



Verslag/Report UNIMA Heritage Commission Saguenay, Canada



The 13th edition of the Festival international des arts de la marionnette
à Saguenay (FIAMS), 21-26 July 2015



Tekst/Text: Dutch, English
Otto van der Mieden e.a./a.o.



FESTIVAL INTERNATIONAL DES ARTS DE LA
MARIONNETTE
POUR TOUS À SAGUENAY





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If you give a prop to
an actor, they never put
it down.

If you give a prop to
a puppet, they can't pick
it up.

Unknown quote, not actually true.

Dmitri Carter

Verslag/Report UNIMA Heritage Commission Saguenay, Canada

Uitnodiging

Op verzoek van Jacques Trudeau, voorzitter van de UNIMA Heritage Commission en UNIMA Secretary general en Benoit Lagrandeur en Dany Lefrançois – artistieke directie van het 13^e Festival International des arts de la marionnette te Saguenay (FIAMS) in Canada, bezocht ik in de periode van 21 t/m 26 juli 2015 dit festival en was ik een van de deelnemers aan de vier bijeenkomsten met de UNIMA Heritage Commission, en een rondetafelgesprek voor toehoorders. Zie ook: <http://www.fiams.com/>.

Heritage Commission

Aanwezig waren:

1.- Henryk Jurkowski (Pologne).

Zie o.a.: https://nl.wikipedia.org/wiki/Henryk_Jurkowski.

5. - Nancy L. Staub (États-Unis). Center for Puppetry Arts Atlanta (Museum Founder).

Zie o.a.: <http://www.puppet.org/museum/index.shtml>.

7. - Nina Malíková (République Tchèque).

Zie o.a.: <http://www.damu.cz/cs/katedry/katedra-alternativního-a-loutkového-divadla/pedagogové/mgr-nina-malikova>.

2. - Dmitri Carter (États-Unis): Carter Family Marionettes/Northwest Puppet Center

Zie: <http://www.nwpuppet.org/>.

4. - Boniface Kagambega (Burkina Faso).

Zie o.a.: <http://www.artistebf.org/spip.php?article882>.

3. - Jacques Trudeau (Canada).

Zie o.a.: <http://www.aqm.ca/fr/membre/jacques-trudeau> en
<http://www.unimacanada.com/patrimoine--heritage.html>.

6. - Otto van der Mieden (Hollande).

Zie o.a.: <http://www.poppenspelmuseumbibliotheek.nl/index.html>.



1.

2.

3.

4.

5.

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7.

Documenten

Ten behoeve van de bijeenkomsten en de leden van de commissie had ik diverse Engels-talige teksten en geïllustreerde documenten gerealiseerd en stelde deze zowel digitaal als in printversie ter beschikking. Zie:

-  No.XIV Puppetry in the Netherlands (WEPA)
-  No.XV^k Wayang database project and Puppetry Museum
-  No.XVI Prints and texts on folk puppet theatre: I - XII
-  No.XVm Prints and texts on folk puppet theatre: XIII-XXIV
-  No.XVn Prints and texts on folk puppet theatre: XXV-XXXII
-  No.XVo Prints and texts on folk puppet theatre: XXXIII - XXXX
-  Nr. XVp Poppenspe(e)lpastiche/Puppetry Pastiche I (1-10)
-  Nr. XVq Poppenspe(e)lpastiche/Puppetry Pastiche II (11-19)
-  Nr. XNr. XVr Poppenspe(e)lpastiche/Puppetry Pastiche III (20-30)
-  No.XVs Information Puppetry Museum

Curieus – en dit had ik mij moeten realiseren – was de voertaal, naast het Engels, hoofdzakelijk in het Frans. Dit tot groot genoegen van Boniface die geen Engels spreekt. Het Frans was soms voor Dmitri en ondergetekende enigszins moeilijk te volgen. Fantastische en beminnelijke Jacques Trudeau was zo vriendelijk af en toe het een en ander in het Engels te vertalen. Of het nu over ‘marionet’ of ‘marionnettes’ gaat, dat maakte in dit geval niet zoveel uit: ‘Puppetry’ is immers internationaal.

Programma en conclusie

Hieronder het Engelstalige Heritage programma en de conclusie van de poppentheater-erfgoedcommissie. Aanvang bijeenkomsten: 9.00 u. Einde: rond 13.00 u.
Locatie: vergaderruimte in hotel Chicoutimi.

Proposition of Agenda for the Heritage Commission

July 22nd

- 1- Opening of our meeting and welcoming from the festival directors
- 2- Objectives of the Commission presented by the president of the commission
- 3- Presentation of each members and his or her vision for the commission

July 23rd

- 1- Collect of informations to create a data basis on traditional puppetry and the different masters on the 5 continents
- 2- Inventory of all possible other sources of informations like UNESCO for example.

July 24th

- 1- Discussion around the possibility of decerning one grant for an old master who still transmits his knowledge and skill and another one to a young puppeteer who is dedicated to make a revival of old puppet tradition.
- 2- Find manners of involving the different UNIMA Centers around the world on how to be alert in preserving traditional puppet theatre in those days where there are real dangers for many of those traditional forms to disappear.

Conclusion.



On July 25th there will be a round table, where each one of you will have the opportunity to explain in front of an audience the work that you have been doing regarding the puppet heritage and history. Marthe Adam will present you. She will conduct and animate the debates.

Aanmoedigingsprijs

Betreffende punt 1 op de bijeenkomst van de 24^{ste} juli denkt de commissie aan een aanmoedigingsprijs voor vier jonge poppenspelers die het poppentheatererfgoed een warm hart toe dragen en dit op een vernieuwende manier willen voortzetten.

N.a.v. deze ‘grant’ voor poppenspelers – ‘revival of old puppet tradition’, heb ik de jonge dalang en wayang-animatiefilmmaker Ananto Wicaksono (Nanang) uit Yogyakarta (Java) als medegegadigde voorgedragen. Samen met Hedi Hinzler zal ik een Engelstalig-document over hem samenstellen (zie bijlage).

