

DAH TEATAR
FESTIVAL
UMETNOST & LJUDSKA PRAVA
ARTS & HUMAN RIGHTS
23–28. OKTOBAR 2020.



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Festival „Umetnost i ljudska prava” – pogled sa strašću

Ove godine obeležava se 70 godina od potpisivanja Evropske konvencije o ljudskim pravima. Ljudska prava predstavljaju jednu od temeljnih tekovina na kojima je izgrađena evropska civilizacija i obaveza svake države bi morala biti njihova zaštita i sprovođenje.

Tokom 2020 godine, pandemija nam je otkrila sistemske nepravde koje nažalost dele naš svet na privilegovane i one koji to nisu. Paralelno sa tim uvidom javlja se svest o našoj planeti kao domu za sve nas, koja nam nudi mogućnost da svi zajedno evoluiramo ili nestanemo. Ta svest otvara mogućnost za saosećanje sa drugim, za shvatanje da nikome od nas ne može da bude dobro dok postoje milioni ljudi oko nas koji jednostavno rečeno pate. I ne zna se u kom momentu svako od nas može da podeli sudbinu migranta, odbačene/odbačenog zbog seksualne orijentacije, nacionalne ili religijske pripadnosti, nekog ko je trafikovan da bi neko treći zaradio čist profit na užasnoj zloupotrebi žene, muškarca, deteta...

Saosećanje se neguje i razvija, ono je prvi korak ka promeni, ali nedovoljan bez konkretne akcije, te želim da ovaj festival bude jedan zajednički prostor gde ćemo da se sretnemo, podelimo priče, udružimo se u zajedničkom nastojanju da svaka vrsta ugrožavanja drugih bića, a pod tim ne mislim samo na ljudska bića već na sav živi svet koji nas okružuje, mora da naiđe na aktivan otpor od strane svih nas koji se nazivamo građanima i građankama.

Ako pogledamo Srbiju, videćemo da ne postoji duboko ukorenjeno razumevanje šta su tačno ljudska prava, kao i to da niko ne sme da krši nečije pravo. Nepostojanje javnog dijaloga, suzbijanje medijskih sloboda, kritičkog razmišljanja i urušavanje već ostvarenih prava i sloboda su naša realnost. Ključni problem poštovanja ljudskih prava u Srbiji danas nije jednostavno kršenje individualnih prava, već nedostatak kulture ljudskih prava uopšte koja podrazumeva i saosećanje i identifikovanje sa drugim.

Zašto povezujemo umetnost i ljudska prava? Zbog svoje jedinstvene moći da istovremeno angažuje i emocije i intelekt učesnika i posmatrača umetnost udružena sa drugim oblastima može da inspiriše na konkretnu promenu u društvu. Umetnost odgovara na potrebu ljudi da razumeju trenutak u kome žive, ali i da se susretnu sa strahom, bolom, predrasudama, patnjom drugih u sigurnom okruženju. Različite umetničke forme otvaraju prostor za suprotstavljanje mišljenja i kreiranje dijaloga. Umetnost može da sadrži u sebi kontradikciju koja poziva na preispitivanje i promišljanje, kao i da premosti barijere poput jezika ili različitih političkih stavova. Umetnost može da prepriča/zabeleži kršenje ljudskih prava, pružajući na taj način jedinstven oblik svedočenja, kao i da pomogne da zacele rane nastale usled kršenja ljudskih

prava. Umetnost može da transformiše osećaj žrtve u aktivnu građansku odgovornost, ali i pre svega da komunicira energiju života otelotvorenu u živoj reči, dahu, telu, pokretu kao i muzičkom tonu, boji.

Festival završavamo tango koncertom. Tango je izvorno ples najsiromašnijih slojeva, kao i ples dva muškarca. Tango slavi lepotu, snagu života i pravo na različitost, ali i podseća da strast mora da bude u osnovi svih naših akcija. Krenimo sa strašću da menjamo na bolje naše okruženje. Festival ima upravo taj zadatak – da omogući pogled u bolji svet i pokaže kako da se učine prvi koraci ka njemu.

Dijana Milošević

Arts and Human Rights Festival—A View with Passion

This year marks the seventieth anniversary of the European convention on human rights that represents one of the fundamental legacies upon which the European civilization was built, thus each of its nations has an obligation to protect and implement them.

During the year of 2020, the pandemic further revealed systemic injustices that unfortunately divide us into the privileged and underprivileged ones. Parallel to that revelation, the awareness that planet Earth is our shared home took center stage, an awareness that confronts us with a possibility to either evolve or perish. That awareness opens up a potential for compassion, for understanding that none of us can be truly well while millions of us, simply put, suffer. Additionally, at any moment, any of us may end up sharing the destiny of an immigrant, of the rejected one due to her sexual orientation, national or religious belonging, of someone who is trafficked for profit based on horrific exploitation of a woman, a man, a child...

The compassion needs to be nurtured and developed, it is the first step towards change, but not a sufficient one if there is no concrete action. Therefore, I would like for this festival to be a communal space where we will meet, share our stories, and come together in a collective effort to actively resist every form of peril suffered by any other being—by which I mean not only the humans, but the living world around us in its entirety.

If we take a look at Serbia, we will see that there is no deep-rooted understanding of human rights, neither the idea that no one should be allowed to impinge on someone else's rights. Therefore, our reality consists of the non-existence of public dialogue, the restriction of media freedoms, the lack of critical thought, and the destruction of the rights and freedoms that already exist. The key issue of human rights in Serbia is not simply the restriction of individual rights, but the absence of culture of human rights in general that also includes compassion and empathy for the other.

Why do we connect the arts with human rights? Because of the unique power of the arts to simultaneously engage emotions and intellect of its creators and its audience alike; therefore, together with other fields of human endeavor, the arts are capable of inspiring a real change. The arts not only meet the human need to understand the moment in which we live, but also to confront the fear, the pain, the prejudice, the suffering of the other in a safe environment. Various artistic forms stimulate contemplation, they open up the space for the confrontation of opinions, and the creation of a dialogue. The artistic work sometimes creates a contradiction within itself that calls for questioning and reflexion, as well as for finding a way to bridge barriers such as different languages or political attitudes. The arts can retell/record human rights violations, thus providing a unique form of testimony, as well as help to heal the wounds caused by the human rights violations. The arts can transform a sense of victimhood into active civic responsibility. But most of all, the arts can communicate the life energy embodied in the living word, in the spirit, in the body, in the movement, or in the musical tone, in the colors...

We are closing the festival with a tango concert. Tango was originally a dance of the poorest, but also a dance of the two men. Tango celebrates the beauty and the power of life, the right to be different, but it also reminds us that passion has to be at the very foundation of all of our actions. Let's improve our surroundings with passion. The Festival has that task—to provide a glimpse into a better world and show us how to make the first steps towards it!

Dijana Milošević

Zašto festival o ljudskim pravima u ovakvom času?

U ovakvim okolnostima, koje niko od nas pre godinu dana nije očekivao, festival kakav smo tada zamišljale i festival kakav se nadamo da ćemo uskoro održati poprilično se razlikuju. Da, zvuči konfuzno, ali zar nije sve oko nas tako. Planirale smo jedno, očekujemo drugo, a može se desiti nešto potpuno treće. U trenutku u kom živimo, u kome su umetnost i ljudska prava potpuno skrajnuti kao navodno nebitni činoci naših života, smatramo da je veoma važno, štaviše, neophodno da realizujemo festival na ovu temu.

Zašto festival o umetnosti i ljudskim pravima u ovom trenutku? Verujem da je to jedan od najplodnijih načina da se podstaknu diskusije, da zajedno promišljamo kako da stvorimo nove uslove i mogućnosti, otvorimo nove saradnje, da se do građana i građanki dopre i sa njima poveže, da se govori javno o temama koje se tiču svih nas na jedan specifičan način kakav samo umetnost može da ponudi.

Čak i u našoj „uobičajenoj normalnosti“, većina je pristala da živi sa činjenicom da se ljudska prava krše na raznim nivoima, bez otpora. Onda smo se, u „doba korone“, navikli da živimo i bez direktnog kontakta sa različitim umetnostima, dok nismo uvideli da je ona jedan od mogućih načina da prebrodimo izolaciju, neizvesnost, strah i manipulaciju.

Širom sveta možemo videti brojne primere kako se kroz umetnost bori za svoja prava – svoj glas. Možemo naći dobre prakse koje pokazuju kako umetnost služi kao put za suočavanje sa prošlošću i zamišljanje alternativnih scenarija za budućnost, kao i koje su mogućnosti korišćenja umetnosti kao jedne od mnogih strategija za angažovanje mladih, primere koji pokazuju da je jedna od umetnikovih uloga da neguje dijalog i angažuje zajednice u kritičnim socijalnim pitanjima. Možemo videti da su umetnici facilitatori, da rizikuju, podstiču kreativne procese i omogućavaju zajednicama da pronađu svoj glas. Sami možda ne mogu da promene svet, ali zasigurno mogu da „zasade seme“ promene.

Ono što nastojimo i zbog čega je za mene ovaj festival dragocen, jeste da prožimanje između umetnosti, kulture i ljudskih prava učinimo vidljivim, da zajedno promišljamo kako možemo da razvijamo saradnju između različitih polja delovanja, istaknemo i promoviramo važnost poštovanja ljudskih prava kroz umetnost i podstaknemo zajednicu da aktivno učestvuje gradeći poverenje i uzajamno poštovanje među različitim pojedincima i kulturama.

Ivana Milenović Popović

Why the Human Rights Festival at this Very Moment?

Under the circumstances that none of us could have possibly predicted a year ago, a festival that we imagined then and a festival that we hope to realize soon became quite different events. Yes, it sounds confusing, but isn't everything around us confusing right now? We planned one thing, we now expect something else, and it may end up being something completely different. At the moment we currently live, in which arts and human rights are perceived as seemingly unimportant, we think that it is very important, even necessary, to hold a festival with this theme.

Why the arts and human rights festival at this moment? I believe that this is one of the most fruitful ways to stimulate discussions, to think through how to create new conditions and possibilities together, to form new alliances, to reach out to fellow citizens and connect with them, to publicly speak on topics that concern all of us in a way that only the arts can offer.

Even in our "usual normal," most of us agree to live with the fact that human rights are being violated on various levels without offering any resistance. Then, "in corona times" we got used to a life without contact with the arts, until we realized that the arts are one of the few ways of overcoming isolation, insecurity, fear, and manipulation.

Across the globe, we are witnessing various examples of how one fights for her own rights/voice through the arts. We can find good practices that show how the arts are the path to confronting the past and for imagining alternative scenarios for the future; we can see what are the possibilities of using the arts as strategies to engage the youth, examples that demonstrate that one of the artists' roles is to nurture a dialogue and engage the community with critical social issues. We can see artists as facilitators, ready to take a risk, incite creative processes, and enable communities to find their voice. Perhaps they cannot change the world all by themselves, but they can definitely "plant a seed" of change.

We have set out to raise the visibility of interconnectedness between the arts, culture, and human rights, to contemplate together what are the ways to nurture collaboration between various fields of action, to emphasize and promote the importance of human rights through the arts, and to incite the community to actively participate in building trust and mutual respect between various individuals and cultures. That and much more makes this festival invaluable to me.

Ivana Milenović Popović

Petak, 23. oktobar 2020/**Friday: October 23, 2020**

23. oktobar u 20.30, UK Stari grad

October 23 at 20:30, Cultural Center Stari Grad

Jadranka Anđelić*

Srbija – Brazil/**Serbia–Brazil**

Zemlja/Terra



Autor/author: Jadranka Anđelić

Performer/**Performer**: Ljubica Damčević

Video/**Video**: Una Škandro

Istraživanje/**Research**: Teodora Barać

Performans *Zemlja* spaja postupke baštovanstva, brige o biljkama i zemlji (lat. *TERRA*) sa pričama o migracijama i emigrantima i promišlja napor, bol i prilagođavanje „presađivanja” koje se dešava u procesu migracije, posebno prinudne promene zemlje. Pored upoznavanja sa činjenicama o migrantskim procesima sa kojima se suočavamo poslednjih godina (kao i ranije u istoriji), performans želi da probudi saosećanje sa ljudima kojima se takvo „presađivanje” događa. Pored performerera, rad uključuje i video zapise.

Performance *Terra* connects gardening, plants cultivation, and soil/earth (lat. *TERRA*) with stories about migrations and immigrants. It contemplates effort, pain, and adjustment it takes to be “transplanted” during the process of migration, especially when that movement has been involuntary. Apart from acquainting the audience with the facts about mass migrations we have been facing in the recent years (as well as earlier in history), the performance *Terra* strives to awaken empathy with people that were transplanted in such a manner. Apart from live performance, the work includes video recordings.

* Biografija u Timu DAH Teatra na kraju programa/Biography in DAH Theatre Team at the end of the program

23. oktobar u 21.30, UK Stari grad

October 23 at 21:30, at Cultural Center Stari Grad

Razgovor: Tolerancija – suživot – migrantsko iskustvo/ Conversation: Tolerance–Coexistence–Migrant Experience

Učesnice/**Participants**: Jadranka Anđelić (rediteljka/**director**/Srbija–Brazil/Serbia–Brazil), Ljubica Damčević (violinistkinja/**violinist**/Srbija/Serbia), Gordana Vukašin (pedagoškinja/**pedagogue**/Srbija/Serbia), Violeta Luna (glumica/**actress**/Meksiko–SAD/Mexico–USA), Karolina Spaić (rediteljka/**director**/Srbija–Holandija/Serbia–Netherlands)

Moderira/**Moderator**: Dijana Milošević (rediteljka/**director**/Srbija/Serbia)

Razgovor „Tolerancija – suživot – migrantsko iskustvo” se odigrava u okviru projekta „Preobražaj teatra ka novoj budućnosti”, tj. programa „Povezivanja”. Baviće se pitanjima kao što su: šta znači za pojedinca da napusti svoju zemlju, svoju kulturu i svoj jezik i kako da zajednica prihvati „nepoznatog” i „drugog” oličenog u pojavi migranta? Razgovor je zamišljen kao razmena iskustava između umetnica i ekspertkinja u polju ljudskih prava.

