

HRVATSKA AKADEMIJA ZNANOSTI I UMJETNOSTI
ZAVOD ZA ZNANSTVENI I UMJETNIČKI RAD U POŽEGI

ZNANSTVENO-STRUČNI SKUP

Zlatko Bourek – risač života nepresušna nadahnuća

7. lipnja 2021.

Sažetci radova / Summaries



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Požega, 7. lipnja 2021.

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ZAVOD ZA ZNANSTVENI I UMJETNIČKI RAD U POŽEGI
i
GRADSKA KNJIŽNICA POŽEGA**

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SAŽETCI / SUMMARIES

Bourek – svestrani umjetnik (totalni autor)

Andrija Mutnjaković

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Zlatko Bourek je kipar, slikar, scenarist, scenograf, filmski animator, kazališni i filmski režiser, lutkar, primijenjeni umjetnik. Tim nevjerojatnim umjetničkim opusom fascinantno je izrazio kvalitete svog zavičaja: beskrajne ravnice Slavonije što se na horizontali horizonta sljubljuju sa svemirom; smirene tokove okupljališta; raskošne i raskalašene gozbe građana; životne sudbine Slavonaca ispunjene razdraganošću, strašću, ljubavlju i strahotama progona. Izrazio je to spontanim skicama, bogato koloriranim slikama, maštovitim skulpturama, virtuoznim crtežima animiranih filmova, grotesknim lutkama, originalnim kazališnim scenarijima, režijama filmova i kazališnih uprizorenja, reprezentativnim izložbama i uзорitim knjigama. Cjelovito valoriziran Bourekov opus, prezentiran sintezama i analizama artistskih segmenata opusa, zaslužan je trajni spomenik genialnosti autora, životu Slavonije i hrvatskoj kreativnosti.

***Ključne riječi:** Bourek; svestrani umjetnik; Slavonija; Požega.*

Bourek – Versatile Artist (Complete Author)

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Zlatko Bourek was sculptor, painter, scriptwriter, stage designer, film animator, theatre and film director, puppeteer, and artist who engaged in applied arts. In his incredible artistic oeuvre, he expressed with great fascination the qualities of his native country: endless Slavonian plains fusing on the horizontal line of the horizon with the universe; calm nature of the meeting places; luxurious and libertine feasts; life and fate of the Slavonians filled with joy, passion, love, and horrors of war persecution. He expressed all this by spontaneously drawn sketches, richly coloured paintings, imaginative sculptures, masterful drawings for animated films, grotesque puppets, original theatre scripts, directions of films and theatrical plays, representative exhibitions, and exemplary books. A complete validation of Bourek's oeuvre, presented through syntheses and analyses of the artistic segments thereof, is a lasting monument to the genius of the author, the life in Slavonia, and the Croatian creativity.

***Keywords:** Bourek; versatile artist; Slavonia; Požega.*

Zlatko Bourek – u početku bijaše kiparstvo

Barbara Vujanović

Muzeji Ivana Meštrovića – Atelijer Meštrović
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Figurativni repertoar i imaginarij Zlatka Boureka (1929. – 1918.) iznimno je kompleksan segment hrvatskoga stvaralaštva likovnih, primijenjenih i kazališnih umjetnosti te animiranoga filma. Njegov kreativni rukopis odlikovao je prepoznatljiv sardonični, hedonistički i groteskni karakter upotpunjen specifičnom mogućnošću naracije fantastičnih i erotskih sadržaja te trajnom fascinacijom rodnim krajem – Slavonijom. Za razumijevanje tog opusa i rukopisa valja uzeti u obzir – kako je autor često sâm volio istaknuti – da nije pismen nego rismen. Bourekova široka likovna erudicija počiva na poznavanju klasične tradicije plastike, počela japanskoga teatra lutaka, njemačkog ekspresionističkoga slikarstva i grafike, a iznimno su mu bliske poetike koje su odredile *Neue Sachlichkeit*, metafizičko slikarstvo, moderno talijansko kiparstvo i nadrealizam. Skulptura – to jest razmišljanje o skulpturi, animiranje volumena (animirani film), stavljanje u pokret (lutkarsko kazalište) – trajno je odredila Bourekovo kreativno razmišljanje i interese. U tom smislu izlaganje će razmotriti genezu kiparstva Zlatka Boureka i njegovo koreliranje s drugim medijima u kojima je ostvario velik doprinos.

