



(ZAMIŠLJENE) PORODIČNE PRIČE
katalog izložbe

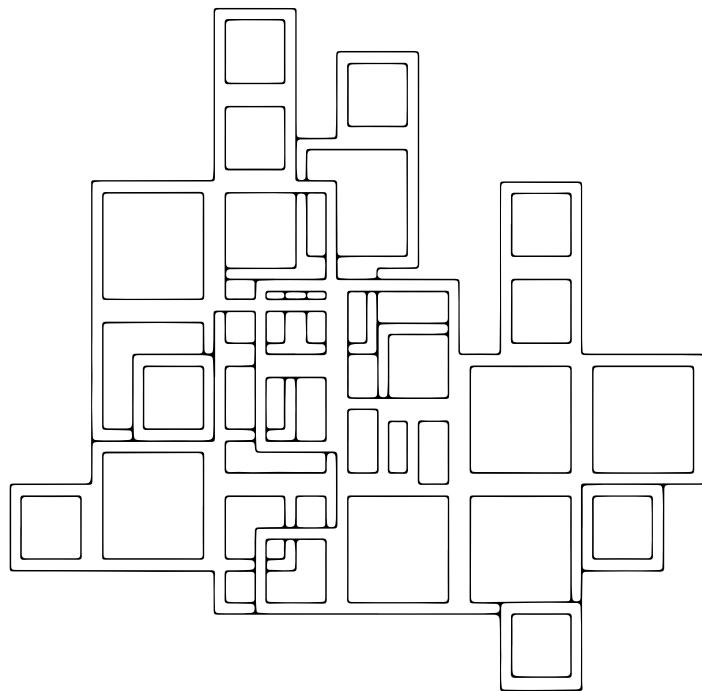


(zamišljene) PORODIČNE PRIČE

Zajednički umetnički rad studenata master studija *Scenske arhitekture i dizajna* na Fakultetu tehničkih nauka u Novom Sadu, na predmetu *Umetničke prakse scenskog dizajna*.

(Imaginary) FAMILY STORIES

A collaborative artwork with master's students of Scene Architecture and Design at the Faculty of Technical Sciences in Novi Sad, as part of the course *Artistic Practices of Scene Design*.



(zamišljene)
PORODIČNE PRIČE

Katalog izložbe

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STORIES**

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Scene laboratory	
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U potrazi za sećanjem: (zamišljene) PORODIČNE PRIČE

01

Svaka porodica, velika ili mala, ima sopstvene priče - o ljudima koji su bili, imali nekoga, nešto radili, dolazili, odlazili, voleli i želeli; o mestima koja su gradili, rušili, čuvali i ostavljali; o predmetima koje su kupovali, koristili, dobijali, poklanjali i sklanjali. Čak i onda kada ih nema (priča) ili o se njima čuti, priče ne nestaju. Nekih se sećamo, neke su nam pričali, neke smo sami konstruisali. A šta kada svi oni – ljudi, mesta i predmeti – nestanu, kada ostanu daleko iza nas, ili kada nema više nikoga da nam o njima nešto kaže? Šta kada dođe trenutak kada više nemamo koga da pitamo?

Onda gledamo fotografije, čitamo pisma, prebiramo po kutijama, pretražujemo police, otvaramo stare kofere i čitamo knjige koje smo tek otkrili. Tako su nastale **(zamišljene) Porodične**

priče, zajednički umetnički rad osam studenata master studija *Scenske arhitekture i dizajna*, na predmetu *Umetničke prakse scenskog dizajna*.

Ovoga puta, nismo pošli od teksta. Krenuli smo sa studentima u potragu za uspomenama i sećanjima. Zadali smo da istražuju dokumentarnu građu, porodične arhive fotografija, predmeta i drugih dokumenata, da razgovaraju sa članovima porodice, da podstaknu sopstvena sećanja, i da, zatim, o tome zajedno pričamo. Zatim smo tražili da sami napišu priču - o ljudima koje nikada nisu upoznali, već su o njima samo slušali; ili o ljudima koje su upoznali na kratko, i o njima su znali veoma malo. Tako je svaki tekst dobio naslov po osobi o kojoj je priča – Radoje, Bora, Meja, Desa, Johan, Dušan, Milka i Janoš. Obična imena, običnih ljudi, a posebna i važna.

Sledilo je kreiranje situacija zasnovanih na ključnim rečenicama teksta, pa njihovo transponovanje u prostor, u kutije kao mesta za skladištenje uspomena i sećanja. Svako je, zatim, u svoje četiri kutije, smestio prostorne instalacije, objedinjujući ih u priču o jednoj osobi i jednom vremenu, a njihovim hronološkim povezivanjem, od 1938. do 1960. godine, nastala je zajednička instalacija.

I ovoga puta radili smo sa studentima heterogenog prethodnog obrazovanja (pet inženjera scenske arhitekture, tehnike i dizajna, jednim menadžerom u kulturi i dva inženjera arhitekture).