The conversation “Tolerance–Coexistence–Migrant Experience” takes place within the project “Rebuilding Theatre Towards New Future,” that is, the program “Connections.” It will deal with questions such as, what it means for an individual to leave her country, her culture, and her language? And how is the community to accept the “unknown one” and “the other” that is embodied in a migrant? The conversation is imagined as an exchange of experiences between artists and human rights experts.

Subota, 24. oktobar 2020/**Saturday: October 24, 2020**

24. oktobar, 10.00–14.00, UK Stari grad

October 24 at 10:00–14:00, at Cultural Center Stari Grad

Marko Pejović

Srbija/**Serbia**



Radionica: Može li se biti ceo, a žudeti? (ili šta inkluzija donosi umetnosti)/

Workshop: Can One be Whole and Still Desire? (or what inclusion brings to the arts)

Radionica „Može li se biti ceo, a žudeti? (ili šta inkluzija donosi umetnosti)” sastoji se iz dva dela. Koristeći načine razvoja materijala savremenog plesa i pozorišta, učesnici (sa i bez invaliditeta) će imati priliku da dekonstruišu jedan od osnovnih Hegelovih postulatata: „Istinито je ono što je celo”. Ako je nešto celo, ono onda nema nikakav manjak, stoga ni za čim ni ne žudi. Matrica tela osobe sa invaliditetom „podrazumeva manjak određenih funkcija”, stoga se

unapred te funkcije subjektu X otpisuju. Održava se slika sveta u kome ono što se određuje kao manjak, nema svoje mesto. Ali, da li u tom slučaju, ima i života ili se on izgubio u ideji o celini? Učesnici će, ispitujući ove koncepte, imati priliku da sarađuju i kreiraju zajedničke izvođačke materijale. U drugom delu ćemo pogledati kratki film kao primer plesnog inkluzivnog rada i povesti dijaloga o značaju i doprinosu koji inkluzija ima za umetnost.

Workshop "Can One be Whole and Still Desire? (or what inclusion brings to the arts)" consists of two parts. Using methods of material development from contemporary dance and theatre, participants ((with)out disabilities) will have a chance to deconstruct one of the fundamental Hegel's postulates: "The true is the whole." If something is whole then it does not have any lack and therefore it does not long for anything. The matrix of the body of a person with disability "assumes absence of certain functions," so those functions are being written off for the subject X. The image of the world in which the lack does not have its place is being sustained. But then, is there still life, or it has been lost through the idea of the whole? The participants will have a chance to create collaborative performative materials through exploration of these concepts. In the second part, we will watch a short film as an example of an inclusive work and start a dialogue about the contribution inclusivity brings to the arts.

Marko Pejović radi kao psiholog, teoretičar umetnosti, dramaturg i pozorišni praktičar.

Koautor je više projekata koji se bave primenom inkluzivnih principa u pozorištu i savremenom plesu. Podsticao je saradnju između umetnika i pripadnika različitih marginalizovanih grupa (osobe sa invaliditetom, sa teškoćama u mentalnom zdravlju, veterani ratova 1991–1999, LGBT populacija). Radio je kao dramaturg za nekoliko plesnih i pozorišnih produkcija – *Kriva za Gausa*, *Reset* (nagrada festival INFANT), *Tanatos*, *Psi, Hegel i duga lista prevara*, *Afanisis ili o presvlačenju*, *Vrste* (nagrada Udruženja baletskih umetnika Srbije), *Scrape*. Koautor je video istraživanja o mogućnostima inkluzivnog formalnog umetničkog obrazovanja. Režirao je inkluzivni plesni film *Pogled* (prikazan na festivalima u Srbiji, Filadelfiji, Barseloni, Indiji i koji je dobio nagradu Tagore filmskog festivala) i kratkometražni inkluzivni igrani film *Skup* čija se premijera očekuje u novembru 2020. Izvršni je direktor festivala „Van okvira”, koji organizuje grupa Hajde da... (čiji je i član).

Marko Pejović works as a psychologist, art theoretician, dramaturge, and theatre practitioner. He is a coauthor of numerous projects that focus on implementation of inclusive principles in theatre and modern dance. He encourages cooperation between artists and different marginalized groups (people with disabilities, or with mental health issues, with veterans of 1990s wars, as well as with LGBTQ population). He worked as a dramaturge on several dance and theatre productions, including *A curve for Gauss*, *Reset* (INFANT Festival Award), *Thanatos*, *Psy, Hegel and the Long List of Deceptions*, *Aphanisis or about Cross-Dressing*, *Vrste* (UBUS Award), *Scrape*, etc. Pejović directed a short inclusive dance film *Gaze* that was shown in festivals in Serbia, Philadelphia, Barcelona, and India where it won the Tagore Award, as well as a short film *Gathering (Skup)* that is to premiere in November of 2020. He is the executive director of the "Off Frame" festival, organized by group *Let's...*

24. oktobar, 13.00–15.00, Kući ljudskih prava
October 24 at 13:00–15:00, Human Rights House

Debata: Kako saradnja između umetnosti i različitih oblasti može doprineti pravednijem društvu?/Debate: Towards a More Just Society: Cooperation between the Arts and Different Fields

U svetu postoji veliki broj primera uspešne saradnje između najrazličitijih polja i umetnosti, kao na primer saradnja između umetnosti i obrazovanja, ili nauke, aktivizma, bezbednosti, turizma itd, što dovodi do zaključka da je saradnja ne samo moguća, već neophodna ukoliko želimo bolje društvo. Kod nas je takvih primera neobično malo. Cilj ove debate je da ispitamo šta koči ovakve saradnje. Da li je to nepoznavanje materije, uverenje da su to nespojiva polja, materijalne okolnosti ili nešto sasvim drugo? Želimo da ispitamo koje su moguće prepreke, a koje mogućnosti, na koji način bi njihovo zajedničko delovanje doprinelo pravednijem društvu, ali i građenju odgovornijeg pristupa društva u celini prema kulturi.

There are many examples of successful collaborations between different fields and the arts in the world today, such as cooperation between the arts and education, or sciences, activism, security, tourism, etc., which leads to the conclusion that partnership is not only feasible, but rather necessary if we would like to have a better society. However, there are very few similar local examples. The ambition of this debate is to explore what prevents such alliances. Whether it is ignorance, belief that these fields cannot be brought together, material circumstances, or something completely different, we would like to explore what are potential obstacles and what possibilities. Finding a way to make such collaboration possible would not only contribute to a more just society, but also to building a more responsible approach to culture in general of a society as a whole.

Učesnici/Participants: Jelena Vasiljević (Srbija/Serbia), Radimir Lazović (Srbija/Serbia), Tomislav Longinović (Srbija/SAD, Serbia/USA), Saša Ilić (Srbija/Serbia)

Moderira/Moderator: Ivana Milenović Popović*

Jelena Vasiljević je naučna saradnica Instituta za filozofiju i društvenu teoriju. Doktorirala je na Odeljenju za etnologiju i antropologiju Filozofskog fakulteta u Beogradu. Akademsko uporište joj je u političkoj antropologiji i studijama građanstva. U dosadašnjim istraživanjima se bavila politikama građanstva i državljanstva u zemljama bivše Jugoslavije, debatama o kulturi i pravu, politikama sećanja i pamćenja, kao i istraživanjem medijskih narativa

u kontekstu raspada Jugoslavije i ratova iz 1990-ih. Trenutno je najviše zanimaju teme političke solidarnosti, aktivističkog građanstva i društvenih pokreta na Balkanu. Radila je kao istraživačica i stipendistkinja na Univerzitetu u Edinburgu i na Univerzitetu u Gracu. Autorka je monografije *Antropologija građanstva* (Mediterran i IFDT, 2016) i više desetina naučnih članaka. Sarađuje na nekoliko međunarodnih naučnih projekata, uključujući i evropski Horizon projekat o ispitivanju (ne)poverenja u institucije (*EnTrust*). Članica je ekspertskog tima BiEPAG (*The Balkans in Europe Policy Advisory Group*).

Jelena Vasiljević is a research associate at the Institute for Philosophy and Social Theory. She holds a PhD in ethnology and anthropology from the Faculty of Philosophy in Belgrade. Her academic focus lies in political anthropology and studies of citizenship. Her recent research deals with politics of citizenship in countries of the former Yugoslavia, debates on culture and law, politics of memory and remembrance, as well as studies of media narratives related to the wars of Yugoslav dissolution (1990s). Currently, she is mainly interested in themes of political solidarity, activist citizenship, and social movements in the Balkans. She held a fellowship and a research position at the University of Edinburgh and the University of Gratz. Vasiljević has published a monograph *Anthropology of Citizenship* (Mediterran and IFDT, 2016) and dozens of scientific articles. She cooperates on several international scientific projects, including European Horizon project on (mis)trust in institutions (*EnTrust*). She is a member of BiEPAG (*The Balkans in Europe Policy Advisory Group*).

Radomir Lazović je aktivista, prisutan u civilnom sektoru više od 10 godina u oblasti kulturnih politika, participacije građana u donošenju odluka o razvoju grada, građanskih, političkih i socijalnih prava, kao i demokratskih inovacija i medija. Tokom proteklih godina učestvovao je u pokretanju nekoliko inicijativa i pokreta (kao što su Ulična galerija, Inex firm, Bioskopi: Povratak otpisanih, Okupacija bioskopa Zvezda, Ministarstvo prostora, Ne davimo Beograd), koji se zalažu za inovativnu upotrebu javnih prostora, pravično upravljanje resursima, transformaciju javnih usluga i pravedno, solidarno i demokratsko društvo. Od 2015. do 2017. bio je predsednik upravnog odbora Asocijacije Nezavisna kulturna scena Srbije. Trenutno zauzima jednu od vodećih uloga u političkom pokretu Ne davimo Beograd.

Radomir Lazović is an activist, present in the civil sector for more than a decade. He took part in initiatives related to the cultural politics, citizens' participation in city development decision making, civil, political, and social rights, as well as in the field of democratic innovations and media. During recent years, he participated in the introduction of several initiatives and movements (such as Street gallery, Inex film, Movie Theaters: the return of the written off, Occupation of the cinema Zvezda, the Ministry of Space, Don't Let Belgrade D(r)own) that fight for an innovative use of public spaces, just resource management, public services transformation and a just, cooperative, and democratic society. He was the president of the Association for Independent Culture Scene board (2015–2017). Currently, he is one of the leaders in the political movement Don't Let Belgrade D(r)own (Ne Davimo Beograd).

Tomislav Longinović je emeritus profesor na odseku za slavistiku i uporednu književnost na Univerzitetu Viskonsin u Medisonu. U svojoj bogatoj karijeri profesora i pisca, nekoliko je puta promenio fokus interesovanja. Visoko obrazovanje je počeo na Odseku za kliničku psihologiju u Beogradu, da bi potom dobio M.F.A. na najprestižnijoj instituciji za studije kreativnog pisanja na svetu (Univerzitet Ajova), gde se pored pisanja specijalizovao za performans i video art. Objavljuje brojne naučne studije i romane, prevedene na mnoge jezike, uključujući francuski, nemački, turski, španski, češki i poljski. Pored istraživanja i pisanja, nastavlja i poziv psihonauta, kroz stvaranje jedinstvenog RADA metoda telesno orijentisane promene.

Tomislav Longinović is Emeritus Professor of Slavic and Comparative Literature at the University of Wisconsin, Madison. In his successful career of a professor and a writer, he shifted his focus several times. He started his university education in the field of clinical psychology in Belgrade, then obtained an MFA at the most prestigious creative writing school in the world (Iowa Writers' Workshop), where, besides writing, he explored performance and video art. He published numerous scholarly studies and novels, translated into many languages, including French, German, Turkish, Spanish, Czech, and Polish. In addition to research and writing, he continues his vocation as a psychonaut, through the creation of a unique RADA personal development method—a path of body-oriented change.

Aleksandar Ilić, klasični igrač i koreograf, prvi solista baleta Narodnog pozorišta u Beogradu, ima iza sebe autorstvo pet celovečernih baleta i preko 20 manjih plesnih formi. Kao jedan od petorice najboljih iz generacije magistrirao je koreografiju na Konzervatorijumu za muziku i ples Trinita Laban u Londonu. Dobitnik je brojnih umetničkih i društvenih priznanja i nagrada, među kojima je svakako najznačajnija *Nagrada za životno delo* koju mu je dodelio njegov rodni grad Šid. Profesor je u Institutu za umetničku igru u Beogradu, čiji je jedan od osnivača. Od 2019. godine direktor je Kulturnog centra Beograda.

