗА  
ДЕЦУ КРАГУЈЕВАЦ

28. MEDUNARODNI FESTIVAL POZORIŠTA ZA DECU

Predstava **Bambi** je autorska adaptacija irskog romana koji je pre skoro jednog veka napisao Feliks Salten, koju prati muzika svirana uživo na nekoliko perkusija. Predstava govori o odrastanju i upoznavanju sveta malog jelena. Proživećemo sa njim njegovo detinjstvo, radosti i poteškoće njegovog odrastanja. Tako mali jelen mora da nauči da stoji, hoda, skače, trči, igra se, traži hrani, bude sam, da oseti opasnost. I on nikada ne prestaje da uči, svet će za jelena uvek ostati misterija čak i kada odraste.

The play **Bambi** is an author's adaptation of a lyrical novel written by Felix Salten almost a century ago, accompanied by music played live on several percussions. The play is about little deer, his growing up and getting to know the world. We will live with him his childhood, the joys and difficulties of his growing up. Such a small deer must learn to stand, walk, jump, run, play, look for food, be alone, feel danger. And he never stops learning, the world will always remain a mystery to deer even when he grows up.

Uzrast/Age: **6+**  
Trajanje/Duration: **55'**  
Jezik/Language: **srpski / serbian**



# MAĐARSKA/HUNGARY

Vaskakas Puppet Theatre

## VUK

Autor/Author: **István Fekete**

Režija/Director: **Róbert Markó**

Scenska adaptacija/Stage adaptation: **Dóra Gimesi**

Dramaturg/Dramaturge: **Orsolya Nagy**

Muzika/Music: **Gergő Borlai**

Koreograf/Coreographer: **Andrea Ladányi**

Scenografija/Stage design: **Szilárd Boráros**

Dizajn lutaka/Puppet design: **Szilárd Boráros**

Uloge/Cast: **Márk Horváth, Csaba Bede-Fazekas, Rozália Gergely, Anna**

**Markó-Valentyik, Viki Rab, Edit Ragán, Tamás Szúkenyik, István**

**Vitányi-Juhász**

**VUK** je najnovija predstava Pozorišta lutaka Vaškakaš, sa grandioznom scenografijom zasnovanom na romanu Ištvana Feketea. Ištvan Fekete jedan je od najčitanijih mađarskih pisaca svih vremena. U ovoj produkciji, primerenoj svim starosnim grupama, klasični dečji roman susreće se sa modernim lutkarstvom i savremenim plesom. To je dirljiva priča o odrastanju male lisice, koja postaje dostaon neprijatelj ljudi zvanih „glatko-kožci“.

**VUK** is Vaskakas Puppet Theatre's newest performance with grandiose scenery based on István Fekete's novel. István Fekete is one of the most widely read hungarian writers of all time. In this production for all age groups a classical children's novel meets modern puppetry and contemporary dance. A touching coming-of-age story of a little fox, who becomes a worthy enemy of the human called the 'Smooth-skinned'.



Uzrast/Age: **5+**

Trajanje/Duration: **70'**

Jezik/Language: **Mađarski / Hungarian**





## NEMAČKA/GERMANY

Pozorište Gruene Sosse / Theater Gruene Sosse

### TRI PUTA KRALJ THREE TIMES KING

Autor/Author: **Katya Averkova** and ensemble

Režija/Director: **Katya Averkova**

Muzika/Music: **Matvei Saburov**

Kostimograf/Costume designer: **Katya Averkova**

Scenografija/Stage design: **Motz Tietze**

Uloge/Cast: **Willy Combecher, Sigi Herold, Detlef Koehler**

**THEATER GRÜNE SOSSE**  
FRANKFURT AM MAIN



Biti kralj nije samo detinja želja. Biti kralj znači biti bogat, naređivati, zabavljati se, biti poštovan od svog naroda i još mnogo toga. Biti kralj znači i imati obaveze i dužnosti takođe. Ko zna koliki stres i kakve sve užasne probleme kralj doživljava? Ko zna koje su njegove tajne želje, prohtevi i čežnje?

Being a king is not only a childish wish. Being a king means to be rich, to be in charge, to have fun, to be respected by your people and much more. Being a king means to have some duties and responsibilities, too. Who knows the stress and crucifying nightmares a king has? Who knows his secret wishes and desires?



Uzrast/Age: 5+

Trajanje/Duration: 55'

Jezik/Language: Izmišljeni/artificial





Peća i vuk je jedna neobična muzička priča, koju je napisao veliki ruski kompozitor Sergej Prokofjev. Kao i svaka priča, i ona ima svoje junake, a ovde su junaci instrumenti simfonijskog orkestra. Kako bi ih deca prepoznala, instrumente predstavljaju glumci. Kroz priču i lepe slike deca uče da slušaju, razumeju i vole simfonijsku muziku, što je i bio cilj i želja velikog Prokofjeva.

Peter and the Wolf is an unusual musical story, written by the great Russian composer Sergei Prokofiev. Like any story, it has its heroes, and the heroes in this story are the instruments of a symphony orchestra. The instruments are represented by actors so that children can recognize them. Through the story and beautiful scene, children learn to listen, understand and love symphonic music, which was the goal and desire of the great Prokofiev.



Uzrast/Age: 5+  
Trajanje/Duration: 52'  
Jezik/Language: **Srpski / Serbian**





## RUSIJA/RUSSIA

Karabaska Teatar/ Theater Karabaska

### LUTKARSKA STRAST PREMA KRALJULIRU PUPPET PASSION FOR KINGLEAR

Autor/Author: William Shakespeare

Režija/Director: Andrey Tetyurin

Koreograf/Choreographer: Irina Tkachenko

Kostimograf/Costume designer: Oksana Gorankova

Muzika/Music: L-V Beethoven

Scenografija/Stage design: Andrey Tetyurin

Dizajn lutaka/Puppet design: Andrey Tetyurin

Uloge/Cast: Daniel Petrov



*Lutkarska strast prema kraljuliru* je lutkarska fantazija, slobodno tumačenje Šekspirove velike tragedije Kralj Lir s jednim glumcem i jednom lutkom. To je neobična priča po formi i sadržaju; to nije scenska verzija predstave Kralj Lir, već rediteljska fantazija na temu velike Šekspirove tragedije, pokušaj reditelja i lutkara da spekulisu sa publikom na temu ljubavi, izdaje, moći, odnosa očeva i dece...

*The Puppetpassionforkinglear* is a puppet fantasy, a free retelling of Shakespeare's great tragedy King Lear with one actor and one doll. It is an unusual story in form and content; it is not a stage version of the King Lear play, but director's fantasy on the theme of the great Shakespeare's tragedy, an attempt by the director and actor to speculate with the audience on the topic of love, betrayal, power, the relationship of fathers and children...



Uzrast/Age: 12+

Trajanje/Duration: 40'

Jezik/Language: ruski ili engleski / Russian or English



## SLOVAČKA/SLOVAKIA

Odivo

### AERO

Autor/Author: Odivo  
 Režija/Director: Monika Kováčová  
 Muzika/Music: Matej Háasz  
 Scenografija/Stage design: Ivana Macková  
 Dizajn lutaka/Puppet design: Ivana Macková  
 Dizajn svetla/Light design: Milan Slama  
 Uloge/Cast: Mária Danadová, Juraj Smutný, Filip Hajduk, Lukáš Kubičina

**Aero** je predstava o letenju i kretanju u vazduhu. Vazdušna struja pokreće različite materijale a vibracije vazduha zvuče kao muzika. Aero je vazdušna laboratorija za decu od 1,5 do 3 godine, njihove roditelje i sve koji žele da odlete.



Uzrast/Age: 1,5+

Trajanje/Duration: 30'

Jezik/Language: bez reči / nonverbal



## NAGRADA

1. Grand prix za najbolju predstavu u celini
2. Nagrada za najbolju režiju
3. Nagrada za najbolju scenografiju
4. Nagrada za najbolju originalnu muziku
5. Nagrada za najbolje estetsko i tehnoško rešenje lutaka
6. Nagrada za glumačko majstorstvo (5 ravnopravnih nagrada)
7. Specijalna nagrada za originalnost i fantaziju (opcionala)

## AWARDS

1. Grand Prix of the Festival for the best performance
2. Prize for the best direction
3. Prize for the best stage design
4. Prize for the best original music
5. Prize for the best puppet design
6. Prize for acting skills (5 equal prizes)
7. Special prize for the original expression and fantasy (optional)



GRAND PRIX

AUTORSKA NAGRADA  
AUTHOR AWARD

## MEĐUNARODNI ŽIRI INTERNATIONAL JURY



## Jovan Caran

Jovan Caran rođen je 1951. u Zrenjaninu. U Zrenjaninskom lutkarskom pozorištu radio je kao glumac-lutkar od 1974. Igrao je u gotovo svim predstavama Lutkarskog pozorišta. Ima i tridesetak nagrada sa raznih festivala - za glumu, dizajn lutaka, scenografiju, režiju, lutkarski tekst...

Do sada je režirao oko pedeset predstava, od toga u zrenjaninskom lutkarskom pozorištu sledeće:

Kutijica bajkalica, Lutkarska vrteška, Mala prodavnica čuda, Biberče, Uspavana lepotica, Čizme latalice, Čarobni stočić, Hrabri konjić, Tigrić Tika, Ko se boji smeća još, Tvrdoglavlo jaje, Smehurići, Bakina fotelja za daleka putovanja, Trči trči Trčuljak, Peća i vuk, Guskalica, Priče ptice lažljivice, Lutak nevaljalko, Pobratim vetra, nedavno - Divljožder... (većinu po sopstvenom tekstu)

U kikindskom Pozorištu režirao je desetak predstava: Loptica Skočica, Stočiću postavi se, Ružno Pače, Biberče, Roboti s' Kobola, Noćni svirači, Veseli cirkus, Puk, Ivica i Marica, Tri Praseta, Tigrić Peća, Pinokio, Čarobne makaze...

Vodio je dramski studio iz koga je potekla mlada generacija glumaca lutkara. Uređuje i održava najobimniji internet sajt o lutkarstvu u Srbiji "dnk-lutkarstva"

Do penzionisanja je uređivao i održavao o sopstvenom trošku internet sajt "DNK Lutkarstva" koji je sadržavao bazu gotovo svih tekstova o lutkarstvu na našem jeziku.

Sada piše nove tekstove za lutkarske predstave a i za časopise posvećene lutkarstvu. Priprema rečnik lutkarstva. Populariše lutkarsku umetnost kroz razne radionice. U pripremi je i knjiga o mitskim bićima iz lutkarskog sveta. Izrađuje i konstruiše lutke u sopstvenoj radionici.

Što se tiče formalnog obrazovanja, stigao je skoro do kraja studija organizacije na FDU Beograd, a zanat je sticao u "Dadovu" - Beograd, Pozorištu "Dečji bić" pri zrenjaninskom "Domu omladine", Dramskom studiju Jovana Bata Putnika i kasnije kod profesora Dragana Jovića.



## Jovan Caran

Jovan Caran was born in 1951 in Zrenjanin, Serbia. He has worked as a puppet actor in the Zrenjanin Puppet Theater since 1974. He has played in almost all plays of this Puppet Theater. He also has about thirty awards from various festivals - for acting, puppet design, scenography, directing, puppet text...

So far, he has directed about fifty plays in the Zrenjanin Puppet Theater:

Box of Fairy Tales, Puppet Carousel, Small Shop of Miracles, Pepper, Sleeping Beauty, Wandering Boots, Magic Table, Brave Horse, Tiger Tika, Who Is Afraid of Garbage, Stubborn Egg, Laughs, Grandma's Armchair For Long Journeys, Run - Run - Run, Peter and the Wolf, Goose Story, Stories of a Lying Bird, Naughty Puppet, Brother of the Wind, and recently - Wild Eater... (most performances are based on his own texts)

He also directed a dozen plays at the Kikinda Theater: Jumping Ball, Tablike Set Itself, Ugly Duckling, Peppercorn, Robots from Kobol, Night Musician, Happy Circus, Regiment, Hansel and Gretel, The Three Little Pigs, Tiger Peter, Pinocchio, Magic Scissors ...

He ran a drama studio which educated many young generations of puppet actors. He edits and maintains the most extensive internet site about puppetry in Serbia – DNK lutkarstva (DNA of Puppetry)

Until his retirement, he edited and maintained at his own expense this website, which contained a database of almost all texts about puppetry in our language.

Now he writes new texts for puppet shows and for magazines dedicated to puppetry. He also prepares a dictionary of puppetry, popularizes puppetry through various workshops, writes a book about mythical creatures from the puppet world. He makes and constructs puppets in his own workshop.

As far as formal education is concerned, he almost completed his studies at the FDA Belgrade, and he acquired his craft in "Dadov" - Belgrade, the "Children's Whip" Theater at Zrenjanin's Youth House, then at Jovan Bata Putnik Drama Studio and finally with professor Dragan Jović.



## Ljudmila Konstantinova Hense

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 Kostanaj pre nego što je diplomirala na Državnom pozorišno-umetničkom institutu u Alma-Ati, 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 Kostanaju (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 učestvovali su na mnogim festivalima lutkarskih pozorišta širom Evrope. Trenutno živi u Minhenu.



## Lyudmila Konstantinova Hense

Lyudmila (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 Kostanay 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 Kostanay (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.





## Sandrine Grataloup

Sandrin Grataloup radi kao nezavisni delatnik na kulturnom polju. Bila je potpredsednica ASSITEJ-a u Francuskoj, a sada je član odbora Scènesd'enfance-ASSITEJ Francuske. Radila je za Comedie-Francaise i za SACD, Francusko udruženje autora, gde je tokom 20 godina promovisala savremeno pisanje na francuskom jeziku u stranim zemljama. Sa festivalom Petits et Grands suošnivač je događaja Čitam drame sa mojom porodicom i udruženja Les ScènesAppartagees koje se bavi razvojem tog projekta od 2016. godine. Želeći da stvori što više veza širom sveta, osmišljava, u saglasnosti sa Delphine Sicet, novu strukturu - La Lisiere, koja će joj omogućiti implementaciju novih međunarodnih projekata koji se bave literaturom.



## Sandrine Grataloup

Sandrine Grataloup works as a freelancer in the cultural field. She was vice-president of ASSITEJ France, and now is a member of the Board of Scènesd'enfance-ASSITEJ France. She worked for the Comédie-Française and for SACD, the French Society of Authors, where she promoted contemporary French-language playwriting in foreign countries during 20 years. With the Petits et Grands Festival she co-founded *I Read Plays With My Family* device, and Les ScènesAppartagées association that has been developing the project since 2016. Eager to create more links across the world, she imagines, in complicity with Delphine Sicet, a new structure, La Lisière, which will enable her to implement new international projects around the writings.



## MALI ŽIRI

Naš festival posvećen je, pre svega, deci. Za njih su ispričane najuzbudljivije priče, napisane najlepše pesme, kreirane najzanimljivije predstave. Deca sve sadržaje koje stavite pred njih sagledavaju na sebi svojstven način - neopterećeno, iskreno, emotivno. Njihov sud o umetnosti je upravo zbog toga poseban i veoma važan za svakoga ko se bavi umetnošću. Sa velikim zadovoljstvom i uzbudnjem smo na našem Festivalu ustanovili Mladi žiri, koji će dodeljivati nagradu za najbolju predstavu u Takmičarskom programu. Na ovaj način, učenicima osnovnih i srednjih škola koji iskazuju afinitet prema pozorištu se pruža prilika da budu aktivan deo festivalskog programa i da podele sa svima svoj doživljaj prikazanih predstava.

Ove godine Mali žiri čine polaznici Dramskog studija baletske škole Raičević.



## SMALL JURY

Our festival is dedicated, above all, to children. The most exciting stories were told about them, the most beautiful songs were written about them, the most interesting plays were created for them. Children see all the content that you set in front of them in their own way - unencumbered, honest and emotional. That is why their judgment about art is special and very important for everyone who deals with art. With great pleasure and excitement, we have established Young Jury at our Festival, which will award the best play in the Competition Program. This way, primary and secondary school students who show an affinity for the theater are given the opportunity to be an active part of the Festival program and to share their experience of the performances.

