

# DAH TEATAR FESTIVAL

**UMETNOST  
I LJUDSKA  
PRAVA**

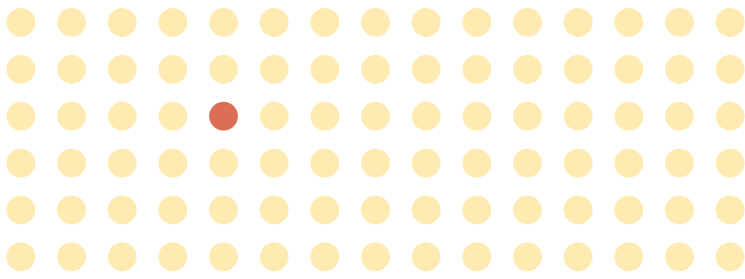
**ARTS  
AND HUMAN  
RIGHTS**



DahTeatar

**24–27. FEBRUAR 2022.**

[WWW.DAHTEARCENTAR.COM](http://WWW.DAHTEARCENTAR.COM)



## VAŠ RAZLOG

Danas je 2022. godina. Što više napredujemo, evoluiramo i razvijamo bolje društvo, nisam sigurna šta je više ugroženo, da li ljudska prava, umetnost, vazduh, sam život?

Pandemija, masovne migracije, ekonomska kriza, klimatske promene, nasilje, prete nam više nego ikada. Sa druge strane degradirano obrazovanje, širenje informacija kroz medije i društvene mreže, tačnije dezinformacija, sigurnim putem uništava poverenje u stručnjake, nauku, čak i umetnost.

Postalo je u redu da svi imamo slobodu mišljenja o stvarima o kojima nemamo dovoljno znanja, a još manje tačnih, istinitih informacija. To nam daje legitimitet da razgovaramo i namećemo svoje stavove, da razmenjujemo mišljenja o nauci, medicini, ili veštačkoj inteligenciji, a da pri tome nismo dovoljno informisani, čak ni stručni ni u jednoj od oblasti. Da, imamo to pravo, to nije sporno, ali niko ne snosi odgovornost za moguće posledice. Niko ne snosi odgovornost ni za jednu izrečenu laž u javnosti, pogrešnu informaciju, aferu. Niko. Čak ni mi sami. Gde je u svemu tome umetnost, pozorište? Da li može da igra neku ulogu u ovoj ujdurmi i pometnji? Da li građani mogu da se povežu sa bilo čim u ovom ludilu dok se bore, bukvalno, za opstanak? Da li im je umetnost potrebna? Demokratija, ljudska prava, građanstvo, dostojanstven život, sve polako gubi smisao, baš kao i sveukupna situacija na globalnom nivou.

A sve to mlađe generacije treba da naslede. Da li su uopšte zainteresovani? Da li se mi trudimo da ih dotiče? Da li nas je briga?

Trebalo bi da nas je briga. Trebalo bi da se svim silama potrudimo i da se trgnemo iz letargije i ideje da smo sami, da ne možemo ništa da učinimo, jer nema nikoga da stane uz nas. To je samo obična uspešno nametnuta laž u koju smo poverovali usled ove višegodišnje krize, ili naše tridesetogodišnje, jer smo postali izolovani, usamljeni, nepoverljivi u sve i svakoga. Nije da nemamo razloga za to, ali svakako se neće ništa promeniti dokle god verujemo da se ništa neće promeniti.

Verujem da možemo međusobno da se ohrabrimo, osnažimo i inspirišemo, posebno kroz umetnost. Verujem da je potrebna ljudima, i da jako možemo uticati na druge, posebno mlade ljude. Verujem da ako preuzmемо aktivnu ulogu u svom životu, u društvu u kome se nalazimo, i na svoj način, svojim mogućnostima aktiviramo sebe, zalažući se da i drugome bude dobro, verujem da možemo da stvorimo društvo u kome nije besmisleno živeti.

Promovisanje ljudskih prava na festivalu, kroz umetnost, je način na koji mi u pozorištu pokušavamo da podignemo svoj glas protiv kršenja istih, da se povežemo, razgovaramo, reagujemo

na nepravdu i nađemo smisao, uprkos svim gorepomenutim potpuno besmislenim, ali realnim dešavanjima oko nas. I to činimo zbog sebe, zbog nas, zbog onih koji to stvarno ne mogu. Ako to ne učinimo zbog sebe, a onda možda, da probamo, zbog budućih generacija, nekih novih građana i građanki, nekih novih umetnika, umetnica, zbog... pa, sigurna sam da možete dodati i sami zbog koga želite bolje i pravednije društvo.

Dobro došli!

Ivana Milenović Popović

## YOUR REASON

Its 2022 today. The more we progress, evolve, and build a better society, we are witnessing endangered human rights, arts, air, the life itself— it's hard for me to say what is more threatened nowadays.

Pandemic, mass migration, economic crisis, climate change, and violence threaten us more than ever. On the other hand, degraded education accompanied by the spread of information or more precisely disinformation through media and social networks, has led to a total loss of confidence in any professional expertise, science, and even art.

It has become acceptable to express our views freely on the subjects we don't have enough knowledge or even correct or reliable information about. Debating, imposing beliefs, exchanging ideas about science, medicine, or artificial intelligence without any sufficient knowledge or expertise in any of these fields have all gained legitimacy. To enjoy such rights is not in dispute at all. However, nobody takes responsibility for a single lie, incorrect information or affairs discussed in public.

Nobody takes responsibility, we don't do it either.

What's the role of art in the whole thing? Can it play any role in such mayhem?

Can citizens connect to anything in this madness while struggling to literally survive? Do they need art at all? Democracy, human rights, civil society, dignity — everything seems to be slowly losing any meaning. The whole global situation doesn't make any sense anymore.

The new generation is supposed to inherit such a state of things. Do they care at all? Are we making an effort to make them care? Does it bother us?

We should be bothered. We should do our best to wake up from the state of letargy and the idea of being alone, unable to make a move as there is nobody to stand by us. It is just a successfully imposed lie we fell for due to the lasting crisis— a 30-years crisis of ours- we have become isolated, lonely, and distrustful of everything and everybody around us. Such feelings are not unjustified, though. Nothing is going to change unless we believe it is.

I believe that we can encourage, strengthen, and inspire each other, especially through art. I believe people need so and I'm also positive it can greatly influence others, especially young people. I believe that we can build a society worth living in by taking an active role in our lives, exploiting our potential, while making an effort to make others feel good, as well.

Promoting human rights in a festival through art is the way for us in the theatre to try to raise our voice against violating them, to connect, talk, speak out against injustice, and find purpose, despite all the aforementioned meaningless yet real situations around us. We do it for ourselves, but also for those who are not in a situation to do so. If not for ourselves, we may try to do it for the sake of coming generations, some new citizens, artists, and for... well, I'm convinced you can finish my sentence in your own words, by naming those for whom you want a better and more just society.

Ivana Milenović Popović

## **BITI ZAJEDNO**

Polako se završava i druga godina u kojoj traje globalna pandemija koja nam je promenila način života do neslučenih razmera. Istovremeno, mi u DAH Teatru se nalazimo pred drugim izdanjem festivala „Umetnost i ljudska prava“. Kada smo pre nekoliko godina maštale o pokretanju jednog ovakvog festivala, delovalo je kao da je upravo u tom trenutku tema ljudskih prava, posebno ženskih prava, važnija nego ikada. Na pitanje koje Amaranta Osorio postavlja u svojoj predstavi „Ono što nisam izgovorila“ upućeno publici „Molim vas, neka ustane svaka žena u publici koja je doživela nasilje“, na festivalu Tantidhatri u Kalkuti, koji je okupio žene iz celog sveta, ustale su doslovno sve žene. To pitanje predstavlja jedan od razloga za ovaj festival. Ta predstava se nalazi na ovogodišnjem programu. Zajedno sa radionicom Zoe Gudović, koja nam pokazuje, kroz „dreg king“ radionicu na kojoj pomaže ženama da naprave svoj muški alter ego, kako je javni prostor ograničen i skučen za žene, koje tek kada se preobuku u muškarce mogu da osećaju šta je slobodno kretanje sopstvenim gradom.

Kako vreme prolazi, vidimo da ne samo da živimo u svetu gde su ljudska prava i dalje ugrožena na puno najosnovnijih načina, već je strah od pandemije učinio da puno nas veoma rado oduštaje od svojih osnovnih prava i ne samo to, već rado oduzima i prava drugih. Ukratko, ljudi su pokazali kako rado menjaju slobodu i jednakost za malo garantovane sigurnosti, pa makar ona rezultirala visokim zidovima, ksenofobijom, strahom od drugog i različitog. Zato je na festivalu i prezentacija Asocijacije „Spektra“ koja se bavi zaštitom prava transrodnih, rodno varijantnih i interpolnih osoba. Dok će nam muzički bendovi Pretty Loud i Angsters dati povod da razmislimo o štetnosti maloletnih brakova kod Romkinja ali i distopijskoj, represivnoj budućnosti, koja nas čeka, ukoliko se ne probudimo iz kolektivnog sna.

Istovremeno, instalacija „Kardiofon“, Moran Duvšani nam vraća nežnost i suptilnost u život i omogućava da dobijemo muziku koju konstantno proizvodi naše srce, podsetnik da je neophod-

no da uprkos svemu, držimo naša srca otvorenilima. I da ne zaboravimo važnost slavlja života, koje nam pruža upravo predstava Artpolis-a „Artemidine lovkine“ koja slavi večni, stvaralački ženski princip.

Kako se povezati u svetu gde gledamo jedni u druge osvetljeni nezdravim svetlom naših ekrana? Mi možemo da razmenjujemo ideje ali ne i dodir, zagrljaj, stisak ruke, možemo da delimo ekrane ali ne možemo da delimo sendvič ili čašu vina, u svetu smo gde možemo da se povučemo u tzv. Zoom sobe ali ne možemo da budemo zajedno u sobi. Verovatno je zbog svega ovoga naš festival upravo potrebniji više nego ikada. Način da razbijemo strah je da budemo zajedno i da zajedno mislimo, maštamo, planiramo, kako da naš grad, zemlja, ovaj svet, jednostavno rečeno, napravimo boljim mestom, da progovorimo o onima koji sami trenutno to ne mogu. A umetnost, kroz svoje načine, predstavlja možda najdirektniji govor koji se zalaže za prava onih kojima su oduzeta. Tom moći umetnosti će se baviti i konferencija tokom festivala koja će predstaviti filmove i radove umetnica i umetnika iz celog sveta.

Istovremeno živimo u izuzetno vreme kada, na globalnom nivou, postaje jasno da delimo prostor ove planete sa drugim živim bićima koja takođe imaju svoja prava, a to su biljke, životinje, reke, prirodni elementi. Film o projektu „Drveće pleše“ kao i prezentacija Lole Joksimović o pravima životinja uvode ovu dimenziju i skreću pažnju kako moramo da se pomerimo sa antropocentričnog viđenja sveta.

Živimo u vremenima u kojima postaje jasno da raznovrsnost polova, opredeljenja svih vrsta, različita mišljenja o najznačajnijim aspektima naših života kao što su zdravlje, religija, obrazovanje itd. predstavljaju nešto što se više ne može ignorisati, nešto što zahteva konstantno otvaranje prostora dijaloga, susreta, razmene mišljenja.

Želim da ovaj festival da doprinos stvaranju unutarnjih i spoljnjih prostora slobode, koji su nam neophodni upravo u ovom istorijskom trenutku.

Dijana Milošević

## GET TOGETHER

The second year of the global pandemic, which has changed our way of life to unimaginable proportions, is slowly coming to an end. At the same time, we at the DAH Theatre are facing the second edition of the “Art and Human Rights” festival. When we dreamed of starting a festival like this a few years ago, it seemed as if at that very moment the topic of human rights, especially women’s rights, was more important than ever. At the question “Please, let every woman in the audience that has experienced violence rise”, asked by Amaranta Osorio during her performance “What I Didn’t Say” at the Tantidhatri festival in Calcutta, which brought together women from all over the world, literally all women rose. That question is one of the reasons for this Festival. And that performance is on this year’s program. Together with the Zoe Gudović’s

workshop, which shows us, through the “drag king” workshop, where she helps women to create their male alter ego, how public space is limited and cramped for women, who only when they change into men’s clothes can feel free moving around their own city.

As time goes on, we see that not only do we live in a world where human rights are still endangered in many basic ways, but the fear of the pandemic has made many of us willingly give up our basic rights and not only that, but gladly take away the rights of others. In short, people have shown that they willingly change freedom and equality for a little guaranteed safety, even if it results in high walls, xenophobia, fear of the other and the different. That is why there is a presentation of the Association “Spektra” at the festival, which deals with the protection of the rights of transgender, gender-diverse and intersex people. On the other hand, the music bands Pretty Loud and Angsters will give us a reason to think about the harmfulness of underage marriages among Roma women, but also the dystopian, repressive future if we do not wake up from a collective dream.

