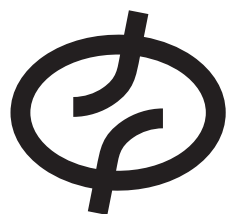


LIFE AFTERWARDS
ŽIVOT IONIZ



Joakimfest¹⁶
2021

Međunarodni pozorišni festival
Knjaževsko-srpski teatar, Kragujevac, Srbija
8-15. oktobar 2021.

International theatre festival
Princely Serbian Theatre, Kragujevac, Serbia
8th - 15th October 2021



www.joakimfest.rs

Sadržaj

4	O Festivalu
6	Reč direktora
8	Izveštaj selektorke
14	Biografija selektorke
17	Žiri
25	Program
30	UPOTREBA ČOVEKA
38	KAO DA KRAJ NIJE NI SASVIM BLIZU
44	BLUDNI DANI KURATOG DŽONIJA
50	SAMO GLAS
56	NAŠ MAGACIN (Naše skladišće)
62	I KONJE UBIJAJU, ZAR NE
70	AKO DUGO GLEDAŠ U PONOR
77	Prateći program
80	Festivalski tim
82	Pokrovitelji i sponzori

Contents

4	About the Festival
6	A word from the Festival director
8	A word from curator
14	Curator's biography
17	Jury
25	Program
30	THE USE OF MAN
38	AS IF THE END WERE NOT QUITE NEAR
44	OBSCENE DAYS OF JOHNNY LONG JOHNSON
50	ONLY VOICE
56	OUR WAREHOUSE
62	THEY SHOOT HORSES, DON'T THEY?
70	WHEN YOU GAZE LONG INTO AN ABYSS
77	Side program
80	Festival team members
82	Patrons and sponsors

Međunarodni pozorišni festival Joakimfest

Festival je osnovan 2006. godine, pod nazivom Joakim-Interfest, na inicijativu tadašnjeg direktora Knjaževsko-srpskog teatra, reditelja Dragana Jakovljevića, a uz veliko razumevanje i podršku Grada Kragujevca. Tadašnje uprave, teatra i Grada Kragujevca, prepoznale su potrebu za jednim internacionalnim pozorišnim festivalom koji bi unapredio pozorišni život na ovom prostoru, a vernoj kragujevačkoj publici i uposlenicima ovog teatra pružio uvid i informacije u nove pozorišne tokove.

Joakimfest (menja naziv 2020) je festival savremenog, modernog, estetski, tematski i poetički referentnog pozorišta, koji izborom predstava nastoji da bude vidljiv ne samo u lokalnoj zajednici no i u širem regionu. Festival slavi i neguje estetski sofisticirano, društveno odgovorno, subverzivno i emancipatorsko pozorište koje se hvata u koštac s gorućim problemima i fenomenima vremena i sveta u kojem živimo.

JoakimInterFest was founded as JoakimInterfest in 2006 on the initiative of the then general manager of the Princely-Serbian Theatre, director Dragan Jakovljević, and with great understanding and support from the City of Kragujevac. The then administrations of the theatre and the City of Kragujevac respectively, recognized the need for an international theatre festival that would improve theatre life in this area, and provide loyal Kragujevac audience and employees of this theatre with insight and information into new theatre trends. Thus, the Princely-Serbian Theatre, with its significant tradition, has become the initiator of a more than necessary theatrical exchange, which intensified that segment of theatrical life in this part of Serbia, south of Belgrade.

The International Theatre Festival – Joakimfest

Od osnivanja Festivala do danas, na Joakimfestu je izvedeno preko 140 predstava iz 25 zemalja sveta u kojima je učestovalo više od 700 pozorišnih stvaralaca. Tokom svih ovih godina, Festival s podjednakom pažnjom prati kako afirmisane autore i autorke internacionalne i domaće pozorišne scene, tako i one mlade pozorišne stvaraoce, koji upravo ovde dobijaju podršku i mogućnost svoje šire umetničke afirmacije.

Tročlani međunarodni žiri dodeljuje dve nagrade na Festivalu: Gran pri „Joakim Vujić“ za najbolju predstavu u celini i Specijalnu nagradu grada Kragujevca.

Domaćin i organizator Festivala je Knjaževsko-srpski teatar, a glavni pokrovitelj Grad Kragujevac.

Joakimfest (the name was changed in 2020) is a festival of contemporary, modern, aesthetically, thematically and poetically referential theatre, which, through the selection of performances, strives to be visible not only in the local community but also in the wider region. Joakimfest celebrates and nurtures an aesthetically sophisticated, socially responsible, subversive and emancipatory theatre that tackles burning issues and phenomena of the time and the world in which we live.

Since the foundation of the festival until today, over 140 performances from 25 countries of the world have been performed at Joakimfest, in which more than 700 theatre creators have participated. All these years, the festival has been following with equal attention both well-known authors of the international and domestic theatre scene, as well as those young theatre creators who receive support and the possibility of their wider artistic affirmation.

The three-member international jury awards two prizes at the festival: the Grand Prix “Joakim Vujić” for the Best Overall Performance and the Special Award of the City of Kragujevac.

The host and organizer of the festival is the Princely-Serbian Theatre, and the main sponsor is the City of Kragujevac.

Reč direktora

Pozorište jeste život

Poštovani,

Sa velikim zadovoljstvom i zahvalnošću imam priliku da vas pozdravim na početku još jedne uzbudljive pozorišne misije, na početku 16. Međunarodnog pozorišnog festivala Joakimfest. Uprkos svim otežavajućim okolnostima izazvanim globalnom pandemijom usled koronavirusa i velikom neizvesnošću koju ona nosi, sve vreme pripreme ovog festivala verovali smo u besmrtnost pozorišta i pozorišne ideje. Ta vera nam je i pomogla da u proteklih skoro šest meseci, intezivno radimo na pripremi ovog festivala.

Sigurni smo da organizacija bilo kog kulturnog događaja, a posebno međunarodnog festivala danas predstavlja pravi podvig. Nadamo se da će teške okolnosti isčeznuti i da će svet optimističnije zakoračiti u budućnost u kojoj se



Respected,

It is with great pleasure and gratitude that I am using the opportunity to greet you at the beginning of another exciting theatre mission, the 16th International Theatre Festival Joakimfest. Despite all the aggravating circumstances caused by the global pandemic due to the coronavirus and the great uncertainty it carries, we believed in the immortality of theatre and theatrical ideas throughout the preparation of this festival. During the past six months, that faith has helped us work intensively on the preparation of this festival.

We are certain that organizing any cultural event, especially an international festival, is a real undertaking these days. We hope that the difficult circumstances will vanish and that the

A word from the festival director

Theatre Is life

radujemo životu, ali i pozorištu. Jer pozorište jeste život! Bez obzira na sve trenutne otežavajuće okolnosti Knjaževsko-srpski teatar i Međunarodni pozorišni festival Joakimfest će naći način da budu sa svojom publikom zbog koje, na kraju krajeva, i radimo i postojimo.

Imajući u vidu sve prethodno izrečeno, imam potrebu da se najiskrenije zahvalim našem malom i festivalu posvećenom timu koji je sa puno znanja, energije i entuzijazma predvodila selektorka festivala Branislava Ilić. Posebnu zahvalnosti iskazujemo i Ministarstvu kulture i informisanja Republike Srbije i Gradu Kragujevcu čija je podrška svih prethodnih godina, kao i ove, bila ključna i bez koje Joakimfest ne bi ni postojao, ni opstajao.

Verujući u ideju pozorišta koje jeste život, želim vam iskrenu dobrošlicu na 16. Međunarodni pozorišni festival Joakimfest!

Mladen Knežević,
Direktor festivala i Knjaževsko srpskog teatra

world will step more optimistically into the future in which we are looking forward to life, but also to the theatre. Because theatre is life! Regardless of all the current aggravating circumstances, the Princely Serbian Theatre and the International Theatre Festival Joakimfest will find a way to be with their audience, because of which, after all, we work and exist.

Having all previously said in mind, I need to sincerely thank our small and festival-dedicated team, led with a lot of knowledge, energy and enthusiasm by the festival curator Branislava Ilić. We also express special gratitude to the Ministry of Culture and Information of the Republic of Serbia and the City of Kragujevac, whose support in all previous years, as well as this one, was crucial and without which Joakimfest would neither exist nor survive.

Believing in the idea of theatre which is life, I wish you a sincere welcome to the 16th International Theatre Festival Joakimfest!

Mladen Knežević,
Festival director and
the Princely Serbian Theatre general manager

Izveštaj selektorke

ŽIVOT POSLE

Može li jedan pozorišni festival da ispriča priču? Zašto bi to radio ijedan pozorišni festival? Možda je umoran od takmičenja i revija. Uozbilji se molim te. Ozbiljna sam. O čemu bi bila ta priča? O tome koliko se **život posle** razlikuje od **života pre**. A šta ako se ne razlikuje? Onda je priča o tome kako se **život posle** ne razlikuje od onog pre. Pre čega? Pre trenutka koji nas menja. Posle kog „više ništa nije isto“. Posle raskida, rođenja, zaposlenja, otkaza... Posle ratova, revolucija, pobuna. Posle bolesti ili traume. Posle nečije smrti. Ili posle digitalizacije? O da, ili posle strašne digitalizacije koja sve nas, tako plemenite, dehumanizuje. Da li je to neka strašna priča? Kako za koga. Zavisi ko se čega boji.

Ko su junaci te priče? Aleksa, Meko, Filip, Fedor, Džoni, Tišma, Dimitrije, Selvedin... To je neka muška priča? Tražila si junake. Maja, Nina, Tjaša, Selma, Jovana, Mateja, Emina, Emina. Dve Emine? Šta fali? Zvezdana, Mirna, Evelin, Suzi, Maria, Vera, Vera, Vera. Hej, to je previše žena za jedan pozorišni festival u Srbiji! Martin, Boris, Marjan, Nikola, Nikola. Sad već zezaš? Ha-ha-ha-ha, ne.

Dobro, koliko će predstava biti na Joakimfestu? Šest predstava i jedan snimak. Kakav sad snimak? Snimak predstave. Želim da se publika i žiri festivala stave u poziciju u kojoj je bila većina selektora u prethodnom periodu. Da procene značaj neke predstave bez obzira da li gledaju predstavu uživo ili na snimku. Hoćeš li napokon reći koje su predstave u selekciji? Hoću. Ali ne sad. Nego kad? 26. avgusta u Kragujevcu. U Knjaževsko-srpskom teatru. Sigurno? Ništa nije sigurno. Ukoliko to pandemijske okolnosti dozvole.

Zašto ovo radiš?

„Stvari se u životu ponekad tako zapliću da ostane nejasno što je bilo prije, a što poslije, kao što ni ja ne znam pričam li ovu priču da bih došla do njezina kraja ili do njezina početka.“

Dubravka Ugrešić / *Ministarstvo bola*

Da bih proverila može li pozorišni festival da ispriča priču.

6. 8. 2021.

Curator's statement

LIFE AFTERWARDS

Can a theater festival tell a story? Why would any theater festival do that? Perhaps it's tired of competitions and revues. Get serious, please. I am serious. What would that story be about? It would be about how much the *life afterwards* differs from the *life before*. And what if it's no different? Then the story would be about how the *life afterwards* doesn't differ from that of before. Before what? Before the moment that changes us. The moment after which "nothing is ever the same." After a breakup, birth, employment, dismissal... After wars, revolutions, uprisings. After an illness or a trauma. After someone has died. Or after digitalization? Oh yes, or after a terrible digita-

lization that dehumanizes all of us, ever so noble people. Is it a horror story? It depends on whom you ask. It depends on who is afraid of what.

Who are the heroes of that story? Aleksa, McCoy, Philip, Fedor, Johnny, Tišma, Dimitrije, Selvedin ... Is that a man's story? You wanted male protagonists. Maja, Nina, Tjaša, Selma, Jovana, Mateja, Emina, Emina. Two Eminas? What's wrong with that? Zvezdana, Mirna, Evelyn, Susie, Maria, Vera, Vera, Vera. Hey, that's way too many women for one theater festival in Serbia! Martin, Boris, Marjan, Nikola, Nikola. Are you pulling my leg now? Hahahaha, no.

Okay, how many performances will be at Joakimfest? Six performances and one video recording. What video recording are you talking about? A video recording of a performance. I want the audience and the festival jury to put themselves in the shoes most curators were in during the previous period. I want them to assess the importance of a performance regardless of whether what they are watching is live or recorded. Will you finally divulge which performances will feature in the official selection? I will. But not now. But when? On August 20 in Kragujevac. At the Princely Serbian Theatre. Is it definite? Nothing is definite. Provided that the pandemic circumstances allow for it.

Why are you doing this?

Life is sometimes so confusing that you can't be certain what came first and what came later. By the same token I don't know whether I'm telling this story to get to the end or the beginning of things.

Dubravka Ugrešić (*The Ministry of Pain*)

To verify if a theater festival can tell a story.

August 6, 2021

Trideset godina posle

Zatvorena pozorišta, nemogućnost putovanja, nepoznat budžet, neizvesno održavanje festivala usled pandemije kovida 19... sve su to okolnosti sa kojima se sreću svi selektori koji pokušavaju da osmisle koncept za neki od mnogobrojnih jesenjih pozorišnih festivala. „U pozorištu je sve moguće“, dobar deo nas i dalje u to veruje, ali kako u tolikoj neizvesnosti, projektovati i osmisliti koncept koji bi trebalo da nosi i potencijal visokog stepena ostvarljivosti? Dramaturško pitanje u ovim okolnostima bilo bi, postoji li tema koja je u stanju da na sceni „nadigra“ koronavirus i njegovu dominaciju u našim životima? Možemo li još uvek da zamislimo **život posle** korone?

Closed theatres, inability to travel, unknown budget, uncertainty over whether the festival will be held due to the COVID-19 pandemic... these are all circumstances facing all the curators who are trying to come up with a concept for some of the many autumn theatre festivals. “Everything is possible in theatre”, many of us still believe in that, but how, with such uncertainty, should one outline and devise a concept that should carry the potential of a high degree of feasibility? And the dramaturgical question in these circumstances would be, is there a topic able to “outplay” the coronavirus and its dominance in our lives? Can we still imagine *life after* COVID-19?

My first decision was not to select performances deliberately tackling the virus subject. The second decision was geographically-related, to have all performances be from the region of the former Yugoslavia. There are two reasons for this. The first is that in this region, unlike in some others, despite all the limitations and problems, the plays were still being made and performed. The second, more important reason for me, is that exactly 30 years ago, the disintegration of the once joint state began. And to anticipate all anti-Yugoslavs and disappoint



Thirty years afterwards

Moja prva odluka bila je da neću uzimati namenski pravljene predstava na temu virusa. Druga odluka u vezi je sa prostornim određenjem da sve predstave budu sa eks-Ju prostora. Iz dva razloga. Prvi je taj, da su se na ovom prostoru, za razliku od nekih drugih, uz sva ograničenja i probleme, predstave ipak i radile i igrale. Drugi, za mene značajniji razlog, jeste taj da je tačno pre 30 godina započeo raspad nekad zajedničke države. I da preduhitrim sve antijugoslovene i razočaram jugonostalgicare, Jugoslavija nije tema moje selekcije. Trideset godina je dovoljno dug period da skeniramo ovaj prostor kroz teme kojima se teatri ali i neki novi mladi pozorišni ljudi bave. **Život posle** je moj intimni, subjektivni pogled na ovaj prostor i teatar, 30 godina posle.

Joakimfest je festival koji je u svim svojim selekcijama tokom ovih 15 godina, vodio računa da pored afirmisanih autora pruži šansu i novim mladim ljudima. Mislim da tu tradiciju nisam izneverila. Po prvi put na ovom festivalu su: Tjaša Mislej i Mateja Kokol koje nam predstavom *Naš magacin* na duhovit način približavaju više no aktuelnu i bolnu temu eksploatacije ženske radne snage u magacinu jednog hipermarketa. Mlada dramska spisateljica Nina Plavanjac, suprotno tome, bavi se jakom ženom, glumicom, koju usamljenost prisiljava da se suoči sa svojom ranjivošću, ali i da pronađe dovoljno snage da se suprotstavi tuđoj manipulaciji. Kompozitor i reditelj Marjan Nećak je upravo u tekstu *Samo glas* ove mlade autorke, pronašao inspiraciju za svoje muzičko-scensko istraživanje. Filip Grujić, mladi dramski i prozni pisac, koji je takođe prvi put na Joakimfestu, je svoj roman prvenac *Bludni dani kuratog Džonija* dao u ruke isto tako mladom ali već uigranom, rediteljsko-dramaturškom dvojcu, Jovani Tomić i Dimitriju Kokanovu, koji su sa sjajnom autorskom ekipom napravili scenski izuzetno atraktivnu i duhovitu predstavu. Kad smo već kod oprobanih rediteljsko-dramaturških dvojaca, u njih se mogu ubrojati i Maja Pelević i Nikola Zavišić. U interaktivnoj audio-vizuelnoj instalaciji *Kao da kraj nije ni sasvim bližu* u kojoj može da učestvuje samo petoro ljudi, koristeći samo glas, pozivaju malobrojnu publiku na izmeštanje iz

Yugo-nostalgic people, Yugoslavia is not the topic of my selection. Thirty years is long enough a period to scrutinize this region through topics that theatres and some new young theatre people deal with. *Life Afterwards* is my intimate, subjective view of this region and theatre, 30 years afterwards.

Joakimfest is a festival that, in all its selections during these 15 years, has taken care to give a chance to fresh young people in addition to well-known authors. I don't think I have failed that tradition. For the first time at this festival, we can see: Tjaša Mislej and Mateja Kokol, who, with the play *Our Warehouse*, bring us closer to the more current and painful topic of exploiting female labor in the warehouse of a supermarket by means of humor. The young playwright Nina Plavanjac, on the other hand, portrays a strong woman, an actress, whose loneliness forces her to face her own vulnerability but also to find enough strength to resist being manipulated by others. It is precisely in the playtext *Only Voice*, by this young author, that the composer and director Marjan Nechak has found the inspiration for his musical stage research. Filip Grujić, a young playwright and writer, who is also debuting at Joakimfest, put his debut novel *Obscene Days of Johnny Long Johnson* into the hands of an equally young but already well-coordinated director-dramaturge duo, Jovana Tomić and Dimitrije Kokanov, who, collaborating with a great authorship team, created a very attractive and witty play. Speaking of tried-and-tested director-dramaturge duos, Maja Pelević and Nikola Zavišić can also be included. In the interactive audio-visual installation *As If the End Were Not Quite Near*, which only five people can participate in, using only their voices, they invite a small audience to transition from this world to digital reality in an attempt to think of some new forms of coexistence and unity of man and machine. The question that the author's team asks is whether it is possible today, more than ever, in loneliness and

ovog sveta u digitalnu realnost u pokušaju promišljanja nekih novih oblika suživota i zajedništva čoveka i mašine. Pitanje koje autorski tim postavlja je: da li je danas, u samoći i izolaciji, u iskrivljenim percepcijama realnosti, moguće više nego ikad graditi nove oblike zajedništva?

Iskusni rediteljsko-dramaturški tandem, Boris Liješević i Fedor Šili, poznati su po tome da vole da se hvataju u koštac sa ozbiljnim i teškim književnim izazovima. Ovog puta dolaze sa sjajnom dramatisacijom antologijskog romana *Upotreba čoveka*, Aleksandra Tišme, o tragičnoj sudbini ljudi u ratu, sudbini nekoliko porodica koje su živele pre, za vreme i nakon Drugog svetskog rata. Predstava koja nas upozorava na to da ratna psihologija lako i brzo čoveka pretvara u robu, u materijal za sprovođenje tuđih namera.

Bosansko narodno pozorište iz Zenice i rediteljka Selma Spahić su na Joakimfestu bili uvek dobro prihvaćeni i nagrađivani. Selvedinu Avdiću, jednom iz plejade sjajnih bosanskohercegovačkih pisaca koji poslednjih godina privlače sve veću pažnju čitalačke publike u regionu i šire, ovo je druga saradnja sa rediteljkom u pozorištu u Zenici. Prva je bila na sjajnoj predstavi *Moja fabrika*. Kao neko ko oseća ogromno poštovanje za teatre koji se na svojim scenama bave temama svoje zajednice, predstavu o događajima u toku ratnih dešavanja u Zenici, *Sedam strahova*, smatram neverovatno hrabrim činom i značajnom predstavom kako u pozorišnom smislu, tako i građanskom.

Prethodnih godinu i po dana, u Srbiji smo često slušali od pozorišnih ljudi kako snimak pozorišne predstave ne može nikako da zameni živu predstavu iako to niko nije ni dovođio u pitanje. U trenutku kada su pozorišta u Makedoniji bila zatvorena mesecima, u Makedonskom narodnom teatru u Bitolju urađena je onlajn premijera predstave po tekstu Horasa Mekoja *I konje ubijaju, zar ne* u režiji Martina Kočovskog, dobro poznatog kragujevačkoj publici. Martin Kočovski je inteligentno i dramaturški vešto u onlajn prenos predstave upisao, uključio i kontekst zatvorenog teatra, praznu salu, distancu među ljudima u tehnicu, oko scene i na sceni. Na taj način je dramaturški

isolation, with distorted perception of reality, to build new forms of togetherness?

