

ков. Спектакъл с впечатляваща визия, артистична енергия и микс на куклен и танцов театър с мултимедия в различни размери. Едно изследване на човешките възможности в свят на страдание, но и на катарзис. От пролетта, когато гледах предпремиерно представление до премиерата в рамките на фестивала „Свят/о“ е извървял път на съществени промени, което според мен има своите плюсове и минуси, но си остава спектакъл-звездей, който разкрива нови територии за изкуството на кукления театър.

И като прибавим „Пруказка за Скитника-Крал“ по Чапек на режисьора Катя Петрова (сценоз-

раф Станислава Кръстева) в СКТ и „Автобиография“ на Нушич на същия постановъчен екип във ДКТ-Вигин може да си направим равностметка, че все още българският куклен театър е съизмерим с европейския в развитието на добрите му традиции и новаторството. Все още – защото се притеснявам, че често гръзновението да минеш отвъд вече познатото, постигнатото, проиграното с успешен край е реално затруднено от необходимостта да бъдеш харесан от зрителите на всяка цена.

Дано греша!



Vllth edition

Bogdana Kosturkova

Puppet Fair held from 16 to 22 September 2012 in Sofia and organized by the Sofia Puppet Theatre with the support of the Sofia Municipality has in the tenth year of its creation turned into the festival of the city of Sofia. Because this year new spaces were appropriated such as the Sofia Theatre, the Youth Theatre, Bulgarian Army Theatre, Atelier 313 that hosted some of the performances, along with the main stages of the host theatre. And in spite of the bad weather there were theatre „actions“ on various spots round Sofia that those spectators who have had previous meetings with the street artists had expected with curiosity. For seven days the capital city was more colourful, more fairy and more amusing. The festival organizers aimed to present the art of puppetry in its variety of formats and to reacquaint the spectators not only with the forgotten face of puppet theatre but to also disclose its development, directions, positive examples, novelties that engage the attention of its artists all over the world stages. The intense programme prevented me

„Свят/о“
„Holy“

from see all the participating performances; what is more, I had recently returned from Plovdiv's „Two are less – Three are more“ festival where several of the Bulgarian participants in the Puppet Fair performed. This helped solve my problem with the selection of performances on the one hand, but on the other I cannot help thinking the festival programmes should try to avoid that much overlapping... Led by these thoughts and the idea that I shall have the chance of seeing the Bulgarian participants I have missed while with the visiting my chances were close to none, I determined by agenda.

Alpha Theatre (Czech Republic) with „**The Three Musketeers**“ after Dumas (director Thomas Dvorak, set design Ivan Nesveda). The performance starts playfully and intimately at the same time, as in the neighbourhood pub and proceeds with a temperamental fight between musketeers and the cardinal's guardians, which the glove puppets play grotesquely. The rhythm is accelerated, creative and people and puppets complete each other in the development of the stage narrative. We could sum up the story as D'Artagnan's journey to the three musketeers. A free interpretation that has snatched the most attractive moments of the novel and presented it colourfully with little words, lots of music and live songs and most of all in a witty and inventive way with a feeling for details and the synthetic skills of the actors.

Puppet theatre Ljubljana (Slovenia) with „**The Musicians of Bremen**“ after the German (director Matija Solce, set design Marianna Stranska). It starts with actors inviting the audience in front of the stage to see them. Sitting very close to the stage, the spectators have the chance to watch from a short distance the adventures of the four little animal musicians, told by the creators of this performance with a smile. Initially the puppets are „born“ before our eyes and then the marionettes join in, followed by other puppets and we witness an interesting play with the set, its volume and the arrangement of the puppets (also in various volumes) on the stage. The dynamic play with the variety of puppets sets the rhythm of this performance and although I could not find a logical answer to the question why was the donkey figure the smallest one of all, I believe that did not



really matter because we, the spectators, joined this serene show full of artistic energy and culture and the ability to involve the audience in the story unfolding on the stage until the end, when as a sign of respect to the hosts the actors sang (very well, mind you) a Bulgarian song.

A day later the same theatre group staged the performance „Happy Bones“, an author's show of Matija Solce who has worked as a director with Vida Bren Chervenick. That was a very impressive experience where the actor-director created characters out of the non-living material, sculptured a fantastic stage tale out of sounds and silence, words and impulses and challenged unexpected articles to start living a new life on the stage. As if in one single breath the actor Matija Solce filled the stage with the life of objects, sounds and energy with incredible plastic.