At the same time, the installation “Cardiophone” by Moran Duvshani brings back tenderness and subtlety to our lives and enables us to get music that is constantly produced by our heart, a reminder that it is necessary to keep our hearts open in spite of everything. And let’s not forget the importance of celebrating life, which is provided by the Artpolis’s performance “Artemis’s huntresses” which celebrates the eternal, creative female principle.

How can we connect in a world where we look at each other lit by the unhealthy light of our screens? We can exchange ideas but not touch, hug, handshake, we can share screens but we can’t share a sandwich or a glass of wine, we are in a world where we can retreat to the so-called zoom rooms but we can’t be in the room together. Probably because of all this our festival is needed more than ever. Because the way to break the fear is to be together and to think together, imagine and plan how to make our city, country, this world, simply to say, a better place, to talk about those who currently cannot do it alone. And art, through its ways, is perhaps the most direct speech that advocates for the rights of those who have been deprived. The power of art will be addressed by a conference during the festival that will present films and works by male and female artists from around the world.

At the same time, we live in an extraordinary time, when on a global level it becomes clear that we share the space of this planet with other living beings, who also have their rights, which are plants, animals, rivers, natural elements. The film about the “Dancing Trees” project, as well as Lola Joksimović’s presentation on animal rights, introduce this dimension and draw attention to how we have to move from an anthropocentric view of the world.

We live in times when it becomes clear that gender diversity, orientations of all kinds, different opinions about the most important aspects of our lives such as health, religion, education, etc. represent something that can no longer be ignored, something that requires constant opening of space for dialogue, meetings, and exchange of opinions.

I want this festival to contribute to the creation of internal and external spaces of freedom, which we need at this very historical moment.

Dijana Milošević

Četvrtak, 24. februar 2022/Thursday, February 24, 2022

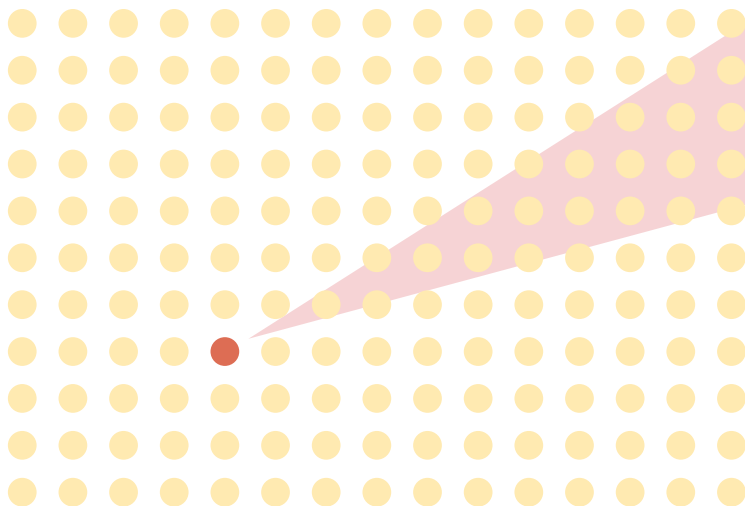
10.00–14.00 DAH Teatar

10:00–14:00 DAH Theatre

## SUSRET/MEETING

Susret „Umetnost za ljudska prava” u okviru EU projekta sa učesnicima iz Irske (Smashing Times), Hrvatske (Mirovna grupa mladih Dunav), Španije (IFES COOP), Bugarske (KUTU) i Srbije (DAH Teatar)/Meeting “Arts for Human Rights” within the frame of EU Project with participants from Ireland (Smashing Times), Croatia (YPGD), Spain (IFES COOP), Bulgaria (KUTU) and Serbia (DAH Teatar).

Umetnost za ljudska prava je trogodišnji transnacionalni partnerski projekat koji koristi kreativne procese pozorišta, filma i novih digitalnih tehnologija za promociju učenja i podizanje svesti o ljudskim pravima i rodne ravnopravnosti širom Evrope/“Arts for Human Rights” is a three-year transnational partnership project that uses the creative processes of theater, film and new digital technologies to promote learning and raise awareness of human rights and gender equality across Europe.



10.00-14.00 UK Parobrod

10:00-14:00 Cultural Center Parobrod

**RADIONICA/WORKSHOP**

# **PREKIDANJE TIŠINE/BREAKING THE SILENCE – AMARANTA OSORIO (MEKSIKO, ŠPANIJA, KOLUMBIJA/MEXICO, SPAIN, COLUMBIA)**



Foto Ana Manez

Ova radionica je namenjena studentima i profesionalcima iz oblasti izvođačkih umetnosti koji su zainteresovani da otkriju svoj potencijal kao stvaraoci. Učesnici će biti pozvani da istražuju i stvaraju scensku umetnost, posebno kao izvođači i autori, ali će moći da koriste i drugi izraz (muzički, prostorni, vizuelni, itd).

U ovoj umetničkoj laboratoriji daćemo glas onome što je prećutano, što nismo mogli da kažemo ili što su drugi prećutali. Prićaćemo o velikom i malom. Učesnici će biti pozvani da rade na svojim ličnim pričama, ali mogu izabrati da pišu i o vestima koje ih pogađaju. U radionici će biti malo pokreta, puno pisanja i mnogo priča za deljenje. Radionica će biti prostor za samootkrivanje i



istraživanje, mesto gde ćemo tražiti reči ili pokrete koji nam omogućavaju da kažemo ono što do sada nismo mogli da kažemo.

Radionica zasnovana na feminističkim pokretima će se odvijati u aktuelnom kontekstu oslobađanja ženske reči u odnosu na rodno zasnovano nasilje. U njoj ćemo se osvrnuti i na nove maskulinitete.

Poslednjeg dana radionice pokazaćemo rezultat i prikazati dva performansa.

This workshop is for students and performing arts professionals who are interested in discovering their potential as creators. Participants will be invited to investigate and create from the scene, especially as performers and authors, but they will also be able to present other proposals (musical, spatial, visual, etc.).

In this laboratory we will give voice to what has been silenced. That we could not say or what others silenced. We will talk about the big and the small. Participants will be invited to work on their personal stories, but they can choose to write about news that affects them. In the workshop there will be a bit of movement, a lot of writing and a lot of stories to share. The workshop will be a space for self-discovery and exploration where we will look for words or movements that allow us to tell what we have not yet been able to say.

This workshop is based on feminist movements and in the current context of liberation of the word of women with respect to gender violence. In it we will also reflect on the new masculinities.

On the last day of the workshop, we will show the result to the public and we will do two performances

**Amaranta Osorio** je spisateljica, glumica i producentkinja španskog, meksičkog i kolumbijskog porekla. Dobitnica je nekoliko nagrada za svoj rad. Njene drame su igrane u različitim zemljama (Španija, Kolumbija, Ekvador, Meksiko, Danska, Italija, Indija i dr) i prevedene su na francuski, engleski, grčki, češki i nemački. Neke od nagrada su: Premio Calderón de Literatura Dramática, Premio de Textos Teatrales Jesús Domínguez i Premio Teatro express de Caja Madrid. Godine 2019. je postala članica Sistema Nacional de Creadores de Arte FONCA u Meksiku. Od 2011. godine je aktivna članica internacionalne ženske mreže Magdalena Projeekat.

**Amaranta Osorio** is a writer, actress and producer, Spanish, Mexican and Colombian. As an author, she has received several awards. Her plays have been performed in various countries (Spain, Colombia, Ecuador, Mexico, Denmark, Italy, India, etc.) and translated into French, English, Greek, Czech and German. Some of the awards are Premio Calderón de Literatura Dramática, Premio de Textos Teatrales Jesús Domínguez and the Premio Teatro express de Caja Madrid. In 2019, she became member of the Sistema Nacional de Creadores de Arte FONCA, in Mexico. Since 2011, she's an active member of the international network of women, the Magdalena Project.

17.00 UK Parobrod

17:00 Cultural Center Parobrod

## FILM

# DUGA RESA/**FRINGE INFRINGE**

## ŠKART (SRBIJA/**SERBIA**)



Domaćica Mica S. iz predgrađa, ukrašavajući resama tegle zimmice, dolazi do pronalaska koji će joj promeniti život i život mnogih do kojih doputuju njene navlake. Film je nagrađen nagradom publike na festivalu „Slobodna zona” 2021. godine u Beogradu/**Housewife Mica S. from the suburbs, comes up with an invention that will change her life and the lives of many whom her doorknob-covers reach. The film was awarded the Audience Award at the Free Zone Festival 2021, in Belgrade.**

**Reditelj/Director:** škart

**Zemlja/Country:** Srbija/**Serbia**

**Godina/Year:** 2021.

**|Trajanje/Runtime:** 62'

**Jezik/Language:** srpski, hrvatski, bosanski, slovenački, makedonski, slovački, žminjski dijalekt/**Serbian, Croatian, Bosnian, Slovenian, Macedonian, Slovakian, Žminj dialect.**

**Uloge/Cast:** Milica Savić – Mica i mnogi drugi (**and many others**)

**Produkcija/Production:** Frakcija – filmska revolucionarna akcija

**Producent/Producer:** Vladimir Šojat

**Grupa Škart** je nastala 1990. god. u Beogradu kao kolektiv koji, uz mnogobrojne saradnike, stalnim konstruktivnim sukobom ispituje i ukršta granične forme poezije, filma, arhitekture, grafičkog dizajna, performansa, muzike, alternativne edukacije i društvenog aktivizma. Prvih

10 godina Škart razvija lokalnu strategiju uličnih samizdat akcija: Tvoje govno – tvoja odgovornost, Bonovi za opstanak, Tuga, Optužena... Narednih 15 godina grupa ulazi u dugoročni proces iniciranja novih kolektiva i umrežavanja: samoorganizovani horovi Horkeškart i Proba, ženske i muške verzije Novih kuvarica, Pesničenje – trening aktivne poezije. Svoja predavanja, projekcije, akcije, radove, koncerte i radionice Škart izvodi širom Evrope, Amerike i Azije. Retrospektivne izložbe održane su u Rijeci (2009), Londonu (2010), Beogradu (2012) i Nagoji (2013). Klackalištem – poligonom neravnoteže grupa Škart 2010. godine učestvuje na Bijenalu Arhitekture u Veneciji.

**The Škart group** was formed in Belgrade in 1990 as a collective that, together with numerous associates, being constantly engaged in constructive conflict, interrogates and intertwines the border forms of poetry, film, architecture, graphic design, performance, music, alternative education and social activism. For the first 10 years, Škart developed a local strategy of street “samizdat” actions: Your shit–your responsibility, Survival vouchers, Sadness, Accused... For the next 15 years the group entered the long-term process of initiating new collectives and networking: the self-organized choirs Horkeškart and Proba, female and male versions of New Cooks, Pugilism–active poetry training. Škart has presented its work (lectures, screenings, actions, projects, concerts and workshops) throughout Europe, America and Asia. Retrospective exhibitions were held in Rijeka (2009), London (2010), Belgrade (2012) and Nagoya (2013). In 2010 they participated at the Venice Biennale of Architecture with the Seesaw - a polygon of imbalance.

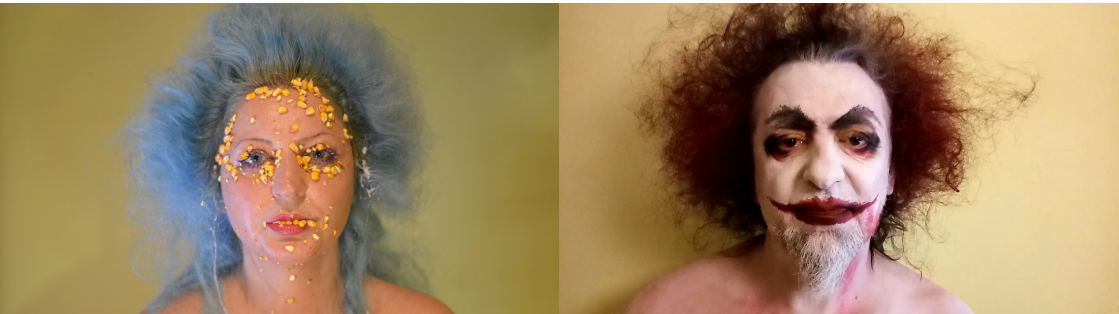
19.00 Galerija N.EON

19:00 N.EON Gallery

## **INSTALACIJA/INSTALLATION TI MORAŠ BITI ZENITISTA!/YOU MUST BE A ZENITIST! – DAH TEATAR (SRBIJA/SERBIA)**

Interaktivna multimedijalna instalacija „Ti moraš biti Zenitista!“, zamišljena za različite galerijske i muzejske prostore, promišlja nasleđe autentičnog avangardnog umetničkog pokreta sa naših prostora – Zenitizma. Ukazuje na važnost kontinuiteta u umetničkoj tradiciji jedne zemlje i istražuje kakvi su danas, tačno sto godina od pokretanja časopisa „Zenit“, odjeci zenitističkih ideja kako u savremenoj umetnosti tako i u savremenom društvu.