Kao ishod, rad (*zamišljene*) *Porodične priče* jeste složena višemedijska instalacija, nastala u spajanju osam pojedinačnih priča – insceniranih sećanja, ispričanih scenskim izražajnim sredstvima. Zadatak ove instalacije je i da uspostavi aktivan odnos prema prostoru u kome nastaje, sada, za Bijenale scenskog dizajna, ali, još važnije, prema publici. Želeli smo da publika istražuje i otkriva naše porodične, zamišljene i izmišljene priče – kretanjem kroz prostor, zauzimanjem različitih položaja tela, slušanjem, mirisanjem, dodirivanjem i, nadamo se, ličnim reminiscencijama.

Velika vrednost ovog rada jeste to što su studenti sami dizajnirali prostor svojih kutija, i tehnički realizovali rad, kao i sve njegove komponente, precizno i fino, na nivou ruke. Čini se da je upravo ovaj deo – realizacija rada, bio i najzanimljiviji. Praviti sam, sopstvenim rukama, deo po deo prostora kuće, sobe, dvorišta, vitrine, kofera... i videti kako uspomene i sećanja dobijaju

fizički oblik, bilo je zaista uzbudljivo. Voleli bismo da tako bude i za svakoga ko u ovaj prostor uđe.

Tatjana Dadić Dinulović,
Daniela Dimitrovska,
Vladimir Ilić i
Andrija Dinulović

In search of memories: (Imaginary) FAMILY STORIES

01

Every family, big or small, has its own stories - about people, who had someone, did something, who came, went away, who loved and dreamed; about the places they built, demolished, preserved and left behind; about the objects they bought, used, received, gave away and put away. Even when they are not there or are kept silent about, stories do not disappear. Some we remember, some were told to us, some we constructed ourselves. And what when all of them - people, places and objects - disappear, when they remain far behind us, or when there is no one left to tell us anything about them? What happens when we have no one left to ask?

Then we look at photos, read letters, sort through boxes, search shelves, open old suitcases and read books we've just discovered. This is

how the **(imagined) Family Stories** came about, as a joint artistic work of eight students of the master studies of *Scene architecture and design*, during the course named *Artistic practices of scene design*.

This time, we did not start from any text. We started searching for stories from students' memories. We asked them to research documentary material, family archives of photographs, objects and other documents, to talk with family members, to stimulate their own memories, and then to talk about it together. Then we asked them to write a story - about the people who they had never met, but had only heard about; or about the people they met briefly, and knew very little about. Thus, each text was titled after the person the story is about - Radoje, Bora, Meja, Desa, Johan, Dušan, Milka and Janoš. Ordinary names of ordinary people, but special and important ones.

This was followed by the creation of situations based on the key sentences of the text, and their transposition into space, into boxes as places for storing memories and recollections. Everyone placed the spatial installations in their four boxes, uniting them into a story about one

person and one time, and by connecting them chronologically, from 1938 to 1960, a joint installation was created.

This time, too, we worked with students of heterogeneous previous education (five of them are scene design, architecture and technique engineers, one cultural manager and two architectural engineers).

As a result, the work (*imaginary*) *Family stories* is a complex multimedia installation, created by combining eight individual stories - staged memories, told through scenic means of expression. The task of this installation is also to establish an active relationship with the space in which it is created, now, for the Biennial of Scene Design, but, more importantly, with the audience. We wanted the audience to explore and discover our family stories, imagined and made-up - by moving through the space, assuming different body positions, listening, smelling, touching, hoping to initiate their personal reminiscences.

The great value of this work is that the students themselves designed the space of their boxes, and technically realised the work, as well as all its

components, precisely and finely, at hand level. It seems that this part - the realisation of the work - was the most interesting. Creating by yourself, with own hands, part by part, the space of the house, room, yard, showcase, suitcase... and seeing how memories take physical form, was really exciting. We would like it to be the same for everyone who enters this space.