Pep Bou Company (Spain) with **Rebufaplanetes** (author, director and actor Pep Bou). A story of theatrical virtuosity, technical precision and good partnership. The performance begins with Isaias Antolin who prepares the stage for the „magician“ Pep Bou. They perform with enthusiasm, the details disclose relationships and prepare us for the beautiful play of soap bubbles acquiring whimsical shapes. The actor fills them with air, with cigarette smoke etc. and even sucks them back and again releases clouds of soap figures that appear to live their own life. The stage space comes to life in a variety of colours and shapes and even the hall smells of cleanness and freshness. The whims and gigs are simple but effective and the actors possess the charm and skills for communication with the audience. It seems to me that the show will benefit from some reduction, especially toward the end because at a certain point the moment comes when the spectator starts thinking, „I have already seen that...“

Merlin Puppet theatre (Greece) with „Clown Houses“ (director and stage designer Dimitris Stamu). The creators have given the performance a second title, „Puppet Theory of Human Nothing“. They show a Human watching television, following its commands - the puppet is guided by the

television to sleep, eat, watch a football game, do gymnastics, masturbate etc.. He dismantles the television and while wondering at the parts the television gets animated and attacks him. Next comes a housewife in her kitchen, the kids, the money, the typewriter that produced a dragon throwing up money, spitting money and finally the suicide woman... The attempts to combine various puppet techniques and philosophically rationalize the problems of a human being afraid to live remain only declared intentions with modest artistic messages and many gaps in the artistic narrative.

The Sofia Puppet Theatre with the international project **Holy** - author, director and choreographer Duda Paiva (Netherlands), stage design and dramaturgy Yaka Ivanc (Slovenia), puppets Jim Barnard (Great Britain) and costumes Yulian Tabakov, performed by Tsvetoslava Simeonova, Ivet Lazarova, Dimitar todorov, Marieta Petrova and Ivan Raykov. This performance has an impressive vision, artistic energy and is a mix of puppet and dance theatre with multimedia in various sizes. It is an exploration of human capabilities in a world of suffering but also of catharsis. Since the spring when I watched the pre-premier performance until its premier in the framework of the festival Holy has gone a long way of considerable changes, which I believe has its pluses and minuses, but it still remains a remarkable performance, discovering new theories about the art of puppetry.

And when we add „Tale of the Wondering King“ after Chapek, directed by Katya Petrova (stage design Stanislava Krasteva) at the SPT and „Autobiography“ by Nushich of the same artistic tandem at the SPT Vidin we could conclude that the Bulgarian theatre is still commensurable with the European in the development of its good traditions and innovation. I say still because I am concerned often the courage to go beyond the familiar, the achievements and the successes is truly hampered by the necessity to be liked by the audience at any price.

I hope I am wrong!

Translation by Tihomira Trifonova

Акценти в „Панаир на куклите“ 2012

Патриция Николова

В богатата фестивална програма на тазгодишното VII издание на утвърдилата се вече като традиционен за столицата междинен фестивал „Панаир на куклите“ имаше от всичко за всекиго, богата палитра от жанрове, теми, актуална проблематика, провокативен кукаен дизайн и разнообразни авторски похвати. Бих искала да се фокусирам именно върху две от най-непознатите театрални жанрове, представени, показани на фестивала, още повече, че едното от тях е включено в репертоара на СКТ и имаше своята официална премиера на фестивала, посрещано от гилдията на кукаениците у нас. Двата спектакъла са изключително иновативни и работят в една и съща посока, точно използвайки трансформацията като основен метод за изобразяване на оригиналните си идеи, но имат и сходни проблематики. А именно – разпадане на цялостния разказ и фокусиране в отделни, самостоятелни вътрешни истории, разработени като по-сложни в тъканта на цялостния кукаентеатрален дискурс.

„Свят/о“ на Дуга Паїва

Дуализмът в заглавието подсказва двойствения ракурс в множественото послание на спектакъла – обръщане едновременно към религиозния мистицизъм и трансформацията на субекта от обект на изследване в мундикреатор (изземвайки божествената функция за създаване на света с един решителен актьорски жест върху сцената като напълно завършена система, която в случая не е самодостатъчна). Трансформациите в спектакъла на знаменития холандски кукален експериментатор Дуга Паїва не свършват допуск. Преобръщението от едно в друго е разгърнато на няколко нива: сценично, драматургично, мултижанрово, кукалено, сценографско и пр. За съжаление обаче повечето от блестящите му находки стоят изолирани в общия организъм на представлението, в което