Ideje Zenitizma: antiratne ideje, verovanje u mogućnost stvaranja novog, pravednijeg društva i odnosa, i posle sto godina su važne i potrebne, naročito u savremenom trenutku, kada se izgubila vera u mogućnost stvaranja boljeg sveta. Zenitizam nas poziva da se, inspirisani zanosom umetnika tog doba, ponovo okrenemo velikim vrednostima u čijem centru je – čovek.



Interactive multimedia installation „You Must Be a Zenitist!“, designed for different, gallery and museum spaces, reflects on the heritage of the authentic avant-garde art movement from our region – Zenitism. It points out the importance of continuity in the artistic tradition of the country and explores what are the echoes of Zenitist ideas in both contemporary art and contemporary society today, exactly one hundred years since the launch of the magazine “Zenit”.

Ideas of Zenitism - anti-war ideas, belief in the possibility of building a new, more just society and relations are important and necessary even after a hundred years, especially in the contemporary moment, when faith in the possibility of creating a better world has been lost. Zenitism invites us to be inspired by the enthusiasm of the artists of that time, thus turning back to great values in the center of which is always a better man.

**Koncept/Concept:** Jadranka Anđelić, Dijana Milošević

**Izvođači/Performers:** Evgenija Eškina Kovačević, Ivana Milenović Popović, Milica Petrović, Zoran Vasiljević

**Objekti/Objects:** Neša Paripović

**Video instalacija „Svakodnevna soba“/Video installation “Everyday Room“:** Snežana Arnautović, Ivica Stjepanović

Video rad/ Video: **Lucid Dream/Happy time** Snežana Arnautović Stjepanović; izvođenje/

Performer: Snežana Arnautović Stjepanović; video i muzika/**Video&Music:** Ivica Stjepanović

**Video „Za bolju atmosferu“ /Video “For a Better Atmosphere“:** Jelena Rubil

**Svetlo/Light:** Milimir Dimitrijević, Radovan Samolo

**Organizacija i produkcija/Organization and Production:** Nataša Novaković, Milica Petrović

**Marketing:** Ivana Milenović Popović

**PR:** Tanja Rap

**Fotograf/Photographer:** Đorđe Tomić

**Video dokumentacija/Video documentation:** Aleksandar Milošević

**Društvene mreže/Social networks:** Aleksandra Atanacković

**Grafički dizajn/Graphic Design:** škart

**Razvoj softverske aplikacije/Development of software application:** Mila Popović

*Instalaciju otvara Irina Subotić, istoričarka umetnosti i profesorka emerita.*

*Installation will be opened by Irina Subotić, an art historian and professor emeritus.*

**Petak, 25. februar 2022/Friday, February 25, 2022**

10.00–14.00 UK Parobrod

10:00–14:00 Cultural Center Parobrod

**RADIONICA/WORKSHOP**

## **PREKIDANJE TIŠINE/BREAKING THE SILENCE – AMARANTA OSORIO (MEKSIKO, ŠPANIJA, KOLUMBIJA/MEXICO, SPAIN, COLUMBIA)**

14.00–19.00 UK Parobrod

14:00–19:00 Cultural Center Parobrod

**RADIONICA/ WORKSHOP**

## **UČENJE PO ZEDU – DREG KING RADIONICA/LEARNING ACCORDING TO ZED – DRAG KING WORKSHOP – ZOE GUDOVIĆ (SRBIJA/SERBIA)**

Za nama su godine puna distanciranja, a sada evo nama transformiranja! Mnoge od nas se često pitamo kako bi bilo kad bismo sebi dopustile da se ponašamo onako kako se najčešće ponašaju muškarci u našem privatnom ili javnom okruženju? Da li imamo to u sebi? I šta je zapravo „to“? Da li želimo „to“ u svom životu ili ne? Kroz radionicu dregovanja zajedno „tranžiramo“ muške rodne identite u sebi i društvu i silno se zabavljamo. Pokušavamo da dekonstruišemo taj patrijarhat koji nas pritiska, i spolja i u nama samima. Važno nam je da praktično zakoračimo u svet transformacije, da sebi damo vreme, da se radujemo, igramo, i nešto novo o sebi naučimo. Radionica, u trajanju od pet sati, koju drži Zed Zeldić Zed (dreg king karakter Zoe Gudović) tiče se dekonstrukcije identiteta kroz tehnike preoblačenja i zauzimanja prostora. Podrazumeva kraći edukativni deo o stvaralaštvu i umetničkim intervencijama dreg king performerki, inspirisan likom i delom Dijane Tor (Diana Torr) i duži praktični deo, participaciju polaznica radionice koje pronalaze svoj drag karakter i na licu mesta ga oprobavaju.

**Zed Zeldić Zed**

„Svojim stasom i svojim glasom pomera planine, utaba ih u kotline, zalije ih sa visine, doda arome da ti srce mine. Baršunaste lepote, izvajane krasote, sirove i naivne dobrote, on samo za jedno zna: svaka ptica svome jatu da. Tako i Zed bez rezerve daje svakome šta mu sleduje. Na-

jviše voli da se razmeće robom visokog kvaliteta jer on je šaner visokog pijeteta!” – Zoe Gudović

Lik Zed Zeldić Zeda je kreirala 2003. god. i od tad on ima svoj nezavistan život koji ih oboje vodi u neverovatne avanture.

**Zoe Gudović** je lezbejska umetnica, feministkinja, art aktivistkinja, menadžerka u kulturi, producentkinja i organizatorka. Ona je iz Beograda (Jugoslavija), a od oktobra 2021. godine živi u Beču. Od 1995. godine 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. Dreg 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. godine 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 nagrade Feminist Achievement Award za promociju feminizma van feminističkog pokreta. Uređuje i vodi radio emisiju Ženergija.



Foto Meddy Huduti

**Years full of distancing are behind us, and now here we are transforming!** Many of us often wonder what it would be like to allow ourselves to behave the way men most often behave in our private or public environment. Do we have that in us? And what exactly is

“that”? Do we want “that” in our lives or not? Through the drag king workshop, we “cut” male gender identities in ourselves and the society and have a lot of fun.

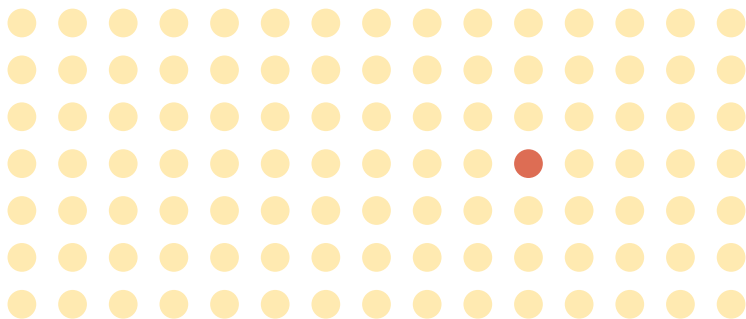
We are trying to deconstruct that patriarchy that oppresses us, both outside and within ourselves. It is important for us to practically step into the world of transformation, to take time, to rejoice, play, and learn something new about ourselves. The five-hour workshop held by Zed Zeldić Zed (drag king character of Zoe Gudović) is about the deconstruction of identity through the techniques of changing clothes and taking up space. It includes a short educational part on the creativity and artistic interventions of drag king performers, inspired by the character and work of Diana Torr, and a longer practical part, the participation of workshop participants who find their drag character and try it on the spot.

### **Zed Zeldić Zed**

“With his stature and his voice, he moves mountains, tramples them into valleys, floods them from above, adds aromas to make your heart pass. With his velvet beauty, sculpted beauty, raw and naive goodness, he knows only one thing: every bird gives to its flock. So Zed unreservedly gives everyone what belongs to them. He likes to flaunt high-quality goods the most because he is a fence of high piety!”- Zoe Gudović

She created the character of Zed Zeldić Zed in 2003 and since then he has had his own independent life that leads them both to incredible adventures.

**Zoe Gudović** is a lesbian artist, feminist, activist, cultural manager, producer, and organizer. She comes from Belgrade, Yugoslavia, and from October 2021 she lives in Vienna. Since 1995, she has been involved in the work and research of informal and engaged theater forms. In her practice, she combines art and activism in order to change the existing consciousness and social relations. Theater educator. Performer. Drag King Transformer. Toilet artist. Worked, founded or was in groups and collectives: Women at Work, Act Women, Queer Belgrade, Charming Princess-band, Reconstruction Women’s Fund. Lecturer at Women’s Studies (Faculty of Political Science in Belgrade), on the topic of Femist Art in Public Space. Organizer of street engagement performances against violence against women. Organizer of numerous campaigns for the visibility of LGBTQ +, women’s human rights and people from the margins. Since 2001, she has connected artists from all over the world with activists from Serbia under the name “Women’s Movement - Women’s Theater - Women’s Body”. Winner of the Jelena Šantić Award for a combination of art and activism. Winner of Befem’s Feminist Achievement Award for promoting feminism outside the feminist movement. She edits and hosts the radio show Ženergija.



16.00–17.00 UK Parobrod

16:00–17:00 Cultural Center Parobrod

**PREDSTAVA I RAZGOVOR/PERFORMANCE AND DISCUSSION**

# **NA KRAJU LETA/AT THE SUMMER'S END – SMASHING TIMES INTERNATIONAL CENTER FOR ARTS AND EQUALITY (IRSKA/IRELAND)**



Foto O'Sullivan the Actors Agency

**Autor/Author:** Féilim James

**Glumica/Actress:** Sadhbh Mc Loughlin

Ovaj dramski monolog ispričan je iz perspektive jevrejsko-irske građanke, koja je ubijena u holokaustu. Njeno ime je Eti Štajnberg (1914–42). Saznajemo kako je u njenoj mladosti, njena porodica napustila istočnu Evropu i preselila se u Dublin, pre nego što je ljubav odvela na evropsko kopno. Ovaj naizmenično nežan i uznemirujući portret ljubavi, gubitka i brutalnosti rata, pripoveda često zaboravljenu ali izuzetnu priču jedne obične žene.

This dramatic monologue is told from the perspective of a Jewish-Irish citizen murdered in the Holocaust. Her name was Ettie Steinberg (1914–42). We learn how at a young age her family left Eastern Europe for Dublin, before love led her away to the European mainland. This by turns tender and harrowing portrait of love, loss, and the brutality of war tells one ordinary woman's extraordinary, and often forgotten, story.

**Razgovor/Discussion**

O procesu kreiranja predstave i festivalu „Umetnost i ljudska prava” u Dublinu, Irska.



On process of devising the performance and the festival "Arts and Human Rights" in Dublin, Ireland

Učesnici/Participants: Freda Manweiler - Smashing Times International Center for Arts and Equality (Irska/Ireland), Fernando Benavente – IFESCOOP (Španija/Spain)

Moderira/Moderator: Ivana Milenović Popović – DAH Teatar/DAH Theatre (Srbija/Serbia)

17.00– 20.00 UK Parobrod

17:00–20:00 Cultural Center Parobrod

**INSTALACIJA/INSTALLATION**

# **KARDIOFON/CARDIOPHONE – MORAN DUVSHANI (IZRAEL/ISRAEL)**



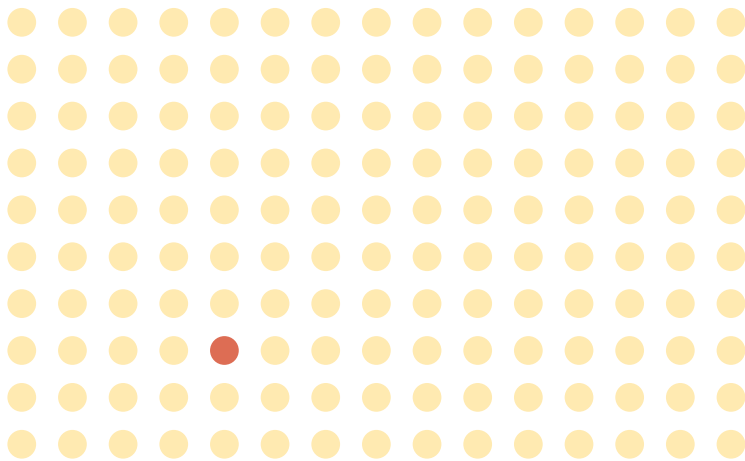
Foto Shira Abujaña and Hila Spector

Privatno slušanje melodije vašeg srca. Ovo participativno delo kombinuje medicinski uređaj i muzičku kutiju i prima jednog po jednog posetioca. Pozvani ste na put koji ima tri etape i počinje EKG testom, a završava slušanjem jedinstvene melodije koju je generisalo vaše vlastito srce.

