

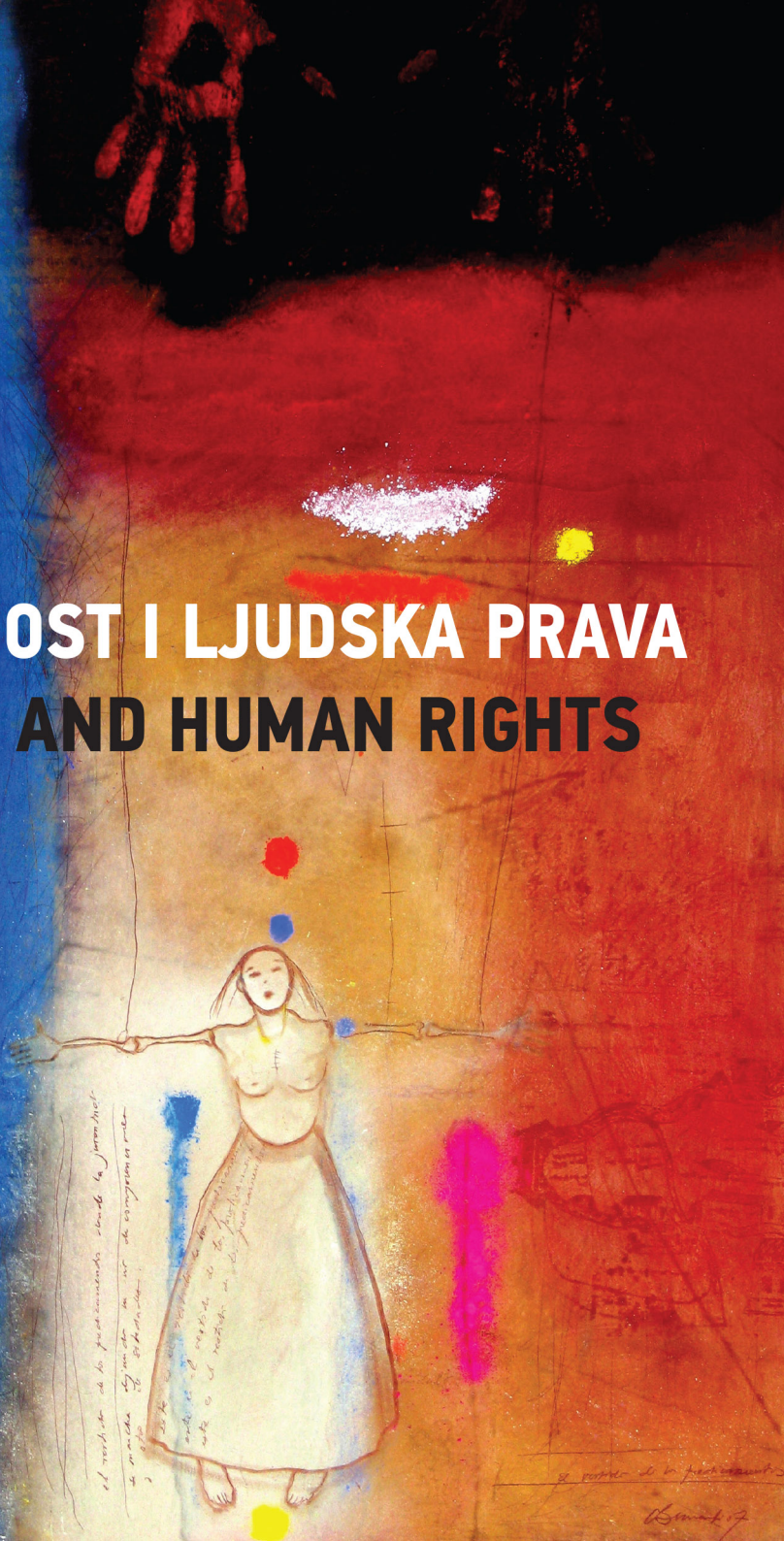


DAH TEATAR FESTIVAL

BEOGRAD 20-24. JUNI 2023.

UMETNOST I LJUDSKA PRAVA

ARTS AND HUMAN RIGHTS



Treće izdanje Festivala (20-24. jun 2023) inspirisano je pesmom Martina Nimlera (Niemöller) *Prvo su došli...* sa ciljem da podstakne i osnaži građane da reaguju protiv nepravde, da preuzmu aktivnu ulogu u promenama u svojim zajednicama, da povežu umetnike i braniocje ljudskih prava jedne sa drugima i sa širom zajednicom. Tema festivala je **Zauzimanje za drugog je borba za nas same** sa ciljem da unesemo više empatije i saosećanja u vreme u kome živimo, postavljajući pre svega ljudskost ispred ličnih (sebičnih) potreba.

Festival uključuje umetnike i aktiviste koji deluju na međunarodnoj sceni i kod nas, koji osnažuju zajednice i povezuju različitosti i inspirišu građane na akciju. Program obuhvata pozorišne predstave, radionice, instalacije, koncerte, razgovore, filmove i stvaranje originalnog murala. Umetnici i aktivisti dolaze iz Argentine, Jermenije, Australije, Brazila, Danske, Nemačke, Holandije, Kosova, Norveške, Italije, Srbije i SAD.

3rd edition of the festival (June 20-24, 2023) is inspired by Martin Niemöller's poem "First they came..." hoping to encourage and empower citizens to react against injustice, to take an active role inciting positive change in their communities, as well as to connect artists and human rights activists with each other, and with the wider community. Topic is **Standing up for another is a fight for ourselves** emphasizing empathy and compassion, bringing humanity back to the forefront before personal (selfish) needs, glorified in our times of radical individuality.

The festival brings together artists and activists that work both regionally and internationally, who galvanize communities and reconcile differences, inspiring citizens to action. The program includes theatre productions, workshops, installations, concerts, talks, films, as well as creation of an original mural. Artists and activists are coming from Argentina, Armenia, Australia, Brazil, Denmark, Germany, Holland, Kosovo, Norway, Italy, Serbia, and the USA.



DahTeatar

Gde je nada? / Where Is the Hope?

Dijana Milošević

Finale priprema za treće izdanje festivala Umetnost i ljudska prava odvijalo se pod senkom teške tuge koja je obmotala naš grad i zemlju zbog tragedije koja se desila kada su stradali mladi životi, naši sugrađani, kao i građani malih mesta u Srbiji u blizini našeg grada.

Moto ovogodišnjeg festivala je „zauzimanje za drugog“, zalaganje za nekoga ili nešto što ne mora nužno da bude povezano sa nama samima.

U trenucima ovakvog kolektivnog bola, svaki smisao se dovodi u pitanje. Kao da je potrebno ponovo pronaći značenje svega što nam je poznato, pa i našeg festivala koji smo spremali sa uzbuđenjem i ljubavlju mesecima, duboko verujući da će doneti nadu i ohrabrenje našim sugrađanima i nama samima, podstrek koji nam je u kontekstu u kojem živimo tako potreban. Sada je neophodno ponovo promisliti značenje slavlja jednog festivala koji spaja kreativnost i moć ljudskog duha sa hrabrošću i posvećenošću zajednici i odbrani ljudskih vrednosti.

Šta uraditi kada se upravo te vrednosti uruše, a osnovno pravo na život je ukinuto?

Verovatno da jedino što možemo jeste da se držimo za tu nit života koja se nastavlja uprkos svemu, pa i nama samima. I u nju opet da ugradimo sve što nam u našem društvu nedostaje: saosećanje, spremnost na slušanje drugog, poštovanje različitog, verovanje da smo svi deo jedne velike celine i ako je nekome loše ne može zaista

The final preparations for the third edition of the Arts and Human Rights festival took place under the shadow of a heavy sadness that enveloped our city and country due to the tragedy that happened when young lives, our fellow citizens, as well as citizens of small towns in Serbia near our city were lost.

The motto of this year's festival is "standing up for another," advocating for someone or something that is not necessarily related to ourselves.

In moments of such collective pain, all meaning is questioned. It is as if we need to rediscover the significance of everything we know, including our festival, which we prepared with excitement and love for months, deeply believing that it will bring hope and encouragement to our fellow citizens and ourselves, an incentive that in the context in which we live is so needed. It is now necessary to rethink the meaning of celebrating a festival that combines creativity and the power of the human spirit with courage and commitment to the community and the defense of human values.

What to do when exactly those values collapse, and the basic right to life is abolished?

Probably the only thing we can do is to hold on to that thread of life that continues despite everything, including ourselves. And in it let's incorporate again everything that we lack in our society: compassion, willingness to listen to others, respect for

biti dobro ni drugima. Jer brigom o drugom ne samo da brinemo i o nama samima, već gradimo veze koje čine biće jedne zajednice, bez kojih ona polako odumire.

Želim da festival ove godine podseti na povezanost između svih nas, na zakon univerzuma koji kaže da i kada ne želimo da budemo povezani sa nekim ili nečim u stvari nemamo izbora, ali izbor koji imamo je šta ćemo učiniti dalje.

the difference, the belief that we are all part of one big whole, and that if one hurts, the others cannot truly be well either. Because by taking care of others, we not only take care of ourselves, but also build bonds that make up the very being of a community, without which it slowly dies.

I want the festival this year to remind us of the connection between all of us, of the law of the universe that says that even when we don't want to be connected to someone or something, we actually have no choice; but we do have a choice of what to do next.



Pokušajmo ponovo / Let's Give It Another Try

Ivana Milenović Popović

Naš festival kroz umetnost slavi i podržava pozitivne primere rešavanja sukoba, poštovanja različitosti, jednakosti, razumevanja, tolerancije i pravde. S obzirom na to da živimo u društvu koje je poslednjih nekoliko decenija u teškom stanju, jedva da diše i skoro da se veštački održava u životu, ovaj festival je kao kiseonik.

Čini se da smo kao društvo i kao pojedinci izgubili kompas, pa više ne znamo u kom pravcu je bolja, obećana zemlja. Naizgled, nemamo snage, volje, ni resursa da nešto promenimo. U ovom razorenom društvu sa izgubljenim identitetom i vrednostima, kao da smo potpuno izgubili osećaj za moral, pravdu, a ponajviše empatiju i saosećajnost.

Ogromna većina nas se uglas slaže da nas brojne društvene pojave današnjice ne vode u dobrom pravcu, da izvesne stvari ne smeju da se dešavaju, a opet svakodnevno nastavljamo da živimo istovetne živote, očekujući promenu. Sa jedne strane, čini mi se da smo prihvatili da uvek postoji novo, dublje dno i da samo čekamo da se ono dogodi. Tačnije, da se nekom drugom dogodi, pa da ti „drugi“ reaguju, a mi potom da se priključimo. A ti „drugi,“ to smo zapravo mi sami. Mi smo ti koji su pristali da čute, da budu mirni, da polako sačekaju kraj. Sa druge strane, ne mogu, ne želim da se složim i pristanem na takvo stanje. Želim da živim u boljem društvu, želim da gradim bolje društvo, želim da se radujem, želim da imam razloga da moje dete ostane u ovoj zemlji. Ne želim da mu kažem da ode odavde, jer ovde nema

Through art, our festival celebrates and supports positive examples of conflict resolution, respect for diversity, equality, understanding, tolerance, and justice. Given that we live in a society that has been in dire straits for the last few decades, barely breathing, and almost being artificially kept alive, this festival is like oxygen.

It seems that as a society and as individuals we have lost our compass, so we no longer know in which direction is the better, promised land. Apparently, we don't have the strength, will, or resources to change anything. In this broken society with lost identity and values, it is as if we have completely lost our sense of morality, justice, and most of all, empathy and compassion.

The vast majority of us unanimously agree that numerous social phenomena today are not leading us in the right direction, that certain things must not happen, and yet we continue to live the exact same everyday lives, expecting change. On the one hand, it seems to me that we have accepted that there is always a new, deeper bottom, and we are just waiting for it to happen. More precisely, for it to happen to someone else, so that "others" would react to it, and then we could join in. But those "others" are actually we, ourselves. We are the ones who agreed to be silent, to be calm, to slowly wait for the end. On the other hand, I cannot, I do not want to accept and agree to such a state of affairs. I want to live in a better society, I want to build a better society, I want to be happy, I want to have a reason for my child to stay in this country. I don't want

budućnosti. Želim da se zajedno radujemo i pravimo tu budućnost, ovdje, u našoj zemlji.

