

## ALENKA BARTL PREVORŠEK

# DOBITNICA NAGRADE METODA BADJURE ZA ŽIVLJENJSKO DELO FILMSKEGA USTVARJALCA 2012

## RECEIVER OF THE METOD BADJURA AWARD FOR LIFETIME CONTRIBUTION 2012



OBRAZLOŽITEV KOMISIJE ZA IZBOR NAGRADE METODA BADJURE ZA ŽIVLJENJSKO DELO FILMSKEGA USTVARJALCA V LETU 2012

NAGRADO METODA BADJURE ZA ŽIVLJENJSKO DELO JE LETA 1995 USTANOVILO DRUŠTVO SLOVENSkih FILMSKIH USTVARJALCEV (DSFU), IN SICER Z NAMENOM, DA SE POČASTI ZASLUGE IN PRISPEVEK VSEH TISTIH POSAMEZNIKOV, KI SO S SVOJO ODLIČNOSTJO IN PREDANOSTJO TER VRHUNSKIMI USTVARJALNIMI PRISPEVKI PRIPOMOGLI K RAZVOJU IN ŠIRITVI FILMSKE KULTURE TER USTVARJALNOSTI TAKO DOMA KOT NA TUJEM. TOREJ TUDI VSEH TISTIH POSAMEZNIKOV, KI OPRAVLJAJO POGOSTO SPREGLEDANE, A ZA FILMSKO DELO NUJNE POKLICE: PRODUCENTOM, MASKERJEM, KOSTUMOGRAFOM, SCENOGRAFOM ...

JURY COMMENTARY FOR THE METOD BADJURA AWARD FOR LIFETIME CONTRIBUTION 2012

THE METOD BADJURA AWARD FOR LIFETIME CONTRIBUTION WAS FOUNDED IN 1995 BY THE ASSOCIATION OF THE SLOVENIAN FILMMAKERS (DSFU) WITH INTENTION TO HONOUR THE CONTRIBUTIONS OF INDIVIDUALS, WHO, BY THEIR EXCELLENCE, DEDICATION AND OUTSTANDING CONTRIBUTIONS, HAVE AIDED GREATLY TO THE DEVELOPMENT AND EXPANSION OF THE FILM CULTURE AT HOME AND ABROAD. THIS INCLUDES THE MANY FILM WORKERS WHO ARE NECESSARY FOR THE FILM PRODUCTION, BUT ARE OFTEN OVERLOOKED: PRODUCERS, MAKEUP ARTISTS, COSTUME DESIGNERS, SET DECORATORS ETC.

DOSEBANJI DOBITNIKI NAGRADE METODA BADJURE ZA ŽIVLJENJSKO DELO  
THE RECIPIENTS OF THE METOD BADJURA AWARD FOR LIFETIME CONTRIBUTION

2011 LJUBO STRUNA	2002 JOŽE GALE
2010 FILIP ROBAR DORIN	2001 MATJAŽ KLOPČIČ
2009 MAKO SAJKO	2000 JANE KAVČIČ
2008 MILAN LJUBIČ	1999 BOŠTJAN HLADNIK
2007 MIRJANA BORČIČ	1998 RUDI OMOTA
2006 PETER ZOBEC	1997 BERTA MEGLIČ
2005 JOŽE POGAČNIK	1996 JOŽE BABIČ
2004 VOJKO DULETIČ	1995 IVAN MARINŠEK IN DUŠAN POVH
2003 RUDI VAUPOTIČ	

ŽIVLJENJSKA ZGODBA ALENKE BARTL, PRVE DAME SLOVENSKE KOSTUMOGRAFIJE IN DOBITNICE BADJUROVE NAGRADE ZA ŽIVLJENJSKO DELO V LETU 2012, IMA TUDI NEKO MITOLOŠKO RAZSEŽNOST. HKRATI JE NAMREČ TUDI ZGODBA O ROJSTVU KOSTUMOGRAFIJE KOT SAMOSTOJNEGA POKLICA S PODROČJA FILMSKE USTVARJALNOSTI, O NJENI BORBI ZA STROKOVNO PRIZNANJE IN NE NAZADNJE O NJENEM ZMAGOVITEM VSTOPI NA UNIVERZO. IN TAKO KOT SE ZA MIT SPODOBI, SO NJENI ZAČETKI OVITI V TANČICO SKRIVNOSTNOSTI.