A private listening to the melody of your heart. This participatory piece combines a medical device and a music box and hosts one visitor at a time. You are invited to a three-stage journey that starts by undergoing an ECG test and ends by listening to the unique melody generated by your own heart.

**Moran Duvšani** je multidisciplinarna umetnica koja se bavi vizuelnim teatrom i performansom. Rođena je u Kibucu Barkai u Izraelu 1984. godine. Obrazovala se u poljoprivrednom okruženju Kibuca, a obučavala se i za ples i za zanate. U svojim dvadesetim godinama, Moran je vreme provodila putujući po Evropi kao ulična umetnica i radeći kao instruktor u obrazovnim programima za decu i odrasle sa posebnim potrebama u Izraelu. Završila je Školu vizuelnog teatra u Jerusalimu 2013. godine i nagrađena je nagradom Gradonačelnika za izuzetan rad. 2011. godine je dobila nagradu za izvrsnost Jerusalimske fondacije. Danas je Moran nezavisna umetnica, izvođačica i umetnički konsultant. Njeni radovi su predstavljeni u inostranstvu na festivalima na Kipru, u Estoniji, Austriji, Nemačkoj, Letoniji i na Islandu. U Izraelu, njeni radovi se mogu videti u brojnim muzejima, pozorištima i galerijama. Neki od njenih radova su nezavisni projekti koji su realizovani i izloženi u nekonvencionalnim prostorima, uključujući školsku učionicu, botaničke bašte u Jerusalimu, pa čak i ulice Kibuca gde je rođena.

**Moran Duvshani** is a multi-disciplinary artist who creates visual theatre and performance. She was born in Kibbutz Barkai, Israel, in 1984. She was educated in the agricultural surroundings of the Kibbutz and received training in dance and crafts as well. In her 20s, Moran divided her time between traveling as a street artist in Europe and working as an instructor in educational programs for children and adults with special needs in Israel. She completed her studies at the School of Visual Theatre in Jerusalem in 2013 and was awarded the Mayor's Prize for outstanding work. In 2011, she was awarded the Excellence Award from the Jerusalem Foundation. Today, Moran is an independent artist, performer, and artistic consultant. Her work has been performed internationally at festivals in Cyprus, Estonia, Austria, Germany, Latvia and Iceland. In Israel, Moran's work has appeared in a number of museums, theatres and galleries. Some of her pieces are independent projects which were created and exhibited in unconventional spaces including a school classroom, the botanical gardens in Jerusalem and even on the streets of the Kibbutz where she was born.



19.00 UK Parobrod

19:00 Cultural Center Parobrod

**PREZENTACIJA/PRESENTATION**

# **ASOCIJACIJA SPEKTRA/SPECTRA ASSOCIATION – JOVAN ULIĆEVIĆ (CRNA GORA/MONTENEGRO)**



Foto: Borde Crmiljanić

**Spektra** je jedina feministička organizacija u Crnoj Gori, vođena od strane transrodnih, rodno varijantnih i interpolnih osoba. Osnovana je 2017. godine, iz neformalne grupe „Transovci” koja je djelovala u okviru LGBTIQ Asocijacije Queer Montenegro.

Vizija Spektre je društvo u kojem sve osobe uživaju jednaka prava, u kojem se svi identiteti i tela poštuju, a razlike slave. Spektra vidi transrodne, rodno varijantne i interpolne osobe kao aktivne glasove u društvu koji se zalažu za intersekcionalnu društvenu pravdu. Svoje delovanje Spektra ostvaruje kroz aktivnosti u oblasti zagovaranja, umrežavanja, solidarnosti, zajedničkog deljenja znanja i iskustava, te umetnosti.

**Spektra** is the only feminist organization in Montenegro, led by transgender, gender -diverse and intersex people. It was founded in 2017, from the informal group “Transovci” (which roughly translated means trans people from the planet Mars or Transtians), which operated within the LGBTIQ Association Queer Montenegro.

Spektra`s vision is a society in which all persons enjoy equal rights, in which all identities and bodies are respected, and differences are celebrated. Spektra sees transgender, gender-diverse, and intersex people as active voices in society advocating for intersectional social justice. Spektra implements its action through activities in the field of advocacy, networking, solidarity, joint sharing of knowledge and experiences, and art.

20.00 Dorćol platz

20:00 Dorćol platz

**PREDSTAVA/PERFORMANCE**

## **ARTEMIDINE LOVKINJE/ARTEMIS'S HUNTRESSES — ARTPOLIS (KOSOVO/KOSOVA)**



Foto Meddy Huduti

Inspirisana prirodom i lepotama sela Kukaj, gde je prostor i sve što okružuje ovu sredinu u harmoniji sa zemljom i nebom, započela je nesvakidašnja priča predstave „Artemidine lovkinja“. Ovaj kreativni proces započeo je posetom mirnoj prirodi, isceliteljki duše i tela i inspirisao pozorišnu rediteljku Zanu Hodžu, da stvori delo koje je u skladu sa prirodom kao boginjom isceljenja, izvorom života i neiscrpane energije. „Artemidine lovkinja“ su se polako oblikovale, personifikujući dušu samostalne žene izvođenjem paganskih rituala i iskazivanjem ljubavi i solidarnosti u skladu sa prirodom. Koreografija, muzika, kostimi i izvođenje glumica rezultat su emocija i osećanja koje je izazvala ova simbioza prirode sa ženom i umetnošću.

Inspired by the nature and its beauties of the village of Kukaj, where space and everything that surrounds this environment is in harmony with the earth and the sky, began an extraordinary story of the performance “Artemis’s Huntresses”. This creative process started from a visit to the peaceful nature, a healer for body and soul, and inspired the theatre director Zana Hoxha, to create a work that is in accordance with nature as a healing goddess, source of life and inexhaustible energy. The “Artemis’s Huntresses” were slowly shaped by personifying the soul of an independent woman by doing pagan rituals and giving love and solidarity in harmony with nature. The choreography, music, costumes and performances of the actresses are the result of the emotions and feelings that this symbiosis of nature with woman and art evoked.

**Autorka/Author:** Zana Hodža

**Muzika/Music:** Arber Salihu

**Koreografija/Choreography:** Robert Nuha

**Glumice/Actresses:** Aurita Aguši, Semira Latifi, Donike Ahmeti, Daniela Markaj, Kendresa Kajtazi, Hajat Tocila, Fitore Jašari

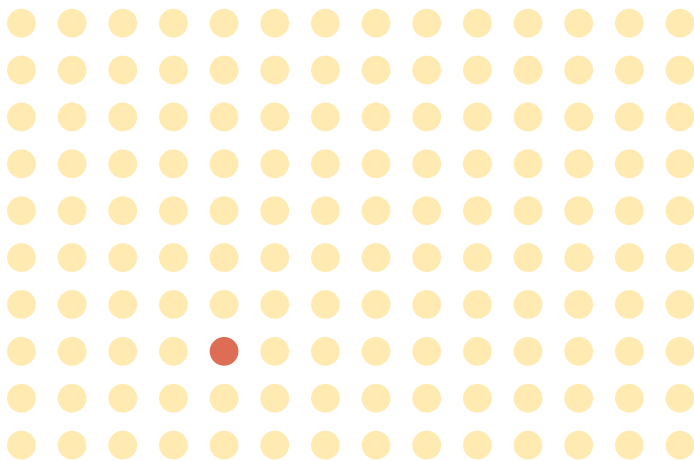
**Kostimi/Costumes:** Arbnor Brahim

**Tehnička asistentkinja/Technical Assistant:** Elira Lluca

**Artpolis** je nevladina organizacija koja deluje na Kosovu, promovise ljudska prava, kulturu, umetnost i multietnički suživot kroz društveni dijalog i primenu pozorišta kao sredstva za promovisanje društvenog i kulturnog razvoja. Osnovan 2004. godine, glavna misija Artpolisa je da utiče na razvoj društva koje poštuje ljudska prava, kulturne vrednosti umetnosti, kulturu i društvenu raznolikost kroz umetničko i neformalno obrazovanje. Artpolis promovise vrednosti umetnosti i kulture i istovremeno afirmiše ljudska prava i rodnu ravnopravnost. Primena umetnosti i kulture kao alata za ostvarivanje ciljeva čini Artpolis posebnim i bliskim građanima i zajednici. Misija Artpolisa je izgrađivanje kulturne moći žena i mladih kako bi postali katalizatori društvene transformacije. Vizija Artpolisa je stvaranje pravednog društva zasnovanog na feminističkim vrednostima kroz umetnost i kulturu u regionu Balkana.

**Artpolis** is a non-governmental organization that operates in Kosovo, promotes human rights, culture, art and multi-ethnic coexistence through social dialogue and the application of theatre as a tool to promote social and cultural development. Founded in 2004, its main mission is to influence the development of a society that respects human rights, cultural values of art, culture and social diversity through artistic and non-formal education. Artpolis promotes the values of art and culture and at the same time affirms human rights and gender equality. Applying art and culture as a tool to accomplish its objectives makes Artpolis special and close to the citizens and the community. The mission of Artpolis is to build the cultural power of women and youth to become catalysts for social transformation.

Vision of Artpolis is to create a just society based on feminist values through arts and culture in the Balkan region.



**Subota, 26. februar 2022/Saturday, February 26, 2022**

10.00–14.00 UK Parobrod

10:00–14:00 Cultural Center Parobrod

**RADIONICA/ WORKSHOP**

## **PREKIDANJE TIŠINE/BREAKING THE SILENCE – AMARANTA OSORIO (MEKSIKO, ŠPANIJA, KOLUMBIJA/MEXICO, SPAIN, COLUMBIA)**

10.00–16.00 UK Parobrod

10:00–16:00 Cultural Center Parobrod

**PROGRAM Povezivanja/Connections – KONFERENCIJA/CONFERENCE**

## **UMETNOST I KULTURA U AFIRMISANJU LJUDSKIH PRAVA/ART IN AFFIRMATION OF HUMAN RIGHTS**

**Učestvuju/Participating:** Mahshad Afshar (Iran, Velika Britanija/Iran, UK) – **online**, Frederique Le-compt (Belgija/Belgium) – **online**, Maja Mitić (Srbija/Serbia), Vera Obradović Ljubinković (Srbija/Serbia), Narciso Talles (Brazil/Brasil) – **online**, Jovan Ulićević (Crna Gora/Montenegro)  
**Moderira/Moderator:** Dijana Mitrović Longinović (Srbija/Serbia)

**Mašad Afšar** je nagrađivana režiserka i producentkinja koja živi u Londonu. Dolazeći iz multidisciplinarnog okruženja, Afšar je diplomirala filmsko stvaralaštvo/režiju na Londonskoj filmskoj školi i stekla zvanje magistra 2014. godine, a zatim nastavila svoja istraživanja. Odbranila je doktorsku tezu iz oblasti filmskih studija na Kingston univerzitetu u Londonu. Afšar je korežirala svoj debitantski dugometražni dokumentarni film „Cul-de-sac” (2010) koji je naišao na veliki prijem u međunarodnoj štampi i medijima. Prikazan je na dvadeset tri međunarodna filmska festivala, kao i u Amnesti International-u i mnogim drugim organizacijama za ljudska prava i ženska prava. Od tada je režirala i producirala širok spektar dokumentarnih i kratkih filmova. U

svom najnovijem dokumentarno-esejističkom filmskom projektu „Žene sa obe strane kamere“ (2020) Afšar istražuje prisustvo žena u iranskoj kinematografiji. Film se trenutno prikazuje na međunarodnim filmskim festivalima. Nominovan je i prikazan na velikom broju festivala i dobio je brojne nagrade.



Foto Mahshid Torkan

**Mahshad Afshar** is an award-winning self-shooting director and producer, living in London. Coming from a multi-disciplinary background, Afshar graduated from the London Film School in Filmmaking/Directing in 2014 and continued her research interests with a Ph.D. in Film Studies at Kingston University London. Her debut feature docudrama “Cul-de-sac” (2010) earned a large reception by the international press and media. It was screened at twenty-three international film festivals, as well as at Amnesty International and many other human rights and women's rights organisations. She has since directed and produced a wide range of documentaries and short films. In her most recent documentary and film essay project, “Women on Both Sides of the Camera” (2020), Afshar explores representation of women in Iranian cinema. The film is currently circulating at international film festivals. It's been nominated and screened by large number of and won numerous prizes.