I zato ponovo Festival sve do trenutka kada više ne bude potrebe. Da bismo „disali“ moramo da razgovaramo, moramo da se čujemo, da pokušamo da se razumemo. Zato ove teme, pozitivni primeri, predstave, filmovi, performansi, razgovori sa umetnicima, aktivistima, stručnjacima iz različitih disciplina, sa publikom, da bismo svi kao građanke i građani ovoga sveta iz te sinergije poneli novu snagu za neke nove pozitivne obrte. Uprkos očaju koji uzima različita lica, kako lokalno, tako i globalno, moramo fokusirati naše napore i probati da promišljajući stare načine i osmišljavajući nove, zavrtimo svoje društvo i svet u nekom boljem pravcu. Radujem se ovim susretima i duboko verujem da će nam oni omogućiti da istražujemo i izrazimo svoje najdublje misli, osećanja, nadanja i vrednosti, da se povežemo sa drugima i sa sobom na smislene i transformativne načine kreirajući zajedno neko bolje sutra.

to tell him to leave, because there is no future here. I want us to rejoice together and create that future, here, in our own country.

And that's why the Festival again until the moment when there is no need for it anymore. In order to "breathe" we have to talk, we have to hear each other, to try to understand each other. That's why these topics, positive examples, plays, films, performances, conversations with artists, activists, experts from different disciplines, with the audience, so that all of us, as citizens of this world, can bring new strength for some new positive developments from this synergy. Despite the despair that takes different faces, both locally and globally, we must focus our efforts and try to rethink the old ways and create new ones, to turn our society and the world in a better direction. I look forward to these meetings and deeply believe that they will allow us to explore and express our deepest thoughts, feelings, hopes and values, to connect with others and with ourselves in meaningful and transformative ways, creating a better tomorrow together.



Slikanje murala Zidovi nade / Mural Painting Walls of Hope

Klaudija Bernardi (Argentina) / Claudia Bernardi (Argentine)

20 -24. juni 2023./June, 20-24 2023

11.00–17.00, Silosi (Dunavski kej 46) / 11:00–17:00, Silosi (Dunavski kej 46)

Otvaranje murala sa Kaludijom Bernardi, Stašom Zajović i učenicama: subota 24. jun, 19.00, Silosi /

Mural revealing with Claudia Bernardi, Staša Zajović and participants: Saturday, June 24, 7.00 (Silosi)



Škola umetnosti Perkuin *Zidovi nade* je međunarodni projekat u oblasti umetnosti i ljudskih prava za obrazovanje, rešavanje sukoba, sprečavanje kriminala, izgradnju diplomatije, razvoj zajednice i očuvanje istorijskog sećanja. Poznata kao „Model Perkuin“, ova inicijativa je uspešno primenjena u Gvatemali, Meksiku, Argentini, Kolumbiji, Švajcarskoj, Nemačkoj, Severnoj Irskoj i Sjedinjenim Državama. Kroz kreiranje zajedničkih

The School of Art of Perquin, *Walls of Hope*, is an international arts and human rights project of education, conflict resolution, crime prevention, diplomacy building, community development and the preservation of historic memory. Known as “The Perquin Model” this initiative has been successfully implanted in Guatemala, México, Argentine, Colombia, Switzerland, Germany, Northern Ireland, and the United States. Through the creation of

murala, javnih umetničkih projekata, urbanih intervencija itd, fokus svakog umetničkog projekta je da se da glas učesnicima koji su preživeli političko nasilje, onima koji su zaboravljeni ili namerno ućtkivani.

<https://www.wallsofhope.org/>



Klaudija Bernardi je grafičarka i umetnica instalacije, orijentisana ka radu sa zajednicama, koja stvara na preseku umetnosti i ljudskih prava. Rođena u Argentini, Bernardi je i sama doživela teror vojne hunte (1976–1983), koja je dovela do 30.000 „nestalih“ (*desaparecidos*). Bernardi radi sa žrtvama političkog nasilja u Latinskoj Americi, Evropi i Sjedinjenim Državama već više od trideset godina. Godine 2005. Bernardi je osnovala Školu umetnosti Perkuin, *Zidovi nade* u El Salvadoru, umetničku inicijativu zasnovanu na zajednici i saradnji koja dopire do dece, mladih i odraslih. Bernardi je profesorka umetnosti zajednice i studija različitosti na Kalifornijskom koledžu umetnosti u San Francisku, SAD.

collaborative murals, public art projects, urban interventions, etc., the focus of each art project is to give voice to the participants who are frequently survivors of political violence, to those who had been forgotten or purposely silenced.

Claudia Bernardi is a printmaker, installation artist, and Community Arts practitioner working at the intersection of art and human rights. Born in Argentina, Bernardi was affected by the military junta (1976–1983) that caused 30,000 “*desaparecidos*”. Bernardi has been working with survivors of political violence for over thirty years in Latin America, Europe, and the United States. In 2005 Bernardi founded the School of Art of Perquin, *Walls of Hope*, El Salvador, a community-based and collaborative art initiative reaching children, youth, and adults. Bernardi is Professor of Community Arts and Diversity Studies at the California College of the Arts, San Francisco, US.

Performans Teorija zavese / Performance The Curtain Theory

Ivana Milenović Popović (Srbija / Serbia)

19.00–19.30 UK Parobrod (Kapetan Mišina 6a) / 7:00–7:30 Cultural Center Parobrod (Kapetan Mišina 6a)

Autorka i izvođačica / Author and performer: Ivana Milenović Popović

Muzika / Music: Donka Torov, John Cage

Video montaža / Video editing: Jadranka Anđelić, Milan Popović

Tekst i glas / Text and voice: Ivana Milenović Popović

Korišćeni tekstovi / Texts used: Udruženje Nestalih Beba Beograda / Association Missing Babies of Belgrade

Montaža i snimanje glasa / Voice recording and editing: Zoran Vasiljević

Produkcija / Production: DAH Teatar

Foto Belkisa Beka Abdulović



Performans ***Teorija zavese*** kroz jednu od najbolnijih tema, priču o nestalim bebama u Srbiji, govori o gubitku najvrednije ljudske emocije – empatije. Rad postavlja niz pitanja: da li je danas empatija slabost? Da li reagujemo na strahote koje se dešavaju drugome, ili samo okrenemo

Through one of the most painful topics, the story of missing babies in Serbia, the performance ***The Curtain Theory*** talks about the loss of the most valuable human emotion – empathy. The performance asks a series of questions: is empathy a weakness today? Do we react to the

glavu? Da li smo izgubili osećaj brige za drugoga? Jedan od ključnih elemenata evolucijskog napretka čoveka svakako je razvijanje svesti o drugom, jer bez empatije život čoveka kao društvenog bića ne bi imao smisla. Performansom autorka želi da inspiriše na promišljanje o datim događajima, da doprinese razrešenju i da ponudi saosećanje umesto ćutanja.

Performans je realizovan u okviru doktorskih studija Instituta za umetničku igru u Beogradu.

Ivana Milenović Popović je glumica, performerka, marketing i projektna menadžerka DAH Teatra. Trenutno je druga godina na doktorskim studijama Instituta za umetničku igru u Beogradu. Učestvovala je na brojnim lokalnim, regionalnim i međunarodnim festivalima, seminarima i konferencijama u oblasti savremenog teatra, kulturne politike, menadžmenta u kulturi, interkulturalnog dijaloga, kulturne diplomatije, politike sećanja i izgradnje mira kroz umetnost. Zajedno sa Dijanom Milošević, u produkciji DAH Teatra, osnovala je godišnji internacionalni festival Umetnost i ljudska prava (2020) u Srbiji. Njeni istraživački interesi uključuju savremeno pozorište, interdisciplinarnu teoriju izvodačkih umetnosti (sa fokusom na glumi), umetnost u javnom prostoru, politiku sećanja i izgradnju mira kroz umetnost. Igra u gotovo svim predstavama i performansima DAH Teatra od 2008. godine.

<https://dahteatarcentar.com/>

horrors that happen to others, or do we just turn our heads away? Have we lost our sense of caring for others? One of the key elements of evolutionary human progress is certainly the development of awareness of others, because without empathy the life of humans as social beings would have no meaning. With the performance, the author wants to inspire reflection on the given events, to contribute to resolution, and to offer compassion instead of silence.

The performance was realized as a part of doctoral studies at the Belgrade Dance Institute.

Ivana Milenović Popović is an actress, performer, marketing and project manager of DAH Theatre. She is currently in her second year of doctoral studies at the Belgrade dance Institute. She has participated in numerous local, regional, and international festivals, seminars and conferences in the field of contemporary theatre, cultural policy, cultural management, intercultural dialogue, cultural diplomacy, politics of memory, and peace building through art. Together with Dijana Milošević, in the production of DAH Theater, she founded the annual international festival Arts and Human Rights (2020) in Serbia. Her research interests include contemporary theatre, interdisciplinary theory of the performing arts (with focus on acting), art in public space, the politics of memory, and peace building through the arts. She has performed in almost all DAH Theater productions since 2008.

Izložba fotografija Kraljevi i kraljice / Photography Exhibition Kings & Queens

Leon Hendriks i Miha Šnajderberg (Holandija) / Léon Hendrickx and Micha
Schneijderberg (Netherlands)

19.30 UK Parobrod / 7:30 Cultural Center Parobrod

Izložba traje do 24. juna / The exhibition runs until June 24



Individualnost, dualnost i alter ego: u svojoj seriji **Kraljevi i kraljice**, fotograf iz Amsterdama Leon Hendriks i drag umetnik Miha Šnajderberg, tj. Snorela, istražuju svet drega. Projekat Kraljevi i kraljice podiže svest o rodnoj ravnopravnosti i pravu na samoizražavanje, istovremeno slaveći one koji su dozvolili da njihovo unutrašnje ja zablista u svom punom sjaju. Do sada, ovaj međunarodni projekat uključuje portrete kraljeva i kraljica iz Holandije, Nemačke, Španije, Velike Britanije, Srbije, Crne Gore, Italije, Brazila, Perua i Sjedinjenih Država.

Individuality, duality, and the alter ego: in their **Kings & Queens** series, Amsterdam based photographer Léon Hendrickx and drag artist Micha Schneijderberg, a.k.a. Snorella, explore the world of drag. Project Kings & Queens elevates awareness about gender equality and self expression by celebrating those who let their inner selves shine. Kings & Queens portraits up until now features kings & queens from the Netherlands, Germany, Spain, United Kingdom, Serbia, Montenegro, Italy, Brazil, Peru, United States of America.

<http://www.leonhendrickx.com/>

Mini koncert Marčelo (Srbija) / Mini concert Marchelo (Serbia)

21.30 Dorćol Platz (Dobračina 59b) / 9:30 Dorćol platz (Dobračina 59b)

Vokal / Vocal - Marko Šelić Marčelo

Vokal / Vocal - Nevena Glibetić Nensi

Gramofon, klavijature / Gramophone, keyboards - Rade Sklopić Raid

Vokal, klavijature / Vocal, keyboards - Aleksandar Jovanović Šljuka

Violina / Violine - Filip Krumes



Foto Marko Obradović EDGE

Marko Šelić Marčelo, pisac i muzičar, objavio je 6 studijskih albuma i 6 knjiga, od čega 4 romana. Redovni je kolumnista dnevnog lista *Danas*, kao i koautor regionalne televizijske emisije *Perspektiva* koja se bavi mladima. Sa svojim saradnicima iz benda više puta je kročio i u svet teatra, poslednji put u Šekspirovoj *Buri* u režiji Kokana Mladenovića (tekstovi svih songova i uloga Arijela). Diplomirao je na Filološkom fakultetu u Beogradu, smer srpski jezik i književnost; Fakultet pedagoških nauka Univerziteta u Kragujevcu dodelio mu je počasnu diplomu Magister Humanitas za pedagoško delovanje i poseban doprinos razvoju kulture mladih. Radi i radi u Beogradu. Živi u svom svetu.

@marcelodefacto

Marko Šelić Marchello, writer and musician, has published 6 studio albums and 6 books, including 4 novels. He is a regular columnist of the daily newspaper *Danas* and co-author of the regional television show *Perspektiva*, which deals with young people. With his associates from the band, he stepped into the world of theater several times, the latest being in Shakespeare's *The Tempest* directed by Kokan Mladenović (texts of all songs and the role of Ariel). He graduated from the Faculty of Philology in Belgrade, majoring in Serbian language and literature; The Faculty of Pedagogical Sciences of the University of Kragujevac awarded him the honorary degree of Magister Humanitas for his pedagogical activity and special contribution to the development of youth culture. He works and works in Belgrade. He lives in his own world.

Radionica *Afro-dijasporično telo* / *Workshop The Afro-diasporic Body*

Barbara Lusi Karvaljo (Brazil / Nemačka) / Bárbara Luci Carvalho (Brazil / Germany)

10.00–12.00 Institut za umetničku igru (Bulevar vojvode Mišića 43) / 10:00–12:00 Belgrade Dance Institute (Bulevar vojvode Mišića 43)

U radionici ***Afro-dijasporično telo*** probudićemo percepciju i osnaživanje našeg tela kroz ritam afro-brazilskih udaraljki i pokreta. Počecemo od iskustava sopstvenog tela da pokrenemo krug razmišljanja o rasizmu, diskriminaciji kao i konfliktima koji su deo integracije žena afričkog porekla u dijaspori.