**O tem, kako in kdaj ste začeli oblikovati kostume, govorijo različne informacije. Nekateri pravijo, da ste se oblikovanja kostumov v gledališču lotili že pred odhodom na študij v Beograd ...**

Ne, ne bo držalo. V Beograd sem šla, ker sem si želela študirati na likovni akademiji oziroma akademiji za uporabne umetnosti. Moja velika želja je bila, da bi se izučila za modno risarko. Že zelo mlada sem začela delati modne ilustracije. S tem sem se ne nazadnje tudi preživljala, že od 16. leta. Vedeti morate, da takrat ni bilo modnih revij, in tako so ljudje kupovali skice kot neke vrste modni žurnal. Ta želja me je torej vodila v Beograd, a tam me je pričakalo presenečenje: študija za modnega risarja sploh ni bilo, bila je samo kostumografija. Takrat še vedela nisem, kaj je to. A že kmalu sem se nad njo navdušila in opravila deset študijskih semestrov, vključno s specializacijo. Imela sem prekrasne profesorje, nedvomno najboljše v tistem času, saj je na novoustanovljena akademija vabila sama uveljavljena imena. Tako sem se takrat resnično povsem predala kostumografiji. Malo pred koncem študija pa sem se res lotila tudi oblikovanja kostumov za prve gledališke predstave. A to je bilo v manjših gledališčih, po vaseh okrog Beograda. Če se prav spominjam, sem v ljubljanski Drami pred koncem študija sodelovala le pri eni predstavi, pri Revizorju.

**Torej ste se s kostumografijo seznanili in se nad njo navdušili med študijem, ne pa že prej.**

Tako je, prej zanjo še vedela nisem.

KOMISIJA ZA PODELITEV NAGRADE METODA BADJURA ZA ŽIVLJENJSKO DELO 2012  
MEMBERS OF THE JURY FOR METOD BADJURA AWARD 2012

Dunja Klemenc, producentka  
Denis Valič, urednik in kritik na področju filma  
Filip Robar Dorin, scenarist, režiser in montažer  
Miha Hočevar, filmski režiser in scenarist  
Maja Weiss, režiserka (predsednica)

A LIFE STORY OF ALENKA BARTL, THE FIRST LADY OF SLOVENIAN COSTUME DESIGN AND A WINNER OF BADJUR PRIZE FOR LIFE'S WORK IN 2012, HAS A MYTHOLOGICAL DIMENSION. HER STORY IS AT THE SAME TIME A STORY OF BIRTH OF COSTUME DESIGN AS AN INDEPENDENT PROFESSION IN THE FIELD OF FILM CREATIVITY, OF HER BATTLE FOR PROFESSIONAL ACKNOWLEDGEMENT AND HER VICTORIOUS ACCEPTANCE TO A UNIVERSITY. AND AS ALL MYTHS, HER MYTH ALSO STARTS WITH A VEIL OF SECRECY WRAPPED AROUND IT.

**There is different information on how you started designing costumes. Some say, you started designing theatre costumes before you went to study in Belgrade...**

No, not true. I went to Belgrade in order to study at the Academy of Arts or more specifically at the Academy of Applied Arts. My great wish was to become a fashion artist. I started drawing fashion illustrations at a very young age. After all, I earned a living with it since I was 16. You have to bear in mind that in those days there were no fashion magazines so people would buy sketches as a sort of fashion journal. This wish led me to Belgrade where I was faced with a surprise - a study for a fashion artist did not exist, only costume design. At that time I did not even know what it was. But soon enough I got really enthusiastic about it and successfully finished ten semesters, including specialisation. My teachers were great, definitely the best at that time as the newly founded academy attracted all high profile lecturers. So I devoted myself completely to costume design. Just before graduation I started designing costumes for theatre plays. It was in smaller theatres, in villages around Belgrade. If I remember correctly, I worked only on one play in Drama in Ljubljana before graduation. It was for the play Revizor.