Aleksandar Ilić is a classical dancer and choreographer, the first soloist of National Theatre in Belgrade, who has five full evening ballet productions and more than twenty smaller dance pieces. As one of five best students from his generation, he received an MFA in choreography at the Trinity Laban Conservatory for Music and Dance in London. He has received many awards and recognitions for his artistic and social engagements, among the others, a Lifetime Achievement Award that Ilić has received from his birth town of Šid. He is a Professor and a cofounder of the Belgrade Dance Institute. He has been appointed as the director of the Cultural Center of Belgrade since 2019.

* Biografija u Timu DAH Teatra na kraju programa/Biography in DAH Theatre Team at the end of the program

24. oktobar u 17.00, [onlajn](#)
October 24 at 17:00 (16:00 Irish time), [Online](#)

Festivali van granica – stvaralački razgovori u Irskoj i Srbiji/ Festivals across Borders–Creative Conversations in Ireland and Serbia

Učesnici/**Participants**: Dijana Milošević (rediteljka/**director**/Srbija/**Serbia**), Mary Moynihan (spisateljica – rediteljka/**writer–director**/Irska/Ireland)

Moderira/**Moderator**: Jadranka Anđelić (rediteljka/**director**/Srbija–Brazil/**Serbia–Brazil**)

Smashing Times Međunarodni centar za umetnost i jednakost iz Dublina (Irska) i DAH Teatar – Centar za pozorišna istraživanja iz Beograda (Srbija) imaju veliko zadovoljstvo da održe zajednički događaj koji povezuje dva jedinstvena festivala koji se održavaju u istom periodu na dva različita kraja Evrope – Festival „Umetnost i ljudska prava” koji se odražava od 16. do 25. oktobra u Dublinu i Festival „Umetnost i ljudska prava” u Beogradu, od 23. do 28. oktobra. Ovaj kreativni razgovor koji će se odvijati preko međunarodnih granica istraživaće veze između umetnosti i ljudskih prava, kao i zašto umetnici stvaraju na tu temu.

Smashing Times International Centre for the Arts and Equality, Dublin, Ireland and DAH Theatre Research Centre, Belgrade, Serbia are delighted to co-host a joint event linking the two unique festivals across Europe – the Dublin Arts and Human Rights festival running from the 16 to the 25 October 2020 and the Serbia Festival of Arts and Human Rights running from the 23 to the 28 October 2020. This event is a cross-border creative conversation exploring links between the arts and human rights and why artists create work linked to human rights.

24. oktobar u 20.00, UK Stari grad
October 24 at 20:00, Cultural Center Stari Grad

Trgovina ženama – umetnost, nasilje i realnost/ Women Trafficking–Art, Violence, and Reality

Sequência Filmes e Cênicas, Brazil



Foto/Photo: Renato Mangolin

Učesnice/Participants: Nevena Mitić (Serbia/Brazil), Eveline Kosta (Brazil)
Moderira/Moderator: Tatjana Nikolić (Srbija/Serbia)

Trgovina ženama – umetnost, nasilje i realnost, performans i video rad koji je režirala brazilska rediteljka Eveline Kosta bavi se vezom između kapitalizma i ženskog tela. Nevena Mitić (44) preživela je trgovinu ljudima. Pošto je napustila siromaštvo i porodično nasilje svog rodnog Niša, Nevena završava u Holandiji, u kojoj ostaje dve godine u mreži kriminala i seksualne eksploatacije. Uz pomoć dilera ekstazijem, njenog klijenta koji se zaljubio u nju, Nevena uspeva da pobjegne za Brazil, napuštajući time i prostituciju. Posle prezentacije, uslediće razgovor sa Nevenom Mitić o trgovini ženama, kao i sa Eveline Kosta o kreativnom procesu.

Women Trafficking–Violence, Art, and Reality directed by Eveline Costa explores the relationship between capitalism and the female body. Nevena Mitić (44) is a human trafficking survivor. Leaving the poverty and domestic violence of her hometown Niš, her journey ended up in the criminal network of sexual exploitation in the Netherlands, where she stayed for two years. With the help of an illegal ecstasy maker, a client who fell in love with her, she managed to escape to Brazil, where she disconnected herself from the prostitution trade. A conversation with Nevena about women trafficking women and with the director, Eveline Costa, about the creation process, will take place after the presentation.

Eveline Kosta je rediteljka i dramaturškinja, osnivačica Sequência Filmes e Cênicas/Brazil. Ona je direktorka i selektorka *Multicidade—Međunarodnog ženskog festivala izvođačkih umetnosti* sa Paolom Velući i Jadrankom Anđelić. Sa Osvaldom Lioiem korežirala je dugometražni film *Dalje*, koji su izabrali selektori Semaine de la Critique Kanskog festivala, kao i Latino filma na Toronto festivalu. Napisala je i režirala performans *Čudnovato*, a režirala je i *Pismo vodi*, performans koji je stvorila sa Jadrankom Anđelić. Njen kratkometražni film *Svaki drugi dan* gostovao je na 28 festivala u Brazilu, Evropi, SAD i Aziji, a dobio je i nagradu za najbolji dokumentarni film na festivalu Rio Creative/FIRJAN, kao i nagradu publike i nagradu selektora na Entretodos drugom festivalu za film i ljudska prava u Sao Paolu. Bila je dramaturškinja i autorka audiovizuelnih materijala za mnoge performanse u Rio de Ženeiru.

Eveline Costa is a director and dramaturge, founder of Sequência Filmes e Cênicas/Brazil. She is a director and curator of *Multicidade—International Women's Performing Arts Festival*, together with Paola Vellucci and Jadranka Anđelić. She codirected a feature film *Further Away* with Oswaldo Lioi that was selected by curators of Semaine de la Critique of Cannes Film Festival and Latin Film of Toronto Festival. She wrote and directed the theater performance *Strange*, and directed *Letter to The Water*, a performance co-created with Jadranka Anđelić. Her short film *Every Other Day* was selected by twenty eight festivals in Brazil, Europe, United States, and Asia, and she won the award for the best documentary in Rio Creative/FIRJAN, Audience Award, as well as Curators Prize in Entretodos 2nd Film Festival on Human Rights in São Paulo. She was a dramaturg and creator of audiovisual materials for different theater performances in Rio de Janeiro.

www.multicidade.com

Sequência Filmes e Cênicas je nezavisna produkcijska kuća koja se bavi inovativnim projektima u oblasti filma, muzike i izvođačkih umetnosti, koju je osnovala Eveline Kosta 2001. godine pod imenom Sequência Filmes. Iste godine čuveni brazilski vizuelni umetnik Nuno Ramos poziva Eveline Kosta da producira njegov kratki film *Tamno svetlo (Luz Negra)*. 2007. kompanija raste dolaskom Jadranke Anđelić, srpske pozorišne rediteljke, i postaje Sequência Filmes e Cênicas. U dve decenije rada, Sequência je producirala i realizovala filmove, pozorišne predstave, koncerte, međunarodne festivale i radionice. Producirala je

dugometražni igrani film *Dalje (Further Away)*, dok performansi uključuju *Ne/Vidljivi grad*, *Hvatači snova*, *Sećanja malog cirkusa*, *Pismo vodi* (koji je predstavljen na festival UR-NAT u Danskoj), kao i nedavni rad, *Čudnovato*.

Sequência Filmes e Cênicas was founded by Eveline Costa as Sequência Filmes in 2001, as an independent production company engaged in creating innovative projects in film, music, and performing arts. The same year, the producer was invited by the renowned Brazilian visual artist Nuno Ramos to produce his short film in 16 mm, *Luz Negra (Dark Light)*. In 2007, the company expanded upon the arrival of the Serbian theater director, Jadranka Anđelić, becoming Sequência Filmes e Cênicas. In two decades of work, Sequência has created and produces films, theater performances, concerts, international festivals, and workshops. It produced a feature film, *Further Away*, while some of the performances include *Cidade In/Visível*, *Catadores de Sonhos*, *Memórias do Pequeno Circo*, and *Letter to The Water*, presented at Festival UR-NAT of OM Theater/Denmark, as well as the most recent performance *Strange*.
www.sequenciafilmesecenicass.com

DAH TEATAR
FESTIVAL
UMETNOST & LJUDSKA PRAVA
ARTS & HUMAN RIGHTS
23-28. OKTOBAR 2020.

Nedelja, 25. oktobar 2020/Sunday: October 25, 2020

25. oktobar, 10.00–14.00, UK Stari grad

October 25 at 10.00–14.00, Cultural Center Stari Grad

Tatjana Nikolić

Srbija/Serbia

Radionica: Za život žena bez nasilja/ Workshop: For Women's Life without Violence



Cilj radionice je da se žene osnaže da izaberu život bez nasilja, da prepoznaju nasilje i ne uđu u njega ili da izađu ako već jesu u njemu. Delićemo iskustvo i podsetićemo se da nismo same. Zagrlićemo sebe i podsetićemo se da je ljubav prema sebi najvažnija i da zaslužujemo samo dobro. U sigurnom prostoru ove radionice ćemo sedeti, pričati, pisati, crtati i kretati se. Ovo je radionica za devojke/žene (10–20 učesnica).

The goal of this workshop is to empower women to choose life without violence, to recognize violence in order to avoid it, or to learn how to leave it if they already live in it. We will share experiences and we will remind ourselves that we are not alone. We will hug and remind ourselves that self-love is the most important and that we deserve only good. In the safe space of this workshop, we will sit, talk, draw, write, and move. This is a workshop for girls/women (10–20 participants).

Tatjana Nikolić je feministkinja, aktivistkinja, osnivačica i izvršna koordinatorka Centra za devojke. Svoju karijeru u nevladinom sektoru, započela je kao volonterka SOS telefona za žene i decu žrtve nasilja, a kasnije i za devojke sa iskustvom nasilja i trgovine devojka. Ona je voditeljica radionica na temu „Prevencija trgovine ljudima“, „Žensko zdravlje i seksualnost“, „Prevencija nasilja nad devojka“, „Prevencija fizičkog nasilja sa elementima samoodbrane“, „Prevencija seksualnog nasilja“, „Samoodbrana za devojke“, „Moje iskustvo sa nasiljem“. Bila je članica organizacionog odbora FemiNiš festivala (2010–2013), kao i ArtFemine festivala od 2014. godine. Članica feminističko-aktivističkog pozorišta Centra za devojke. Igrala je u performansu *Vaginiti monolozi*, kao i predstavama *Dobro telo* i Čekaonica, a režirala je predstave *Ja sam emotivno biće* i *Nevidljive 45+*, forum teatar (NE)SIGURNA i (NE)VIDLJIVE. Koordinatorica je Anti-trafiking (AT) mreže u Srbiji.

Tatjana Nikolić is a feminist, activist, founder and executive coordinator of Center for Girls (Niš). She started her NGO career as a volunteer on SOS phone for women and children victims of domestic violence, but later also for girls who were victims of violence and trafficking. She led numerous workshops, such as “Human Trafficking Prevention,” “Female Health and Sexuality,” “Violence Against Girls Prevention,” “Physical Violence Prevention with Elements of Self-defense”, “Sexual Violence Prevention,” “Self-defense for Girls,” “My Experience with Violence.” She was a member of the organizing board for FemiNiš Festival (2010–2013), and she has been a member of the organizing board of ArtFemine festival since 2014. She is a member of Center for Girls’ feminist-activist theatre. She acted in performance *Vagina Monologues*, as well as in theatre productions *The Good Body* and *Waiting Room*. She directed shows *I am an Emotional Being* and *The Invisibles 45+*, as well as forum theatre productions *(In)Secure* and *The (In)Visibles*. She is the coordinator for Antitrafficking (AT) network in Serbia.

Dan 1: 25. oktobar, 15.00–17.00, polazak kod UK Stari grad

Day 1: October 25 at 15.00–17.00, start at Cultural Center Stari Grad

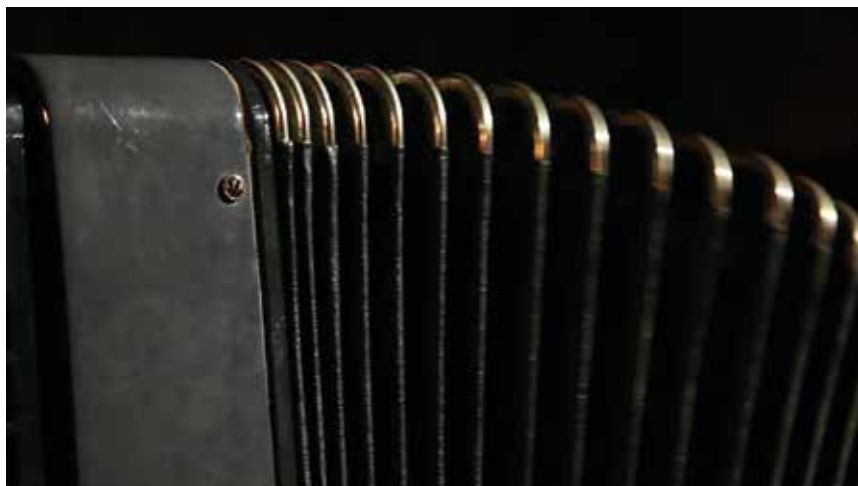
Dan 2: 26. oktobar, 15.00–17.00, polazak kod UK Stari grad

Day 2: October 26 at 15.00–17.00, start at Cultural Center Stari Grad

Luka Stojković

Srbija/Serbia

Kombi Art/**Van Art**



Bavljenje ljudskim umom me je nagnalo da počnem ispitivati njegovu zastrašujuću stranu. Ideja ove interaktivne koreografije je da se njenim učesnicima probudi taj deo uma, da ga konačno spoznaju i samim tim pokušaju da ga kontrolišu. Ova koreografije želi da ljude dovede u kontakt sa nepoznatim, da testiraju i uvide šta je zaista ono čega se plaše: da li je to strah od kontakta sa nepoznatim, od neuspeha, ili pak suprotno, strah od uspeha i strah od toga da ljudski um zaista može da ostvari sve što zamisli. Pre ili kasnije, ljudi se moraju susresti sa svojim strahovima i problemima, a ova interaktivna koreografija jedan je vid probnog testa pred pravo suočavanje sa strahovima sopstvenog uma i sa onim šta vas čeka sa druge strane.