**Frederik Lekont** je osnivačica i glavna fasilitatorka metode Pozorište i pomirenje. Ona je sociološkinja, spisateljica i rediteljka, rođena u Belgiji 1958. godine. Kao trenerica i ekspertkinja za obnovu traumatizovanih i konfliktnih zajednica, organizuje pozorišne radionice i predstave SA zajednicom i ZA zajednicu. Frederik razvija visokokvalitetan umetnički rad i promovise ljudska prava, socijalnu koheziju i psihološko blagostanje. U Belgiji radi sa zatvorenicima, psihijatrijskim pacijentima, dijasporama, ilegalnim migrantima i tražiocima azila. Ona stvara prostor u kojem svi mogu slobodno da govore (žrtve mučenja i mučitelji, raseljeni i zatvorenici, Hutu i Tutsi u Burundiju), koji se, uz pomoć pozorišta, mogu okupiti oko pitanja kao što su pravda, trauma, izbori, i zemljišni ili etnički sukobi. Ona je asistentkinja na Slobodnom univerzitetu u Briselu (Université Libre de Bruxelles) na Odseku za pozorišne studije.



Foto Veronique Vercheval

**Frédérique Lecomte** is the founder and main facilitator of Theatre and Reconciliation method. She is a sociologist, writer, and a stage director, born in Belgium in 1958. Trainer and expert in rebuilding traumatised and conflicted communities, she organises theatre workshops and shows WITH the community and FOR the community. Frédérique develops high quality artistic work and promotes human rights, social, cohesion and psychological well-being. In Belgium, she works with prisoners, psychiatric patients, diasporas, illegal migrants, and asylum seekers. She creates a safe space where everyone is free to speak (victims of torture and torturers, displaced and prisoners, Hutus and Tutsi in Burundi), who can, by means of theatre, be brought together around issues such as justice, trauma, elections, and land or ethnic conflicts. She is an assistant at the Université Libre de Bruxelles in the Department of Theatre Studies.



Foto Ivan Jovanović

**Maja Mitić** je diplomirala na Akademiji umetnosti – dramski odsek u Novom Sadu, Srbija. Više od 35 godina profesionalno radi u pozorištu i na filmu kao glumica, rediteljka, ekspertkinja za scenski pokret, filmska rediteljka, dramaturškinja i gostujuća profesorka. Bila je jedna od



ključnih članica DAH Teatra, Beograd, Srbija (1991–2016), od 2009. godine je gostujuća profesorica na Goldsmith Univerzitetu u Londonu. Od 2017. godine je umetnička direktorka i selektorka Nišvill Jazz TEATAR festivala. Osnivačica i direktorka neformalnog Ko-smo-s teatra u Beogradu, Srbija, (2016).

**Maja Mitić** graduated from the Academy of Art –Department of acting (1988), Novi Sad, Serbia. She has been working for more than 35 years professionally in theater and film as actress, director, movement director, film maker, dramaturge and visiting professor. She was a core member of DAH Teatar, Belgrade, Serbia from 1991-2016. and from 2009. is visiting professor at Goldsmith University of London. Since 2017 she is Artistic Director & Selector of Nišville Jazz THEATER Festival. Founder and director of non-formal Ko-smo-s Theater in Belgrade, Serbia (2016).

### **Film „Nikom ona ne treba” biće prikazan na konferenciji.**

Tri žene, tri sudbine i nemoć da išta promene. Autentična svedočenja rođaka žrtava, državljanke Srbije i njihove dece, koje su u najnehumanijim uslovima zatočene u logorima u Siriji. One su žrtve srove ratne trgovine od svojih najbližih. Ovaj film je deo projekta „Jačanje otpornosti zajednice na savremene oblike trgovine ljudima u kontekstu verskog terorizma i radikalizma” koji je NVO Impuls, Tutin, realizovao u okviru aktivnosti jačanja kapaciteta i sposobnosti lokalnih organizacija civilnog društva za sprečavanje i borbu protiv trgovine ljudima koje sprovodi NVO Astra iz Beograda. Ove aktivnosti deo su šireg ASTRINOG projekta „Unapređenje prostora i mogućnosti za borbu protiv trgovine ljudima”, podržanog od strane Evropske unije.

### **Film “Nobody needs her” will be featured during the Conference**

Three women, three destinies and the inability to change anything. Authentic testimonies of relatives of the victims, citizens of Serbia and their children, who were detained in the most inhumane conditions in camps in Syria. They are victims of cruel war trade from their loved ones. This film is part of the project “Strengthening the resilience of the community to modern forms of trafficking in human beings in the context of religious terrorism and radicalism”, implemented by NGO Impulse, Tutin, within strengthening the capacity of local civil society organizations to prevent and combat trafficking, implemented by NGO Astra, Belgrade. These activities are part of the broader ASTRA project “Improving space and opportunities for combating trafficking in human beings”, supported by the European Union.

**Režija i scenario/Directing and screenplay:** Maja Mitić

**Saradnica na scenariju/Screenplay assistant:** Dženeta Agović

**Prevod na engleski/Translation to English:** Stanislava Lazarević

**Organizacija i PR/Organization and PR:** Branislava Jovanović

**Glumice/Actresses:** Maja Mitić, Dragana Jovanović, Aleksandra Pavlović

**Naratorica/Narrator:** Olivera Viktorović Đurašković

**Snimatelji zvuka/Sound recorders:** Nenad Tančić, Slobodan Bane Ilić

**Kompozitor/Composer:** Nebojša Vojvodić

**Dizajn zvuka/Sound designer:** Filip Tančić

**Dron/Drone:** Nenad Petrović

**Titlovanje/Subtitling:** Miodrag Živković

**Direktor fotografije i montaža/Director of photography and editing:** Darko Ković



Foto Branko Lučić

**Vera Obradović Ljubinković** je koreografkinja i redovna profesorka Fakulteta umetnosti Univerziteta u Prištini sa privremenim sedištem u Kosovskoj Mitrovici. Osnovne studije završila je na Filozofskom fakultetu Univerziteta u Beogradu, magistrirala na Interdisciplinarnim studijama Univerziteta umetnosti u Beogradu, doktorirala na Univerzitetu u Novom Sadu. Igrala je kao solistkinja u grupi „Beogradski savremeni balet Smiljane Mandukić“. Početkom 90-ih osnovala je i vodila vlastitu baletsku trupu „XXI pokret“. Koreografsko i pedagoško iskustvo dopunila je dvogodišnjim školovanjem na Fakultetu fizičke kulture u Novom Sadu, odsek Moderna-džez igra. Dobitnica je brojnih nagrada i priznanja. U kontinuitetu saraduje u domaćim najznačajnijim pozorištima na scenskom pokretu, režiji i koreografiji za brojne predstave; stvara i autorske koreodrame. Učestvuje na domaćim i internacionalnim stručnim i naučnim skupovima. Objavila je tekstove o igri u različitim publikacijama. Objavila je dve knjige a treća knjiga o najvećoj srpskoj primabalerini pod naslovom „Jovanka Bjegojević: Ptico, ne sklapaj svoja krila“ u pripremi je za štampanje. Bavi se pozorišnom i baletskom kritikom. Članica je Udruženja baletskih umetnika Srbije i Međunarodnog saveta za igru CID UNESCO.

**Vera Obradović Ljubinković** is a choreographer and full professor at the Faculty of Arts, University of Priština, with a temporary seat in Kosovska Mitrovica. She completed her undergraduate studies at the Faculty of Philosophy, University of Belgrade, got her master`s degree in Interdisciplinary Studies at the University of Arts in Belgrade, and her doctorate at the University of Novi Sad. She danced as a soloist in the group “Belgrade Contemporary Ballet of Smiljana Mandukić“. In the early 90`s she founded and led her own ballet troupe: “XXI Movement“. She supplemented her choreographic and pedagogical experience with a two-year education at the Faculty of Physical Education in Novi Sad, Department of Contemporary Jazz Dance. She is recipient of numerous awards and recognitions. She is continuously engaged in the most important domestic theatres for stage movement, directing and choreography of numerous plays; she also creates authorial choreodramas. She participates in domestic and international professional and scientific meetings. She has published texts on dance in various publications. She is the author of two books and the third book about the greatest Serbian prima ballerina, entitled Jovanka Bjegojević: Bird, Don` t Fold Your Wings, is being prepared for printing. She is engaged in theater and ballet criticism. She is a member of the Association of Ballet Artists of Serbia and the International Dance Council, CID UNESCO.

## Film „Novi stanar” biće prikazan na konferenciji/Film “The New Tenant” will be featured during the Conference

Film je nastao u okviru ideje realizacije koreodrame koja je inspirisana komadom Ežena Joneska „Novi stanar”. Virtualni svet je prilično dugo „novi stanar» našeg fizičkog, zemnog prostora. Granice između realnog i virtuelnog sveta postale su porozne, pretapanja višestruka i svakojaka, dok su rizici tog prožimanja dva sveta, dve suprotne dimenzije – gubitak humanosti i osećajnosti.

The film was made within the idea of realizing a choreodrama inspired by Eugene Ionesco`s play “The New Tenant”. The virtual world has been the “new tenant” of our physical, earthly space for quite some time. The borders between the real and the virtual world have become porous; the mergers are multiple and of all sorts, while the risks of that permeation of the two worlds, two opposite dimensions - the loss of humanity and sensitivity.

Koncept, koreografija (u saradnji sa izvođačima) i režija/Concept, choreography (in collaboration with performers): Vera Obradović

Kompjuterska animacija/Computer animation: Vladimir Ljubinković



**Narciso Tales** je glumac, reditelj i profesor na Pozorišnom kursu i na postdiplomskom programu Fakulteta scenskih umetnosti na Federalnom univerzitetu Uberlandije (UFU) u Brazilu. Istraživač je u CNPq i piše publikacije o pozorištu. Član je pozorišta Nucleo 2 Coletivo de Teatro, Uberlândia (Brazil).

**Narciso Talles**, actor and director, he is a professor at the Theatre Course and at the Postgraduate Program in Performing Arts at the Federal University of Uberlândia (UFU). Researcher at CNPq and writes for publications on theatre. Member of Núcleo 2 Coletivo de Teatro, Uberlândia (Brazil).

## **Ekranizovana predstava „Vremena lutanja” biće prikazana na konferenciji/Video-theatre “Times of Wandering” will be featured during the Conference**

„Vremena lutanja” su napravljena od tri različita okvira izvučena iz skorašnjeg i savremenog latinoameričkog pejzaža, tragajući za tragovima razaranja izazvanog oružanim nasiljem. Ovaj video-šou, iako se bavi mučnom i sumornom temom, nastoji da je tretira na poetski način, izvlačeći istrajnu ljudskost čoveka koji sve podržava dok ga država ne podržava.

“Times of Wandering” was built from three distinct frames extracted from the recent and contemporary Latin American landscape, seeking the traces of the devastation of armed violence. The video-show, although it deals with an acid and somber theme, seeks to treat it in a poetic way, extracting the persistent humanity of the human being who supports everything without being supported by the state.

**Dramaturgija/Dramaturgy:** Rosyane Trotta

**Gluma/Acting:** Narciso Telles & Guilherme Conrado

**Režija predstave/Stage direction:** Dirce Helena de Carvalho

**Filmska režija i montaža/Direction for screen, cinematography and editing:** Ítalo Pitelmago

**Glasovi iz pozadine/Voices in off:** Dirce Helena de Carvalho & Brenda Oliveira

**Dizajn svetla/Light design:** Camila Tiago

**Izvršna produkcija i tehnička podrška/Executive production and technical support:** Karina Silva

**Scenska animacija/Animated theater direction:** Mario Piragibe

**Kostimi/Costumes:** Letz Pinheiro & Núcleo 2

**Titl na engleskom/Subtitles in English:** Mario Piragibe and Jéssica Ribeiro

**Podržano/ Supported by:** PMIC (Municipal Culture Incentive Program) and Municipal Secretary of Culture of Uberlândia (MG/Brasil)

**Jovan Ulićević** je građanski aktivista koji se od 2012. godine aktivno bavi rodnom ravnopravnošću sa fokusom na ljudska prava transrodnih, rodno varijantnih i interpolnih osoba. Jedan je od vodećih aktivista na ovom području na Zapadnom Balkanu. Jedan je od osnivača LGBTIQ Asocijacije Queer Montenegro. Član je inicijalnog organizacionog odbora nacionalne Povorke ponosa LGBTIQ osoba Montenegro Pride. Zajedno sa grupom aktivista iz zemalja bivše Jugoslavije, 2014. godine bio je jedan od osnivača regionalne organizacije Trans Mreža Balkan koja se bavi zaštitom ljudskih prava trans, rodnih i interspolnih osoba (TIRV) na prostoru Balkana. Od 2017. god. je izvršni direktor Asocijacije Spekra, jedine trans organizacije u Crnoj Gori. Kopredsednik je Upravnog odbora krovne evropske organizacije Transgender Europe. Autor je nekoliko važnih publikacija koje se bave rodnom ravnopravnošću. Edukator je na treninzima za policijske službenike/ce, socijalne radnike/ce, psihologe/škinje, medicinske radnike/ce, političke partije, novinare/ke, prosvetne radnike/ce, učenike/ce srednjih i osnovnih škola i brojne druge. U slobodno vreme trenira boks i piše pesme.