Ključne riječi: Zlatko Bourek; kiparstvo; slikarstvo; kazalište; animirani film.

Zlatko Bourek – Once Upon a Time There Was Sculpture

Barbara Vujanović

Ivan Meštrović Museums – The Meštrović Studio
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The figurative repertoire and imaginarium of Zlatko Bourek (1929–1918) represents an exceptionally complex segment of the Croatian visual and applied arts, theatre and animated film. His creative manuscript was of a recognisable sardonic, hedonistic and grotesque character, supplemented by a specific narrative of fantastic and erotic nature, as well as by lasting fascination with his native Slavonia. In order to comprehend his oeuvre and manuscript, it ought to be taken into account the fact – as the author himself frequently stressed – that he could only draw, not write. Bourek's learnedness in visual arts rests upon his mastering the classic tradition of sculpture, the principles of the Japanese puppet theatre, and the German expressionist painting and print art. He felt a particular closeness to the poetics that had defined the *Neue Sachlichkeit*, metaphysical painting, modern Italian sculpture and surrealism. Sculpture or rather the rethinking thereof, animation of volume (animated film), and putting in motion (puppet theatre) – permanently determined Bourek's creative thinking and interests. In this sense, the speech will offer an analysis of the genesis of Zlatko Bourek's sculpture and his correlation with other media, in which his contribution is remarkable as well.

Keywords: *Zlatko Bourek; sculpture; painting; theatre; animated film.*

Jedinstvena različitost Bourekova stvaranja

Zdenka Đerđ

Lutkarsko kazalište „Za bregom“
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Bourek od početka svojeg umjetničkog djelovanja na osobit način spaja logičku kombinatoriku i estetiku ružnoće s groteskom kao njezinom dominantnom označnicom. Kao sredstvo kontrasta groteskna je forma i najbogatije vrelo umjetnosti jer s jedne strane stvara užasno i nakazno, a s druge komično i lakrdijaško. U svakoj izabranoj izražajnoj vrsti – slikarstvu, crtežu, kiparstvu, dizajnu, scenografiji, kostimografiji za kazalište i film – autor ne iznevjerava karakter izabranoga izraza kao ni njegove grabancijaško-žonglerske izražajne mogućnosti. Sve to Bourek od 1977. do danas povezuje u jedinstveno kazalište nakaza, posebice svojim redateljskim ostvarenjima te autorskim i suautorskim predstavama. U potonjim kreacijama glavni su likovi osuvremenjeni likovi-figure nekad žive osječke kabaretske i sajmišne scene iz prve polovice 20. stoljeća, poput Vesele Mice, Popa, Žandara, Kralja, Janoša Paprike, Vraga, Isusa i Smrti, dok lik-figura Smrt postaje akterom radnje u inscenacijama klasičnoga komediografskog repertoara. Osobitu poetiku/estetiku kazališta nakaza Bourek ostvaruje režijom *Hamleta* Toma Stopparda 1981. godine u zagrebačkome Teatru ITD. Bourekov lutkarski sinkretizam očituje se i u lutkarskoj radionici *Od jedan do nule*, koju 2003. godine realizira s kazališnim amaterima, prosvjetnim djelatnicima.

Ključne riječi: lik-figura; groteska; estetika ružnoće; kazalište nakaza; Z. Bourek.

The Unique Difference of Bourek's Creations

Zdenka Đerđ

Za bregom Puppet Theatre
Ljerke Šram 8, 10000 Zagreb

Throughout his artistic activity, from the earliest days, Bourek linked in his specific manner logical combinatorial skill and the aesthetics of ugliness, with grotesque as its principal determinant. As a means of contrast, the form of grotesque is the richest source of art, as it creates the horrible and the monstrous on the one hand, and the comic and the farcical on the other. Regardless of the expression he chose – painting, drawing, sculpture, design, stage or costume design for theatre and film – the author always remained loyal both to the character and to the necromantic and juggling possibilities of the chosen expression. In 1977, by joining all this, Bourek created his unique theatre of freaks, in particular in his directions, and in the performances he authored or co-authored. In the latter creations, the protagonists were modernised character-figures of the once lively Osijek cabaret and market-place stage from the first half of the 20th century, such as Vesela Mica (Merry Mica), Pop (The Blackcoat), Žandar (The Gendarme), The King, Janoš Paprika (Pepper Janos), Vrag (The Devil), Jesus, and The Death. The Death as figure-character is one of the protagonists in classic commedist repertoire staging. Bourek created a unique poetics / aesthetics of the theatre of freaks in 1981 by directing Tom Stoppard's *Hamlet* at the *ITD Theatre* in Zagreb. Bourek's syncretism of the puppet theatre was furthermore reflected in the puppetry workshop entitled *Od jedan do nule* (*From One to Zero*), which in 2003, he realised with theatrical amateurs – educational workers.