Interaktivna koreografija traje 15 minuta, odigrava se u kombiju, za dva gledaoca. **Potrebna je prethodna registracija.**

Dealing with the human mind made me research its dark side. The idea of this interactive choreography is to awaken that part of participants' mind, for them to get to know it, and try to control it. This choreography wants to bring people into contact with the unknown, to make them try and see what they fear the most: is it the fear of the contact with the unknown, the fear of failure or, quite the opposite, the fear of success, the fear of the fact that indeed, the human mind is capable of achieving whatever it is set on doing. Sooner or later, people have to face their fears and problems, and this interactive choreography is a form of a test before the real face-off with the fears of their own mind and with that what awaits on the other side.

The interactive choreography is 15 minutes long. It takes place in a van, with two spectators at a time. **A prior registration is required.**



Luka Stojković je nagrađivani plesač, performer i plesni trener sa bogatim iskustvom u pozorištu, baletu, reklamama i na televiziji. Među nedavne nastupe i dostignuća ubraja i nagradu Aleksandar Izraelski kao izvođač i koreograf na 23. Festivalu koreografskih minijatura (2019), kao i zlatnu medalju na Kupu Srbije u Kombinaciji 10 plesova (2018).

Luka Stojković is an award-winning dancer, performer, and dancing trainer, with a rich experience in theatre, ballet, advertising, and television. Among the recent performances and achievements, he includes award Aleksandar Izraelski as a performer and choreographer at the 23. Festival of miniature choreographies (2019), as well as a golden medal at the Serbian Cup in 10 Dances combination (2018).

25. oktobar, 16.00–18.00, **onlajn**
October 25 at 16:00–18:00, **online**

IMPACT (*Imagining Together Platform for Arts, Culture and Conflict Transformation*)

Prezentacija IMPACT platforme za umetnost, kulturu i preobražaj sukoba je plod međunarodne saradnje koja se zasniva na deljenju istih vrednosti, a kojoj je cilj razvijanje strategija za osnaživanje *ekosistema umetnosti i kulture i preobražaja sukoba*. Ovaj *ekosistem* uključuje pojedince i organizacije koje rade na međunarodnoj sceni, ali i u svojim komšilucima – često sa velikim rizikom – stvarajući festivale, praveći nacрте za zakone, dokumentujući prakse i razvijajući teorije, oživljavajući zajednice i gradeći mostove koji prevazilaze razlike. U ovom ekosistemu, zamišljamo i otevljujemo jedan pravedniji, razigraniji i manje nasilan svet.

Presentation of the Platform for Arts, Culture and Conflict Transformation (IMPACT), a worldwide, values-driven collaboration to design and activate strategies to strengthen the *arts, culture and conflict transformation ecosystem (acct)*. This *ecosystem* includes individuals and organizations working on the international stage and in local neighborhoods—sometimes at great risk—creating festivals and crafting policies, documenting practices and developing theories, enlivening communities and building bridges across differences. In this *ecosystem*, we imagine and embody a more just, more vibrant, and less violent world.



25. oktobar u 20.00, Bistro La Vue
October 25 at 20.00, Bistro La Vue

Kal

Srbija/Serbia



Muzičari/Musicians:

Dragan Ristić – glas i gitara/vocals and guitar

Aleksandra Veljković – glas/vocals

Milorad Šalajko Jevremović – glas i violina/vocals and violin

Rade Arsenović – harmonika/accordion

Marko Ćurčić – bas gitara/bass guitar

Dušan Gnjidić – bubnjevi/drums

Čuveni *world music* romski bend, Kal, na ovom koncertu će svirati svoju originalnu muziku, zasnovanu na tradicionalnoj balkanskoj romskoj muzici, koja je, međutim, inspirisana i veoma različitim kulturama Srednjeg Istoka, Turske, Jamajke, ali i tanga. Bend je osnovan 1996. godine u Valjevu, a međunarodnu slavu je stekao svojim prvim albumom *Kal* iz 2006. Tokom koncerta čućemo o romskoj kulturi i nastojanjima da se ona promovira.

Famous world music Romani band, Kal, will play their original music that is based on traditional Romani Balkan music, but also inspired by different cultures of the Middle East, Turkey, as well as tango and Jamaica. The band was established in Valjevo in 1996, but it got international attention after its first album, *Kal*, released in 2006. During the concert, we will hear about Romani culture and the efforts to promote it.

Ponedjeljak, 26. oktobar 2020/Monday: October 26, 2020

26. oktobar, 10.00–16.30, Kuća ljudskih prava i [onlajn](#)
October 26 at 10:00–16:30, House of Human Rights and [online](#)

Konferencija: Umetnost u izazovnim kontekstima iz ugla rodne ravnopravnosti/ Conference: Art in Challenging Contexts from Gender Equality Perspective

Konferencija „Umetnost u izazovnim kontekstima iz ugla rodne ravnopravnosti” preispituje položaj žena u svetu umetnosti u kriznim vremenima. Kroz dijalog učesnica iz različitih oblasti aktivizma i stvaralaštva, tragaće se za odgovorima na neka od gorućih pitanja, kao što su koji su to strukturalni problemi vezani za položaj žena u savremenom svetu/umetnosti i kako umetnost može doprineti njihovom rešavanju.

Conference “Art in Challenging Contexts from Gender Equality Perspective” will explore the status of women in the world of arts in the times of crisis. Through the dialogue of participants that work in different fields of activism and creativity, answers to some burning issues will be pursued, such as, which are the structural problems when it comes to the women’s position in the contemporary world/arts and how can the arts contribute to solving those issues.

Učesnici/Participants: Iman Aoun (Palestina/Palestine), Hope Azeda (Ruanda/Rwanda), Gabi Franger (Nemačka/Germany), Milena Dragičević Šešić (Srbija/Serbia), Tijana Jakovljević Šević (Srbija/Serbia), Slađana Petrović Varagić (Srbija/Serbia), Staša Zajović (Srbija/Serbia – video recording), Agata Milan Đurić (Srbija/Serbia), Dragoslava Barzut (Srbija/Serbia), Jill Greenhalgh (UK/UK)

Moderira/Moderator: Dijana Mitrović Longinović

Iman Aoun je glumica, rediteljka i dramaturškinja. Bila je članica čuvenog El-Hakavati pozorišta iz Jerusalima '80-ih godina prošlog veka. 1991. godine, Iman je suosnovala ASHTAR Centar za pozorišne produkcije i obrazovanje u Jerusalimu. Međunarodno priznata kao stručnjakinja naročito u oblasti pozorišta potlačenih, Iman je takođe začetnica projekta *100 umetnika za Palestinu* (2003). 2010. godine, Iman je razvila *Gaza monologe*, dokumentarnu

pozorišnu predstavu zasnovanu na ličnim pričama grupe dece iz Gaze. *Monoloz* su iste godine poslali brojnim partnerima i izvedeni u više od 50 gradova i 36 zemalja, sa učesćem 1500 mladih. Ona i dalje vodi pozorište ASHTAR i nastavlja da se bavi teškim društvenim i političkim temama. Članica je mnogobrojnih palestinskih umetničkih organizacija, uključujući i odbor Palestinske mreže izvođačkih umetnosti.

Iman Aoun is an actor, director, and dramaturge. She was a member of the world-renowned El-Hakawati theatre, from Jerusalem in the 1980s. In 1991 Iman co-founded ASHTAR for Theatre Productions and Training in Jerusalem. An internationally recognized theatre trainer who specializes in the Theatre of the Oppressed techniques, Iman is also the initiator of the project *100 artists for Palestine* in 2003. In 2010, Iman developed *The Gaza Monologues*, a documentary theatre performance based on the personal stories of a group of children from Gaza. *The Monologues* were distributed to various partners around the globe in October 2010, and were performed by 1500 youth in more than 50 cities in 36 countries. She continues to lead ASHTAR Theatre and work regularly in difficult social and political contexts. She is a board member of many Palestinian art organizations, including the Palestinian Performing Arts Network

Houp Azeda je osnivačica i umetnička direktorka Mashirika Performing Arts and Media kompanije, vodeće pozorišne kuće u Ruandi. Ona je takođe selektorka Ubumuntu umetničkog festivala. Režirala je *Nadu Afrike*, veliku produkciju kojom je obeleženo 10 godina od genocida u Ruandi izvedenu u Kigaliju, a potom i na svetskom samitu G8 u Edinburgu 2005. Takođe je režirala *Senke sećanja* za dvadesetogodišnju komemoraciju genocida. Bila je na umetničkoj rezidenciji na Institutu za umetnost i građanski dijalog u Kembridžu (MA), alumna Međunarodnog instituta za unapređena istraživanja (Brown University), članica Rediteljske laboratorije Linkoln centra, kao i Afričke inicijative za vođstvo. Houp je laureat Džon MekNulti nagrade (2018), dobitnica nagrade za životno delo koju joj je dodelila organizacija MAAFA, kao i nagrade za umetnost i kulturu koju dodeljuje CEO Global (2018/2019).

Hope Azeda is the founder, artistic director of Mashirika Performing Arts and Media company, a leading theatre company in Rwanda. She is also the curator of Ubumuntu Arts Festival. She directed major production, *Africa's Hope*, which was performed in Kigali at the 10th anniversary commemoration of the genocide, and also at the G8 World Summit in Edinburgh in 2005. Azeda also directed *Shadows of Memory* for the 20th genocide commemoration. She has been an artist in residence at the Institute for the Arts and Civic Dialogue in Cambridge (MA), an alumna of Brown University International Advanced Research Institute, and a member of the Lincoln Center Theater Directors Lab, and a fellow of the Africa Leadership Initiative. Hope was honored as a Laureate of the John McNulty prize in 2018, and was given a lifetime award by MAAFA, and arts and culture award honored by CEO global (2018/2019).

Gabi Franger je profesorka emeritus na Odseku za međunarodni socijalni rad i razvoj na Univerzitetu primenjenih nauka i umetnosti u Koburgu u Nemačkoj. Članica je upravnog

odbora u Centru za istraživanje svakodnevnog života žena i međunarodnu razmenu, Žene u jednom svetu, suosnivačica Muzeja regionalnih i međunarodnih ženskih kultura u Furtu u Bavarskoj (Nemačka), kao i članica upravnog odbora u Međunarodnom udruženju muzeja žena (IAWM). Njen rad kao akademika i kustosice se fokusira na ljudska prava, mirotvorstvo, lokalnu i međunarodnu istoriju žena, ljudska prava i popularnu umetnost, kao i svedočanstva kroz tekstilnu umetnost.

Gaby Franger is Prof. Emeritus of International Social Work and Development at Coburg University of Applied Sciences and Arts in Germany. She is a board member of Women in One World-Center for Intercultural Research on Women's Everyday Lives and International Exchange, as well as co-founder of the Museum Women's cultures Regional International in Fürth (Bavaria, Germany) and Board member of the International Association of Women's Museums (IAWM). Her academic and curatorial work focuses on human rights and peacebuilding, regional and international women's history, human rights and popular art, and testimonial textile art.

Milena Dragičević Šešić je profesorka Menadžmenta u kulturi, Kulturne politike, Studija kulture i medija na Fakultetu dramskih umetnosti u Beogradu. Bila je rektorka Univerziteta umetnosti (2001–2004). Profesorka je na Evropskoj diplomi kulturnog menadžmenta (Brisel), kao i gostujuća profesorka širom sveta. Osnivačica je UNESKO katedre za kulturnu politiku i menadžment Univerziteta umetnosti u Beogradu. Ekspertkinja Saveta Evrope, UNESCO-a, Evropske komisije u Briselu, Evropske kulturne fondacije (Amsterdam), kao i predsednica žirija Evropske nagrade za kulturnu politiku. Objavila je preko 20 knjiga (neki od naslova uključuju: *Umetnost i alternativa*, *Umetnost i kultura otpora*, *Menadžment umetnosti u turbulentnim okolnostima*, *Kultura: menadžment, animacija, marketing*). Prevođena je na 17 jezika. Dobitnica je Francuskog Ordena Akademске Palme 2003, Velike zlatne plakete Univerziteta umetnosti 2004. i 2019, kao i ENCATC nagrade za životno delo 2019. Učesnica je brojnih međunarodnih naučno-istraživačkih projekata (COST Action, Horizon 2020). Aktivistkinja u civilnom sektoru u kulturi.

Milena Dragičević Šešić is a professor of management in culture, cultural politics, and cultural and media studies at the Faculty of Dramatic Arts in Belgrade. She was a rector of the University of Arts (2001–2004). She is a professor at the European Diploma at Cultural Project management (Brussels), as well as a visiting professor across the globe. She is a founder of UNESCO department for cultural politics and management at the University of Arts. She is an expert of European Council, UNESCO, European Commission in Brussels, European Cultural Foundation, as well as the president of jury of experts for European Award in cultural politics. She published more than 20 books (*Art and Alternative*, *Art and Culture of Resistance*, *Management in the Arts in Tumultuous Contexts*, *Culture: Management, Animation, Marketing*, etc.). She was translated into 17 languages. She has received a French Order of Academic Palms in 2003, a Big Golden Plaque of the University of the Arts in 2004 and 2019, as well as ENCATC fellowship for lifetime achievement. She is a participant of many

international scientific projects (such as COST Action and Horizon 2020). She is an activist in the civil sector in culture.