The experienced director-dramaturge tandem, Boris Liješević and Fedor Šili, are known for their love of tackling serious and difficult literary challenges. This time they arrive with a great dramatization of the anthological novel *The Use of Man*, by Aleksandar Tišma, about the tragic fate of people in wartime, of the fate of several families who lived before, during and after the Second World War. It's a performance that warns us that war psychology easily and quickly turns a person into a commodity, into a means of carrying out other people's objectives.

The Bosnian National Theatre from Zenica and director Selma Spahić have always been well received and awarded at the Joakimfest. For Selvedin Avdić, one of the multitudes of great Bosnian writers who, in recent years, have been attracting more and more of readers' attention in the region and beyond, this is the second collaboration with the director at the theatre in Zenica. The first was on the great performance *My Factory*. As someone who feels great respect for theatres that on their stages deal with the themes of their communities, I consider the play *Seven Terrors*, tackling the wartime events in Zenica, an incredibly brave act and a significant play both in theatrical and civic sense.

For the past year and a half in Serbia, theatre people have often been saying that a video recording of a theatre performance can in no way replace a live performance, even though no one even disputes that. At the moment when the theatres in North Macedonia had been closed for months, an online premiere of the performance based on the text by Horace McCoy *They Shoot Horses, Don't They?* and directed by, with Kragujevac audience well-acquainted Martin Kočovski, was produced at the National Theatre in Bitola. In the online broadcast of the performance, Martin Kočovski included, with intel-

isprepleo fikciju sa scene sa dokumentarnošću situacije u kojoj je pozorištu zabranjeno da igra predstave. Koliko god da se ova predstava uživo igra u pozorištima i na festivalima, nikada neće imati taj segment dokumentarnog zapisa i svedočenja jednog trenutka, kakav ima snimak.

Ovo je sedam predstava koje će svojim temama, scen-skim promišljanjem i estetikom, nadam se, ispričati priču **život posle** i uspeti, opet se nadam, da nadigraju koronu.

26. 8. 2021.

Branislava Ilić,
dramaturškinja i dramska spisateljica

ligence and dramaturgical skill, the context of the closed theatre, the empty hall, the distance between people, in the technique around the stage and on the stage. In that way, he dramatically intertwined fiction from the stage with the documentary aspect of the situation in which the theatre is forbidden to stage performances. No matter how much this performance is staged live in theatres and at festivals, it will never have that aspect of documentary recording and testimony of a moment, as a recording has.

These are the seven performances that will hopefully, through their themes, stage deliberation and aesthetics, tell the story of **life afterwards** and out-play the coronavirus.

August 26, 2021

Branislava Ilić,
dramaturge and playwright

Branislava Ilić

Rođena je 1970. u Nišu gde je završila Srednju glumačku školu. Diplomirala je dramaturgiju na FDU u Beogradu. Prvi angažman je imala u Narodnom pozorištu u Nišu. Od 2008. do 2010. godine radila je kao dramaturškinja u Narodnom pozorištu – Beograd.

Dramaturšku saradnju je ostvarila u više od trideset predstava. Predstava *Zoran Đinđić* osvojila je nagradu BITEF-a „Mira Trailović“, dok je predstava *Derviš i smrt* trinaest godina na repertoaru NP – Beograd. Saraduje sa rediteljima/kama različitih generacija i poetika na predstavama po delima savremenih autora/ki (R. Šimelpfenig, D. Herover, V. Jon, S. Basara, B. Jovanović, E. Jelinek...) ali i autora klasike poput Meše Selimovića, Servantesa, Sartra i dr.



foto Miljana Vuković

She was born in 1970 in Niš, where she went to the Secondary Acting School. She graduated in Dramaturgy from the Faculty of Dramatic Arts in Belgrade. Her professional career began at the National Theatre in Niš. From 2008 to 2010, she worked as a dramaturge at the National Theatre in Belgrade.

She has collaborated as a dramaturge on more than thirty performances. The performance *Zoran Đinđić* won the Bitez Festival's "Mira Trailović" Award, while the performance *Death and the Dervish* has been continually staged for 13 years at the National Theatre in Belgrade. She has been collaborating with theatre directors of various age groups and poetic predispositions on performances adapting contemporary writers (Roland Schimmelpfennig, David Harrower, Vera Ion, Svetislav Basara, Biljana Jovanović, Elfriede Jelinek...) as well as classical authors such as Meša Selimović, Miguel de Cervantes, Jean-Paul Sartre and others. Apart from the abovementioned theatres, she has also worked at

Branislava Ilić

Pored već pomenutih pozorišta, radila je i u Ateljeu 212, Srpskom narodnom pozorištu, Pozorištu „Toša Jovanović“, Kruševačkom pozorištu, Puls teatru, Zvezdara teatru, Madlenianumu, Bitef teatru, HNK „Ivan pl. Zajc“ – Rijeka...

Napisala je trinaest drama (7 izvedenih), pet dramatizacija, oko 50 radio minijatura i nekoliko scenarija za različite tv formate. U svojim dramama se najčešće bavi problemima žena u sudaru sa patrijarhalnim sistemom vrednosti (*Kidanje, Telo, Ne pristajem, Obezglavljene...*) ali i ugroženim radnicima građevine (*Pad*) i problemima pojedinaca u sudaru s duhom palanke (*Bako, neću da postanem čudovište*).

Priče (za decu i odrasle), drame i dramatizacije su joj objavljivane u časopisima i zbirkama. Ima objavljene i dve knjige drama: 2007. *Teatar palanke*, NKC – Niš i 2017. *drame/plays* – dvojezično izdanje drama, Srpska čitaonica Irig i Fond „Borislav Mihajlović Mihiz“.

Nagrade: „Jovan Sterija Popović“ za dramu *Telo* – Konkurs Sterijinog pozorja za novi dramski tekst; nagrada „Borislav Mihajlović Mihiz“ za dramsko stvaralaštvo; dve godišnje pohvale Narodnog pozorišta u Beogradu i godišnju nagradu DADOV-a za dramatizaciju.

Dvadeset godina radi na pozorišnoj edukaciji mladih kroz različite tipove radionica. Autorka je i koordinatorka više umetničkih projekata (domaćih i regionalnih) i učestvuje u umetničkim projektima drugih autora i umetničkih grupa...

2019. i 2020. godine bila je selektorka Festivala Zajednice profesionalnih pozorišta Srbije „Joakim Vujić“.

Atelje 212, Serbian National Theatre, National Theatre “Toša Jovanović,” Kruševac Theatre, Puls Theatre Lazarevac, Zvezdara Theatre, Madlenianum, Bitef Theatre, Croatian National Theatre Ivan pl. Zajc in Rijeka...

She has written thirteen plays (7 of which have been staged), five dramatizations, around 50 radio miniatures, and several screenplays for various TV formats. Her plays usually deal with the problems women experience when clashing with patriarchal value system (*Tearing Apart, The Body, I Do Not Consent, Decapitated...*) but also with those of construction worker fatalities (*The Fall*) as well as with the issues of individuals at odds with small-town mentality in *I Don't Want to Be a Monster, Grandma*.

Her stories (for children and adults), plays and dramatizations have been published in magazines and collections. She has published two books of plays: *Small-Town Theatre* in 2007, Niš Cultural Center and in 2017 *Drame / Plays* – a bilingual edition of plays - Serbian Reading Room in Irig and Borislav Mihajlović Mihiz Fund.

Awards: Jovan Sterija Popović Award for the play *The Body* at the open competition of Sterija pozorje for a new dramatic text; Borislav Mihajlović Mihiz Award for dramatic creative work; two annual commendations of the National Theatre in Belgrade and an annual award of the Youth Theatre “Dadov” for dramatization.

For twenty years she has been educating young people in theatre practices through various types of workshops. She is the author and coordinator of several art projects (domestic and regional ones) and takes part in art projects of other authors and various artistic groups.

In 2019 and 2020 she was the curator of the “Joakim Vujić” Festival of Professional Theatres in Serbia.

www.joakimfest.rs



www.joakimvujic.com

**ŽIRI
JURY**

Nada Kokotović

rediteljka i koreografkinja
– predsednica žirija

Nada Kokotović rođena je u Hrvatskoj, studirala je klasičan i moderni balet, film i pozorišnu režiju i filozofiju u Zagrebu. Odrastajući u kulturno raznolikoj, kosmopolitskoj i umetnički eksperimentalnoj Jugoslaviji, već kao mlada plesačica i koreografkinja dobila je priliku da radi s renomiranim savremenim kompozitorima (Bruno Maderna, Karlheinz Stockhausen, Milko Kelemen) i rediteljima. Pet godina boravi na Muzičkoj akademiji Kiđi (Accademia Musicale Chigiana) u klasi Klotilde i Aleksandra Saharova (Clotilde Sakharoff, Alexandre Sakharoff). Bila je članica baleta HNK u Zagrebu, članica KASP-a (Komorni ansambl slobodnog plesa, Zagreb). Talentovana i ambiciozna, krajem 70-tih, dobila je dvogodišnju IREX i Ford stipendiju u Sje-



dinjenim Američkim Državama, gde je radila s Džordžom Balanšinom (George Balanchine) u Njujork siti baletu i Of Brodveju kao i u Državnoj operi u Njujorku (New York State Opera, Alice Tuly Hall).

Nakon boravka u SAD uve-la je u jugoslovenski kulturni prostor koreodramu kao novi teatarski oblik i od tada je napravila više od stotinu produkcija. Zajedno s Ljubišom Ristićem osniva multietnič-

Nada Kokotović

director and choreographer
- president of the jury

Nada Kokotović was born in Croatia, and she studied classical and modern ballet, film and theatre directing and philosophy in Zagreb. Growing up in a culturally diverse, cosmopolitan and artistically experimental Yugoslavia, as a young dancer and choreographer, she was given the opportunity to work with renowned contemporary composers (Bruno Maderna, Karlheinz Stockhausen, Milko Kelemen) and directors. He spent five years at the Accademia Musicale Chigiana in the class of Clotilde and Alexandre Sakharoff. She was a member of the HNK Ballet in Zagreb, a member of KASP (Chamber Ensemble of Free Dance, Zagreb). Talented and ambitious, in the late '70s, she received a two-year IREX and Ford scholarship in the United States, where she worked with George Balanchine at the New York City Ballet. She staged productions off-Broadway as well as at the New York City Opera (Alice Tuly Hall).

After her stay in the USA, she introduced choreodrama into the Yugoslav cultural space as a new theatrical form and has since made more than a hundred productions. Together with

ki, multikulturalni, višejezični teatarski projekat KPGT. Gostuju po Jugoslaviji, Meksiku, SAD, Australiji i Evropi. Rat u Jugoslaviji i politička dezintegracija domovine, prisiljavaju je, kao slobodnu građanku sveta po uverenju, da naglo prekine karijeru na ovom prostoru. 1992. godine, Nada Kokotović odlazi u Nemačku.

Uprkos gubitku jezika, dugogodišnjih prijatelja i kolega, njena kreativna snaga nije posustajala. Kao frilens rediteljka i koreografkinja, ostvaruje vlastite produkcije, a sa umetničkim i životnim partnerom Neđom Osmanom 1996. godine osniva teatar TKO (Teatar „Kokotović Osman“) u Kelnu, u kome su između ostalog, radili i ciklus predstava „postratna dramaturgija“ po delima Dubravke Ugrešić, Slavenke Drakulić, Biljane Srbljanović, Gorana Stefanovskog...

Do sada, Nada Kokotović je u Nemačkoj uradila 78 predstava. Gostovala je i radila u mnogim teatrima: Državni teatar u Tübingenu (Landestheater Tübingen), Državni teatar u Sarbrikeni (Saarländische Staatstheater), Plesni forum u Kelnu (Tanzforum Köln), Opera u Štutgartu (Staatstheater Stuttgart), Gradski teatar i Opera u Konstancu (Stadttheater und Rathausoper Konstanz), Letnji teatar Iberlinge (Sommertheater Überlingen), Gradski teatar u Vircburgu (Mainfranken Theater Würzburg), Sanktpe-terburško državno akademsko dramsko pozorište „V. F. Komisarževska“ (Вера Фёдоровна Комиссаржевской) (Rusija), Teatar u Kajzerslauternu (Stadttheater Kaiserslautern), Teatar Rigiblick u Cirihi (Švajcarska), CZKD Beograd, Narodni teatar Bitola (Severna Makedonija), HNK „Ivan pl. Zajc“, Rijeka (Hrvatska)...

Nažalost, povodi za njen dolazak u Srbiju i profesionalni angažman, posle 2000. bili su sporadični i retki.

Ljubiša Ristić, she founded the multiethnic, multicultural, multilingual theatre project KPGT. They toured Yugoslavia, Mexico, the USA, Australia and Europe. The war in Yugoslavia and the political disintegration of the homeland forced her, as a cosmopolitan by conviction, to abruptly terminate her career in this region. In 1992, Nada Kokotović emigrated to Germany.

Despite the loss of her language, longtime friends and colleagues, her creative power did not wane. As a freelance director and choreographer, she has been realizing her own productions, and she and her artistic and life partner Neđo Osman co-founded the TKO Theatre (Theatre Kokotović / Osman) in 1996 in Cologne, where, among other things, they worked on a series of plays “Postwar Dramaturgy” based on the works of Dubravka Ugrešić, Slavenka Drakulić, Biljana Srbljanović, Goran Stefanovski...

So far, Nada Kokotović has done 78 performances in Germany. She has performed and worked in many theatres: State Theatre in Tübingen, Saarland State Theatre in Saarbrücken, Dance Forum in Cologne, Stuttgart State Opera, City Theatre and the Constance Opera, Summer Theatre Überlingen, Mainfranken Theater Würzburg, Castle Theatre Moers, Komissarzhevskaya Theatre in St. Petersburg (Russia), Theatre in Kaiserslautern, Theater Rigiblick in Zurich (Switzerland), CZKD Belgrade, National Theatre Bitola (North Macedonia), Croatian National Theatre Ivan pl. Zajc in Rijeka (Croatia)...

Unfortunately, after 2000, grounds for her arrival and professional engagement in Serbia have been sporadic and rare.

Jasmina Dimitrijević

glumica

Rođena u Smederevskoj Palanci. Diplomirala glumu na Fakultetu umetnosti u Prištini u klasi Milana Plećaša. Diplomirala engleski jezik i književnost na Filološkom fakultetu.

Pohađala je regionalnu obrazovnu platformu za muzičko pozorište „11 zemalja“ koreografa Bila Hejstingsa 2015, više radionica iz oblasti džez baleta (Čet Voker), stepa (Mojca Horvat), džez pevanja (Vladana Marković), vokalnih tehnika (Ana Sofrenović), kao i masterklas Egon Savina na temu režije u amaterskom teatru.

Stalni je član Knjaževsko-srpskog teatra u kojem je od 1998. godine ostvarila gotovo 30 uloga od kojih su najznačajnije: Ana (*Doktor Šuster*, D. Kovačević), Vida (*Ožalošćena porodica*, B. Nušić), Anželika (*Hotel 'Slobo-*



dan promet', Ž. Fejdo), Varvara Striceski (*Seobe*, M. Crnjanski), Dara (*Gospođa ministarka*, B. Nušić), Ekaterina Davidović (*Čudo po Joakimu*, R. Z. Dorić), Katarina (*Noć u kafani Titanik*, I. Andrić / N. Bradić), Jelisaveta (*Jelisavetini ljubavni jadi zbog molera*, M. Jelić), Džesi (*U stvari, teatar*, D. Bošković), Helena (*San letnje noći*, V. Šekspir), Edit Pjaf (*Vrapčić*, N. Ilić), Žena (majka/supru-
ga/snajka) / Kafanska peva-

Jasmina Dimitrijević

actress

She was born in Smederevska Palanka. She earned a Bachelor's degree in Acting from the Faculty of Arts in Pristina under the mentorship of prof. Milan Plećaš. She got her degree in English Language and Literature from the Faculty of Philology.

She attended a regional educational platform for musical theatre "11 countries" conducted by choreographer Bill Hastings in 2015, several workshops in the field of: jazz ballet (Chat Walker), step dance (Mojca Horvat), jazz singing (Vladana Marković), vocal techniques (Ana Sofrenović) as well as Egon Savin's masterclass on directing in amateur theatre.

She is a permanent member of the Princely Serbian Theatre in which she has been performing from 1998 in almost 30 productions. Notable roles: Ana (*Doctor Shoemaker*, D.Kovačević), Vida (*The Bereaved Family*, B.Nušić), Angelique (*Hotel Paradiso*, Ž.Fejdo), Varvara Stritzesky (*Migrations*, M.Crnjanski), Dara (*The Cabinet Minister's Wife*, B.Nušić), Ecatherine Davidović (*Miracle by Joachim*, R.Z.Dorić), Catherine (*The Night in the*

čica (*Dvesta*, P. Mihajlović), Ana Andrejevna (*Revizor*, N. V. Gogolj).

Igrala je i u predstavama Narodnog pozorišta u Beogradu, Pozorišta na Terazijama, Madlenianuma, Ustanove kulture Palilula – Scene „Stamenković“, Kulturnog centra „Reks“, saradujući sa rediteljima – Borom Draškovićem, Kokanom Mladenovićem, Jovicom Pavićem, Nebojšom Bradićem; zatim u „Velikom školskom času“ u Šumaricama 2017, te u trupama „Šelter“, „Arijadna“, „Teatron“ i „Pozorište komedije“.

Dobitnica je Godišnje nagrade Knjaževsko-srpskog teatra 2016. i „Male liske“ na Međunarodnom festivalu komedije „Mostarska liska“ za ulogu Jelisavete (*Jelisavetini ljubavni jadi zbog molera*), kao i Specijalne nagrade za partnersku igru (sa Nadom Jurišić) u predstavi *U stvari, teatar* na Međunarodnom festivalu ruske drame „Most prijateljstva“ (Международный театральный фестиваль “Мост дружбы”) u Joškar Oli u Rusiji 2016. godine.

Ostvarila je uloge u igranim filmovima *Turneja, 6 dana mraka, Čarlston za Ognjenku, Unutra i Mali trgovac*, TV serijama *Moj rođak sa sela* i *Iz života poznatih matematičara*, kao i u više radio drama Radio Beograda i sinhronizacija animiranih filmova produkcije „Laudvorks“.

Bavi se i prevodilaštvom, posebno prepevima poezije sa engleskog i francuskog jezika.

Titanic Inn, I.Andrić/N.Bradić), Jelisaveta (*Jelisaveta's Love Woes over a Painter*, M.Jelić), Jessie (*In Fact, a Theatre*, D.Bošković), Helena (*A Midsummer Night's Dream*, Shakespeare), Edith Piaf (*Little Sparrow*, N.Ilić), Woman / mother / wife / daughter-in-law / pub singer (*Two Hundred*, P.Mihajlović), Anna Andreyevna (*The Government Inspector*, N.V.Gogol).

She has also performed in productions of the National Theatre in Belgrade, Terazije Theatre, Opera & Theatre Madlenianum, Cultural Institution Palilula, Cultural Centre Rex, cooperating with directors such as Boro Draškovic, Kokan Mladenović, Jovica Pavić, Nebojša Bradić; also, she performed at the Great School Class at Šumarice in 2017, in theatre troupes Shelter, Ariadne, Theatron and Comedy Theatre.

Awards: Annual Award of the Princely Serbian Theatre 2016 and Little Liska at Mostarska Liska Festival, both for the role of Jelisaveta (*Jelisaveta's Love Woes over a Painter*); Special Award for Partnership Play (with Nada Jurišić) for the performance *In Fact, a Theatre*, at the International Festival of Russian Drama “Friendship Bridge” in Yoshkar-Ola, Russia, 2016.

She has appeared in films: *The Tour, 6 Days Dark, Tears for Sale, Inside, Little Trader*; in TV series: *My Cousin from the Countryside, From the Lives of Famous Mathematicians*; in numerous radio dramas for Radio Belgrade and in cartoon synchronizations for Studio Loudworks.

She has also been translating, especially English and French poetry.

Radmila Petrović

pesnikinja

Rođena je u Užicu (1996). Odrasla je u Stupčevićima kod Arilja. Završila je Ekonomski fakultet u Beogradu, gde trenutno završava master studije. Kao laureat 42. Limskih večeri poezije objavila je zbirku pesama *Miris zemlje* (Dom kulture „Pivo Karamatijević“, Priboj, 2014), a kao pobednik 22. Poetskog konkursa „Desanka Maksimović“ zbirku *Celulozni rokenrol* (SKZ i Valjevska gimnazija, Valjevo, 2015). Zastupljena je u zbornicima, domaćim i međunarodnim časopisima. Učestvovala je na brojnim festivalima i čitanjima poezije širom Evrope. Njena treća zbirka poezije, *Moja mama zna šta se dešava u gradovima*, objavljena od strane PPM Enklave početkom leta 2020, prodana je u preko 7000 primeraka. Ista zbirka objavljena je u Ma-



foto Marija Stajnić
ELLE

kedoniji 2021, a u pripremi su poljsko i nemačko izdanje. Poezija joj je prevođena i na engleski, francuski, grčki, italijanski, slovenački, španski, hebrejski i druge jezike. Stipendistkinja je Vlade Republike Srbije. Boravila je na rezidencijama za pisanje u Skoplju (Balkan Readings) i Berlinu (Traduki).