In ***The Afro-diasporic Body*** workshop, we will awaken the perception and empowerment of our body through the rhythm of Afro-Brazilian percussion and movements. We will start from the experiences of our body to initiate a circle of reflection on racism, discrimination or the conflicts of integration of Afro-descendant women in the diaspora.



Barbara Lusi Karvaljo je plesačica, glumica i učiteljica pozorišta i plesa. U Frankfurtu na Majni radi od 2010. godine i članica je Antagon kolektiva TheaterAKTion. Prethodno je studirala pozorišnu pedagogiju na Federalnom univerzitetu u Baiji (UFBA) u Brazilu. Trenutno je na master studijama koreografije i performansa u Gisenu. Od 2017. godine je umetnička direktorka Međunarodnog festivala ženskog pozorišta.
<https://www.corpusmundi.de>

Bárbara Luci Carvalho is a dancer, actress and theatre and dance teacher. She has been working in Frankfurt am Main since 2010 and is a member of the Antagon collective TheaterAKTion. Previously, she studied theatre education at the Federal University of Bahia (UFBA) in Brazil. She is currently studying for a Master's degree in Choreography and Performance in Gießen. She has been the artistic director of the International Women's Theatre Festival since 2017.



Specijalni program *Preko linije* / Special Program *Over the Line*

17.00 Centar za kulturnu dekontaminaciju / 5:00 Center for Cultural Decontamination
Birčaninova 21

Učestvuju / Participating: Zana Hoxha (Kosovo / Kosovo); Ana Miljanić (Srbija / Serbia); Ivana Milenović Popović (Srbija / Serbia); Dijana Milošević (Srbija / Serbia); Staša Zajović (Srbija / Serbia)

Program ***Preko linije*** nastao je iz potrebe da se predstave primeri feminističke prakse povezivanja, mirnog rešavanja konflikta i saradnje onih koji po zvaničnom narativu pripadaju suprostavljenim grupama. Ove godine biće prikazani primeri saradnje između teatarara i umetničkih kolektiva Artpolis iz Prištine (Kosovo) i DAH Teatra iz Beograda (Srbija).

The Over the Line program was created out of the need to present examples of feminist practice of connection, peaceful conflict resolution, and cooperation of those who, according to the official narrative, belong to opposing groups. This year, we will present examples of cooperation between theaters and art collectives Artpolis from Pristina (Kosovo) and DAH Theater from Belgrade (Serbia).



Zana Hodža je nagrađivana pozorišna rediteljka, osnivačica i izvršna direktorka Artpolisa – kosovske nevladine organizacije koja promovise umetnost i raznolikost kroz društveni dijalog i izgradnju zajednice. Režirala je oko 20 pozorišnih predstava koje su izvođene na Kosovu, širom Balkana, kao i u SAD, Evropi, na Bliskom Istoku i u Severnoj Africi. Bila je direktorka mnogih festivala i institucija (uključujući SKENA UP Festival, FEMART, Profesionalno pozorište u Đakovici). Zana je alumna prestižnog programa razmene američkog Stejt departmenta, IVLP. Kao umetnica i aktivistkinja, ona koristi pozorište za podizanje svesti o rodno zasnovanom nasilju, ljudskim pravima i različitostima.

<https://www.artpolis-ks.com>

Zana Hoxha is an award-winning theater director, founder, and executive director of Artpolis – a Kosovo-based NGO that promotes arts and diversity through social dialogue and community building. She has directed around 20 theater performances that were performed in

Kosovo, throughout the Balkan region, as well as in the USA, Europe, Middle East, and North Africa. She has served as a director at many festivals and institutions (including SKENA UP Festival, FEMART, Gjakova Professional Theater). Zana is an alumna of U.S. State Department prestigious exchange program, IVLP. As an artist and activist, she uses theater to raise awareness of gender-based violence, human rights, and diversity.



Dijana Milošević je nagrađivana pozorišna rediteljka, aktivistkinja, spisateljica i predavačica. Suosnovala je DAH teatar i više od trideset godina je njegova direktorka. Njene pozorišne produkcije su sa puno uspeha gostovale širom zemlje i inostranstva. Bila je umetnička direktorka pozorišnih festivala, predsednica Zajednice nezavisnih pozorišta, predsednica ili član brojnih stručnih odbora. Učestvovala je u mnogim mirovnim i feminističkim inicijativama, a član je odbora IMPACT-a. Dijana je predavala na svetskim univerzitetima i objavljivala članke i eseje o pozorištu

na više jezika. Dobitnica je prestižnih stipendija i nagrada (uključujući Fulbright, Arts Link, Otto Rene Castillo Award za angažovani teatar sa Jadrankom Anđelić i DAH Teatrom, Helena Vaz de Silva) i redovna je profesorka na Institutu za umetničku igru u Beogradu.

<https://dahteatarcentar.com/>

Dijana Milošević is an award-winning theater director, activist, writer and lecturer. She co-founded DAH Theater and has been its director for over thirty years. Her theatre productions toured nationally and internationally to much acclaim. She was the Artistic Director for theater festivals, president of the Association of the Independent Theaters, and president or member of numerous professional boards. She took part in many peacebuilding and feminist initiatives, and she is a board member of IMPACT. Milošević has lectured at prestigious Universities and published articles and essays about theater in several languages. She is a recipient of prestigious fellowships and awards (including Fulbright, Arts Link, Otto Rene Castillo Award for engaged theater with Jadranka Anđelić and DAH Theatre, Helena Vaz de Silva). She is a professor at the Belgrade Dance Institute.

Ana Miljanić je rediteljka, antropološkinja, autorka brojnih predstava. Suosnivačica je i dugogodišnja izvršna direktorka Centra za kulturnu dekontaminaciju, koji se kao pozorište otvorio njenom predstavom *Zli dusi*, 1995. godine. Master diplomu u sferi međunarodnih odnosa stekla je 2003. godine na Univerzitetu Kolumbija (School of International and Public Affairs).



Takođe je magistrirala i doktorirala na Odeljenju za antropologiju i na Institutu za komparativnu književnost i teoriju Kolumbijskog Univerziteta 2018. godine. Miljanić je dobitnica više internacionalnih stipendija i nagrada.

<https://www.czkd.org/>

Ana Miljanić is a theatre director, anthropologist, and author of numerous theatre productions. She is the co-founder and long-time executive director of the Center for Cultural Decontamination (Belgrade), which opened as a theater with the play she directed, *Demons* in 1995. She received her master's degree in international relations in 2003 at Columbia University (School of International and Public Affairs). She also holds MA and PhD from the Department of Anthropology and the Institute for Comparative Literature and Theory at Columbia University since 2018. Miljanić is recipient of several international scholarships and awards.



International Network of Women's Solidarity against War/International Women in Black Network, Network of Conscientious Objectors and Anti militarism in Serbia, The Coalition for a Secular State. Staša Zajović is author of numerous essays, articles and supplements in local, regional and international media, magazines and publications on women and politics, reproductive rights, war, nationalism and militarism, women's resistance to war, and anti-militarism.

Staša Zajović je feministkinja i borkinja za mir. Ima bogato iskustvo na polju ljudskih prava, od organizovanja uličnih akcija do rada sa izbeglicama, ženama, protiv nasilja, itd. Osnovala je nekoliko mreža koje se bore za ženska prava, kao što su Ženska mreža za mir, Međunarodna mreža za žensku solidarnost protiv rata, Međunarodna mreža Žene u crnom, Mreža prigovora savesti i antimilitarizma u Srbiji, Koalicija za sekularnu državu. Staša Zajović je autorka brojnih eseja, članaka i dodataka u lokalnim, regionalnim i međunarodnim medijima, magazinima i publikacijama o ženama i politici, reproduktivnim pravima, ratu, nacionalizmu i militarizmu, ženskom otporu ratu i antimilitarizmu.

<https://zeneucrnom.org/sr/>

Staša Zajović is a feminist and a peace activist. She has a lot of experience in the human rights field, from organizing street actions to working with refugees, women, against violence, etc. Zajović also initiated several women's network, such as Women's Peace Network, The



Pozorišna predstava caMARá / Theatre production caMARá

**antagon theatreAkTion (Nemačka) / antagon theatreAkTion
(Germany)**

20.00 Malo pozorište "Duško Radović" / 8.00 Little Theatre "Duško Radović"
Aberdareva 1



Koncept i performans / Concept and Performance: Lucas Tanajura, Benedikt Müller

Muzika / Music: Ruben Wielsch

Zvuk i svetlo / Sound and Light: Bobby Packham

www.antagon.de/camará

caMARá: more - svetlost - muzika - ples -
akrobacije - štule - glas - susret - kamen

Šta se dešava kada nestanu sigurnosti koje imamo i počnemo da uranjamo u nepoznato? Rizik, ali i šansa koja počinje s našom ranjivosti, ukazuje na naša lična ograničenja, a zatim se i ostvaruje kada sve maske spadnu. Trenutak ogoljenosti, skoka, novih početaka sa nepoznatim ishodom.

caMARá: the sea - light - music - dance
- acrobatics - stilts - voice - an encounter
- a stone

What happens when the certainties we have are lost and we begin to plunge into the unknown? A risk, but also an opportunity that begins with our vulnerability, addresses our personal limitations and then settles in when all masks fall apart. A moment of nakedness,

Predstava u kojoj se dva muškarca i jedan muzičar na iskren, poetski i fizički način suočavaju sa borbama sopstvenog odnosa jednih prema drugima i prirodi.

...pa opet, pitanje kamena u njegovoj ruci ipak ostaje.

Od 1990. godine, multinacionalna grupa **antagon theatreAKTion** kolektivno radi na pozorištu koje dopire do ljudi tamo gde se oni nalaze. Produkcije, uglavnom stvorene za javne prostore, se približavaju stvarnosti ljudskih života i kritički bave trenutnim stanjem. Fizičkim pozorištem, živom muzikom i plesom, antagon se suočava sa preovlađujućim društvenim individualizmom. Snažan vizuelni jezik predstava namerno izbegava reči i stoga je razumljiv širom sveta. Dekolonijalni pristup grupe koristi pozorište da stvori prostor za dijalog koji je dostupan svima. Zajedno sa publikom, ansambl živi za budućnost solidarnosti u vremenima krize.

of leaping, of new beginnings with an unknown outcome.

A performance in which two men and one musician face in an honest, poetical and physical way the struggles of their relationship to each other and nature.

...and yet the question of the stone in his hand remains.

Since 1990, the multinational group **antagon theatreAKTion** has been working collectively on theatre that reaches out to people where they are. The productions, mostly created for public spaces, move close to the reality of people's lives and critically engage with the current state of living. With physical theatre, live music and dance, antagon confronts the prevailing social individualism. The powerful visual language of the plays deliberately avoids words and is therefore understandable worldwide. The group's decolonial approach uses theatre to create a space for dialogue that is accessible to everyone. Together with the audience, the ensemble lives for a future of solidarity in times of crisis.



Radionica *Ukrštanja: pozorište i ljudska prava* / Workshop *Intersections: Theatre and Human Rights*

Jadranka Anđelić (Srbija / Serbia)

Četvrtak, 22. jun 2023 / Thursday, June 22, 2023

Petak, 23. jun 2023 / Friday, June 23, 2023

10.00–13.00 UK Parobrod (Kapetan Mišina 6a) / 10:00–1:00 Cultural Center Parobrod (Kapetan Mišina 6a)



Kako se stvarnost i ljudska prava na kreativni način prelamaju kroz teatar? Tolerancija, saradnja, poverenje, jednakost su sastavni delovi rada u teatru kao i ljudskih prava, koja se realno ostvaruju samo u odnosu sa drugim. Situacija izvođenja često stimuliše razumevanje uzroka nekog događaja. Bavićemo se pozorišnim tehnikama (*viewpoints*), vežbama u grupi i odigravanjem (*role play*) situacija iz života i ponuditi načine kako da koristimo teatar u radu na temama o ljudskim pravima. Potražićemo odgovore

na pitanja: kako teatarske tehnike razvijaju odnose među ljudima, poštovanje različitosti, želju za upoznavanjem drugog? Kako kroz teatar transformisati neslaganje u dijalog, odbijanje u saradnju, strah od društvenih promena u kreativni čin?

How are reality and human rights refracted in a creative way through theater? Tolerance, cooperation, trust, and equality are all integral parts of theater work as well as human rights, which are truly realized only in relation to others. The

performance situation often stimulates the understanding of the cause of an event. We will work with theater techniques (*viewpoints*), group exercises and role play of situations from life, thus offering ways to utilize theater in work on human rights issues. We will seek answers to the questions: how do theater techniques develop relationships between people, respect for diversity, the desire to get to know the other? How to transform through theater disagreement into dialogue, rejection into cooperation, fear of social changes into a creative act?