Tijana Jakovljević-Šević je etno-antropološkinja i viša kustosica. Članica je tima Žene u jednom svetu – Centra za istraživanje svakodnevnog života žena i međunarodnu razmenu, kao i Muzeja regionalnih i međunarodnih ženskih kultura u Furtu u Bavarskoj (Nemačka). Njena istraživačka interesovanja uključuju muzejske studije, studije roda, žensku istoriju, kao i ženske folklorne umetnosti.

Tijana Jakovljević-Šević is an ethnologist-anthropologist and senior curator. She is a team member of Women in One World—Center for Intercultural Research on Women’s Everyday Lives and International Exchange and Museum of Women’s cultures Regional International in Fürth Bavaria (Germany). Her research fields include museums studies, gender studies, women’s history, women’s folk art.

Slađana Petrović Varagić je diplomirala istoriju umetnosti na Filozofskom fakultetu u Beogradu. Magistrirala je na Fakultetu dramskih umetnosti u Beogradu, na grupi za Studije Filma i medija. Radila je kao urednica, kustoskinja i menadžerka u javnom i nezavisnom sektoru u kulturi. Autorka je i koordinatorka više projekata iz oblasti savremene vizuelne umetnosti i filma: *Kritika na delu*, *Fotodokumenti*, *IVA.lab*, *Mladost u 60-oi*, *Ideja-ne-realizacija*, MSFK „Interakcija”, itd. Kustoskinja i selektorka brojnih grupnih i samostalnih izložbi domaćih i stranih umetnika i producentkinja filmskih i video projekata. Članica domaćih i međunarodnih udruženja AICA Srbija, NUNS i Art Rights Justice Europe. Samozaposlena je u kulturi, a živi i radi u Požegi.

Slađana Petrović Varagić graduated art history at the Faculty of Philosophy in Belgrade. She holds an MA in Film and Media Studies from the Faculty of Dramatic Arts in Belgrade. She worked as an editor, curator, and manager in the public and independent sector of culture. She is the author and coordinator of several projects of contemporary visual art and film, such as: *Critics in Action*, *Photodocuments*, *IVA.lab*, *Youth in 60*, *Idea-not-realization*, MSFK “Interaction”, etc. Slađana is curator and selector for many group and solo exhibitions of national and international artists as well as a producer of film and video projects. She is a member of national and international associations AICA (Serbia), NUNS, and Art Rights Justice Europe. She is self-employed and currently resides and works in Požega.

Staša Zajović je feministkinja i borkinja za mir. Ima bogato iskustvo na polju ljudskih prava, od organizovanja uličnih akcija do rada sa izbeglicama, ženama, protiv nasilja, itd. Osnovala je nekoliko mreža koje se bore za ženska prava, kao što su Ženska mreža za mir, Međunarodna mreža za žensku solidarnost protiv rata, Međunarodna mreža Žene u crnom, Mreža prigovora savesti i antimilitarizma u Srbiji, Koalicija za sekularnu državu, itd. Organizovala je mnogobrojne obrazovne delatnosti koje se fokusiraju na ženska ljudska prava, žene i politiku mira, međuetničku i interkulturalnu solidarnost, žene i moć, kao i žene i antimilitarizam. Bila je ključna za širenje

mreže Žene u crnom širom sveta. Staša Zajović je autorka brojnih eseja, članaka i dodataka u lokalnim, regionalnim i međunarodnim medijima, magazinima i publikacijama o ženama i politici, reproduktivnim pravima, ratu, nacionalizmu i militarizmu, ženskom otporu ratu i antimilitarizmu.

Staša Zajović is a feminist and a peace activist. She has a lot of experience in human rights field, from organizing street actions to working with refugees, women, against violence, etc. Zajović also initiated several women's network, like Women's Peace Network, The International Network of Women's Solidarity against War/International Women in Black Network, Network of Conscientious Objectors and Anti militarism in Serbia, The Coalition for a Secular State, etc. She organized a lot of educational activities focusing on women's human rights, women's peace politics, interethnic and intercultural solidarity, women and power, and women and antimilitarism. She was instrumental in expanding the network of Women in Black in the world. Staša Zajović is the author of numerous essays, articles and supplements in local, regional and international media, magazines and publications on women and politics, reproductive rights, war, nationalism and militarism, women's resistance to war, and anti militarism.

Agata Milan Đurić je aktivista/kinja za ljudska prava, radio voditelj/ka i autork/ka, istraživač/ica, predavač/ica, performer/ka (često prepoznata kao prva „dreg kraljica/drag queen“ u Srbiji), pisac i pesnik/inja, psihološka konsultantkinja, a takođe je učestvovala u kreiranju i javnom zagovaranju nekoliko zakona, regulativa i strategija u Srbiji (Zakon o zabrani diskriminacije, 2009, nekoliko Modela zakona o rodnom identitetu, 2012–2018. Model Zakona o rodnoj ravnopravnosti – Zaštitnik građana Republike Srbije, 2016, itd.), menadžmentu različitih projekata. Objavio/la je tekstove i stručne radove za različite knjige i publikacije, kao i prevode knjiga i tekstova. Identifikuje se kao trans-queer osoba i feministkinja. Učesnik/ica je mnogih domaćih i međunarodnih konferencija, seminara i inicijativa.

Agata Milan Đurić is an activist for human rights, radio host and author, researcher, lecturer, performer (frequently recognized as the first Drag Queen of Serbia), a writer and a poet, psychological consultant that has participated in creation and public advocacy for several laws, policies, and strategies in Serbia (2009 Law Against discrimination, 2012–2018: several models for gender identity laws, 2016 Model for gender equality law—Ombudsman of Republic of Serbia Citizens, etc.), as well as various project managements. S/he has published texts and scientific contributions in various publications, in addition to book and text translations. s/he identifies as a trans-queer person and a feminist. S/he has participated in many local and international conferences, seminars, and initiatives.

Dragoslava Barzut je književnica, feministkinja i borkinja za LGBT+ ljudska ženska prava. Bila je aktivna u Labrisu, organizaciji za lezbejska ljudska prava iz Beograda od 2013. do 2016. godine, gde je radila na polju komunikacija. Bila je koordinatorka FemSlam sportske neformalne fudbalske grupe iz Beograda koja okuplja LGBTQ žene sa ciljem osnaživanja kroz sport. Trenutno je aktivistkinja u udruženju Da se zna! koje se bavi mapiranjem zločina iz

mržnje motivisanih homo- i transfobijom. Objavila je knjigu kratkih priča *Zlatni metak* i roman *Papirne disko kugle*, a uredila je zbornik *Pristojan život*, kao i *Nešto je u igri*. Njena poezija i proza prevedeni su na engleski, nemački, makedonski, bugarski, slovenački i poljski. Dobitnica je brojnih književnih nagrada. Američka ambasada uručila joj je priznanje za doprinos smanjenju diskriminacije i nasilja prema LGBT+ osobama za 2017. godinu.

Dragoslava Barzut is a writer, feminist, and LGBT+ activist fighting for women's human rights. She was active in Labris (2013–2016), a lesbian human rights organization in which she worked in the field of communications. She was the coordinator of FamSlam, an informal soccer sport group from Belgrade that gathers LGBQ women in order to empower them through sports. She is currently active in association Da se zna! (May it be known!) that maps hate crimes motivated by homo- and transphobia. Barzut published a short story book *Golden bullet* and a novel, *Paper Disco Balls*, as well as edited a volume *Decent Life*, and *Something is in the Game*. Her poetry and prose were translated into English, German, Macedonian, Bulgarian, Slovenian, and Polish languages. She won many literary awards. In 2017, American Embassy recognized her as a notable activist fighting discrimination and violence against LGBT+ community.

Džil Grinhalš se profesionalno bavi pozorištem od 1978. godine. U svojoj bogatoj karijeri producentkinje, rediteljke, glumice i predavačice, fokusirala se na eksperimentalno telesno stvaralaštvo koje su razvijale žene, što je 1986. godine rezultiralo osnivanjem projekta Magdalena – Međunarodne mreže žena u savremenom pozorištu, koja je postala svetska organizacija sa delovanjem u 25 zemalja. Sve to vreme je putovala sa svojim performansima, a neki od njih uključuju: *Bezemljaši: 7 pokušaja prelaska Gibraltarskog zemljouza*, *Ratove voda*, i Činovi– *Vigia*, performans projekat koji istražuje odgovor na ubistva mladih žena u i oko grada Hwarez, *Pretnja tišine i knjiga prostora*, koji preispituje tišinu u performansu; *Kćerka*, projekat koji istražuje odnose majki i kćerki, kao i nedavni rad, *Sahranjeni – Porinuti* izveden u Brazilu. Ovi radovi su predstavljeni širom Evrope, Australije i Novog Zelanda, Azije i američkog kontinenta. Džil Grinhalš je bila dugogodišnja predavačica na odseku za Studije performansa na Univerzitetu Velsa u Aberistvitu (2002–2016).

Jill Greenhalgh has been a professional theatre maker since 1978. She has been a performer, director, and producer focused on experimental physical practice work being developed by women, which resulted in the foundation, in 1986, of The Magdalena Project—which has since grown into a worldwide organisation with ongoing activities in 25 countries. She toured her own performances throughout these years including *Las Sin Tierra: 7—Attempted Crossings of the Straits of Gibraltar*, *The Water(war)s*, *The Acts—Vigia*, a response to the murders of young women in the Mexico border town of Juarez, *The Threat of Silence and The Book of Space* investigating quietude in performance, *Daughter* on mother/daughter relationships. And most recently *Buried—launched* in Brazil. These works have been presented across Europe, the Americas, Asia and Australasia. Jill was full-time Lecturer in Performance Studies at the University of Wales in Aberystwyth (2002–2016).

Dijana Mitrović Longinović je doktorirala iz oblasti književnih i pozorišnih studija na Univerzitetu Wisconsin u Madisonu, gde je i predavala više od deset godina, do nedavnog povratka u Srbiju. Njena akademska interesovanja uključuju evropski modernizam, avangardni i savremeni teatar, predstavu tela, kao i umetnost performansa. Zanima je politička moć umetnosti, naročito pozorišta i performansa, kako u teoriji tako i u praksi, kao rediteljku i autorku. Kroz svoj rad Dijana istražuje na koje načine otelovljeno znanje i predstavljanje krize uobličavaju naše etičko biće i osećaj odgovornosti.

Dijana Mitrović Longinović holds a PhD in Literary and Theatre Studies from UW-Madison, where she taught for more than ten years prior to the recent return to her native Serbia. Her academic interests include European modernism, avant-garde and contemporary theatre, the body representation, as well as performance art. She is particularly interested in exploring the political power of arts in general and theatre and performance art in particular, both in theory and in practice, as a performer, director, and author. Through her work, Dijana investigates how the embodied knowledge and crisis representation shape our ethical being and a sense of responsibility.



26. oktobar u 17.00, Bezistan (Terazije)
October 26 at 17:00, Bezistan (Terazije)

Centar za devojke/Center for Girls
Srbija/Serbia

Žensko groblje/**Women's Cemetery**



Performans *Žensko groblje* nastao je iz potrebe da se ljudima približi fenomen femicida, da se o njemu progovori i protiv njega ustane. Stojimo na ulici nepomično sat vremena, sa imenima ubijenih žena/devojaka. Njih su ubili njihovi tadašnji ili bivši partneri, sinovi, braća, očevi, svekovri, komšije, samo zato što su žene. Sa razglasa se čuju imena svih ubijenih žena u Srbiji u proteklih 10 godina.

Performance *Women's Cemetery* was created out of a need to make the phenomenon of femicide more familiar to the wider audiences, to talk about it, and to take a stance against it. We will stand motionless in the street for an hour, with names of killed women/girls. They

were killed by their then or former partners, sons, brothers, fathers, fathers-in-law, neighbors ... only because they were women. We can hear from the speakers names of all women killed in Serbia in past 10 years.

Učesnice/Performers: Ivana Čupić, Jelena Virijević, Mila Stanojević, Sara Plazinić, Anđelija Milovanović, Mina Kitić, Tatjana Nikolić, Marija Virijević, Jana Momirović, Milica Živić

Centar za devojke od 1998. godine osnažuje devojke kroz obrazovanje, aktivizam i kreativnost. Centar je sigurno mesto za mlade žene, gde mogu da pitaju sve što ih interesuje, da čitaju, da učestvuju u radionicama koje su namenjene njihovim potrebama, da vode individualne razgovore o svojim problemima, da se druže i uključuju se u aktivnosti Centrića. Od 2011. naš rad obuhvata i izražavanje kroz pozorišni medij. Igramo čitajući performans *Vaginiti monolozi*, predstave *Dobro telo*, Čekaonica, Ja sam emotivno biće i *Nevidljive 45+*, kao i dva Forum teatra (*NE*)*SIGURNA* i (*NE*)*VIDLJIVE*. Na ovaj način želimo da podignemo svest javnosti o problemima mladih žena i da pozovemo žene da ne trpe nasilje, a zajednicu da ga prepozna i preuzme odgovornost. Naše predstave i forume je videlo preko 5000 ljudi iz zemlje i regiona. Od 2014. pokrećemo ArtFemine – Festival feminističkog aktivizma i umetnosti, a već naredne godine prvi put organizujemo Feminističku likovnu koloniju u Sićevo.