Keywords: *character-figure; grotesque; aesthetics of ugliness; theatre of freaks; Z. Bourek.*

Kako sam radila sa Zlatkom Bourekom

Sanja Ivić

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Trg Republike Hrvatske 15, 10000 Zagreb

OD CRTEŽA DO TEKSTA, A ONDA I PREDSTAVE

Kao primjer rada sa Zlatkom Bourekom prikazat ću rad na tekstu i predstavi *SANCTUS GEORGIUS.....*

Zlatko Bourek komunicira crtežom, uz poneku riječ. Tako smo i započeli suradnju na tekstu o sv. Jurju koji ubija zmaja. Nakon nekoliko neobaveznih razgovora, Zlatko me dočekaao s mapom crteža na kojima su bili glavni likovi, uz crteže ovčica, tvrđave i pejzaža. Njegovi crteži uvijek su ekspresivni i groteskni, lijepo-ružni, kako bi se reklo, tako da već u samoj svojoj strukturi nose svoje glavne karakteristike. Zlatko je uz svaki crtež dodao i kratak opis lika riječima zadajući piscu glavne smjernice u kojima će se razvijati tekst i predstava. Tako sam dobila materijale na temelju kojih sam trebala napisati tekst. Dugo smo razgovarali o tome koju vrst teksta odabrati: prozu ili stih. Odlučili smo se za hibrid stihova i proze...

To bi bile uvodne napomene.

Nakon njih slijedi opis teksta, svih likova, uz prezentaciju Zlatkovih crteža, a zatim analiza samog teksta i međusobnog odnosa crteža i teksta, uz pojedine primjere.

Nakon analize, uslijedit će opis rada kojim se stvara predstava na temelju crteža i teksta.

U tom predočavanju rada na tekstu koristit će se vizualni materijali, a želja bi mi bila da naša velika glumica Branka Cvitković, koja je tumačila Smrt u toj predstavi, izgovori pred svima posljednji monolog iz predstave.

Ključne riječi: pretvaranje dvodimenzionalnog crteža u riječ; oživljavanje riječi na sceni i stvaranje trodimenzionalne predstave; crtež – riječ – predstava.

My Collaboration with Zlatko Bourek

Sanja Ivić

Croatian National Theatre, Zagreb
Trg Republike Hrvatske 15, 10000 Zagreb

FROM DRAWINGS TO TEXT, FROM TEXT TO PERFORMANCE

To illustrate my collaboration with Zlatko Bourek, I intend to present our joint work on the text and performance entitled **SANCTUS GEORGIUS...**

Zlatko Bourek communicates through drawing, with an occasional word added. Our collaboration on the text about St. George killing the dragon began in this manner too. After we had met a couple of times for casual conversation, Zlatko brought and showed me a portfolio of drawings portraying the main characters, including drawings of little sheep, a fort and landscape. The principal features of his drawings – expressive and grotesque, ugly-beautiful so to say – were incorporated in their very own structure. Zlatko added to every drawing a brief description of the character in words, thus giving the writer principal guidelines for creating both the text and the performance. It was thus that I was given the materials on the basis of which I was supposed to write the text. We long discussed whether to choose prose or verse. We finally decided to use the verse-prose hybrid...

These will be my introductory notes.

I will continue by describing the text and all the characters, accompanied by a presentation of Zlatko's drawings. The analysis of the text itself and of the interrelation between the drawings and the text will follow, illustrated by several examples.

The description of the creative process of making the performance based on the drawings and the text will follow the analysis.

Visual materials will be used in the presentation of the work on this text. I would highly appreciate if our great actress Branka Cvitković, who incorporated *The Death* in this performance, could recite on this occasion the final monologue from the play.