This year, the Small Jury consists of students from the Raičević Ballet School Drama Studio.





**DOSADAŠNJI DOBITNICI GRAN PRIJA  
PREVIOUS GRAND PRIX WINNERS**



## RUSIJA/RUSSIA 1994.



Državni akademski teatar komedije „N.P. Akimov“ - SANKT PETERBURG  
KONJIĆ - GRBONJIĆ  
Režija: Ilya Makarov

Academic Theatre of Comedy  
"N.P. Akimov" - ST. PETERSBURG  
THE HUMPBACKED HORSE  
Director: Ilya Makarov

## JUGOSLAVIJA/YUGOSLAVIA 1998.



Pozorište lutaka "Pinokio" - ZEMUN  
PRIČA O KONJU  
Režija: Živomir Joković

The Puppet Theatre "Pinokio" - ZEMUN  
THE STORY OF A HORSE  
Director: Živomir Joković

## SLOVAČKA/SLOVAKIA 1995.



Trnavsko pozorište - TRNAVA  
ZIMSKA PRIČA  
Režija: Ladislav Kočan

Trnava Theatre - TRNAVA  
WINTER TALE  
Director: Ladislav Kočan

## SLOVAČKA/SLOVAKIA 1996.



Državno pozorište lutaka - BRATISLAVA  
LJUBAVNI NAPITAK  
Režija: Jozef Bednárik

State Puppet Theatre - BRATISLAVA  
LOVE POTION  
Director: Jozef Bednárik

## MAĐARSKA/ HUNGARY 1997.



Budimpeštansko pozorište lutaka -  
BUDIMPEŠTA  
PETRUŠKA  
Režija: Katalin Szőnyi

Budapest Puppet Theatre - BUDAPEST  
PETRUSHKA  
Director: Katalin Szőnyi

## NEMAČKA/GERMANY 2002.



Pozorište "Bajka" - HAMBURG  
KRALICA BOJA  
Režija: Mark Lovic

Fairy Tale Theatre - HAMBURG  
THE QUEEN OF COLOURS  
Director: Marc Lowitz

## SLOVAČKA/SLOVAKIA 2003.



Bratislavsko pozorište lutaka - BRATISLAVA  
KRKCO ORAŠČIĆ  
Režija: Jozef Bednárik

Bratislava Puppet Theatre - BRATISLAVA  
THE NUTCRACKER  
Director: Jozef Bednárik

## MAĐARSKA/HUNGARY 2004.



Pozorište lutaka „Ciroka“ - KEČKEMÉT  
SENKE  
Režija: László Rumi

Ciroka Puppet Theatre - KECSKEMÉT  
SHADOWS  
Director: László Rumi

SRBIJA I CRNA GORA 2005.  
SERBIA AND MONTENEGRO 2005

Dečje pozorište - Dječje kazalište  
- Gyermekszínház - SUBOTICA  
SIROMAŠNI ČIZMAR I KRALJ VETRA  
Režija: Đerd Hernjak

Children's Theatre - SUBOTICA  
THE POOR BOOTMAKER AND  
THE WIND KING  
Director: György Hernyák

BOSNA I HERCEGOVINA 2009.  
BOSNIA AND HERZEGOVINA 2009

Dječje pozorište Republike Srpske -  
BANJA LUKA  
FOLKLORNA MAGIJA  
Režija: Bonjo Lungov

Children's Theatre of the  
Republic of Srpska - BANJA LUKA  
THE FOLKLORE MAGIC  
Director: Bonjo Lungov



**MAĐARSKA/HUNGARY 2010.**

Budimpeštansko pozorište lutaka –  
BUDIMPEŠTA  
LIRA I EPIKA (Lirika i Epika)  
Režija: Pál Maćai

Budapest Puppet Theatre - BUDAPEST  
LIRA AND EPIKA  
Director: Pál Mácsai

**FRANCUSKA/FRANCE 2011.**

Pozorište Žan-Pjera Lesko –  
PARIZ (Fontene su Boa)  
MOJ PINOKIO  
Režija: Žan-Pjer Lesko

Cie Jean-Pierre Lescot –  
PARIS (Fontenay-sus-Bois)  
MY PINOCCHIO  
Director: Jean-Pierre Lescot

**SLOVENIJA/SLOVENIA 2012.**

Mini teatar - LJUBLJANA  
SNEŽANA  
Režija: Marek Bečka

Mini Theatre - LJUBLJANA  
SNOW WHITE  
Director: Marek Bečka

**RUSIJA/RUSSIA 2013.**

Vologdsko pozorište lutaka "Teremok" –  
VOLOGDA KARMEN  
Režija: Boris Konstantinov

Vologda Regional  
Puppet Theatre "Teremok" - VOLOGDA  
CARMEN  
Director: Boris Konstantinov

**BOSNA I HERCEGOVINA 2018  
BOSNIA AND HERZEGOVINA 2018**

Dečije pozorište Republike Srpske, Banja Luka,  
BOSNA I HERCEGOVINA  
Mačak u čizmama  
Režija: Todor Valov

Children's Theatre of Republic of Srpska  
Banja Luka  
Puss in Boots  
Director: Todor Valov

**KINA/CHINA 2019.**

Šijansko umetničko pozorište za decu  
24 BAKE  
Režija: Guo Hongbo

Xi'an Children's Art Theatre  
24 GRANDMOTHERS  
Director: Guo Hongbo

**MADARSKA/HUNGARY 2014.**

Budimpeštansko pozorište lutaka – BUDIMPEŠTA  
BORIBON I ANIPANI  
Režija: Edina Ellinger

Budapest Puppet Theatre - BUDAPEST  
BORIBON AND ANNIPANNI  
Director: Edina Ellinger

**SRBIJA/SERBIA 2015.**

Pozorište mladih – NOVI SAD  
KAKO JE OTKRIVENO LETENJE  
Režija: Emilija Mrdaković

Youth Theatre – NOVI SAD  
HOW FLYING WAS INVENTED  
Director: Emilija Mrdaković

**CRNA GORA/MONTENEGRO 2016.**

Gradsko pozorište Podgorica - PODGORICA  
BAJKA O RIBARU I RIBICI  
Režija: Jevgenij Ibragimov

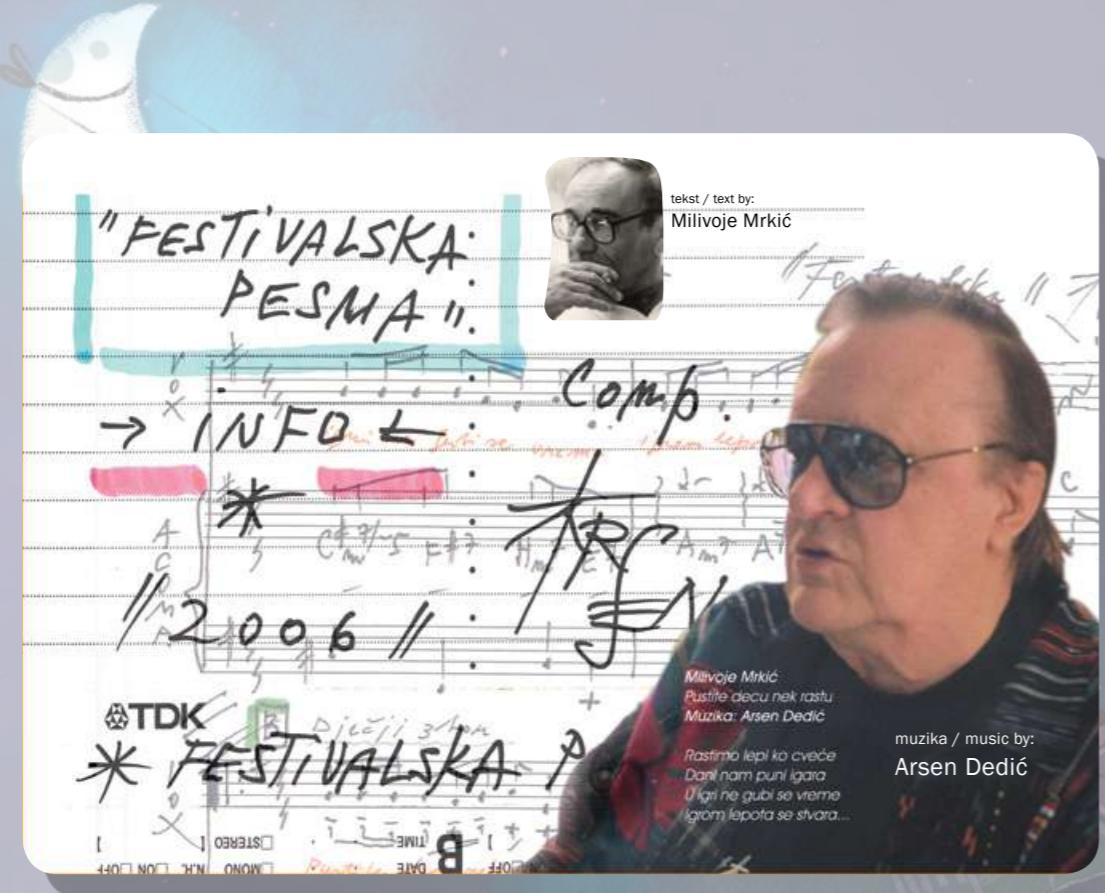
City Theatre Podgorica - PODGORICA  
THE TALE OF THE FISHERMAN AND THE FISH  
Director: Jevgenij Ibragimov

**RUSIJA/RUSSIA 2017.**

Vologdsko regionalno pozorište lutaka  
"Teremok", VOLOGDA  
POVEST O IKONOPISCU DIONIJSIU  
Režija: Oleg Zhugzda

Vologda regional puppet theatre  
"Teremok", VOLOGDA  
THE STORY OF DIONYSIUS – THE ICON PAINTER  
Director: Oleg Zhugzda





## Jovan Caran

Jovan Caran rođen je 1951. u Zrenjaninu. U Zrenjaninskom lutkarskom pozorištu radio je kao glumac-lutkar od 1974. Igrao je u gotovo svim predstavama Lutkarskog pozorišta. Ima i tridesetak nagrada sa raznih festivala – za glumu, dizajn lutaka, scenografiju, režiju, lutkarski tekst...

Do sada je režirao oko pedeset predstava, od toga u zrenjaninskom lutkarskom pozorištu sledeće:

Kutijica bajkalica, Lutkarska vrteška, Mala prodavnica čuda, Biberče, Uspavana lepotica, Čizme latalice, Čarobni stočić, Hrabri konjić, Tigrić Tika, Ko se boji smeća još, Tvrdoglavlo jaje, Smeđurići, Bakina fotelja za daleka putovanja, Trči trči Trčuljak, Peća i vuk, Guskalica, Priče ptice lažljivice, Lutak nevaljalko, Pobratim vetra, nedavno - Divljožder... (većinu po sopstvenom tekstu)

U kikindskom Pozorištu režirao je desetak predstava: Optica Skočica, Stočiću postavi se, Ružno Pače, Biberče, Roboti s' Kobola, Noćni svirači, Veseli cirkus, Puk, Ivica i Marica, Tri Praseta, Tigrić Peća, Pinokio, Čarobne makaze...

Vodio je dramski studio iz koga je potekla mlada generacija glumaca lutkara. Uređuje i održava najobimniji internet sajt o lutkarstvu u Srbiji "dnk-lutkarstva"

Do penzionisanja je uređivao i održavao o sopstvenom trošku internet sajt "DNK Lutkarstva" koji je sadržavao bazu gotovo svih tekstova o lutkarstvu na našem jeziku.

Sada piše nove tekstove za lutkarske predstave a i za časopise posvećene lutkarstvu. Priprema rečnik lutkarstva. Populariše lutkarsku umetnost kroz razne radionice. U pripremi je i knjiga o mitskim bićima iz lutkarskog sveta. Izrađuje i konstruiše lutke u sopstvenoj radionici.

Što se tiče formalnog obrazovanja, stigao je skoro do kraja studija organizacije na FDU Beograd, a zanat je sticao u "Dadovu" - Beograd, Pozorištu "Dečji bić" pri zrenjaninskom "Domu omladine", Dramskom studiju Jovana Bata Putnika i kasnije kod profesora Dragana Jovića.



## Jovan Caran

Jovan Caran was born in 1951 in Zrenjanin, Serbia. He has worked as a puppet actor in the Zrenjanin Puppet Theater since 1974. He has played in almost all plays of this Puppet Theater. He also has about thirty awards from various festivals - for acting, puppet design, scenography, directing, puppet text...

So far, he has directed about fifty plays in the Zrenjanin Puppet Theater:

Box of Fairy Tales, Puppet Carousel, Small Shop of Miracles, Pepper, Sleeping Beauty, Wandering Boots, Magic Table, Brave Horse, Tiger Tika, Who Is Afraid of Garbage, Stubborn Egg, Laughs, Grandma's Armchair For Long Journeys, Run - Run - Run, Peter and the Wolf, Goose Story, Stories of a Lying Bird, Naughty Puppet, Brother of the Wind, and recently - Wild Eater... (most performances are based on his own texts)

He also directed a dozen plays at the Kikinda Theater: Jumping Ball, Tablike Set Itself, Ugly Duckling, Peppercorn, Robots from Kobol, Night Musician, Happy Circus, Regiment, Hansel and Gretel, The Three Little Pigs, Tiger Peter, Pinocchio, Magic Scissors ...

He ran a drama studio which educated many young generations of puppet actors. He edits and maintains the most extensive internet site about puppetry in Serbia – DNK lutkarstva (DNA of Puppetry)

Until his retirement, he edited and maintained at his own expense this website, which contained a database of almost all texts about puppetry in our language.

Now he writes new texts for puppet shows and for magazines dedicated to puppetry. He also prepares a dictionary of puppetry, popularizes puppetry through various workshops, writes a book about mythical creatures from the puppet world. He makes and constructs puppets in his own workshop.

As far as formal education is concerned, he almost completed his studies at the FDA Belgrade, and he acquired his craft in "Dadov" - Belgrade, the "Children's Whip" Theater at Zrenjanin's Youth House, then at Jovan Bata Putnik Drama Studio and finally with professor Dragan Jović.



## Ljudmila Konstantinova Hense

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 Kostanaj pre nego što je diplomirala na Državnom pozorišno-umetničkom institutu u Alma-Ati, 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 Kostanaju (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 učestvovali su na mnogim festivalima lutkarskih pozorišta širom Evrope. Trenutno živi u Minhenu.



## Lyudmila Konstantinova Hense

Lyudmila (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 Kostanaj 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 Kostanay (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.