Center for Girls empowers girls through education, activism, and creativity since 1998. It is a safe place for young women, where they can ask anything, where they can read, participate in workshops crafted to suit their needs, to have private conversations about their issues, to hang out and take part in Center's activities. Our work incorporates theatrical expression since 2011. We perform *Vagina Monologues*, as well as theatre productions *Good Body*, *Waiting Room*, *I am an Emotional Being*, and *The Invisibles 45+*, in addition to forum theatre productions (*In*)*Secure* and *The (In)Visibles*. Through these activities we want to raise awareness about women's problems and to invite women to stop suffering violence, and the community to recognize it and take responsibility for it. Our productions and forums were seen by more than 5.000 people from our country and the region. We created ArtFemine– Festival of Feminist Activism and Arts in 2014, while we started a Feminist colony for the visual art in Sićevo the following year.

26. oktobar u 19.00, Centar za kulturnu dekontaminaciju
October 26 at 19:00, Center for Cultural Decontamination

ApsArt

Srbija/Serbia

RAW PLAY – igra sa šest života/RAW PLAY – A Game with Six Lives



Raw Play – igra sa šest života je interaktivna verbatim pozorišna predstava o problemima mladih ljudi. *Raw play* je surova pozorišna igra u kojoj publika putem mobilne aplikacije upravlja životima (tj. životnim ishodima) likova na sceni zaglavljenim u limbu između volje sudbine i volje publike. Predstava je nastala iz dugotrajnog istraživanja po iskustvima i arhivama zatvorenih institucija koje su otvorile svoja vrata i pustile neispričane priče u svet. U njima žive ljudi koje ne vidimo i zapravo ne možemo da vidimo, bivajući zaslepljeni neosetljivošću svoje svakodnevice koja je uvek sama sebi dovoljna. *Raw Play* je uznemirujuće, ali i pozivajuće iskustvo. Saučesništvo u bolu i (ne)odgovornosti.

RAW PLAY – A Game with Six Lives is an interactive verbatim theatre production about youth's problems. *Raw Play* is a cruel theatre game in which the audience controls the destinies (i.e. life outcomes) of the staged characters via mobile phone applications that are stuck in a limbo between the will of fate and the will of the audience. The production came out of a long research through personal experiences and archives of previously closed institutions that opened their doors and let the untold stories out. Real people that we do not see and cannot see live inside them, blinded by the insensitivity of our everyday life that is self-satisfied. *Raw Play* is a disturbing, but awakening experience. A complicity in pain and (ir)responsibility.

Autorski tim/**Creative Team**

Tekst/**Text**: Bogdan Španjević

Režija/**Directed**: Aleksandra Jelić

Scenografija i kostim/**Scenography and Costume**: Boris Čakširan

Muzika/**Music**: Vladimir Pejković

Igraju/**Performers**:

Bojana Kovačević Gajin

Jovan Mijović

Hana Japundžić

Vedran Borovčanin

Tanasije Dakić

Tamara Milojković

Glas/**Voice**: Andrej Šepetkovski, Bojan Žirović

Glumci u videu/**Actors in video**: Mirko Jokić, Luka Pavlović

Scenski pokret/**Stage movement**: Dušan Murić

Fotografija/**Photography**: Nebojša Petrović

Montaža i animacija/**Editing and animation**: Darko Duckin

Audio snimanje i montaža/**Sound recording and editing**: Studio Bajski

ApsArt je organizacija i mali umetnički kolektiv koji čine profesionalci iz dramskih oblasti, a koji već petnaest godina izmešta pozorišnu praksu i dramske procese van institucija, ka zajednici. Iz ove prakse nastale su brojne predstave sa osuđenima, zavisnicima od droga, mladima itd. a predstave kao i pervazivne igre (*real life* igre za dramskim elementima) izvodili smo po najrazličitijim institucijama (zatvor, bolnice, domovi, muzeji), ulicama, gradskim trgovima ne samo Beograda već i drugih evropskih gradova. Predstave *Čarobnjaci iz O.Z-a*, *Čiji si ti Petre?* i *Kuća Velikog Rata* bile su deo programa BITEF Polifonije. Za svoj rad ApsArt je dobitnik nagrade ERSTE Fondacije za socijalnu integraciju 2009, a 2016. dobitnik nagrade Jelena Šantić – za hrabri iskorak u kulturnoj praksi.

ApsArt is an organization and small artistic collective that consists of theatre professionals. ApsArt moves theatre practice and dramatic processes outside of its usual institutions and towards the community for the past fifteen years. From this practice, numerous productions

with inmates, drug addicts, youth, etc. came into being as well as the pervasive games (real life games with dramatic elements) that we perform in various institutions (prisons, hospitals, homes, museums), but also in the streets and squares of Belgrade and other European cities. Productions *Wizards of Oz*, *Whose are you, Peter?*, and *The House of Big War* were selected for the BITEF Polyphony program. ApsArt received ERSTE Foundation Award for Social Integration in 2009 and Award Jelena Šantić for a brave step forward in cultural practice (2016) For its activities. ApsArt had its own community theatre in Novi Beograd from 2011 until 2018.
www.apsart.org

26. oktobar u 21.30, Centar za kulturnu dekontaminaciju
October 26 at 21:30, Center for Cultural Decontamination

Razgovor: Umetnost protiv nasilja/**Conversation: Art Against Violence**

Učesnici/**Participants**: Aleksandra Jelić (rediteljka/**director/Srbija/Serbia**), Ljubica Beljanski-Ristić (urednica/**editor/Srbija/Serbia**), Marko Oljača (teoretičar–aktivista/**theoretician–activist/Srbija/Serbia**)

Moderira/**Moderator**: Dijana Milošević (rediteljka/**director/Srbija/Serbia**)

Razgovor će pratiti predstavu *RAW PLAY – igra sa šest života*. Umetnici, aktivisti, obrazovni i kulturni delatnici će diskutovati ulogu koju umetnost može uzeti u borbi protiv nasilja.

Post-production conversation after *RAW PLAY – A Game with Six Lives*, in which artists, activists, educators, and cultural workers discuss the potential of the arts to fight violence.

Utorak, 27. oktobar 2020/**Tuesday: October 27, 2020**

27. oktobar, 10.00–14.00, UK Stari grad

October 27 at 10.00–14.00, Cultural Center Stari Grad

Aleksandra Jelić

Srbija/**Serbia**

Ultraviole(n)t



Radionica je koncipirana kao kraći proces iskustvenog upoznavanja sa dramskim tehnikama kojima najpre detektujemo oblike nasilnog ponašanja, zatim dolazimo do materijala iz sopstvenog iskustva i onda ga transformišemo u scenski materijal. Radionica je namenjena omladinskim radnicima (omladinci, treneri, voditelji procesa/radionica). Radionica će učesnicima omogućiti da baveći se sopstvenim iskustvom nasilnika ili žrtve steknu uvide i veštine koje mogu primeniti u radu sa bilo kojom grupom ljudi u cilju osveščivanja mehanizama nasilnog ponašanja, vrste i suptilnosti oblika nasilnog ponašanja, ali i u svrhu realizacije pozorišnog čina na temu nasilja koji se može podeliti sa zajednicom. Koristićemo dramske igre, improvizacije, tehnike socio-drame i pozorišne forme koje će nam omogućiti da se oslobodimo negativnog iskustva i učinimo ga pogodnim pozorišnim materijalom koji pripada grupi.

The workshop is conceived as a brief process of experiential familiarity with dramatic techniques that we can use to detect various forms of violent behavior, which leads to materials from our own experience that we can transform into stage material. The workshop is created for anyone working with youth (the youth, trainers, workshop leaders, etc.). The workshop will provide its participants with insights and skills that they may use in work with any group in order to recognize any form of (subtle) violent behavior, but also in order to realize theatre acts that thematize violence that they may share with their community. We will use drama games, improvisations, techniques of socio-drama, and theatre forms that will allow us to free ourselves from the negative experience and make it a suitable theatre material that belongs to the group.

Aleksandra Jelić je filmska i pozorišna rediteljka, kao i autorka nekoliko nagrađivanih dokumentaraca, pozorišnih produkcija i muzičkih videa. 2004. godine je osnovala ApsArt Centar za pozorišna istraživanja. U prethodnih 11 godina uglavnom se bavi primenjenim teatrom. Radila je sa decom koja imaju teškoća u učenju, sa žrtvama porodičnog nasilja, sa Romima, sa zatvorenicima, decom obolelom od raka, ovisnicima, psihijatrijskim bolesnicima, mladima koji su u pritvoru, kao i drugim društveno marginalizovanim grupama. Šest godina je radila u zatvorima visoke sigurnosti i bila pionir zatvorske umetnosti u Srbiji. Učestvovala je i vodila radionice i predavanja na brojnim konferencijama u Nemačkoj, Švedskoj, Njujorku, Holandiji, itd. Posvećena je borbi za pravo na umetnost.

Aleksandra Jelić is a film and theatre director and author of several award-winning documentaries, theatre performances, music videos. In 2004, she founded ApsArt Centre for Theatre Research. Over the past eleven years her professional engagement has been mainly focused on applied theatre. She worked with children with learning disabilities, victims of family violence, Roma people, prisoners, children with cancer, drug addicts, psychiatric patients, youth in detention, and other socially marginalized groups. She worked for six years in Serbian maximum-security prisons and has been a pioneer in the field of prison art in Serbia. She participated and gave workshops and lectures in a number of conferences in Germany, Sweden, New York, Netherland etc. Devoted to advocacy for the right to arts.

Dan 1: 27. oktobar, 15.00–19.00, UK Stari grad

Day 1: October 27 at 15.00–19.00, Cultural Center Stari Grad

Dan 2: 28. oktobar, 15.00–19.00, UK Stari grad

Day 2: October 28 at 15.00–19.00, Cultural Center Stari Grad

Zoe Gudović

Srbija/Serbia

Toilet Art—Džuboks u Parobrodu/**Toilet Art—A Jukebox in Parobrod**



Muzika je deo mog života i univerzalnog jezika koji pokreće čula, muzika je tako intimna, ali i dostupna svima. Kao i toalet. Kad se susretnu, stvara se prostor gde se komunicira, gde se oseća, mogućnosti da se predoseća: da je život svih nas susret, prolaznost, zatvorenost, otvorenost, strah, panika, izolacija, kontrola, a gde je i šta je sloboda? Ja kreiram svoj siguran prostor u toaletu, mestu tako privatnom, tako javnom, tako intimnom i ogoljenom, a opet toplinom obojenom.

Volela bih da u toaletu u Parobrodu otvorim prostor za sve, da uđu u moj dnevni boravak, da provedu 15 minuta sa mnom, da otvorimo neke teme poput mržnje i ljubavi, kako i kuda dalje idemo mi. Pozvala bih muzičarke i muzičare da sviraju. Pozivam ljude da donesu muziku na

USB-u na temu slobode, razonode, sreće, politike, ljubavi, života. Pošto je vreme pandemije, obavezno je nošenje vizira ili maske. Kad štitimo sebe, štitimo i druge, lično je politično, a politično odgovorno, a u toaletu posebno!

Ova interaktivna instalacija traje 15 minuta. **Potrebna je prethodna registracija.**

Music is part of my life, a universal language that moves all the senses; music is so intimate, and available to everyone. Just like a toilet is. When the two meet, a space is being created where one communicates, where one feels, possibilities to foresee: that the life of all of us is an encounter, ephemerality, closeness, openness, fear, panic, isolation, control, and where and what is freedom? I am creating my safe space in a toilet, the place so private, so public, so intimate and exposed, and yet colored with warmth.

I would like to open the space in Parobrod for everyone, to let them come into my living room and spend 15 minutes with me, to open up some subjects, such as hatred and love, how and where shall we go from here. I would like to invite musicians to play. I invite people to bring music (USB memory sticks), on the theme of freedom, leisure, happiness, politics, love, life. Since it is the pandemic time, a face shield or a mask will be necessary. When we protect ourselves, we protect others, personal is political, and political is responsible, especially in the toilet!

This interactive installation is 15 minutes long. **A prior registration is required.**



Zoe Gudović je feministkinja, art aktivistkinja, menadžerka u kulturi, producentkinja i organizatorica. Od 1995. uključena u rad i istraživanje neformalnih i angažovanih pozorišnih

formi. U svojoj praksi spaja umetnost i aktivizam u cilju promene postojeće svesti i društvenih odnosa. Pozorišna edukatorka. Performerka. Drag King transformerka. Toilet artist. Radila, osnivala ili bivala u grupama i kolektivima: Žene na delu, Act Women, Queer Beograd, Charming Princess-bend, Rekonstrukcija Ženski fond. Predavačica je na Ženskim studijama (Fakultet političkih nauka u Beogradu) na temu Feminističke umetnosti u javnom prostoru. Organizatorka uličnih angažovanih performansa protiv nasilja prema ženama. Organizatorka mnogobrojnih kampanja za vidljivost LGBTQ+, ženskih ljudskih prava i ljudi sa margine. Od 2001. spaja umetnice iz celog sveta sa aktivistkinjama iz Srbije pod imenom Ženski pokret – žensko pozorište – žensko telo. Dobitnica nagrade Jelena Šantić za spoj umetnosti i aktivizma. Dobitnica Befem-ove *Feminist Achievement Award* za promociju feminizma van feminističkog pokreta. Uređuje i vodi radio emisiju Ženergija.