Jadranka Anđelić je rediteljka i suosnivačica DAH Teatra. Bila je selektorka internacionalnog festivala INFANT u Novom Sadu 2009. i 2010. godine. Od 2008. do 2019. živela je i radila u Brazilu, gde je bila umetnička direktorka Internacionalnog festivala žena u scenskim umetnostima – MULTICIDADE, u Rio de Žaneiru 2015. i 2018. godine. Sa Dijanom Milošević je 1997. godine dobila Luigi Pirandello Award, priznanje koje dodeljuje Euđenio Barba. Dobitnica je Otto Rene Castillo Award za angažovani teatar u Njujorku (sa Dijanom Milošević i DAH Teatrom) 2007. godine, kao i ERSTE Foundation INTEGRATION Award za projekat Ne/Vidljivi grad, 2009. godine. Sa svojim predstavama i radionicama gostovala je širom Evrope, na Grenlandu, u Mongoliji, Maroku, Novom Zelandu, SAD-u, Singapuru i Velikoj Britaniji.

<https://dahteatarcentar.com/>



Foto Tanja Drobñjak

Jadranka Anđelić is a theatre director and co-founder of Dah Theatre. She was the selector of the international INFANT festival in Novi Sad in 2009 and 2010. From 2008 to 2019, she lived and worked in Brazil, where she was the artistic director of the international festival for women in performing arts – MULTICIDADE, in Rio de Janeiro in 2015 and 2018. In 1997, together with Dijana Milošević, she received the Luigi Pirandello Award, a recognition given by Eugenio Barba. She won the Otto Rene Castillo Award for engaged theater with Dijana Milošević and Dah Theatre in New York in 2007, as well as the ERSTE Foundation INTEGRATION Award for the project the In/Visible City in 2009. With her performances and workshops, she toured all over Europe, Greenland, Mongolia, Morocco, New Zealand, USA, Singapore, and Great Britain.

Radionica: Rad na solo performansu – od autobiografskog materijala do univerzalne priče / Workshop: Making a Solo Performance – From an Autobiographical Material to a Universal Story

Karolina Spaić (Holandija i Srbija / Netherlands and Serbia)

Četvrtak, 22. jun 2023 / Thursday, June 22, 2023

Petak, 23. jun 2023 / Friday, June 23, 2023

14.00–17.00 UK Parobrod (Kapetan Mišina 6a) / 1:00–5:00 Cultural Center Parobrod (Kapetan Mišina 6a)

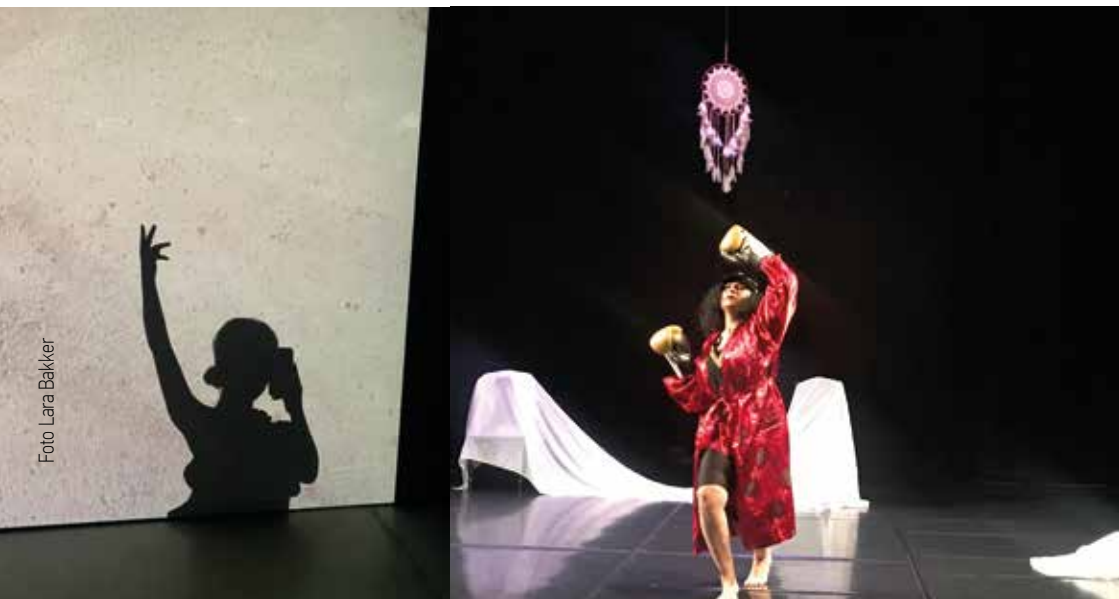


Foto: Lara Bakker

Rad na solo performansu – od autobiografskog materijala do univerzalne priče.

U ovoj radionici Karolina Spaić analizira proces stvaranja solo performansu koji se zasniva na autobiografskom materijalu izvođača i istovremeno postaje univerzalan kako bi komunicirao sa publikom.

Radionica nudi odgovore na ova pitanja: odakle početi, koje korake preduzeti i šta

čeka izvođača-kreatora u ovom radnom procesu i ličnom putovanju? Karolina će vas provesti kroz različite faze kreativnog procesa i dati vam uvid u to kako možete početi rad na samostalnoj solo predstavi.

Postoji mogućnost da se radovi prikažu na ExploreZ festivalu, maja 2024.

Making a Solo Performance – From an Autobiographical Material to a Universal Story.

In this workshop, Karolina Spaić analyzes the process of creating a solo performance that is based on the autobiographical material of the performer, but at the same time becomes universal in order to communicate with the audience. The workshop responds to the following questions: where to start, what steps to take and what awaits the performer-creator in this working process and personal journey? Karolina will take you through several stages of the creative process and give you an insight into the ways to start working on a solo show.

Some of the performances created will be invited to take part at the ExploreZ festival in May 2024.

Karolina Spaić je pozorišna rediteljka, osnivačica i direktorka ZID Teatra (2001) i ExploreZ festivala u Amsterdamu, Holandiji. Režirala je brojne multidisciplinarnе predstave koje su igrane u mnogim zemljama. Diplomirala je na odseku za međunarodno pozorište na akademiji u Utrehtu. Kroz specijalizaciju na Međunarodnoj školi pozorišne antropologije (ISTA), koju vodi Eudenio Barba, razvila je interkulturalni pristup pozorištu. U ZID-u radi sa umetnicima iz celog sveta, koji stvaraju svoj autentični pozorišni jezik. Godine 2020. imenovana je vitezom Kraljevine Holandije u Redu Oranje-Nasau.

<https://zidtheater.nl/>



Foto Lara Bakker

Karolina Spaić is a theater director, founder and director of ZID Theater (2001) and ExploreZ festival in Amsterdam, Netherlands. She has directed multidisciplinary performances that toured many countries. She holds a degree from the Department of International Theater (Utrecht). Through her specialization at the International School of Theater Anthropology (ISTA), led by Eugenio Barba, she developed an intercultural approach to theatre. At ZID, she works with artists from all over the world, who create their own authentic theatrical language. In 2020, she was appointed a knight of the Kingdom of the Netherlands in the Order of Oranje-Nassau.

Performans *15 minuta u akvarijumu* / Performance *15 Minutes in an Aquarium*

Alisa Oravec (Srbija / Serbia)

Izvođači / Performers:

Alisa Oravec, Martin Marek, Tijana Malek, Una Balaž, Tamara Ljesar

15.00–17.00 UK Parobrod / 3:00–5:00 UK Parobrod



15 minuta u akvarijumu je performans i interaktivna instalacija za 12 osoba. Tema performansa je „brza moda“ i problem zagađenja okeana. Za razliku od prirodnih tkanina, sintetika je praktičnija, te je proizvođači odeće sve češće koriste. Ali šta se dešava sa svom garderobom koja ne pronade svog kupca? Koliko dugo zapravo

traje život jednog komada sintetike i šta se dešava sa njim kada izađe iz upotrebe? Cilj performansa je da probudi svest o katastrofalnim posledicama uzrokovanim deponovanjem garderobe u okeane, stoga su učesnici smešteni u ambijent koji ih nagoni da osete ono što osećaju ugrožene flora i fauna.

15 Minutes in an Aquarium is a performance and interactive installation for 12 people. The theme of the performance is “fast fashion” and the problem of ocean pollution. Unlike natural fabrics, synthetics are more practical, and clothing manufacturers are using them more and more often. But what happens to all the wardrobe that doesn't find its buyer? How long does a piece of synthetics actually last and what happens to it when it's out of use? The goal of the performance is to raise awareness of the catastrophic consequences caused by the disposal of clothing in the oceans, therefore the participants are placed in an environment that forces them to feel what endangered flora and fauna feel.

Alisa Oravec je magistarka dramskih i audovizuelnih umetnosti. Trenutno se bavi koreografijom, režijom i savremenom igrom, a iza sebe ima nekoliko projekata izvedenih u saradnji sa svojom matičnom institucijom, Institutom za umetničku igru (Beograd), kao što je instalacija *Dva dela mene*, ili pozorišna predstava *Ubili smo mamu, zamalo*, praćena izložbom fotografija *4 portreta jedne žene—4 zemljina elementa* i prostornom instalacijom *4 krune godišnjih doba*. Od samostalnih projekata izdvaja plesnu predstavu *Tajna zlatne niti*. Redovno učestvuje na aprilskim susretima koje organizuje Institut za umetničku igru.

<https://www.instagram.com/alisaoravec/>

Alisa Oravec holds a master's degree in dramatic and audiovisual arts. She is currently engaged in choreography, directing, and contemporary dance. She has several projects in collaboration with her alma mater, the Belgrade Dance Institute, such as the installation *Two parts of me*, or production *We killed mom, almost*, followed by a photo exhibition *4 Female Portraits—4 Earth Elements*, and a spatial installation *4 Season Crowns*. Among independent projects, she singles out the dance performance *Secret of the Golden Thread*. She regularly participates in the April meetings organized by the Belgrade Dance Institute.



Performans šetnja: *Solvitur Ambulando* / Performance Walk: *Solvitur Ambulando*

Grenland Friteatar (Norveška) / Grenland Friteatar (Norway)

Četvrtak, 22. jun 2023 / Thursday, June 22, 2023

16.00–19.00 Košutnjak, polazak ispred Rekreativnog centra Pionirski grad /

4:00–7:00 Košutnjak, meeting point in front of the Rekreativni centar Pionirski grad

Subota, 24. jun 2023 / Saturday, June 23 2023

11:00- 14:00/ Košutnjak, polazak ispred Rekreativnog centra Pionirski grad /

11:00 - 2:00 Košutnjak, meeting point in front of the Rekreativni centar Pionirski grad



Foto Hans Peter Elläsøen

Izvođači i pisci / Performers and playwrights: Geddy Aniksdal and Lars Vik

Izvođač, prevodilac i asistent / Performer, translator, and assistant: Marija Bliznac

Lokalna violinistkinja / Local violinist: Ljubica Damčević

Solvitur Ambulando ili „Rešava se hodanjem“. Ukratko, koncept je sledeći: dva izvođača (plus jedan dodatni izvođač i prevodilac) vode oko 30 članova publike u tročasovnu pozorišnu šetnju u prirodu u okolini grada, šume i/ili pešačke staze. Šetnja uključuje različite umetničke predaje u obliku pripovedanja i nastupa, kao i pauze za kafu i muzičke priloge lokalne violinistkinje. *Solvitur Ambulando* u Beogradu je poziv da se prošetamo kulturnim i jezičkim mozaikom. Kroz ovaj nastup na otvorenom gde je priroda najvažniji oslonac težimo tome da se čovek približi prirodi.

Solvitur Ambulando or “It solves itself by walking”. In short, the concept is as follows: two performers (plus one extra performer and translator) take around 30 audience members for a 3-hour theatrical walk into near-urban nature, forests, and/or hiking trails. The walk includes various artistic intermezzos in form of storytelling and performances, as well as coffee breaks and musical features by a local violinist. *Solvitur Ambulando* in Belgrade is an invitation to take a walk into a cultural and linguistic melting pot. The wish is to bring the human being closer to nature through this outdoor performance where the nature is the most important prop.

Grenland Friteater je osnovan 1976. godine i najstarija je nezavisna pozorišna trupa u Norveškoj. Ima svoju pozorišnu zgradu, Friteatret, u centru Porsgruna. Međutim, pozorište je tokom svog više od 40 godina dugog postojanja razvilo praksu oko pozorišta na otvorenom, ne nužno uličnog pozorišta, već performansa/

dešavanja prilagođenih lokaciji, mapiranju grada, obeležavanju istorije i tradicije i korišćenju okruženje. Pozorište saraduje sa gradom, pokrajinom i vladom, kao i sa privatnim kompanijama, grupama, organizacijama i pojedincima.