28. MEDUNARODNI FESTIVAL POZORIŠTA ZA DECU



**DOSADAŠNJI DOBITNICI NAGRADA ZA  
ŽIVOTNO DELO „MALI PRINC“**  
ZA IZUZETAN DOPRINOS RAZVOJU KULTURE I SCENSKE UMETNOSTI ZA DECU

**PREVIOUS WINNERS OF THE LITTLE PRINCE LIFETIME  
ACHIEVEMENT AWARD**  
FOR EXCEPTIONAL CONTRIBUTION TO THE DEVELOPMENT OF  
CULTURE AND THEATRE ARTS FOR CHILDREN



28<sup>th</sup> INTERNATIONAL FESTIVAL OF CHILDREN'S THEATRES



2000.  
HENRYK JURKOWSKI  
Poljska / Poland



2000.  
SRBOLJUB LULE STANKOVIĆ  
Jugoslavija / Yugoslavia



2001.  
MILENA MISAILOVIĆ  
Jugoslavija / Yugoslavia



2001.  
MARGARETA NICULESCU  
Rumunija / Romania



2002.  
JOSEF KROFTA  
Češka / Czech Republic



2007.  
BRANKO MILIČEVIĆ  
Srbija / Serbia



2007.  
VIKTOR KLIMCHUK  
Belorusija / Belarus



2007.  
HENRIK KEMÉNY  
Madarska / Hungary



2008.  
JIM GAMBLE  
SAD / USA



2008.  
LÁSZLÓ RÍPCŐ  
Srbija / Serbia



2002.  
SÁNDOR HÁRTIG  
Jugoslavija / Yugoslavia



2003.  
ALBRECHT ROSER  
Nemačka / Germany



2003.  
SLOBODAN MARKOVIĆ  
Srbija i Crna Gora  
Serbia and Montenegro



2004.  
RADOSSLAV LAZIĆ  
Srbija i Crna Gora  
Serbia and Montenegro



2004.  
JÁNOS MECZNER  
Madarska / Hungary



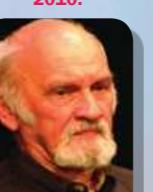
2009.  
VLADIMÍR PREDMERTSKÝ  
Slovačka / Slovakia



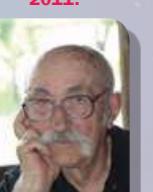
2009.  
MIROSLAV RADONJIĆ  
Srbija / Serbia



2010.  
IGOR BOJOVIĆ  
Srbija / Serbia



2010.  
NIKOLAY NAUMOV  
Rusija / Russia



2011.  
EUSTATIU GREGORIAN  
Rumunija / Romania



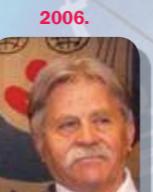
2005.  
ATANAS ILKOV  
Bugarska / Bulgaria



2005.  
MILENA JEFTIĆ NIČEVA KOSTIĆ  
Srbija i Crna Gora  
Serbia and Montenegro



2005.  
ŽIVOMIR JOKOVIĆ  
Srbija i Crna Gora  
Serbia and Montenegro



2006.  
 LJUBIVOJE RŠUMOVIĆ  
Srbija i Crna Gora  
Serbia and Montenegro



2006.  
EDI MAJARON  
Slovenija / Slovenia



2011.  
IRENA TOT  
Srbija / Serbia



2012.  
LUKO PALJETAK  
Hrvatska / Croatia



2012.  
DONKA ŠPIČEK  
Srbija / Serbia



2013.  
EVA FARKAŠOVÁ  
Slovačka / Slovakia



2013.  
PREDRAG BJEŠOŠEVIĆ  
Republika Srpska / Republic of Srpska  
Bosna i Hercegovina  
Bosnia and Herzegovina





2014.  
GÉZA BALOGH  
Mađarska / Hungary



2014.  
TIMOTHY JOHN BYFORD  
Ujedinjeno Kraljevstvo / Srbija  
United Kingdom / Serbia



2015.  
PANCHO PANCHEV  
Bugarska / Bulgaria



2015.  
MINJA SUBOTA  
Srbija / Serbia



2016.  
MIMMO CUTICCHIO  
Italija / Italy



2016.  
ZORAN HRISTIĆ  
Srbija / Serbia



2017.  
BORIS GOLDOVSKY  
Rusija / Russia



2017.  
LJUBICA BELJANSKI-RISTIĆ  
Srbija / Serbia



2018.  
DUŠAN POP ĐURĐEV  
Srbija/Serbia



2018.  
SLAVCHO MALENOV  
Bugarska/Bulgaria



2018.  
WIESŁAW HEJNO  
Poljska / Poland



2019.  
BRANKA VESELINović  
Srbija / Serbia



2019.  
RANKO RISOJEVIĆ  
Republika Srpska



2020.  
VLADIMIR ANDRIĆ  
Srbija/Serbia



2020.  
SLAVCHO MALENOV  
Bugarska/Bulgaria



## Posthumna POVELJA

za

život posvećen stvaralaštву за decu

Posthumous

## CHARTER

for the Lifetime Commitment  
to Art for Children



# DRAGOSLAV TODOROVIĆ - RADNA BIOGRAFIJA

Dragoslav Todorović je rođen 3. novembra 1948. godine u Parizu. Diplomirao je pozorišnu režiju na Fakultetu dramskih umetnosti u Beogradu 1979. godine u klasi profesorke Borjane Prodanović. Dok je, kao mlad, živeo u Hamburgu, učio je glumu i pantomimu i igrao u pozorištima i kabareima. Uradio je veliki broj dramskih i lutkarskih predstava. Učestvovao je na mnogim festivalima u zemlji i inostranstvu, osvojio šest Grand Prix nagrada i dvanaest nagrada za režiju. Živeo je pet godina u Torontu. Bavio se režijom i predavao glumu. Pored rediteljskog posla predaje predmet Lutkarstvo na Fakultetu primenjenih umetnosti u Beogradu, na odsecima scenografija i scenski kostim.

Najznačajnije predstave:

## DRAMSKE

- Dejan Aleksić: **Ivica i Marica**, Dječje pozorište Republike Srpske Banja Luka - Bosna i Hercegovina
- Stevan Pešić: **Pohvala Snegu**, Novosadski novi teatar Novi Sad
- Dušan Kovačević: **Profesionalac**, The Robert Gill Theatre Toronto - Canada (igrano pod naslovom „**The Professional**“)
- Ljubomir Simović: **Putujuće pozorište Šopalović**, The Equity Showcase Theatre Toronto - Canada (igrano pod naslovom „**The Traveling Troupe Shopalovich**“)
- Aleksandar Popović: **Mrešćenje šarana**, Pozorište „Zoran Radmilović“ Zaječar
- Miro Gavran: **Noć Bogova**, Pozorište „Zoran Radmilović“ Zaječar
- Aleksandar Popović: **Sabljka Dimiskija**, NP. Kruševac
- Željko Vukmirica i Dragoslav Todorović: **Klaunovi**, CKDO Zagreb - Hrvatska



## LUTKARSKE

- Tijeri Robereht: **Vuk koji je ispoa iz knjige**, Pozorište lutaka Niš
- Zdenek Florijan: **Tobi**, Teatar za deca i mладинци Skopje Makedonija
- Roald Dal: **Džejms i džinovska breskva**, Dječje kazalište „Branka Mihaljevića“ Osijek - Hrvatska
- Milena Depolo: **Cirkus Mario & Neta**, MP. Duško Radović Beograd
- Milena Depolo: **Zec, kornjača i kompanija**, NP. „Toša Jovanović“ Zrenjanin
- Roald Dal: **VDDŽ**, NP. „Toša Jovanović“ Zrenjanin
- Igor Bojović: **Crvenkapa**, Pozorište mладих Novi Sad
- Igor Bojović: **Carev slavuj**, Pozorište lutaka „Pinokio“ Zemun
- Dragoslav Todorović: **Konac delo krasí**, MP. „Duško Radović“ Beograd
- Dragoslav Todorović: **Korak po korak**, NP. „Toša Jovanović“ Zrenjanin
- Dragoslav Todorović: **Anderesenovi kuvari**, MP. „Duško Radović“ Beograd
- Dragoslav Todorović: **Ivice**, Pozorište lutaka „Pinokio“ Zemun
- Romana Ercegović: **Pingvin Cofek**, Primorsko dramsko gledalište Nova Gorica - Slovenija
- Goran Stefanovski: **Jane Zadribalda**, Teatar za deca i mладинци Skopje - Makedonija (igrano pod naslovom **Jane Zadrogaz**)
- Moris Drion: **Tistu**, Gradsko pozorište Podgorica, Crna Gora
- Igor Bojović: **Petar Pan**, Pozorište lutaka „Pinokio“ Zemun
- Dušan Marićić: **Velika krađa satova**, MP. „Duško Radović“ Beograd
- Vičo Balabanov: **Setio sam se**, MP. „Duško Radović“ Beograd
- Dejan Dukovski: **Siljan roda šepa**, Teatar za deca i mладинци Skopje - Makedonija (igrano pod naslovom **Siljan štrkot šanca**)
- Nenad Veličković: **Sebastijan i Bosonoga**, Pozorište mладих Sarajevo - Bosna i Hercegovina
- Srboljub Stanković: **Priča o levoj guski**, Pozorište mладих Novi Sad
- Jirži Streda: **Ivica i Marica**, Narodno Pozorište „Toša Jovanović“ Zrenjanin
- Po narodnim pesmama dramatizovali Branislav Kravljanac i Dragoslav Todorović: **Kraljević Marko**, MP. „Duško Radović“ Beograd

**Umro u Beogradu, 2021. godine.**



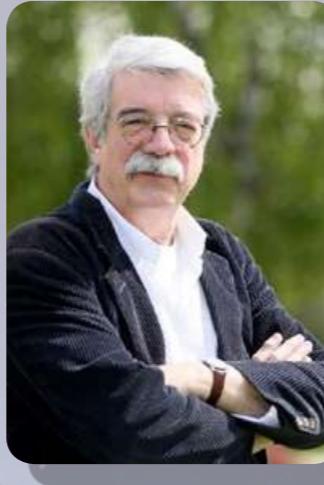
# DRAGOSLAV TODOROVIĆ - WORK RESUME

Dragoslav Todorović was born on November 3, 1948 in Paris. He graduated theater directing at the Faculty of Dramatic Arts in Belgrade in 1979 in the class of Professor Borjana Prodanović. While living as a young man in Hamburg, he studied acting and pantomime and played in theaters and cabaret. He produced a large number of drama and puppet shows. He participated in many festivals at home and abroad, won six Grand Prix awards and twelve awards for directing. He lived in Toronto for five years where he directed and taught acting. In addition to directing, he taught Puppetry at the Faculty of Applied Arts in Belgrade, at the departments of scenography and stage costume.

His most important performances:

## DRAMA

- Dejan Aleksić: **Hansel and Gretel**, Children's Theater of the Republic of Srpska, Banja Luka - Bosnia and Herzegovina
- Stevan Pešić: **Praise to Snow**, Novi Sad New Theater, Novi Sad - Serbia
- Dušan Kovačević: **The Professional**, Robert Gill Theater Toronto - Canada
- Ljubomir Simović: **The Traveling Troupe Shopalovich**, Equity Showcase Theater Toronto - Canada
- Aleksandar Popović: **Carp Spawning**, Theater Zoran Radmilović, Zaječar - Serbia
- Miro Gavran: **Night of the Gods**, Theater Zoran Radmilović, Zaječar - Serbia
- Aleksandar Popović: **Saber Dimiskija**, National Theater Kruševac - Serbia
- Željko Vukmirica and Dragoslav Todorović: **Clowns**, CKDO Zagreb - Croatia

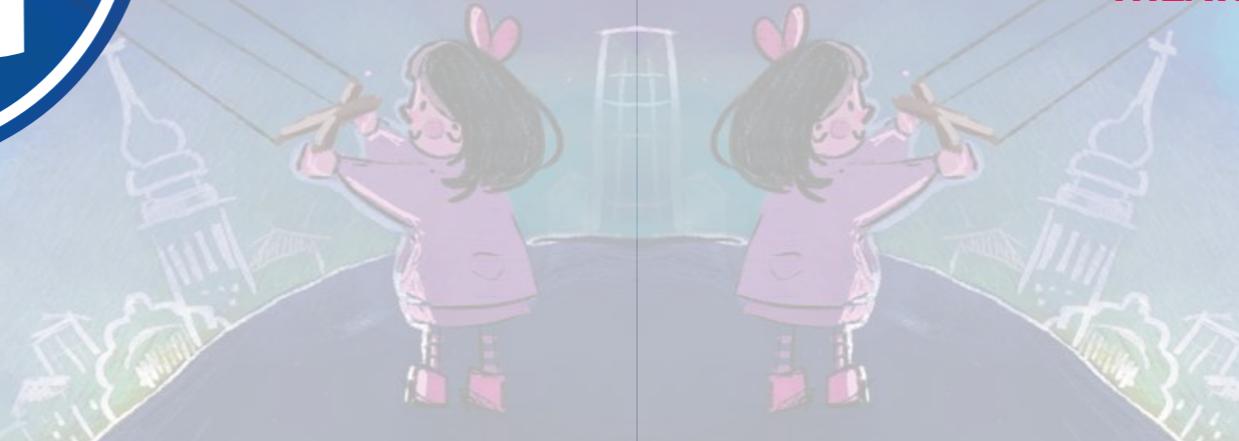


## PUPPETRY

- Thierry Robberecht: **The Wolf Who Fell Out of a Book**, Puppet Theater Niš, Serbia
- Zdenek Florian: **Toby**, Theater for Children and Youth Skopje - Macedonia
- Roald Dahl: **James and the Giant Peach**, Branko Mihaljević Children's Theater, Osijek - Croatia
- Milena Depolo: **Circus Mario & Neta**, Little Theater Duško Radović, Belgrade - Serbia
- Milena Depolo: **Rabbit, Turtle and the Company**, National Theater Toša Jovanović, Zrenjanin - Serbia
- Roald Dahl: **Big Friendly Giant**, National Theater Toša Jovanović, Zrenjanin - Serbia
- Igor Bojović: **Little Red Riding Hood**, Youth Theater, Novi Sad - Serbia
- Igor Bojović: **The King's Nightingale**, Puppet Theater Pinocchio, Zemun - Serbia
- Dragoslav Todorović: **The End Crowns the Work**, Little Theater Duško Radović, Belgrade - Serbia
- Dragoslav Todorović: **Step by Step**, National Theater Toša Jovanović, Zrenjanin - Serbia
- Dragoslav Todorović: **Andersen's Cooks**, Little Theater Duško Radović, Belgrade - Serbia
- Dragoslav Todorović: **Ivica**, Puppet Theater Pinocchio, Zemun - Serbia
- Romana Ercegović: **Penguin Cofek**, Seaside Drama Theater, Nova Gorica - Slovenia
- Goran Stefanovski: **Jane Zadrogaz**, Theater for Children and Youth Skopje - North Macedonia
- Maurice Drion: **Tistu**, City Theater Podgorica - Montenegro
- Igor Bojović: **Peter Pan**, Puppet Theater Pinocchio, Zemun - Serbia
- Dušan Maričić: **Great Theft of Watches**, Little Theater Duško Radović, Belgrade - Serbia
- Vičo Balabanov: **I Remember**, Little Theater Duško Radović, Belgrade - Serbia
- Dejan Dukovski: **Siljan Roda Limps**, Theater for Children and Youth Skopje - North Macedonia
- Nenad Veličković: **Sebastian and the Barefoot Girl**, Youth Theater Sarajevo - Bosnia and Herzegovina
- Srboljub Stanković: **The Story of the Left Goose**, Youth Theater Novi Sad - Serbia
- Jiří Středa: **Hansel and Gretel**, National Theater Toša Jovanović, Zrenjanin - Serbia
- Branislav Kravljanac and Dragoslav Todorović: **King Marko**, Little Theater Duško Radović, Belgrade - Serbia

**He died in Belgrade, in 2021.**





**POZORIŠNI MUZEJ VOJVODINE  
THEATRE MUSEUM OF VOJVODINA**



28. MEDUNARODNI FESTIVAL POZORIŠTA ZA DECU

28<sup>th</sup> INTERNATIONAL FESTIVAL OF CHILDREN'S THEATRES





**Pozorišni muzej Vojvodine** osnovan je 1982. godine, ali njegova preistorija se vezuje za Pozorišni odsek Muzeja Vojvodine, koji je kao samostalna jedinica oformljen 1951. godine.

Muzej je zbog dvojakog karaktera svoga rada (bavi se ujedno i istorijom pozorišta i postignućima savremenog teatra), jedinstvena kulturna institucija na teritoriji Vojvodine, sa izrazito stručnom tematikom istraživanja i delovanja. Zapravo, njegova osnovna delatnost je da, kao i svi muzeji, sistematski evidentira, istražuje, prikuplja, čuva, obrađuje, proučava i prezentuje muzejski materijal; da sabira podatke o tekućoj pozorišnoj stvarnosti na tlu Vojvodine za profesionalna i amaterska pozorišta; da analitičkim radovima i informativnim materijalima doprinosi sistematskom i kontinuiranom praćenju i izučavanju problema i pojava u pozorišnoj umetnosti i kulturi.