Keywords: *transformation of two-dimension drawing into words; revival of words on stage and creating a three-dimension performance; drawing – word – performance.*

Svijet lutaka *nahvao*

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Naslov „Svijet lutaka *nahvao*“ ističe tri pojma bitna za Bourekovo stvaralaštvo, napose za predstave koje je postavio kao kompletan autor. U tim je predstavama, svakoj posebno i svima zajedno, stvorio svoj svijet ne obazirući se na općeprihvaćena pravila dramaturgije i režije. Nije polazio od teksta ni tražio način kako da najbolje prenese autorove ideje nego je tražio tekst koji će najbolje odgovarati njegovim lutkama. Lutke su određivale i njegove redateljske postupke. Sve što je radio radio je radi lutaka, kako bi one došle do izražaja. Stvorio je svoj svijet, ali ne idejama ni tekstom ni redateljskim postupcima nego bojom i oblicima – svojim lutkama snažne, prepoznatljive vizualnosti. Nježno ih je zvao nakazama i *grdačima*. Kao što Držićevi ljudi *nazbilj* i *nahvao* postoje samo u prologu negromanta Dugoga Nosa u komediji *Dundo Maroje*, tako i Bourekovi *grdači* postoje samo u Bourekovu svijetu. Držićevi su ljudi *nahvao* nakazni likovi, ružna izgleda i karaktera. Bourekovi *grdači* uvijek su *grdi*, ali zli su samo ako im je takav karakter zadan u djelu. No čak ni takvi nisu odbojni. Bourekova simpatija i ljubav prema njegovu *teatru nakaza*, njegova radost stvaranja prelazila je i na publiku. Bourek je zaista uspio stvoriti samo svoj svijet, ali i poklonike svoga svijeta.

Ključne riječi: Zlatko Bourek; kazalište lutaka; kazalište figura; kazalište *nakaza*; *grdači*.

The World of the *Nahvao* Puppets

Livija Kroflin

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The title *The World of the 'Nahvao' Puppets* (dishonest, only pretending to be good) emphasises three terms essential for Bourek's oeuvre, in particular in the context of performances he created as sole author. In these performances, each in particular and all in general, he formed a world of his own, regardless of the general rules of dramaturgy or directing. Neither was his starting point the text nor did he search for the most suitable manner for transferring the author's ideas; he was rather in search of the text that would best suit his puppets. The puppets even defined his directing moves. Everything he did was for the sake of the puppets, to make them as strong in expression as possible. He indeed created a world of his own, however not by using either the text or director's moves, but rather by using colour and shapes – his puppets of strong and recognisable visual character. He tenderly addressed them as freaks or '*grdači*' (the ugly ones). Same as Držić's people '*nazbilj*' (good, honest) and people '*nahvao*' (dishonest, only pretending to be good) exist only in the Prologue to the comedy *Dundo Maroje*, spoken by the Necromancer Dugi Nos (The Long Nose), Bourek's '*grdači*' exist only in Bourek's world. Držić's people '*nahvao*' are freaks, ugly both in appearance and character. Bourek's '*grdači*' are always ugly, but they are mean only when their character has been designed thus in the play. Nonetheless, even so, they are not unpleasant. Bourek's joy of creation, and his sympathy and love for his *theatre of freaks*, moved to the audience. Bourek indeed succeeded in creating not only a world of his own, but also admirers of that world.

Keywords: Zlatko Bourek; puppet theatre; theatre of figures; theatre of freaks; '*grdači*'.

Likovna dramaturgija kazališta figura Zlatka Boureka, tog začudnog svijeta kazališta nakaza