Radmila Petrović

poet

She was born in 1996 in Užice. She grew up in Stupčevići near Arilje. She graduated from the Faculty of Economics in Belgrade, where she is currently completing her master's studies. As the laureate of the 42nd Lim River Poetry Evenings, she published a collection of poems "The Scent of Earth" (House of Culture "Pivo Karamatijević", Priboj, 2014), and as the winner of the 22nd Poetry Competition "Desanka Maksimović" she published a collection "Cellulose Rock 'n' Roll" (SKZ and Valjevo Gymnasium, Valjevo, 2015). She has been represented in anthologies, domestic and international journals. She has participated in numerous festivals and poetry readings across Europe. Her third collection of poetry, "Mom Knows What's Happening in the Cities," published by PPM Enklava in early summer

2020, has sold over 7,000 copies. The same collection was published in North Macedonia in 2021, and the Polish and the German edition are in the works. Her poetry has also been translated into English, French, Greek, Italian, Slovenian, Spanish, Hebrew and other languages. She has been a scholarship holder of the Government of the Republic of Serbia. She has stayed at writing residencies in Skopje (Reading Balkans) and Berlin (Traduki).

www.joakimfest.rs



www.joakimvujic.com

**PROGRAM FESTIVALA
FESTIVAL PROGRAM**

GLAVNI PROGRAM

8. okt / 20:00 / Knjaževsko-srpski teatar **UPOTREBA ČOVEKA**

Po istoimenom romanu Aleksandra Tišme
dramatizacija: Fedor Šili / Boris Liješević
režija: Boris Liješević
produkcija: Novi Tvrđava teatar / Grad teatar Budva /
Novosadsko pozorište (Újvidéki Színház) / East West
Centar iz Sarajeva (Srbija, Crna Gora, Bosna i Hercegovina)
Svečano otvaranje 16. Joakimfesta

9. okt / 20:00 / 10. okt / 12:00, 14:00, 16:00, 18:00, 20:00 / Knjaževsko-srpski teatar

KAO DA KRAJ NIJE NI SASVIM BLIZU

tekst: Maja Pelević
režija: Nikola Zavišić
produkcija: Bitef teatar (Srbija)
Predstavu ne bi trebalo da gledaju osobe koje imaju epilepsiju. Broj
gledalaca po predstavi je ograničen na 5 osoba. Preporuka je da se
na predstavu dođe u udobnoj garderobi.

11. okt / 20:00 / Knjaževsko-srpski teatar **BLUDNI DANI KURATOG DŽONIJA**

Po istoimenom romanu Filipa Grujića
dramatizacija: Dimitrije Kokanov
režija: Jovana Tomić
produkcija: Novosadsko pozorište (Újvidéki Színház) /
Sterijino pozorje (Srbija)
Ograničen broj mesta u publici - 50

12. okt / 20:00 / Knjaževsko-srpski teatar **SAMO GLAS**

tekst: Nina Plavanjac
režija: Marjan Nećak (Марјан Неќак)
produkcija: Makedonsko narodno pozorište
(Македонски народен театар) – Skoplje
(Severna Makedonija)
Za publiku 16+

13. okt / 20:00 / Knjaževsko-srpski teatar **NAŠ MAGACIN (Naše skladišče)**

tekst: Tjaša Mislej
režija: Mateja Kokol
produkcija: Prešernovo pozorište u Kranju
(Prešernovo gledališče Kranj, Slovenija)

14. okt / 20:00 / Knjaževsko-srpski teatar **I KONJE UBIJAJU, ZAR NE (snimak predstave)**

Po istoimenom romanu Horasa Mekoja (Horace McCoy)
dramatizacija i režija: Martin Kočovski
produkcija: NU Narodno pozorište (НУ Народен театар
Битола), Bitolj (Severna Makedonija)

15. okt / 20:00 / Knjaževsko-srpski teatar **AKO DUGO GLEDAŠ U PONOR**

Po istoimenom romanu Enesa Halilovića
režija: Zlatko Paković
produkcija: Regionalno pozorište Novi Pazar /
Kulturni centar Novi Pazar (Srbija)
Ograničen broj mesta u publici - 70

Organizatori zadržavaju pravo izmene programa.

MAIN PROGRAM

Oct 8, 2021 / 8 pm / Princely Serbian Theatre

THE USE OF MAN

Based on the eponymous novel by Aleksandar Tišma
dramatization: Fedor Šili / Boris Liješević
director: Boris Liješević
production: New Fortress Theatre / Theatre City Budva /
Novi Sad Theatre (Újvidéki Színház) / East-West Center from
Sarajevo (Serbia, Montenegro, Bosnia and Herzegovina)
Opening ceremony of the 16th Joakimfest

Oct 9, 2021 / 8 pm / Princely Serbian Theatre
Oct 10, 2021 / 12 noon, 2 pm, 4 pm, 6 pm, 8 pm /
Princely Serbian Theatre

AS IF THE END WERE NOT QUITE NEAR

text: Maja Pelević
director: Nikola Zavišić
production: Bitef theatre (Serbia)
**WARNING! This performance may not be suitable for viewers
suffering from photosensitive epilepsy. Viewer discretion is advised.**
Seating capacity per performance is limited to 5 viewers. Wearing
comfortable outfit is recommended.

Oct 11, 2021 / 8 pm / Princely Serbian Theatre

OBSCENE DAYS OF JOHNNY LONG JOHNSON

Based on the eponymous novel by Filip Grujić
dramatization: Dimitrije Kokanov
director: Jovana Tomić
production: Novi Sad Theatre (Újvidéki Színház) /
Sterijino pozorje (Serbia)
Seating capacity limited to: 50

Oct 12, 2021 / 8 pm / Princely Serbian Theatre

ONLY VOICE

text: Nina Plavanjac
director: Marjan Nechak
production: Macedonian National
Theatre - Skopje (North Macedonia)
The performance is not suitable for persons under the age of 16.

Oct 13, 2021 / 8 pm / Princely Serbian Theatre

OUR WAREHOUSE

text: Tjaša Mislej
director: Mateja Kokol
production: Prešeren Theatre in Kranj (Slovenia)

Oct 14, 2021 / 8 pm / Princely Serbian Theatre

THEY SHOOT HORSES, DON'T THEY? (video recording)

Based on the eponymous novel by Horace McCoy
dramatization and direction: Martin Kochovski
production: National Theatre Bitola (North Macedonia)

Oct 15, 2021 / 8 pm / Princely Serbian Theatre

WHEN YOU GAZE LONG INTO AN ABYSS

Based on the eponymous novel by Enes Halilović
director: Zlatko Paković
production: Regional Theatre Novi Pazar /
Cultural Centre Novi Pazar (Serbia)
Seating capacity limited to: 70

The organizers reserve the right to change the program.

PRATEĆI PROGRAM

IZLOŽBA

8. okt – 1. nov / Otvaranje u 19.30
Foaje Knjaževsko-srpskog teatra
Kulturni centar UMMUS

Prvih 15 godina - Izložba festivalskih plakata

POZORIŠTE, DIJALOG, SEĆANJE

9. okt / 12:00 / Knjaževsko-srpski teatar

Doprinos i značaj „malih izdavača”
u Srbiji – pozorište i drama
Razgovor i promocija

14. okt / 12:00 / Knjaževsko-srpski teatar

Sećanje na prof. dr Dragana Klaića (1950–2011)

SIDE PROGRAM

EXHIBITION

Oct 8 – Nov 1 / Opening: 7.30 PM
Foyer of the Princely Serbian Theatre
Cultural Centre UMMUS

The initial 15 years - Exhibition of festival posters

THEATRE, DIALOGUE, REMEMBRANCE

Oct 9 / 12 PM noon / Princely Serbian Theatre

Contribution and importance of “small publishers”
in Serbia - theatre and drama
Talk and promotion

Oct 14 / 12 PM noon / Princely Serbian Theatre

Remembering the late Prof. Dr. Dragan Klaić (1950 - 2011)

Organizatori zadržavaju pravo izmene programa.

The organizers reserve the right to change the program.

GLAVNI PROGRAM
MAIN PROGRAM

Po istoimenom romanu Aleksandra Tišme

UPOTREBA **ČOVEKA**

Režija: Boris Liješević

Produkcija: Novi Tvrđava teatar / Grad teatar Budva /
Novosadsko pozorište (Újvidéki Színház) /
East West Centar iz Sarajeva (Srbija, Crna Gora,
Bosna i Hercegovina)

Trajanje: 130' /bez pauze/

Based on the eponymous novel by Aleksandar Tišma

THE USE OF MAN

Director: Boris Liješević

Production: New Fortress Theatre / Theatre City Budva /
Novi Sad Theatre (Újvidéki Színház) / East-West Center
from Sarajevo (Serbia, Montenegro, Bosnia and
Herzegovina)

Duration: 130' / no intermission /

8. okt /20:00 / Knjaževsko-srpski teatar / Princely Serbian Theatre

Dramatizacija: Fedor Šili, Boris Liješević
Dramaturg: Fedor Šili
Scenografija: Željko Piškorić
Kostimografija: Marina Sremac
Muzika: Stefan Ćirić

Igraju:
Marta Bereš
Draginja Voganjac
Jugoslav Krajnov
Dušan Vukašinić
Ognjen Nikola Radulović
Aljoša Đidić
Ognjen Petković

Dramatization: Fedor Šili / Boris Liješević
Dramaturge: Fedor Šili
Set Designer: Željko Piškorić
Costume Designer: Marina Sremac
Music: Stefan Ćirić

Cast:
Marta Bereš
Draginja Voganjac
Jugoslav Krajnov
Dušan Vukašinić
Ognjen Nikola Radulović
Aljoša Đidić
Ognjen Petković

Tišmin roman *Upotreba čoveka* kompleksna je priča o tragičnoj sudbini ljudi u ratu, sudbini nekoliko porodica koje su živjele pre, za vreme i nakon Drugog svetskog rata.

„Svaki put kada se menjaju društvena uređenja, prolaze tragična ratna i poratna vremena, ruše se vrednosti i grade nove, traži se jasna odluka, preživeti ili ne. Grad je ovde kontekst i nemi svedok, aktivni činilac koji istovremeno i trpi promenu i menja se, sam ističući svu tragediju glavnog lika.“ Nataša Gvozdenović, *Vreme*

Glavna junakinja je Vera Kroner, devojka iz bogate trgovačke jevrejske porodice, koja iz gospodskog novosadskog života biva deportovana u Aušvic 1943. sa svojom porodicom ali i sa ostalim jevrejskim porodicama. Vera jedina preživljava taj stravičan život i prizore, jer logorsko vreme provodi u „kući radosti“, bordelu u kojem im seksualne usluge koje pružaju SS vojnicima, produžavaju život i odlažu put u krematorijum.

Predstava je realizovana u okviru zajedničkog regionalnog programa „Dijalog za budućnost“ koji u Srbiji, Bosni i Hercegovini i Crnoj Gori sprovode UNESCO, UNICEF i UNDP.

Tišma's novel *The Use of Man* is a complex story about the tragic fate of people in war, the fate of several families who lived before, during and after the Second World War.

The protagonist is Vera Kroner, a girl from a rich Jewish family of merchants, who was taken from her stately life in Novi Sad and deported to Auschwitz in 1943 with her own but also other Jewish families. Vera is the only one to survive that horrific life and sights, because she spends her camp days in the “house of joy,” a brothel where the sexual services they provide to SS soldiers prolong their lives and delay their trip to the crematorium.

Debuting in the performance in the role of Vera Kroner is Marta Bereš, the best actress of the past theatre season, according to the Hungarian theatre critics.

The performance was realized within the joint regional program “Dialogue for the Future” which is being implemented in Serbia, Bosnia and Herzegovina and Montenegro by UNESCO, UNICEF and UNDP.

Aleksandar Tišma

Aleksandar Tišma je bio romansijer, pesnik, pisac pri-povedaka, drama i prevodilac. Rođen je 16. januara 1924. godine u Horgošu, a preminuo 15. februara 2003. u Novom Sadu. Osnovnu školu i gimnaziju završio je u Novom Sadu, a studije engleskog jezika i književnosti na Filozofskom fakultetu u Beogradu 1954. godine. Od 1945. do 1949. godine radio je kao novinar u Slobodnoj Vojvodini i Borbi, a od 1949. do 1981. godine bio je urednik u Izdavačkom preduzeću Matice srpske u Novom Sadu i urednik Letopisa Matice srpske od 1969. do 1973. Prevodio je sa mađarskog i nemačkog jezika. Njegova književna dela prevedena su na oko 20 svetskih jezika. Za književno stvaralaštvo dobio je mnogobrojne nagrade i priznanja u zemlji i inostranstvu: Brankovu nagradu (1957), Oktobarsku nagradu Novog

„Siguran sam da se mnogi pitaju – zašto mi to danas gledamo? Mislim da je to veliki problem o kome, između ostalog, ova predstava govori. Govori da smo mi kao društvo postali bahati, bezobrazni, neuki, agresivni. Nama bi trebalo pisati nove knjige svakih pet dana. Prostor iz koga vi dolazite ima Tišmu, Kiša, Lebovića... samo njihove tri knjige dale bi materijala da se čovek zabavi narednih pedeset ili sto godina. Ništa mi nismo naučili.“
Almir Imširević

Sada (1966), Nolitovu nagradu (1977), NIN-ovu nagradu za roman (1977), nagradu Narodne biblioteke Srbije za najčitaniju knjigu (1978), Književnu nagradu „Szirmai Karoly“ (1977. i 1979), Andrićevu nagradu (1979), Nagradu oslobođenja Vojvodine (1982), nagradu „Željezare Sisak“ (1984), Sedmojulsku nagradu SR Srbije (1988), nagradu za evropski feljton u Brnu (1993), nagradu Lajpciškog sajma knjiga (1996), državnu nagradu Austrije za evropsku književnost (1996), nagradu grada Palerma „Mondello“ (2000), nagradu „Svetozar Miletić“ za publicistiku (2002) i posthumno Vukovu nagradu (2003). Dobitnik je ordena Legije časti Republike Francuske. Bio je redovni član Srpske akademije nauka i umetnosti i član Akademije umetnosti u Berlinu.

(preuzeto iz knjige *Upotreba čoveka*, Aleksandar Tišma, Akademska knjiga, 2010, Novi Sad)



Aleksandar Tišma

Aleksandar Tišma was a novelist, poet, short story writer, playwright and translator. He was born on January 16, 1924 in Horgoš, and died on February 15, 2003 in Novi Sad. He completed elementary school and grammar school in Novi Sad, and his English language and literature studies at the Faculty of Philosophy in Belgrade in 1954. From 1945 to 1949 he worked as a journalist in Slobodna Vojvodina and Borba, and from 1949 to 1981 he was the editor of the Matica Srpska Publishing Company in Novi Sad and the editor of the Matica Srpska Chronicle from 1969 to 1973. He translated from Hungarian and German. His literary works have been translated into about 20 world languages. For his literary work

he received numerous awards and recognitions in the country and abroad: the “Branko Radičević” Award (1957), the October Award of Novi Sad (1966), the Nolit Award (1977), the NIN Award for Best Novel of the Year (1977), the National Library of Serbia Award for Most Read Book (1978), Vojvodina Liberation Award (1982), Sisak Iron Works Festival Award (1984), Seventh of July Award of Republic of Serbia (1988), European Feuilleton Award in Brno (1993), the Leipzig Book Fair Award (1996), the Austrian State Prize for European

Literature (1996), the City of Palermo Award “Mondello” (2000), the “Svetozar Miletić” Award for Journalism (2002) and the Vuk Award, posthumously (2003). He is the recipient of the National Order of the Legion of

“I’m sure many are wondering - why are we watching this today? I think that is a big problem that, among other things, this play is about. It says that we as a society have become arrogant, rude, ignorant, aggressive. We should have new books written for us every five days. The space from which you come has Tišma, Kiš, Lebović... their three respective books alone would provide ample material for a person to have fun for the next fifty or a hundred years. We haven’t learned a thing.”

Almir Imširević

Honor of the French Republic. He was a regular member of the Serbian Academy of Sciences and Arts and a member of the Academy of Arts in Berlin.

(sourced from the book *The Use of Man*, Aleksandar Tišma, Akademska knjiga, 2010, Novi Sad)



Boris Liješević

Rođen je u Beogradu. Odrastao je u Budvi, gde je završio osnovnu i srednju školu. Diplomirao je na Filozofskom fakultetu u Novom Sadu, odsek za srpski jezik i književnost. Diplomirao je scenску režiju na Akademiji umetnosti u Novom Sadu, gde trenutno predaje glumu. Trostruki je dobitnik grantova Gete instituta u Beogradu.

Godine 2005. učestvovao je na Internationales Forum junger Bühnengehöriger-u u okviru Berliner Theatertreffen-a.

U prvim godinama profesionalne karijere radio je sa mladim savremenim srpskim dramskim piscima. Ova saradnja rezultirala je produkcijama kao što su *Beograd – London* (Fedor Šili), *Dragi tata* (Minja Bogavac), *Zverinjak* (Dušan Spasojević), *Projekcija* (Miloš Jakovljević).

Režirao je predstave savremenih dramskih pisaca iz Evrope i regiona: *Pristustvo* (Dejvid Harover), *Osvrni se u gnevu* (Džon

Ozborn), *Osećaj brade* (Ksenija Dragunskaja), *Bella Figura* (Jasmina Reza), *Pijani* (Ivan Viripajev)...

Razvijao je projekte snimajući tematske razgovore sa anonimnim sagovornicima otkrivajući njihova autentična iskustva: *Čekaonica*, *Plodni dani*, *Povodom galeba*, *Očevi su grad(i)*, *Peti park*. Projekti nastali improvizacijom: *Čuvari tvog poštenja*.

Rad na tekstu, odnosno mnogo sati provedenih u radu sa autorima na njihovom materijalu stožer je njegovog stvaralačkog procesa u poslednjih nekoliko godina, kao i osnova za rad u prostorijama za probe i na sceni, što je rezultiralo produkcijama drama Igora Štiksa: *Elijahova stolica*, *Brašno u venama*, *Zrenjanin*; Fedora Šilija: *Čarobnjak*, *Noćna straža*; Damira Karakaša: *Blue Moon*. Produkcije za-



foto
Aleksandar Jovanović

Boris Liješević

He was born in Belgrade. He grew up in Budva where he completed his primary and secondary education. He graduated from the Faculty of Philosophy in Novi Sad, Department of Serbian Language and Literature. He has a degree in stage direction from the Academy of Arts in Novi Sad where he currently teaches acting. He is a three-time recipient of grants from Goethe Institute in Belgrade.

In 2005 he participated in Internationales Forum junger Bühnengehöriger as part of the The Berliner Theatertreffen.

During the early years of his professional career, he worked with young contemporary Serbian playwrights. This cooperation resulted in productions such as *Belgrade–London* (Fedor Šili), *Dear Dad* (Minja Bogavac), *Menagerie* (Dušan Spasojević), *Projection* (Miloš Jakovljević).

He has directed plays by contemporary playwrights from Europe and the region: *Presence* (David Harrower), *Look Back In Anger* (John Osborne), *The*

Feeling of a Beard (Ksenia Dragunskaya), *Bella Figura* (Ya-

smina Reza), *The Drunken Ones* (Ivan Vyrypaev)...

He has developed projects through filming topical talks with anonymous interlocutors revealing their authentic experiences: *Waiting Room*, *Fertile Days*, *About Seagull*, *Our Fathers Were Building*, *The Fifth Park*. Projects created through improvisation: *Guardians of Your Honour*.

Working on a text, i.e. many hours spent working with the author on their material has been the axis of his creative process over the last few years as well as the basis for his work in the rehearsal rooms and on stage which has resulted in productions of plays by Igor Štiksa: *The Judgment of Richard Richter*, *The Flour in the Veins*, *Zrenjanin*; by Fedor Šili: *The*

snovane na novim dramatizacijama: *Elijahova stolica* Igora Štiksa, *Jare u mleku* Jurija Poljakova, *Mirni dani u Miksing Partu* Erlenda Lua, *Upotreba čoveka* Aleksandra Tišme, *Mir na Itaki* Šandora Maraija.