U fondu Muzeja je pohranjeno više od 60.000 predmeta, koji su na raspolaganju teatrolozima i istoričarima pozorišta, kao i drugim proučavaocima iz oblasti kulture naroda i nacionalnih manjina Vojvodine.

Pored toga, Muzej razvija svoju izdavačku i bibliotečku delatnost, organizuje stručne i naučne simpozijume i portrete pozorišnih umetnika, priprema izložbe...

\* Od 2009. godine Festival ostvaruje intenzivnu saradnju sa Pozorišnim muzejem Vojvodine, te u okviru nje i zahvaljujući njoj nastavlja da realizuje program Nacionalno lutkarstvo u fokusu, Međunarodni forum za istraživanje pozorišne umetnosti za decu i mlade i svoju izdavačku delatnost.



28. MEDUNARODNI FESTIVAL POZORIŠTA ZA DECU



ПОЗОРИШНИ  
МУЗЕЈ ВОЈВОДИНЕ

**The Theatre Museum of Vojvodina** was founded in 1982, but its pre-history is connected to Theatre Department of Vojvodina Museum, which was established as an independent unit in 1951.

The Museum, due to its dual character (treats simultaneously theatre history as well as contemporary theatre achievements), represents a unique cultural institution in Vojvodina, with significantly expert attitude toward its themes, research and activities. In fact, its primary activity is to systematically register, research, collect, preserve, treat, ponder and present artefacts collected in the Museum; to collect facts on contemporary theatre reality in Vojvodina for professional and amateur theatres; to create analytic and informative materials which can contribute to systematic and continuous research of problems and occurrences in theatre art and culture.

Within the Museum fund there are over 60 000 artefacts, which are available to theatre theorists and historians and to all other researchers in the field of culture of nations and national minorities in Vojvodina.

In addition to all mentioned above, Museum develops its own publishing activities, organizes expert and scientific symposiums, presents portraits of prominent theatre artists, prepares exhibitions...

\* Since 2009 the Festival has been realizing intensive co-operation with the Theatre Museum of Vojvodina and continues to realize National Puppetry in Focus programme, International Research College of Theatre Arts for Children and Young People and publishing activity within and thanks to it.



28<sup>th</sup> INTERNATIONAL FESTIVAL OF CHILDREN'S THEATRES



**XII MEĐUNARODNI FORUM ZA  
ISTRAŽIVANJE POZORIŠNE UMETNOSTI  
ZA DECU I MLADE**

**12<sup>th</sup> INTERNATIONAL RESEARCH  
COLLEGE OF THEATRE ARTS  
FOR CHILDREN AND YOUNG PEOPLE**



### **Međunarodni forum za istraživanje pozorišne umetnosti za decu i mlade (od 2009. godine)**

Osmišljen je kao višegodišnji projekat koji za osnovni cilj ima da promoviše promišljanje pozorišne umetnosti namenjene deci i mladima, s posebnim naglaskom na lutkarstvo. Forum se realizuje u vidu konferencija. Za svaku godinu predviđene su jedna glavna tema i nekoliko podtema. Od prijavljenih radova vrši se izbor do petnaest onih koji će biti izloženi na narednom zasedanju Forum-a i objavljeni u okviru dvojezičnog zbornika (na srpskom i engleskom) nakon Festivala. Do sada je u radu Forum-a učestvovalo više od šezdeset istaknutih pozorišnih stručnjaka, teoretičara, istoričara, reditelja, pisaca, pozorišnih kritičara iz dvadeset i devet zemalja: Belorusije, Bugarske, Crne Gore, Češke, Čilea, Danske, Engleske, Grčke, Hrvatske, Indije, Irana, Izraela, Japana, Kenije, Mađarske, Meksika, Nemačke, Nigerije, Norveške, Poljske, Rumunije, Rusije, Singapura, Slovačke, Slovenije, Srbije, Turske, Ukrajine i Zambije, a objavljeni zbornici nalaze se u univerzitetskim bibliotekama širom sveta (od Koledža Rouz Bruford u Londonu do Hebrejskog univerziteta u Jerusalimu). Glavne teme održanih skupova bile su: Kulturološke osnove pozorišne umetnosti za decu (2009), Dete u svetu umetnosti (2010), Naša savremenost (2011), Pozorište lutaka u svetu dece i kao umetnost za njih (2012), Veliki učitelji i stvaraoci pozorišta za decu (2013), Deca u svetu elektronike (2014), Postmoderna dezintegracija pozorišne umetnosti (2015) i Mit u savremenom pozorištu za decu (2016). Autor ovog projekta je prof. dr Henrik Jurkovski iz Poljske, koji je i vodio Forum od njegovog pokretanja do 2014. godine. U dogovoru sa prof. Jurkovskim, radom Forum-a od 2014. rukovodi prof. dr Siniša Jelušić iz Crne Gore. Rukovodiocu Forum-a asistira mr Miroslav Radonjić, pozorišni kritičar i teatrolog iz Novog Sada, Srbija. Nosioci projekta su Međunarodni festival pozorišta za decu u Subotici (Otvoreni univerzitet Subotica) i Pozorišni muzej Vojvodine iz Novog Sada.



### **International Research College of Theatre Arts for Children and Young People (2009 - present)**

International Research College of Theatre Arts is conceived as a multi-annual project with the basic aim to promote reflection on theatre arts for children and young people, with special emphasis on puppetry. The College is realized in the form of conferences. Several themes and sub-themes are envisaged for each year. Paper proposals submitted are reviewed and up to fifteen are selected to be presented at the next College session and to be published within a bilingual (in English and Serbian) collection of papers after the Festival. So far, more than sixty prominent theatre experts, theorists, historians, directors, writers and theatre critics from twenty-nine countries: Belarus, Bulgaria, Chile, Croatia, Czech Republic, Denmark, Germany, Greece, Hungary, India, Iran, Israel, Japan, Kenya, Mexico, Montenegro, Nigeria, Norway, Poland, Romania, Russia, Serbia, Singapore, Slovakia, Slovenia, Turkey, Ukraine, United Kingdom and Zambia have participated in the work of the College, and the collections of papers found their place in university libraries around the world (from Rose Bruford College in London to Hebrew University in Jerusalem). The main themes of the held sessions were: Cultural Fundaments of Theatre Arts for Children (2009), Child in the World of Theatre Arts (2010), Our Contemporaneity (2011), Puppet Theatre in the World of Children and as an Art for Them (2012), Great Teachers and Creators of Children's Theatre (2013), Children in the World of Electronics (2014), Postmodern Disintegration of Theatre Art (2015) and Myth in Contemporary Theatre for Children (2016). The author of this project is Mr Henryk Jurkowski, PhD, from Poland, who also led it from its inception until 2014. In agreement with Prof. Jurkowski, starting from 2014 the College is led by Siniša Jelušić, PhD from Montenegro. Head of the College is assisted by Miroslav Radonjić, MA, theatre critic and theorist from Novi Sad, Serbia. Leaders of the project are Subotica International Festival of Children's Theatres (Subotica Open University) and the Theatre Museum of Vojvodina from Novi Sad.



## 12. MEĐUNARODNI FORUM ZA ISTRAŽIVANJE POZORIŠNE UMETNOSTI ZA DECU I MLADE

12. Forum na 28. Međunarodnom festivalu pozorišta za decu u Subotici, je izuzetna prilika da okupljeni pozorišni istraživači iz celog sveta analiziraju neke od važnih tema i pokrenu neka od značajnih pitanja, u želji da tih dana uz punu pažnju na pozorišno stvaralaštvo za decu i mlade, inspirišu i unaprede stvaralaštvo za mlađu i najmlađu publiku.

Forum je fokusiran na dve glavne teme:

1. Recepција естетских категорија и вредновanje у pozorištu за decu i mlade
2. Festivali za decu i mlade – перцепција и селекција

Ovogodišnji Forum, uz mere заштите od epidemije virusa, održava se u punom kapacitetu. 29 učesnika iz 16 земаља сведоче да pozorišна zajedница одговорно тражи puteve i načine da pozorište za decu i mlade odgovori na izazove i откриje mnoge nepoznate nivoе u tumačenju pozorišnih tema.

Учесници 12. Foruma prezentuju радове лиčним prisustvom или "on line" и то из следећих земаља, са три континента:

Srbija, Hrvatska, Bosna i Hercegovina, Slovenija, Austrija, Poljska, Irska, Litvanija, Danska, Norveška, Rusija, Gruzija, Iran, Indija, Nigerija i Egipat.

Rad učesnika Forum-a подељен је на три дана.

Првог дана учесници се фокусирају на тему: Деџија reception - деца као публика

Recepција односно процена и вредновanje pozorišног догађаја у свим njegovim segmentima важна је за one koji učestvuju u samom činu stvaranja pozorišног čina, ali pre svega je важна за one kojima je namenjen taj čin. Izbor pozoriшног догађаја и вредновanje od strane same dece kao publike, важан је оријентир у трајењу одговора на будућа егзистенцијална и естетска питања.

Другог дана предвиђено је разматранje теме: Pozorište za decu i reception - pozorište i obrazovanje

Процес образovanja је неизамислив без елемената pozorišta ili pozoriшних техника. Да би pozorište пратило одрастанje младих, онима има задатак да исприре младе и да тражи одговарајућу reception bitnih естетских категорија како би one биле сасвим јасно предочене младој publiци, без dileme шта је добро, племенито или није вредно паžnje.

Трећег дана паžnja учесника је усмерена на тему: Festivali za decu i mlade – pozorište за decu i repertoar

Од велике је важности питање: шта је то што ће бити понуђено паžnji детета да га исприре или му покаже свет какав јесте или какав би могао да буде? Стога су festivali за decu važna mesta na kulturnoj i umetničkoj mapi sveta jer izbori koji se tu naprave постaju nezaboravni za njenu mladu publiku.

На 12. Forumu, okupljeni istraživači prisutni лиčno ili preko "on line" платформе, prezentuju своје радове у нади да će njihov rad имати udela u kvalitetu будуćih pozoriшних izbora i dometa, као и да ће teorijsko razmatranje првача i sadržaja praktičnih dometa, doprineti boljem razumevanju pozorišta као феномена.



dr Marijana Prpa Fink



## 12<sup>TH</sup> INTERNATIONAL FORUM FOR THE RESEARCH OF THEATER ART FOR CHILDREN AND YOUTH

The 12<sup>th</sup> Forum at the 28<sup>th</sup> International Children's Theater Festival in Subotica is an exceptional opportunity for gathered theater researchers from all over the world to analyze some of the important topics and discuss some important issues, aiming to inspire and promote, with full attention to theatrical creativity for children and youth, drama art for the youngest audiences.

The forum focuses on two main topics:

1. Reception of aesthetic categories and evaluation in the theater for children and youth
2. Festivals for children and youth - perception and selection

This year's Forum, with protection measures against the virus epidemic, is being held at full capacity. 29 participants from 16 countries testify that the theater community responsibly finds ways and means for children's theaters to respond to challenges and discover new levels in the interpretation of theater themes.

Participants of the 12<sup>th</sup> Forum will present their works live or online from the following countries, from three continents:

Serbia, Croatia, Bosnia and Herzegovina, Slovenia, Austria, Poland, Ireland, Lithuania, Denmark, Norway, Russia, Georgia, Iran, India, Nigeria and Egypt.

The engagement of the Forum participants is divided into three-day-work.

On the first day, participants will focus on: Children's reception - children as an audience

The reception and evaluation of a theatrical event in all of its segments is important for those who participate in the very act of creating a theatrical act, but above all it is important for those for whom the act is intended. The choice of the theatrical event and the evaluation by the children themselves as an audience is an important reference point for the answers to future existential and aesthetic questions.

On the second day, planned discussion topic is: Theater for children and reception - theater and education

The process of education is inconceivable without elements of theater or theater techniques. In order to follow the process of young people's growing up, theater has to inspire young people by finding appropriate reception forms of important aesthetic categories to be clearly presented to young audiences, without a doubt what is good, noble or not worth paying attention to.

On the third day, the participants' attention will be focused on: Festivals for children and youth – children's theater and repertoire

The question of great importance is: what we can offer to the children's attention to inspire them or show them the world as it is or as it could be? Therefore, festivals for children are important places on the cultural and artistic map of the world, because the choices that are made there become unforgettable for the young audience.

At the 12<sup>th</sup> Forum, gathered researchers will present, live or through the online platform, their works, hoping that they will have an impact on the quality of future theater choices and achievements, as well as that theoretical consideration of directions and content of concrete achievements will contribute to better understanding of the theater phenomenon.

dr Marijana Prpa Fink



## UČESNICI / PARTICIPANTS:



Vesna Kosec Torjanac,  
PhD - Croatia



Branislava Trifunović,  
doktorand - Srbija



Pernille Welent Sørensen,  
Ph.D. Fellow - Denmark



Heidi Schoenenberger,  
Ph.D. Fellow - Ireland



Anastasia Kolesnikova  
Russia



Marijana Petrović,  
mg - Srbija



Adeoye, Aderemí Michael,  
PhD - Nigeria



Maryam Kazemi and Poupan Azimpour Tabrizi,  
MA - Iran



Kerryn Palmer,  
PhD - New Zealand



Jovan Caran  
Srbija



Ewa Tomaszewska,  
PhD - Poland



Dubravko Torjanac  
Croatia



Rachael MacBean-India



Milica Šećerov,  
doktorand - Srbija



Robert Molnar  
Srbija



Ilze Klavina,  
PhD - Latvian



Uroš Mladenović,  
PhD - Srbija



Viviane Jugero,  
PhD - Norway



Zdenka Đerd,  
PhD - Croatia



Goran Gavrić,  
PhD - Srbija



Karolina Kaleta,  
PhD - Poland



Ana Mirianashvili,  
PhD - Georgia



Branka Rudman,  
PhD - Croatia



Dubravka Zrnčić Kulenović  
Bosnia and Herzegovina



Maja Verdonik,  
PhD - Croatia



Ahmed Hani,  
MA - Egypt



Jelena Paligorić Simkević  
Srbija



Md Khalid - India



Tea Kovše  
Slovenia/ Austria



**IZDAVAŠTVO  
PUBLISHING**



Od 2006. Festival se pojavljuje kao izdavač prvih prevoda knjiga od velikog značaja za lutkarstvo i pozorišnu umetnost za decu. Tako su do sada u izdanju Festivala, tj. Otvorenog univerziteta Subotica, objavljene tri knjige prof.dr Henrika Jurkovskog, danas najznačajnijeg imena u svetskoj nauci o lutkarstvu: *Metamorfoze pozorišta lutaka u XX veku*, 2006; *Teorija lutkarstva*, 2007; *Svet Edvarda Gordona Krega*, 2008; a u saradnji sa Pozorišnim muzejem Vojvodine iz Novog Sada objavljene su *Moja profesija* (I i II deo) velikog ruskog lutkara Sergeja Obrascova (2009, 2011), *Umetnost lutkarske režije* istaknutog poljskog umetnika i teatrologa Vjeslava Hejnoa (2012), *Teorija lutkarstva II* Henrika Jurkovskog (2013), *Vera u lutku* značajnog slovenačkog reditelja u pozorištu lutaka i pedagoga Edija Majarona (2014), *Lutka u kulturi* Henrika Jurkovskog (2015), zbornici Lutkarstvo u Srbiji – strategije za poboljšanje njegovog položaja (2014), *Lutka i maska u srpskoj kulturi – od obrednog do pozorišnog čina* (2014), zbornici radova sa Foruma održanih 2009, 2010, 2011, 2012, 2013., 2014., 2015., 2016. i 2017. pod nazivom Pozorište za decu – *umetnički fenomen* (2010, 2011, 2012, 2013, 2014, 2015, 2017, 2019, 2020.) i zbornik radova Jurkovskom u čast (2016). Takođe, u zajedničkom izdanju Festivala i Pozorišnog muzeja Vojvodine objavljene su i foto-monografija Međunarodnog festivala pozorišta za decu – *Prvi 20 godina* (2013) i monografija o prvom pozorištu lutaka u Srbiji – *Pozorište lutaka u Novom Sadu – osnivanje* (2014).