**So you got acquainted with costume design during the studies and not beforehand.**

That is correct. I did not even know about it before.

»Skrajni čas je že bil, da se gospe Bartl izkaže priznanje za njen izjemni prispevek k razvoju poklica, ki mu je bila tako predana. To nagrado si absolutno zasluži. Bila je moja profesorica in mentorica ter vzor vsem poznejšim generacijam kostumografov. Navdihovala nas je kot ustvarjalka, katere kreacije so predstavljale vrhunec našega poklica, a tudi kot krasen in topel človek.«

ZDENKA MAKUC

»Že na beograjski fakulteti je bila znana kot izjemno nadarjena oblikovalka s posebnim smislom za barvne kombinacije, zato smo jo z veseljem povabili k sodelovanju.«

MATJAŽ KLOPČIČ, Spomini na film *Strah* (Filmi, ki jih imam rad; Slovenska kinoteka, 1998)

»Od Gospe Alenke sem dobila za spomin bluzo, ki sem jo nosila v filmu *Idealist*. Ta bluza diši po najinem uspešnem in prijetnem sodelovanju pri mnogih filmih in gledaliških predstavah. Za igralko, igralca je kostum izjemno pomemben; lahko ti pomaga ustvariti zanimiv lik, lahko pa ti ga pomaga uničiti. Gospa Alenka mi je s svojimi kostumi pomagala ustvariti kar nekaj lepih vlog. Zato mi ta bluza pomeni veliko več kot samo spomin na neko snemanje.«

MILENA ZUPANČIČ

**Kako pa ste doživljali Beograd? Takrat je bil vendarle pravo vlemesto, v primerjavi z majhno, provincialno Ljubljano.**

Res je, a spominjam se predvsem šoka, ki sem ga doživela ob prihodu. V Beograd sem namreč prišla leta 1948, takoj po vojni, ko si še ni opomogel od bombardiranja. Vanj sem vstopila kot razvjen, no, sorazmerno razvjen otrok, in spominjam se predvsem umazanije in uničenja, ruševin, ki so ležale vse naokrog. Bila sem šokirana. No, a hkrati tudi navdušena.

**Kako so v družini sprejeli dejstvo, da se odpravljate študirat v »tuje« mesto, daleč od doma, in da ste se odločili za študij, ki še zdaleč ni bil družbeno uveljavljen, oziroma za poklic, ki ni bil ne prestižen ne dobičkonosen?**

To imate pa zelo prav! Ne samo, da sem se odločila za študij daleč od doma in za poklic, ki ni bil uveljavljen – pri nas v Ljubljani za kostumografijo sploh še niso slišali! V Beogradu je bilo drugače, tam je imela kostumografija že svojo tradicijo. Ljubica Babić, moja profesorica in poznejša žena nobelovca Iva Andrića, jo je uveljavila kot poklic. Pri nas pa se kostumograf še na plakatu za gledališko predstavo ali film ni pojavil. Gospa Marija Jarc je bila čudovita kostumografka, a k uveljavitvi poklica ni dosti pripomogla. No, malo sem zašla: doma sem, predvsem pri mami, vseskozi imela brezpogojno podporo. Je pa tudi res, da sem se že takrat preživljala sama – med študijem, na primer, z izdelavo panojev in letakov s podobami Tita in Rankovića, ki so šle dobro v prodajo – in sem bila zato pri svojih odločitvah precej samostojna.