Tatjana Dadić Dinulović,
Daniela Dimitrovska,
Vladimir Ilić i
Andrija Dinulović

Proces

02

The Process





*Istraživanje porodičnih
i drugih arhiva*

*Researching family
and other archives*





Kreiranje grupe



Creating the group



Pisave priča



Writing the stories



Prílohy príča



Telling the stories

*Creating the
situations in 2D*





Kutija kao prostor
za uspomene i sećanja



*A box as a space for
reminiscences and memories*

Transponovaje
situacija
u 3D prostor



*Transpositioning
the situations
to a 3D space*





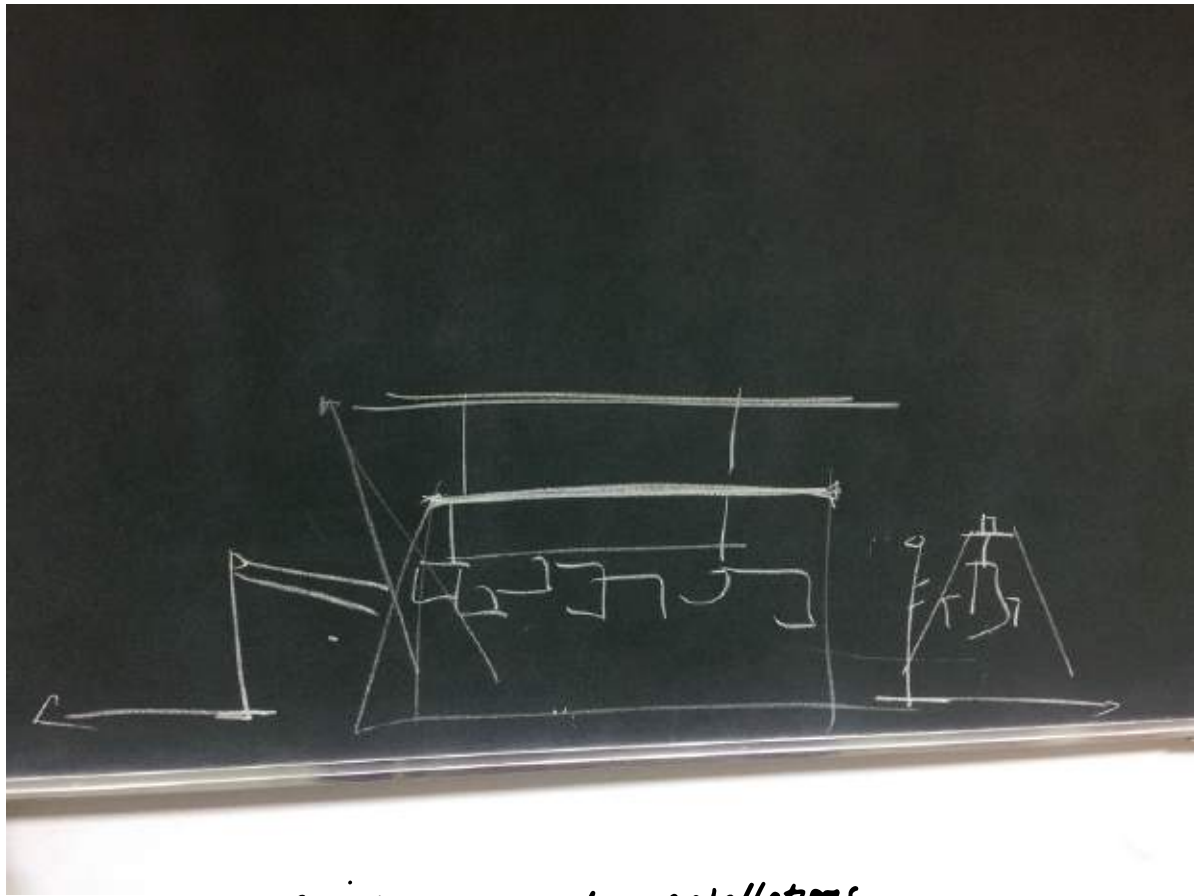
3D makete



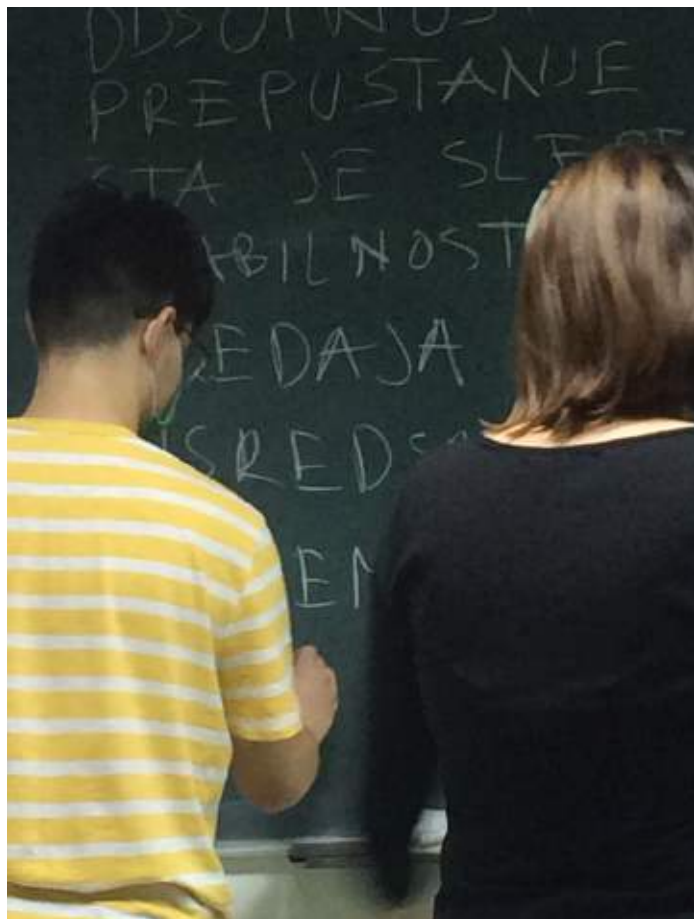
3D models



Kreiranje prostornih instalacija
(inocencija sećanja)