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Umjetnost ili, bolje rečeno, univerzum Zlatka Boureka satkan je od njegove iznimne stvaralačke, istraživačke, zaigrane, duhovite i nada-sve osebujne energije koja promatrača ostavlja bez daha jer – što god da je dotakla – oblikovala je povijest kako lutkarstva tako i svih drugih medija kojima se izražavao. Njegov umjetnički izričaj čini izrazita predanost, umijeće i nadasve istinska i jedinstvena poetika kojom spaja elemente nadrealizma i folklora te ih upotpunjuje grotesknim humo-rom stvarajući tako poseban ambijent unutar kojeg oživljavaju njegove groteskne figure, nakaze. Okosnica ovog rada jest likovna dramaturgi-ja kazališta figura Zlatka Boureka, koja podrazumijeva niz različitih, međusobno isprepletenih simultanih vizualnih sustava koji djeluju na kazališno iskustvo publike. Nastoje se istaknuti likovne komponente ove vrste lutkarskog kazališta samog, koje se ne zaustavljaju samo na kreaciji lutke kao protagonista već se osvrću na cjelokupnu sliku same lutkarske inscenacije i njezin doživljaj. Jedna od mogućih perspektiva promatranja likovne dramaturgije, prema Posner (2014), može se promišljati s nekoliko polazišta: slike koja podržava, tumači, kontrastira ili na neki drugi način izravno komunicira s tekstem, zatim kao svojevrsna vizualna gramatika koju umjetnik koristi kao autorefleksivni kazališni dijalog s publikom te kao emocionalni odgovor publike koji se odnosi na likovne elemente predstave, a koji postoji neovisno o radnji koja se zbiva na pozornici ili pak izgovorenom tekstu. Za potrebe pisanja ovog rada provedeno je istraživanje među studentima kojim se, na temelju odabi- ra nekoliko fotografija lutaka Zlatka Boureka, ispituje doživljaj likovnog izričaja umjetnika te koje emocije pobuđuje u ispitanicima sam pogled na lutku. Likovna dramaturgija kazališta figura promatra se pritom kao svojevrsna vizualna metapripovijest i emocionalni odgovor promatrača na izdvojen aspekt likovnosti – lutku kao nositelja radnje.

Ključne riječi: *emocionalni doživljaj promatrača; likovna dramaturgija; likovni izričaj; lutka; kazalište figura.*

The Visual Dramaturgy of Zlatko Bourek's Theatre of Figures, a Fascinating World of the Theatre of Freaks

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Zlatko Bourek's art, or rather universe, is a fine weave of his exceptional creative, study-related, playful, witty and above all highly distinctive energy, which leaves the viewer breathless; in whatever it touched, it has shaped the history both of puppetry and of all other media he used as means of expression. His artistic expression is a combination of pronounced dedication, skill, and – in particular – true and unique poetics, which combines the elements of surrealism and folklore, and spices them up with grotesque humour. He thereby creates a special ambience, within which his grotesque figures – freaks – come alive. The axis of this paper is the visual dramaturgy of Zlatko Bourek's theatre of figures, comprising a sequence of different, intertwined simultaneous visual systems that affect the theatrical experience of the audience. The author endeavours to highlight the visual components of this type of puppet theatre, which move beyond the creation of the puppet as protagonist, but rather take into account the puppet staging itself and the emotional experience thereof by the audience. One of the possible perspectives of viewing visual dramaturgy, according to Posner (2014), may be considered from several starting points: as a picture that supports, interprets, sets off or in some other manner directly communicates with the text; as a kind of visual grammar used by the artist in the capacity of auto-reflexive theatrical dialogue with the audience; and finally as emotional response of the audience, related to the visual elements of the performance, existing regardless of the narrative taking place on the stage or the spoken text. For the needs of this paper, a study has been conducted among students: based on several chosen photographs showing puppets created by Zlatko Bourek, it was analysed which sensations the respondents experienced when they were

exposed to the artist's visual expression, and which emotions did the very image of the puppet awaken in them. The visual dramaturgy of the theatre of figures needs thereby to be seen as a kind of visual meta-narrative and emotional response of the viewer to a singled out aspect of visual art – the puppet as protagonist.

***Keywords:** emotional experience of the viewer; visual dramaturgy; visual expression; puppet; the theatre of figures.*

Dramaturški potencijal lutaka u *Hamletu* i *Svetom Jurju*

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Likovni aspekt identifikacijski je element lutkarskih predstava Zlatka Boureka, no ne koristi se u svim predstavama na jednak način. Dok se u predstavama s ručnim lutkama, posebice zijevalicama, likovnost ne razvija te ostaje na razini početne informacije, u nekim predstavama s „guzovozom“ i maskama likovni aspekti ne ostaju statični već se razvijaju i dramaturški osamostaljuju te preuzimaju značenjski primat od riječi i teksta. U ovom radu uočiti će se realizirane mogućnosti „guzovoza“ i maske u predstavama *Hamlet* Teatra ITD i *Sveti Juraj* Gradskog kazališta lutaka Split u odnosu na nerealizirane potencijale u drugim predstavama.

