

Predgovor Japonske fundacije / Preface by the Japan Foundation

Japonska fundacija aktivno deluje na področju mednarodnih kulturnih izmenjav in sodeluje z več kot 130 državami po svetu. Osredotočena je na tri glavne programske sklope: Umetnost in kulturno izmenjavo, Poučevanje japonskega jezika v tujini, Japonske študije in Intelektualno izmenjavo. Z namenom, da bi poglobila poznavanje in razumevanje japonske umetnosti sodeluje Fundacija z muzeji po svetu pri razstavah tradicionalne in sodobne vizualne umetnosti vseh vrst. Poleg tega Fundacija organizira razstave slik, keramike, obrti, grafik in fotografij, ki potujejo po vsem svetu.

Razstava *Japonske lutke* predstavlja najbolj tipične oz. poznane japonske lutke. Na Japonskem so lutke že od nekdaj del vsakdanjega življenja. Japonske lutke odražajo šege te dežele in navdihe njenih ljudi, vsebujejo različne regionalne lastnosti in so se skozi stoletja razvile v številne raznolike oblike. Lutke so hkrati razstava o tradicionalnih japonskih umetnostnih obrteh oz. njenih izdelkov kot je na primer tekstil. Upamo, da bodo obiskovalci na tej razstavi preko lutk spoznali različne vidike japonske kulture. Iskrena hvala vsem, ki so to razstavo omogočili.

The Japan Foundation engages in international cultural exchange activities in cooperation with over 130 countries around the world, focusing on three major program areas—the Arts and Cultural Exchange, Japanese-Language Education Overseas, and Japanese Studies and Intellectual Exchange. In order to enhance the understanding of Japanese arts and culture through the visual arts, the Foundation collaborates with overseas museums on a wide range of exhibitions from traditional to contemporary arts. The Foundation also organises travelling exhibits of paintings, ceramics, crafts, prints, and photographs that make their way around the world.

The Dolls of Japan introduces Japan's representative dolls. In Japan, dolls have been a part of everyday life since ancient times. Japanese dolls reflect the customs of Japan and the aspirations of its people, possess distinctive regional attributes, and over the centuries have developed in many diverse forms. Dolls also provide a showcase for traditional Japanese craft products, such as textiles. We hope that the dolls in this exhibition will help visitors to appreciate these various aspects of Japanese culture.

We greatly appreciate the efforts of all those who helped to make this exhibition possible.

Japonske lutke

Beseda lutka se navadno po japonsko prevaja z *ningjo*, kar v japonsščini pomeni človeška figura.

Že od starodavnih časov so lutke imele svoje mesto v različnih obredih, zlasti verskih. Na primer, v ogromnih grobnicah iz obdobja Kofun (250 – 550) so bile zakopane glinene figure ljudi in živali, imenovane *haniva*. Njihov namen sicer ni jasen, po vsej verjetnosti pa so imele obredno pogrebno vlogo. V obdobju Hejan (749 – 1192) so lutko *hitogata* –ploščato človeško figuro, narejeno iz papirja ali lesa, uporabljali za očiščenje grehov in odpravo težav. Lutke hitogata so spuščali po reki in tako simbolično očistili osebo, ki jo je lutka predstavljala. Japonske lutke so osrednjega pomena za kulturo te dežele. Vsaka lutka ima določen pomen in namen, ki jo povezuje z življenjem.

Izvrsten primer za to, kako pomembna je lutka v japonski kulturi, je tisočletna tradicija praznovanja *Hina Macuri* oziroma Praznika deklic. Večina družin s hčerami v obdobju od sredine februarja do 3. marca doma razstavi lutke (*hina ningjo*), ki ponazarjajo molitev staršev za srečo njihovih hčera. Najosnovnejši komplet vsebuje dve lutki, ki predstavljata cesarja in cesarico. *Gogacu ningjo*, deška različica lutk *hina ningjo* se uporablja 5. maja na Praznik dečkov. Družine s sinovi tedaj razstavijo figurice samurajev, s čimer darujejo molitev za moč njihovih sinov. Navadno so *gogacu ningjo* razstavljene v kombinaciji s *koinobori*, trakom v obliki krapa, ki ga dečki izobesijo pred domačo hišo. Ko ti trakovi ribje oblike plapolajo v vetru pod modrim majskim nebom in tako na videz plavajo proti toku, simbolizirajo moško krepost in vzdržljivost.