Zie ook: [CV: Ki Ledjar Soebroto, Ananto Wicaksono en/and Hedi Hinzler](#) (Curriculum vitae: Nanang, zijn grootvader, dalang en poppenmaker Ledjar Soebroto en van Hedi Hinzler/ Leiden.

Excursies, voorstellingen, bijeenkomsten en tentoonstellingen

Het waren meer dan leerzame en enerverende dagen in Saguenay en omgeving, en in het fraaie buitenverblijf van Jacques in St-Jean de Matha. Wij bezochten met hem o.a. Montreal, Quebec, de St Laurens-rivier en de kerk van Deschambault (zie: <https://en.wikipedia.org/wiki/Deschambault-Grondines>).

Ik heb meer dan mogen genieten van de excursies, de voorstellingen, de zeer collegiale commissiebijeenkomsten, de enorme gastvrijheid van de festivalstaf en de hulp van al de vrijwilligers die ons ook rondreden.

Saguenay bestaat uit o.a. de gemeentes Chicoutimi.en Jonquière. Met de taxi’s reden we een kleine 80 km. per dag: van de ene plaats, locatie en schouwburg/toneelvoorziening naar de ander. De laatste twee dagen zagen we enkele buitenvoorstellingen in het park bij de ‘Rivière Saguenay’. Naast het zien van ongeveer 15 optredens (soms drie op een dag) bezochten wij diverse exposities en brachten een bezoek aan de École Nationale d’Apprentissage par la Marionnette (ÉNAM) en aan de theaterfaculteit van de universiteit.

Zie: <http://www.uqac.ca/traduction/programme.php>.

Voor de heritage commissie waren er steeds plaatsen gereserveerd in de meestal uitverkochte zalen (100 – 150 personen). Dat was wel nodig ook, vaak arriveerden wij – doodmoe – op het nippertje. Soms werd er door de spelers zelfs op ons gewacht. Voor het eerst verwelkomde ik deze meer dan bijzondere geste. Ik ergerde mij vroeger enorm aan het privilege dat UNIMA-commissieleden hadden t.o.v. de ‘gewone’ theaterbezoekers.

Tot hilariteit van de commissieleden, kon ik mij tijdens een evaluatie van alle voorstellingen de première op de 21^{ste} juli niet meer herinneren, ik had kennelijk iets te veel last gehad van de jetlag. ‘En ik had nog wel zo hard geklapt na afloop!’, zei Jacques.



Tijdens een bijzondere bijeenkomst werd ontroerde Jacques Trudeau ook nog gehuldigd door Madeleine Philibert namens de ‘Association québécoise des marionnettistes/Centre UNIMA-Canada’.

Meest aansprekende optredens

Drolatic Industry (Frankrijk) met ‘Insensé’ en ‘La Mort en Cage’ (buitenoptreden).

Zie: <http://www.drolaticindustry.fr/> en

<http://www.drolaticindustry.fr/spectacles/mort-en-cage/>.

Tenor Mortaise (Canada) met ‘Le Carré de sable’.

Zie: <http://www.tenornmortaise.org/#!vierge/cvtn>.

Compagnie des chemins de terre (België) met ‘L’homme content de rien’.

Zie: <http://www.cheminsdeterre.be/>.

Steinitz + Kollin (Duitsland) met ‘Ils s’en fichent’. Les

Zie: <http://www.barbara-steinitz.de/>.

Marcelle Hudon (Canada) met ‘Le pavillon des immortels heureux’ (installatie).

Zie: <http://www.montheatre.qc.ca/dossiers/casteliers/2014/pavillon.html>.

Compagnie pelmànec (Spanje) met ‘Diagnostic: Hamlet’.

Zie: <https://diagnostichamlet.wordpress.com/video/>.

La tortue noire (canada) met ‘Le petit cercle de craie’.

Zie: <http://latortuenoire.com/category/les-spectacles/le-petit-cercle-de-craie/>.

Jérémie Desbiens (Canada) met ‘Petit Pierre, gros Bureau’.

Zie: <https://www.facebook.com/PetitPierreGrosBureau>.

Skappa & Associés (Frankrijk) met ‘Swift’.

Zie: <https://vimeo.com/70291061>.

Belzébrute (Canada) met ‘Mr P’.

Zie: https://www.youtube.com/watch?v=k8PFBm-vM_0.

Les pas sortables (Canada) met ‘Les vieillards et la mer’ (buitenoptreden).

Zie: <https://www.facebook.com/lespassortables>.

Roi Zizo (Frankrijk) met ‘Le guichet des anonymes’.

Zie: <http://www.roizizo.fr/guichet-des-anonymes-2012/>.

Compagnie corpus met ‘Camping royal’ (buitenoptreden).

Zie: <http://www.prologue.org/Prologue/Media/Document>Show/Camping%20Royal-Guide%20p%C3%A9dagogique.pdf>.

T.O.M.M. met ‘4’sous sur le tréteau’.

Zie: <https://www.youtube.com/watch?v=3zKEtPo6CQY>.

Expositions

Le Théâtre de la Dame de coeur (Canada) met ‘Les marionnettes géantes’.

Zie: <http://damede coeur.com/>.

Kevin Titzer met ‘Sous une mer d’étoiles’.

Zie: <http://www.kevintitzer.com/>.

Felicia van Deth

Uit India vernamen wij van Dadi Pudumjee (https://nl.wikipedia.org/wiki/Dadi_Pudumjee) dat Felicia van Deth door een tragisch ongeval in Zwitserland was overleden. Zij was nog aanwezig tijdens het dertigjarige jubileum van het Poppenspe(e)lmuseum op 1 maart j.l. en aldaar omringd door diverse (oud-)poppenspelers en theaterwetenschappers.

Zie ook: Felicia van Deth-Beck (1931 – 2015),

<http://www.poppenspelmuseumbibliotheek.nl/pdf/Feliciavandeth.pdf>.