Nagrade: nagrada Sterijinog pozorja, časopis Dani – nagrada „Vrli novi svet“, nagrada „Mira Trailović“, nagrada „Ljubomir Muci Draškić“, nagrada „Bojan Stupica“, nagrada „Anđelko Štimac“, nagrada „Petar Kočić“, nagrada „Ardalion“, nagrada „Iskra kulture“, nagrade za režiju festivala „Barski ljetopis“, nagrada ambijentalnog pozorišnog festivala Novi Tvrđava teatar u Čortanovcima, Godišnje nagrade Ateljea 212, Srpskog narodnog pozorišta i Jugoslovenskog dramskog pozorišta.

Wizard, The Night Watch; Damir Karakaš: *Blue Moon*. Productions based on novel dramatizations: *The Judgment of Richard Richter* by Igor Štiksa, *Kid in Milk* by Yuri Polyakov, *Quiet Days in Mixing Part* by Erlend Loe, *The Use of Man* by Aleksandar Tišma, *Peace in Ithaca* by Sandor Marai.

Awards: Sterijino Pozorje Award, Magazine “Dani” – Brave New World Award, Mira Trailović Award,

We are not done with demons and plagues, because they constantly threaten to come out in the form of hatred and intolerance. I am moved by people who remain resolute until the end that a catastrophe will not strike and that reason will prevail. Unfortunately, it always proves that these people are in the minority.

Ljubomir Muci Draškić Award, Bojan Stupica Award, Anđelko Štimac Award, Petar Kočić Award, Ardalion Award, Cultural Sparkle Award, Bar’s Chronicles Art Festival Award for Best Direction, New Fortress Theatre Festival in Čortanovci Award. Annual awards from Atelje 212, Serbian National Theatre and Yugoslav Drama Theatre.



Fedor Šili

Rođen je u Beogradu. Diplomirao je dramaturgiju u klasi profesora Siniše Kovačevića na Akademiji umetnosti u Beogradu. Još u toku studija njegov komad *Beograd – London*, u režiji Borisa Liješevića izveden je u okviru projekta *Beogradske priče 04*, Studentskog kulturnog centra. U tom periodu učestvuje na Nedelji britanske drame u Narodnom pozorištu, Beograd, ali i piše za Leksikon Yu Mitologije i tekstove za album *Neočekivani dolazak u Blekpuł*, sastava Viborg Dallas (1998).

Izvedene drame: *Čarobnjak*, Narodno pozorište Sombor; *Noćna straža*, Atelje 212.

Dramatizacije: Šandor Marai, *Mir u Itaki*, Csiky Gergely Színház, Temišvar; Aleksandar Puškin, *Evgenije Onjegin*, Pozorište mladih, Novi Sad; Aleksandar Tišma, *Upotreba čoveka*, Novi Tvrđava teatar, Čortanovci / Újvidéki Színház, Novi Sad / Grad teatar Budva / East West Centar, Sarajevo; Čitač, po motivima romana Bernharda Šlinka, Beogradsko dramsko pozorište; Klaus Man, *Mefisto*, Újvidéki Színház, Novi Sad

Dramaturški rad: Boris Liješević i Jelena Kislovski Liješević, *Plodni dani*, Atelje 212 / Kulturni centar Pančevo; Karlo Goldoni, *Sluga dvaju gospodara*, Grad teatar Budva / Srpsko narodno pozorište, Novi Sad / Narodno pozorište „Toša Jovanović“, Zrenjanin; *Peti park*, BITEF teatar / BELEF; Alfred de Mise, *Lorencačo*, Jugoslovensko dramsko pozorište.

Dobitnik je Sterijine nagrade za najbolji tekst za *Čarobnjaka* na 58. Sterijinom pozorju.

Drama *Čarobnjak* je objavljena u časopisu za pozorišnu umetnost – Scena.



Fedor Šili

He was born in Belgrade. He graduated dramaturgy in the class of Professor Siniša Kovačević at the Academy of Arts in Belgrade. While still studying, his play *Belgrade - London*, directed by Boris Liješević, was performed as part of the “Belgrade Stories 04” project, by the Students’

Cultural Center. During that period, he participated in the British Drama Week at the National Theatre in Belgrade, but also wrote for the “Lexicon of YU Mythology” and lyrics for the album *Unexpected Arrival in Blackpool*, of the band Viborg Dallas (1998).

Performed plays: *The Wizard*, National Theatre Sombor; *The Night Watch*, Atelje 212

Dramatizations: Sándor Márai, *Peace in Ithaca*, Gergely Csiky Theatre, Timișoara; Alexander Pushkin, *Eugene Onegin*, Youth Theatre, Novi Sad; Aleksandar Tišma, *The Use of Man*, New Fortress Theatre Čortanovci/ Ujvideki Szinhaz, Novi Sad / Theatre City Budva/ East-West Center, Sarajevo; *The Reader*, based on the novel by Bernhard Schlink, Belgrade Drama Theatre; Klaus Mann, *Mephisto*, Újvidéki Színház, Novi Sad.

Dramaturgical work: Boris Liješević and Jelena Kislovski Liješević, *Fertile Days*, Atelje 212 / Cultural Center Pančevo; Carlo Goldoni, *The Servant of Two Masters*, Theatre City Budva / Serbian National Theatre Novi Sad / National Theatre “Toša Jovanović” Zrenjanin; *Fifth Park*, BITEF Theatre / BELEF; Alfred de Musset, *Lorenzaccio*, Yugoslav Drama Theatre.

He is the winner of the Sterija Award for the Best Playtext for *The Wizard* at the 58th Sterija pozorje.

The play *The Wizard* was published in the “Scene” theatre arts magazine.

"Every time social systems change, tragic war and post-war times pass, values are destroyed and new ones are built, a clear decision is sought, to survive or not to survive. The city is the context here and a silent witness, an active agent that at the same time suffers change and changes, emphasizing all the tragedy of the main character."

Nataša Gvozdenović, *Vreme*



Maja Pelević

KAO DA KRAJ NIJE NI SASVIM BLIZU

Režija: Nikola Zavišić

Produkcija: Bitef teatar (Srbija)

Trajanje: 70' /bez pauze/

Predstavu ne bi trebalo da gledaju osobe koje imaju epilepsiju.
Broj gledalaca po predstavi je ograničen na 5 osoba.
Preporuka je da se na predstavu dođe u udobnoj garderobi.

Maja Pelević

AS IF THE END WERE NOT QUITE NEAR

Director: Nikola Zavišić

Production: Bitef theatre (Serbia)

Duration: 70' / no intermission /

WARNING! This performance may not be suitable for viewers suffering from photosensitive epilepsy. Viewer discretion is advised. Seating capacity per performance is limited to 5 viewers. Wearing comfortable outfit is recommended.



9. okt / 20:00 /

10. okt / 12:00, 14:00, 16:00, 18:00, 20:00 /

Knjaževsko-srpski teatar / Princely Serbian Theatre

Video i VR: Filip Mikić

Kompozitorica: Anja Đorđević

Produkcija zvuka: Mina Strugar

Asistentkinja režije i video-produkcije: Jelena Piljić

Asistent video-produkcije: Sanjin Ćorović

Digitalni stjuard: Ljubomir Radivojević

Glasovi: Mina Strugar, Anja Đorđević, Jelena Piljić,

Katarina Vojnović, Maja Pelević

Glasovi u engleskoj verziji: Mina Strugar, Anja Đorđević,

Tanja Strugar

Prevod teksta predstave na engleski: Marija Stojanović

Organizatorica: Katarina Vojnović

Majstori tona: Miroljub Vladić, Jugoslav Hadžić

Fotografija: Andrija Kovač

Video and VR: Filip Mikić

Composer: Anja Đorđević

Sound production: Mina Strugar

Assistant director and video production assistant: Jelena Piljić

Video assistant production: Sanjin Ćorović

Digital steward: Ljubomir Radivojević

Voices: Mina Strugar, Anja Đorđević, Jelena Piljić,

Katarina Vojnović, Maja Pelević

Voices in English: Mina Strugar, Anja Đorđević, Tanja Strugar

Playscript translated by: Marija Stojanović

Organization: Katarina Vojnović

Sound: Miroljub Vladić, Jugoslav Hadžić

Photography: Andrija Kovač

Da li nas VR, AR, MR tehnologija zaista ugrožavaju i menjaju komunikaciju ljudi ili novu tehnologiju koristimo kao izgovor za nerešene civilizacijske probleme na planu društvenih vrednosti, kvaliteta odnosa i komunikacije među ljudima?

Predstava je inspirisana suptilnim prebacivanjem sveta, odnosa i ljudskih interakcija u digitalnu realnost, pokušajem promišljanja nekih novih oblika suživota i zajedništva čoveka i mašine u najintenzivnijim vremenima koje smo dosad iskusili. Publika, sastavljena od petoro ljudi, moći će da iskusi virtuelno putovanje kroz moguće nove svetove, oko i unutar nas samih. Kroz interaktivnu igru trenutnog zajedništva koje se uspostavlja u mikrostrukturi pozorišnog čina, publici se daje prilika da istovremeno bude izvođač, posmatrač i učesnik, i da bira ugao posmatranja.

„Savršeno/ne/savršeno, spoj čoveka i mašine uvek zapada u zamku, praštamo nesavršenosti i postajemo „u-savršeniji“, počinjemo da igramo po tim pravilima koje sami sebi pišemo.“ Filip Mikić

Do VR, AR, MR technologies pose a genuine threat to us and change the way people communicate, or do we use the new technologies as an excuse for unresolved civilizational problems in terms of social values, quality of relations and interpersonal communication?

The performance is inspired by the subtle transfer of the world, relationships and human interactions to digital reality, an attempt to reflect on some new forms of coexistence and togetherness of man and machine in the most intense times we have ever experienced. The audi-

ence, composed of five people, will be able to experience a virtual journey through possible new worlds, around and within ourselves. Through the interactive game of current communion that is established in the microstructure of the theatrical act, the audience is given the opportunity to be a performer, an observer and a participant at the same time, and to choose the perspective.

Maja Pelević

Rođena 13. 02. 1981. u Beogradu. Diplomirala dramaturgiju na Fakultetu dramskih umetnosti u Beogradu 2005. godine i doktorirala na odseku za teoriju umetnosti i medija na Univerzitetu umetnosti u Beogradu 2012. Radila kao dramaturškinja u Narodnom pozorištu u Beogradu od 2007. do 2010. Napisala je preko deset drama (*Pomorandžina kora, Beograd–Berlin, Možda smo mi Miki Maus, Ja ili neko drugi, Testirano na ljudima...*) koje su prevedene na mnoge svetske jezike, igrane širom Srbije i Evrope i objavljene u brojnim savremenim domaćim i inostranim antologijama.



Maja Pelević

She was born on February 13, 1981 in Belgrade. She graduated from the Faculty of Dramatic Arts in Belgrade, department of Dramaturgy in 2005 and received a Ph.D. degree in Theory of Arts and Media from the University of Arts in Belgrade in 2012. From 2007 to 2010 she worked as a dramaturge at the National Theatre in Belgrade. She has written more than ten plays (*Orange Peel, Belgrade-Berlin, Maybe We are Mickey Mouse, I or Somebody Else, Tested on Humans...*) which have been translated into many languages, performed across Serbia and Europe and published in many domestic and foreign contemporary anthologies. She has worked as a dramaturge on more

[Probali smo da pristupimo budućem svetu koji možda naziremo u ovom trenutku i u kome ćemo morati na ovaj ili onaj način da živimo u simbiozi sa mašinama i tehnologijom.](#)



than 20 performances, has dramatized several novels and has written songs for 4 musicals. From 2012. she has been directing and producing her own projects: *They Live* (collaboration with Milan Marković), *Freedom Is the Most Expensive Capitalist Word* (with Olga Dimitrijević), *Lonely Planet, My Prizes, Bollywood*. She was the main screenwriter and dramaturge of the TV series *Morning Changes Everything* broadcasted by Serbian Broadcasting Corporation in 2018. Since 2016, she has moderated and conducted talks within the “Philosophical Theatre” and “DiEM Voice TV.” She has won many significant awards, including: “Borislav Mihajlovic Mihiz” Award for playwriting achievement in 2006 and “Sterija” Award for best contemporary playtext at the Sterijino pozorje festival for the play *Orange Peel* in 2010.

ma. Radila je kao dramaturškinja na preko 20 predstava, dramatižovala nekoliko romana i napisala songove za četiri mjuzikla. Od 2012. bavi se i režijom i autorskim projektima, među kojima su: *Oni žive* (zajedno sa Milanom Markovićem), *Sloboda je najskuplja kapitalistička reč* (sa Olgom Dimitrijević), *Lounli Plenet, Moje nagrade, Bolivud*. Glavna scenaristkinja i dramaturškinja serije *Jutro će promeniti sve* emitovane na RTS-u 2018. Od 2016. godine moderira i vodi razgovore u okviru „Filozofskog teatra” i „Diem voice” TV-a. Dobitnica je mnogih značajnih nagrada među kojima su: „Borislav Mihajlović Mihiz” za dramsko stvaralaštvo 2006. i Sterijina nagrada za najbolji savremeni dramski tekst *Pomorandžina kora* na Sterijinom pozorju 2010.

“We have tried to approach a future world that we may be able to discern at the moment and in which we will have to live in one way or another in symbiosis with machines and technology.”

Maja Pelević

“Perfect / (im)perfect, the combination of man and machine always falls into the trap, we forgive imperfections and become “more perfect-ed”, we start playing by those rules that we write for ourselves.” Filip Mikić

„Sve se vrti oko onoga što je suprotno pozorištu, a to je osećanje samoće. Fenomen samoće je nešto sa čime se svako suočio u kovid vremenu i autori ovog projekta nas stalno vraćaju na to osećanje. Samoća nije nužno ni nešto lepo, ni ružno, ni srećno, ni tužno... samoća je praznina koja traži da se popuni, da se strukturiše, ispita, oseti...”
Marina Milivojević Mađarev, *Vreme*



“It all revolves around what the opposite of theatre is, and that is the feeling of loneliness. The phenomenon of loneliness is something that everyone has faced in the times of COVID-19, and the authors of this project are constantly bringing us back to that feeling. Loneliness is not necessarily something beautiful, neither ugly, nor happy nor sad... loneliness is a void that seeks to be filled, to be structured, to be examined, to be felt...”
Marina Milivojević Mađarev, *Vreme*

Nikola Zavišić

Rođen 1975. u Beloj Crkvi, SFR Jugoslavija.

Magistrirao je pozorišnu režiju (2003) i diplomirao režiju i dramaturgiju (2000) na Praškoj akademiji scen-skih umetnosti (DAMU), na odseku za alternativno i lut-karsko pozorište.

Studirao je dramaturgiju na Fakultetu dramskih umetnosti (FDU) u Beogradu (1997/1999).

Piše i režira pozorišne komade. Režirao je više od 70 pozorišnih predstava za odrasle i decu, u pozorištima u Srbiji, Crnoj Gori, Bosni i Hercegovini, Sloveniji, Hr-vatskoj, Nemačkoj, Rusiji, Češkoj i Holandiji. Režirao na velikim i malim scenama, u velikim i manjim produkcija-ma. Iskustvo koje je dobio radeći kao asistent A. J. We-issbard-a dizajnera svetla, na operi *Osud* Leoša Janačeka u režiji Roberta Vilsona, u Narodnom pozorištu u Pragu 2002. godine, trajno ga usmerava ka istraživanju upo-trebe svetla u pozorištu.

Tokom svoje karijere dobio je preko 30 nagrada (najbolji reditelj, najbolja predstava, najbolji dizajn svetla...) i mnoge nominacije za pozorišni rad u različitim zemljama na mnogo-brojnim festivalima na kojima su njegove predstave igrane.

Nikola Zavišić je od 2005. vodio brojne radionice diza-jna svetla u pozorištima, pozorišnim akademijama i na različitim pozorišnim festivalima.

Iz te radionice potiče umetnička grupa za dizajn ana-logne rasvete „Radio.Nica“.

„Radio.Nica“ okuplja vrsne mlade i kreativne umetni-ke različitih interesovanja i veština (scenografe, redite-lje, pisce, glumce, cirkusante) u mobilnu grupu koja se bavi različitim oblicima umetnosti oblikovanja svetla: radionice, instalacije, predstave, dizajn svetla za kon-certe i interaktivne događaje unutar i izvan pozorišta.



foto
Željko Jovanović

Nikola Zavišić

Born in 1975 in Bela Crkva, Socialist Federal Republic of Yugoslavia.

He holds a Master's degree in Theatre Directing (2003) and a Bachelor's degree in Directing and Dramaturgy (2000) from the Prague Academy for Performing Arts (DAMU), Department of Alternative and Puppet Theatre.

He studied dramaturgy at the Faculty of Dramatic Arts in Belgrade (1997 - 1999). He writes and directs plays. He has directed more than 70 theatre plays for adults and children, in theatres in Serbia, Montenegro, Bosnia and Herzegovina, Slovenia, Croatia, Germany, Russia, the Czech Republic and the Netherlands. He has directed on large and small stages, in

Ako Alan Vots nešto propagira, onda je to život u trenutku, prisustvo u trenutku i obraćanje pažnje na sve što ne pripada ličnom, ego principu koji vlada u ovoj civilizaciji. Dakle izlazak iz sebe, ulazak u stanja svesti koja se tiču šireg posmatranja slike sveta, što se takođe dešava u ovoj predstavi.



"This is a short poem, written in free verse, in seven chapters. Each of them begins with the verse "I'll tell you my story, it's the story of each of us." The usual details of life appear one after another, poetically hidden in blurry images, more like sketches of children's memories, of first and last loves; experiences of electrodes and pixels and hybrid reality."

„Ovo je kratka poema, pisana slobodnim stihom, u sedam poglavlja. Svako od njih počinje stihom 'Ispričaću vam moju priču, a to je priča svakoga od nas'. Redaju se uobičajeni životni detalji, poetski sklonjeni u mutne slike, više skice detinjih sećanja, prvih i poslednjih ljubavi; iskustva elektroda i piksela i hibridne stvarnosti."

Aleksandra Glovacki, *Nova.rs*

large and small-scale productions. The experience he gained working as an assistant to A. J. Weissbard, a lighting designer, on the opera *Destiny* by Leoš Janáček, directed by Robert Wilson, at the National Theatre in Prague in 2002, permanently led him to research the use of light in theatre.

Throughout his career he has amassed more than 30 awards (best director, best performance, best lighting design etc.) and many nominations for theatre work in various countries at numerous festivals at which his performances were staged.

Since 2005, Nikola Zavišić has facilitated numerous lighting design workshops in theatres, theatre academies and at various theatre festivals.

From that workshop experience originated the analog lighting design artistic group [Radio.Nica]. [Radio.Nica] has gathered excellent young and creative artists of different interests and skills (set designers, directors, writers, actors, circus performers) into a mobile group that is involved in many different forms of the art of lighting design: workshops, installations, performances, lighting design for concerts and interactive events inside and outside of theatre.

„If Alan Watts propagates something, it is living in the moment, being present in the moment and paying attention to everything that does not belong to the personal ego principle that rules in this civilization. So, it's about getting out of yourself, entering states of consciousness that concern a broader observation of the image of the world, which also happens in this performance.” Nikola Zavišić



Po istoimenom romanu Filipa Grujića

BLUDNI DANI **KURATOG DŽONIJA**

Režija: Jovana Tomić

Produkcija: Novosadsko pozorište (Újvidéki Színház) /
Sterijino pozorje (Srbija)

Trajanje: 90' /bez pauze/

Ograničen broj mesta u publici: 50

Based on the eponymous novel by Filip Grujić

OBSCENE DAYS **OF JOHNNY LONG** **JOHNSON**

Director: Jovana Tomić

Production: Novi Sad Theatre (Újvidéki Színház) /
Sterijino pozorje (Serbia)

Duration: 90' / no intermission /

Seating capacity limited to: 50



11. okt /20:00 / Knjaževsko-srpski teatar / Princely Serbian Theatre

Dramatizacija: Dimitrije Kokanov
Prevod: Robert Lenard
Scenografija: Jasmina Holbus
Kostimografija: Selen Orb
Muzika: Luka Major
Scenski pokret: Igor Koruga

Igraju:
Robert Ožvar
Bence Salai
Terezia Figura
Agota Ferenc
Ištvan Kereši
Zoltan Molnar
Fani Dupak

On je avanturista, hrabar, snažan, zavodljiv, narcisoidan, duhovit, razmažen i ranjiv... obožavan od žena i prijatelja. On je kurati Džoni! Govoreći o Džoniju, jedan od najperspektivnijih pisaca mlađe generacije, Filip Grujić, kaže da mu je namera bila da stvori lik prepun kontradiktornosti. On je bezbrižan i nežan, a istovremeno i drzak i uplašen. „Kroz njegov jezik želeo sam da prikazem našu generaciju. Naš humor je politički nekorektan, mimovi na internetu su politički nekorektni, ali sve oko nas je politički korektno, ceo medijski prostor.” Sjajna autorska ekipa koju predvodi već uigran i uspešan rediteljsko-dramaturški tandem, Jovana Tomić i Dimitrije Kokanov, napravili su scenski izuzetno atraktivnu i duhovitu predstavu, koja se zaista može posmatrati i kao glas jedne generacije.