<https://grenlandfriteater.no/>

Grenland Friteater was founded in 1976 and is the oldest independent theatre group in Norway. It has its own theatre house, Friteatret, in the center of Porsgrunn. However, the theatre has, during its more than 40 years long existence, created a practice around outdoor theatre, not first and foremost street theatre, but site-specific performances/happenings, mapping the city, marking their history and traditions, and making use of surroundings. The theatre collaborates with the city, the province and the government, as well as private enterprises, groups, organisations, and individuals.

Predavanje *Umetnost protiv brutalnosti* / Lecture *Art Against Brutality*

Claudia Bernardi (Argentina / Argentine)

17.00–18.00 Krokodilov centar / 5:00–6:00 Krokodilov centar
Karadorđeva 43

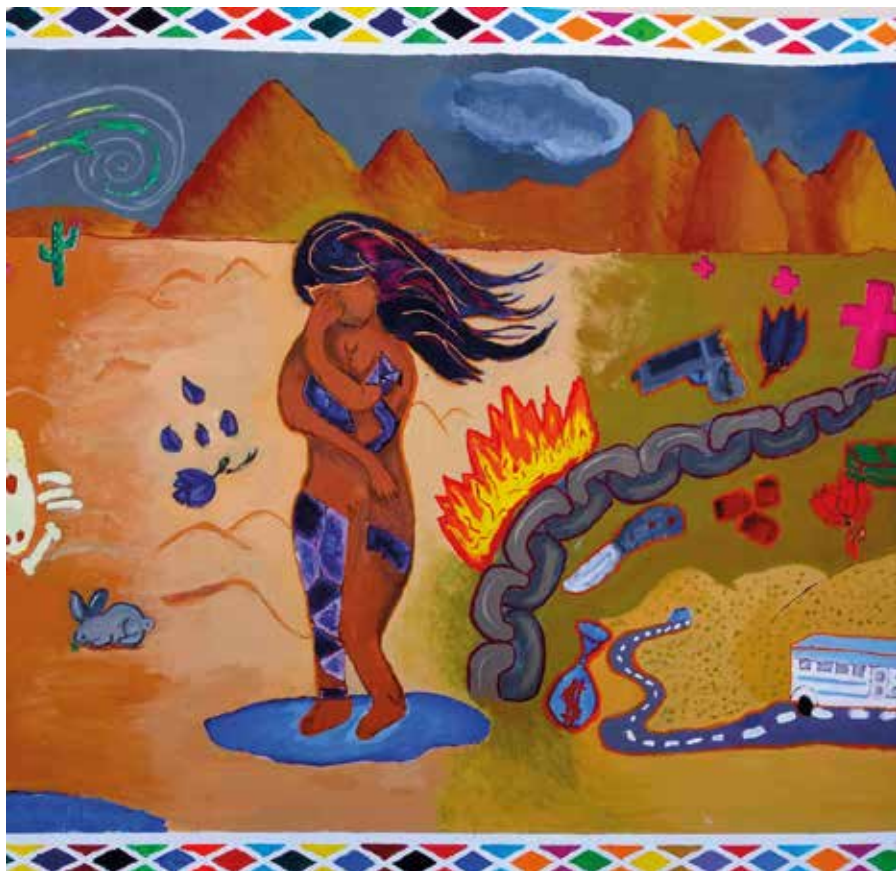


Foto Claudia Bernardi: Fragment murala koji su oslikali mladi ugroženi nasiljem u Ciudad Huarezu u Meksiku (2014) / Mural (Fragment) painted by youth affected by the effects of violence in Ciudad Juárez, Mexico (2014)

Predavanje *Umetnost protiv brutalnosti* bavi se umetnošću koju su stvorile žrtve državnog terora, oružanih sukoba i prisilnog izgnanstva.

Lecture *Art Against Brutality* is addressing art created by victims of state terror, armed conflicts and forced exiles.

Performans *I love you* / Performance *I love you*
Snežana Golubović (Srbija i Nemačka / Serbia and Germany)

18.00 Kulturni centar Beograd / 6:00 Cultural Centre of Belgrade

Četvrtak, 22. jun / Thursday, June 22

Petak, 23. jun / Friday, June 23



Foto: Jales Frey

U *I LOVE YOU* performansu

Kažem:

I LOVE YOU

In *I LOVE YOU* performance

I say:

I LOVE YOU



Snežana Golubović je rođena u Beogradu u godini u kojoj su The Rolling Stones zapalili svet sa (*I Can't Get No*) *Satisfaction*. Više od pola svog životnog veka živi i radi u Nemačkoj. Svoje radove izvodi i izlaže širom sveta: u Van Gogh muzeju u Amsterdamu, na pozorišnom festivalu u Avinjonu, na Bijenalu u Veneciji, kao i na brojnim izložbama i festivalima performansa u Evropi, Aziji, Severnoj i Južnoj Americi. 2013. godine je suosnovala performans trio TRaG (Trojan, Reiser, and Golubović). Profesorka je na Frankfurtskom univerzitetu primenjenih nauka.

Na njen rođendan 1991. godine Nirvana je objavila album *Nevermind*.

<https://snezanagolubovic.weebly.com/>

Snežana Golubović was born in Belgrade in the year The Rolling Stones set the world on fire with (*I Can't Get No*) *Satisfaction*. She has lived and worked in Germany for more than half of her life. She performs and exhibits her works all over the world: at the Van Gogh Museum in Amsterdam, at the theater festival in Avignon, at the Biennale in Venice, as well as at numerous exhibitions and performance festivals in Europe, Asia, North and South America. In 2013, she co-founded the performance trio TRaG (Trojan, Reiser and Golubović). Golubović is a professor at the Frankfurt University of Applied Sciences.

On her birthday in 1991, Nirvana released the album *Nevermind*.



Pozorišno-plesna predstava *Corpus Mundi* / Theatre dance
production *Corpus Mundi*

Barbara Lusi Karvaljo – antagon theatre AKTion (Brazil / Nemačka) / Bárbara Luci Carvalho – antagon theatre AKTion (Brazil / Germany)

20.00 Malo pozorište "Duško Radović" / 8.00 Little Theatre "Duško Radović"
Aberdareva 1



Koncept, koreografija i interpretacija / Concept, choreography and interpretation: Bárbara Luci Carvalho

Video projekcije / Video projections: Jorge Bascuñan

Muzika / Music: Bernhard Bub and Ruben Wielsch

Svetlo i scenografija / Lighting and stage design: Bárbara Luci Carvalho and Bernhard Bub

Tehnička podrška za svetlo i projekciju / Lighting and projection technician: Bobby Packham and Edith van den Elzen

Kostim / Costumes: Rino Carvalho

Produkcija / Production: antagon theaterAKTion

www.corpusmundi.de

www.antagon.de

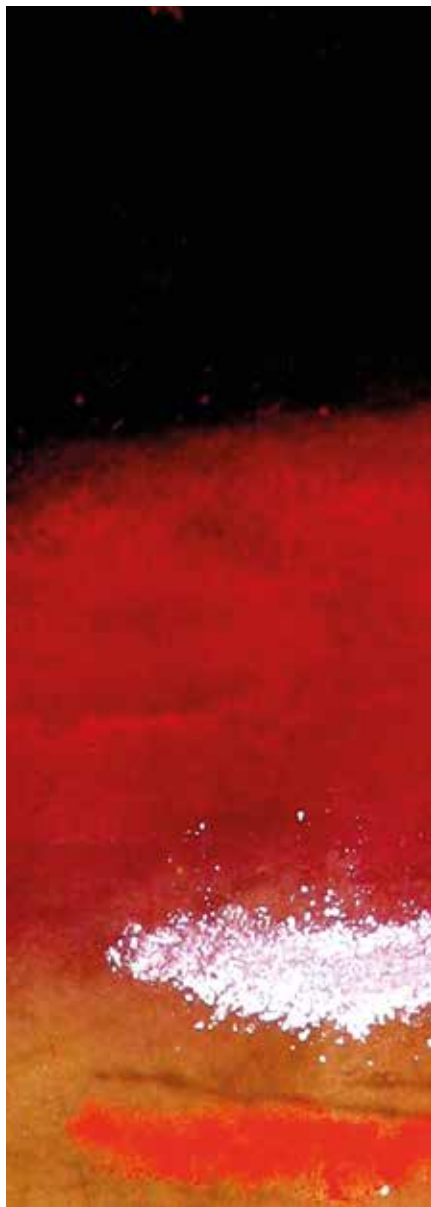
Od tela crne žene se neprekidno traži da pronade nova čitanja sebe i da menja istorijska iskustva društvene rasizacije.

Multidisciplinarna glumica Barbara Luci Karvaljo svojim delom **Corpus Mundi** nastoji da umetnički istražuje pokrete sopstvenog tela kao svog doma. U ovom kontekstu, ona definiše telo kao stan, kulturu, porodicu i tradiciju. Njen ples treba shvatiti kao autobiografski narativ koji prevazilazi granice geografskih i estetskih barijera. Plesni pozorišni komad *Corpus Mundi* pokušava da dekonstruiše iskustva rasizma i transformiše ih u kolektivnu emancipaciju kroz jedinstvenu perspektivu, predstavu/narativ tela u dijaspori.

A black woman's body is constantly challenged to find new readings of itself and to change the historical experiences of social racialization.

The multidisciplinary actress Bárbara Luci Carvalho seeks with her work **Corpus Mundi** to artistically explore the movements of her own body as her home. In this context, she defines the body as dwelling, culture, family and tradition. Her dance is to be understood as an autobiographical narrative that

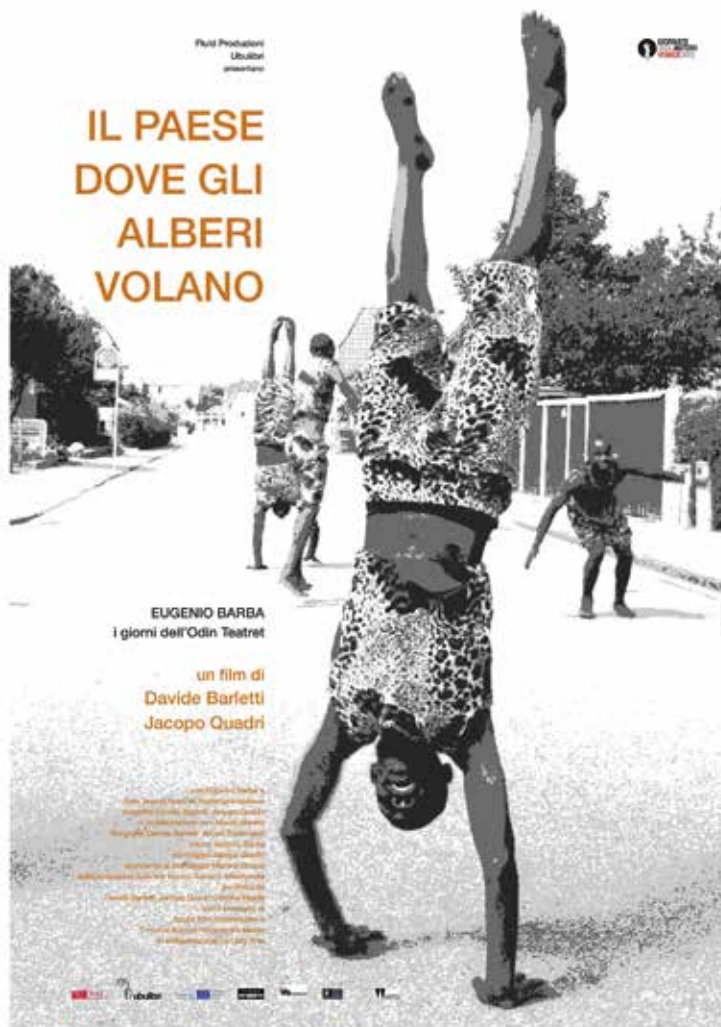
transcends the limits of geographical and aesthetic barriers. The dance theatre piece *Corpus Mundi* attempts to deconstruct the experiences of racism and transform them into collective emancipation through a singular perspective, a performance/narrative of a body in the diaspora.



Film *Zemlja gde drveće leti* / Film *The Country Where the Trees Fly*

Film *Zemlja gde drveće leti* / Film *The Country Where the Trees Fly* Onlajn razgovor sa Euđenijem Barbom i Džulijom Varli: Moć umetnosti u radu sa zajednicom- iskustvo **Odin Teatra** (Danska i Italija) / Online Conversation with Eugenio Barba and Julia Varley: The power of art in working with the community- Odin Theatre's experience.