Praag

Het verblijf te Canada had als plezierig gevolg dat ik hierna liefdevol een week in het huis van Nina Malíková te Praag heb mogen logeren. In 1970 was ik daar voor het eerst en sprak met haar vader, de immer pijprokende Dr. Jan Malik (1904-1980). Ik weet nog goed dat hij toen een keteltje theewater droog liet koken. Malik was o.a. de oprichter van Muzeum loutkářských kultur (poppentheatermuseum) in Chrudim. Ook dat heb ik nu weer bezocht en ben daar rondgeleid door Nina en de directrice aldaar. Nina Malikova is theaterwetenschapper, werkt bij het Theater Instituut in Praag – waar zij mij ook introduceerde – en geeft les aan studenten van de Universiteit van Praag. Ze schreef/schrijft veel over het (internationale) traditionele poppentheater. Zij was dikwijls mijn tolk vanuit het Tsjechisch – ik sprak Duits en Engels met haar – en zij introduceerde mij bij Tsjechische poppentheatermusea, zoals het Muzeum Loutek in Plzeň en bij graaf Kinský, bewoner van het kasteel in Kostelec nad Orlicí - Nový zámek, waar een theaterobjecten-expositie te zien was. Bezocht te Praag ook het National Marionette Theatre en zag de meer dan 5000^{ste} voorstelling ‘Don Giovanni’ (W.A. Mozart). Ik mocht ook achter de coulissen kijken en heb kennis kunnen maken met het flink rokende en drinkende gezelschap. Uiteraard maakte ik een foto van de plaquette die daar geplaatst is ter herinnering van de oprichting van de UNIMA in 1929.

Bijdragen, ondersteuning

Mijn reis/verblijf naar/te Canada is mede mogelijk gemaakt dankzij een bijdrage van het festival, de NVP-UNIMA, vrienden van het Poppenspe(e)lmuseum en een substantiële eigen bijdrage. De andere deelnemers kregen hun kosten vergoed door de organisaties die zij vertegenwoordigden.

Hopelijk kunnen wij ons werk binnen de ‘heritage commission’ voortzetten en in de toekomst een ‘database on traditional puppetry’ realiseren.

Otto van der Mieden

Vorchten, Poppenspe(e)lmuseum, 16 augustus 2015



Afbeelding: plaquette UNIMA, Praag.

**Dear Jacques, dear members of the UNIMA Heritage Commission, dear festival staff,
dear Puppetry Friends,**

I would like to thank you very much for the more than informative and exciting days that I had with you in Saguenay and environment, and also Jacques for welcoming me in his beautiful home. In addition, I would like to thank you for the excursions, the great hospitality I received from the festival staff, and all the help offered by the volunteers.

I really enjoyed attending the commission meetings, the performances, the special exhibitions, trips by car, and had a great time in your company. I hope we will be able to continue our activities within the Heritage Commission, and that we manage to create a ‘database on traditional puppetry’ in the future.

With regard to the grant for puppeteers who seek to preserve the heritage of puppet theatre - ‘revival of old puppet tradition’, I once more would like to nominate Ananto Wicaksono (Nanang), the young dalang and wayang animation filmmaker from Yogyakarta, on the Indonesian island of Java, as a candidate.

See: CV: Ki Ledjar Soebroto, Ananto Wicaksono en/and Hedi Hinzler,
<http://www.poppenspelmuseumbibliotheek.nl/pdf/cvLedjarNanangHedi.pdf>.

A pleasant result of my stay in Canada was that Nina Malíková kindly invited me to her home in Prague, where I stayed for a week. I visited Prague for the first time in 1970, where I met with her father Dr. Jan Malík (1904-1980). Nina introduced me to several Czech puppet theatre museums (including Muzeum loutkářských kultur Chrudim and Muzeum Loutek in Plzeň), and to the Theatre Institute in Prague. In addition, I visited the National Marionette Theatre and saw the Don Giovanni’ (W.A. Mozart) performance, which has been staged more than 5000 times. It goes without saying, that I have taken a photograph of the plaque that was installed there as a tribute to the establishment of the UNIMA in 1929.

I sincerely hope we will meet again somewhere, in the near future.

With kind regards,
Otto van der Mieden



Afbeelding: Jan Malik. Collectie: Nina Malíková.

Report of the UNIMA Heritage Commission's first Meeting

Dates and location of the meeting

July 22-23-24th 2015.

Meeting room Desjardins, Hotel Chicoutimi, Saguenay (Québec), Canada. The Commission was hosted by the FIAMS, Festival International des arts de la Marionnette à Saguenay. On July 25th, The members could present themselves to the public and expose the conclusions of their 3 half-days sessions

Members of the Commission present to the meeting

The Commission has 10 members and 8 correspondents, so since 7 members of 10 were present, quorum was obtained and we could continue with the agenda.

President: Jacques Trudeau (Canada)

Henryk Jurkowski (Poland) also Honorary President and Member of Honor

Nancy Staub (New Orleans, USA) Member of Honor

Nina Malikova (Czech Republic)

Otto van der Mieden (Holland)

Boniface Kagambega (Burkina Faso)

Dimitri Carter (Seattle, USA)

Discussions and projects

1- A part of the first day meeting was dedicated to the notion of tradition. What is tradition?

After comparing different dictionaries' definitions, from different time and realizing that the terms 'tradition' could be interpreted in many different ways depending in which country you live, religions or arts you are practicing, we decided to open our commission to other UNIMA Commissions, involving some researchers of the Scientific Commission, asking the question to the Territorial Commission and others but also to involve the 98 UNIMA Centers and Representatives.

2a- On a communal agreement, the members of the Heritage Commission decided to start their work using as a basis the multiples informations, archives, pictures and video already collected by UNESCO www.unesco.org/culture/ich/index.php?pg=00011 in their process of recognizing already 12 traditional forms of masks and puppetry with another pending from around the world as Intangible Cultural Heritage and 1 for best safeguarding practices. Also the 12 forms recognized by ACCU, The Asia/Pacific Cultural Centre Database of Asian Cultural Heritage (ACH) includes at least 11 traditions, www.accu.or.jp/ich/en/arts/arts1.html. Contact me for the lists as some are not obvious.

2b- The members also agree to ask the different puppet art museums of the world and puppet collectors to be involved in the extended data basis on traditional puppetry that the Commission would like to realize and publish on the UNIMA website (Nancy Staub Volunteers).