In 2006 the Festival emerged as a publisher of the first translations of books of great importance for puppetry and theatre arts for children into Serbian language. The Festival, i.e. Subotica Open University has so far published three books by Professor Henryk Jurkowski, PhD, the greatest name in the theory of puppet theatre today: *Metamorphoses of Puppet Theatre in the 20th Century*, 2006; *Theory of Puppetry*, 2007; *The World of Edward Gordon Craig*, 2008; whereas the following books were published in co-operation with the Theatre Museum of Vojvodina from Novi Sad: *My Profession* (1st and 2nd part) by the great Russian puppeteer Sergey Obraztsov (2009, 2011), *The Art of Puppetry Direction* by notable Polish artist and theatre theoretician Wiesław Hejno (2012), *Theory of Puppetry II* by Henryk Jurkowski (2013), *Belief In Puppet* by the prominent Slovenian puppet theatre director and pedagogue Edi Majaron (2014), *Puppet Within Culture* by Henryk Jurkowski (2015), collections of papers *Puppetry in Serbia – Strategies For Improving Its Position* (2014), *Puppet and Mask in Serbian Culture – From Ritual to Theatre* (2014), the collections of papers from the College conferences held in 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016 and 2017 under the title *Theatre for Children – Artistic Phenomenon* (2010, 2011, 2012, 2013, 2014, 2015, 2017, 2019, 2020) and a collection of papers *A Tribute to Jurkowski* (2016). Also, the Festival and the Theatre Museum of Vojvodina have jointly published the photo-monograph of the International Festival of Children's Theatres – *The First 20 Years* (2013) and a monograph on the first puppet theatre in Serbia – *Puppet Theatre in Novi Sad – Establishment* (2014).

## FESTIVALSKA IZDANJA / FESTIVAL PUBLICATIONS

### Biblioteka ESTETIKA TEATRA ZA DECU AESTHETICS OF THEATRE FOR CHILDREN Series

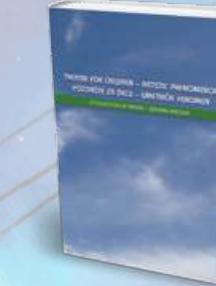
2010.



2011.



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2014.



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2017.



2019.



2020.



2021.







# 28<sup>th</sup> international children's theatre **festival**

SUBOTICA, SERBIA 2021.  
19 - 24. SEPTEMBER



IZLOŽBE / EXHIBITIONS

## IZLOŽBA POSVEĆENA DOBITNIKU NAGRADA "MALI PRINC", JOVANU CARANU EXHIBITION DEDICATED TO JOVAN CARAN THE LITTLE PRINCE AWARD LAUREATE



Veliki ruski pesnik Aleksandar Sergejevič Puškin je u uvodnom delu bajkovite poeme „Ruslan i Ljudmila” tvrdio kako je bio u svetu bajki i od učenog Mačka, koji tamo živi pod hrastom na obali mora, slušao bajke. Sve što je zapamtio zapisao je, pa su tako iz njegovog pera nastale i druge bajke: Bajka o ribaru i ribici, o caru Saltanu, o zlatnom petliću, o popu i njegovom radniku i druge.

E, pa i ja sam tamo bio i slušao učenog Mačka i svakojaka čuda gledao. I ja sam se trudio da kako znam i umem, sve to nekako predočim gledaocima. Za ovu izložbu sabran je samo dečiji tih mojih skromnih pokušaja.

The great Russian poet Alexander Sergeyevich Pushkin claimed in the introductory part of the fairy tale poem “Ruslan and Lyudmila” that he was in the world of fairy tales and listened to fairy tales from the Learned Cat, who lives there under an oak tree by the sea. He wrote down everything he remembered, so the other fairy tales that came from his pen were: The Tale of the Fisherman and the Fish, Emperor Saltan, Golden Rooster, The Tale of the Priest and of His Workman, and others.

Well, I was there too and I listened to the Learned Cat and watched all kinds of miracles. And I tried, as I know and can, to somehow present it to the viewers. Only a part of my modest attempts has been collected for this exhibition.

Jovan Caran



## IZLOŽBA POSVEĆENA DOBITNIKU NAGRADE "MALI PRINC", LJUDMILI KONSTANTINOVOJ HENSE EXHIBITION DEDICATED TO LYUDMILA KONSTANTINOVA HENSE THE LITTLE PRINCE AWARD LAUREATE



Ruska reč „hudožnik“, u pozorišnom značenju, mnogo je sveobuhvatnija od direktnog prevoda – „umetnik“, „slikar“. U pozorištu, a posebno u lutkarskom pozorištu, hudožnik je sve ono što se tiče slike (izgleda): od scenografije, preko kostimografije, do lutaka i rekvizite. Lutkarsku predstavu, pre svega, čine lutke i kostimi njihovih animatora (ukoliko su vidljivi, a ukoliko su iza paravana, onda samo njihove ruke, pokrivene rukavicama, dok je sve ostalo skriveno crnim kostimima, odnosno tamnom pozadinom, odustvom svetla), kao i scenografija, koja je uvek krajnje funkcionalna, čak i kada je spektakularna, ona je u funkciji lutaka i priče koju one pričaju, pokrećući se na neki od načina – koncima, kao marionete, štapovima, žicama, ili direktno rukama animatora (tzv. ručne lutke). Ljudmila Konstantinova Hense je jedan takav hudožnik. Kompletan umetnik, koji svojim kreacijama omogućava da lutka postoji u svetu lutkolikih bića. I njene lutke pripadaju velikoj porodici trodimenzionalnih slika živih bića, stvarnih, fantastičnih ili virtualnih. A potom, one pripadaju i istoriji ljudske kulture, umetnosti, i običaja.

Sve predstave Ljudmile Konstantinove Hense, za koje je kreirala lutke, odnosno kostime i scenografiju, odlikovala je izvanredna atmosfera, koja je stvarala oblik i boju, kao i suptilnu igru svetlosti. Bilo da je koristila u njima i figurativne i simboličke ili metaforičke izvore, dosegla je majstorstvo u izgradnji napetosti vizualnim sredstvima.

Nagrađivana je na međunarodnim lutkarskim festivalima i tako potvrđivala vrednost svojih kreacija. Zato su njene kreacije uvek bile rado viđene, kako u rodnom Kazahstanu, potom u Rusiji, pa i u Srbiji i Crnoj Gori.

The Russian word “artist”, in the theatrical sense, is much more comprehensive than the direct translation - “artist”, “painter”. In the theater, and especially in the puppet theater, the artist is everything that concerns the image (appearance): from the scenography, through the costume design, to the puppets and props. The puppet show consists primarily of puppets and costumes of their animators (if they are visible, and if they are behind a screen, then only their hands, covered with gloves, while everything else is hidden by black costumes, ie dark background, lack of light), as well as scenography , which is always extremely functional, even when it is spectacular, it is in the function of puppets and the story they tell, moving in one of the ways - with strings, like puppets, sticks, strings, or directly with animators' hands (so-called hand puppets) . Lyudmila Konstantinova Hense is such artist. A complete artist, who with her creations enables a puppet to exist in the world of puppet-like beings. And her puppets belong to a large family of three-dimensional images of living beings, real, fantastic or virtual. And then, they belong to the history of human culture, art, and customs.

All performances of Ludmila Konstantinova Hense, she created puppets for, ie costumes and scenography, were characterized by an extraordinary atmosphere, which created shape and color, as well as a subtle play of light. Whether she used both figurative and symbolic or metaphorical sources in them, she achieved mastery in building tension by visual means.

She has been awarded at international puppet festivals and thus confirmed the value of her creations. That is why her works have always been gladly seen, both in her native Kazakhstan, then in Russia, and also in Serbia and Montenegro.

Zoran Đerić



## STUDENTSKA IZLOŽBA FESTIVALSKOG PLAKATA

UNIVERZITET UMETNOSTI U BEOGRADU - FAKULTET PRIMENJENIH UMETNOSTI

Umetnički žiri u sastavu:

Miroslav Jovanović - Diplomirani slikar, profesor likovne kulture i kustos Savremene galerije Subotica

Ljiljana Dinić - kustos i reditelj

Senka Petrović - teatrolog, lutkar, glumica i reditelj

Mirjana Šormaz Mitić - Diplomirani grafički dizajner

doneo je odluku o prva tri mesta ovogodišnjih predloga studentskih plakata.

1. Mesto - ANJA POPOVIĆ

2. Mesto - MILICA IVANOVIĆ

3. Mesto - ANA TRIFUNOVIĆ

Učestovali:

Studenti III godine odseka Primerjena grafika, predmet ilustracija profesor Rastko Čirić

Fakultet primenjenih umetnosti u Beogradu

### ISTO ALI IPAK RAZLIČITO

„Preko 20 godina radio sam u marketinškoj agenciji koja je kreirala oglase za kompaniju Smokey Bear“, piše u knjizi 'Kako da dođete do ideja' Džef Foster, čovek koji se, prema vlastitom kazivanju, slučajno obreo u svetu propagande kao pisac, pa nastavlja: „Svake godine, pisci i umetnički direktori imali su zadatku da osmisle novi poster. Propozicije za taj poster se nikada nisu menjale: morao je biti određenog oblika i veličine; morao je biti dovoljno jednostavan da se na prvi pogled shvati suština...“

Drugim rečima, svake godine smo morali da smislimo istu stvar, ali na drugačiji način.“

A sada, prepusteni mašt, probajmo nastavak ovog navoda zamisliti na drugom mestu i drugačijem ambijentu, na primer na Dečijem pozorišnom festivalu u Subotici (uz nužno i tek neznatno prilagođavanje navedenih brojeva).

I evo kako tekst sada izgleda:

„I to nam je polazilo za rukom. Svake godine došli bismo do nekoliko desetina različitih ideja. Svake godine. I tako 12 godina. Preko 400 plakata koji pokušavaju da postignu isti cilj, pri čemu ni dva nisu ista.“

Ponavljanje iskustava niti je oponašanje, niti iznenađuje. U pitanju je samo potvrđivanje određenog pravila istovetne namere; bez obzira na prostor i vreme novim i drugačijim plakatom tražiti odgovor na uvek istu temu.

I jedino što sigurno čini različitim ova dva iskustva jeste da plakatski izazov Subotičkog festivala ne okuplja profesionalce iz različitih oblasti već se prenosi sa generacije na generaciju studenata Fakulteta primenjenih umetnosti, što ne znači da se taj sastav u budućnosti neće i proširivati.



ФАКУЛЕТ  
ПРИМЕЊЕНИХ  
УМЕТНОСТИ  
У БЕОГРАДУ

Zdravko Mićanović



## FESTIVAL POSTER STUDENT EXHIBITION

UNIVERSITY OF ARTS IN BELGRADE – FACULTY OF APPLIED ARTS

Art jury composed of:

Miroslav Jovanović - Painter, professor of fine arts and curator of the Contemporary Gallery Subotica

Ljiljana Dinić - curator and director

Senka Petrović - theatrologist, puppeteer, actress and director

Mirjana Šormaz Mitić - Graphic designer

made a decision on the first three places of this year's student poster proposals:

1. Place - ANJA POPOVIĆ

2. Place - MILICA IVANOVIĆ

3. Place - ANA TRIFUNOVIĆ

Participants:

students of 3rd year at the Department of Applied Graphics, subject - illustration

Professor Rastko Čirić

Faculty of Applied Arts in Belgrade

### SAME BUT STILL DIFFERENT

“I worked for over 20 years at a marketing agency that created ads for Smokey Bear,” writes Jeff Foster, a man who, according to his own account, accidentally found himself in the world of propaganda as a writer, continuing: “Every year, writers and art directors had the task of creating a new poster. The propositions for that poster never changed: it had to be of a certain shape and size; it had to be simple enough to grasp the essence at first glance...“

In other words, we had to come up with the same thing every year, but in a different way. “

And now, left to the imagination, let's try to imagine the continuation of this statement in another place and in a different ambience, for example at the Children's Theater Festival in Subotica (with the necessary and only slight adjustment of the mentioned numbers).

And here's what the text now looks like:

“It simply came to our notice then. Every year we would come up with dozens of different ideas. Every year. And we have done so for 12 years. Over 400 posters trying to achieve the same goal, and there are no two alike.”

Repetition of experiences is neither an imitation nor a surprise. It is only a matter of confirming a certain rule of the same intention; regardless of space and time, we are looking for an answer to the same topic with a new and different poster.

And the only thing that certainly makes these two experiences different is that the poster challenge of the Subotica Festival does not gather professionals from different fields, but is passed from generation to generation of students at the Faculty of Applied Arts, which doesn't mean that this company won't expand in the future.



ФАКУЛЕТ  
ПРИМЕЊЕНИХ  
УМЕТНОСТИ  
У БЕОГРАДУ

Zdravko Mićanović



## UČESNICI / PARTICIPANTS

I MESTO



Anja Popović

II MESTO

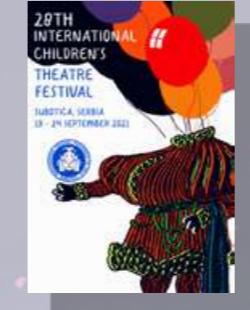


Milica Ivanovic

III MESTO



Ana Trifunović



Jakša Lakićević



Marta Lončar



Nastasja Kofileska



Sofija Stojanovic



Anja Popović



Emilija Ilic



Natasa Mihailovic



Ivona Budai



Izabela Radisavljevic



Sofija Stojanovic



Sofija Stojanovic



Sofija Stojanovic



## IZLOŽBA POZORIŠTA ZA DECU KRAGUJEVAC

Istorijski početak lutkarstva u Kragujevcu počinje 11. oktobra 1994. godine, kada je održan 1. Međunarodni lutkarski festival malih formi. Tog datuma u Teatru "Joakim Vujić", a u organizaciji Kulturno-prosvetne zajednice, po prvi put se okupljaju stvaraoci koji u lutkarskoj formi izražavaju bogatstvo scenskog stvaralaštva. Već sledeće godine, održan je još jedan festival, dok se na treći čekalo punih pet godina. Tek 2001. godine festival je ponovo pokrenut pod nazivom Međunarodni lutkarski festival "Zlatna iskra".

Kvalitet festivala je iz godine u godinu rastao, a s tim se sve više javljala zainteresovanost i potreba dece za jedinstvenim mestom gde bi se stvaralaštvo za decu u Kragujevcu negovalo.

Pored osnovne delatnosti, pripreme i izvođenja predstava iz sopstvenog repertoara, "Pozorište za decu Kragujevac" je sačuvalo tradiciju organizovanja Međunarodnog lutkarskog festivala "Zlatna iskra" na kome iz godine u godinu učešće uzima sve više vodećih svetskih pozorišta.

### LABUDOVO JEZERO

Scenografija, lutke i kostim: Stefanka Kiuvillea

Majstori lutaka: Petar Čekurov - Pešika i Dimitar Dimitrov

Izrada lutaka i dekorata: Atelje prestoničkog lutkarskog teatra, Sofija, Bugarska

Likovni atelje: Ganka Kirilova, Vera Benkovska i Anelija Sadovska

Izrada dekorata: Rumen Benkovski i Rade Krstić Izrada kostima: Ljiljana Kaličanin

### PRINCEZA NA ZRNU GRAŠKA

Adaptacija i režija: Todor Valov

Scenografija, lutke i kostimi: Emiliana Toteva

Majstori lutaka: Petar Čekurov i Nikolina Staneva

### PETAR PAN

Adaptacija i režija: Miloš Milovanović

Dizajn lutaka i kostima: Ana Kolbjanova

Dizajn scenografije: Ana Kolbjanova i Miloš Milovanović

Grafičko oblikovanje: Dejan Petrović

Tehničko rešenje i izrada lutaka: Ana Kolbjanova, Miloš Milovanović i Aleksandar Lekić

Izrada scenografije: Rade Krstić, Aleksandar Lekić i Mirko Đurić

Izrada kostima: Mirjana Dopuđa



## CHILDREN'S THEATER KRAGUJEVAC

The history of puppetry in Kragujevac begins on October 11, 1994, with the 1st International Puppet Festival of Small Forms. On that date, for the first time, authors of puppetry stage creations gathered at Joakim Vujić Theater, organized by the Cultural and Educational Community. The following year, another festival was held, while the third was awaited for five years. In 2001, the Festival was re-launched under the name of International Puppet Festival Golden Spark.