Tradicionalna naklonjenost lutkam je prispevala k prepričanju, da lutke niso samo igrače za otroke, temveč tudi umetniška dela, ki jih je treba ceniti, razstavljati in občudovati. Posebej izšolani mojstri izdelujejo lutke v tehniki stoletnega izročila, njihovi lastniki pa jih cenijo zaradi posebnega pomena, ki ga imajo v japonski tradiciji. Med najboljše primere obrtnega mojstrstva sodi *Kyoto ningjo*, vrsta lutke s poslikano leseno glavo. Te lutke so oblečene v kimono iz svile nišijin, ki je na Japonskem znana po vrhunski kakovosti. Pri izdelavi vsake nove lutke sodeluje več umetnikov, od katerih je vsak mojster za svoj del lutke njenega okrasja ali oblačila. Tehnika izdelave lutk se iz roda v rod izpopolnjuje, medtem ko sistematična eleganca in prefinjenost postopka ostajata nespremenjena kot v primeru lutk *Kyoto ningjo*.

Razstava poleg lutk, ki so del japonskega vsakdanjika, prikazuje tudi lutke iz prizorov tradicionalnih japonskih gledališč Noh, Kabuki in Bunraku. Bunraku je vrsta gledališča, ki uporablja izjemne skoraj žive lutke za ustvarjanje predstav kot bi jih igrali ljudje, kar dodatno poudarja pomembno vlogo lutk in podobnih figur v japonski kulturi. Druge razstavljene lutke so: *Hakata ningjo* (ročno poslikane keramične lutke), *Kimekomi ningjo* (lesene lutke oblečene v kimono), *Gošo ningjo* (lutke s cesarskega dvora), *Ojama ningjo* (lutke, ki upodabljajo mladenke) in *Ičimacu ningjo* (lutke dečkov in deklic, oblečenih v praznične svilene kimone).

Na razstavi je na ogled tudi nekaj sodobnih interpretacij te obrti izdelovanja lutk, kar predstavlja zanimivo primerjavo s tradicionalnimi načini.

The Dolls of Japan

The word “doll” is commonly translated as *ningyo* in Japanese, meaning “human figure”. Since ancient times dolls have had a place in various types of ritual, particularly those of a religious nature. For example, in the Kofun period (250-550 A.D.), *haniwa*, or clay sculptures representing humans and animals were buried in large tombs.

The purpose of *haniwa* is not clear, but is believed that they performed a ceremonial function in relation to the deceased. In the Heian period (794-1192), *hitogata*, a flat human figure made of paper or wood, was used to wash out one’s troubles and sins. *Hitogata* were then floated down a river, thus symbolically purifying the person represented by the doll. Japanese dolls are central to the country’s culture; each doll has a distinct meaning and purpose that is tied to life.

The enduring tradition of the *Hina Matsuri* or “Girls’ Festival” is an excellent example of the importance of the doll to Japanese culture. Almost all households with daughters display a set of dolls (*hina ningyo*) from mid-February until March 3rd. The dolls signify the parents’ prayer for the happiness of their daughters. The most basic set includes the two dolls that represent the emperor and empress. *Gogatsu ningyo*, the masculine counterpart to the *hina ningyo*, are used during the festival for boys on May 5th. Families with sons display figures of costumed samurai warriors, and offer prayers that their sons will grow strong. Customarily, *gogatsu ningyo* are displayed in conjunction with the *koinobori*, a windsock shaped like a carp, that is flown outside of households with male children. Contrasting brightly as it flutters against the blue sky of May, the carp likewise symbolises virility and endurance, as it appears to struggle “upstream” against the wind. This traditional appreciation for dolls has contributed to the belief that dolls are not merely toys for children, but also works of art that are meant to be treasured, displayed and admired. Highly-trained craftsmen use time-honoured methods to create dolls that are cherished by their owners for their place in this tradition. One of the best examples of such craftsmanship is *Kyoto ningyo*, a type of dolls with a painted wooden head. These dolls are dressed in kimonos made in Nishijin silk, which is famous in Japan for its high quality.