Ključne riječi: *Zlatko Bourek; guzovoz; maska; Hamlet; vizualna dramaturgija.*

The Dramaturgical Potential of the Puppets in *Hamlet* and *Saint George*

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The visual aspect is an identification element of Zlatko Bourek's puppet plays, yet it is not used in the same manner in all performances. In the performances using hand puppets – in particular sock puppets, the visual aspect does not develop – it remains on the level of initial information, whereas in some performances using puppets on a cart (the *kuruma ningyo* technique) and masks, the visual aspects do not remain static, but rather become developed and independent in the dramaturgical sense, taking predominance over the words and the text. This paper presents the possibilities of the puppets on a cart and the masks realised in *Hamlet*, play performed by the *Teatar ITD*, and *Saint George* by the City Puppet Theatre Split, in comparison with the non-realised potentials in other plays.

Keywords: Zlatko Bourek; puppets on a cart; mask; *Hamlet*; visual dramaturgy.

Suradnja sa Zlatkom Bourekom u kazalištu lutaka

Đuro Roić

Lutajuće kazalište (Zagrebačko kazalište lutaka)
Dobroničeva 26, 10000 Zagreb

Za Zlatka Boureka znam, čini mi se, odavno, iz raznih medija – od crtanih filmova pa do ilustracija u slikovnicama. Na zajedničkom poslu pak prvi smo se put našli u Splitu na *Splitskom ljetu*, u predstavi *Farsa farsa*, gdje je on bio likovni kreator. Režiser je bio Georgij Paro.

Naša prva prava suradnja bila je na predstavi *Od zlata jabuka* u Zagrebačkom kazalištu lutaka. Zadnja predstava koju smo zajedno radili bila je *Petrica Kerempuh i smrt* prema Krležinim *Baladama* 2015. u produkciji Teatra poezije, a za *4. festival Miroslava Krleže*. Premda nakon toga nismo radili predstave, bili smo u živom kontaktu, kao nikad ranije. Raspravljali smo, uglavnom telefonom, i planirali nove pothvate.

Namjera mi je nabrojiti predstave koje smo zajedno radili i reći ponešto o zajedničkom radu na televiziji. Zanimljivo je da su nam zajednički pothvati bili poput vječnog studija – stalno smo saznavali i spoznavali stvari, kako o pitanjima tehnologije, tako i o umjetničkoj biti onoga što radimo. Valjat će mi spomenuti i predstave koje spadaju u Bourekovo iskustvo, jer je i to utjecalo na našu suradnju.

Trebat ću reći ponešto i o tome zašto je Zlatko Bourek svoje kazalište lutaka nazivao „teatar figura – kazalište nakaza“.

Ključne riječi: lutka; teatar figura; kazalište nakaza.

Puppet Theatre – Collaboration with Zlatko Bourek

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I have long known of Zlatko Bourek, if I remember correctly, from various media – from animated films to illustrations in picture books. We worked together for the first time at the *Split Summer Festival*, on the performance entitled *Farsa, farsa (Farce, Farce)*. He was visual creator, and Georgij Paro directed.

Our first real collaboration took place in the creation of the performance entitled *Od zlata jabuka (The Golden Apple)* at the Zagreb Puppet Theatre. The last performance we did together was *Petrica Kerempuh i smrt (Petrica Kerempuh and the Death)*, based on Krleža's *Ballads*. It was in 2015, produced by the Poetry Theatre for the 4th Miroslav Krleža Festival. Though we did not collaborate officially after this, we were in constant contact, even more than before. We discussed diverse matters, mainly on the phone, and made plans for future projects.

I intend to list all the performances we created together, and say a few words about our television collaboration. It might be interesting to know that our joint projects were like a permanent studio – we were constantly gathering new information and knowledge not only on the technology, but also on the artistic essence of the things we were creating. Performances that form a part of Bourek's experience ought to be mentioned as well, as this too had an impact on our collaboration.

Furthermore, an explanation from my part will be needed as to the reason why Zlatko Bourek had named his puppet theatre *the theatre of figures – the theatre of freaks*.