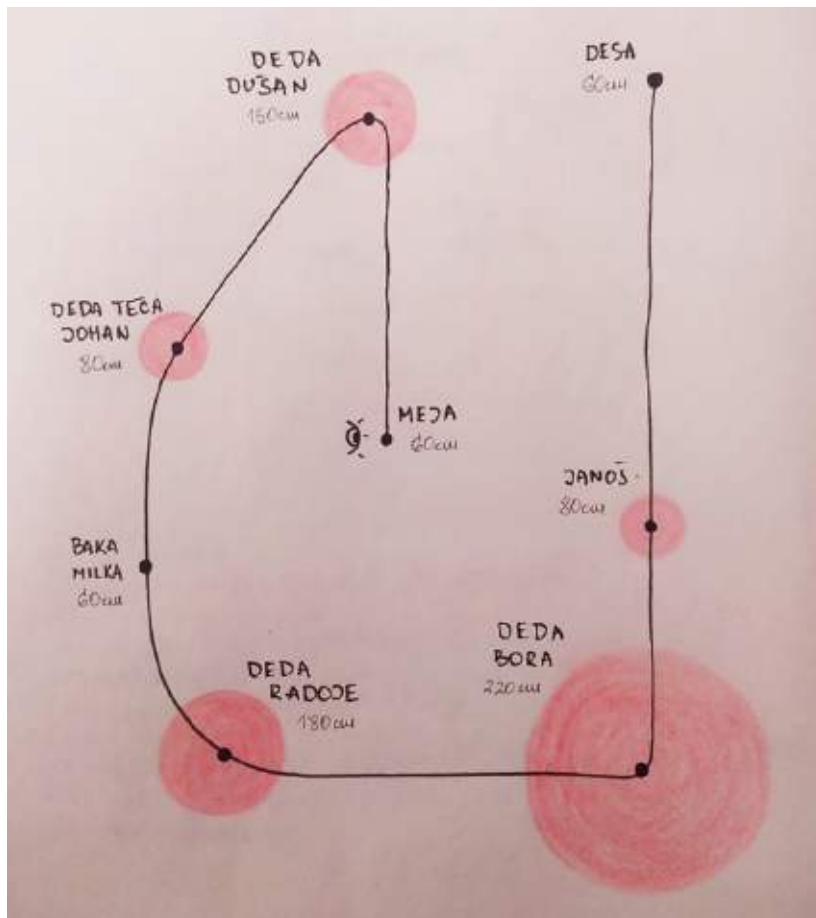


Creating special installations
(staging memories)