18.00–20.30 UK Parobrod / 6:00–8:30 Cultural Center Parobrod



Film ***Zemlja gde drveće leti***. U tihoj danskoj provinciji u toku su pripreme za proslavu 50. rođendana Odin Teatra, kompanije koja je pod vođstvom Eudenija Barbe u drugoj polovini 20. veka promenila tok pozorišne umetnosti. Sa najdalekosežnijih geografskih širina planete – iz Kenije, Balija, Brazila, Indije i Evrope – timovi dece, mladih i umetnika dolaze u grad Holstebro da svojim akrobacijama, muzikom i glasom unesu energiju u ovaj kolektivni događaj, sve pod poletnim pogledom bosonogog sedokosog reditelja Barbe. Odin Teatar nije samo pozorišna trupa – to je velika i vanvremenska zajednica, vizionarski tok i beskompromisno tempo života, to je splet divlje čovečnosti čija se postojanost, intuicija, paradoksi i horizonti tanano preispituju u ovom filmu.

Film ***The Country Where the Trees Fly***. In a quiet Danish province, preparations are underway for the 50th birthday celebrations of the Odin Teatret, the company which changed the direction of theatre in the second half of the twentieth century under the guidance of Eugenio Barba. From the most far-reaching latitudes of the planet – Kenya, Bali, Brazil, India and Europe, too – teams of children, youths and artists come to the city of Holstebro bringing energy to this collective event with their acrobatics, music and voice, all under the impetuous gaze of the barefoot, white-haired director. The Odin Teatret is not just a theatre company; it is an extensive and timeless community, a visionary flow and uncompromising pace of life, it is a tangle of wild humanity whose constancy, intuitions, paradoxes and horizons are tenderly examined in this film.

Režija / **Directors**: Davide Barletti, Jacopo Quadri
Scenarij / **Script**: Davide Barletti, Jacopo Quadri
U saradnji sa / **In collaboration with**: Mauro Marino
Sinematografija / **Cinematography**: Davide Barletti i Nikolo Tetamanti
Zvuk / **Sound**: Antonio Barba
Montaža / **Editing**: Jacopo Quadri
Asistent montaže / **Editing assistant**: Martina Ghezzi
Producenti / **Producers**: Davide Barletti, Jacopo Quadri, and Cristina Rajola
Film producirala / **Produced by**: Fluid Produzioni Ubulibri
Projekat podržali / **Supported by**: Apulia Film Commission and Creative Europe – Programma Media
U saradnji sa / **In collaboration with** Sky Arte



Eugenio Barba, osnivač ODIN Teatra je jedno od vodećih imena u istoriji pozorišta druge polovine dvadesetog veka. Njegova delatnost, koja je više od pola veka međunarodna referentna tačka, obuhvata mnoga polja: umetničko stvaranje predstava, teorijsku refleksiju, pedagogiju i prenošenje iskustva, očuvanje istorijskog pamćenja, naučno proučavanje tehnike glumca/plesača, korišćenje pozorišta „van pozorišta“ u društvenim i međukulturnim kontekstima širom sveta sa ciljem aktiviranja odnosa između različitih kultura i etničkih grupa. Barba je objavio 25 knjiga, brojne eseje i članke prevedene na više od trideset jezika. Dobitnik je mnogih međunarodnih nagrada, a njegova umetnička dostignuća i istraživanja pozorišne antropologije nagrađeni su počasnim diplomama i doktoratima sa univerziteta u Orhusu, Ajakučo, Bolonji, Havani, Varšavi, Plimutu, Hong Kongu, Buenos Ajresu, Talinu, Kluž-Napoki, Edinburgu, Šangaju i Peloponezu.

<https://odinteatret.org/>

Eugenio Barba, founder of ODIN

Theatre, is one of the protagonists in the history of theatre of the second half of the twentieth century. His activity, which has been an international point of reference for over half a century, has spanned many fields: the artistic creation of performances, theoretical reflection, pedagogy and the transmission of experience, the preservation of historical memory, the scientific study of the actor/dancer's technique, the use of theatre "outside the theatre" in social and cross-cultural contexts throughout the world with the aim of activating relationships between different cultures and ethnic groups. Barba has published 25 books, numerous essays and articles translated into more than thirty languages. He has received numerous international awards, while his artistic achievements and theatre anthropology research have been recognised with honorary degrees and doctorates from the Universities of Aarhus, Ayacucho, Bologna, Havana, Warsaw, Plymouth, Hong Kong, Buenos Aires, Tallinn, Cluj-Napoca, Edinburgh, Shanghai and Peloponnese.



Džulija Varli je pre svega poznata po svom radu kao glumica Odin teatra, po vokalnem radu, kao i po posvećenosti afirmaciji žena u pozorištu sa *Magdalena projektom*, *Tranzit* festivalom i publikacijom *Otvorene stranice*. Poteškoće i ograničenja za nju su uvek bili kreativni impuls, zasnovan na moći ranjivosti i potrebi za izgradnjom okruženja za razvoj i razmenu sa horizontalnim strukturama i vizijom koja ostvaruje politiku umetničkim i kulturnim sredstvima. Pored svog glumačkog rada, Džulija Varli je objavila nekoliko knjiga i režirala 21 predstavu sa različitim kompanijama. Od 2020. je urednica Časopisa za pozorišnu antropologiju koji je kreirao Eudenio Barba. Iste godine sa Barbom pokreće Barba Varli Fondaciju za podršku umetnicima koji se nalaze u nepovoljnom položaju zbog rase, pola, političkog mišljenja, ili društvenog porekla.

<https://odinteatret.org/>

Julia Varley is particularly known for her work as an actress of Odin Teatret, for her vocal work, and for her commitment to the affirmation of women in theatre with The Magdalena Project network, the Transit Festival and the publications of The Open Page. Her difficulties and constraints have always been a creative impulse for her, based on the power of vulnerability and the need to build environments for development and exchange with horizontal structures and a vision that realises a politics with artistic and cultural means. In addition to her work as an actress, Julia Varley has published several books and directed 21 performances with different companies. Since 2020 she is editor for the Journal of Theatre Anthropology created by Eugenio Barba. The same year, with Eugenio Barba, she starts the Barba Varley Foundation to support artists in situations of disadvantage from racial, gender, political opinion and social background points of view.



Pozorišna predstava *Devojčice* / Theatre production *Girls*

Reflektor Teatar (Srbija / Serbia)

21.00 Dorćol Platz (Dobračina 59b) / 9pm Dorćol Platz (Dobračina 59b)



Foto Nikola Đaković

Koautorke i izvođačice / Co-authors and performers: Jelena Cvetković, Sara Gajović, Anđela Memet, Adrijana Mulić, Ana Ninković, Sara Ostojić, Ana Petrov, Milena Perić, Milena Šibalić, Lena Vujović

Režija i dramaturgija / Directing and dramaturgy: Milena Bogavac

Originalna muzika / Original music score: Bojana Vunturišević

Koreografija i scenski pokret / Choreography and stage movement: Đorđe Živadinović Grgur

Kostimografija / Costume: Aleksandar Kovačević

Stručne saradnice / Expert collaborators: Adriana Zaharijević, Nađa Duhaček, Marija Ratković, Maja Maksimović, Jelena Memet

Dizajn svetla / Light design: Milan Janevski

Dizajn zvuka / Sound design: Ivan Mirković, Jugoslav Hadžić

Organizacija, izvršna produkcija i asistencija u režiji / Organization, executive production, directing assistants: Kristina Anđelković, Katarina Srdanović

Direktor produkcije / Production director: Vojkan Arsić

Predstava *Devojčice* kreirana je kroz višemesečni, umetnički, edukativni i istraživački proces. Koautorke i izvođačice ovog komada, govore svoje lične priče, u svoje ime. One nisu profesionalne glumice već devojke koje koriste pozorište da podele svoja iskustva i zapažanja o ženskom odrastanju u Srbiji, danas. Ovo je intimistički, lični i feministički komad, koji pod reflektore donosi autentične priče. Deset devojaka u ovoj predstavi ispituje granicu između ličnog i političkog, umetnosti i aktivizma. Predstava je nastala u okviru projekta „SUPERGIRLS: Devojke mogu sve“ Centra E8, uz podršku Evropske unije i Agencije ujedinjenih nacija za rodnu ravnopravnost i osnaživanje žena (UN Women).

Theatre production *Girls* was created through an artistic, educational, and research work process that took several months. The co-authors and performers of this play tell their personal stories, in their own name. They are not professional actresses, but girls, who use the theater to share their experiences and observations about female upbringing in Serbia today. This is an intimate, personal and feminist piece, which brings authentic stories into the spotlight. Ten girls in this play examine the boundary between personal and political, art and activism. The performance was created within the project “SUPERGIRLS: Girls can do anything” of the E8 Center, with the support of the European Union and the United Nations Agency for gender equality and women empowerment (UN Women).

REFLEKTOR TEATAR je društveno angažovano pozorište osnovano 2012. godine, u okviru omladinske organizacije Centar E8. Za prvih deset sezona producirali smo petnaest predstava, izvedenih u šesnaest država, šezdeset gradova i desetak sela Srbije. Radimo sa mladima i za mlade, na predstavama koje povlače znak jednakosti između umetnosti i aktivizma. Naša scena od 2020. godine, nalazi se u prostoru Dorćol Platza, gde svakog meseca igramo od pet do sedam predstava u našoj produkciji. Pored glumaca/ica i umetnika/ca, Reflektor teatar okuplja i svoj Omladinski klub zasnovan na obrazovnom, volonterskom programu, čiji su polaznici studenti i učenici/ce srednjih škola. Zovemo se Reflektor teatar jer želimo da pravimo predstave koje bacaju svetlo na važne društvene fenomene.

REFLEKTOR THEATER is a socially engaged theater, founded in 2012, within youth organization Center E8. For the first ten seasons, we produced fifteen plays, performed in sixteen states, sixty cities, and ten villages (in Serbia). We work with and for young people, creating performances that draw a sign of equality between art and activism. Since 2020, our home stage is located in Dorćol Platz, where we perform every month five to seven plays. In addition to actors and artists, Reflektor theater gathers its Youth Club based on an educational, volunteer program, whose participants are university and high school students. We are called Reflektor theater (Spotlight theatre) because we create performances that shed light on important social phenomena. #svetlimouraku
www.reflektorteatara.rs

Specijalni program: Forum: *Zauzimanje za drugog je borba za nas same* / Forum: *Standing Up for Another is a Fight for Ourselves*

Učestvuju / Participating: Armine Avetisyan (Jermenija i SAD – onlajn / Armenia and USA – online); Geddy Aniksdal (Norveška / Norway); Izabela Kisić (Srbija / Serbia); Jelena Krstić (Srbija / Serbia); Maja Mitić (Srbija / Serbia); Olivera Simić (Bosna i Hercegovina i Australija / Bosnia and Herzegovina and Australia); Karolina Spaić (Srbija i Holandija / Serbia and Netherlands)

Moderira / Moderator: Dijana Mitrović Longinović (Srbija / Serbia)

15.00-18.00 UK Parobrod / 3:00-6:00 pm Cultural Center Parobrod

Forum ***Zauzimanje za drugog je borba za nas same*** prepoznaje nužnost solidarnosti u svim vremenima, a naročito onim velikih promena, kada društvo lako zaboravlja ili čak aktivno tlači svoje najslabije članove. Današnje sagovornice promišljaju neke od gorućih tema sadašnjice, kao što su nasilje nad ženama, nasilje nad prirodom, ljudska prava, teško dostižna pravda, ali i kako umetnost može doprineti rešenjima problema, ili barem podizanju svesti o njima. Kroz primere uspešnih kreativnih intervencija, naše sagovornice doprinose razumevanju kako umetnost može biti jedno od izvorišta preko potrebne nade koja je nužna da se svet pokrene u nekom boljem pravcu.

The forum ***Standing Up for Another is a Fight for Ourselves*** recognizes the necessity of solidarity in all times, but especially in times of great changes, when society easily forgets or even actively oppresses its weakest members. Today's interlocutors reflect on some of the burning topics of the present, such as violence against women, violence against nature, human rights, hard-to-reach

justice, but also how art can contribute to solving problems, or at least raising awareness about them. Through examples of successful creative interventions, our participants contribute to the understanding of how art can be one of the sources of the much-needed hope that is essential to moving the world in a better direction.