**Jovan Ulićević** is a civic activist who has been actively involved in gender equality since 2012, with a focus on the human rights of transgender, gender-diverse and intersex people. He is one of the leading activists in this field in the Western Balkans. He is one of the founders of the LGBTIQ Association Queer Montenegro. He is a member of the initial organizing committee of the national LGBTIQ Pride Parade Montenegro Pride. Together with a group of activists from the countries of the former Yugoslavia, in 2014 he was one of the founders of the regional organization Trans Network Balkans, which deals with the protection of human rights of transgender, gender-diverse and intersex people (TIRV) in the Balkans. Since 2017, he has been the executive director of the “Spektra” Association, the only trans-led organization in Montenegro. He is the Co-Chair of the Board of Directors of the European umbrella organization Transgender Europe. He is the author of several important publications dealing with gender equality. He is an educator in trainings for police male/female officers, social male/female workers, male/female psychologists, male/female medical workers, political parties, male/female journalists, male/female educators, high school and elementary school male/female students and many others. In his free time he does boxing and writes songs.

**Dijana Mitrović Longinović**, moderatorica konferencije, je doktorirala iz oblasti književnih i pozorišnih studija na Univerzitetu Viskonsin u Medisonu, 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.



Foto Mehshid Torkan

**Dijana Mitrović Longinović**, the moderator of the conference, 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.

17.00 UK Parobrod

17:00 Cultural Center Parobrod

## **PREZENTACIJA RADIONICE PREKIDANJE TIŠINE/PRESENTATION OF THE WORKSHOP BREAKING THE SILENCE – AMARANTA OSORIO (MEKSIKO, ŠPANIJA, KOLUMBIJA/MEXICO, SPAIN, COLUMBIA)**

17.00-20.00 UK Parobrod

17:00-20:00 Cultural Center Parobrod

### **INSTALACIJA/INSTALLATION**

## **KARDIOFON/CARDIOPHONE – MORAN DUVSHANI (IZRAEL/ISRAEL)**

18.30 ART Bioskop , Zadužbina Ilije M. Kolarca  
18:30 ART Cinema , Ilija M. Kolarac Endowment,

**PREMIJERA FILMA I RAZGOVOR POSLE PROJEKCIJE/THE PREMIERE OF THE  
MOVIE AND TALK AFTER THE PROJECTION**

## **DRVEĆE PLEŠE/DANCING TREES – DAH TEATAR (SRBIJA/SERBIA)**



Foto Đorđe Tomić

Dokumentarni film o projektu „Drveće pleše” kao i film o predstavi su nastali tokom realizacije projekta i proba predstave.

Projekat „Drveće pleše” istražuje pitanje šta umetnici mogu da urade kao odgovor na jednu od najvećih kriza sa kojom se suočavamo – krizom opstanka zdrave životne sredine čiji su direktni simptomi klimatske promene u velikoj meri izazvane i nekontrolisanom sečom drveća. U okviru projekta plesno-pozorišna predstava na otvorenom „Drveće pleše” bavi se važnošću očuvanja drveća, dok digitalna platforma, veb stranica kao i film o projektu, nude uključivanje zainteresovanih u bavljenje ovim problemom.

Svedoci smo neumerene seče drveća u našem gradu da bi se izgradili tržni centri, garaže, gondole i ostale turističke atrakcije. Da li Beograd polako postaje grad betona? Podaci Šumarskog fakulteta govore da je u 2018. godini posećeno za 19% više drveća nego prethodnih godina. U 2019. godini se povećalo za novih 2% i tendencija se nastavlja. Globalno krčenje šuma nastavlja se alarmantnom brzinom.

Documentary film about the project "Dancing Trees" and film about the show were created during the realization of the project and during the rehearsals of the show.

Project Dancing Trees attempts to answer the question what artists and theatre makers can do to respond to one of the greatest crisis that humanity has ever faced, the crisis of disappearance of healthy living environment whose direct symptoms are climate change and one of the main cause of deforestation. As part of the project, the out-door dance-theater play "Dancing Trees" deals with the importance of preserving trees, while the digital platform, website, and film about the project, offer the involvement of those interested in dealing with this problem.

We are witnessing the excessive cutting of trees in our city in order to build shopping malls, garages, gondolas and other tourist attractions. Is Belgrade slowly becoming a city of concrete? Data from the Faculty of Forestry show that in 2018, 19% more trees were cut down than in previous years. In 2019, it increased by another 2% and the trend continues. Global deforestation continues at an alarming rate.

**Reditelj/Film Director:** Strahinja Savić

**Kamera i montaža/Camera&Montage:** Una Škandro

**Dizajn i snimanje zvuka/Sound recording and design:** Aleksa Račić

**Asistent kamere/Camera assistant:** Bogdan Spasojević

**Svetlo/Light:** Gavriilo Nenadović, Marko Jahura

## **PREDSTAVA DRVEĆE PLEŠE/ PERFORMANCE DANCING TREES**

**Režija i dramaturgija/Direction and Dramaturgy:** Jadranka Anđelić, Dijana Milošević

**Tekstovi i izvori/Texts and sources:** Diana Beresford Kroeger „To Speak for the Trees“;

Hermann Hesse „About Trees“; Manoel Penna „Street Trees“; Miona Petrović „Poruka drveću“/The Message to the Tree“; Affonso Romano Sant’Anna „Arboreal Love“; Peter Wohlleben „The Hidden Life of Trees“; materijali sa interneta/materials from internet

**Izvođači/Performers:** Vladimir Čubrilo, Đurđija Jelenković, Ivana Milovanović, Ivan Nikolić, Miona Petrović, Ivana Milenović Popović, Zoran Vasiljević

**Muzika/Music:** Ivana Stefanović

**Elektronika/Electronic:** Dragan Mitrić

**Video, projekcije, mapiranje/Video, projections, mapping:** Jelena Rubil

**Dizajn i montaža zvuka/Sound design and editing:** Zoran Jerković

**Vokal/Vocal:** Ljubica Damčević

**Glasovi/Voices:** Ivana Milenović Popović, Ivan Nikolić, Neša Paripović, Miona Petrović, Milan Popović, Vid Popović, Andrija Vasiljević, Zoran Vasiljević

**Kostim/Costume:** Ivana Samolov

**Objekat lutka/Object doll:** Snežana Arnautović

**Dizajn svetla/Light design:** Milomir Dimitrijević, Radovan Samolov

**Organizacija i produkcija/Organisation and Production:** Nataša Novaković, Milica Petrović

**Asistenti reditelja/Directors’ assistants:** Ana Bošković, Rumena Šopova

**Tehnička produkcija/Technical Production:** Milomir Dimitrijević, Radovan Samolov

**Snimanje teksta, tehnička podrška/Text recording, technical support:** Zoran Vasiljević



**Prevod/Translation:** Tina Milivojević  
**Finansije/Finance:** Dragana Živanović  
**Marketing/Marketing:** Ivana Milenović Popović  
**PR:** Tanja Rapp  
**Društvene mreže/Social Networks:** Aleksandra Atanacković  
**IT podrška/IT support:** Green Friends  
**Fotografija/Photography:** Đorđe Tomić  
**Grafički dizajn/Graphic design:** škart

[www.drveceplese.com](http://www.drveceplese.com)

21.00 Mestašce

21:00 Mestašce

## **KONCERT/CONCERT ANGSTERS (SRBIJA/SERBIA)**

Angsters su motivisani temama koje su do skora smatrane futurističkim. Setimo se Orvelove „1984.“, Kafkinog „Procesa“, „Metropolisa“ Tee fon Harbau i istoimenog filma u režiji Frica Langga, ili Hakslijevog „Hrabrog novog sveta“ - dela koja su još prvih decenija 20. veka upozoravala na distopijsku budućnost ako kapitalizam ili komunizam uzmu maha, ako se čoveku uskrati pravo na reč, misao i privatnost a konce vuče država u saradnji sa korporacijskim glavama. Danas živimo taj strah da smo posmatrani, da „neko“ o nama zna više nego što želimo, da su nam ruke vezane i da nam se taj „neko“ podsmeva dok prosperira od našeg rada.

Muzika Angstersa je sonična naracija o ekipici iz kraja koja mašta da izlomi kamere po bloku, o čoveku koji zaboravlja zašto odlazi na posao, o devojci koja u brzini prihvata da joj vebsajt prati aktivnosti, o deci čije fotografije krasi tetkin Fejsbuk. Muziku Angstersa prate inserti iz života ovih ljudi (bez njihovog pristanka).

Angsters' motivation stems from the issues that were once futuristic. Recall "1984", "The Trial", "Metropolis" or "Brave New World" - the early 20th century pieces that warned about a possible dystopian future should capitalism or communism ascend the throne, man's right to thought and privacy gets abolished, and the unity of governments and corporations becomes the puppet master. Today we live this dread of being monitored, of someone knowing more about ourselves than we allow. We fear that there is a "somebody" who prospers from our labours while sneering at us.

Angsters' music is a sonic narration about a group of friends that daydream about smashing surveillance cameras; about a woman who rushingly allows a website to track her activities; about children whose photographs adorn their aunts' Facebook walls. The music is accompanied by snippets of these people's lives (without their consent, of course).

**Angsters** je instrumentalni trio iz Beograda. Budući da članovi imaju raznovrstan i različit muzički ukus, njihova muzika se verovatno može opisati kao fjužn. Ili indi. A možda alternativni rok? Svaka pesma je istraživanje koliko i izražavanje.

**Angsters** is an instrumental trio from Belgrade. With the members' diverse musical tastes, their music is probably best described as fusion. Or indie. Maybe alternative rock? Every song is as much an exploration as it is an expression.

**Angsters su/Angsters are:**

Branko Tomić, gitara/**electric guitar**

Aleksandar Čanak, bubanj/**drums**

Donka Torov, bas gitara/**bass guitar**

[angste.rs](http://angste.rs)



Foto Vedrana Lazarević

**Nedelja, 27. februar 2022/Sunday, February 27, 2022**

12.00 KROKODIL

12:00 KROKODIL

**PROMOCIJA KNJIGE/BOOK PROMOTION**

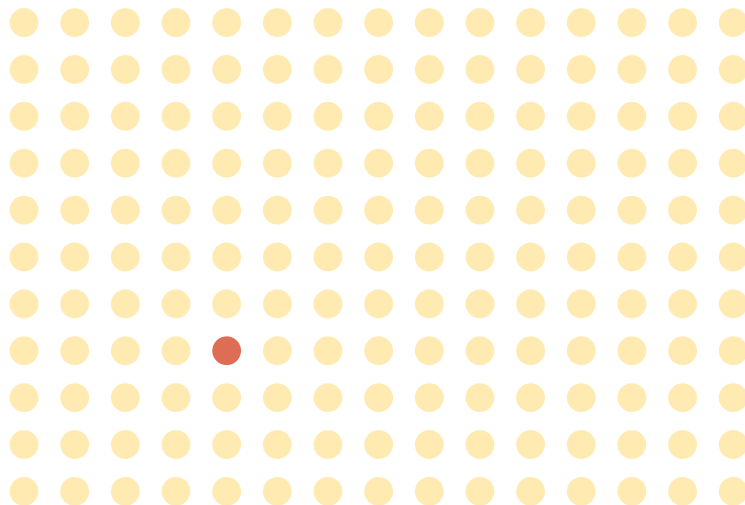
**ŽIVOT BEZ KOMPROMISA ZA  
UMETNOST I MIR JELENA ŠANTIĆ:  
ESEJI, ZAPISI, KOMENTARI/**

**LIFE WITHOUT COMPROMISE FOR ART  
AND PEACE JELENA ŠANTIĆ: ESSAYS,  
WRITINGS, COMMENTS**

**Učesnici/Participants:**

Amra Latifić – urednica knjige/*Editor of the book* (Srbija/Serbia), Irina Ljubić – izvršna direktora Fondacije Jelena Šantić/*Executive Director of Jelena Šantić Foundation*, (Srbija/Serbia), Vladimir Petronijević – izvršni direktor Grupe 484/*Executive Director of Grupa 484* (Srbija/Serbia)

Moderira/*Moderator*: Dijana Milošević – DAH Teatar/*DAH Theatre* (Srbija/Serbia)



12.00 KROKODIL  
12:00 KROKODIL

## PREZENTACIJA/PRESENTATION

# PET FRIENDLY POLITIKE GRADA - LJUDSKA PRAVA ILI PRAVA ŽIVOTIN- JA?/PET FRIENDLY CITY POLICIES - HUMAN RIGHTS OR ANIMAL RIGHTS?