**Predvidevam, da ste bili vrnitve v Ljubljano veseli, še posebej zato, ker vas je pričakala s ponudbo za sodelovanje pri filmskem projektu. Povabljeni ste bili namreč k mednarodni koprodukciji, pri kateri je sodeloval tudi tedanji Triglav film, šlo je za *Greh* (1953) Františka Čapa.**

***And how did you see Belgrade? At that time it was a real metropolis compared to small, provincial Ljubljana.***

*It is true. I remember mostly the shock I felt upon my arrival. I arrived to Belgrade in 1948, immediately after the war, and the consequences of bombarding were clearly visible. I arrived as a spoiled, well, somewhat spoiled child, and I remember dirt and destruction, ruins lying around. I was shocked but at the same time impressed.*

***How did the members of the family accept the fact that you are going away to a »foreign« city to study, away from home and that you have decided for a course that was not well established, prestigious or especially profitable?***

*You got that right! Not only I opted for a remote study and an unrecognized profession – in Ljubljana people have never heard of costume design. The situation in Belgrade was different; costume design had a tradition there. It was established as a profession by Ljubica Babić who was my teacher and later became a wife of a Nobel awarded Ivo Andrić. And in Ljubljana a costume designer was not even on a poster for a theatre play or a movie. Mrs. Marija Jarc was a great costume designer but did little for the establishment of this profession. I have wondered away a bit. I always had unconditional support from my home ones, especially my mother. However, it is true that I had been earning a living by that time - during studies I made posters and leaflets with Ranković and Tito's images and sold a lot of them. That enabled me to make my own decisions.*

***I assumed you were happy to return to Ljubljana, especially because you had an offer for cooperation on a film project. You were invited to work on an international coproduction with Triglav film. The film in question was *Sin* (1953) by František Čap.***

Vesela, zelo vesela, seveda, a tudi strah me je bilo. Namreč, res je, da so me na akademiji naučili slikati in da sem znala brez kakršnih koli težav pripraviti skico kostuma. Toda o njeni realizaciji, kot ne nazadnje tudi o samem filmu, se mi takrat še sanjalo ni. Pojma nisem imela, kako se bom lotila dela. No, zadnjič, pred nekaj dnevi, pa sem si v Kinoteki sploh prvič ogledala *Greh* in priznati moram, da se mi ne zdi tako katastrofalen!

**No, no, saj gre vendarle za Čapovo delo!**

To je že res, a jaz bi lahko vse uničila. To je bila namreč moja prva prava filmska izkušnja, prvo snemanje, ki sem se ga udeležila. Šele takrat sem videla, kako se tisto, kar smo si pred snemanjem zamišljali na papirju, udejanja, kako postaja resnično. Na akademiji nismo imeli prakse ali delavnic, na katerih bi vadili realizacijo skic. Spominjam se, da sem bila v glavnem prepuščena sama sebi in svoji iznajdljivosti. Skakala sem po Kopru, kjer smo snemali, in se dogovarjala z lokalnimi šiviljami. Bilo je stresno in naporno. In čeprav se še danes živo spominjam, kako me je bilo prav vsakega novega snemalnega dne dobesedno groza, sem se nad filmom tudi navdušila.

**Če se ozreva po vaši poznejši profesionalni poti, ki je trajala le malo manj kot 40 let, ni mogoče spregledati, da ste sodelovali z večino najpomembnejših slovenskih režiserjev, od Franceta Štiglica, Matjaža Klopčiča in Janeta Kavčiča do Karpa Godine in Jureta Pervanjeta. Še pogosteje ste delovali na gledaliških odrih, menda pri več kot petsto predstavah. Pa vendar se imate prvenstveno za filmsko kostumografko – kako to?**

Najprej moram povedati, da sem imela v življenju veliko sreče. Nisem bila prav pametna, a sreče sem imela veliko. Tako mi je bilo dano, da sem že kmalu spoznala, doumela, da je film nekaj posebnega. Zato se imam kljub, priznam, resnično impresivni številki kostumsko realiziranih gledaliških predstav in kljub

*I was happy, extremely happy of course. And at the same time I was scared. The academy has taught me to draw and prepare the sketch with no problems. However, at that time I had no idea about its realisation and the movie itself. I had no clue how to get to work. Well, a few days ago I watched movie *Sin* in Kinoteka for the first time and I must admit it is not that bad.*

**Well it is a Čap's work after all!**

*That is true, but I could have ruined it all. This was my first film experience, my first shoot that I attended. It was then that I realised how our work on paper is turning into reality. We had no practical lessons or workshop at the academy where we could practice realisation of our sketches. I remember being left to myself and my resourcefulness. I was running around our shooting stage Koper and making agreements with local dressmakers. It was stressful and hard. And even though I still remember how I dreaded every single day of shoot I also got excited over films.*