„Na samom početku predstave osetim i čujem nešto od atmosfere koju nalazimo u romanima i pričama Slobodana Tišme, mada je trasa našeg junaka koja ide od Novog Sada, Geteborga, Praga... opet do Novog Sada, pre svega vegetovska. Mladi, Filip Grujić, vrlo tačno crpe iz sopstvenog novosadskog književnog nasleđa...”
Nataša Gvozdenović, *Vreme*

Dramatization: Dimitrije Kokanov
Translated by: Robert Lenard
Set design: Jasmina Holbus
Costume design: Selen Orb
Music: Luka Major
Stage movement: Igor Koruga

Cast:
Robert Ožvar
Bence Salai
Terezia Figure
Agota Ferenc
Ištvan Kereši
Zoltan Molnar
Fani Dupak

“At the very beginning of the play, I feel and hear something of the atmosphere we find in the novels and stories of Slobodan Tišma, although the route of our hero that goes from Novi Sad, Gothenburg, Prague... again back to Novi Sad, is above all Vegelian. Young Filip very accurately draws inspiration from his own Novi Sad literary heritage...”
Nataša Gvozdenović, *Vreme*

He is an adventurer, brave, strong, seductive, narcissistic, witty, spoiled and vulnerable ... adored by women and friends. He's Johnny Long Johnson! Speaking about Johnny, one of the most promising writers of the younger generation, Filip Grujić, says that his intention was to create a character full of contradictions. He is carefree and gentle, and at the same time impudent and scared. “Through his way of speaking I wanted to portray our generation. Our humor is politically incorrect, the Internet memes are politically incorrect, but everything around us is politically correct, the entire media space.” A great team of authors led by an already well-coordinated and successful director-dramaturge duo, Jovana Tomić and Dimitrije Kokanov, created a very attractive and witty play, which can really be seen as a voice of a generation.

Filip Grujić (1995)

je diplomirani dramaturg.

Autor romana: *Podstanar* (LOM, 2020) – nominovan za Evropsku nagradu za književnost i ušao u uži izbor za NIN-ovu nagradu; *Bludni dani kuratog Džonija* (Samizdat, 2017) po kom je ove godine i rađena predstava u režiji Jovane Tomić u Novosadskom pozorištu (Újvidéki Színház).

Dobitnik je Sterijine nagrade za dramu *ne pre 4:30 niti posle 5:00*, za koju je dobio i Nagradu „Slobodan Selenić“, a ista je podržana od strane Maison Antoan Vitez fondacije za prevod na francuski jezik. Premijera predstave po ovoj dramu je bila u oktobru 2020. godine u Atelje-u 212 pod nazivom *Pred svitanje*, u režiji Anđelke Nikolić.

Iste godine, po njegovoj dramu *Vilica Ebena Bajersa* u režiji Marka Čelebića, u Srpskom narodnom pozorištu, izvedena je predstava *Velika depresija*, koja je bila selektovana na 66. Sterijino pozorje.

Dobitnik je Mihizove nagrade za dramsko stvaralaštvo za 2020. godinu.

Piše za sajt Filmoskopija i za nedeljnik Novi magazin.

Svira u bendu CIMERKE, a imao je i solo projekat pod nazivom „Filip Grujić“.



Filip Grujić (1995)

is a graduated dramaturge.

He has authored two novels: *Tenant* (LOM, 2020) - nominated for the European Prize for Literature; shortlisted for the NIN Award; *Obscene Days of Johnny Long Johnson* (Samizdat, 2017) – that was adapted for theatre this year, directed by Jovana Tomić; Novi Sad Theatre (Újvidéki Színház).

He is the winner of the Sterija Award for the play *Not before 4:30 or after 5:00*, for which he also received the “Slobodan Selenić” Award and was supported by the Maison Antoine Vitez Foundation for the French translation. The premiere of the performance of the play was in October 2020 in Atelje 212, entitled *Before Dawn* and was directed by Anđelka Nikolić.

“If an adventure like *The Odyssey* were possible today, its protagonist would not be not a father looking for a way back home and to his family - but a “prodigal son” who, searching for his father - all the while opposing the “female” principle - would strive to discover himself. Starting from the insolent, disheveled, childishly wise miniature of Filip Grujić, “pulled” through the dynamic, cunningly “unbalanced” genre dramatization of Dimitrije Kokanov, director Jovana Tomić, in cooperation with an imaginative group of collaborators and an agile cast of the Novi Sad theatre, proffers an intriguing example of such an “inverted quest” - a story of fatal wins and precious defeats.”

Svetislav Jovanov, Nova.rs

The same year, based on his play *Eben Byers’ Jaw*, directed by Marko Čelebić, the play *The Great Depression* was staged at the Serbian National Theatre, which was selected at the 66th Sterija pozorje.

He is the winner of the Mihiz Award for Dramatic Creativity in 2020.

He writes for the Filmoskopija blog, and for the New Magazine weekly.

He plays in the band Cimerke, and he also had a solo project called “Filip Grujić.”





Jovana Tomić

rođena je u Beogradu 1990. godine. Osnovne diplomske i master studije završila je na Fakultetu dramskih umetnosti u Beogradu, na odseku pozorišne i radio režije u klasi Alise Stojanović. Diplomirala je sa predstavom po tekstu Maksa Friša, *Gospodin Biderman i piromani*, u Ateljeu

foto
Goran Srdanov

212. U istom pozorištu je 2017. godine režirala predstavu *Urnebesna tama* (Volfram Loc). Od diplomske predstave njen stalni saradnik je dramaturg i dramski pisac Dimitrije Kokanov. Režirala je još i predstave: *Kabare Nušić* (B. Nušić / D. Kokanov) u Pozorištu „Zoran Radmilović”, *Lolita* (V. Nabokov / D. Kokanov) u Madlenianumu, *Bosonogi u parku* (Nil Sajmon) i *Lisistrata* (Aristofan) u Narodnom pozorištu u Subotici, *If twice rotates the weather vane / Waiting for future* (Paolo Grasi, Milano), *Izlaženje* (Barbi Marković) – Dragstor, 20/44, *I svaki put kao da je prvi* (D. Kokanov / Bora Stanković) u Kruševačkom pozorištu, *Natan Mudri* (G. E. Lesing) i *Moj muž* (Rumena Bužarovska/ D. Kokanov) u Jugoslovenskom dramskom pozorištu, *Livada puna tame* (Milena Marković) u Narodnom pozorištu u Beogradu, *Krv crvenog petla* (Miloš Latinović) u Narodnom pozorište u Nišu, *Kretanje* (D. Kokanov) – Bitef teatar, *Boli kolo* (D. Kokanov) u Narodnom pozorištu Užice.

Ako gledamo književnost, prepoznaćemo motive i, ili, atmosferu *Roberta Cuka*, možda *Baala*, mladog antiheroja svakako, kao kod Lagarsa u *Sam kraj sveta*, Keruaka... Ako bindžujemo Netflix, prepoznaćemo Džonija kao jednog od indi nadobudnih, duhovitih klinaca u *The end of the fucking world*, *Generation +*, spisak je dug. Za mene lično, Džoni je duhovit, hrabar, ranjiv, razmažen i, pre svega, bezobrazan, a toga nam danas baš fali.

Jovana Tomić

was born in Belgrade in 1990. She completed her bachelor and master studies at the Faculty of Dramatic Arts in Belgrade, at the Department of Theatre and Radio Directing in the class of Alisa Stojanović.



nović. She graduated with a play based on the text by Max Frisch, *The Arsonists*, at Atelje 212. At the same theatre, she directed the performance *The Ridiculous Darkness* (Wolfram Loc) in 2017. Since the graduation play, her constant collaborator has been the dramaturge and playwright Dimitrije Kokanov. She has also directed the performances: *Cabaret Nušić* (B.Nušić / D.Kokanov) at the “Zoran Radmilović” Theatre, *Lolita* (V.Nabokov / D.Kokanov) at the Madlenianum, *Barefoot in the Park* (Neil Simon) and *Lysistrata* (Aristophanes) at the National Theatre in Subotica, *If Twice Rotates The Weather Vane / Waiting For Future* (Paolo Grassi Civic

Dobitnica je nagrade „Neda Depolo“ za kreativni doprinos radio izrazu, koju dodeljuje Radio Beograd 2. Na 65. Sterijinom pozorju, predstava *Kretanje* u njenoj režiji, osvojila je šest nagrada.

If we seek him out in literature, we will recognize the motifs and, or, the atmosphere of *Roberto Zucco*, perhaps *Baal*, in any case that of a young antihero, just like with Lagarce in *It's Only the End of the World*, or Kerouac... If we binge-watch Netflix, we will recognize Johnny in one of the indie arrogant, witty kids in "The End of the F***ing World," "Genera+ion", the list goes on. For me personally, Johnny is witty, brave, vulnerable, spoiled and, above all, impudent, and today that's something we are really in short supply of.

School of Dramatic Art in Milan), *Coming Out* (Barbi Marković) - Drugstore, Club 20/44, *Every Time Feels Like the First Time* (D. Kokanov / Bora Stanković) in Kruševac Theatre, *Nathan the Wise* (G.E. Lesing) and *My Husband* (Rumana Bužarovska / D. Kokanov) at the Yugoslav Drama Theatre, *The Darkening Green* (Milena Marković) at the National Theatre in Belgrade, *Blood of the Red Rooster* (Miloš Latinović) at the National Theatre in Niš, *Movement* (D. Kokanov) - Bitef Theatre, *The Hurting Kolo* (D. Kokanov) at the National Theatre of Užice. She is the winner of the "Neda Depolo" Award for her creative contribution to radio expression, which is awarded by Radio Belgrade 2. At the 65th Sterija pozorje, the performance *Movement*, which she directed, won six awards.



„Ako je danas moguća pustolovina poput *Odiseje*, njen akter nije otac koji traži put do doma i porodice – nego ‚bludni sin‘ koji, tragajući za ocem – a istovremeno se suprotstavljajući ‚ženskom‘ principu – nastoji da pronade sebe. Polazeći od drske, razbarušene, infantilno mudre minijature Filipa Grujića, ‚provučene‘ kroz dinamičnu, žanrovski lukavo ‚neuravnoteženu‘ dramatizaciju Dimitrija Kokanova, rediteljka Jovana Tomić nam, u sadejstvu sa maštovitom grupom saradnika i agilnom glumačkom ekipom Novosadskog pozorišta, podastire intrigantan primer ovakve ‚izokrenute potrage‘ – priču o kobnim dobitcima i dragocenim porazima.“

Svetislav Jovanov, *Nova.rs*



Dimitrije Kokanov (1986)

je dramski pisac, pozorišni dramaturg, filmski i televizijski scenarista. Stalni je dramaturg Pozorišta Atelje 212 u Beogradu. U svojoj matičnoj pozorišnoj kući ali i na mnogim drugim pozorišnim scenama, do sada je, kao dramaturg, radio na oko 40 predstava. Član je UDUS-a. Tekstovi su mu javno čitani i izvođeni u zemlji i regionu: *Kreatnje* (Bitef, 2020), *Boli kolo* (Narodno pozorište Užice, 2020), *Pornscape* (De facto, Zagreb, 2020). Koautor je autorskih projekata *Lounli Plenet*, *To Feel or not To Feel*, *Show me Heaven*. Kao pisac i reditelj saraduje sa Radio Beogradom. Kao pozorišni autor, dramaturg i izvođač saraduje sa različitim institucijama i umetnicima u polju izvođačkih umetnosti u zemlji i regionu. Scenarista je nagrađivanih kratkih filmova *Sve je više stvari koje dolaze* i *Nikog nema* u režiji Jelene Gavrilović. Jedan je od scenarista TV serije *Jutro će promeniti sve*.

2018. godine u izdanju Fonda „Borislav Mihajlović Mihiz“ i Srpske čitaonice Irig, objavljena mu je dvojezična knjiga drama *drame/plays*.

Pobednik je konkursa „Zoran Radmilović“ i „Slobodan Stojanović“ za originalni dramski tekst sa dramama *Vilinska prašina* i *Letači*. Dobitnik je Mihizove nagrade za dramsko stvaralaštvo 2017. godine, te Sterijine nagrade za savremeni dramski tekst za tekst *Kretanje* 2020. godine.



Dimitrije Kokanov (1986),

is a playwright, dramaturge, and screenwriter. He works full-time as a dramaturge at Theatre Atelje 212 in Belgrade. He is a member of the Association of Drama Artists of Serbia. In his home theatre, but also on many other theatre stages, he has so far worked on about 40 plays as a dramaturge. He is a member of the Association of Dramatic Artists of Serbia. His texts have been publicly read and performed in the country and the region: *Movement* (Bitef, 2020); *The Hurting Kolo* (National Theatre of Užice, 2020); *Pornscape* (De Facto Theatre Company, Zagreb, 2020). He is the co-author of authorial projects: *Lonely Planet*, *To Feel or not To Feel* and *Show me Heaven*. As a writer and director, he collaborates with Radio Belgrade. As a theatre author, dramaturge and performer, he collaborates with various institutions and artists in the field of performing arts in the country and the region. He is the screenwriter of award-winning short films: *With Many Things to Come* and *Nobody Here*, directed by Jelena Gavrilović. He is one of the screenwriters of the TV series *Morning Changes Everything*.

In 2018, the bilingual book *Drame / Plays* was published by the Borislav Mihajlović Mihiz Fund and the Serbian Reading Room Irig.

He is the winner of the competitions “Zoran Radmilović” and “Slobodan Stojanović” for the original drama text with the dramas *Fairy Dust* and *Flyers*. He is the winner of the “Mihiz” Award for Drama Creativity in 2017, and the “Sterija” Award for Contemporary Drama Text for the text of the *Movement* play in 2020.

Nina Plavanjac

SAMO GLAS

Režija: Marjan Nećak (Марјан Неќак)

Produkcija: Makedonsko narodno pozorište
(Македонски народен театар) – Skopje (Severna
Makedonija)

Trajanje: 78' /bez pauze/

Za publiku 16+

Nina Plavanjac

ONLY VOICE

Director: Marjan Nechak (Марјан Неќак)

Production: Macedonian National Theatre - Skopje
(North Macedonia)

Duration: 78' / no intermission /

The performance is not suitable for persons under the age of 16.

12. okt /20:00 / Knjaževsko-srpski teatar / Princely Serbian Theatre

Muzika, scena i dizajn svetla: Marjan Nećak
Prevod teksta: Zvezdana Angelovska
Prevod songova: Elena Kitanovski
Video: Marin Lukanović (М. Лукановиќ)
Kostim: Nataša Pavličić (Н. Павлиќиќ)
Dopunski snimci: Bigwavemaster1 i Happy Falcon Crew
Zahvaljujemo se: Ivo Kovačić (И. Ковачиќ), Ervin Santjago,
Grem Hejtli i Andrei Koteles

Igraju:

ONA – Zvezdana Angelovska
ON – glas – Nikola Ristanovski
Baletski igrač – Miroslav Mitrašinić (М.Митрашиновиќ)

Izvršni producent: Viktor Ruben
Inspicijentkinja: Vukica Aleksandrova
Suflerka: Zorica Blagojevska
Dizajn plakata: Zoran Kardula
Fotografije: Kire Galevski
Šef tehnike: Gunter Kube
Tehnički koordinator: Ivica Urdarević (И. Урдаревиќ)
Svetlo: Igor Gjeorgijev (И. Ѓеорѓиев), Gorjan Temelkovski
Ton: Aleksandar Petrovski, Aleksandar Arsić
Video-operater: Dragan Angelovski
Rekvizita: Sonja Krstevska
Garderoba: Valentina Čonkova
Šminka/frizura: Branka Pljačkovska, Monika Grkovska
Manipulator: Vasko Bojadžiski
Dekorateri: Vasil Meškovski, Pavle Kralevski, Savo Ivanovski,
Martin Kitanovski, Husein Halili, Burhan Muaremi,
Zekirija Alim

Director, music, stage and lighting design: Marjan Nechak
Playscript translated by: Zvezdana Angelovska
Song translated by: Elena Kitanovski
Video: Marin Lukanović
Costume designer: Nataša Pavličić
Additional video recordings: Bigwavemaster1
and Happy Falcon Crew
Thanks to: Ivo Kovačić, Ervin Santiago, Graham Heatley
and Andrei Koteles

Cast:

SHE - Zvezdana Angelovska
HE - voice - Nikola Ristanovski
Ballet dancer - Miroslav Mitrašinić

Executive producer: Viktor Ruben
Stage manager: Vukica Aleksandrova
Prompter: Zorica Blagojevska
Poster designer: Zoran Cardula
Photography: Kire Galevski
Technical director: Gunter Kube
Technical coordinator: Ivica Urdarević
Lighting designer: Igor Gjeorgijev, Gorjan Temelkovski
Sound: Aleksandar Petrovski, Aleksandar Arsić
Video: Dragan Aleksovski
Props master: Sonja Krstevska
Wardrobe assistant: Valentina Chonkova
Hair and makeup artist: Branka Pljachkovska, Monika Grkovska
Manipulation: Vasko Bojadžiski
Assistant set designers: Vasil Meškovski, Pavle Kralevski,
Savo Ivanovski, Martin Kitanovski, Husein Halili,
Burhan Muaremi, Zekirija Alim

„Kompozitor i reditelj, Marjan Nećak, kao već potvrđen autor muzičkog teatra i ovog puta se upušta u novu muzičko-teatarsku istraživačku avanturu u kojoj muziku posmatra ne samo kao ravnopravni scenski element, već upravo muzikom gradi i definiše dramsku strukturu, čime usložnjava i produbljuje scenska značenja. *Samo glas* je inventivan istraživački teatarski projekat sa fluidnim prelazima iz scene u scenu i mnoštvom scenskih znakova. Ovo je predstava akustične semantike koja je retka u našoj teatarskoj praksi.“ Todor Kuzmanov

Posle raskida sa partnerom, baletskim igračem, ONA, poznata i cenjena glumica postaje usamljena i zatvara se u svoj dom. Društvo joj pravi samo kućni ljubimac, pauk Tarantula, poklon bivšeg partnera. U očajnoj potrazi za ljubavlju i afirmacijom, preko interneta upoznaje Njega, naizgled savršenog muškarca, da bi ubrzo otkrila da je žrtva opsednutog manipulatora koji ucenama pokušava da uspostavi potpunu psihološku i emotivnu kontrolu nad njom. Kako sama autorka kaže, ovaj tekst je nastao iz razgovora i razmišljanja o usamljenosti i izolaciji. O projekcijama i toksičnim odnosima kojima se ljudi prepuštaju, u strahu od bolne usamljenosti, nedostatka ljubavi i totalne izolovanosti. Izolacija koju nam je nametnuta usled okolnosti s koronom, samo je pojačala već postojeću samoizolaciju usamljenih ljudi, punih strahova i očajničke potrebe za ljubavlju.

“Composer and director, Marjan Nechak, an already confirmed author of musical theatre, once again embarks on a new musical-theatrical research adventure in which he views music not only as an equal stage element, but it is through music that he builds and defines dramatic structure, thus making the stage meanings more complex and deeper. *Only Voice* is an inventive research theatre project with fluid transitions from scene to scene and a multitude of stage characters. This is a performance of acoustic semantics that is rare in our theatrical practice.” Todor Kuzmanov

After breaking up with her partner, a ballet dancer, SHE, a famous and respected actress, becomes lonely and locks herself in her home. She is kept company only by her pet, a tarantula, a gift from her ex-partner. In a desperate search for love and affirmation, she meets Him via the Internet, a seemingly perfect man, only to soon discover that she is the victim of an obsessive manipulator, who tries to establish complete psychological and emotional control over her through blackmail. As the author herself says, this text arose from conversations and reflections on loneliness and isolation. It's about the projections and toxic relationships people indulge in, fearing painful loneliness, lack of love and total isolation. The isolation that has been imposed on us due to the coronavirus-related circumstances, has only strengthened the already existing self-isolation of lonely people, who are full of fears and in a desperate need for love.





foto
Kire Galevski

Marjan Nećak (Марјан Неќак)

Rođen je 1976. godine u Bitolju (S. Makedonija).

Interesovanje za kompoziciju pokazuje još u muzičkoj školi, gde uči kontrabas i solo pevanje. Diplomirao je kompoziciju na odseku za film i pozorište na Fakultetu za primenjenu umetnost ESRA Pariz–Skoplje–Njujork. Od 2003. do 2021. godine bio je saradnik u nastavi, na osnovnim i post-diplomskim studijama Dramskih umetnosti u Skoplju, na predmetu Interpretacija pesme.

Njegov kompozitorski rad dobio je svoju potvrdu na više od pedeset festivala, a od 2013. godine bavi se i režijom.