2c- The members propose to realize a questionnaire to be completed by all the UNIMA Centers and Representatives where they will have to answer the questions about the traditional puppetry in their country, its origin, its forms, its contents, their significations and their relations with social life, religion, anthropology, philosophy, psychology. Existence of old practitioners (Masters). Existence of younger generations attracted by traditional puppetry to perpetuate it and even reactivate it and reinvent it. Insisting also on dying forms and on the question why those forms are in danger. All these informations will be a complement for the database.

- 3- To the initiative of Nina Malíková, (redactor in chief of the Loutkar review, first issued in 1912) and daughter of Jan Malik, UNIMA Secretary General for 25 years at the beginning of our association, the members of the Commission decided, (to also celebrate, in 2019, UNIMA's 90 years of existence), to go ahead with a special project of gathering adequate informations, old as well as actual, in order to explain and prove how UNIMA contribute, all along its existence, starting in may 1929 in Prague, to the structurization, promotion, defense and blooming of the art of puppetry in the world – even during and between the two great wars and recently in the international conflicts, where communication between UNIMA members was very active. Working to get more peace in the world has been a main objective and is inscribed in the preamble of our UNIMA statutes.
- 4- The members decided not to give grants but, as soon as the results coming from the UNIMA Centers will arrive, to make special attestations, some Certificates of Recognition, of high graphic quality, and send them to senior practitioners (masters), even to family of masters who passed away, all those, who have dedicated and invested their life to make traditional puppetry known (including the puppet Vertep art), and also to young practitioners who have studied with masters and perpetuate and reinvent with respect the older traditions. Those certificates of recognition may help them to receive more attention from the public and encourage the different levels of their governments, foundations and others grant makers to bring them financial support.
- 5- Jacques Trudeau screened a video of several traditional puppeteers in a few countries he sponsored. Footage of performances, audiences, puppet making, and everyday life and local landscapes were masterfully juxtaposed. The production company in Granada cannot continue with the project, but Jacques hopes to find collaborators.
- 6- The members of the Commission are thanking the directors and all the great team of the FIAMS in Saguenay to allow them to work in optimum conditions and be surrounded by an atmosphere of kindness and generosity.

Jacques Trudeau, president of the Commission,
St-Jean de Matha, July 29th 2015



Afbeelding: UNIMA Heritage Commission met Marthe Adam 'master puppeteer and former director of the puppetry section at Université du Québec in Montreal'.

ANANTO WICAKSONO: WAYANG ANIMATION PROJECTS

Ananto Wicaksono, who was born in Yogyakarta, in Central Java, on 18 January 1985, has been engaged in Javanese puppet play with leather figures (wayang kulit) since the age of four. In fact, his training and education in Javanese puppet play and music already started at the early age of two, when he lived in his grandfather's house, the puppeteer and puppet maker Ledjar Subroto (Soebroto).

In 2006, after completing his puppet-play and music education at the Higher Music Academy in the city of Yogyakarta, and at the Conservatories of Yogyakarta and Solo, he developed something new: Wayang Animation (called *Wayang Animasi*, in Indonesian). First he created animation films using wayang figures of animals he had taken from the Kancil stories with animal puppets, which were created by grandfather Ledjar. Ananto developed the animation-making techniques himself, because no university-level or conservatory-level training in computer animation was available in Indonesia in those days. Furthermore, he also developed his own music style for his animations, which was a combination of traditional gamelan and modern, digital musical sounds. A special feature he applies in his animations is the actual movement of his figures, which move in the same way as puppets do in puppet play. He continued designing wayang animations for historical plays, such as The Life and Death of William of Orange, The Revolt of Diponegoro, and the Revolution Period 1945-1947. On the basis of research he carried out on European paintings, drawings and old photographs, his figures were given human faces and historically correct clothes and shoes. Of course, the leather puppets were made by his grandfather. One of Wicaksono's Kancil animation films can be seen in the Story Telling section of the Tropenmuseum, an ethnographic museum located in Amsterdam.

In 2008, Wicaksono played the Wayang Revolution (the 1945-1949 period, during which the people of Java fought for their freedom), and also produced an animation film for Museum Bronbeek in Arnhem, the Netherlands. In 2009, he produced an animation of the life story of William of Oranje, the founding father of the Netherlands, for the William of Orange Project in the Dutch city of Delft, and he performed live wayang in 2011. In May 2013, he played Wayang Diponegoro, the history of the 1825-1830 Java War, at Tong Tong Fair in Dutch city of The Hague, an animation of which was added to his works.

In 2014, he participated in a large exhibition on 150 wayang figures representing animals based on Kancil stories in the city hall of The Hague. The puppets were designed and created by Ledjar and himself.

He performed with these animal puppets at the Tong Tong Fair and at the Puppet Festival in Beverley, in England. In 2015, he participated in an exhibition on the Wayang Revolusi and the Wayang Kancil in the Puppetry Museum/Poppenspe(e)lmuseum, in Vorchten, in the Netherlands. These puppets were also designed by Ledjar Subroto.

The animations of stories that have been produced to date are partly intended as a tool to educate school children and adults on historical events and on correct behaviour regarding the environment, in an original, visual way. Wicaksono is currently engaged in a project on making animations on reliefs of East-Javanese temples from the thirteenth to fifteenth centuries. These figures are created in wayang puppet style and show parts of stories told in traditional Old Javanese literature, which is based on Indian sources and on Javanese, historical sources. The first animation will be on the Kidnap of Sita, and is based on the tenth-century, Old-Javanese version of the Indian Ramayana, depicted on the temple of Panataran.

This animation will also be used in schools to educate children, and in museums in Europe and other parts of the world.

Since September 2015, a university-level education programme on computer animation – Teknik Informatika – is being offered by Mercu Buana University in Yogyakarta. It offers a four-semester master's degree programme, which enables students to obtain an MA in computer animation. Course fees are rather high, in addition to the extra costs incurred in a special, fast laptop, and in software.

For Ananto Wicaksono it is very important to obtain an official degree in animation, so that he can continue with his creative work as a wayang animator in an international context. To date, he has been the only person who produces these internationally acclaimed animations.

Hedi Hinzler/OvdM

Vorchten, Poppenspe(e)museum/Puppetry Museum, August 18th 2015.