*Kreiranje
zajedničkog
rada*

Creating
the
art work





Produkcia



Production



Realizacja

Realisation



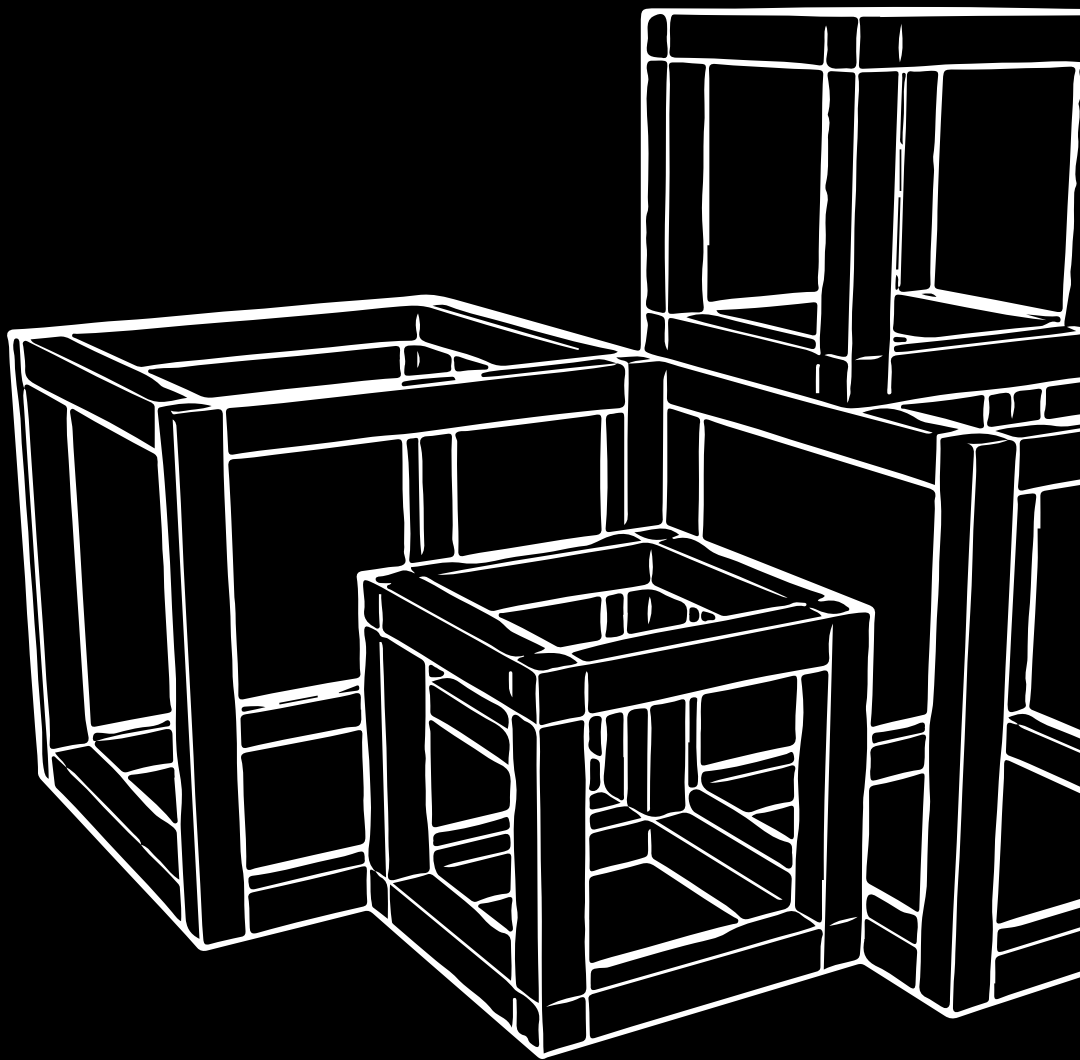
Radovi

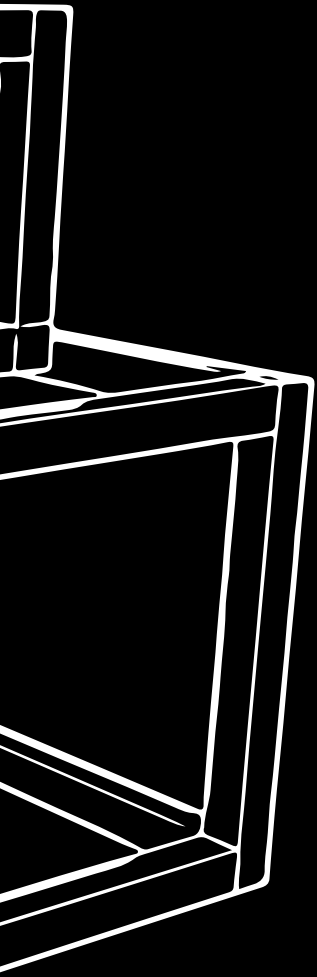
03



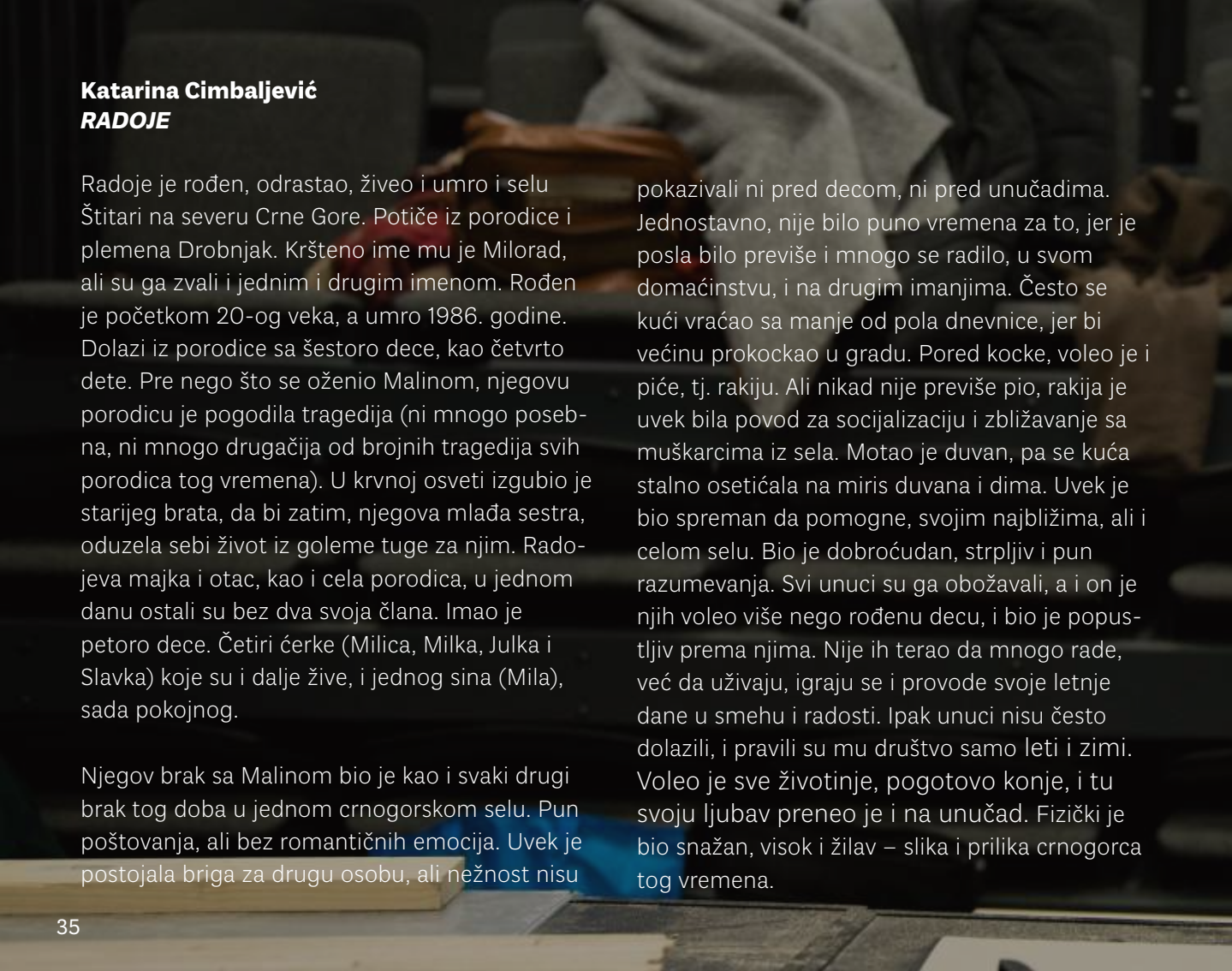
Artworks







Katarina Cimbajerić
RAĐOJE



Katarina Cimbaljević

RADOJE

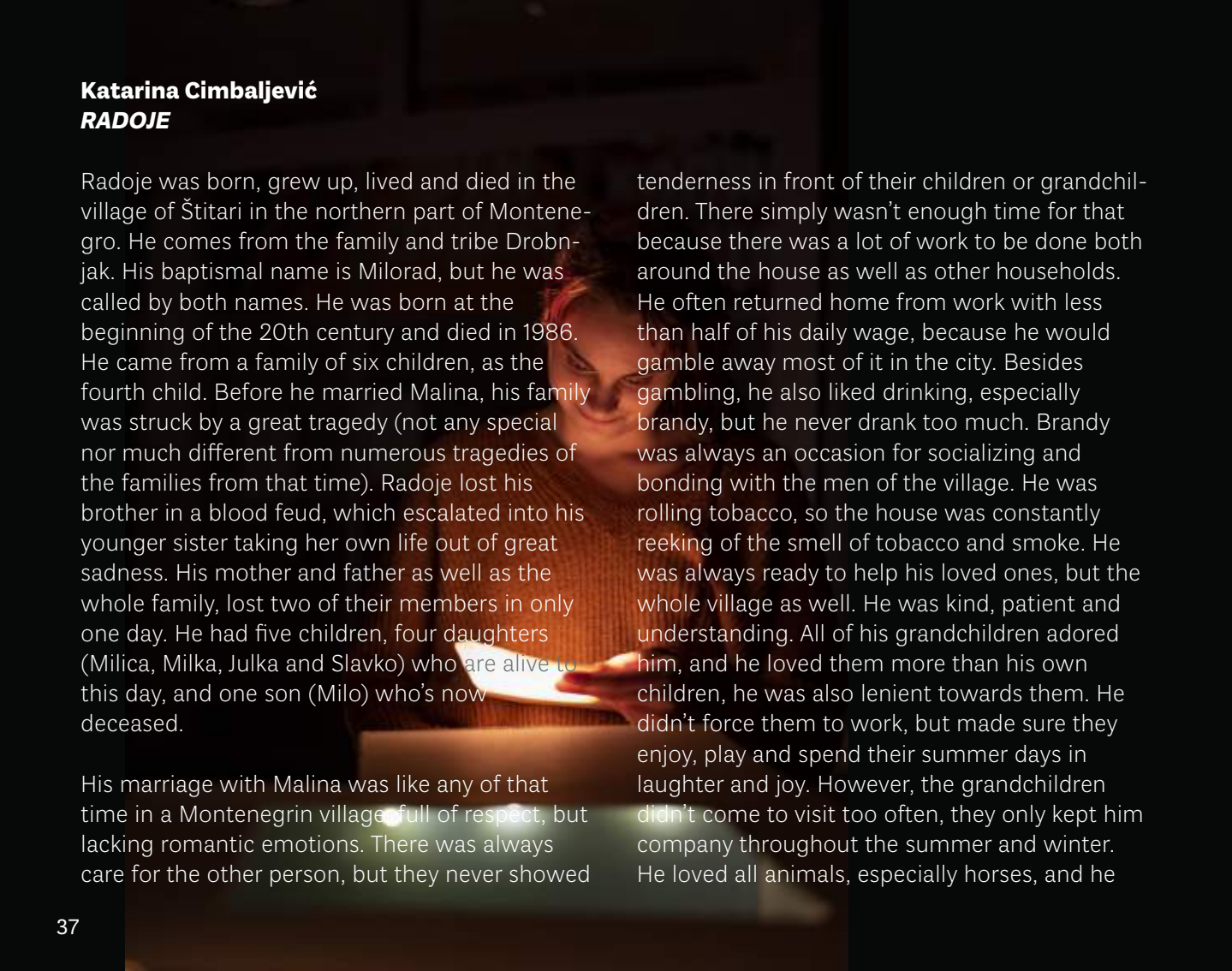
Radoje je rođen, odrastao, živio i umro i selu Štitari na severu Crne Gore. Potiče iz porodice i plemena Drobnjak. Kršteno ime mu je Milorad, ali su ga zvali i jednim i drugim imenom. Rođen je početkom 20-og veka, a umro 1986. godine. Dolazi iz porodice sa šestoro dece, kao četvrto dete. Pre nego što se oženio Malinom, njegovu porodicu je pogodila tragedija (ni mnogo posebna, ni mnogo drugačija od brojnih tragedija svih porodica tog vremena). U krvnoj osveti izgubio je starijeg brata, da bi zatim, njegova mlađa sestra, oduzela sebi život iz goleme tuge za njim. Radojeva majka i otac, kao i cela porodica, u jednom danu ostali su bez dva svoja člana. Imao je petoro dece. Četiri ćerke (Milica, Milka, Julka i Slavka) koje su i dalje žive, i jednog sina (Mila), sada pokojnog.