Several artisans collaborate to make each doll, with each craftsman specialising in a specific body part, type of accessory, or costume. Doll-making techniques have been refined over the generations, and this systematic production preserves unchanged the elegance and sophistication that is a hallmark of the *Kyoto ningyo*.

Aside from dolls employed in Japanese daily life, the exhibition also features dolls enacting scenes from traditional forms of Japanese theatre: Noh, Kabuki and *Bunraku*. *Bunraku* is a type of theatre that employs extraordinarily lifelike puppets to create a near-human performance, further underscoring the importance of dolls or similarly representative figures to Japanese culture. Other dolls featured in the exhibition include: *Hakata ningyo* (hand-painted light ceramic dolls), *Kimekomi ningyo* (wooden dolls depicting young women), *Gosho Ningyo* (Imperial Palace Dolls), *Oyama ninyio* (dolls depicting young women) and *Ichimatsu ningyo* (dolls of little boys and girls dressed in silk holiday kimonos). The exhibition also features examples of the art form as it is interpreted by modern-day craftsmen, providing an interesting comparison with age-old doll making traditions.

Hina ningyo

Lutke za Praznik deklic

Na Japonskem vsako leto 3. marca družine s hčerami praznujejo Hina Macuri - Praznik deklic.

Gre za čudovito šego s tisočletnimi koreninami. Na ta dan družine doma razstavijo lutke, med katerimi je najvišje postavljen par moške in ženske lutke, in tako ponazarjajo molitev za srečo svojih hčera.

Dolls for the Girls' Festival

On March 3 in Japan, families with daughters celebrate the Hina Matsuri or Girls' Festival. This beautiful festival is a traditional custom dating back some 1,000 years. On this day, each family displays their set of Hina dolls as a sign of their prayers for the happiness of their young daughters.

Razstavljene lutke / Exhibited dolls

Išogi, Šino-Kazari: Dvorne lutke

Oblačila lutk so narejena po vzoru oblačil cesarske družine iz obdobja Hejan (794 -1192).

Ishôgi, Shinnô-Kazari: Noble Dolls
The dolls' costumes are based on what the aristocrats wore in the Heian period (794 - 1192).

Kimekomi, Tačibina: Stoječe lutke

Gre za moderno predstavitev t.i. tačibina, ki velja za najstarejšo obliko izdelovanja lutk, pri kateri se uporablja tehnika kimekomi.
Kimekomi, Tachibina: Standing Hina Dolls
This is a modern presentation of Tachibina, the oldest form of Hina dolls, using the kimekomi technique.



Kimekomi, Tačibina: Stoječi lutki / Kimekomi, Tachibina: Standing Dolls

Gogatsu ningyo

Lutke za Praznik dečkov

Praznik dečkov ali Tango no Sekku na Japonskem praznujejo vsako leto 5. maja. Družine s sinovi doma razstavijo niz miniaturnih oklepov in lutk vojščakov v znamenje molitve in upanja, da bodo njihovi sinovi zrasli v močne in zdrave može.

Dolls for the Boys' Festival

The festival for boys that corresponds to the March 3 Hina Matsuri is called Tango no Sekku, or simply Boys' Festival, and is held on May 5. Families with sons display splendid sets of miniature armour and figures of costumed warriors, and offer prayers that their sons will grow up strong and healthy.

Razstavljene lutke / Exhibited dolls

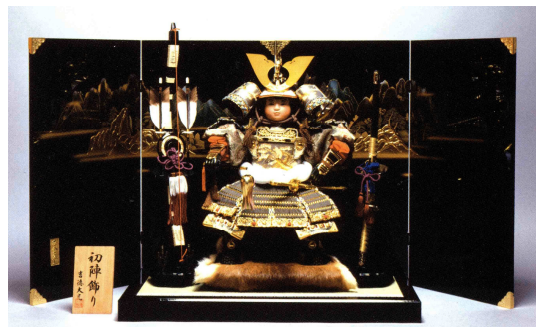
Uidžin, Toko-kazari: Vojščakova prva bitka

To je ena izmed lutk za Praznik dečkov.