The quality of the Festival has been growing from year to year, and thus the children's interest and need for a unique place where creativity for children in Kragujevac can be practiced. In addition to its basic activities, preparation and performance of plays from its own repertoire, Children's Theater Kragujevac has preserved the tradition of organizing the International Puppet Festival Golden Spark, in which more and more leading world theaters take part every year.

### SWAN LAKE

Scenography, puppets and costume: Stefanka Kiuvillea

Puppet masters: Petar Chekurov - Peshika and Dimitar Dimitrov

Production of puppets and decor: Atelier of the Capital's Puppet Theater, Sofia, Bulgaria

Art studios: Ganka Kirilova, Vera Benkovska and Anelija Sadovska

Decor design: Rumen Benkovski and Rade Krstić

Costume design: Ljiljana Kaličanin

### THE PRINCESS AND THE PEA

Adaptation and direction: Todor Valov

Scenography, puppets and costumes: Emiliana Toteva

Puppet masters: Petar Chekurov and Nikolina Staneva

### PETER PAN

Adaptation and direction: Miloš Milovanović

Puppet and costume design: Ana Kolbjanova

Set design: Ana Kolbjanova and Miloš Milovanović

Graphic design: Dejan Petrović

Technical solutions and puppet production: Ana Kolbjanova, Miloš Milovanović and Aleksandar Lekić

Scenography production: Rade Krstić, Aleksandar Lekić and Mirko Đurić

Costume design: Mirjana Dopuđa





28. MEDUNARODNI FESTIVAL POZORIŠTA ZA DECU



**PROMOCIJE KNJIGA  
BOOK PROMOTIONS**



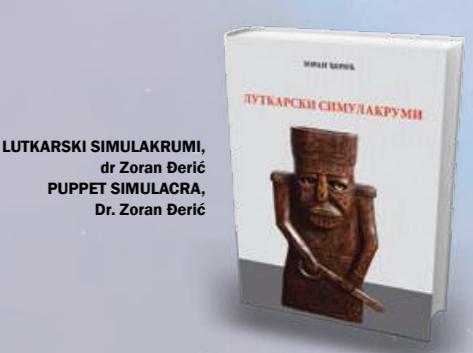
28<sup>th</sup> INTERNATIONAL FESTIVAL OF CHILDREN'S THEATRES



NITI br. 14 – časopis za lutkarsku umetnost / NITI  
No. 14 – Puppetry Magazine  
Izdavač: Pozorišni muzej Vojvodine  
Publisher: Theatre Museum of Vojvodina



70 GODINA MLADIH:  
POZORIŠTE MLADIH SARAJEVO,  
70 YEARS OF YOUTH:  
YOUTH THEATER SARAJEVO,  
Dubravka Zrnčić-Kulenović



LUTKARSKI SIMULAKRUMI,  
dr Zoran Đerić  
PUPPET SIMULACRA,  
Dr. Zoran Đerić

POZORIŠTE ZA DECU – UMETNIČKI FENOMEN  
(Zbornik radova, Knjiga 11) / THEATRE FOR  
CHILDREN – ARTISTIC PHENOMENON (A  
Collection of Papers, Volume 11)  
Izdavač: Otvoreni univerzitet Subotica, Subotica,  
Medunarodni festival pozorišta za decu, Subotica,  
Pozorišni muzej Vojvodine, Novi Sad  
Publisher: Open university Subotica, Subotica,  
International Festival of Children's Theatres,  
Subotica, Theatre Museum of Vojvodina, Novi Sad



## RADIONICE WORKSHOPS



## RAZNE MASKE ZA POZORIŠNE DASKE

Ranko Munić je jednom rekao da postoje tri metafizička odraza čovekovog bića. To su SENKA, MASKA i LUTKA. Sva tri, po njegovim rečima, mogu biti odvojena od svog ljudskog originala.

SENKA je tamni, nepoznati deo čovekove ličnosti. Ona postoji u dve dimenzije i definisana je samo konturom, siluetom. Nema oči, obrve i usta, ne može da pravi grimase i prikaže emocije. Ona se izražava samo gestovima, pantomimom.

LUTKA zamenjuje celu ličnost, dakle poseduje telo sa kostimom i glavu sa licem koje je nepromenljivo. Senku pokreće originalni vlasnik, a lutku neko drugi.

MASKA pokriva samo lice, ostalo je kostim. U antičkom pozorištu maske su bile pokazatelj da je glumac postao neko drugi, a takođe su i omogućavale jednom glumcu da igra veći broj uloga. Najjednostavnije maske su neutralne i njihova jedina uloga je da skrivaju lice nosioca. Takve su i maske koje smo trenutno primorani da nosimo zbog pandemije, samo što je njihova uloga druga, da zaštite. Ipak, postoje providne maske koje štite vlasnika a ne kriju ga. Razbojnici koji pljačkaju banku prvo su nosili crne maske, a kasnije su koristili razne likove iz stripova i komične portrete, sve što je bilo dostupno u radnjama koje prodaju rekvizite za maskembale i ulične karnevale. Te maske više nisu bile neutralne, već su prikazivale razne vrste lica čije su oči, obrve, nosevi i usta bile u stanju da prikažu najrazličitije emocije. Maska u pozorištu ne mora da bude odvojen predmet, već i samo debeli namaz šminke. U određenim slučajevima, slika lica je promenom maske čak mogla da ostane ista, ali bi se raspoloženje promenilo. Drevna Pekinška opera ima na raspaganju stotine precizno tipiziranih maski, tako da kineska publika tačno zna koja je koja ličnost i kako mora da se ponaša na sceni. Stripski superheroji imaju poseban razlog za nošenje maski: njima oni skrivaju svoj tajni identitet od loših momaka, dok ih njihova nepomična maska, skrivajući njihove emocije, takođe prikazuje kao nepokolebljive borce za pravdu.

Ova radionica bi imala za cilj da prazne i neutralne maske koje samo štite vlasnika, pretvore u maštovite karaktere iz stvarnih ili zamišljenih pozorišnih predstava. Bajke, opere, drame... setite se šta ste poslednje gledali u pozorištu. Ti likovi mogu da budu ljudi, ali i životinje, mitološke ličnosti, marsovci ili druga neposredno tvoreća stvorenja. Bela maska je ovde beli papir koji je podloga za umetničko delo. Samo što u ovom slučaju ona dopunjuje ono što nije ostalo skriveno, a to su oči i obrve nosioca maske, koje u društvenoj komunikaciji igraju najveću ulogu. Dakle, namenite nekom svoju dočrtanu masku i zamislite je sa njegovim licem. To može da bude lice prijatelja pored vas, strogog profesora ili baš vas!



Rastko Ćirić



## VARIOUS MASKS FOR THEATER STAGE

Ranko Munić (famous Serbian critic) once said that there are three metaphysical reflections of the human being. These are SHADOW, MASK and PUPPET. All three, he said, can be separated from their human original.

SHADOW is a dark, unknown part of a person's personality. It exists in two dimensions and is defined only by the contour, the silhouette. It has no eyes, eyebrows or mouth, it cannot make grimaces and show emotions. It is expressed only by gestures, pantomime.

PUPPET replaces the whole person, so it has a body with a costume and a head with a face that is unchangeable. The shadow is animated by the original, and the puppet by someone else.

MASK covers only the face, the rest is a costume. In ancient theater, masks were an indication that an actor had become someone else, and they also allowed one actor to play a larger number of roles. The simplest masks are neutral and their only role is to hide the wearer's face. Such are the masks that we are currently forced to wear due to the pandemic, only their role is different, to protect. However, there are transparent masks that protect the owner and do not hide him. Bank robbers first wore black masks and later used various comic book characters and comic portraits, all of which were available in shops selling props for masquerades and street carnivals. These masks were no longer neutral, but depicted various types of faces whose eyes, eyebrows, noses and mouths were able to express a variety of emotions. The mask in the theater does not have to be a separate object, but only a thick spread of make-up. In certain cases, the image of the face could even remain the same by changing the mask, but the mood would change. Ancient Peking Opera has hundreds of precisely typed masks at its disposal, so that the Chinese audience knows exactly who the person is and how he/she must behave on stage. Comic book superheroes have a special reason for wearing masks: they hide their secret identity from bad guys, while their motionless mask, hiding their emotions, also shows them as unwavering fighters for justice.

The aim of this workshop would be to turn empty and neutral masks that only protect the owner, into imaginative characters from real or imagined theatrical performances. Fairy tales, operas, dramas... remember what you last saw in the theater. These characters can be people, but also animals, mythological personalities, Martians or other non-existent creatures. The white mask here is white paper which is the basis for the work of art. Only in this case, it complements what is not hidden - the eyes and eyebrows of the wearer, which play the biggest role in social communication. So, give someone your drawn mask and imagine it with his/her face. It can be the face of a friend next to you, a strict professor or just you!

Rastko Ćirić



## LUTKARSKA RADIONICA ZA PEDAGOGE

Lutkarka iz Zagreba, Branka Rudman u cilju daljeg, neformalnog obrazovanja prosvetnih radnika održava radionice o lutkarskom pozorištu, o korišćenju različitih tipova lutaka u nastavi.

Branka svoje lutkarske radionice drži po školama i preko niza neformalnih vežbi sa učiteljima izvodi predstave koje oni prenose dalje, svojim kolegama, drugim školama. Koncept radionice i same ideje je veoma zanimljiv za svakodnevnu upotrebu po obrazovnim ustanovama jer je akcenat i naglasak na komunikaciji koja je ključni aspekt u radu sa decom. Lutkarskim predstavama, vežbama veoma uspešno može da se dore do publike kako putem situacija dijaloga tako i preko monologa. Branka Rudman učesnicima radionice predstavlja jednostavne lutke koje se lako kreću i koje su zahvalni alati u raznim vežbama situacija i ukazuju na šta da obrate pažnju dok su iza paravana imajući u vidu da publika, deca ne vide njih već lutke.

Učitelji, vaspitaci, pedagozi rado učestvuju u improvizacijama i u igranju različitih uloga putem malih predstava a publika, deca se pak rado otvara takvom pristupu i zajedno, lako dopiru do cilja na obostrano zadovoljstvo.

## PUPPET THEATRE WORKSHOP FOR PEDAGOGUES

Zagreb puppeteer Branka Rudman, with the aim of further, informal education of teachers, holds workshops on puppet theater, on the use of different types of puppets in teaching.

Branka Rudman from Zagreb practiced puppet theatre workshop in school. In this informal exercise she practiced plays with teachers, who then did the same with other teachers. The concept of the workshop and the idea itself is very interesting for everyday use in educational institutions because the emphasis is on communication, which is a key aspect in working with children. By puppet shows and exercises a teacher can very successfully reach the audience through dialogue situations and monologues. Branka Rudman presents easy-to-move dolls to the workshop participants, which are good tools for various situational exercises, and indicates what to look for while behind the screen, having in mind that audience and children do not see them but dolls.

Teachers, educators, pedagogues are happy to participate in improvisations and play different roles through small performances, and young audience are happy to open up to this approach and together reach an educational goal.



## Kreativna radionica "Vesela družina" sa Sofijom Simić

## Creative Workshop Cheerful Company with Sofia Simić

Dečiji svet je svet maštane. Njega možemo da pospešimo i usmerimo na više pedagoških načina. Jedan od istih je LUTKA, kao lutka junak, izvršilac dečijih maštanja, lutka kao junak zamišljenog dečjeg sveta, lutka kao sagovornik, kao osoba od poverenja, drugar...Lutka ostaje kao rekvizit i sredstvo iskazivanja i u pozorištu.

Svi smo mi pomalo deca.

Children's world is a world of imagination. We can promote and direct it in several pedagogical ways. One of them is a PUPPET, as a puppet hero, a performer of children's fantasies, a puppet as a hero of an imaginary children's world, a puppet as an interlocutor, as a person of trust, a friend ... The puppet remains as a prop and a mean of expression in the theater.

We are all a bit of children.





**FILMSKI PROGRAM  
FILM PROGRAMME**



## FILM: MOJA POREDICA I VUK / MY FAMILY AND THE WOLF - TITLOVANO/SUBTLED

Originalni naslov/Original title: **Ma famille et le loup**  
 Žanr/Genre: komedija, fantazija, porodični/comedy, fantasy, family film  
 Režiser/Director: **Adrià Garcia**  
 Uloge/Cast: **Carmen Maura, Pierre Rochefort, Bruno Salomone**  
 Dužina/trajanja/Duration: **1h20'**  
 Država/Country: **Bečija, Francuska/Belgium, France**  
 Godina/Year: **2019**

**Kratak sadržaj:** Devetogodišnji Hugo provodi letnje praznike sa rođacima i bakom Sarom. Kada deca saznavaju da vuk dolazi po baku, oni se organizuju da je spasu i kreću u nezaboravnu avanturu.  
**Plot:** Nine-year-old Hugo spends summer holidays with his relatives and grandmother Sara. When the children find out that the wolf is coming for their grandmother, they organize themselves to save her and embark on an unforgettable adventure.



## FILM: AVANTURE BIGFOOT POREDICE / BIGFOOT FAMILY - SINHRONIZOVANO! / SYNCHRONIZED

Žanr/Genre: animirani, porodični/animated, family film  
 Režiser/Director: **Jérémie Degruson, Ben Stassen**  
 Dužina/trajanja/Duration: **1h30'**  
 Država/Country: **Bečija, Francuska/Belgium, France**  
 Godina/Year: **2020**

**Kratak sadržaj:** Nastavak velikog animiranog hita Mali Bigfoot! Pridružite se Adamovoj porodici u još jednoj nezaboravnoj avanturi. Nekoliko meseci nakon njihovog ponovnog susreta, životinje i ljudi žive srećno, a Adam se polako navikava na svoje nove moći. Sve dok njegov otac ponovo ne odluci da ih napustiti kako bi spasio dolinu prijaviv poslovu naftne kompanije X Tract. Šeli, Adam, Vilbur i Traper odlučuju da krenu za njim i istraže šta se zapravo tamo događa...  
**Plot:** The sequel of the great animated hit Little Bigfoot! Join Adam's family in another unforgettable adventure. A few months after their reunion, animals and people live happily, and Adam slowly gets used to his new powers, until his father decides to leave them again to save the valley from dirty business of the oil company X Tract. Shelley, Adam, Wilbur and Trapper decide to follow him and investigate what is really going on there...



## FILM: STELA –TITLOVANO/SUBTLED

Žanr/Genre: porodični/Family film  
 Režiser/Director: **Stojan Vujičić**  
 Dužina/trajanja/Duration: **1h31'**  
 Uloge/Cast: **Petar Manić, Toni Mihajlović, Hristina Popović, Dejan Lilić, Stela Ava Korabska, Simeon Moni Dameski**  
 Država/Country: **Makedonija, Srbija, Nemačka/North Macedonia, Serbia, Germany**  
 Godina/Year: **2021**  
**Kratak sadržaj:** Nakon očajničkog pokušaja da probudi pažnju svojih roditelja, jedanaestogodišnji Nikola beži od kuće. Stela, pas šarplaninac, je jedina koja može da nade put do njegovog srca i vrati mu veru u život.  
**Plot:** After a desperate attempt to arouse the attention of his parents, eleven-year-old Nikola runs away from home. Stella, a shepherd dog, is the only one who can find the way to his heart and restore his faith in life.