Foto: Tülay Ayalep Kılıçdağı

Armine Avetisyan se bavi izgradnjom mira u teoriji i praksi, s fokusom na kreativne pristupe problemu. Armine radi kao menadžerka u IMPACT-u, Inc. – globalnoj neprofitnoj organizaciji koja se

zalaže za razvoj u oblastima umetnosti, kulture i transformacije sukoba. Učestvovala je u negovanju odnosa poverenja i stvaranju prostora za dijalog između različitih grupa iz Jermenije i Turske. Armine je korežirala dokumentarni film *Zar nismo podelili mnogo soli i hleba?* koji ukršta transformaciju sukoba, hranu i rodne perspektive u izgradnji mira. Magistrirala je rešavanje sukoba i koegzistenciju na Univerzitetu Brandajsa i magistrirala menadžment u kulturi na Univerzitetu Bilge (Istanbul).

<https://impactart.org/>

Armine Avetisyan is a peacebuilding practitioner and researcher focused on creative approaches to peacebuilding. Armine works as Program Manager at IMPACT, Inc. – a global non-profit advocating for the field of arts, culture, and conflict transformation. She has been involved in nurturing trusting relations and creating spaces for dialogue among diverse groups from Armenia and Turkey. Armine co-directed the documentary “Haven’t We Shared Much Salt and Bread?” which intersects conflict transformation, food, and gender perspectives on peacebuilding. She holds an MA in conflict resolution and coexistence from Brandeis University, as well as an MA in cultural management from Bilgi University (Istanbul).

Maja Mitić je diplomirala na Akademiji Umetnosti, odsek gluma (1988) u Novom Sadu, Srbija. Više od 30 godina profesionalno radi u pozorištu i na filmu kao glumica, rediteljka, stručnjakinja za scenski pokret, filmska rediteljka, dramaturškinja i gostujuća profesorka.



Osnivačica i direktorka neformalne trupe, Ko-smo-(s) TEATAR u Beogradu 2016, ona je i umetnička direktorka i selektorka Internacionalnog Nišvil džez TEATARSKOG festivala od 2017. godine. Od 2009. godine gostujuća je nastavnica/profesorka na Goldsmiths Univerzitetu u Londonu, Velika Britanija. Kao članica od osnivanja (1991. godine), bila je deo umetničkog jezgra DAH Teatra, gde je do 2016. godine ostvarila više od 50 uloga i projekata.

<https://nisville.com/en/nisville-jazz-theatar/>

Maja Mitić holds a degree in acting from the Academy of Arts and Drama in Novi Sad, Serbia (1988). Maja is professionally working in theater and film as an actress, director, movement director, film maker, dramaturg, and visiting professor for over 30 years. She is a founder and director of a non-formal theatre troupe Ko-smo-(s), initiated in Belgrade (2016).

Mitić is the artistic director and selector of International Nashville Jazz Theater Festival since 2017. She is a visiting

artist educator/professor at Goldsmiths University London, UK. As a member since its founding (1991), Maja was a part of the artistic core of DAH Theatre where she created and performed in over 50 performances and projects up until 2016.



Foto Ivan Jovanović

Režija: Maja Mitić; **Producentkinja:** Branislava Jovanović; **Kamera:** Marija Momić i Bojan Marojević; **Montaža:** Darko Ković; **Zvuk:** Filip Tančić

Dokumentarni film Maje Mitić ***Sve(t) na leđima žene*** bavi se pitanjima rodne ravnopravnosti i seksizma u svakodnevnom životu i medijima. Ideja autorskog tima je da kroz lično iskustvo višestruko nagrađivane srpske glumice i rediteljke Mirjane Karanović ukaže na predrasude i stereotipe patrijarhalnog društva sa kojima se žene na ovim prostorima svakodnevno susreću. Dokumentarac je premijerno prikazan na otvaranju Internacionalnog Nišville jazz festivala 2022. u Nišu i na Međunarodnom medijskom festivalu u Fažani (Hrvatska).

The documentary film by Maja Mitić deals with issues of gender inequality and sexism in everyday life and the media. The idea of the authorial team is to use the personal experience of the multi-awarded Serbian actress and director Mirjana Karanović to point out the prejudices and stereotypes of the patriarchal society that women in this region face on a daily basis. The documentary premiered at the opening of the International Nišville Jazz Festival in Niš (2022) and at the International Media Festival in Fažana (Croatia).



Gedi Aniksdal je glumica, rediteljka i pedagoškinja. U Grenland Friteater je došla u proleće 1981. godine, jedan je od njegovih pet vlasnika i nastupa u gotovo svim produkcijama trupe. Od 1986. godine kreirala je solo nastupe na engleskom i španskom jeziku, kojima je nastupala širom sveta. Poslednjih deset godina je bila umetnička direktorka Stedsans-a, projekta urbanog razvoja koji je do sada imao uticaja u Porsgrunu, Olesundu, Dramenu i Sarpsborgu u Norveškoj, kao i Santa Klari na Kubi. Gedi Aniksdal je nastupala u predstavama i držala predavanja u više od 25 zemalja.

Geddy Aniksdal is an actress, director, and educator. She came to Grenland Friteater in the spring of 1981 and is one of its five owners, performing in almost all of its productions. Since 1986, she has created solo performances in English and Spanish that tour internationally. For the past ten years, she has been the artistic director of the Stedsans, an urban development project that has so far had an impact in Porsgrunn, Ålesund, Drammen,

and Sarpsborg in Norway, as well as Santa Clara in Cuba. Geddy Aniksdal has performed in shows and gave lectures in more than 25 countries.



Foto: Izabela Kisić

Izabela Kisić je izvršna direktorka Helsinškog odbora za ljudska prava (HO) u Srbiji. Tokom rada u HO razvila je i implementirala brojne projekte u oblasti kulture. Inicirala je dijalog o kulturnoj politici u Srbiji među akterima civilnog društva, kulturnim delatnicima i umetnicima. Korednica je knjige *Ka novoj kulturnoj politici: Protiv dogmatizma* (2023). Producentkinja je predstave *Srebrenica: Kad mi ubijeni ustanemo* (2021). Autorka je dokumentarnih filmova, uključujući i jedanaestodelni serijal *Pogled u prošlost: Srbija 1965-1991*, o korenima i rastu savremenog srpskog nacionalizma. Radila je kao novinarka u nezavisnim medijima, među kojima su *Naša borba* i *Danas*.

<https://www.helsinki.org.rs/>

Izabela Kisić is the executive director of the Helsinki Committee for Human Rights (HO) in Serbia. During her work at HO, she developed and implemented numerous projects in the field of culture. She initiated a dialogue on cultural policy among actors of civil society, cultural workers and artists in Serbia. She is the co-editor of the book *Towards a New Cultural Policy: Against Dogmatism* (2023). Kisić is the producer of the theatre production *Srebrenica: When we, the killed, rise up* (2021). She is the author of documentaries, including the eleven-part series *Look into the Past: Serbia 1965-1991* about the roots and growth of contemporary Serbian nationalism. She worked as a journalist in independent media, including *Naša borba* and *Danas*.



Jelena Krstić je politikološkinja i učesnica u procesima razrešavanja uzroka i posledica oružanih sukoba na prostoru Jugoslavije 1990-ih. Bila je deo inicijative za osnivanje Regionalne komisije za utvrđivanje činjenica o ratnim zločinima na prostoru bivše Jugoslavije (REKOM). Posebno je ponosna na doprinos

razvijanju škola tranzicione pravde FHP-a, koje su mladima iz regiona omogućile da o ratovima 1990-ih uče iz sudski utvrđenih činjenica i od preživelih zločina. Među svoje najznačajnije uspehe ubraja prikazivanje izložbe *Opkoljeno Sarajevo* Historijskog muzeja BiH 2018. godine u Beogradu. Od 2019. godine učestvuje u razvoju programa Helsinškog odbora za ljudska prava u Srbiji, sa naglaskom na angažovanje umetnosti u prevazilaženju nasleđa oružanih sukoba.

<https://www.helsinki.org.rs/>

Jelena Krstić is a political scientist and a participant in the processes of resolving the causes and consequences of armed conflicts in Yugoslavia in the 1990s. She took part in the founding of the Regional Commission for the establishment of facts on war crimes in the territory of the former Yugoslavia (RECOM). She is particularly proud of her contribution to the development of FHP transitional justice schools, which enabled young people from the region to learn about the wars of the 1990s from court-established facts and from survivors of crimes. Among her most significant successes is the presentation of the exhibition *Besieged Sarajevo* of the BiH Historical Museum in Belgrade in 2018. Since 2019, she has been participating in the development of the program of the Helsinki Committee for Human Rights in Serbia, with an emphasis on engaging art in overcoming the legacy of armed conflicts.



Olivera Simić je profesorka međunarodnog prava i tranzicione pravde. Rođena je u Banjaluci gdje je završila osnovnu i srednju školu. Školovala se u Bosni i Hercegovini, Srbiji, Kosta Rici, Engleskoj, a završila je doktorske studije u Australiji. Od 2007. godine živi i radi u Brisbenu, Australiji. Od 2011. godine je profesorka na pravnom fakultetu Grifit univerziteta. Olivera se bavi istraživanjem ratnih zločina na području bivše Jugoslavije i drugih zemalja. Objavila je veliki broj stručnih radova na temu ratnih zločina i suočavanja s prošlošću sa posebnim osvrtom na rodnu analizu ratnih sukoba i procesa pomirenja.

Olivera Simić is a professor of international law and transitional justice. She was born in Banja Luka, where she completed primary and secondary school. She was educated in Bosnia and Herzegovina, Serbia, Costa Rica, England, and completed her doctoral studies in Australia. Since 2007, she lives and works in Brisbane, Australia. Since 2011, she has been a professor at the Griffith University Faculty of Law. Olivera investigates war crimes in the former Yugoslavia and other countries. She has published a large number of professional works on the subject of war crimes and dealing with

the past, with a special focus on gender analysis of war conflicts and reconciliation processes.



Dijana Mitrović Longinović je doktorirala iz oblasti književnih i pozorišnih studija na Univerzitetu Viskonsin u Medisonu, gde je i predavala više od deset godina do 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 otepljeno znanje i predstavljanje krize uobličavaju naše etičko biće i osećaj odgovornosti.

Dijana Mitrović Longinović holds a PhD in Literary and Theatre Studies from UW-Madison, where she taught for more than ten years prior to the 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.



Pozorišna predstava *Drveće Pleše* / Theatre production *Dancing Trees*

DAH Teatar (Srbija) / DAH Theatre (Serbia)
21.00 / 9:00 Studentski Trg

Predstava *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. Svedoci smo neumerene deforestacije u našem gradu i šire da bi se izgradili tržni centri, garaže, gondole i ostale turističke atrakcije. Da li Beograd polako postaje grad betona? Globalno krčenje šuma nastavlja se alarmantnom brzinom: 7-8 miliona hektara šume se uništava svake godine, što je približno veličini Portugala. Predstava *Drveće pleše* poziva publiku da promisli ovaj problem i aktivno utiče na zaustavljanje globalne devastacije.

The theatre performance *Dancing Trees* explores the question of what artists can do in response to one of the biggest crises we are facing, the crisis of the survival of a healthy environment in the face of climate change that is largely caused by uncontrolled cutting of trees. We are witnessing the excessive deforestation in our city and beyond in order to build shopping centers, garages, gondolas and other tourist attractions. Is Belgrade slowly becoming a city of concrete? Global deforestation continues at an alarming rate: 7-8 million hectares of forest are destroyed each year, roughly the size of Portugal. The performance *Dancing Trees* invites the audience to think about this problem and actively influence the stopping of this global devastation.



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

Režija i dramaturgija / Directing and dramaturgy: Jadranka Anđelić i Dijana Milošević
Tekstovi / Izvori: Diana Beresford Kroeger *To Speak for the Trees*; Hermann Hesse *O drveću*;

Manoel Penna; Affonso Romano Sant'Anna; Peter Wohlleben *Tajni život drveća*; materijali sa

Interneta / Texts and sources: Diana Beresford Kroeger *To Speak for the Trees*; Hermann Hesse *The Forest*; Manoel Penna; Affonso Romano Sant'Anna; Peter Wohlleben *The Secret Life of Trees*; online materials

Muzika / Music: Ivana Stefanović

Elektronika / Electronics: Dragan Mitrić

Video, animacija i mapiranje / Video, animation and mapping: Jelena Rubil

Narativni glasovi / Narrative voices: Ivana Milenović Popović, Ivan Nikolić, Neša Paripović, Miona Petrović, Milan Popović, Vid Popović, Andrija Vasiljević, Zoran Vasiljević

Vokal / Singing voice: Ljubica Damčević

Kostim / Costume: Ivana Samolov

Dizajn svetla / Light design: Milomir Dimitrijević, Radovan Samolov

Objekat lutka / Doll prop: Snežana Arnautović

Organizacija i produkcija / Organization and production: Nataša Novaković i Milica Petrović

Tehnička produkcija / Technical production: Milomir Dimitrijević i Radovan Samolov

Snimanje teksta, tehnička podrška / Audio recording and technical support: Zoran Vasiljević

Asistentkinje režije / Directing assistants: Ana Bošković and Rumena Sopova

Fotografija / Photo: Đorđe Tomić

Dizajn štampanih materijala / Print design: škart

Utorak, 20. jun 2023.