U autorskoj težnji za totalnim teatrom, 2015. godine u Bitolju osniva „Moving Music Theatre” (MMT), koji prateći savremene tendencije u muzičkom teatru, teži da obu-

Predstava počinje kao monodrama, da bi potom prerasla u komunikacijski muzički duo za muški i ženski glas, menjajući stilove izražavanja od dramskog, muzičkog, do savremene operске interpretacije.

hvatiti formu opere, vizuelnih umetnosti sa određenim edukativnim teatarskim formama. Prvi projekt MMT-a, bila je mono-opera *Dnevnik jednog ludaka* prema priči N. V. Gogolja koja je još uvek na repertoaru ovog pozorišta.

Predstava *Samo glas*, četvrta je režija Marjana Nećaka. Pre nje je 2013. u makedonskom Narodnom tetru Bitola režirao autorski projekat *Jasenjin*, a 2018. u koprodukciji MMT-a i SNG-a iz Ljubljane režirao je savremenu operu *Devojčica sa žižicama*.

Za svoj rad višestruko je nagrađivan. Ima osam nagrada za muziku na najprestižnijem festivalu u Severnoj Makedoniji, „Vojdan Černodrinski”.

Mono-opera *Dnevnik jednog ludaka* je najnagrađivanija njegova predstava. 2016. i 2017. je pokupila pregršt nagrada na festivalima – Festivalu malih scena, Rijeka (Hrvatska), Festivalu mono-

Ova priča između dva partnera koji komuniciraju samo putem svojih glasova, bez telesnog kontakta, bez spoznaje i slike kako izgledaju, otvara različite mogućnosti u savremenom scenskom izrazu, a ipak koristi najstariji muzički instrument na svetu – ljudski glas.

Marjan Nechak (Марјан Неќак)

He was born in 1976 in Bitola. (North Macedonia)

He already showed interest in musical composition at the music school, where he studied double bass and solo singing. He graduated composition at the Department of Film and Theatre at the University of Audiovisual Arts, European Film Academy, ESRA Paris - Skopje - New York. From 2003 to 2021, he was an associate at the undergraduate and post-graduate studies of Dramatic Arts in Skopje, in the subject Song Interpretation.

His compositional work has been highly rated at more than fifty festivals in North Macedonia and around the world, and since 2013 he has also been directing.

In the author’s quest for Total Theatre, in 2015 he founded the “Moving Music Theatre” (MMT) in Bitola, which, following the modern tendencies in musical theatre, strives to include the form of opera and visual arts with certain educational theatrical

forms. MMT’s first project was the mono-opera *Diary of a Madman*, based on a short story by Nikolai Vasilovich Gogol, which is still on the repertoire of this theatre.

Only Voice, produced by the North Macedonian National Theatre in Skopje, was the fourth time Marjan Nechak directed a performance. Before that, in 2013, he had directed the author project *Esenin* in the North Macedonian National Theatre in Bitola, and in 2018, in a co-production of MMT and SNG Drama Ljubljana, he directed the contemporary opera *The Girl with the Strings*.

He has received multiple awards for his work. He has amassed eight Original Score awards at the Macedonian Theatre Festival “Vojdan Chernodrinski” in North Macedonia.

drame u Bitolju, Festivalu monodrame i pantomime u Zemunu, INFANT-u (Novi Sad), PUF festivalu u Puli (Hrvatska), festivalu „Purgatorije“ u Tivtu (Crna Gora) kao i na 5. Be-femon u Bečeju.

The performance begins as a monodrama, only to turn into a communicative musical duo for male and female vocals, changing the styles of expression from dramatic, through musical to contemporary operatic interpretation.

2016. nagrađen je za najbolju muziku i najbolji song na Filmskom festivalu u Montrealu (Kanada), a 2018. na festivalu POST u Pečuju (Mađarska) dobija nagradu za muziku u predstavi *Grobnica za Borisa Davidoviča*, Novosadskog pozorišta (Újvidéki Színház).

Savremena opera *Devojčica sa žižicama* pobedila je na 45. INFANT-u u Novom Sadu, a 2019. godine i na Viminacijum festu u Požarevcu. Na 29. Marulićevim danima u Splitu (Hrvatska) za istu predstavu dobio je nagradu „Marul“ za umetničko ostvarenje, a na 22. Međunarodnom festivalu kamernog teatra u Umagu dobio je Zlatnog lava za najbolju muziku.

This story between two partners who communicate only through their voices, without physical contact, without cognition nor image of what they look like, opens different possibilities in modern stage expression, and yet uses the oldest musical instrument in the world - the human voice.

The mono-opera *Diary of a Madman* is his most awarded play. In 2016 and 2017, it received numerous awards at festivals: Award for Best Original Score at the International Small Scene Theatre

Festival, Rijeka, (Croatia); it won the International Monodrama Festival in Bitola, at the International Festival of Monodrama and Mime, Zemun; award at INFANT Festival (Novi Sad), at the PUF Festival in Pula (Croatia); Grand Prix for the best performance at the Purgatorije Festival in Tivat (Montenegro) as well as at the 5th BE:FEMON in Bečej.

In 2016, Nechak received the Award for Best Song in Film Soundtrack and an Award for Best Original Score at the Montreal World Film Festival (Canada), and in 2018 at the POSzT National Theatre Festival in Pécs (Hungary), he received the Award for Best Theatre Music for the performance *The Tomb for Boris Davidovich*, Novi Sad Theatre (Újvidéki Színház).

The contemporary opera *The Girl with the Strings* was the winner at the 45th INFANT in Novi Sad, and in 2019 at the Viminacijum Fest in Požarevac. At the 29th “Marulić Days” Festival in Split (Croatia), he received the “Marul” Award for artistic achievement for the same performance, and at the 22nd International Festival of Chamber Theatre in Umag, he received the Golden Lion for Best Original Score.





Nina Plavanjac

Rođena u Beogradu 1998. godine. Nakon treće godine Filološke gimnazije upisuje dramaturgiju na Fakultetu dramskih umetnosti u Beogradu. Diplomirala je 2019. godine.

Njen dramski tekst *Besmrtni* 2015. ulazi u najuži izbor godišnjeg konkursa Sterijinog pozorja za originalni novi dramski tekst, imao je javno čitanje na festivalu

„Pozorišno proleće“ 2016. i bio je objavljen u magazinu Kod 21. Dramu je autorka adaptirala za Drugi programa Radio Beograda, na kojem je 2017. i emitovana.

Drama *Gde drveće sjaji* ušla je u pet preporučenih dramskih tekstova na konkursu Hartefakt fondacije 2016. godine, a dve godine kasnije sa dve radio drame osvaja drugu nagradu na konkursu „Neda Depolo“ RTS-a i ulazi u 5 najboljih radio drama na konkursu RTS-a.

Scenaristkinja je kratkih igranih filmova *Pohod na Mjesec* u režiji Marka Džabića i Lazara Vranića, *Devotka i mačka* u režiji Lazara Vranića i *Kašika* u režiji Marka Džabića.

Kao dramaturškinja radila je na mjuziklu *Kosa* (2019) u Novom Sadu.

Njen tekst *Grobnica je javna kuća*, 2021. godine ulazi u izbor najboljih tekstova Makedonskog centra ITI, a predstavljena je na međunarodnom pozorišnom festivalu „Sturm und Drang“.

Muzička drama *Samo glas*, u režiji Marjana Nećaka, njena je prva realizovana drama u institucionalnom pozorištu, a već u novembru, u režiji istog reditelja u Somborskom pozorištu, očekuje se premijera predstave po njenoj diplomskoj drami *Iz jezera čovek mi je napunio grudi snom*.

Nina Plavanjac

She was born in Belgrade in 1998. Having completed the junior year of the Philological High School, she enrolled in the dramaturgy studies at the Faculty of Dramatic Arts in Belgrade. She graduated in 2019.

Her text for the 2015 play *The Immortals* got shortlisted at the annual competition of Sterijino pozorje, for the new original drama text which had a public reading at the “Theatre Spring” festival in 2016 and was published in the magazine “Kod 21.” The author adapted the play for the Second Channel of Radio Belgrade, where it was broadcast in 2017.

The drama *Where the Glowing Trees Are* entered the five recommended drama texts shortlist at the 2016 Heartefact Foundation competition and two years later she won the second prize at the “Neda Depolo” competition of RTS with two radio dramas, and reached the top 5 radio dramas at the RTS competition.

She is the screenwriter of the short feature films “Hike to the Moon” directed by Marko Džabić and Lazar Vranić, “A Wife and a Cat” directed by Lazar Vranić, and “Spoon,” directed by Marko Džabić.

As a dramaturge, she has been working on the musical *Hair* (2019) in Novi Sad.

Her 2021 text *This Tomb Is a Whorehouse*, entered the selection of the best texts of the North Macedonian Center of International Theatre Institute, and was presented at the international “Sturm und Drang” theatre festival.

The musical drama *Only Voice*, directed by Marjan Nechak, is her first realized drama in an institutional theatre, and the premiere of a performance based on her graduation project *The Man from the Lake filled my Chest with Sleep* is expected to be staged by the same director at the National Theatre Sombor, already this November.

Tjaša Mislej

NAŠ MAGACIN **(Naše skladišče)**

Režija: Mateja Kokol

Produkcija: Prešenovno pozorište u Kranju
(Prešernovo gledališče Kranj, Slovenija)

Trajanje: 90' /bez pauze/

Tjaša Mislej

OUR WAREHOUSE

Director: Mateja Kokol

Production: Prešen Theatre in Kranj (Slovenia)

Duration: 90' / no intermission /



13. okt /20:00 / Knjaževsko-srpski teatar / Princely Serbian Theatre

Dramaturgija: Marinka Poštrak
Scenografija i dizajn svetla: Petra Veber
Kostim: Iris Kovačič
Autor muzike i aranžer pesme „Lastavica“*: Aleš Zorec
Scenski pokret: Ivan Mijačević
Lektorka: Maja Cerar
Izrada maske: Matej Pajntar

*U originalnoj verziji pesmu „Lastavica“ (*Lastovka*) pevala je Elda Viler na albumu *Elda 1982*. autor muzike: Jure Robežnik, autor teksta: Milan Jesih i aranžer: Silvester Stingl.

Igraju:
Evelin: Vesna Pernarčič
Suzi: Vesna Slapar
Vera: Vesna Jevnikar
Šefica Grebovič: Darja Reichman
Izgubljeni kupac: Borut Veselko
Bigi, novi šofer dostavnog vozila i magacioner: Blaž Setnikar
Direktor: Miha Rodman
Novinar: Aljoša Ternovšek
Marija: Miranda Trnjanin

Tehničko osoblje:
Tehnički menadžer: mr Igor Berginc; inspicijent i rekvizita: Ciril Roblek; suflerka: Judita Polak; majstor svetla: Nejc Plevnik; majstor zvuka: Tim Kosi; frizer i scenska maska: Matej Pajntar; garderoberke: Bojana Fornazarič, Ema Bogdanović; dekorateri: Robert Rajgelj, Jošt Cvikl, Boštjan Marberov, Marko Kranjc.

„U režiji Mateje Kokol zadržavaju se svi registri teksta, a posebno je tačan opis „komedija koja je u osnovi tužna“
Petra Vidali, *Večer*

Dramaturgy: Marinka Poštrak
Set and lighting designer: Petra Veber
Costume designer: Iris Kovačič
Music author and arranger of the song “Swallow”*: Aleš Zorec
Stage movement: Ivan Mijačević
Proofreader: Maja Cerar
Mask designer: Matej Pajntar

*In the original version, the song “Swallow” was sung by Elda Viler on the album *Elda 1982*. Music author: Jure Robežnik, lyrics: Milan Jesih and sound arranger: Silvester Stingl.

Cast:
Evelyn: Vesna Pernarčič
Susie: Vesna Slapar
Vera: Vesna Jevnikar
Grebovič, the boss: Darja Reichman
Lost buyer: Borut Veselko
Bigi, new delivery truck driver and warehouse worker: Blaž Setnikar
Regional manager: Miha Rodman
Journalist: Aljoša Ternovšek
Maria: Miranda Trnjanin

Technical staff:
Technical manager: Mr. Igor Berginc; Stage manager and props master: Ciril Roblek; Prompter: Judita Polak; Lighting design: Nejc Plevnik; Sound: Tim Kosi Frizer; Stage masks: Matej Pajntar, Cabinets: Bojana Fornazarič, Ema Bogdanović; Assistant set designers: Robert Rajgelj, Jošt Cvikl, Boštjan Marberov, Marko Kranjc.

“All registers of text are preserved in the direction of Mateja Kokol, and the description “a basically sad comedy” is particularly accurate.”
Petra Vidali, *Večer*

Socijalna drama *Naš magacin* za koju je Tjaša Mislej do-
bila nagradu „Slavko Grum” za 2020. godinu, duhovita je
drama iz naše sredine i vremena. Obrazlažući nagradu,
žiri je naveo: „Četiri nevidljive radnice, magacionerke, u
distopičnom svetu hipersupermegamaksimarketa, skri-
vene od očiju kupaca i javnosti, prehrambene artikle iz
velikih i malih kutija ređaju na stalaže, lepe deklaracije,
premeštaju punu i praznu ambalažu gore-dole, pa opet
nazad ... u beskonačnoj jednoličnosti. U prisilno dobro-
voljnoj izolaciji, kao u nekom logoru, ove četiri radnice
rade, jedu, umivaju se i spavaju. Pred spavanje su im,
vrlo škrto, dopušteni, samo jedna televizijska serija i šou
„Talenti“. Kući idu, nedeljom; ali ne baš uvek.” Nimalo ne
čudi da je upravo ovaj tekst bio izbor rediteljke Mateje Ko-
kol koja ima afiniteta ka društvenim temama.

“...What we saw on the stage in front of the moving screens on which bags of
famous brands hang is the absurd position of four women. ...But the only thing
more terrible than the weight of that monotonous work is a consequence. Visible
dehumanization. as the silence of death of a lost customer and a worker, which is
why Susie expresses doubt as to whether she is still a human being.”

Tadeja Krečič Scholten, *the First Channel of Radio Slovenia*

Social drama *Our Warehouse* for which Tjaša Mislej
won the 2020 “Slavko Grum” Award is a witty drama
from our surroundings and time. Elaborating on the
granting of the award, the jury stated: “Four invisible
female workers, warehouse workers, in the dystopi-
an world of hyper-super-mega-max-stores, hidden
from the eyes of customers and the public, arrange
food items from large and small boxes on shelves,
stick labels on imported goods, move full and empty
packaging up and down, then back again... in infinite
uniformity. In forcibly voluntary isolation, as if in a
concentration camp, with little contact with the out-
side world, these four workers work, eat, wash up and
sleep. Before going to bed, they are, very sparingly,
allowed to watch only one television series and the
TV show Talents. They go home, on Sundays; but not
always.” It comes as no surprise that this particular
text was the choice of the director Mateja Kokol, who
has an affinity for social topics.





foto
Gaja L. Kutnjak

Mateja Kokol

Mateja Kokol je rediteljka mlađe generacije, ali već ima nekoliko značajnih predstava. Studije režije je završila na ljubljanskoj AGRFT (Akademija za gledališče, radio, film in televiziju) 2014. godine. Sa svojom diplomskom predstavom, Joneskovim *Stolicama*, gostovala je na mnogim međunarodnim pozorišnim festivalima (u Rusiji, Slovačkoj i Meksiku...) gde je više puta nagrađivana, između ostalog i za

mladu perspektivnu rediteljku, na sanktpeterburškom pozorišnom festivalu ArtOkraina, nagradom koju dodeljuje Art Centar Most. Za istu predstavu dobila je i Prešernovu nagradu Akademije (AGRFT). Neosporan dokaz

Kroz humor i komunikativan dramski stil pratimo priče žena i glavnu i veoma bolnu, aktuelnu tematiku iskorištavanja ženske radne snage, koja je zbog preživljavanja primorana na žrtvovanje svog zdravlja, lepote, duše, odnosa i porodičnog i društvenog života...

Through humor and communicative dramatic style, we follow the stories of women and the main and very painful, contemporary topic of exploitation of female labor force, who are forced to sacrifice their health, beauty, soul, relationships and family and social life...

razvoja njene rediteljske estetike je bila i postavka predstave *Momak, devojka i gospodin*, Vinka Moderndorfera. Svoj rediteljski senzibilitet u radu sa glumcima potvrdila je i u predstavama *Neobičan događaj sa psom u noći* Marka Hadona i *Bella Figura* Jasmine Reza. Pozorišno stvaralaštvo za nju nema granica – stvara i deluje kako u domaćim pozorišnim produkcijama tako i u stranim (vodila je pozorišne radionice i saradivala kao komentorka u pozorišnoj školi na španskom ostrvu Tenerife, a prošle godine i u Meksiku).

Mateja Kokol

Mateja Kokol is a director of the younger generation, but she already has several important plays under her belt. She completed her directing studies at the AGRFT (Academy of Theater, Radio, Film and Television) in Ljubljana in 2014. With her graduation play, Ionesco's *The Chairs*, she has been a guest at many international theatre festivals (in Russia, Slovakia and Mexico...) where she was awarded several times, including awards for a young promising director, at the St. Petersburg "ArtOkraina" International Festival of Chamber Theatres and Small-Scale Performances, an award given by Art Centre Most. She received the Prešeren Academy Award (AGRFT) for the same performance. An indisputable proof of the development of her directorial aesthetics was the staging of the play *A Boy, a Girl and a Gentleman*, by Vinko Moderndorfer. She also confirmed her di-

rectorial sensibility in working with actors on the plays *The Curious Incident of the Dog in the Night-Time* by Mark Haddon and *Bella Figura*

by Yasmina Reza. Theater creation is limitless for her - she creates and acts in both domestic and foreign theater productions (she led theater workshops and collaborated as a commentator at the theater school on the Spanish island of Tenerife, and last year in Mexico as well).

Tjaša Mislej

Diplomirala je 2011. godine na komparativnoj književnosti i filozofiji. Drugostepene studije je nastavila na slovenistici, a paralelno i na Akademiji za pozorište (gledališće), radio, film i televiziju (AGRFT), na smeru praktične dramaturgije i dramskog pisanja. Nekoliko godina je radila kao mentorka omladinskih dramskih grupa (Zorana, Oksimoron). Od 2014. godine piše članke za pozorišne kataloge (SNG Drama Ljubljana, SLG Celje i PG Kranj). Na Nedelji slovenačke drame (TSD) 2014. godine, dobila je Grumovu nagradu mladom dramaturgu, za tekst *Košnica (Panj)*. Njena drama *Zarja i Svit* bila je izabrana na konkursu JSKD (Javni sklad republike Slo-

„Iako drama zadire u društvena pitanja i uslove rada, Tjaša Mislej je likove žena ocrtala precizno, jakim karakternim bojama, tako da deluju toplo, ponekad pomalo pomaknuto i karikaturalno, tj. komično i apсурdno...“

„Although the drama touches on social issues and working conditions, Tjaša Mislej outlined the female characters accurately, characterized them with bold colors, so that they seem warm, sometimes a little wacky and cartoonish, i.e., comical and absurd...“

Matej Bogataj, *Delo*



foto
Zala Jelenc

Tjaša Mislej

She graduated in 2011 with a major in comparative literature and philosophy. She proceeded to study Slovene language and literature as part of her second-degree academic studies, and at the same time study at the Academy of Theatre, Radio, Film and Television (AGRFT), in the field of practical dramaturgy and dramatic writing.

For several years she worked as a mentor to youth drama groups (Zorana, Oksimoron). Since 2014, she has been writing articles for theatre catalogs (SNG Drama Ljubljana, Celje City Theatre and Prešeren Theatre Kranj). At the Week of Slovenian Drama

(TSD) in 2014, she received the “Slavko Grum” Award for Young Playwright, for the play-text *Hive*. Her play *Zarja and Svit* was selected at the JSKD competition (Republic of Slovenia Public Fund for Cultural Activities) and was printed in the “Spetka” collection (2014). The plays *Hive* and *Zarja and Svit* were publicly read at SNG Drama (2014 and 2016). The play *Hive* premiered at the House of Culture, KD Kamnik in 2015. The drama *Warehouse* was publicly read at the Mini Theatre (2018) at the festival “Scream.” As a dramaturge and co-author of the text, she collaborated on the play *Satyriconiade*, directed by Tjaša Črnigoj (GT22, 2018).





venije za kulturu) i štampana je u zbirci *Spetka* (2014). Drame *Košnica*, *Zarja* i *Svit* bile su javno čitane u SNG Drami (2014. i 2016). Drama *Košnica* premijerno je izvedena u Domu kulture, KD Kamnik 2015. godine. Drama *Magacin* (*Skladišče*) je bila javno čitana u Mini teatru (2018) na festivalu *Vzkrik* (Krik). Kao dramaturškinja i koautorka teksta, saradivala je na predstavi *Satirikonijada*, u režiji Tjaše Črnigoj (GT22, 2018). Aprila 2020. na 50. Nedelji slovenačke drame (TSD), njen komad *Naš magacin* (*Naše skladišče*), dobio je nagradu „Slavko Grum“, kao najbolja nova drama i prošle godine je imao svoju prazvedbu u Prešernovom gledališču u Kranju. Kao koautorka dramskog omnibusa saradivala je na predstavi *Tišina među nama* (*Tišina med nami*), u režiji Nine Šorak (MGL Mestno gledališče Ljubljansko, 2020). Njena prva radio drama *Letovanje u Grčkoj* (*Grške počitnice*) u režiji Alen Jelen, emitovana je na Prvom programu Radio Slovenije u sklopu međunarodnog ciklusa *Lica migracija*.