## FILM: ROKA – DEVOJČICA KOJA ĆE PROMENITI SVET / ROCCA CHANGES THE WORLD - SINHRONIZOVANO! / SYNCHRONIZED

Originalni naslov/ Original title: **Rocca Changes the World**  
 Žanr/Genre: avantura, komedija, drama/adventure, comedy, drama  
 Rediteljka/Director: **Katja Benrath**  
 Zemlja/Country: **Nemačka/Germany**  
 Godina/Year: **2019**  
 Trajanje/Duration: **101'**  
 Jezik/Language: **Nemački/German**  
 Uloge/Cast: **Luna Maxeiner, Caspar Fischer Ortmann, Luise Richter**

**Kratak sadržaj:** Hraba, zabavna i jedinstvena – to je Roka. Iako ima tek 11 godina, živi sama sa svojom vevericom dok je tata "posmatra" iz svemira. On je, naime, astronaut. Uz to, Roka po prvi put kreće u normalnu školu. Tamo će se odmah istaknuti svojim bezbrinjnim i nekonvencionalnim karakterom, a sukobiće se i sa školskim nasilnicima. No neumorna devojčica ne staje, pokušaće da osvoji i srce svoje bake. Beskrainim optimizmom Roka zajedno sa svojim novim prijateljima dokazuje da čak i dete ima moć da promeni svet.  
**Plot:** Brave, funny and unique - that's Rocca. Although she is only 11, she lives alone with her squirrel while her dad "watches" her from space. He is, in fact, an astronaut. In addition, Rocca is going to a normal school for the first time. There, she will immediately stand out with his carefree and unconventional character, and she will also clash with school bullies. But the tireless girl does not stop, she will try to win the heart of her grandmother. With her endless optimism, Rocca, together with her new friends, proves that even a child has the power to change the world.



## FILM: SUNE DEČAK ZA SVE / SUNE - BEST MAN - SINHRONIZOVANO! / SYNCHRONIZED

Originalni naslov/Original title: **Sune - Best man**  
 Žanr/Genre: porodični, komedija  
 Reditelj/Director: **Jon Holmberg**  
 Zemlja/Country: **Švedska/Sweden**  
 Godina/Year: **2019**  
 Trajanje/Duration: **90'**  
 Jezik/Language: **švedski/Sweden**  
 Uloge/Cast: **Elis Gerdт, Baxter Renman, Tea Stjärne**

**Kratak sadržaj:** Sune želi da ide na put – i to ne bilo koji put, već školsko putovanje sa Sofi u koju je već dugo zaljubljen. To isto želi i ona i njih dvoje se raduju prilici koja im se pružila. Ali Sune iznenada shvata da je venčanje njegovog deda istog vikenda kad i putovanje. A kako da ga propusti kada mu je deca ujedno i najbolji prijatelj i kada je pozvan da baš on bude kum na tom venčanju? Pošto ne može da se odluči za jednu od tih varijanti, Sune bira – obe. Ili nešto između. Dobro došli u porodicu Anderson još jednom.  
**Plot:** Sune wants to go on a trip - and not just any trip, but a school trip with Sophie, whom he has been in love with for a long time. She wants the same thing and the two of them are looking forward to the opportunity they have. But Sune suddenly realizes that his grandfather's wedding is on the same weekend as the trip. And how can he miss it since grandpa is also his best friend and has asked him to be his best man at that wedding? Unable to decide between these two things, Sune chooses both, or something in between. Welcome to the Anderson family once again.



## PRATEĆI PROGRAM I NASTUPI NA OTVORENOM

## ACCOMPANYING PROGRAM AND OUTDOOR PERFORMANCES



### CREATIVE STUDIO SUBOTICA, SRBIJA / SERBIA SNEŽNA KRALJICA/ THE SNOW QUEEN

Autor/Author: **Hans Kristijan Andersen**

Režija - koreografija/Director - choreographer: **Mirjana Perčić, Maša Lukic**

Uzrast/Age: **Za sve uzraste/general audience**

Trajanje/Duration: **75'**

Baletska predstava "Snežna kraljica" nastala je po motivima istoimene bajke Hansa Kristijana Andersena. Izvode je deca od 3 godine pa sve do srednjoškolskog uzrasta. Sve koreografije nastale su zajedničkim radom koreografa i igrača u studiju. Realizacija ove predstave sufinansirana je od strane Grada.

Ballet performance The Snow Queen is based on the homonymous fairy tale by Hans Christian Andersen. It is performed by children from 3 years of age to high school age. All choreographies were created by the joint work of choreographers and dancers in the studio. The realization of this play was co-financed by the City of Subotica.



**Italija/Italy - AtelercuncheoN  
KRYSOLOV**

Autor/Author: **Marina Cvetaeva**

Režija/Director: **Andrea Benaglio**

Muzika/Music: **Russian contemporary repertoire**

Scenografija/Stage design: **AtelercuncheoN**

Dizajn lutaka/Puppet design: **AtelercuncheoN**

Uloge/Cast: **A.Benaglio, A.Fofanova, S.L.Contardi, M.Vecchi, V.Longaretti, G.Bonomi**

Uzrast/Age: **za sve uzraste/general audience**

Trajanje/Duration: **55'**

Jezik/Language: **Engleski / English**

Stvaranje predstave Krysolov inspirisano je istoimenom poemom Marine Cvetaeve.

Creation of the performance Krysolov is inspired by homonymous poem by Marina Tsvetaeva.



**PRIVATNA PREDŠKOSKA USTANOVA**

**„WINNIELAND“, SUBOTICA**

**PRESCHOOL INSTITUTION WINNIELAND,**

**SUBOTICA**



**PREDŠKOLSKA USTANOVA „MALI**

**TALENTI“, SUBOTICA**

**PRESCHOOL INSTITUTION MALI TALENTI,**

**SUBOTICA**



**PRIVATNA PREDŠKOLSKA USTANOVA „ŠKOLICA“  
SUBOTICA  
PRESCHOOL INSTITUTION ŠKOLICA, SUBOTICA**



**PREDŠKOLSKA USTANOVA “NAŠE NADE”,  
SUBOTICA  
PRESCHOOL INSTITUTION NAŠE NADE,  
SUBOTICA**



**PLESNI KLUB “STARS”, SUBOTICA  
STARS DANCE CLUB, SUBOTICA**



**ZU SU KIDS – ZUMBA FITNES ZA DECU, SUBOTICA  
ZU SU KIDS – ZUMBA FITNESS FOR KIDS, SUBOTICA**



**PLESNI STUDIO "OLENA", SUBOTICA**  
OLENA DANCE STUDIO, SUBOTICA



**PLESNI STUDIO "ADAGIO AT", SUBOTICA**  
ADAGIO DANCE STUDIO, SUBOTICA



**OKUD „MLADOST”, SUBOTICA**  
MLADOST YCAS, SUBOTICA





28. MEDUNARODNI FESTIVAL POZORIŠTA ZA DECU



FESTIVAL 1994 – 2020



28<sup>th</sup> INTERNATIONAL FESTIVAL OF CHILDREN'S THEATRES



**Albanija**  
Narodno pozorište lutaka, Tirana (2004)

**Albanija**  
Sidnejsko pozorište lutaka, Sidnej (2017)

**Austrija**  
MOKI teatar, Beč (2003, 2005, 2007, 2008)  
Pozorište lutaka Tritibrett, Presbaum (2006)  
Teatar figura Karin Šefer, Nojzid am Ze/Beč (2009, 2013), WERK89, Beč (2018), Pozorište Feuerblau (2020)

**Belorusija**  
Beloruski teatar "Jalka", Vitebsk (1999, 2000, 2010) Mogiljevsko oblasno pozorište lutaka, Mogiljev (2001) Minsko regionalno pozorište lutaka "Batiečka", Molodečno (2003)  
Belorusko državno pozorište lutaka, Minsk (2004)  
Brestsko pozorište lutaka, Brest (2006, 2010)  
Pozorište lutaka, Grodno (2007, 2008, 2011, 2013)

**Bosna i Hercegovina**  
Pozorište lutaka, Mostar (2000, 2001, 2004, 2007)  
Kazalište lutaka, Mostar (2002)

SARTR, Sarajevski ratni teatar, Sarajevo (2003, 2005) Dječji pozorište Republike Srpske, Banja Luka (1996, 1998, 1999, 2000, 2006, 2008, 2009, 2011, 2012, 2018) Studio lutkarstva Sarajevo i SARTR teatar, Sarajevo (2016)

**Brazil**  
Pozorište "Opera na Malu", Sao Paulo (2011)  
Endi Rubiništajn, Sao Paulo (2018)

**Bugarska**  
Državno pozorište lutaka, Silistra (1994)  
Centralno pozorište lutaka, Sofija (1998, 1999, 2005) Teatar Atelje 313, Sofija (2004, 2007, 2009, 2011) Državno pozorište lutaka, Plovdiv (1995)  
Državno pozorište lutaka, Varna (1996, 2006, 2013) Državno pozorište lutaka, Vidin (1997, 2001, 2010, 2013)

Dramsko-lutkarsko pozorište "Konstantin Veličkov", Pazardžik (2000, 2002, 2003)  
Teatar „Vesel“, Veliko Trnovo (2014)  
Teatar „Aladin“, Sofija (2017)  
SoulMade pozorišna kuća, Plovdiv (2018)  
Državno lutkarsko pozorište Burgas

**Belgia**  
La tête à l'envers 2019

**Crna Gora**  
Dječje pozorište, Podgorica (1994, 1997, 1999)  
Gradsko pozorište, Podgorica (2001, 2014, 2015, 2016, 2018)

Gradsko pozorište, Nikšić (2000)  
Koprodukcija: NVO Teatar mlađih "C Kulturni centar „Nikola Đurković“ Kotor "C Gradsko pozorište Podgorica" C Grad teatar Budva Č Hercegfest Hrceg Novi 2019

**Češka**  
Lutkarsko pozorište na kraljevskom putu, Prag (1996)  
Pozorište DRAK, Hradec Kralove (2003, 2005)  
Naivni teatar, Liberec (2006)  
Teatar "ALFA", Plzen (2007, 2009)  
Pavel Vangeli - glumac i lutke, Prag (2010)  
Južnočeské pozoriště, Češke Budejovice (2011)

**Čile**  
Pozorište lutaka Davida Zuazole, Santiago (2012)

**Egipt**  
Kairski pozorište lutaka, Kairo (2012)

**Estonija**  
Estonsko državno pozorište lutaka, Talin (2006, 2008)  
Teatar "Vetrenjača", Jihvi (2014)

**Italija**  
Piccoli di Padrecca, Trst (2003)  
Di Pietro-Colombai, Rim (2000)  
Teatar nogu (TEATRO DEI PIEDI), Rim (2006)  
Umbrijsko pozorište figura (TIEFFEU), Peruda (2002)

**Finska**  
Pozorište lutaka Samplo, Helsinki (1996, 2003)

**Francuska**  
Pozorište "Ogledalce" (Théâtre du Petit Miroir), Pariz (2006)

Pozorište "Poantir 23" ("Pointure 23"), Pariz (2007)

Pozorište Garni Trouseboef, Savne (2008)

Barbara Meloa, Šarlare - Mezijer (2009)

Pozorište Turak, Lion (2010)

Pozorište Žana-Pjera Leskoja, Fontene-su-Boa (2011)

Teatar Bufo, Anbon, Francuska (2012)

Teatar Luten, Balma, Francuska (2013)

**Grčka**  
Pozorište lutaka "Tiritomba", Larisa (1999, 2000)

Pozorište marioneta, Vasilika (2005)

Pozorište "Hop sinjor", Atina (2015)

**Gružija**  
Profesionalno pozorište lutaka i pozorište mlađih, Batumi (2014)

**Jermenija**  
Državno pozorište lutaka „Hovhannes Tumanjan“, Jerevan (2011)

**Hrvatska**  
Dječje kazalište Branka Mihaljevića, Osijek (2000, 2001, 2016)  
Zagrebačko kazalište lutaka, Zagreb (2002, 2003, 2004, 2008, 2009, 2011, 2015)

Gradsko pozorište, Rijeka (2005, 2008, 2013)  
Gradsko kazalište lutaka, Split (2007)  
Kazalište Mala scena, Zagreb (2012)  
Točka na i, Zagreb (2017)

Dječja i lutkarska scena HNK u Varaždinu (2018), Teatar To Go, Osijek (2018)

**Indija**  
Šri Vinod Bat, Radžastan (2014)

Zadužbina za lutkarsku umetnost "Katkata", Nju Delhi (2015)

**Indonezija**  
Behind the Actors, Bandung, Zapadna Java (2016)

**Iran**  
Grupa "Jabukovo drvo", Teheran (2007)

Pozorište "Arija", Teheran (2011)  
Pozorište „Dimak“, Teheran (2017)

**Italija**  
Piccoli di Padrecca, Trst (2003)

Di Pietro-Colombai, Rim (2000)  
Teatar nogu (TEATRO DEI PIEDI), Rim (2006)

Pozorište "Labudova pesma" (Hattyu-Dal), Budimpešta (2002)

Teatar Cahes, Skandici (2011, 2015)

Teatr Verde, Rim (2012)

La Capra Ballerina, Akvapendente (2013)

Antonio Panzuto (2019)

**Izrael**  
Pozorište "Koom-Koom", Jerusalim (2006)

Galilejsko multikulturalno pozorište, Merom Hagalil (2009), Pozorište za decu i mlade Orna Porat, Tel Aviv (2010), Galilejsko multikulturalno pozorište (2020)

**Japan**  
Umetničko pozorište Norija Save, Tokio (2009)

YUKI ☆ PUPPET WORKS, Kamakura (2013)

Pozorište „Žanr : Siva“, Tokio (2014, 2015)

**Makedonija**  
Pozorište lutaka "Tiritomba", Larisa (1999, 2000)

YUKI ☆ PUPPET WORKS, Kamakura (2013)

Pozorište „Žanr : Siva“, Tokio (2014, 2015)

**Gruzija**  
Profesionalno pozorište lutaka i pozorište mlađih, Batumi (2014)

**Jermenija**  
Državno pozorište lutaka „Hovhannes Tumanjan“, Jerevan (2011)

**Kanada**  
Dječje kazalište Branka Mihaljevića, Osijek (2000, 2001, 2016)

Oblasno pozorište lutaka „Alakaj“, Aktobe (2011)

**Kina**  
Marionetsko pozorište, Čaodžou (2000)

Pozorište lutaka "Dandelion", Džangdžou (2005)

Pozorište lutaka, Džangdžou (2006)

Sāngajsko pozorište lutaka, Sāngaj (2007)

Xi'an Umetničko pozorište za decu (2019)

Dečje umetničko pozorište Xi'an (2020)

**India**  
Šri Vinod Bat, Radžastan (2014)

Zadužbina za lutkarsku umetnost "Katkata", Nju Delhi (2015)

**Koreja**  
Pozorište YUN (2019)

**Kolumbija**  
Pozorišna fondacija "Madretierra", Palmira, Kolumbija (2016)

**Indonezija**  
Behind the Actors, Bandung, Zapadna Java (2016)

**Iran**  
Grupa "Jabukovo drvo", Teheran (2007)

Pozorište "Arija", Teheran (2011)  
Pozorište „Dimak“, Teheran (2017)

**Letonija**  
Državno letensko pozorište lutaka, Riga (2005)

**Litvanijska**  
Pozorišta lutaka, Kaunas (2002)

Pozorište "Lele", Vilnius (2005)

**Mađarska**  
Pozorište "Kolibri", Budimpešta (1994, 1995, 1999)

Budimpeštansko pozorište lutaka, Budimpešta (1996, 1997, 2003, 2005, 2007, 2008, 2010, 2013, 2014)

Pozorište "Labudova pesma" (Hattyu-Dal), Budimpešta (2002)

Leventuld pozorište, Pečuj (1998)

Pozorište lutaka "Ciroka", Kečkemet (2000, 2004, 2012)

Pozorište lutaka "Vojtina", Debrecen (2001, 2006)