Zoe Gudović is a feminist, art activist, cultural manager, producer, and organizer. She has taken part in creation and research of informal and politically engaged theatrical forms since 1995. She connects art and activism with the aim of changing consciousness and social relations in her practice. Theatre educator. Performer. Drag King transformer. Toilet artist. She worked, formed and took part in collectives: Women in Action, Act Women, Queer Beograd, Charming Princess-band, Rekonstrukcija ženski fond. She lectures at the Center for Women's Studies (Faculty for Political Sciences in Belgrade), on subject of feminist art in public spaces. She organized many politically engaged street performances protesting violence against women and numerous campaigns for raising LGBTQ+ community's visibility, human rights for women, and other marginalized groups. She connects artists from across the world with activists from Serbia through initiative "Women's movement—women's theatre—women's body." She won the Jelena Šantić award for connecting art and activism. She has also received Befem Feminist Achievement Award for promotion of feminism outside of the feminist movement. She creates and hosts a radio show Ženergija.

DAH TEATAR
FESTIVAL
UMETNOST & LJUDSKA PRAVA
ARTS & HUMAN RIGHTS
23–28. OKTOBAR 2020.

27. oktobar, 18.00–19.00, UK Stari grad
October 27 at 18:00–19:00, Cultural Center Stari Grad

Tijana Koprivica, Marija Tomić & Luka Stojković*
Srbija/Serbia

Izolacija/Transformacija /Isolation/Transformation



Kratke koreografije rađene u formi video rada *Izolacija/Transformacija*, stvarane su za vreme karantina nastalog usled pandemije. Početna tačka bio je rad slavne koreografkinje Ane Tereze Keršmaher, koja je, tokom izolacije, dala da se koristi njena čuvena koreografija na stolici, koju je ona radila sa svojom kompanijom *Rosas* u okviru projekta *Ples u vreme izolacije*. Mladi igrači/koreografi sa Instituta za umetničku igru u Beogradu kreirali su svoje interpretacije ove teme.

Short choreographies realized as video work *Isolation/Transformation*, were created during the quarantine due to current global pandemic. The starting inspiration was the work of the choreographer Anne Teresa De Keersmaecker, who, during the isolation, permitted the free use of her choreography on the chair. She performed the choreography itself with her company *Rosas* and it was a part of the project "Dance during Isolation." Young dancers/choreographers from Dance Institute (Belgrade) created their own interpretation of the theme.

Tijana Koprivica je studentkinja na Institutu za umetničku igru, na odseku Savremena igra – izvođač. Pohađala je brojne radionice u oblasti performansa, savremene igre, hip-hopa, latino-američkih plesova, kao i likovne i muzičke radionice. Radila je sa velikim brojem predavača i koreografa i učestvovala u brojnim projektima, uključujući *Čarobni breg* (Aleksandar Ilić, Institut za umetničku igru, Festival Velenje, 2019), *Un-becoming* (Maciej Kuzminski, 2019), *Bolero* (Merav Dagan, 2019), *Cleaning the house* (Marina Abramović, 2019), *The Cleaner* (Marina Abramović, Muzej savremene umetnosti, 2019).

Tijana Koprivica is a student performer at the Belgrade Dance Institute, in the Contemporary dance department. She has attended numerous workshops in the field of performance art, contemporary dance, hip-hop, Latin American dance, as well as music and visual arts workshops. She worked with many lecturers and choreographers and took part in numerous projects, including *The Magic Mountain* (Aleksandar Ilić, Festival Velenje, 2019), *Un-becoming* (Maciej Kuzminski, 2019), *Bolero* (Merav Dagan, 2019), *Cleaning the house* (Marina Abramović, 2019), *The Cleaner* (Marina Abramović, Museum of Contemporary Arts in Belgrade, 2019).

Marija Tomić je studentkinja na Institutu za umetničku igru, na odseku Savremena igra – izvođač. Radila je sa velikim brojem koreografa i učestvovala u brojnim projektima, uključujući *Metamorfoze* (Jovana Ikonić, 2017), *Showcase* (Narodno pozorište Beograd, 2018/19) *Revolve* (Studentski Kulturni Centar Beograd, 2018), *Mara/Sad* (Institut za umetničku igru, 2018), *Bolero* (Lorand Zachar, 2019).

Marija Tomić is a student performer at the Belgrade Dance Institute, in the Contemporary dance department. She worked with many choreographers and took part in numerous projects, including *Metamorphosis* (Jovana Ikonić, 2017), *Showcase* (Narodno pozorište Beograd, 2018/19), *Revolve* (Studentski Kulturni Centar Beograd, 2018), *Marat/Sad* (Institut za umetničku igru, 2018), *Bolero* (Lorand Zachar, 2019).

* Biografija Luke Stojkovića pod *Kombi Art* (25. oktobar)/Luka Stojković's biography under *Van Art* (October 25)

27. oktobar u 20.00, Malo pozorište Duško Radović
October 27 at 20.00, Little Theatre Duško Radović

DAH Teatar/DAH Theatre

Premijera predstave *Za tvoje dobro* Premiere of theatre performance *For Your Own Good*



Foto/Photo: Una Škandro

Predstava *Za tvoje dobro* je deo projekta *Rights4Kids* koji DAH Teatar realizuje sa partnerima iz Italije (Fondazione Aida i A.T.T.I. Theatrical Association), Grčke (AeroplitoTeatar i Action Sinergy) i Češke (Performalita). Predstava se zasniva na članovima Konvencije UN-a o pravima deteta, specifično, na 3. članu Konvencije: „Svi odrasli treba da postupaju onako kako je najbolje za dete. Kada odrasli donose odluke treba da misle kako će njihove odluke uticati na decu.” Početno istraživanje za predstavu urađeno je u saradnji sa mladima bez roditeljskog staranja u okviru Fondacije SOS Dečija sela.

Koristeći strukturu bajki i njihovu dekonstrukciju, predstava istražuje problematičnu stranu sveta u kome živimo, sa idejom da utiče na dizanje svesti o pravima mladih i dece, ali i da inspiriše i motiviše da ne zatvaramo oči pred kršenjem ovih prava i da zajedno utičemo na pravljenje uslova za njihovu primenu.

The show *For Your Own Good* is part of the *Rights4Kids* project that DAH Theater produced with partners from Italy (Fondazione Aida and A.T.T.I. Theatrical Association), Greece (AeroplloTeatar and Action Sinergy), and the Czech Republic (Performalita). The show is based on Article 3 of the Convention on the Rights of the Child: "When adults make decisions, they should think about how their decisions will affect children. All adults should do what is best for children." The initial research for the show was done in collaboration with young people without parental care within the SOS Children Villages Foundation.

Using the structure of fairy tales and their deconstruction, the show explores the problematic side of the world in which we live, with the idea of raising awareness of the rights of young people and children, but also of inspiring and motivating us not to close our eyes to the violation of these rights but to build a path for their application.

Prevod/Translation: Tina Milo

Režija/Directing: Dijana Milošević

Dramaturgija/Dramaturgy: Duca Knežević

Gluma/Acting: Ljubica Damčević, Evgenija Eškina Kovačević, Ivana Milenović Popović, Ivana Milovanović

Asistenti režije/Assistant Directing: Dijana Mitrović, Niko Popovich

Muzika/Music: Ljubica Damčević

Objekti/Objects: Neša Paripović

Svetlo/Lightning Design: Milomir Dimitrijević, Radomir Samolov

Glasovi/Voices: Ljubica Damčević, Ivan Nikolić

Snimanje glasova/Voice recording: Zoran Vasiljević

Video režija/Video directing: Jadranka Anđelić

Video montaža/Video editing: Una Škandro

Saradnja na organizaciji/Organisation: Sanja Gašpar

Direktorka marketinga/Marketing director: Ivana Milenović Popović

Društvene mreže/Social networking: Marko Milojević

Prevod/Translation: Dijana Mitrović, Niko Popovich

DAH Teatar je osnovan i baziran u Beogradu od 1991. godine, kao nezavisna, profesionalna, savremena pozorišna trupa i umetnički kolektiv koji koristeći tehnike savremenog teatra stvara angažovanu umetnost sa namerom da utiče na pozitivan razvoj društva i globalno i lokalno. Rad DAH Teatra temelji se na divajzing (*devising*) pozorišnoj formi (metodologiji), a predstave i projekti su rezultat dugotrajnog procesa. Polazeći od teme, radeći na raskršnicima između pozorišta, plesa i vizuelne umetnosti, DAH Teatar stvara predstave sa vizijom o kreiranju nenasilnog i tolerantnog društva.

DAH Theatre is an independent, professional, contemporary theatre troupe and artistic collective from Belgrade (est. 1991) that uses modern theatre techniques to create engaging art and initiate positive social change, both locally and globally. DAH Theatre uses methods of devised theatre, while its productions develop on the crossroads between theatre,

dance, and visual arts. Starting with a problem or a theme, continuing through research and an elaborate rehearsal process, DAH Theatre productions are the result of a long-term creative process. DAH Theatre develops highly artistic plays with the vision of nurturing a non-violent and tolerant society.

DAH Teatar zahvaljuje Malom pozorištu Duško Radović i Institutu za umetničku igru iz Beograda
Special thanks to the Little Theatre Duško Radović and Belgrade Dance Institute

27. oktobar u 21.00, Malo pozorište Duško Radović i [onlajn](#)
October 27 at 21.00, Little Theatre Duško Radović i [online](#)

Razgovor: Umetničke prakse i dečija prava/Conversation: Artistic Practices and Children's Rights

Razgovor *Umetničke prakse i dečija prava* ujedno je i predstavljanje EU projekta *Prava za decu (Rights4Kids)*, u kojem će pozorišni umetnici iz nekoliko krajeva Evrope diskutovati svoja iskustva sa ovim projektom, kao i vezu između dečijih prava i umetnosti uopšte.

Conversation Artistic Practices and Children's Rights is also a presentation of EU Project *Rights4Kids*, in which will theatre artists from several parts of Europe discuss their experiences with the project, as well as the relationship between the children's rights and the art in general.

Učestvuju/**Participants**: Dijana Milošević (rediteljka/**director/Srbija/Serbia**), Ivana Milenović Popović (glumica–direktorka marketinga/**actress–marketing director/Srbija/Serbia**), Evgenija Eškina Kovačević (glumica/**actress/Srbija/Rusija/Serbia/Russia**), Ivana Milovanović (glumica/**actress/Srbija/Serbia**)

Onlajn/**Online**: Nikolas Kamtis (reditelj/**director/Grčka/Greece**), Dana Račkova, (umetnica/**artist/Češka/Czech Republic**), Pino Castalunga (Italija/**Italy**)

Sreda, 28. oktobar 2020/Wednesday: October 28, 2020

28. oktobar, 12.00–13.30, [onlajn](#)
October 28, 12.00–13.30, [online](#)

Saša Asentić (Per.Art)

Srbija – Nemačka/[Serbia–Germany](#)

Prezentacija: 20 godina rada grupe umetnika sa i bez invaliditeta/ **Presentation: Artists (With)Out a Disability: 20 Years of Creation**

Grupa umetnika sa i bez invaliditeta okupljena u Per.Art-u radi od 1999. godine u Novom Sadu. Njihov umetnički rad predstavljen je širom Srbije, ali i van naše zemlje u Berlinu, Hamburgu, Frankfurtu, Minhenu, Drezdenu, Bonu, Ženevi, Tokiju, Teheranu, Ljubljani, Skoplju, i drugim gradovima. Rad grupe zasnovan je na solidarnosti, entuzijazmu, ravnopravnosti, uzajamnom poštovanju, prihvatanju različitosti, želji za zajedništvom i stalnoj borbi za dostojanstven život i rad u Srbiji.

A group of artists with and without a disability, Per.Art, was formed in Novi Sad in 1999. Their artistic work was presented across Serbia, but also outside its borders, in Berlin, Hamburg, Frankfurt, Munich, Dresden, Bonn, Geneva, Tokyo, Teheran, Ljubljana, Skopje, and other cities. Their work is grounded in solidarity, enthusiasm, equality, mutual respect, accepting differences, communality, and a constant fight for decent life and working conditions in Serbia.
<https://www.facebook.com/pg/per.art.arts.inclusion/posts/>

Saša Asentić je umetnik koji deluje u oblasti savremenih izvođačkih umjetnosti. Njegov rad je u proteklih 20 godina predstavljen u najrazličitijim kontekstima i u nekim od najznačajnijih centara umetnosti širom sveta. Roditelji su mu od najranijeg djetinjstva davali slobodu da sam izabere svoj životni put, naučili su ga da iskreno deli sa drugima i da bude odgovoran za svoje postupke. Na ovim principima zasniva i političnost svog rada u kulturi i umetnosti u kojima se zalaže za solidarnost, želju za slobodom i društvenu odgovornost. U svom umetničkom radu istražuje odnos između društva i pojedinca i trudi se da kroz nastupe i saradnje zajedno sa publikom i kolegama i kolegicama uhvati bar na kratko ono čudesno što daje smisao životu i međuljudskim odnosima. Veruje u ljudsku dobrotu i zna da umetnost može da menja svijet. Živi i radi na relaciji Berlin – Novi Sad.