Keywords: *puppet; theatre of figures; theatre of freaks.*

Bećarac Zlatka Boureka – spomenik nama samima

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Bourekov tretman glumca kao lutke, odnosno kao žive figure, predstavljen je na primjeru predstave *Bećarac* iz 1998. godine u kojoj se Bourek predstavlja kao autor koncepta, kao likovnjak i kao redatelj te glumačko kazalište pretvara, upravo likovnom dramaturgijom, u teatar figura – teatar nakaza. Primjer je to Bourekove *predstave s ljudima*, ali i predstave u kojoj se umjetnikova dramaturgija ukupne vizualnosti – od promišljenog i simbolima nabijenog oblikovanja sveukupne likovnosti komada i mizanscena do scenskog pokreta – rukovodi upravo lutkarskim načinom razmišljanja, no u *velikim* razmjerima igranoga glumačkog teatra.

Bećarac (1998.), koji prema idejnoj koncepciji Zlatka Boureka i Sanje Ivić na veliku pozornicu Hrvatskoga narodnog kazališta u Osijeku dovodi tipske maske slavonskog folklora, vrhunski je primjer intrinzičnog kreativnog nagona Zlatka Boureka, njegove majstorske figuracije i stilizacije kojom žive glumce, tretirajući ih poput figura ili lutaka u prirodnoj veličini, izjednačava s idealom Craigova idola, nadmarionete. Predstava je – poput scenskog oživotvorenja umjetnikove neiscrpne životne i kreativne energije – Bourekov spomenik narodu i duhu Slavonije, ali i sebi samom.

Ključne riječi: *Bourek; bećarac; teatar figura; teatar nakaza; tretman glumca kao lutke.*

Zlatko Bourek's *Bećarac* – A Monument to Ourselves

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Bourek's way of treating actors as puppets or as live figures has been presented using the example of the play entitled *Bećarac* (1998), in which Bourek, as author of the concept, visual artist and director, transformed the acting theatre – or the very visual dramaturgy thereof – into the theatre of figures or the theatre of freaks. It is an example of Bourek's *performance with people*, but also of a play in which the artist's dramaturgy of the overall visual character – from the well thought-through and richly symbolic shaping of the overall visual quality of the piece itself and mise-en-scène to stage movement – follows the way of thinking characteristic for puppetry, however in the *grand* proportions of the acting theatre.

Bećarac (1998), conceived and created by Zlatko Bourek and Sanja Ivić, brought to the grand stage of the Croatian National Theatre in Osijek typical masks from the Slavonian folklore. It is a paramount example of Zlatko Bourek's intrinsic creative instinct, and his masterful figuration and stylisation, by the means of which he put living actors, treating them as life-size figures or puppets, on an even footing with the ideal of Craig's idol – the super-puppet. The performance – staging of the artist's inexhaustible life and creative energy – represents Bourek's monument not only to the people and the spirit of Slavonia, but to himself too.

Keywords: *Bourek; Bećarac; theatre of figures; theatre of freaks; actor treated as puppet.*

Kako upoznati Boureka? Zlatko Bourek kroz prizmu rada s mladima

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Zlatko Bourek kroz prizmu rada s mladima referira se na pedagoško-metodički pristup radu s ciljanom skupinom gimnazijalaca koji pohađaju KRUG – KREATIVNU RADIONICU UČENIKA GIMNAZIJE.

Rad s mladima zahtijeva specifičan pristup temi – i sadržajno i metodički. S obzirom na novonastale uvjete u kojima je onemogućen rad uživo, sukladno preporukama Ministarstva znanosti i obrazovanja i Hrvatskog zavoda za javno zdravstvo, uobičajeni pristup morao se prilagoditi komunikaciji preko platformi Teams i Zoom.

U izlaganju ću govoriti o projektu koji je obuhvatio tri škole pod nazivom *Zlatko Bourek – jedan umjetnik / tri grada* i suradnji sa Zavodom za znanstveni i umjetnički rad HAZU u Požegi. Škole sudionice projekta bile su Gimnazija Požega, I. gimnazija iz Osijeka i Škola primijenjene umjetnosti i dizajna Zagreb. Cilj je bio povezati tri grada vezana uz rođenje, školovanje i rad Zlatka Boureka.

U sklopu projekta eTwinning povezali smo učenike i podijelili im zadatke. Svaka škola trebala je proučiti život i djelo Zlatka Boureka s aspekta mjesta stanovanja: Požežani iz perspektive Požege kao grada Bourekova rođenja, Osječani iz perspektive grada Bourekova odrastanja, a Zagrepčani iz perspektive grada njegova studiranja i cjeloživotnog rada. Svaka škola svoje je rezultate objavila na digitalnoj platformi eTwinning.