11.00–17.00

Silosi
Dunavski kej 46

19.00–19.30

UK Parobrod
Cultural Center Parobrod
Kapetan Mišina 6a

19.30

UK Parobrod
Cultural Center Parobrod
Kapetan Mišina 6a

21.30

Dorćol platz
Dobračina 59

11.00–17.00

Silosi
Dunavski kej 46

10.00–12.00

Institut za umetničku igru
Belgrade Dance Institute
Bulevar vojvode Mišića 43

17.00

CZKD
Center for Cultural
Decontamination
Birčaninova 21

20.00

Malo pozorište Duško Radović
Little Theatre
„Duško Radović”
Aberdareva 1

SLIKANJE MURALA

Zidovi nade – Klaudija Bernardi (Argentina) i učesnice slikanja murala

MURAL PAINTING

Walls of Hope – Claudia Bernardi (Argentina) and other mural painting participants

PERFORMANS

Teorija zavese – Ivana Milenović Popović, DAH Teatar i Institut za umetničku igru (Srbija)

PERFORMANCE

The Curtain Theory – Ivana Milenović Popović, DAH Theatre and Belgrade Dance Institute (Serbia)

OTVARANJE IZLOŽBE

Kings&Queens – Leon Hendriks i Miša Šnajderberg (Holandija)

EXHIBITION OPENING

Kings & Queens – Léon Hendrickx and Micha Schneijderberg (Netherlands)

The exhibition runs until June 24

OTVARANJE FESTIVALA + KOKTEL / FESTIVAL OPENING + COCKTAIL

MINI KONCERT

Marčelo
DJ Časna sestra
MINI CONCERT
Marchelo
DJ Časna sestra

SLIKANJE MURALA

Zidovi nade – Klaudija Bernardi (Argentina) i učesnice slikanja murala

MURAL PAINTING

Walls of Hope – Claudia Bernardi (Argentina) and other mural painting participants

RADIONICA

Afro-dijasporično telo – Barbara Karvaljo (Nemačka/Brazil)

WORKSHOP

The Afro-diasporic Body – Bárbara Luci Carvalho (Brazil/Germany)

SPECIJALNI PROGRAM: *Preko linije*

Preko linije – učestvuju: Zana Hodža (Kosovo); Ivana Milenović Popović (Srbija); Dijana Milošević (Srbija); Ana Miljanić (Srbija); Staša Zajović (Srbija)

SPECIAL PROGRAM: *Over the Line*

Participating: Zana Hoxha (Kosovo); Ivana Milenović Popović (Serbia); Dijana Milošević (Serbia); Ana Miljanić (Serbia); Staša Zajović (Serbia)

PREDSTAVA

caMARá – antagon theatreAKTion (Nemačka)

THEATRE PRODUCTION

caMARá – antagon theatreAKTion (Germany)

Četvrtak, 22. jun 2023.

11.00–17.00

Silosi
Dunavski kej 46

SLIKANJE MURALA

Zidovi nade – Klaudija Bernardi (Argentina) i učesnice slikanja murala

MURAL PAINTING

Walls of Hope – Claudia Bernardi (Argentina) and other mural painting participants

10.00–13.00

UK Parobrod
Cultural Center Parobrod
Kapetan Mišina 6a

RADIONICA

Ukrštanja: pozorište i ljudska prava – Jadranka Anđelić (Srbija)

WORKSHOP

Intersections: Theatre and Human Rights
– Jadranka Anđelić (Serbia)

14.00–17.00

UK Parobrod
Cultural Center Parobrod
Kapetan Mišina 6a

RADIONICA

Rad na solo performansu – Karolina Spaić (Srbija/Holandija)

WORKSHOP

Making a Solo Performance – Karolina Spaić (Serbia/Netherlands)

15.00–17.00
Svakih 15 minuta

UK Parobrod
Cultural Center Parobrod
Kapetan Mišina 6a

PERFORMANS

15 minuta u akvarijumu – Alisa Oravec, Institut za umetničku igru (Srbija)

PERFORMANCE

15 Minutes in an Aquarium – Alisa Oravec, Belgrade Dance Institute (Serbia)

17.00–18.00

KROKODILOv centar
Karadorđeva 43

PREDAVANJE

Umetnost protiv brutalnosti – Klaudija Bernardi (Argentina)

LECTURE

Art Against Brutality – Claudia Bernardi (Argentina)

18.00

Kulturni centar Beograda
The Cultural Center
of Belgrade
Knez Mihailova 6

PERFORMANS

I Love You – Snežana Golubović (Srbija/Nemačka)

PERFORMANCE

I Love You – Snežana Golubović (Serbia/Germany)

16.00–19.00

Košutnjak park
Ispred ulaza u Rekreativni centar
„Pionirski grad”
Kosutnjak Park
Meeting point: Pionirski grad
entrance

PERFORMANS/ŠETNJA

Solvitur Ambulando – Grenland Friteatar (Norveška)

PERFORMANCE / GUIDED WALK

Solvitur Ambulando – Grenland Friteatar (Norway)

20.00

Malo pozorište Duško Radović
Little Theatre
„Duško Radović”
Aberdareva 1

PREDSTAVA

Corpus Mundi – antagon theatreAktTion (Nemačka)

THEATRE PRODUCTION

Corpus Mundi – antagon theatreAktTion (Germany)

Petak, 23. jun 2023.

11.00–17.00

Silos
Dunavski kej 46

SLIKANJE MURALA

Zidovi nade – Klaudija Bernardi (Argentina) i učesnice slikanja murala

MURAL PAINTING

Walls of Hope – Claudia Bernardi (Argentina) and other mural painting participants

10.00–13.00

UK Parobrod
Cultural Center Parobrod
Kapetan Mišina 6a

RADIONICA

Ukrštanja: pozorište i ljudska prava – Jadranka Anđelić (Srbija)

WORKSHOP

Intersections: Theatre and Human Rights
– Jadranka Anđelić (Serbia)

14.00–17.00

UK Parobrod
Cultural Center Parobrod
Kapetan Mišina 6a

RADIONICA

Rad na solo performansu – Karolina Spaić (Srbija/Holandija)

WORKSHOP

Making a Solo Performance – Karolina Spaić (Serbia/Netherlands)

18.00

Kulturni centar Beograda
The Cultural Center
of Belgrade
Knez Mihailova 6

PERFORMANS

I Love You – Snežana Golubović (Srbija/Nemačka)

PERFORMANCE

I Love You – Snežana Golubović (Serbia/Germany)

18.00–20.30

UK Parobrod
Cultural Center Parobrod
Kapetan Mišina 6a

FILM

Zemlja gde drveće leti – Odin Teatar (Danska/Italija)

Onlajn RAZGOVOR

Moć umetnosti u radu sa zajednicom – Eudenio Barba i Džulija Varli (Danska/Italija)

FILM

The Country Where the Trees Fly - Davide Barletti and Jacopo Quadri

Online CONVERSATION with Eugenio Barba and Julia Varley: *The power of art in working with the community* - Odin Teatret's experience (Denmark/Italy)

21.00

Dorćol platz
Dobračina 59

PREDSTAVA

Devojčice – Reflektor Teatar (Srbija)

THEATRE PRODUCTION

Girls – Reflektor Teatar (Serbia)

Subota, 24. jun 2023.

11.00–17.00

Silosi
Dunavski kej 46

SLIKANJE MURALA

Zidovi nade – Klaudija Bernardi (Argentina) i učesnice slikanja murala

MURAL PAINTING

Walls of Hope – Claudia Bernardi (Argentina) and other mural painting participants

11.00–14.00

Košutnjak park
Ispred ulaza u Rekreativni centar
„Pionirski grad”
Kosutnjak Park
Meeting point: Pionirski grad
entrance

PERFORMANS/ŠETNJA

Solvitur Ambulando – Grenland Friteatar (Norveška)

PERFORMANCE / GUIDED WALK

Solvitur Ambulando – Grenland Friteatar (Norway)

15.00–18.00

UK Parobrod
Kapetan Mišina 6a

SPECIJALNI PROGRAM: *Forum Zauzimanje za drugog je borba za nas same*

Učesnice : Armine Avetisjan (Jermenija i SAD) – onlajn;

Gedi Aniksdal (Norveška); Branislava Jovanović (Srbija);

Izabela Kisić (Srbija); Jelena Krstić (Srbija); Maja Mitić (Srbija); Olivera Simić (BiH/Australija); Karolina Spaić (Srbija/ Holandija)

FILM

„Sve(t) na leđima žene” – Maja Mitić (Srbija)

SPECIAL PROGRAM: *Forum Standing Up for Another is a Fight for Ourselves*

Participating: Armine Avetisyan (Armenia/USA-online); Geddy Aniksdal (Norway), Branislava Jovanović (Serbia); Izabela Kisić (Serbia); Jelena Krstić (Serbia); Maja Mitić (Serbia); Olivera Simić (Bosnia and Herzegovina/Australia); Karolina Spaić (Serbia/ Netherlands)

FILM

“Woman’s Shoulders Hold the World” – Maja Mitić (Serbia)

19.00

Silosi
Dunavski kej 46

OTVARANJE MURALA

Klaudija Bernardi (Argentina); Staša Zajović (Srbija) i učesnice slikanja murala

MURAL REVEALING

Claudia Bernardi (Argentine); Staša Zajović (Serbia) and mural painting participants

21.00

Studentski park
Studentski trg 16

PREDSTAVA

Drveće pleše – DAH Teatar (Srbija)

THEATRE PRODUCTION

Dancing Trees – DAH Teatar (Serbia)

DAH Teatar Centar za istraživanje kulture i društvenih promena (osnovan 1991. godine) je pozorište i 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-obrazovne projekte sa vizijom o stvaranju nenasilnog i tolerantnog društva.

DAH Theatre Research center for culture and social change (founded in 1991) is a theatre and artistic collective that uses contemporary theatre techniques to create engaging art, with the intention of initiating a positive social development. Working on the crossroads between theatre, dance, and visual arts, DAH Theatre creates productions and artistic educational projects with a vision of creating a non-violent and tolerant society.

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

Dragana Živanović – finansijska menadžerka festivala / Festival financial manager

Jadranka Anđelić – koordinacija onlajn programa, veb-sajt / Online program coordination, website

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

Meri Zec – organizacija / organization

Lidija Stojanović Janković – finansijsko-administrativna asistentkinja / Financial and administrative assistant

Danica Đokić – digitalni marketing / Digital marketing

Tanja Rapp – PR festivala / Festival PR

Dijana Mitrović Longinović – prevod i uređivanje programa / Program translation and editing

Vizuelni identitet / Visual identity of the festival

Koan studio – vizuelno rešenje programa i plakata / Program visual concept and poster design

Tehnička realizacija / Technical production

Milomir Dimitrijević – tehnički direktor / Technical Director

Radovan Samolov – tehnički direktor / Technical Director

Zoran Vasiljević – tehnička podrška / Technical support

Video i foto dokumentacija / Video and photo documentation

Volonteri / Volunteers

Jelena Barbulj, Katarina Drenjanin, Aiša Omerčić, Milena Lopičić, Iva Novaković,
Rumena Šopova, Isidora Žarković

Produkcija / Production – DAH Teatar

DAH Teatar zahvaljuje / DAH Theatre thanks: Claudia Bernardi

PROSTORI IZVOĐENJA/VENUES

UK Parobrod / Cultural Center Parobrod – Kapetan Mišina 6a

Malo pozorište “Duško Radović” / Little Theatre “Duško Radović” - Aberdareva 1

Dorćol platz – Dobračina 59

Silosi – Dunavski kej 46

Institut za umetničku igru / Belgrade Dance Institute – Bulevar vojvode Mišića 43

Centar za kulturnu dekontaminaciju (CZKD) / The Center for Cultural Decontamination (CZKD) – Birčaninova 21

Košutnjak, Ispred ulaza u Rekreativni centar „Pionirski grad”, Kneza Višeslava 27 /

KOŠUTNJAK PARK, Meeting point: Pionirski grad entrance Kneza Višeslava 27

Studentski park / Studentski park – Studentski trg 16

Kulturni centar Beograda (KCB) / Cultural Centre of Belgrade – Knez Mihailova 6

KROKODILov centar / KROKODIL Centre – Karađorđeva 43



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Ambasada
Savezne Republike Nemačke
Beograd



Kingdom of the Netherlands



Republika Srbija
Ministarstvo kulture i informisanja



Секретаријат
за културу

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DahTeatar