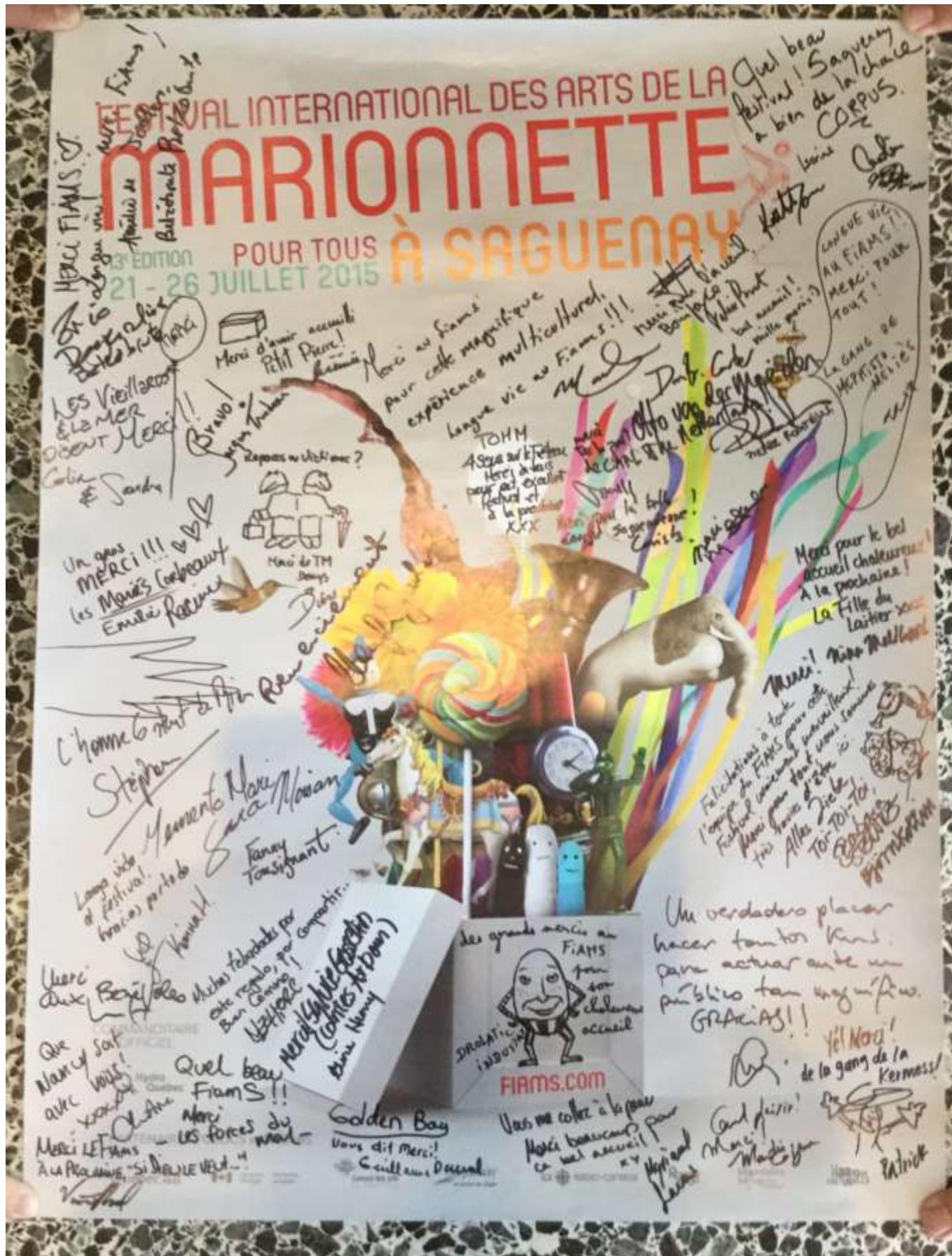


Afbeelding: Ananto Wicaksono. Wayang-kulit-figuren: Hedi Hinzler en Otto van der Mieden.
Maker: Ledjar Soebroto.

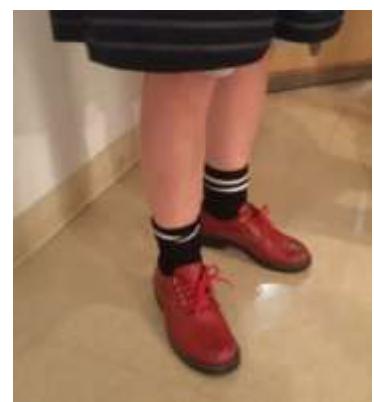
Bijlagen I t/m XXXI: foto-impressies Canada, Saguenay, FIAMS, UNIMA Heritage Commission, voorstellingen, installaties, exposities, educatie, excursies en bijeenkomsten etc., etc.

Stichting Het Poppenspe(e)museum (ANBI)
Poppenspe(e)museum Musée de Marionnettes et de Guignol
Puppentheatermuseum Puppetry Museum
Kerkweg 38 8193 KL Vorchten NL
Telephone: +31(0)578 - 56 02 39 Fax: +31(0)578 - 56 06 21 Information: +31(0)578 - 63 13 29
www.poppenspelmuseum.nl www.poppenspel.info www.poppenspelmuseum.nl/onderwijs
www.geheugenvannederland.nl/poppenspel2 www.poppenspelmuseumbibliotheek.nl
info@poppenspelmuseum.nl