Ne da(vi)mo Beograd - Grupa za dobrobit životinja/Don't Let Belgrade D(r)own - Group for well-being of the Animals – Lola Joksimović (Srbija/Serbia)

Pokret Ne da(vi)mo Beograd želi da omogući kvalitetan suživot za kućne ljubimce, vlasnike i one koji nisu vlasnici kućnih ljubimaca. U okviru pokreta deluje i Grupa za dobrobit životinja koja se bavi unapređivanjem politika i propisa u oblasti dobrobiti životinja, kao i obrazovanjem i vaspitanjem o dobrobiti životinja koje doprinosi društvu koje veruje u odgovornost, saosećajni odnos prema životinjama i ljudima, i koje brine o potrebama drugih. Grupa za dobrobit životinja veruje da kućni ljubimci pomažu da gradovi budu srećniji i zdraviji za život.

The movement Let's Not Drown Belgrade wants to enable quality coexistence for pets, owners and those who do not own pets. The movement also includes the Animal Welfare Group, which promotes animal welfare policies and regulations, as well as animal welfare education, which contributes to a society that believes in responsibility, compassion for animals and humans, and cares for the needs of others. The animal welfare group believes that pets help make cities happier and healthier for life.



Foto Leon Joksimović

**Lola Joksimović** ima preko 20 godina relevantnog iskustva u upravljanju brojnim međunarodnim projektima, bila je angažovana kao stručnjak za kulturne odnose između EU i Balkana, nezavisni ekspert Tima Evropa Srbija (DEU), rukovoditeljka tela za implementaciju EU programa za kulturu i kulturni medijator. Takođe je učestvovala na brojnim konferencijama, držala treninge o menadžmentu projekata i radila na osmišljavanju, produkciji i razvoju komunikacionih strategija. Koordinatorica je NDMBGD grupe za dobrobit životinja pod geslom: BOLJI GRAD ZA SVE (baš sve).

**Lola Joksimović** has over 20 years of relevant experience in managing numerous international projects, she was engaged as an expert on cultural relations between the EU and the Balkans, an independent expert of Team Europe Serbia (DEU), head of the EU cultural program implementation body and cultural mediator. She has also participated in numerous conferences, held trainings on project management and worked on the design, production and development of communication strategies. She is the coordinator of the NDMBGD (Let's Not Drown Belgrade) group for animal welfare under the motto: BETTER CITY FOR EVERYONE (each and every one).

17.00 onlajn  
17:00 online

**PROGRAM Povezivanja/Connections**

## **RAZLIČITI PRISTUPI LJUDSKIM PRAVIMA U UMETNIČKIM PROJEKTIMA/ DIFFERENT APPROACHES TO HUMAN RIGHTS IN ARTISTIC PROJECTS**

**Učestvuju/Participants:** Petra Linblom – Den Generösa Skogen (Švedska/Sweden), Kostas Diamantis – Action Synergy (Grčka/Greece), Irena Ristić - Hop.La! (Srbija/Serbia)

**Moderira/Moderator:** Jadranka Anđelić – DAH Teatar/DAH Theater (Srbija/Serbia)

20.00 Narodno pozorište u Beogradu, scena „Raša Plaović”

20:00 National Theatre in Belgrade, “Raša Plaović” stage

**PREDSTAVA/PERFORMANCE**

# **ONO ŠTO NISAM IZGOVORILA/WHAT I DID NOT SAY – AMARANTA OSORIO (MEKSIKO, ŠPANIJA, KOLUMBIJA/MEXICO, SPAIN, COLUMBIA)**



Foto Suzon Fuks

Ono što nisam izgovorila jeste višedisciplinarno izvođenje koje se bavi nasiljem i problemima rodne pripadnosti s kojim se žene suočavaju od rođenja i koji su u vezi sa njihovim telom, obrazovanjem, seksualnim zlostavljanjem, nesigurnošću i društvenom obavezom da bude lepe, tihe, nasmejane, produktivne i savršene.

Izvođena je kao radna verzija na sledećim festivalima: Festivalu Mestiza (Santjago, Čile), Festivalu Tantidhatri (Kalkuta, Indija), Encuentro teatro y feminismos RESAD (Madrid, Španija), Festival Transit, Odin Teatret (Danska), Festivalu Magdalena Montpellier (Montpellije, Francuska), Festivalu Tiempos de Mujer (Kvito-Ambato, Ekvador). Tekst je dobio pohvalu žirija Nagrade Dolores de Castro.

What I didn't say, is a multidisciplinary performance, about the violence and the gender problems that women face since they are born, related to their body, education, sexual abuse, insecurity and the social obligation of being: pretty, quiet, smiling, productive and perfect.

It has been performed as a work-in-progress at: Festival Mestiza (Santiago, Chile), Festival Tanti dhatri (Kolkata, India), Encuentro teatro y feminismos RESAD (Madrid, Spain), Festival Transit, Odin Teatret (Denmark), Festival Magdalena Montpellier (Montpellier, France), Festival Tiempos de Mujer (Quito-Ambato, Equator). The text had the mention of the jury in the Dolores de Castro Prize.

**Režija i scenario/Direction and scenario:** Amaranta Osorio

**Video scenografija/Video scenography:** Suzon Fuks

**Glumica/Actress:** Natalie Pinot

**Spoljnje oko/Outside eye:** Marion Coutarel, Suzon Fuks

**Konsultant za pokret/Movement consultant:** James Cunningham

**Scenografija/Set design:** Alicia Blas

**Kostimi/Costumes:** Victoria Velazquez

**Dizajn svetla/Light design:** Pilar Velasco

**Muzika/Music:** Mohn

**Pesma/Song:** Helen Chadwick

**Prevod na engleski jezik/Translation to English:** Kristina Vord

**Koprodukcija/Coproduction:** Igneous Company, Festival Mestiza, Amaranta Osorio, uz podršku/with support of Cornejo. Osmišljena tokom rezidencijalnog boravka u pozorištu Artephilec (Avinjon, Francuska) i Domo Teatro (Santjago, Čile)/Created in residence at Théâtre Artephile (Avignon, France) and Domo Teatro (Santiago, Chili)

## Umetnički tim/Artistic Team

### Amaranta Osorio<sup>1</sup>

**Suzon Fuks** je rođena u Briselu, završila je studije plesa, pozorišta i muzike na Akademiji Lilian Lambert (1969-76) i master studije vizuelnih umetnosti na školi Kambr (1979-86). Živi u Australiji od 1996. godine. Umetnica povezuje umetnost, nauku i životnu sredinu, metodama baziranim na telesnom, pokretnom slikom, fotografijom i interaktivnim tehnologijama. Od 1997. godine je umetnička kodirektorka organizacije Igneous koja obuhvata više umetničkih kategorija. Osnivačica je onlajn platforme Waterwheel.

**Suzon Fuks** was born in Brussels and trained in dance, theatre and music at Lilian Lambert Academy (1969-76) and completed her Masters in Visual Arts at La Cambre (1979-84). She has lived in Australia since 1996. She is an artist bridging art, science, and the environment, using body-based practices, the moving image, photography and interactive technologies. She is the co-Artistic Director since 1997 of Igneous multi-arts organization. She is also initiator and founder of the online platform Waterwheel.

---

<sup>1</sup> Biografija Amarante Osorio je na stranici RADIONICA Prekidanje tišine/Biography of Amaranta Osorio is on the page [WORKSHOP Breaking the Silence](#)

**Natali Pino** je pozorišna glumica koja je na sceni preko dvadeset godina. Među poslednjim predstavama u kojima se pojavljuje su: „El chico de la última fila” Huana Juan Mayorge u režiji Andrea Lime u Narodnom pozorištu, „La petite mort” inspirisanom romanima Eni Erno „Españolas, Franco há muerto” u režiji Veronike Forke, i „La espuma de los días” Marije Velasko. U audovizuelnoj kategoriji, nedavno je osvojila nagradu za najbolju ulogu na 9. takmičenju kratkog filma „Tierra de Cine Navarra”. Radi na filmu i na raznim televizijskim serijama.

**Natalie Pinot** is theater actress, has been on stage for more than twenty years. Among her last shows are: “El chico de la última fila” by Juan Mayorga directed by Andres Lima at the National Theater (Maria Guerrero), “La petite mort” inspired in Annie Ernaux novels, “Españolas, Franco há muerto”, directed by Verónica Forqué, and “La espuma de los días” by María Velasco. In audiovisual, she has just won the Best Performance Award at the IX Edition of the Tierra de Cine Navarra short film competition. She works for film and in different tv shows.

21.00 Dorćol platz

21:00 Dorćol platz

**KONCERT/CONCERT**

## **PRETTY LOUD (SRBIJA/SERBIA)**

**Pretty Loud** je prvi romski ženski hip-hop bend. Nastao je u okviru GRUBB fondacije na inicijativu grupe devojaka i mladih žena od 15 do 27 godina. Romkinje su uglavnom domaćice, rano napuštaju školu i udaju se mlade. Pretty Loud razbija ovaj stereotip. Stvarajući jedinstvenu muziku ponosno spajaju rep i hip hop sa romskim zvukom, a savremene i urbane pokrete sa tradicionalnim plesom. Kroz svoje tekstove šalju jasne poruke o važnosti obrazovanja, pravu na sopstveni izbor, samostalnosti i poručuju da rani brakovi nisu romska tradicija. One govore o svojim svakodnevnim izazovima i nadama, diskriminaciji, ali pričaju i o ljubavi i ravnopravnosti.



Foto Dorđe Tomić



GRUBB fondacija (Gypsy Roma Urban Balkan Beats) u svojim centrima u Srbiji podstiče redovno školovanje romske dece mlađe od 18 godina kako bi svako mogao da ostvari svoj puni potencijal. GRUBB udružuje obrazovanje, umetnost i kulturu kako bi podržao dugoročnu društvenu integraciju romske omladine u Srbiji i Evropi. GRUBB-ov inovativni metod osvojio je prvu nagradu EU za integraciju Roma u Srbiji (2017).

Pretty Loud su dobitnice ELLE Style Awards za aktivizam.

**Pretty Loud** is the first Roma female hip-hop band. It was created within the GRUBB Foundation on the initiative of a group of girls and young women aged 15 to 27. Roma women are mostly housewives, they leave school early and marry young. Pretty Loud breaks this stereotype. Creating unique music, they proudly combine rap and hip-hop with Roma sound, and contemporary and urban movements with traditional dance. Through their texts, they send clear messages about the importance of education, the right to one's own choice, independence and say that early marriages are not Roma tradition. They talk about their daily challenges and hopes, discrimination, but they also talk about love and equality. The GRUBB Foundation (Gypsy Roma Urban Balkan Beats) in its centres in Serbia encourages regular schooling of Roma children under the age of 18 so that everyone can reach their full potential. GRUBB combines education, arts and culture to support the long-term social integration of Roma youth in Serbia and Europe. GRUBB's innovative method won the first EU award for Roma integration in Serbia in 2017.

Pretty Loud is the winner of the ELLE Style Awards for activism.

**PROGRAM FESTIVAL +/PROGRAM FESTIVAL +**  
**7-13. MART 2022/MARCH 7-13, 2022**  
**16.00-20.00 Savski trg 3**

## **RADIONICA ISPRIČAJ SVOJU PRIČU/ WORKSHOP TELL YOUR STORY**

Radionica ima za cilj da podstakne kreativno izražavanje kroz pozorišne tehnike, veštine pričanja priče (storytelling), kao i kreativno pisanje, koristeći sopstveno iskustvo. Ovo svojevrsno pozorišno i pripovedačko iskustvo razvija povezanost učesnika kroz priče, sa fokusom na prihvatanje različitosti. The workshop aims to encourage creative expression through theater techniques, storytelling skills, as well as creative writing, using one's own experience. This kind of theatrical and narrative experience aims to connect through stories with a focus on embracing diversity.

Radionicu vode umetnici iz DAH Teatra (Srbija) i Hand2Mouth Teatra (SAD). The Workshop is led by artists from DAH Theater (Serbia) and Hand2Mouth Theater (USA)

### **Hand2Mouth Teatar**

Hand2Mouth je pozorišni ansambl sa sedištem u Portlandu (Oregon, SAD) koji stvara originalna dela koja su smela, pristupačna i inkluzivna. Podržavaju sve oblike umetničkog izražavanja i

eksperimentisanja, i nastoje da obogate društvo kroz rad u teatru. Posvećen negovanju zajednice kroz performanse, događaje angažovanja i obrazovne programe, Hand2Mouth traži istinske veze sa publikom govoreći autentično iz glasova i života naših kreativnih umetnika i naše zajednice.

**Hand2Mouth** is a theatre ensemble based in Portland (Oregon, USA) that creates original work that is bold, accessible, and inclusive. They support all forms of artistic expression and experimentation and seek to enrich the society through theatre work. Committed to fostering community through performance, engagement events, and educational programs, Hand2Mouth seeks genuine connections with audiences by speaking authentically from the voices and lives of our creative artists and our community.