**If we take a look at your later professional path that lasted just under 40 years we cannot overlook the fact you worked with most of the most important Slovenian directors, from France Štiglić, Matjaž Klopčič and Jane Kavčič to Karp Godina and Jure Pervanje. And you worked even more often on theatre stages, on about 500 plays. And yet you consider yourself primarily to be a film costume designer - why is that so?**

*I should first point out I had a lot of luck in my life. I was not very bright but I had a lot of luck. And so I had a chance to see real soon that film is something special. That is why I consider myself to primarily be a film costume designer, despite a truly impressive number of costume realisation of theatre plays and the fact that*

"It was high time to pay a tribute Mrs Bartl for her exquisite contribution to development of a profession she had been so dedicated to. The award is well deserved. She was my teacher and my mentor and a role model to younger generations of costume designers. She was an inspiration as a creator, whose creations represented a climax of our profession, and as a great and heart-warming person."

ZDENKA MAKUC

"As early as at the University of Belgrade she has been seen as an extremely talented designer with a one-of-a-kind sense in colour combinations, so we were more than happy to have her invited."

MATJAZ KLOPČIČ, Spomini na film *Strah* (Filmi, ki jih imam rad; Slovenska kinoteka, 1998)

"Mrs Alenka gave me a blouse I wore in the film *Idealist* for a keepsake. The blouse smells of our successful and pleasant cooperation on many films and theatre plays. A costume is extremely important to actors and actresses; it can help create an interesting character, but it can also help you destroy it. Mrs Alenka and her creations helped me create some wonderful roles. To me this blouse means much more than just a keepsake of some film shooting."

MILENA ZUPANČIČ

dejestvu, da me večina obravnava kot gledališko kostumografino, primarno za filmsko kostumografino. Tisto, kar me morda še najbolj fascinira pri filmu, in tisto, pred čemer so se mi prav vsakič, preden sem se lotila filmskega projekta, zašibila kolena, je velika, gromozanska odgovornost, ki ti jo na pleča nalaga film. Vseskozi se moraš zavedati, da popravnega izpita ni – ko je enkrat posnet, ni več spreminjanja. To je prekletstvo, a tudi čarobnost, čar filma. Mislim, da me je film prav s tem začaral, da sem mu za vedno pustila srce.

**Čeprav pravite, da ste radi sodelovali prav z vsemi režiserji, pa se vendarle zdi, da ste se z enim še prav posebej dobro ujeli – z Matjažem Klopčičem.**

Res je, z njim sem začela sodelovati že konec 60. let prejšnjega stoletja, ko je posnel *Sedmino*. Sledili so *Strah*, *Iskanja*, ki mi je morda celo najljubši, pa *Vdovstvo* Karoline Žasler, televizijski *Nori malar* in komedija *Moj ata, socialistični kulak*. Povabil me je celo k sodelovanju pri svojem zadnjem projektu, *Ljubljana je ljubljena*, a sem ga žal morala zavrniti, saj mi leta niso dopuščala novega angažmaja. Mislim, da si z Matjažem deliva nekatera estetska prepričanja, in prav ta so najinemu sodelovanju omogočila kontinuiteto. Eno od temeljnih je, na primer, to, da filmska kostumografija ne sme sloneti le na preprostemu posnemanju stvarnosti, temveč mora enako pomembno, če ne celo pomembnejšo vlogo odigrati dizajn, podprt z likovnostjo.

**Nekje sem zasledil, da ste celo kurentovo masko iz *Praznovanja pomladi* Franceta Štiglic'a izdelali sami.**

Tako je. Zame kostumi, tudi te maske, nikoli niso le preprosta preslikava stvarnosti, dejanskosti. Niso odraz krajevnih značilnosti in dobe, pač pa so namenjeni sooblikovanju značajskih potez lika, vloge. Ob tem nisem mogla izpustiti ustvarjanja tako pomembnega kostumskega elementa, kot je maska.