Pozorište lutaka Kever Bela, Segedin (2008, 2010, 2012)

Pozorište lutaka "Bobita", Pečuj (2009, 2013)

Inversedance | Trupa Zoltana Fedora, Budimpešta (2015)

Pozorište lutaka "Grif", Zalaegerszeg (2017)

Lutkarsko pozorište Vaškakaš, Đer (2018)

LUTKARSKO POZORIŠTE HARLEKIN (2019)

**Grčka**  
Pozorište lutaka "Tiritomba", Larisa (1999, 2000)

Pozorište marioneta, Vasilika (2005)

Pozorište "Hop sinjor", Atina (2015)

**Gružija**  
Profesionalno pozorište lutaka i pozorište mlađih, Batumi (2014)

**Jermenija**  
Državno pozorište lutaka „Hovhannes Tumanjan“, Jerevan (2011)

**Nemačka**  
Gradsko pozorište lutaka , Magdeburg (1996)

Pozorište lutaka "Waischspeicher", Erfurt (1998)

Pozorište lutaka, Erfurt, (2003), Daleko pozorište (Das Weite Theater), Berlin (2000, 2001, 2011)

Pozorište "Bajka" (Theater Märi), Hamburg (2002), Theaterwerkstatt, (Pozorišna radionicu), Hanover (2004), Pozorište "Handgemenge", Berlin (2007)

Teatr smeha, Frankfurt na Odrì (2015)

T-Werk (2019), Pozorište Ženobija (2020)

**Republika srpska**  
JU Dječje pozorište Republike Srpske (2019)

**Rusija**  
Državni akademski teatar komedije "N. P. Akimov", Sankt Peterburg (1994)

Dramski teatar "V.F. Komisarževskaja", Sankt Peterburg (1995)

Sanktpeterburško državno dečje dramsko pozorište "Na Nevi", Sankt Peterburg (1996, 1999)

Pozorište lutaka "Kukoljni dom", Sankt Peterburg (2004)

Sanktpeterburško pozorište lutaka "Pas lutalica", St. Peterburg (2006)

Astrahansko državno pozorište lutaka, Astrahan (2000)

Trnavsko pozorište, Trnava (1995)

Gradsko pozorište lutaka, Bratislava (1996, 2003, 2006, 2008, 2017)

Pozorište "Piki", Pezinok (1997)

"Teatar u koferu", Košice (1999)

Pozorište lutaka, Košice (2000, 2009)

Pozorište lutaka "Maškrtá", Košice (2002, 2004)

Pozorište lutaka na raskrsču, Banska Bistrica (2007)

Pozorište lutaka Žilina (2010)

**Slovačka**  
Pozorište lutaka, Nitra (1994, 2001)

Staro pozorište Karola Špíška, Nitra (2005, 2013)

Andaluzija (2007)

Pozorište Dordžia Bertrana, Barselona (2009)

Pozorište "Dežabu", Pasaija (2010)

El Teatre de L'Home Dibuixat, Castellon de la Plana (2012)

**Španjolska**  
Pozorište lutaka "El retablo", Madrid (2006)

Pozorište Fernana Kardame, Alkala la Real, Andaluzija (2007)

Pozorište

Trnava

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Since its inception, the Festival has hosted more than 500 theatre productions from various parts of the world, including Europe and host country Serbia. About 400 have been presented in Official Selection, including:

**Albania**  
National Puppet Theatre, Tirana (2004)

**Armenia**  
Yerevan State Puppet Theatre Named After Hovhannes Tumanyan, Yerevan (2011)

**Australia**  
Sydney Puppet Theatre, Sydney (2017)

**Austria**  
MOKI Theatre, Vienna (2003, 2005, 2007, 2008)  
Puppet Theatre Trittbrettf, Pressbaum (2006)  
Karin Schäfer Figure Theatre, Neusiedl am See (2009, 2013), WERK89, Wien (2018), Theater Feuerblau (2020)

**Belarus**  
Belarusian Theatre "Lialka", Vitsebsk (1999, 2000, 2010)  
Mogilev Regional Puppet Theatre, Mogilev (2001)  
Minsk Regional Puppet Theatre "Batyeyka", Molodechno (2003)  
Belarusian State Puppet Theatre, Minsk (2004)  
The Brest Puppet Theatre, Brest (2006, 2010)  
The Grodno Puppet Theatre, Grodno (2007, 2008, 2011, 2013)

**Belgium**  
La tête à l'envers 2019

**Bosnia and Herzegovina**  
Puppet Theatre, Mostar (2000, 2001, 2004, 2007)  
Puppet Theatre - Mostar, Mostar (2002)  
Sartr - Sarajevo War Theatre, Sarajevo (2003, 2005)  
Children's Theatre of Republic of Srpska, Banja Luka (1996, 1998, 1999, 2000, 2006, 2008, 2009, 2011, 2012, 2018)  
Puppetry Studio Sarajevo and SARTR Theatre, Sarajevo (2016)

**Brasil**  
Opera na Mala Company, São Paulo (2011)  
André Rubinstein, São Paulo (2018)

**Bulgaria**  
State Puppet Theatre, Silistra (1994)  
Central Puppet Theatre, Sofia (1998, 1999, 2005)  
Theatre "Atelie 313", Sofia (2004, 2007, 2009, 2011), State Puppet Theatre, Plovdiv (1995)  
State Puppet Theatre, Varna (1996, 2006)  
State Puppet Theatre, Vidin (1997, 2001, 2010, 2013)

**Constitutional Velichkov Drama And Puppet Theatre, Pazardzhik (2000, 2002, 2003)  
Vessel Theatre, Veliko Tarnovo (2014)  
Aladdin Theatre, Sofia (2017)**

**SoulMade Theatre Company, Plovdiv (2018)**

**State Puppet Theatre Burgas, BULGARIA**

**Ombres Folles, Montreal, Quebec (2016)**

**David Zuazola Puppet Company, Santiago (2012)**

**China**

**Marionette Theatre, Chaozhou (2000)  
Dandelion - The Chinese Children Puppeteer Troupe, Zhangzhou (2005)**

**Zhangzhou Puppet Theatre, Shanghai (2007)**

**Xi'an Children's Art Theatre (2019), Xi'an Children's Art Theatre (2020)**

**Colombia**

**Madretierra Theatrical Foundation, Palmira (2016)**

**Croatia**

**Branko Mihaljević Children's Theatre, Osijek (2000, 2001, 2016)**

**Zagreb Puppet Theatre, Zagreb (2002, 2003, 2004, 2006, 2008, 2009, 2011, 2015)**

**Rijeka City Puppet Theatre, Rijeka (2005, 2008, 2013)**

**Split City Puppet Theatre, Split (2007)**

**Mala Scena Theatre, Zagreb (2012)**

**Dotting the i, Zagreb (2017)**

**Children's and puppet stage CNT in Varaždin (2018), Theatre To Go, Osijek (2018)**

**Czech Republic**

**Puppet Theatre On The King's Road, Prague (1996)  
Drak Theatre, Hradec Králové (2003, 2005)**

**The Naive Theatre, Liberec (2006)**

**Alfa Theatre, Plzeň (2007, 2009)  
Pavel Vangeli - Actor and Puppets, Prague (2010)**

**South Bohemian Theatre, České Budějovice (2011)**

**Egypt**

**Cairo Puppet Theatre, Cairo (2012)**

**Estonia**

**Estonian State Puppet Theatre, Tallinn (2006, 2008)**

**Windmill Theatre, Jõhvi (2014)**

**India**

**Shri Vinod Bhatt, Rajasthan (2014)  
Katkatha Puppet Arts Trust, New Delhi (2015)**

**Finland**  
Puppet Theatre Sampo, Helsinki (1996, 2003)

**France**

**Theatre Du Petit Miroir, Paris (2006)  
Pointure 23 Theatre, Paris (2007)**

**Garin Troussabebe Company, Savenay (2008)**

**Barbara Mélois, Charleville-Mézières (2009)**

**Turak Theatre, Lyon (2010)**

**Compagnie Jean-Pierre Lescot, Fontenay-sous-Bois (Paris) (2011)**

**Bouffou Théâtre, Hennebont (2012)**

**Le Lutin Company, Balma, France (2013)**

**Israel**

**"Koom-Koom" Theatre, Jerusalem (2006)**

**The Galilee Multicultural Theatre, DN Merom Hagalil (2009), The Orna Porat Theatre for Children and Youth, Tel Aviv (2010), The Galilee Multicultural Theatre (2020)**

**Georgia**

**Professional Puppet and Youth Theatre, Batumi (2014)**

**Germany**

**Magdeburg Puppet Theatre, Magdeburg (1996)  
Waisdenpeicher Theatre, Erfurt (1998)**

**Puppet Theatre, Erfurt (2003)**

**Das Weite Theater, Berlin (2000, 2011)**

**Maer (Fairy Tale) Theatre, Hamburg (2002)**

**Theaterwerkstatt (Theatre Workshop), Hannover (2004), Handgemenge Theatre, Berlin (2007)**

**Theater des Lachens, Frankfurt (Oder) (2015)**

**T-Werk (2019), Zenobius Theater (2020)**

**Italy**

**Piccoli Di Podrecca, Trieste (2003)**

**Di Pietro - Colomboiani, Rome (2000)**

**Teatro Dei Piedi, Rome (2006)**

**Tieffeu - Teatro Figura Umbro, Perugia (2002)**

**Giullare Little Theatre, Bologna (2005)**

**Figli D'arte (Children Of Art) Cuticchio, Palermo (1998), Zaches Theatre, Scandicci (Florence) (2011, 2015), Teatro Verde Company, Rome (2012)**

**K3 Theatre, Białystok (2007)**

**Olsztyński Puppet Theatre, Olsztyn (2011)**

**The Puppet and Actor Theatre of Walibrych (2012)**

**Białystok Puppet Theatre, Białystok (2014)**

**Baj Theatre, Warsaw (2016)**

**Theatral LALKA (2019)**

**Japan**

**Nori Sawa's Art Theatre, Tokyo (2009)**

**YUKI ★ PUPPET WORKS, Kamakura (2013)**

**Theatre "Genre: Gray", Tokyo (2014, 2015)**

**Greece**

**Puppet Theatre Tiritomba, Larissa (1999, 2000)  
Marionette Company, Vasiliki (2005)**

**Hop Signor Puppet Theatre, Athens (2015)**

**Hungary**

**"Kolibri" Theatre, Budapest (1994, 1995, 1999)**

**Budapest Puppet Theatre, Budapest (1996, 1997, 2003, 2005, 2007, 2008, 2010, 2013, 2014)**

**Hattyú-Dal (Swan's Song) Theatre, Budapest (2002)**

**Leventuda Theatre, Pécs (1998)**

**Ciroka Puppet Theatre, Kecskemét (2000, 2004, 2012)**

**Vojtina Puppet Theatre, Debrecen (2001, 2006)**

**Kóvér Béla Puppet Theatre, Szeged (2008, 2010, 2012)**

**Gong Theatre, Sibiu (1999)**

**„Vasileache“ Puppet Theatre, Botoșani (2001)**

**Csíky Gergely State Theatre, Timișoara (2002)**

**Baia Mare Puppet Theatre, Baia Mare (2005, 2009)**

**Puck Puppet Theatre, Cluj-Napoca (2007, 2017)**

**Arlechino Children's Theater, Brașov (2008)**

**Theatre for the Young Audience of the Sakha Republic, Yakutsk (2012)**

**Ariel Theatre, Târgu Mureș (1997, 2011, 2016)**

**Gong Theatre, Sibiu (1999)**

**„Vasileache“ Puppet Theatre, Botoșani (2001)**

**Csíky Gergely State Theatre, Timișoara (2002)**

**Baia Mare Puppet Theatre, Baia Mare (2005, 2009)**

**Puck Puppet Theatre, Cluj-Napoca (2007, 2017)**

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**Puck Puppet Theatre, Cluj-Napoca (2007, 2017)**

**Theatre for the Young Audience of the Sakha Republic, Yakutsk (2012)**

**Ariel Theatre, Târgu Mureș (1997, 2011, 2016)**

**Gong Theatre, Sibiu (1999)**

**„Vasileache“ Puppet Theatre, Botoșani (2001)**

**Csíky Gergely State Theatre, Timișoara (2002)**

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**Puck Puppet Theatre, Cluj-Napoca (2007, 2017)**

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**„Vasileache“ Puppet Theatre, Botoșani (2001)**

**Csíky Gergely State Theatre, Timișoara (2002)**

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**„Vasileache“ Puppet Theatre, Botoșani (2001)**

**Csíky Gergely State Theatre, Timișoara (2002)**

**Baia Mare Puppet Theatre, Baia Mare (2005, 2009)**

**Puck Puppet Theatre, Cluj-Napoca (2007, 2017)**

**Theatre for the Young Audience of the Sakha Republic, Yakutsk (2012)**

**Ariel Theatre, Târgu Mureș (1997, 2011, 2016)**

**Gong Theatre, Sibiu (1999)**

**„Vasileache“ Puppet Theatre, Botoșani (2001)**

**Csíky Gergely State Theatre, Timișoara (2002)**

**Baia Mare Puppet Theatre, Baia Mare (2005, 2009)**

**Puck Puppet Theatre, Cluj-Napoca (2007, 2017)**

**Theatre for the Young Audience of the Sakha Republic, Yakutsk (2012)**

**Ariel Theatre, Târgu Mureș (1997, 2011, 2016)**

**Gong Theatre, Sibiu (1999)**

**„Vasileache“ Puppet Theatre, Botoșani (2001)**

**Csíky Gergely State Theatre, Timișoara (2002)**

**Baia Mare Puppet Theatre, Baia Mare (2005, 2009)**

**Puck Puppet Theatre, Cluj-Napoca (2007, 2017)**

**Theatre for the Young Audience of the Sakha Republic, Yakutsk (2012)**

**Ariel Theatre, Târgu Mureș (1997, 2011, 2016)**

**Gong Theatre, Sibiu (1999)**

**„Vasileache“ Puppet Theatre, Botoșani (2001)**

**Csíky Gergely State Theatre, Timișoara (2002)**

**Baia Mare Puppet Theatre, Baia Mare (2005, 2009)**

**Puck Puppet Theatre, Cluj-Napoca (2007, 2017)**

**Theatre for the Young Audience of the Sakha Republic, Yakutsk (2012)**

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28. MEDUNARODNI FESTIVAL POZORIŠTA ZA DECU



## PRIJATELJI FESTIVALA FRIENDS OF THE FESTIVAL



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VLADIMIR MILODANOVIĆ

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RENATA RUDIĆ

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**DIREKCija FESTIVALA / FESTIVAL HEAD OFFICE**  
Otvoreni univerzitet Subotica / Open University Subotica  
Trg cara Jovana Nenada 15, 24000 Subotica, Srbija / Serbia  
Tel.: +381 24 554-600; fax: + 381 24 553-116  
E-mail: lutfestsubotica@gmail.com  
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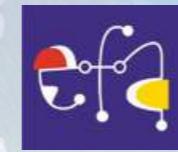
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- U slučaju lošeg vremena programi predviđeni za izvođenje na otvorenom se otkazuju.
- Molimo posetioce da imaju u vidu da je ulaz na sva festivalska dešavanja slobodan, ali da je broj mesta u salama ograničen. Gledaoци će se puštati u sale do popunjavanja raspoloživih mesta. Zbog bezbednosti dece, ali i svih drugih prisutnih, molimo vas da vodite računa da se ne blokiraju prolazi u salama.

\*The organiser reserves the right to make changes and amendments to the existing information material and/or the announcement in the event of unforeseen technical, organizational and artistic circumstances or act(s) of God. The organiser also reserves the right to make changes to the programme contents and schedule.

#### Notes:

- In the event of bad weather, outdoor programmes are going to be cancelled.
- Please note that entrance to all festival events is free, but the number of seats in theatres is limited. The audience will be admitted only until the available seats are filled. For safety of children, but also of everyone else present, theatre aisles should be kept clear at all times.







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