I. Handtekeningen artiesten FIAMS en UNIMA Heritage Commission.



II. Canada, trucks en Québec met Saint Lawrence river.



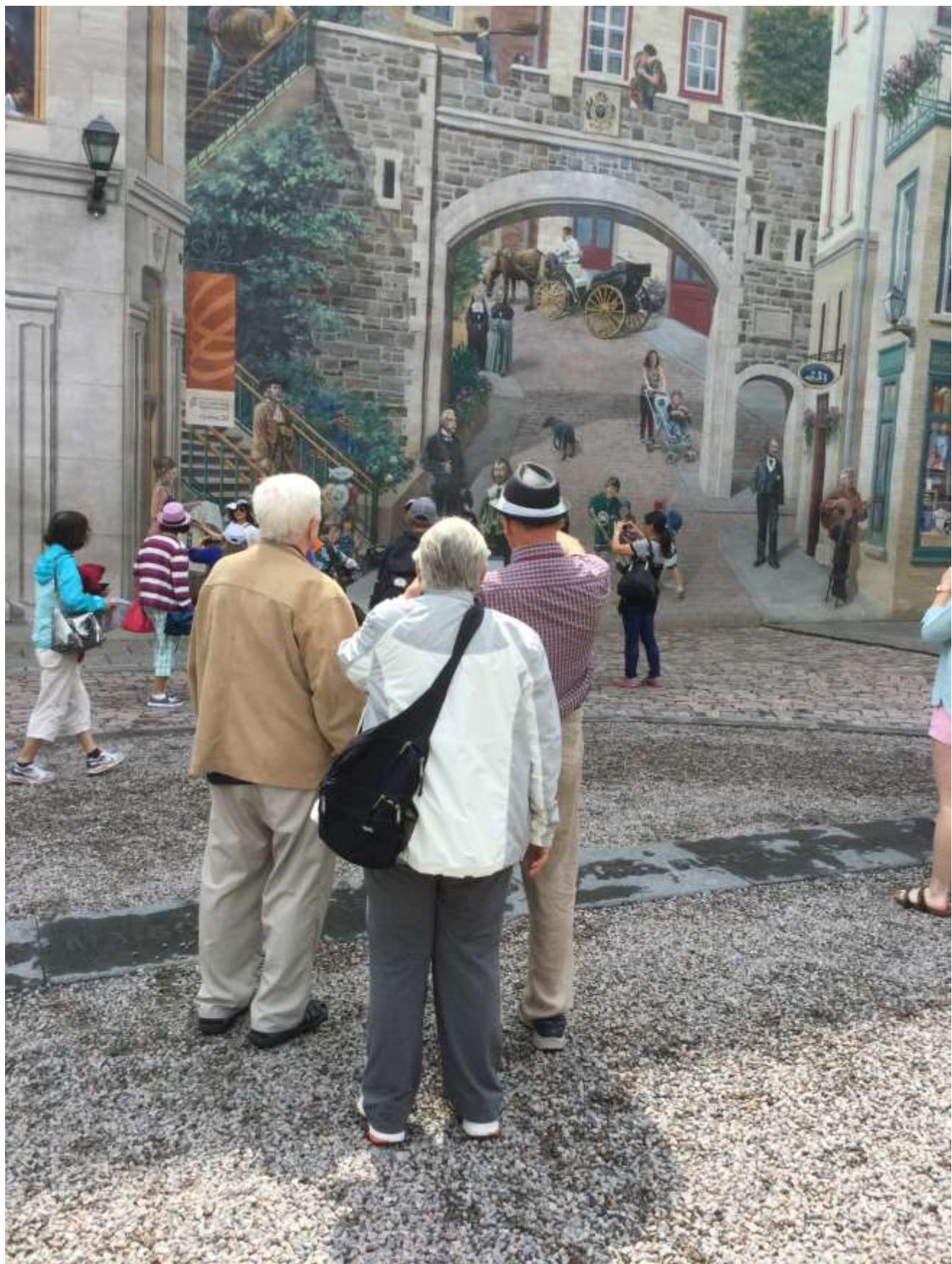
III. Jacques Trudeau.



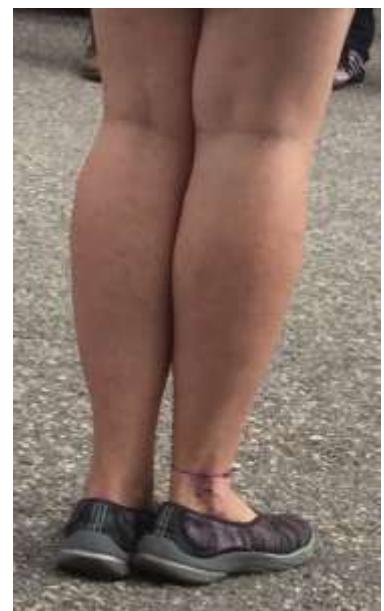
IV. St-Jean de Matha, Deschambault en Saguenay.



V. Québec: Henryk Jurkowski, Nancy Staub en Jacques Trudeau.



VI. Québec: Nancy Staub, Jacques Trudeau en Otto van der Mieden; St-Jean de Matha en Henry Jurkowski.



VII. Sous une mer d'étoiles, Jacques Trudeau.



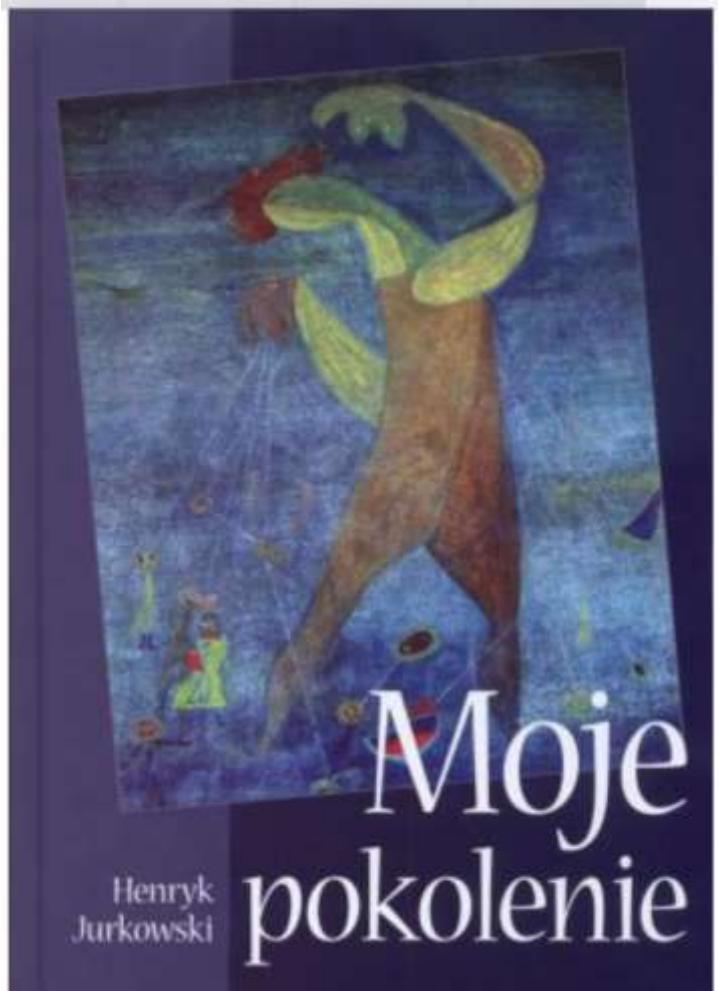
VIII. Sous une mer d'étoiles, Nancy Staub, Henryk Jurkowski.