Njegov brak sa Malinom bio je kao i svaki drugi brak tog doba u jednom crnogorskom selu. Pun poštovanja, ali bez romantičnih emocija. Uvek je postojala briga za drugu osobu, ali nežnost nisu

pokazivali ni pred decom, ni pred unučadima. Jednostavno, nije bilo puno vremena za to, jer je posla bilo previše i mnogo se radilo, u svom domaćinstvu, i na drugim imanjima. Često se kući vraćao sa manje od pola dnevnice, jer bi većinu prokockao u gradu. Pored kocke, voleo je i piće, tj. rakiju. Ali nikad nije previše pio, rakija je uvek bila povod za socijalizaciju i zbližavanje sa muškarcima iz sela. Motao je duvan, pa se kuća stalno osetićala na miris duvana i dima. Uvek je bio spreman da pomogne, svojim najbližima, ali i celom selu. Bio je dobroćudan, strpljiv i pun razumevanja. Svi unuci su ga obožavali, a i on je njih voleo više nego rođenu decu, i bio je popustljiv prema njima. Nije ih terao da mnogo rade, već da uživaju, igraju se i provode svoje letnje dane u smehu i radosti. Ipak unuci nisu često dolazili, i pravili su mu društvo samo leti i zimi. Voleo je sve životinje, pogotovo konje, i tu svoju ljubav preneo je i na unučad. Fizički je bio snažan, visok i žilav – slika i prilika crnogorca tog vremena.

Njegovi poslednji dani, ipak, izgledali su mnogo drugačije. Bio je slab i mršav, i nije više imao energiju kao pre. Uprkos tome, u sećanjima onih koje je ostavio za sobom, i dalje je snažan, žilav i hrabar. Neustrašiv i pošten.





Katarina Cimbaljević

RADOJE

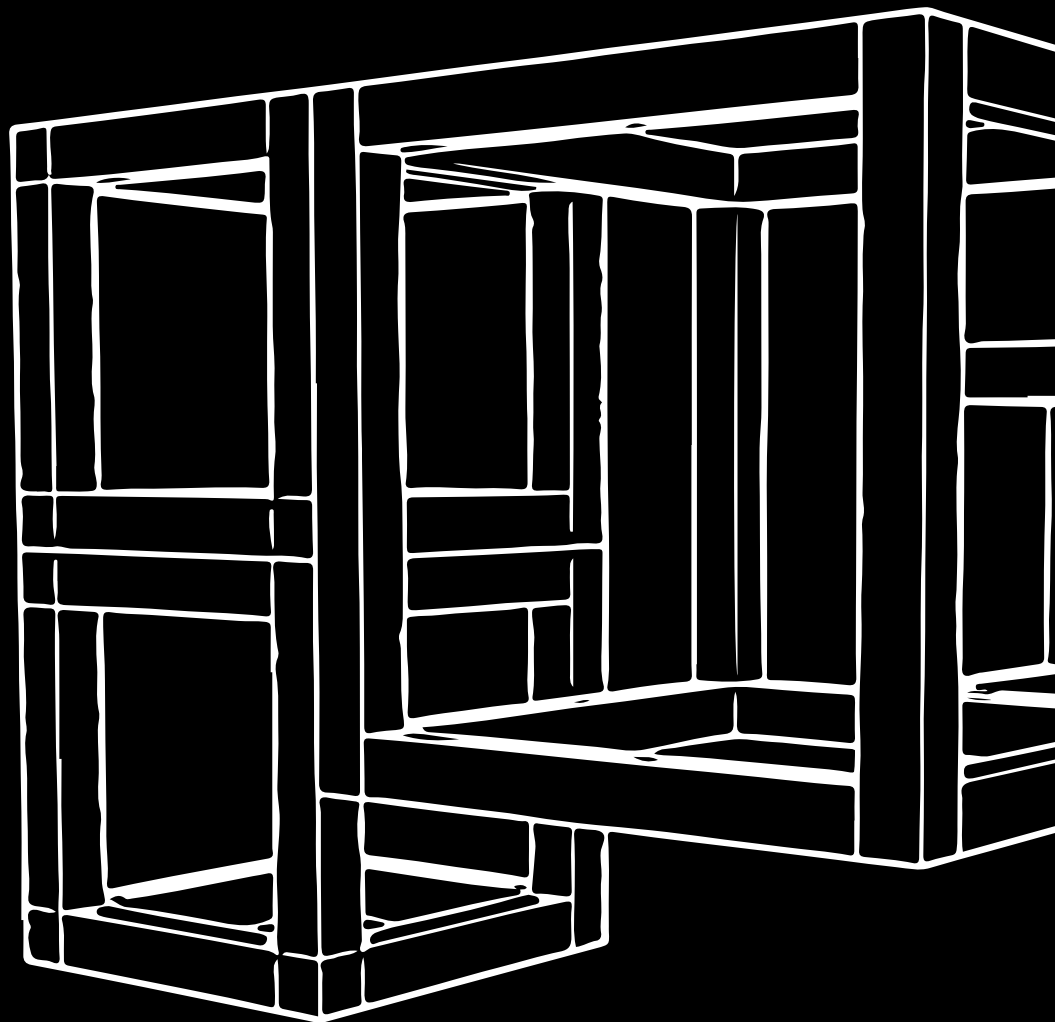
Radoje was born, grew up, lived and died in the village of Štitari in the northern part of Montenegro. He comes from the family and tribe Drobnjak. His baptismal name is Milorad, but he was called by both names. He was born at the beginning of the 20th century and died in 1986. He came from a family of six children, as the fourth child. Before he married Malina, his family was struck by a great tragedy (not any special nor much different from numerous tragedies of the families from that time). Radoje lost his brother in a blood feud, which escalated into his younger sister taking her own life out of great sadness. His mother and father as well as the whole family, lost two of their members in only one day. He had five children, four daughters (Milica, Milka, Julka and Slavko) who are alive to this day, and one son (Milo) who's now deceased.