Foto/Photo: Aleksandar Ramadanović

Saša Asentić is an artist that works in a wide field of performing arts. His work has been presented in various contexts and in some of the most important art centers in the world. His parents gave him freedom to choose his own life path, they taught him how to honestly share with others, and to be responsible for his own actions. These are the fundamental principles and the basis for politics of his work in culture and arts, in which he advocates for solidarity, freedom, and social responsibility. In his artwork, he explores the relationship between society and the individual. Through his performances, with his colleagues and audience, he strives to capture that miraculous something that gives meaning to life and human relations. He believes in human goodness and he knows that art can change the world. He lives and works between Novi Sad–Berlin.

28. oktobar, 15.00–16.00, polazak od Terazijske česme
October 28, 15.00–16.00, meeting point Terazije fountain

Dijana Milošević*

Srbija/Serbia

Vođena šetnja kroz alternativnu istoriju Beograda/ A Guided Walk through the Alternative History of Belgrade



Foto/Photo: Dijana Milošević

Kao i mnogi drugi gradovi sa bogatom i burnom istorijom, naš grad se sastoji od slojeva materijalnih i nematerijalnih fakata o kojima se uglavnom ne zna dovoljno i koji su podložni raznim interpretacijama u odnosu na vladajući narativ. Osvetljavanje tih istorija je nužno kako bismo shvatili različite tokove koji oblikuju život našeg *polisa*, a kojih neretko nismo svesni. Često menjanje imena ulica, podatak da svega oko pet odsto ulica u Beogradu nosi imena žena, brisanje sećanja na građevine koje su nekada postojale, a sada ih više nema, ili postoje ali se ne sećamo njihovih prvobitnih namena, neke su od činjenica kojima ćemo se baviti tokom šetnje sa idejom da doprinesemo kulturi pamćenja i podstaknemo aktivno učestvovanje u životu i promenama u našem gradu. Šetnja počinje kod Terazijske česme, a završava se na Kosančićevom vencu.

Like other cities with rich and tumultuous history, our city of Belgrade consists of many layers of material and immaterial culture that are either insufficiently known or are susceptible to various interpretations depending on the current dominant narrative. It is necessary to illuminate those histories in order to comprehend various undercurrents that form the life of our *polis* that we are often unaware of. Frequent street name changes, the fact that only five percent of the streets carries women's names, memory erasure of buildings that used to exist in the city that are no more, or that still exist but without a memory of their original use are some of the themes that we will examine during the walk, guided by the idea that we need to contribute to the remembrance culture and incite active participation in our city life and its changes. The walk starts at the Terazije fountain and ends at Kosančićev venac.

* Biografija u Timu DAH Teatra na kraju programa/Biography in DAH Theatre Team at the end of the program

28. oktobar u 20.00 u Zadužbini Ilije M. Kolarca
October 28 at 20.00 at Ilija M. Kolarac Endowment

Tanguango kvintet/**Tanguango Quintet**

Srbija/**Serbia**

Muzičarke/**Musicians:**

Sonja Lukić – klavir/**piano**

Jelena Adamović – violina/**violin**

Ljubica Damčević – violina i vokal/**violin and vocal**

Dušica Luković – harmonika/**accordion**

Katarina Kamber – kontrabas/**double bass**

Plešu plesni parovi škole Tango Natural/**Dancing couples from Tango Natural School**

Na ovom koncertu, pored tradicionalnog tanga, publika će imati priliku da čuje *tango nuevo*, kao i tango muziku srpskih autora u izvedbi kvinteta Tanguango. Atmosferu ovog jedinstvenog argentinskog plesa dočaraće plesni parovi škole Tango Natural. Tokom koncerta čućemo o istoriji tanga, počecima ovog plesa koji su plesali najsiriromašnji slojevi, dok je u luci Buenos Airesa to prvobitno bio ples dva muškarca.

At this concert, apart from the traditional tango, the audience will get a chance to listen to *tango nuevo*, as well as tango music by Serbian composers performed by Tanguango quintet. Dancing couples of "Tango Natural" school will convey the unique atmosphere associated with this Argentinian dance. During the concert, we will hear about tango history, its origins that were associated with the poorest communities, and how this was originally two men dance in the port of Buenos Aires.



Kvintet Tanguango je osnovan 2013. godine uz saradnju i podršku Instituta Tango Natural iz Beograda. Ove mlade umetnice su tango muzikom počele da se bave još u srednjoškolskim danima svirajući u orkestru Tango Juventud pod dirigentskom palicom bandoneoniste i profesora Aleksandra Nikolića. Već 2007. godine sa pomenutim orkestrom osvajaju prvu nagradu na takmičenju u italijanskom gradu Kastelfidardu, u kategoriji za muziku Astora Pjacle. Nakon toga karijere im se razvijaju odvojeno. Međutim, nekoliko godina kasnije, ove dobitnice brojnih pojedinačnih muzičkih nagrada formiraju kvintet Tanguango, koji pored muzike Astora Pjacle izvodi tango numere kompozitora tradicionalnog tanga, kao i dela savremenih kompozitora. Tanguango kvintet svira kako za koncertnu, tako i za plesnu publiku na milongama. Neke od zapaženih nastupa imale su na domaćim i regionalnim festivalima i u koncertnim dvoranama.

Quintet Tanguango was formed in 2013, in association with and support of Tango Natural Institute from Belgrade. These young artists discovered their passion for tango while in high school, when they played in Tango Juventud orchestra, under the guidance of professor and bandoneon player Aleksandar Nikolić. They won the first prize at competition that took place in Castelfidardo (Italy) in Astor Piazzolla music category for the year of 2007 with that orchestra. After that competition, their careers took different paths. However, several years later, upon winning many prizes in individual competitions, they decided to form Tanguango quintet that apart from Astor Piazzolla's music, performs the traditional tango, as well as music by contemporary composers. The quintet performs for concert audiences, as well as for the milonga dancing accompaniment. They held many noteworthy performances at the local and regional concert halls and festivals.

Tim festivala „Umetnost i ljudska prava“/Festival “Arts and Human Rights” Team

Dijana Milošević – koncept i program festivala/festival concept and program

Ivana Milenović Popović – koncept i program festivala/festival concept and program

Nataša Novaković – menadžerka festivala/festival manager

Dragana Živanović – finansijska menadžerka/festival financial manager

Jadranka Anđelić – koordinacija onlajn programa/online program coordination

Marko Milojević – Digitalni marketing/digital marketing

Slavica Pešić – PR festivala/festival PR

Milica Petrović – razvoj publike/audience development

Dijana Mitrović Longinović – prevod, urednica programa festivala/translation, festival program editor

Vizuelni identitet/Visual Identity

Neša Paripović – vizuelno rešenje programa i plakata festivala/program visual concept and the festival poster

Koan Studio – grafički dizajn/graphic design

Una Škandro – fotografija/photography

Tehnička realizacija/Technical Realization

Milomir Dimitrijević – tehnički direktor/technical director

Radovan Samolov – tehnički direktor/technical director

Uglješa Majdevac – ton/sound

Video i foto dokumentacija/Video and Photo Documentation

Đorđe Tomić – fotografija/photography

Aleksandar Milošević – video/video

IT PODRŠKA/SUPPORT

Green Friends

Volonterke/Volunteers

Anđela Ristić

Teodora Barać

Ana Konstantinović



Jadranka Anđelić je suosnivačica DAH Teatra – Centra za pozorišna istraživanja (1991), dok u Brazilu od 2008. godine radi sa Sequência Filmes, Música e Cênicas u Rio de Ženeiru. Anđelić je diplomirala na Fakultetu dramskih umetnosti u Beogradu, a potom je išla na brojna usavršavanja, uključujući rad sa Odin Teatrom (1990–1994), sa Euđenio Barbom (1996. i 1998), i ARTS LINK-om u Njujorku 1998. godine. Anđelić je svoj rad kroz predstave, performanse, radionice i predavanja predstavljala širom planete – kako u Evropi, tako i u mestima kao što su Maroko, Mongolija, Novi Zeland, Singapur i SAD, itd. Režirala je brojne predstave i performanse uključujući *Ne/Vidljivi Grad*, *Predeo Sećanja*, *Memento*, *Tragači*, *Ogledalo koje izmiče*, *Hvatači snova*, *Sećanja malog cirkusa*, *Pismo vodi*. Bila je umetnička direktorka pozorišnih festivala a trenutno je umetnička je direktorka Internacionalnog festivala žena u scenskim umetnostima–MULTICIDADE u Rio de Ženeiru, 2015. i 2018. godine.

Jadranka Anđelić is a cofounder of DAH Theatre Research Center (1991), that has been working with Sequência Filmes, Música e Cênicas in Rio de Janeiro since 2008. Anđelić graduated from the Faculty of Dramatic Arts (FDU) in Belgrade. Upon graduation, she won numerous fellowships and internships during which she grew artistically and professionally, including her work with ODIN Theatre (1990–1994), with Eugenio Barba at ISTA-International School of Theater Anthropology (1996 and 1998), as well as on ARTS LINK Fellowship in New York (1998). Anđelić presented her work (performances, workshops, lectures) across the globe, including Europe, Greenland, Morocco, Mongolia, England, New Zealand, Singapore and the USA. She directed numerous productions and performances, including *In/Visible City*, *Landscape of Memories*, *Memento*, *Seekers*, *The Shifting Mirror*, *Dream Catchers*, *Memories of a Small Circus*, *Letter to the Water*. She was artistic director for several theater festivals and currently is the artistic director of the International Women's Performing Arts Festival in Rio de Janeiro (2015 and 2018).



Ivana Milenović Popović je glumica i direktorka marketinga DAH Teatra. Pridružila se DAH Teatru 2008. godine od kada igra u gotovo svim predstavama i aktivno učestvuje u produkciji, planiranju, organizaciji, menadžmentu i koordinaciji nacionalnih, internacionalnih i EU projekatima, i promociji aktivnosti DAH Teatra – festivalima, konferencijama, programima za mlade (vodi radionice glume) i performansima. Njeni istraživački interesi uključuju savremeno pozorište, interdisciplinarnu teoriju izvođačkih umetnosti, politiku sećanja i izgradnju mira kroz umetnost, kao i koncept održivog razvoja u oblasti kulture.

Ivana Milenović Popović is a core member actress and Marketing Director of DAH Theatre Research Centre. Since joining the company, she has participated in almost all DAH Theatre performances as well as in fundraising, touring, planning, organizing, managing national, international, and EU projects and promoting DAH Theatre activities. Ivana also leads acting workshops, conferences and youth programs. Her research interests include contemporary theatre, theatre for social change, transdisciplinary theory of performing arts, the art in public spaces, the politics of memory and peacebuilding through theatre, as well as the concept of sustainable development in the field of culture.



Foto/Photo: Dayoung Kim

Dijana Milošević je nagrađivana pozorišna rediteljka, spisateljica i profesorka. Suosnovala je DAH Teatar u Beogradu (1991), čija je direktorka gotovo trideset godina. Bila je umetnička direktorka mnogih pozorišnih festivala i predsednica i članica različitih odbora. Učestvuje u nekoliko mirotvoračkih inicijativa i saraduje sa brojnim feminističkim/aktivističkim grupama (IMPACT, Acting Together, Women in Black). Režirala je brojne pozorišne predstave sa svojom pozorišnom kućom, sa kojima je ostvarila mnoga nacionalna i međunarodna gostovanja. Takođe je režirala sa mnogobrojnim međunarodnim kompanijama širom sveta. Poznata je i po svojim predavanjima o pozorištu i kulturi, a profesorka je na Institutu za umetničku igru u Beogradu.

Dijana Milošević is an award-winning theatre director, writer, and lecturer. She co-founded DAH Theatre in Belgrade (Serbia, 1991) and has been its director for almost thirty years. She was the Artistic Director of theatre festivals and president or member of numerous boards. She is involved with several peacebuilding initiatives and collaborates with feminists–activist groups (IMPACT, Acting Together, Women in Black). Milošević has directed theatre shows with her company and toured them nationally and internationally. She has also guest directed as part of other companies all over the world. Dijana is a well-known lecturer about theatre and culture, as well as a Professor at the Institute for Modern Dance in Belgrade.



Nataša Novaković se timu DAH Teatra priključila 2013. godine na poziciji organizatorke, programske kooradinatorke, menadžerke međunarodnih projekata i tur menadžerke. Iskustvo je osim u DAH Teatru sticala na brojnim srodnim projektima, uvek u oblasti kulture, radeći na izložbama, koncertima, pozorišnim predstavama i festivalima. Novaković naročito uživa u projektima koji unapređuju društvo i političku klimu u Srbiji i regionu.

Nataša Novaković joined DAH Theatre team in 2013 as organizer, program coordinator, international projects manager, and tour manager. Apart from DAH Theater, she was gaining her experience with a number of related projects, always in the field of culture, working on exhibitions, concerts, theatre productions, and festivals. Novaković especially enjoys the projects that are improving society and the political climate in Serbia and the region.



Dragana Živanović je specijalista za finansije sa više od 20 godina iskustva u radu sa međunarodnim i humanitarnim organizacijama za podršku i razvoj građanskog društva. Ključne odgovornosti su organizacija i praćenje finansijsko-administrativnih procedura, kreiranje budžeta, kontrola finansijskih procesa, interna finansijska revizija i finansijsko izveštavanje.

Dragana Živanović is a financial specialist with more than 20 years of experience of work with international and humanitarian organizations for support and advancement of civic society. Her key responsibilities include organizing and following financial and administrative procedures, budget creation, financial process control, internal financial revision, and financial reporting.



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