Krugovci su proučili opus umjetnika, podijeljeni u skupine prema interesima:

1. grupa: Obiteljsko stablo, požeška sjećanja, biografija vezana za Požegu
2. grupa: *Dobro došli u Baltazargrad!* (crtani film *Baltazar* s naglaskom na grad koji je osmislio Zlatko Bourek)
3. grupa: Bourek slikar (kolaž Bourekovih radova, faze rada, omiljene teme, najčešći motivi)

4. grupa: Bourek kipar (kiparska djela, kolaž radova)
5. grupa: Bourek kostimograf/lutkar
6. grupa: Bourek scenograf/karikaturist
7. grupa: Bourek režiser (crtani i igrani filmovi)
8. grupa: Intervju u Požegi (znaju li Požežani tko je Zlatko Bourek?)
9. grupa: Film *Homage Boureku*.

Radovi učenika bit će prezentirani u formi plakata, likovnih radova, lutaka i snimljenih filmova kao svojevrsni *homage* umjetniku u prostoru Gradske knjižnice i čitaonice u Požegi.

Suradnja će biti upotpunjena nastupom Dramske družine Katoličke gimnazije u Požegi pod vodstvom prof. Marijane Ćorluka koja će uprizoriti Bourekov *Teatar figura – teatar nakaza* prema Krležinu tekstu *Balade Petrice Kerempuha*.

Ključne riječi: *homage Boureku; rad s mladima; suradnja škola; projekt eTwinning; teatar nakaza.*

Getting to Know Bourek – Zlatko Bourek Through the Prism of the Work with the Young

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Požega Secondary School
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The project *Zlatko Bourek Through the Prism of the Work with the Young* refers to the pedagogical-methodical approach to the work with a target group of secondary school students attending the Creative Workshop for Secondary School Students.

Work with the young demands a specific approach to the topic, both in content and methodically. Due to the current health conditions, in which direct contact work has been disabled, the otherwise usual approach needed to be adjusted and the communication enabled on the *Teams* and *Zoom* platforms, in accordance with the recommendations issued by the Ministry of Science and Education and the Croatian Public Health Institute.

The paper will tackle the project entitled *Zlatko Bourek – One Artist / Three Cities*, carried out in collaboration with the Institute for Scientific Research and Artistic Work of the Croatian Academy of Sciences and Arts in Požega, in which the following three schools participated: Požega Secondary School, 1st Secondary School from Osijek, and the Applied Arts and Design Secondary School from Zagreb. The objective of the project was to link the three places related to the life of Zlatko Bourek – his native town, the city where he was educated, and the city in which he worked.

The students established contact and were given tasks within the *eTwinning* project. Every school studied the life and work of Zlatko Bourek from the spatial angle: the students from Požega from the perspective of Požega as Bourek's native town; the students from Osijek from the perspective of Osijek as the city in which Bourek grew up; and the students from Zagreb from the perspective of the city in which he studied and worked his whole life. Every school published its results on the *eTwinning* digital platform.

The students have studied the artist's oeuvre divided in groups according to their particular interests:

Group 1: family tree, memories from Požega, biography related to Požega;

Group 2: *Dobro došli u Baltazargrad! / Welcome to Balthazargrad* (the animated film *Baltazar*, with the emphasis on the town created by Zlatko Bourek);

Group 3: Bourek the painter (collage of Bourek's works, phases, favourite topics, the most frequent motives);

Group 4: Bourek the sculptor (sculptures, collage of works);

Group 5: Bourek the costume designer / puppeteer;

Group 6: Bourek stage designer / caricaturist;

Group 7: Bourek the director (animated and feature films);

Group 8: Interview in Požega (Do people from Požega know who Zlatko Bourek is?);

Group 9: Film *Homage to Bourek*.

Students' works in the form of posters, paintings, puppets and films will present a kind of *homage* to the artist Bourek at the City Library and Reading Room in Požega.

The collaboration will be completed by the performance of the Drama Group of the Catholic Grammar School in Požega under the mentorship of Marijana Ćorka, which will show Bourek's *Theatre of Figures – Theatre of Freaks* based on Krleža's text *Balade Petrice Kerempuha* (*The Ballads of Petrica Kerempuh*).

Keywords: *homage to Bourek; work with the young; school collaboration; eTwinning project; the theatre of freaks.*

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