## **Tim festivala DAH Teatra Umetnost i ljudska prava/DAH Theatre's 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**

**Jadranka Anđelić** – koordinacija onlajn programa, vebajst/**Online program coordination, website**

**Dragana Živanović** – finansijska menadžerka festivala/**Festival financial manager**

**Aleksandra Atanacković, Dunja Karanović** – digitalni marketing/**Digital marketing**

**Tanja Rapp** – PR festivala/**Festival PR**

**Milica Petrović** – razvoj publike, organizacija/**Audience development, organization**

**Branka Dimitrova, Maša Stojčić Pavlović** – prevod/**Translation**

**Vizuelni identitet/Visual identity of the festival**

**Neša Paripović** – vizuelno rešenje programa i plakata/**Program visual concept and poster design**

**Koan studio** – grafički dizajn/**Graphic design**

**Tehnička realizacija/Technical production**

**Milimir Dimitrijević** – tehnički director/**Technical Director**

**Radovan Samolov** – tehnički director/**Technical Director**

**Video i foto dokumentacija/Video and photo documentation**

Dorđe Tomić – fotograf/**Photographer**

**Aleksandar Milošević** – **Video**

**DAH Teatar zahvaljuje/DAH Theatre thanks:** Dijana Mitrović Longinović, Maša Stojčić Pavlović

## **PROSTORI IZVOĐENJA/VENUES**

UK Parobrod/**Cultural Center Parobrod** – Kapetan Mišina 6a

Narodno pozorište u Beogradu/**National Theater in Belgrade** – Francuska 3

Galerija N.EON/**N.EON Gallery** – Crnogorska 10

Dorćol platz – Dobračina 59

Zadužbina Ilije M. Kolarca/**Ilija M. Kolarac Endowment** – Studentski trg 5

Mestašće – Gospodar Jevremova 25

KROKODIL – Karađorđeva 43

**Četvrtak, 24. februar 2022.**

<b>VREME</b>	<b>MESTO</b>	<b>PROGRAM</b>
10.00–14.00	<b>UK Parobrod</b> Kapetan Mišina 6	<b>Radionica</b> „Prekidanje tišine” – Amaranta Osorio (Meksiko/Španija/Kolumbija)
10.00–14.00	<b>DAH Teatar</b> Bulevar despota Stefana 53	<b>Program „Povezivanje”- Međunarodni susret</b> „Umetnost za ljudska prava” (u okviru EU projekta) Učestvuju organizacije iz Irske (Smashing Times), Hrvatske (Mirovna grupa mladih Dunav), Španije (IFES COOP), Bugarske (KUTU) i Srbije (DAH Teatar)
17.00	<b>UK Parobrod</b>	<b>Film</b> „Duga resa” – škart (Srbija)
19.00	<b>Galerija N.EON</b> Crnogorska 10	<b>OTVARANJE</b> <b>Instalacija</b> „Ti moraš biti Zenitista!” – DAH Teatar (Srbija)
20.30	<b>Galerija N.EON</b>	<b>KOKTEL</b>

**Petak, 25. februar 2022.**

10.00–14.00 14.00–19.00	<b>UK Parobrod</b>	<b>Radionica</b> „Prekidanje tišine” – Amaranta Osorio (Meksiko/Španija/Kolumbija) <b>Radionica</b> „Učenje po Zedu” – Zoe Gudović (Srbija)
16.00–17.00 17.00–20.00	<b>UK Parobrod</b>	<b>Predstava i razgovor</b> „Na kraju leta” – Smashing Times (Irska) <b>Moderira:</b> Ivana Milenović Popović <b>Instalacija</b> „Kardiofon–muzika srca” – Moran Duvshani (Izrael)
19.00	<b>UK Parobrod</b>	<b>Prezentacija</b> Asocijacije „Spektra” – organizacija se bavi zaštitom i promocijom ljudskih prava, transrodnih, rodnovarijantnih i interpolnih osoba (Crna Gora) <b>Prezentacija rezultata radionice</b> „Učenje po Zedu” – Zoe Gudović (Srbija)
20.00	<b>Dorćol Platz</b> Dobračina 59	<b>Predstava</b> „Artemidine lovkinja” – Artpolis (Kosovo)

**Subota, 26. februar 2022.**

VREME	MESTO	PROGRAM
10.00–14.00 17.00–20.00	UK Parobrod	<b>Radionica</b> „Prekidanje tišine” – Amaranta Osorio (Meksiko/Španija/Kolumbija) <b>Instalacija</b> „Kardiofon–muzika srca” – Moran Duvshani (Izrael)  <b>Program “Povezivanja” - Konferencija</b> „Umetnost i kultura u afirmisanju ljudskih prava”
10.00–16.00	UK Parobrod	<b>Učestvuju:</b> Mahshad Afshar (Iran/UK, onlajn), Frederique Lecompt (Belgija, onlajn), Maja Mitić (Srbija), Vera Obradović Ljubinković (Srbija), Narciso Talles (Brazil, onlajn), Jovan Ulićević (Crna Gora) <b>Moderira:</b> Dijana Mitrović (Srbija)
17.00	UK Parobrod	<b>Prezentacija radionice</b> „Prekidanje tišine” – Amaranta Osorio (Meksiko/Španija/Kolumbija)
18.30	ART Bioskop Zadužbina Ilije M.Kolarca Studentski trg 5	<b>Premijera filma</b> „Drveće pleše” i razgovor posle projekcije – DAH Teatar (Srbija)
21.00	Mestašće Gospodar Jevremova 25	<b>Koncert</b> Angsters (Srbija)

**Nedelja, 27. februar 2022.**

13.00	KROKODIL Karadordeva 43	<b>Promocija knjige</b> „Život bez kompromisa za umetnost i mir Jelena Šantić: eseji, zapisi, komentari” – priredila Amra Latifić  <b>Prezentacija</b> NDMBGD Grupa za dobit životinja – Lola Joksimović (Srbija) u razgovoru sa DAH Teatrom
17.00	onlajn DAH YouTube kanal	<b>Program „Povezivanja”</b> - „Različiti pristupi ljudskim pravima u umetničkim projektima” <b>Učestvuju:</b> Kostas Diamantis - Action Synergy (Grčka), Petra Lindblom - Den Generösa Skogen (Švedska) i Irena Ristić - Hop.La (Srbija) <b>Moderira:</b> Jadranka Anđelić (Srbija)
20.00	Narodno pozorište Scena „Raša Plaović” Francuska 3	<b>Predstava</b> „Ono što nisam izgovorila” – Amaranta Osorio (Meksiko/Španija/Kolumbija)
21.00	Dorćol Platz Dobračina 59	<b>Koncert</b> Pretty Loud (Srbija)

7-12. mart 2022.

**FESTIVAL + / FESTIVAL +**

16.00-20.00 Savski trg 7

POZORIŠNA RADIONICA „ISPRIČAJ SVOJU PRIČU”

Hand2Mouth (SAD) i DAH Teatar (Srbija)

## Četvrtak, 24. februar 2022.

VREME	MESTO	PROGRAM
10.00–14.00	CULTURAL CENTER PAROBROD Kapetan Mišina 6	Workshop <b>BREAKING THE SILENCE</b> - Amaranta Osorio [Mexico, Spain, Colombia]
10.00–14.00	DAH Teatar Bulevar despota Stefana 53	<b>International Meeting ARTS FOR HUMAN RIGHTS</b> [EU Project] Participants from Ireland [Smashing Times], Croatia [YPGD DUNAV], Spain [IFES COOP], Bulgaria [KUTU] and Serbia [DAH Theatre].
17.00	CULTURAL CENTER PAROBROD	Film <b>FRINGE INFRINGE</b> – škart (Srbija)
19.00	N.EON GALLERY Crnogorska 10	<b>OPENING</b> Installation <b>YOU MUST BE A ZENITIST!</b> - DAH Theatre [Serbia]
20.30	N.EON GALLERY	<b>COCKTAIL</b>

## Petak, 25. februar 2022.

10.00–14.00 14.00–19.00	CULTURAL CENTER PAROBROD	Workshop <b>BREAKING THE SILENCE</b> - Amaranta Osorio [Mexico, Spain, Colombia] Workshop <b>LEARNING ACCORDING TO ZED</b> – Zoe Gudović [Serbia]
16.00–17.00 17.00–20.00	CULTURAL CENTER PAROBROD	Performance and Panel <b>AT THE SUMMER'S END</b> - Smashing Times [Ireland] <b>Moderator:</b> Ivana Milenović Popović
19.00	CULTURAL CENTER PAROBROD	Installation <b>CARDIOPHONE</b> – “Music of the Heart” - Moran Duvshani [Israel] Presentation - <b>Association SPEKTRA</b> , an organization that deals with the protection and promotion of human rights of transgender, gender-diverse and intersex people. [Montenegro]
20.00	Dorćol Platz Dobračina 59	Presentation of the workshop <b>LEARNING ACCORDING TO ZED</b> - Zoe Gudović [Serbia] Performance <b>ARTEMIS'S HUNTRESSES</b> – Artpolis [Kosovo]

**Subota, 26. februar 2022.**

VREME	MESTO	PROGRAM
10.00–14.00 17.00–20.00	CULTURAL CENTER PAROBROD	Workshop <b>BREAKING THE SILENCE</b> - Amaranta Osorio [Mexico, Spain, Colombia]  Program <b>CONNECTIONS - Conference ART IN AFFIRMATION OF HUMAN RIGHTS</b>
10.00–16.00	CULTURAL CENTER PAROBROD	Participants: Mahshad Afshar [Iran/UK]-online, Frederique Lecompt [Belgium] -online, Maja Mitić [Serbia ], Vera Obradović Ljubinković [Serbia], Narciso Talles [Brazil]-online, Jovan Ulićević [Montenegro]. <b>Moderator:</b> Dijana Mitrović [Serbia]
17.00	CULTURAL CENTER PAROBROD	Presentation of the Workshop <b>BREAKING THE SILENCE</b> , Amaranta Osorio [Mexico, Spain, Colombia]
18.30	ART CINEMA - ENDOWMENT ILIJA M. KOLARAC Studentski trg 5	The premiere of the movie <b>DANCING TREES</b> and talk after the projection - DAH Theatre [Serbia]
21.00	Mestašće Gospodar Jevremova 25	Concert - <b>ANGSTERS</b> [Serbia]

**Nedelja, 27. februar 2022.**

13.00	KROKODIL Karađorđeva 43	Book Promotion <b>LIFE WITHOUT COMPROMISE FOR ART AND PEACE JELENA ŠANTIĆ: ESSAYS, WRITINGS, COMMENTS</b> [Editor Amra Latifić]  Presentation by <b>NDMBGD, GROUP FOR WELLBEING OF THE ANIMALS</b> – Lola Joksimović [Serbia] in conversation with DAH Theatre  Program <b>CONNECTIONS - DIFFERENT APPROACHES TO HUMAN RIGHTS IN ARTISTIC PROJECTS</b>
17.00	ONLINE / DAH You Tube Channel	<b>Participants:</b> Kostas Diamantis - Action Synergy [Greece], Petra Lindblom - Den Generösa Skogen [Sweden], Irena Ristić- Hop.La! [Serbia] <b>Moderator:</b> Jadranka Anđelić
20.00	NATIONAL THEATRE - STAGE RAŠA PLAHOVIĆ Francuska 3	Performance <b>WHAT I DID NOT SAY</b> - Amaranta Osorio [Mexico, Spain, Colombia]
21.00	Dorćol Platz	Concert - <b>PRETTY LOUD</b> [Serbia]

7-12. mart 2022.

**FESTIVAL + / FESTIVAL +**

16.00-20.00 Savski trg 7

Theatre Workshop **TELL YOUR STORY**  
Hand2Mouth (SAD) i DAH Teatar (Srbija)

**DAH Teatar Centar za istraživanje kulture i društvenih promena (osnovan 1991. godine)** je nezavisno, savremeno pozorište, umetnički kolektiv koji koristeći tehnike savremenog teatra stvara angažovanu umetnost sa namerom da utiče na pozitivan razvoj društva. Radeći na raskrsnici između pozorišta, plesa i vizuelne umetnosti DAH Teatar stvara predstave i umetničko-edukativne projekte sa vizijom o kreiranju nenasilnog i tolerantnog društva.

**DAH Theatre Research Center for Culture and Social Change (founded in 1991)** is an independent, professional art collective, which using the contemporary theatre techniques creates engaged art with the intention of influencing the positive development of society. Working at the crossroads between theater, dance and visual arts, DAH Theater creates productions and artistic-educational projects with a vision of creating a non-violent and tolerant society.

### **DAH Teatar Centar za istraživanje kulture i društvenih promena**

Bulevar despota Stefana 53, Beograd

+381641548003

dahteatar@dahteatarcentar.com

FB @dahteatarinternational

IG @dahteatar

www.dahteatarcentar.com