In April 2020, at the 50th Week of Slovenian Drama (TSD), her play *Our Warehouse* won the “Slavko Grum” Award for Best New Slovenian Play, and last year it premiered at the Prešeren Theatre in Kranj. As a co-author of a drama omnibus, she collaborated on the performance *Silence Between Us*, directed by Nina Šorak (Ljubljana City Theatre, 2020). Her first radio drama *Greek Vacation*, directed by Alen Jelen, was broadcast on the First Channel of Radio Slovenia as part of the international cycle *Faces of Migration*.

„Mehanizam kapitalističkog sistema koji uništava bilo kakvu perspektivu na bolje, posledično se odražava na životni tok dramskih likova koji teško mogu da pobegnu od manipulacije.“

Mateja Kokol

“The mechanism of the capitalist system, which destroys any perspective for improvement, consequently reflects on the life course of certain dramatic characters who, despite their unyielding character, can hardly escape manipulation”

„ ... Ono što smo videli na pozornici ispred pokretnih ekrana na kojima vise torbe poznatih marki apsurdan je položaj četiri žene. Njihovo postojanje određuje isključivo rad. ... No, od težine tog monotonog rada strašnija je posledica, dehumanizacija vidljiva kao prećutkivanje smrti izgubljenog kupca i radnika, zbog čega Suzi izražava sumnju u to je li uopšte još ljudsko biće.“

Tadeja Krečič Scholten, *Radio Slovenija 1*

Po istoimenom romanu Horasa Mekoja (Horace McCoy)

I KONJE UBIJAJU, ZAR NE

Dramatizacija i režija: Martin Kočovski

Produkcija: NU Narodno pozorište, (НУ Народен
театар Битола) Bitolj (Severna Makedonija)

(snimak predstave)

Trajanje: 102'

Based on the eponymous novel by Horace McCoy

THEY SHOOT HORSES, DON'T THEY?

Dramatization and direction: Martin Kochovski (Мартин Кочовски)

Production: National Theatre Bitola (North Macedonia)

(video recording)

Duration: 102'



14. okt /20:00 /

Knjaževsko-srpski teatar / Princely Serbian Theatre

Prevod: Snežana Krajčevska Pluškovska
Asistent reditelja: Jovan Ristovski
Scenografija i dizajn plakata: Filip Jovanovski
Kostim: Julijana Bojkova Najman
Muzika: Foltin
Ton – dizajn: Aleksandar Dimovski
Svetlo – dizajn: Igor Micevski, Ilija Dimovski
Fotograf: Aleksandar Bunevski
Inspicijent: Miroslav Lazarevski
Suflerka: Gordana Mihajlovska
Šminka i frizura: Sašo Martinovski
Snimatelji: Dimitar Kolondžovski, Aleksandar Kotevski,
Stefan Gjorgjievski (С.Горѓиевски), Mimi Markovski
Video dizajn i montaža: Goce Veselinovski

Igraju:

Glorija: Ilina Čorevska
Robert: Nikola Stefanov
Alis: Valentina Gramosli
Roki: Nikolče Projčevski, Anastazia Hristovska, Živko Borisov
Rubi: Viktorija Stepanovska – Jankulovska
Džejms: Filip Mirčevski
Džoel: Nikolče Projčevski
Džeki: Marija Stefanovska
Mario: Živko Borisov
Mornar: Zdravko Stojmirov
Širil: Anastazia Hristovska
Fred: Aleksandar Stefanovski

Translation by: Snežana Krajčevska Pluškovska
Assistant director: Jovan Ristovski
Set and poster designer: Filip Jovanovski
Costume designer: Julijana Bojkova Najman
Music: Foltin
Sound: Aleksandar Dimovski
Lighting designer: Igor Micevski, Ilija Dimovski
Photographer: Aleksandar Bunevski
Stage manager: Miroslav Lazarevski
Prompter: Gordana Mihajlovska
Hairstyle and makeup artist: Sasho Martinovski
Cameramen: Dimitir Kolondžovski, Aleksandar Kotevski,
Stefan Gjorgjievski, Mimi Markovski
Video design and editing: Goce Veselinovski

Cast:

Gloria: Ilina Corevska
Robert: Nikola Stefanov
Alice: Valentina Gramosli
Rocky: Nikolce Projcevski, Anastazia Hristovska
Ruby: Viktorija Stepanovska- Jankulovska
James: Filip Mircevski
Joel: Nikolče Projčevski
Jackie: Marija Stefanovska
Mario: Živko Borisov
Sailor: Zdravko Stojmirov
Shirley: Anastazia Hristovska
Fred: Aleksandar Stefanovski

„Predstava *I konje ubijaju, zar ne* ima dve dramaturške linije. Prva je narativna i u velikoj meri prati scenario filma i romana, druga je semiotička, lična – rediteljska i ima subjektivni karakter i ulogu.

Narativna linija generalno govori o očajničkoj borbi Glorije, Roberta i ostalih likova, da prežive u vreme Velike depresije u Americi, 30-tih godina prošlog veka. Psihofizička depresija, koja je danas epidemiološka bolest, a bila je prisutna i tada, glavna je tema narativne dramaturške linije.

Sveprisutnu nečovečnost danas, otvara i razvija druga dramaturška linija koja obrađuje iste teme kao i prva, ali u savremenom kontekstu.”

Martin Kočovski

O snimku, predstavi i „konjima“:

Onlajn premijera predstave *I konje ubijaju, zar ne*, bila je 30. 12. 2020, a premijera na sceni Narodnog pozorišta u Bitolju održaće se 30. 9. 2021. Pozorište nije radilo od marta do oktobra 2020. Tada započet rad na predstavi, ubrzo se prekida zbog bolesti glumaca i nastavlja u decembru. Ovi podaci najbolje ilustruju stanje u pozorištima u Makedoniji u proteklih godinu i po dana.

Reditelj Martin Kočovski je inteligentno i dramaturški vešto u onlajn prenos predstave upisao, uključio i kontekst zatvorenog teatra, praznu salu, distancu među ljudima u tehnicu, oko scene i na sceni. Koliko god da se ova predstava uživo igra u pozorištima i na festivalima, nikada neće imati taj segment dokumentarnog zapisa i svedočenja jednog trenutka, kakav ima snimak.

Ako neka predstava u ovoj selekciji sublimira (tematski) sve ostale u koncept *ŽIVOT POSLE* na ovom prostoru, onda je to ova. Ona je istovremeno „pucanj“ i „pucanje“, svih ljudi koji na ovom, nekad jugoslovenskom prostoru, posle 30 godina, ne uspevaju da prežive bolesne, manipulativne igre, mnogobrojnih (stranih i domaćih) kapitalističko-političkih moćnika.

Branislava Ilić

About the video recording, the performance and the “horses”:

The online premiere of the performance *They Shoot Horses, Don't They?* was on December 30, 2020, and the stage premiere at the National Theatre in Bitola will be on September 30, 2021. The theatre was closed from March to October 2020. The work on the performance was soon interrupted due to the actors' illness and continued in December. This information best illustrates the situation in theatres in North Macedonia in the past year and a half.

In the streaming of the performance, Martin Kočovski included, with intelligence and dramaturgical skill, the context of the closed theatre, the empty hall, the distance between people, in the technique around the stage and on the stage. No matter how often this performance is staged live in theatres and at festivals, it will never have that aspect of documentary recording and testimony of one moment, as a recording has.

If there is one performance in this selection which (thematically) sublimates all others into the concept of *LIFE AFTERWARDS* in this region, then it is this one. It is at the same time a “shot” and a “snap,” of all people, who in this once Yugoslav area, after 30 years, fail to survive the twisted, manipulative games of numerous (foreign and domestic) powerful capitalists and politicians.

Branislava Ilić



Horas Mekoj (Horace McCoy)

Rođen 1897. godine u gradiću Pegram, Mekoj je odrastao u Nešvilu, glavnom gradu savezne države Tenesi. Njegova spisateljska karijera počela je dok je bio u aktivnoj službi u Vazduhoplovnoj nacionalnoj gardi tokom Prvog svetskog rata, kada je pisao članke za novine svoje jedinice. Već potvrđen kao novinar, 1927. godine Mekoj, objavljuje svoju prvu priču *Mesingana dugmad* za časopis *Holland's*. Iste godine prodao je prvu od sedamnaest priča koje će kasnije napisati za časopis *Black Mask*, najpoznatiji od tadašnjih „celuloznih“ časopisa. Njegove priče za časopis pune su akcije, razmetljivosti i grubih dijaloga, ali kao i Dašiel Hamet i Rejmond Čendler, koji su započeli svoje karijere u *Black Mask* časopisu, priče takođe odaju stil i originalnost koji su karakteristični za njega.

Od 1925. godine, Mekoj se nekoliko puta uspešno okušao u glavnim ulogama na pozorišnoj sceni Dalasa što je doprinelo njegovoj odluci da se profesionalno bavi glumom, te se 1931. seli u Holivud. Glumački uspeh izostaje, te Mekoj počinje da zarađuje pišući scenarije i tritmente. Učestvovao je u pisanju više od 100 produciranih scenarija u periodu od dve decenije i ostao je u Holivudu do kraja života.

1935. godine Mekoj objavljuje svoj prvi roman, *I konje ubijaju, zar ne?*, za koji je kritika izrazila podeljeno mišljenje. Maratonski ples za kojim je poludeo jedan mali grad u Americi nudio je tada ljudima „besplatnu hranu i besplatna ležaj onoliko dugo koliko možete da izdržite da plešete i hiljadu dolara ako pobedite“. Promoteri ovog nakaznog spektakla nisu rekli da je ležaj dostupan na samo nekoliko minuta po pauzi i da će ljudi plaćati da gledaju kako se plesači ponižavaju i povređuju. Roman je adaptiran 1969. godine za čuveni istoimeni film u režiji Sidnija Polaka.

Neki od ostalih njegovih naslova: *Ne možeš pare u grob poneti*, *Trebalo je da ostanem kod kuće*, *Poljubi sutra za*



Horace McCoy

Born on April 14, 1897 in the small town of Pegram, Tennessee, McCoy grew up in Nashville, the state capital.

His writing career began while he was in active service in the Air National Guard during World War I, when he was writing articles for the unit's newspaper. Being already established as a journalist, he published his first short story, "Brass Buttons," in *Holland's Magazine* in 1927. The same year he sold the first of the seventeen stories he would go on to write for *Black Mask* magazine, the most famous of the "pulp" magazines of the time. McCoy's magazine stories are full of action, tough guy bravado, and hard-boiled dialogue, but like Dashiell Hammett and Raymond Chandler, both of whom began their writing careers at *Black Mask*, they also display a style and flair that are recognizably his own.

Beginning in 1925, McCoy had a string of successes as a leading man on the Dallas theatre stage,

zbogom, *Skalpel...* Za života, Meko je svojim radom bolje prihvaćen u Evropi nego u Americi, gde je imao komercijalni uspeh, ali ga kritika nije štedela. Umro je od srčanog udara 1955. godine.

The performance *They Shoot Horses, Don't They?* has two dramaturgical directions. The first is narrative and largely follows the screenplay and the novel while the other is semiotic, personal-directorial and has a subjective character and role. The narrative direction generally speaks of the desperate struggle of Gloria, Robert and other characters to survive during the Great Depression in the 1930s America. Psychophysical depression, which is an epidemiological disease these days, and was present even then, is the main theme of the narrative dramaturgical direction. The ubiquitous inhumanity of today is started and developed by another dramaturgical direction, which deals with the same topics as the first one, but in a contemporary context. Martin Kochovski

contributing to his decision to become a professional actor so he moved to Hollywood in 1931. His thespian endeavors proved fruitless, so he began making a small living writing scenarios and story treatments. He went on to have a hand in more than 100 produced screenplays over two decades and remained in Hollywood for the rest of his life.

McCoy published his first novel, *They Shoot Horses, Don't They?* in 1935, to mixed reviews. The marathon dance craze that gripped small-town America at the time offered people "free food and free bed for as long as you last and a thousand dollars if you win." What the promoters of these freak shows didn't say was that the bed would only be available for a few minutes at a time and that people would pay to watch the dancers humiliate and injure themselves. In 1969 the novel was adapted for the silver screen as a famous eponymous movie directed by Sydney Pollok.

Other notable works are: *No Pockets in a Shroud, I Should Have Stayed Home, Kiss Tomorrow Goodbye, Scalpel...* In his lifetime, McCoy's work was better received in Europe than in America, where he was a commercial success but a critical failure. He died of a heart attack in 1955.





foto
Dragan Vučković

Martin Kočovski

Rođen 1977. godine u Bitolju. Diplomirao je pozorišnu režiju na Novom bugarskom univerzitetu u Sofiji. Još u toku studija režira u pozorištima u Bugarskoj i Makedoniji. Autor je nekoliko interdisciplinarnih projekata, kao što su *Kazablanka* i *Sve o mojoj majci*, koji isražuju odnos između pozorišta i filma.

Kočovski je reditelj koji u svojim predstavama i performansima žestoko preispituje istinu

sadašnjeg trenutka i prostora u kome živimo, tako da uopšte ne čudi njegovo često vraćanje delima Bertolta Brehta, od diplomske predstave *Čovek je čovek*, preko *Bubnjevi u noći*, *Kavkaski krug kredom*, *Baal*, do *Švejka u drugom svetskom ratu*.

Režirao je i (izbor): *Zauvek i dan više*, Milorad Pavić; *Vaginin monolozi*, Iv Ensler; *Černodrinski se vraća kući*, Goran Stefanovski; *Udarac*, *Buđenje proleća*, Frank Wedekind; *San letnje noći*, Šekspir; *Koske koje dolaze kasno*, Teki Derviši i dr.

Njegove predstave pripadaju autentičnom angažovanom teatru i kao takve, učestvovala su i nagrađivane (najbolja predstava ili nagrada za režiju) na mnogobrojnim festivalima: u Makedoniji („Vojdan Černodrinski“, „Riste Šiškov“, MOT), u regionu (MESS – Sarajevo, Ex Ponto – Ljubljana, Jugoslovenske pozorišni festival – Užice, festival u Prištini, JoakimInterfest – Kragujevac, INFANT – Novi Sad ...), ali i u Bugarskoj, Rumuniji, Češkoj, Slovačkoj...

2010. godine režirao je predstavu *Crveno*, po motivima romana *Zovem se crveno*, nobelovca Orhana Pamuka, u produkciji: NETA – Nova evropska pozorišna akcija, Fe-

Martin Kochovski (Мартин Кочовски)

He was born in 1977 in Bitola. He graduated in theatre directing from the New Bulgarian University in Sofia. While still a student, he directed in theatres in Bulgaria and North Macedonia. He is the author of several interdisciplinary projects, such as *Casablanca* and *All About My Mother*, which explore the relationship between theatre and film. Kochovski is a director who, in his plays and performances, fiercely re-examines the truth of the present moment and the space in which we live, so it is not at all surprising that he often returns to the works of Bertolt Brecht. From the graduation play, *A Man is a Man*, through *Drums in the Night*, *The Caucasian Chalk Circle*, *Baal*, to *Schweik in the Second World War*.

He has also directed (selection): *Forever and a Day* by Milorad Pavić, *The Vagina Monologues* by Eve Ensler, *Chernodrinski Comes Back Home* by Goran Stefanovski, *The Kick*, *Spring Awakening* by Frank Wedekind, *A Midsummer Night's Dream* by Shakespeare, *The Bones that Come Late* by Teki Dervishi etc.

His plays belong to the authentic engaged theatre and as such, they participated and were awarded (Best Performance or Best Directing Award) at numerous festivals: in Macedonia (Theatre Festival Vojdan Chernodrinski, Risto Šiškov Festival of Chamber Theatre, MOT International Theatre Festival), in the region (International Theatre Festival MESS - Sarajevo, Ex Ponto International Festival of Performing Arts - Ljubljana, Yugoslav Theatre Festival - Užice, festival in Priština, JoakimInterFest – Kragujevac, International Festival of Alternative and New Theatre - Novi Sad ...) but also in Bulgaria, Romania, Czech Republic, Slovakia...

In 2010 he directed the performance *Red*, based

Subjektivna linija citira, komentariše i propituje događaje, odluke i radnje iz našeg vremena, od 1977. do danas, a zalazi i u blisku budućnost. Dakle, obuhvata period koji je istovetan periodu života reditelja predstave. ... Interesanta je ta paralela koja se javlja kada istorijski događaji korespondiraju s narativnom linijom scenarija filma ili romana. Ponekad se podudaraju, ponekad su u sukobu, a ponekad se i razilaze. Nije postavljena granica gde linija priče završava, a počinje subjektivna, lična i obrnuto.



stival Ex Ponto–Ljubljana i Primorski letnji festival – Koper (Slovenija), „Slovenska drama” (Trst, Italija), MESS – Sarajevo (Bosna i Hercegovina), Mali dramski teatar i NU Narodno pozorište – Bitolj (Severna Makedonija) i Crnogorsko narodno pozorište (Crna Gora).

2012. Martin Kočovski bio je član žirija 12. JoakimInterfesta u Kragujevcu.

on the novel *My Name Is Red*, by Nobel Laureate Orhan Pamuk, produced by: NETA - New European Theatre Action, Ex Ponto International Festival of Performing Arts – Ljubljana and Primorska Summer Festival - Koper (Slovenia), “Slovenian Drama” (Trieste, Italy), International Theatre Festival MESS - Sarajevo (Bosnia and Herzegovina), Small Drama Theatre and NU National Theatre - Bitola (North Macedonia) and Montenegrin National Theatre (Montenegro).

In 2012, Martin Kochovski was a member of the jury of the 12th JoakimInterfest in Kragujevac.

The subjective direction quotes, comments on and questions events, decisions and actions from our time, from 1977 until today, and goes into the near future as well.

So, it encompasses a period that is identical to the period of the director’s life.

It is an interesting parallel, which occurs when historical events correspond with the narrative direction of a screenplay or a novel. Sometimes they coincide, sometimes they are in conflict, and sometimes they diverge. There is no clear line where the story line ends and the subjective, personal one begins and vice versa.

Martin Kochovski

Po istoimenom romanu Selvedina Avdića

SEDAM STRAHOVA

Režija: Selma Spahić

Produkcija: Bosansko narodno pozorište Zenica /
20. Festival bosanskohercegovačke drame, Zenica 2021.
(Bosna i Hercegovina)

Based on the eponymous novel by Selvedin Avdić

SEVEN TERRORS

Director: Selma Spahić

Production: Bosnian National Theatre Zenica /
20th Festival of Bosnian Drama, Zenica 2021
(Bosnia and Herzegovina)

**OTKAZANO
CANCELED**

Po istoimenom romanu Enesa Halilovića

AKO DUGO GLEDAŠ U PONOR

Autor i reditelj: Zlatko Paković

Produkcija: Regionalno pozorište Novi Pazar/
Kulturni centar Novi Pazar. (Srbija)

Trajanje: 85' /bez pauze/

Ograničen broj mesta u publici: 70

Based on the eponymous novel by Enes Halilović

WHEN YOU GAZE LONG INTO AN ABYSS

Author and director: Zlatko Paković

Production: Regional Theatre Novi Pazar /
Cultural Centre Novi Pazar (Serbia)

Duration: 85' / no intermission /

Seating capacity limited to: 70

15. okt /20:00 / Knjaževsko-srpski teatar / Princely Serbian Theatre

Kompozitor: Božidar Obradinović
Majstor svetla: Ejub Slezović
Majstor tona: Sead Župljanin
Video projekcija: Mirza Latifović
Dizajn plakata: Ajla Dazdarević

Glumci-ice/dramaturzi-škinje:
Anđela Marić
Lemana Binjoš
Sandra Miljković
Rifat Rifatović
Dušan Živanić
Haris Šećerović
Vahid Džanković

Inspicijentkinja/suflerka: Nermina Dugopoljac
Izrada kostima: Fetija Gilić
Dekorateri: Sead Torbić, Edina Starčanin
Rekviziter: Jahja Jusović
Organizator: Muzafer Župljanin
Izvršni producenti: Husein Memić, Seadetin Mujezinović

Composer: Božidar Obradinović
Lighting design: Ejub Slezović
Sound: Sead Župljanin
Video: Mirza Latifović
Poster designer: Ajla Dazdarević

Cast – dramaturges
Anđela Marić
Lemana Binjoš
Sandra Miljković
Rifat Rifatović
Dušan Živanić
Haris Šećerović
Vahid Džanković

Stage manager/Prompter: Nermina Dugopoljac
Costume making: Fetija Gilić
Assistant set designers: Sead Torbić, Edina Starčanin
Props master: Jahja Jusović
Organizer: Muzafer Župljanin
Executive producers: Husein Memić, Seadetin Mujezinović

Roman Enesa Halilovića, *Ako dugo gledaš u ponor*, ovenski nagradom „Stevan Sremac”, zasniiva se na istinitim savremenim događajima u Novom Pazaru. Priču prerano odrasle šesnaestogodišnje devojčice Nejre, koja na svojim rukama nosi teret siromaštva, finansijske odgovornosti porodice, pratimo do njenog punoletstva, kada se, usled svih strašnih okolnosti, njen život prerano završi.