IX. Henryk Jurkowski, signeren: Encyclopedie Mondiale des Arts de la Marionnette; Guignol (Lyon).



X. Henryk Jurkowski, Jacques Trudeau en boek: Moje pokolenie.



XI. Illustratie uit: *Moje pokolenie*. Achter de tafel en in het midden: Max Jacob (voorzitter UNIMA – 1957). Vierde persoon rechts van hem: Jan Malik. Rechts van Malik en op de rug gezien: Henryk Jurkowski; Henryk Jurkowski. Boniface Kagambega, Otto van der Mieden, Nina Malíková en Jacques Trudeau.



Kongres UNIMA w Warszawie. 1962. Bankiet w hotelu „Bristol”. W głębi prezydent UNIMA Max Jacob, z prawej od niego Henryk Rył, dyr. dep. teatru Jerzy Jasiński i Jan Malik, sekretarz generalny UNIMA



XII. Poppenspe(e)lkwartet; Encyclopedie Mondiale des Arts de la Marionnette; Teatr Lalek; Nancy Staub, Dany Lefrançois, Henryk Jurkowski en Jacques Trudeau.



XIII. Expositie: Les marionnettes géantes du théâtre de la dame de coeur, Otto van der Mieden, Nina Malíková, Nancy Staub, Dany Lefrançois, Henryk Jurkowski en Jacques Trudeau.



XIV. Expositie: Les marionnettes géantes du théâtre de la dame de coeur.



XV. Nina Malíková en Nancy Staub.



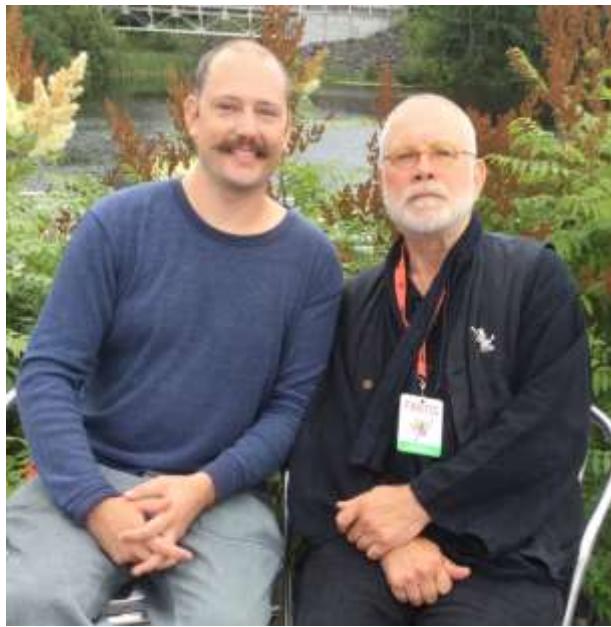
XVI. 4'Sous sur le tréteau; Petit Pierre, gros bureau; Diagnostic: Hamlet.



XVII. Ils s'en fichent!



XVIII. Dmitri Carter, Otto van der Mieden, Nina Malíková; doek Ecole Nationale d'Apprentissage par la Marionnette (ÉNAM).



XIX. Le carré de sable.



XX. St-Jean de Matha: Nancy Staub, Otto van der Mieden, Henryk Jurkowski en Jacques Trudeau.



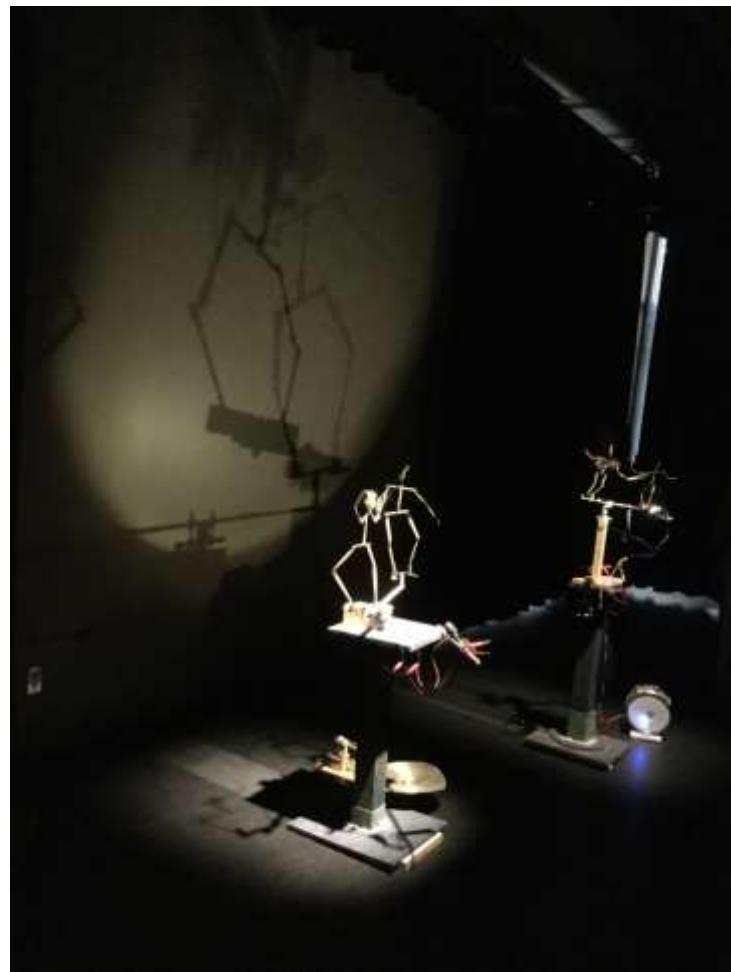
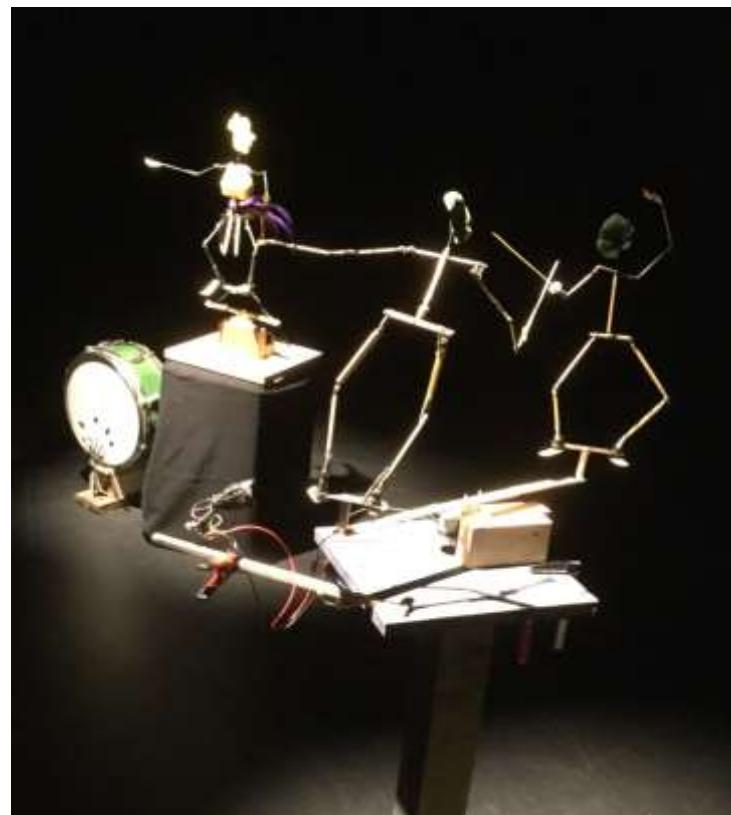
XXI. Nina Malíková en Otto van der Mieden