Osrednji lik je mladi vojščak, ki odhaja na prvo bitko.

Uijin, Toko-kazari: Warrior's First Battle

One example of a display of the Satsuki Dolls: the central gallant figure is a young warrior going to his first battle.



Uidžin, Toko-kazari: Vojščakova prva bitka /
Uijin, Toko-kazari: Warrior's First Battle

Kintaro: Zlati deček

Kintaro je deček, ki ima herkulovsko moč in se pojavlja v japonskih pripovedkah.

Lutka Kintaro naj bi ponazarjala deško zdravje.

Kintaro: Golden Boy

Kintaro is a boy of Herculean strength who appears in a Japanese folktale.

It is believed that the Kintaro doll represents boys' health.

Momotaro: Momotaro

Momotaro, ki se je rodil iz breskve, je junak priljubljene japonske pravljice, v kateri pokonča vse velikane, ki so živeli na Otoku velikanov.

Momotaro: Peach Boy

Momotaro, born from a peach, is a hero in a famous Japanese folktale.

He destroyed all the ogres who inhabited the Island of Ogres.

Šoki: Kitajski duh varuh

Lutka Šoki prihaja iz kitajskega mita,
po katerem je Šoki ubil hudiča,
ki je sejal boleznin in nesrečo.

Shôki: Chinese Guardian Spirit

The Shôki doll is from a Chinese myth
in which Shôki killed a devil
who brought disease and misfortune.

Džinmu-tei: Cesar Džinmu

Japonska legenda pravi, da se je zlat
papirnati zmaj spustil na vrh
cesarjevega loka in z njegovo svetlobo
je cesar Džinmu prisilil sovražnika k vdaji.

Jinmu-tei: Emperor Jinmu

Japanese legend says that a golden kite
perched on the tip of the Emperor's bow.
With its light, Emperor Jinmu
forced his enemies to surrender.

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Noh ningyo

Lutke Noh

Gledališče Noh, katerega začetki segajo v obdobje Muromači (1400 – 1600), je ena izmed najvidnejših tradicionalnih umetnosti na Japonskem. V gledališču Noh igralci plešejo oblečeni v kostume in maske.

Noh Dolls

Noh theater, which had its beginning in the Muromachi period (1400-1600), is one of Japan's great traditional art forms. In Noh, actors wear masks and elaborate costumes as they dance.

Razstavljene lutke / Exhibited dolls

Okina: Starec

Belobradi starec iz znamenite predstave gledališča No pleše, da bi proslavil svetovni mir.

Okina: Old Man

Taken from a celebratory Noh play, an old man with a white beard dances to celebrate world peace.

Hanagatami: Košara rož

Lutka je lik iz istoimenske predstave gledališča Noh, predstavlja pa dekle, ki s košaro rož v rokah zasleduje svojega ljubimca.

Hanagatami: Flower Basket

From Noh drama, this figure of a young lady holding a flower basket is pursuing her lover.

Šodžo: Kitajska mitološka žival

Šodžo je izmišljeno kitajsko bitje, ki živi pod morsko gladino in obožuje sake.

V znamenitem plesu iz predstave Noh Šodžo podari čutaro, v kateri nikoli ne zmanjka sakeja, svojemu zvestemu sinu kot nagrado za njegovo sinovsko spoštljivost.

Shōjō: Chinese Mythological Animal

Shōjō is imaginary Chinese creature who lives under the sea and is fond of sake.

In a famous Noh dance, Shōjō gives a flask that never runs out of sake to a faithful son as a reward for his filial piety.



Hanagatami: Košara rož / Flower Basket

Bunraku ningyo / Kabuki ningyo

Lutke Bunraku in Kabuki

Prav tako kot gledališče Noh tudi Bunraku (klasično lutkovno gledališče) in Kabuki sodita med poglobitve tradicionalne umetnosti na Japonskem. Lutke predstavljajo like iz znanih predstav gledališča Bunraku.

Dolls from Famous Bunraku or Kabuki Scenes

Together with Noh, Bunraku and Kabuki are known as the great traditional arts of Japan. Themes for these dolls are taken from especially famous scenes in Bunraku and Kabuki.

