



Ines Pasic

Of Bosnian origin, after finishing her studies at the Sarajevo Conservatory, she met her theatre teacher and partner Hugo Suarez Flores. Interested in the expressive possibilities of each part of the body, they developed their own style and language, combining manipulation, mime and dance techniques. Hugo and Ines's productions were presented at more than four hundred international festivals in Japan, USA, Canada, France, Spain, Brazil, Argentina (among some), and were awarded various prizes from critics and audiences.

As soon as the activities in Peru have premiered and had the seasons of their productions in Alliance Française theaters (Lima and Cuzco), San Isidro Catholic Cultural Center, Lima Municipal Theater, Peruvian-North American Cultural Center (IPNA), Ricardo Palma Cultural Center, British Peruvian Cultural Center e.t.c.

Hugo Suárez, with whom she studied mime techniques and founded Hugo and Ines Theater in 1986. In 2003, Ines Pasic founded Gaia Theater and directed "The Worlds of Fingerman".

This show has participated and has been praised in several festivals around the world.

"The Worlds of Fingerman" has been the winner of the MASQUE award from the Academy of Performing Arts of Quebec - Canada, as the best foreign production of the year 2006 - 2007.

In 2011 she directs "Red Tread" which has been presented in Lima and Buenos Aires. Since 2012, she has been touring with the solo show "From the Blue", which has won the audience award as the best show at FIL (international festival of scenic languages) in Rio de Janeiro.

In 2015, the International Festival of Animated Forms Firas Titelles Leida, Catalonia, where she presented "From the Blue", awarded her the prize for best performer.

Some of the places where she has taught courses for professionals have been at the international festival Bonecos do mundo Brasil 2013, 2014, the Seville International Puppet Festival 2015, Eugene O'Neill Performing Arts Center in USA Connecticut 2015.

In September 2015 the company, of which "Teatro Hugo and Ines" is co-founder, received "Sirena de oro", recognition that the international figure theater festival in Italy, "Arrivano del mare", awards each year to the people and institutions that have left their mark on the development of figure theatre.

Until today, Ines Pasic has directed and created shows: The "Worlds of Fingerman", "Red Thread", "From Blue", "Odyssey" and "Cabaret Gaia".

"Body Odissey" and "About Tenderness" are works co-produced and created for the Torino International PIP Festival and Mostar Puppet Theater in 2019.

In all productions the accent is placed on the investigation of metaphysical concepts. Gaia theater explores different languages of body expression such as mime, dance, animation, music and with minimal use of verbal text.

Another important point for the artist is to highlight the sensitivity and feminine gaze on the histories of the world that, until recently, were analyzed and interpreted almost exclusively from the point of view of patriarchal culture.

Circular and ecological vision in her works reflects the yearning towards the possibility of being a responsible creator of her individual and collective reality.





Greetings on behalf of UNIMA worldwide to all puppeteers for the World Puppetry Day!

For my dear colleagues, walkers of the shared dream, interpreters of the timeless actuality...

We are people who exercise one of the humblest professions. The paradox is that, despite this, we converse, debate, and rage with the divine world with the intimacy and frankness of an old married couple.

Every time a wooden head comes to life in our hands or strings of a puppet reaffirm the connection between all living things, we rediscover ourselves as protagonists of the story represented. Every time an animated object reveals the memories that inhabit us or the arcane mysteries become present in a play of light and shadow, our historical time is betrothed to the timeless. When the characters that live on the surface of our skin take possession of parts of our body, we discover that a man contains within himself the whole of humanity. Beyond all the possible forms of our art, when we give ourselves to the game with puppets, we are officiating an ancient ritual. We make palpable and visible what is not, and at the same time, we make the puppeteer and the audience experience their own transcendence.

We are living in wonderful and at the same time frightening times, but wasn't it always like this? Like humanity, are we walking on the edge of extinction itself or perhaps we were never this close to making Prometheus' fire our own? Such irreverence! Is it a sign of our stupidity or a quantum leap in our consciousness? Will we reach the critical mass that will bring about the necessary change, or will we be diminished by inertia, misinformation, or fear?! How many answers and proposals can we give and how many can we realize?! Can puppets save the world from climate change, wars, or slavery? I don't know! The world is what it is, and there are no guarantees for anyone or anything.

As a wonderful poet said, "you make the path by walking". What I know, from experience and practice of this wonderful art, is that puppets are the light in the darkness, the sun behind the clouds of human tragicomedy, the shelter from the storms of badly wounded hearts. They are an invitation to live with enthusiasm and fight for a better version of oneself. They strip us of conveniences and "politically correct" things. They take away the masks of gravity of those who have already lived and know it all. They teach us to play like children, without expectations or worries. They are our adventure, our heaven, and our firm steps on earth. What better gift to give to the world and to oneself than the awareness of one's own humanity!

Hand in hand with our puppets let's make a "good face to the times to come" because they are an excellent pretext to take the puppets out of the trunks and make a good show.

Happy World Puppet Day