Zlatko Paković, reditelj koji u svim sredinama u kojima radi, hrabro i beskompromisno otvara traumatične i bolne teme zajednice i ovog puta je nepogrešiv: „Sveža slika novopazarskih moćni-

„Glavna funkcija dosledno sprovedene metateatralnosti u ovoj iskrenoj i snažnoj predstavi je dijalektička. Neprestani izlasci glumaca iz uloga otvaraju prostor diskusije i imaginacije, konstrukcije novih situacija i mogućnosti, popravljjanja sveta. Pozorište se tretira kao eksperiment života, šansa da se on učini pravednijim. Smisao ovih različitih sredstava teatralizacije, prema Brehtu, jeste pokazivanje da svet koji oduvek poznajemo, svet koji je ogrezao u lažima, nepravdi, nasilju, vladavini nepravde i zlopotrebi moći, nije nepromenljiva datost.”

Ana Tasić, *Politika*

Enes Halilović's novel, *When You Gaze Long into an Abyss*, awarded with the “Stevan Sremac” Award, is based on true contemporary events in Novi Pazar. We follow the story of the prematurely grown-up sixteen-year-old girl Nejra, who carries the burden of poverty, the financial responsibilities of the family, until adulthood, when, due to all the terrible circumstances, her life ends prematurely.

Zlatko Paković, a director who bravely and uncompromisingly broaches traumatic and painful community topics in all the environments in which he works, doesn't miss the mark this time either: A

ka i njihovih poslova i dana, samo je deo grupe fresaka koja obuhvata čitavo srbijansko društvo – pokazujući njegovu kriminalizaciju, depolitizaciju, estradizaciju i pornografizaciju.”

Prateći njegovu nameru, čitav ansambl Novopazarskog pozorišta se svesno i hrabro, na sceni, izlaže zajednici u potrazi za istinom i zaključkom koji bi sve morao da nas zabrine:

„*Ako dugo gledaš u ponor* je roman dijalog, poput antičkih dijaloga. Ta forma je odgovarala ovoj priči gde filozof daje zamajac, a Nejra, glavna junakinja, priča svoju istinu, odrastanje, zaljubljuvanje, poslove, glad i tugu. Svako od nas želi nekom da se poveri, jer niko nema takav poklopac na duši da može dovek a ćutati.

Umetnost ima tu sposobnost da se hrani umetnošću i tako se umnožava a primer za to su drame, filmovi koji nastaju po romanima a vrlo često se romani hrane filmskim ili pozorišnim likovima. Sve je to jedan vrtlog umetnosti koji nama veoma prija.”
Enes Halilović

„Ako se rodiš u siromašnoj porodici, i ako si pošten, ceo život provešćeš u bedi, argatujući samo da bi se jedva prehranio. Visoko obrazovanje ostaće ti nedostupno. Bićeš ponižen i potcenjen. Bićeš roba i rob, roba i robinja. Tvoja deca, i sama će biti roba i robovi.”

Predstava *Ako dugo gledaš u ponor*, je na 66. Sterijinom pozorju, osvojila šest nagrada, računajući i nagradu za najbolju predstavu.



fresh image of Novi Pazar’s powerful people and their affairs and days is just a part of a group of frescoes that encompasses the entire Serbian society - showing its criminalization, depoliticization, extradition and pornography.”

Following his intention, the entire ensemble of the Novi Pazar Theatre consciously and bravely exposes itself on stage to the community in search of

the truth and a conclusion that should worry us all:

“If you are born into a poor family, and if you are honest, you will spend your whole life in misery, toiling only to barely feed yourself. Higher education will remain inaccessible to you. You will be humiliated and underestimated. You will be a commodity and a slave. Your children will be commodities and slaves themselves.”

The performance *When You Gaze Long into an Abyss*, won six awards at the 66th Sterija pozorje, including the Best Performance Award.

“The main function of consistently implemented meta theatricality in this sincere and strong performance is dialectical. The constant departures of actors from their roles open up a space of discussion and imagination, construction of new situations and possibilities, reparations the world. Theater is treated as an experiment in life, a chance to make it fairer. The meaning of these various means of theatricalization, according to Brecht, is to show that the world we have always known, a world steeped in lies, injustice, violence, the rule of injustice and abuse of power, is not an immutable fact.”

Ana Tasić, *Politika*



Enes Halilović

pripovedač, romansijer, pesnik i dramski pisac (Novi Pazar, 1977). Prvu pesmu objavio sa 16, a prvu knjigu *Srednje slovo* sa 17 godina.

Objavio je zbirke pesama: *Srednje slovo*, *Bludni parip*, *Listovi na vodi*, *Pesme iz bolesti i zdravlja*, *Zidovi* i *Bangladeš*. Autor je zbirki priča: *Potomci odbijenih prosaca*, *Kapilarne pojave* i *Čudna knjiga*.

Napisao je dve drame *In vivo* i *Kemet*, te romane *Ep o vodi*, *Ako dugo gledaš u ponor* i *Ljudi bez grobova*. Osnovao je književni časopis *Sent* i književni veb časopis *Eckermann*. Učestvovao je na književnim festivalima „Glasovi Me-

Enes Halilović (Novi Pazar, 1977)

A storyteller, novelist, poet, and playwright. He published his first poem at the age of 16 and his first book, *Middle Name*, at the age of 17.

He has published poetry collections – *Middle Name*, *Voluptuous Horse*, *Leaves on Water*, *Poems from Sickness and Health*, *The Walls*, and *Bangladesh* – and short story collections – “*Descendants of the Rejected Suitors*”, “*Capillary Actions*”, and “*A Strange Book*” – He has published two plays – *In Vivo* and *Kemet* – and novels *The Epic of Water*, *When You Gaze Long into an Abyss*, and *People Without Graves*. He has founded the literary magazine *Sent* and literary web magazine *Eckermann*.

He has performed at literary festivals in France (Vivid Voices of Mediterranean, Sète), Russia (Mos-

When You Gaze Long into an Abyss, is a dialogue-based novel, like ancient dialogues. That form corresponded to this story where the philosopher provides the foundation, and Nejra, the heroine, narrates her truth, about growing up, falling in love, her jobs, hunger and sadness. Each of us wants to confide in someone, because no one has such a lid on their souls that would keep them forever silent.

Art has this ability to feed on art and thus multiply, and examples of that are dramas, films based on novels, and very often novels feed on film or theatre characters. It is all a whirlwind of art that we appreciate very much.

diterana“ u Setu (Francuska), na Pesničkom bijenalu u Moskvi, nastupao u Muzeju „Srebrni vek“ – Vilenica u Sloveniji, Dani i noći literature u Konstanci (Rumunija), na Goranovom proljeću u Hrvatskoj i Kalimera u Crnoj Gori.

Dela su mu prevedena na preko 20 jezika. Dobitnik je brojnih nagrada: „Meša Selimović“, „Branko Miljković“, „Đura Jakšić“, „Ahmed Vali“, „Stevan Sremac“, „Sergije Lajković“, „Zlatno slovo“, Zlatna značka KPZ Srbije, Vita-love nagrade.

cow International Poetry Biennale), Slovenia (in the Silver Century Museum, Vilenica), Romania (Days and Nights of Literature, Constanța), Croatia (Goran’s Spring), and Montenegro (Calimera).

His prose and poetry have been translated into over twenty languages. He is the recipient of numerous awards, including the Meša Selimović Award, the Branko Miljković Award, the Đura Jakšić Award, the Ahmed Vali Award, the Stevan Sremac Award, the Sergije Lajković Award, the Golden Letter Award, the Golden Badge of the Serbian Culture and Education Society, and the Vital Award.





foto
Forum Tomizza

Zlatko Paković

Pisac i pozorišni autor (Valjevo, 1968). Diplomirao je pozorišnu i radio režiju na Fakultetu dramskih umetnosti u Beogradu.

Objavio je zbirku pesama *Dnevnik pevanja* i romane, *Soba za jedan krevet*, *Zajednički pepeo* (nemačko izdanje: *Die gemeinsame Asche*, Berlin 2013), knjige eseja: *Anatomija nacionalističkog morala* i *O autoritarnoj savesti*, dramske komade: *Enciklopedija živih*, *Filosofija palanke*, *Krleža ili što*

su nama zastave i što smo mi zastavama, da tako za njima plačemo, *Vox Dei – građanska neposlušnost*, *Papa Franjo se hrva sa svojim anđelom*. Objavio je više od hiljadu kritičkih tekstova u dnevnim i nedeljnim novinama na umetničke, kulturalne i političke teme.

Kao dramski autor i pozorišni reditelj, razvio je osobenu poetiku kritičkog pozorišta, naglašenog ludičkog izraza. Takve su njegove autorske predstave: *Srebrenica*. *Kad mi ubijeni ustanemo*, *Crkva bosanska*, *Vox Dei – građanska neposlušnost*, *Krleža ili što su nama zastave i što smo mi zastavama, da tako za njima plačemo*, *Julije Cezar – res publica ili cosa nostra*, *Bojte se Alaha: smisao života i smrti Čamila Sijarića*, *Othello – nezakonita liturgija*, *Don Kihot ili*

Zlatko Paković (Valjevo, 1968)

A playwright and director. He graduated from the Department of Theatre and Radio Directing at the Faculty of Dramatic Arts in Belgrade. He published a collection of poems *A Diary of Singing*, novels *A Single Bed Room* and *Joint Ashes* (published in German as *Die Gemeinsame Asche* in Berlin in 2013), and books of essays “*Anatomy of Nationalist Morality*” and “*On Authoritarian Consciousness*”, as well as dramas *Encyclopedia of the Living*, *Philosophy of the Province*, *Krleža, or What We Mean to the Flags and What the Flags Mean to Us That We Cry for Them So*, *Vox Dei – Civil Disobedience*, and *Pope Francis Wrestles His Angel*.

He has published over a thousand critical articles in daily and weekly publications covering art, culture, and politics.

As a playwright and director, he has developed a distinctive poetics of critical theatre with strongly emphasized ludic expressions. Such are his author’s projects *Srebrenica*. *When We the Killed Rise*, *The Church of Bosnia*, *Vox Dei – Civil Disobedience*, *Krleža, or What We Mean to the Flags and What the Flags Mean to Us That We Cry for Them So*, *Julius Caesar – Res Publica or Cosa Nostra*, *Do Fear the Allah: The Purpose of the Life and Death of Čamil Sijarić*, *Othello – An Illegitimate Liturgy*, *Don Quixote*



šta su danas vetrenjače i odakle vetar duva, Kapitalizam, geometrijskim redom izložen, Filozofija palanke – Božićni oratorijum Radomiru Konstantinoviću, Enciklopedija živih – umetnička intervencija u Srbijan skoj i kosovskoj stvarnosti, Ibsenov 'Neprijatelj naroda' kao Brehtov poučni komad, Ubiti Zorana Đinđića...

Dobitnik je International Ibsen Scholarship 2014. za pozorišnu režiju i stipendije bečkog Museums Quartiera 2015. za književnost. Dobitnik je Nagrade „Desimir Tošić“ 2010. za publicistiku.

2014. godine bio je predsednik žirija 9. JoakimInterfesta u Kragujevcu.

te, or What Are the Windmills Today and Where Does the Wind Come From, Capitalism, Demonstrated in Geometrical Order, Philosophy of the Province – A Christmas Oratorio for Radomir Konstantinović, Encyclopedia of the Living – An Artistic Intervention in the Serbian and Kosovo Reality, Ibsen's An Enemy of the People as a Brecht's Teaching-Play, To Kill Zoran Đinđić, etc.

He was the recipient of the International Ibsen Scholarship in 2014 and the MuseumsQuartier Scholarship in 2015, as well as the Desimir Tošić Award for Opinion Journalism in 2010.

In 2012, Zlatko Paković was a president of the jury of the 9th JoakimInterfest in Kragujevac.

A local problem proves to be a global phenomenon here. Inheritance takes precedence over justice, property over truth, possession over freedom. Inherited economic status becomes fate; belonging to the poor class becomes a curse.

Our performance mirrors the society and its norms. We were shaken by the knowledge we gained, discovering that customs, secular and sacral institutions exist mainly for people to hide their souls from themselves. For the city and cities, in the Cultural Center of Novi Pazar, we have created a place where citizens can face their own souls.

Tu se jedan lokalni problem pokazuje kao globalni fenomen. Nasleđe ima primat nad pravdom, imovina nad istinom, posed nad slobodom. Nasleđeni ekonomski status postaje sudbina: pripadnost klasi siromašnih postaje prokletstvo. Naša predstava je ogledalo društva i njegovih normi. Potreslo nas je saznanje do kojeg smo došli da običaji sekularne i sakralne institucije postoje uglavnom da bi ljudi u njima sakrili svoju dušu od sebe. Gradu i gradovima, u Kulturnom centru Novog Pazara sazdali smo mesto gde građani mogu da se suoče sa sopstvenim dušama.

PRATEČI PROGRAM
SIDE PROGRAM

PRVIH 15 GODINA

8. okt – 1. nov / Otvaranje u 19.30
Foaje Knjaževsko-srpskog teatra
Kulturni centar UMMUS

Postavka izložbe plakata sa prethodnih 15 izdanja Međunarodnog pozorišnog festivala Joakimfest (Joakim-interfest).

POZORIŠTE, DIJALOG, SEĆANJE

9. okt / 12:00 / Knjaževsko-srpski teatar

**Doprinos i značaj „malih izdavača”
u Srbiji – pozorište i drama**

Radni sto – nezavisna mikroizdavačka kuća – Bojana Denić, glavna i odgovorna urednica

Knjaževsko-srpski teatar – Izdavačka delatnost – Marko Misirača, reditelj

14. okt / 12:00 / Knjaževsko-srpski teatar

Sećanje na prof. dr Dragana Klaića (1950–2011)

Dragan Klaić, istoričar pozorišta i kulturni analitičar. Bio je stalni saradnik udruženja Felix Meritis u Amsterdamu i predavao kulturnu politiku i umetnost na Univerzitetu u Lajdenu.

Studije dramaturgije završio je u Beogradu, a doktorirao istoriju pozorišta i kritiku drame na Jejl univerzitetu u Sjedinjenim Američkim Državama. Radio je kao po-

THE INITIAL 15 YEARS

Oct 8 – Nov 1 / Opening: 7.30 PM
Foyer of the Princely Serbian Theatre
Cultural Centre UMMUS

Exhibition of posters from the previous editions of the Joakimfest International Theatre Festival (Joakim-Interfest).

THEATRE, DIALOGUE, REMEMBRANCE

Oct 9 / 12 PM noon / Princely Serbian Theatre

**Contribution and importance of “small
publishers” in Serbia - theatre and drama**

Desk – independent micro-press –
Bojana Denić, editor-in-chief

Princely Serbian Theatre – Publishing –
Marko Misirača, director

Oct 14 / 12 PM noon / Princely Serbian Theatre

**Remembering the late Prof. Dr. Dragan Klaić
(1950 - 2011)**

Dragan Klaić, theatre historian and cultural analyst. He was a permanent associate of the Felix Meritis Association in Amsterdam and taught cultural policy and art at the Leiden University.

zorišni kritičar i dramaturg, bio profesor na Fakultetu dramskih umetnosti u Beogradu i Univerzitetu u Amsterdamu, a gostujući profesor u Americi, Budimpešti i Bolonji, direktor Holandskog pozorišnog instituta od 1992. do 2001. godine, suosnivač evropskog pozorišnog časopisa *Evromaske*.

Njegove knjige i radovi objavljeni su u bivšoj Jugoslaviji pre 1991, ali i u Velikoj Britaniji, Americi, Holandiji i Norveškoj. Bio je angažovan i kao urednik časopisa *Pozorište (SAD)* i član nekoliko savetodavnih odbora u Budimpešti, Briselu, Stokholmu i Hagu.

(preuzeto iz knjige *Početi iznova*, Dragan Klaić, Clio, 2016. Beograd)

He completed his dramaturgy studies in Belgrade, and his doctorate in theatre history and drama criticism at Yale University in the United States. He worked as a theatre critic and dramaturge, was a professor at the Faculty of Dramatic Arts in Belgrade and the University of Amsterdam, and a visiting professor in America, Budapest and Bologna, the manager of the Netherlands Theatre Institute from 1992 to 2001, a co-founder of the European theatre quarterly *Euromaske*.

His books and works were published in the former Yugoslavia prior to 1991, but also in Great Britain, America, the Netherlands and Norway. He was also hired as the editor of the magazine *Theatre (USA)* and a member of several advisory boards in Budapest, Brussels, Stockholm and The Hague.

(sourced from the book *Starting Over*, Dragan Klaić, Clio, 2016, Belgrade)

TIM FESTIVALA Joakimfest/ **Joakimfest FESTIVAL TEAM MEMBERS**

**Direktor festivala i Knjaževsko srpskog teatra /
Festival director and the Princely Serbian Theatre
general manager:**
Mladen Knežević

**Umetnička direktorka i selektorka 16. Joakimfesta /
Artistic director and curator of the 16th Joakimfest:**
Branislava Ilić

Organizacioni deo / Organization:
Izvršni producent / Executive producer:
Mr Vojo Lučić

**Odnosi s javnošću, marketing /
Public relations and marketing:**
Jovana Perić

**Web administrator i arhiva festivala /
Web administrator and festival archivist:**
Zoran Miljković

Tehnička koordinatorica / Technical coordinator:
Ana Kolbjanova

Vizuelni identitet / Visual identity:
Branislava Ilić
Milena Vučković

Plakat / Poster design:
Milena Vučković

Katalog festivala / Festival catalog:
Urednica kataloga / Catalog editor:
Branislava Ilić

Dizajn i prelom / Design:
Milena Vučković

Prevod / Translation:
Boris Tiosavljević (eng/sr)
Nela Bebler (slo/sr)
Marko Misirača (mk/sr)

Lektorka / Proofreader:
Damjana Jovanović

Prateći program / Side program:
Branislava Ilić
Marko Misirača
Marija Soldatović

Bilten / Newsletter:
Urednik / Editor:
Zoran Mišić
Redakcija / Editorial staff:
Branislava Ilić, Marija Soldatović, Divna Stojanov,
Isidora Milosavljević, Bojan Tasić
Prelom / Prepress:
Aleksandar Đoković

Foto i video / Photo and video:
Dragan Vučković

Tehnička podrška / Technical support:
Šef tehnike / Technical director:
Saša Đorđević

Ekipa tehnike / Technical support team:
Vladan Brkić, Zoran Stevanović, Strahinja Đorđević,
Marija Vujičić, Nenad Miloradović, Nikola Manić,
Saša Radivojević, Ivan Filipović, Dobrica Andrić,
Zoran Jakanović

**Administrativno-pravni poslovi /
Legal department:**
Svetlana Borković, Nadica Ognjanović

**Računovodstveni poslovi /
Accounting department:**
Danijela Milenković, Snežana Nedeljkić,
Danijela Stević, Snežana Ristić

Domaćini trupa / Hosts of the troup:

Sanja Matejić, Marija Rakočević
Čedomir Štajn, Bojan Ilić
Nikola Milojević, Ana Kolbjanova

Biletarnica / Theatre box office:

Milica Đorđević

Razvodnice / Ushers:

Milica Savić, Marija Peković

Volonteri(ke) / Volunteers:

Ljiljana Božović, Jovana Marković
Bojana Krstović, Helena Arnaut
Petra Gavrilović



GRAD KRAGUJEVAC
CITY OF KRAGUJEVAC



Република Србија
Министарство културе и информисања

**DONATORI I SPONZORI
DONORS AND SPONSORS**



GRAFOSTIL



Dami



**MEDIJSKI POKROVITELJI
MEDIA PATRONS**

ПОЛИТИКА



Danas



PRESEK



Knjaževsko-srpski teatar
Daničićeva 3, Kragujevac 34000
Telefon: +381 34 617 0 500
Faks: +381 34: 617 0 504
Biletarnica: +381 34 332 063

pozoristetjv@mts.rs
www.joakimvujic.com

www.joakimfest.rs

Knjaževsko-srpski teatar
Daničićeva 3, Kragujevac 34000
Phone: +381 34 617 0 500
Fax: +381 34: 617 0 504
Tickets: +381 34 332 063

pozoristetjv@mts.rs
www.joakimvujic.com

www.joakimfest.rs



1835
КЊАЖЕВСКО
СРПСКИ ТЕАТАР
КРАГУЈЕВАЦ



Република Србија
Министарство културе и информисања