Razstavljene lutke / Exhibited dolls

Ninin-dači, Osome Hisamacu: Dve lutki

Bunraku je tradicionalno japonsko lutkovno gledališče. Ljudem je posebej pri srcu zgodba o Osome Hisamacu, ki pripoveduje o tragični ljubezni med Osome, prelepo hčerko trgovca, in Hisamacujem, enim izmed pomočnikov njenega očeta.

Ninin-dachi, Osome Hisamatsu:

Two Figures

Bunraku is traditional Japanese puppetry. People are especially fond of the tragic love story of the beautiful merchant's daughter, Osome, and an apprentice of her father's house, Hisamatsu.

Ninin-dači, Šakjo: Dve lutki

Levji oče in sin, ki živita na območju z visokimi hribi in globokimi odročnimi dolinami, zanosno plešeta v tej predstavi gledališča Kabuki.

Ninin-dachi, Shakyô: Two Figures

A lion father and son who live in a region of high mountains and deep secluded valleys dance heroically in this Kabuki performance.



Ninin-dači, Osome Hisamacu: Dve lutki /
Ninin-dachi, Osome Hisamatsu: Two Figures

Oshie Hagoita

Leseni loparji s podobami

Lopar je izrezan iz trdega papirja in ovit v svilo ali podobno tkanino. Krasijo ga razne kombinacije pritrjenih dodatkov, barv ter podob Oshie.

Battledores with Pictures

Designs are cut from thick paper and wrapped in silk, or in pieces of another fabric. Different features and colours are then added and the various elements of the picture (oshie) combined and affixed to the hagoita.

Razstavljene lutke / Exhibited dolls

Šiokumi: Slikanje vode ob morju

V prizoru iz znamenite Kabuki drame junakinja v odsotnosti svojega ljubimca obleče njegovo lovsko opravo in s plesom izraža hrepenenje po njem.

Shiokumi: Drawing Water by the Seaside
In a scene from a famous Kabuki play, the heroine dresses in her absent lover's hunting costume and dances to express her longing for him.

Megumi no Tacugoro: Poveljnik gasilcev Tacugoro

Upodobljen je poveljnik gasilcev Tacugoro, ki nosi matoi, znak, ki opozarja meščane na požar v soseščini. Prizor je iz Kabuki drame.
Megumi no Tatsugorô: Fire Chief Tatsugoro
Depicted is Tatsugoro, dedicated fire chief of Edo. He carries the matoi, the sign used to alert towns people of the presence of a fire in the neighborhood. This is from a scene in a well-known Kabuki drama.

Šibaraku: Počakaj

Ta bojni prizor prikazuje sceno iz Kabuki drame, v kateri se kreposten samuraj pojavi na odru in bežečemu malopridnežu zakliče: Počakaj!

Shibaraku: Wait

A powerful scene from Kabuki drama with a samurai shouting to the villain: Wait!



Slikanje vode ob morju, Poveljnik gasilcev Tacugoro, Počakaj! / Drawing Water by the seaside, Fire Chief Tatsugoro, Wait a Moment!

Kyo ningyo

Lutke iz Kyota

Lutke so izdelane v Kyotu, starodavni japonski prestolnici, ki ji pravijo tudi mesto tradicije. Značilnost kostumov lutk so bogate in barvite vezenine.

Dolls of Kyoto

Dolls made in Kyoto, the city of traditions. Especially intricate embroidery has been lavished on the costumes.

Razstavljene lutke / Exhibited dolls

Hanakage: V senci cvetov

Zgodba iz obdobja Edo pripoveduje o prelepi mladenki v prekrasno izvezenem kimonu, ki se mudi v senci cvetov ob siju polne lune.

Hanakage: Shadow of the Flowers

This Edo period story tells of a beautiful young woman in a gorgeously embroidered kimono who lingers in the shadow of the flowers cast by the full moon.

Mijabi: Eleganca

Kimono te lutke je narejen iz prekrasne tkanine in predstavlja elegantno žensko iz začetka obdobja Edo (1600 – 1868).

Miyabi: Elegance

This doll's kimono is made of splendid cloth. This is a graceful woman of the early Edo period (1600-1868).



Miyabi: Eleganca / Elegance