*majority sees me as a theatre costume designer. Perhaps what fascinates me the most with films and what has made my knees weak every time I worked on a film project is the huge responsibility that the film bestows upon a costume designer. You have to be aware that there is no second chance – once it is shot there is no turning back. It is a curse and also a magic, charm of the film. I think this is why it enchanted me so badly I left my heart to it.*

**You say you liked working with all directors but it seems that you especially got along great with one of them – Matjaž Klopčič.**

*It is true; I worked with him since the end of the 60's when he shot *Funeral Fest, Burial Lunch*. It was followed by *Fear of Search*, which is maybe my favourite, then *The Widowhood of Karolina Zasler*, televised *Crazy Painter* and a comedy *My Dad, the Socialist Kulak*. He even invited me to work his last project, *Ljubljana is loved*, but sadly I had to turn him down as my years were not allowing me a new project. I think we share same aesthetic beliefs which have enabled continuity to our cooperation. One of basic beliefs we share is that film costume design should not only imitate reality but should to at least equal extent be driven by design, supported by art.*

**I have come across that you yourself have made the kurent's mask for France Štiglic's *Return of Spring*.**

*That is correct. To me costumes, even these masks, are not a mere reflection of reality. They are not just a reflection of area and era characteristics, but are a means of co designing characteristics of a character, a role. I could not simply leave out as important element as a mask.*

**Ne prav pogosto, a delali ste tudi za televizijo. Sodelovali ste pri dveh velikih televizijskih projektih, *Dekameronu* in *Dražgoški bitki*, ki pa nekako nista bila najuspešnejša.**

Res je. *Dekameron* je bil načrtovan kot 14-delna televizijska nanizanka v barvah in vso kostumografijo sem pripravila z mislijo na barve, s poudarjenim koloritom. Ko so nato začeli snemati v črno-beli tehniki, sem bila prepričana, da bo veliko izgubljenega, a sem nekaj rešila z uporabo različnih tekstur. Podobno neposrečen projekt je bila velikopotezna *Dražgoška bitka*. Pripravila sem že kostume za vse predvidene dele, a nato nanizanka ni bila nikoli realizirana.

**Za slovensko kostumografijo ste naredili še nekaj zelo pomembnega: pripeljali ste jo na univerzo.**

Ko mi je uspelo poklicu kostumografa izboriti širše priznanje, je bilo nekako samoumevno, da se poskuša narediti še več. Tako sem sprejela povabilo ljubljanske akademije, naj na njej vpeljem univerzitetni študij kostumografije. A sem pri tem naletela na več težav. Prva je bila, da nisem čisto nič vedela o učnih načrtih. Tako sem se obrnila na kolege v tujini in jih prosila, naj me seznanijo s svojimi rešitvami. Posebna težava pa je bila tudi s tem, da nisem prav dober retorik. Zato sem svoja »predavanja« prilagodila tako, da niso imela oblike klasičnih predavanj *ex-cathedra*, temveč so bila zamišljena kot pogovor med študenti in likovniki na eni ter režiserji in dramaturgi na drugi strani (nikoli pa z igralci).

**Not too often, but you have worked for television as well. You worked on two major television projects, *Dekameron* and *Battle of Dražgoše* who did not turn out to be quite successful.**

*You are correct. Dekameron was planned as a colour television series in 14 sequels and I did all the costume design with colours in mind so I highlighted colouring. Hen they started shooting it in black and white I was certain a lot would be lost but I managed to save some parts with use of different textures. A similar story happened in the case of ambitious *Battle of Dražgoše*. I had prepared all the costumes but the series was never realised.*

**You achieved one more extremely important thing for Slovenian costume design: you brought it to university.**

*After I had managed to gain better recognition for this profession the next step was anticipated. So I accepted an offer from Academy of Ljubljana to introduce the study of costume design. But while doing so I ran into several troubles. To begin with, I had no idea about curriculums. So I had to turn to my colleagues abroad and ask them for help. Another problem was I am not a good speaker. So I designed my classes in such a way that they would not have a shape of regular class *ex-cathedra* but were designed as conversations between students and artists on one side and directors on the other (but never with actors).*