XXII. Breakfast etc.



XXIII. Les pavillon des immortels heureux.



XXIV. Stand educatie FIAMS: Carrefour d'information et de médiation culturelle.



XXV. Camping royal; Les vieillards et la mer.



XXVI. L'homme content de rien; Swift.



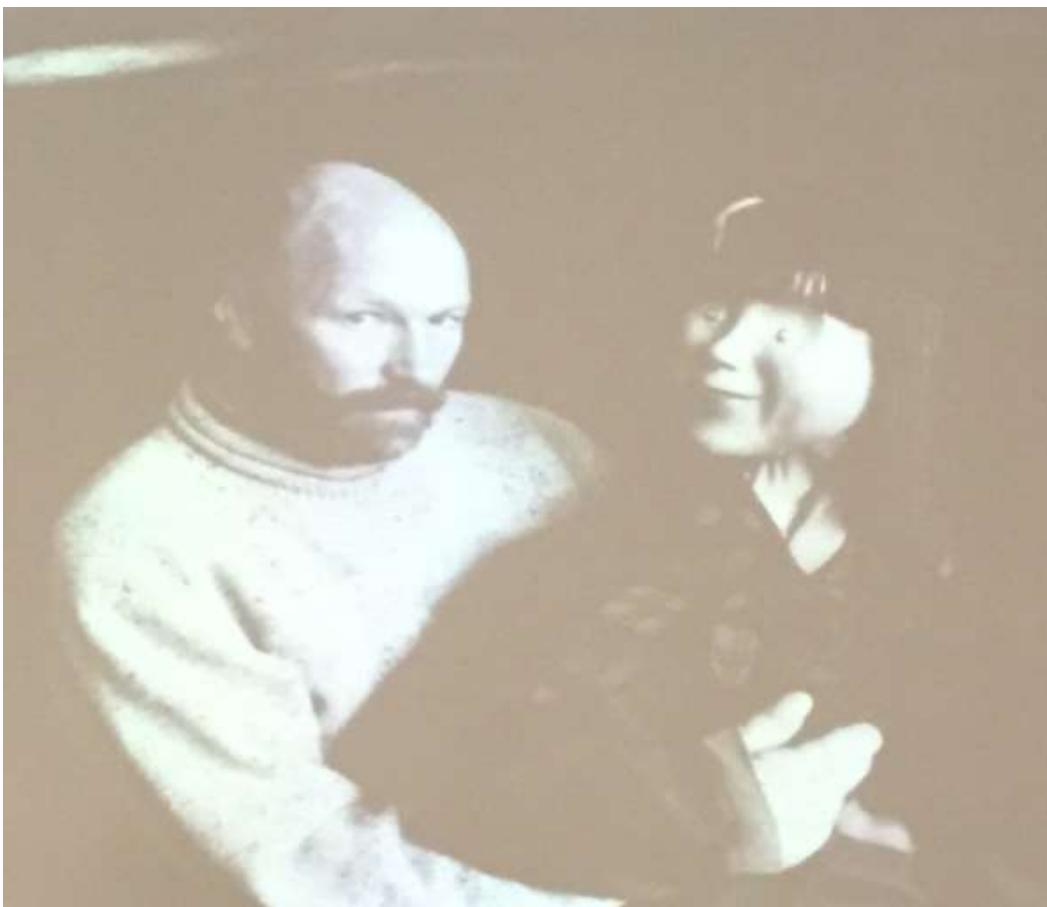
XXVII. Insensé?; Le carré de sable.



XXVIII. Publiek, staf en Le trésor du butterau. Le théâtre de deux mains.



XXIX. Jacques Trudeau, Dany Lefrançois, Théâtre Sans Fil.



XXX. Publiek en La Mort en Cage.



XXXI. La Mort en Cage.



Dit document op internet, zie: <http://www.poppenspelmuseumbibliotheek.nl/pdf/saguenay.pdf>.
Klik op de groene tekst voor hyperlinks. Click on the green text for hyperlinks.
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