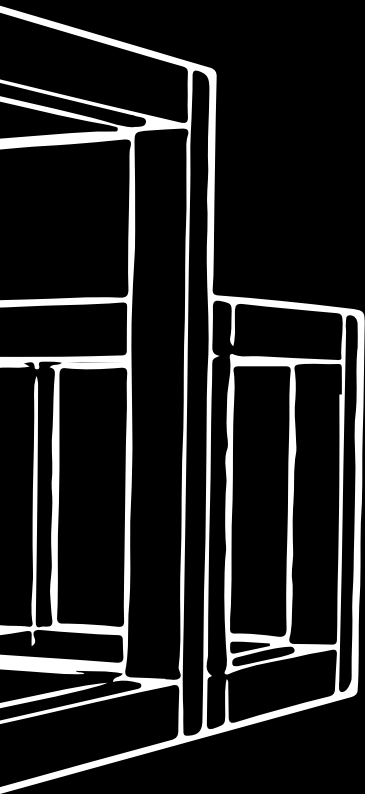
His marriage with Malina was like any of that time in a Montenegrin village, full of respect, but lacking romantic emotions. There was always care for the other person, but they never showed

tenderness in front of their children or grandchildren. There simply wasn't enough time for that because there was a lot of work to be done both around the house as well as other households. He often returned home from work with less than half of his daily wage, because he would gamble away most of it in the city. Besides gambling, he also liked drinking, especially brandy, but he never drank too much. Brandy was always an occasion for socializing and bonding with the men of the village. He was rolling tobacco, so the house was constantly reeking of the smell of tobacco and smoke. He was always ready to help his loved ones, but the whole village as well. He was kind, patient and understanding. All of his grandchildren adored him, and he loved them more than his own children, he was also lenient towards them. He didn't force them to work, but made sure they enjoy, play and spend their summer days in laughter and joy. However, the grandchildren didn't come to visit too often, they only kept him company throughout the summer and winter. He loved all animals, especially horses, and he

A close-up photograph of a person's hands, wearing a dark long-sleeved shirt, reaching into a wooden drawer. The drawer is filled with a large quantity of fresh, green grass. The scene is dimly lit, with a warm, yellowish light source illuminating the hands and the grass. In the background, a dark wooden cabinet with a metal handle is visible. The overall mood is contemplative and nostalgic.

passed that love onto his grandchildren as well. Physically he was strong, tall and tough - a perfect representation of a Montenegrin man of that time. His last days, however, looked very different. He was weak and frail, and he no longer had the energy he had before. Despite that, in the memories of those he left behind, he is still strong, tough and brave. Fearless and honest.





BORA

Milena Grošin

Milena Grošin
BORA

Dan već uveliko odmiče dok Bora sedi na hoklici ispred svog iznajmljenog stana, u dvorištu, u ulici Franše D'Eperea u Beogradu. Hoklica uzeta iz kuhinje prihvata Boru dok on već nekoliko sati nepomično čita. Prekrštenih nogu, naslonjen na zid, on sa punom pažnjom upija sve što mu listovi nude. Pažnju mu odjednom privlači mala, gotovo neprimetna, zakrpljena rupica na zavrnutom rukavu njegove blistavo bele košulje. Pogledom luta dalje, ka svojim šakama. Odlazi knjigu u krilo i posmatra obe šake, prvo levu, pa desnu, pa obe, shvatajući da decenijama nije ni pomislio na njih, svestan njihove vrednosti i umeća koje se u njima nalazi. Zbunjen ovim sekundama sanjarjenja i odlutalih misli koje sebi retko dozvoljava, nespretno skida naočare. Svako može da primeti da je šarmantna razrokost koja prati sve Grošine tu. Rukom prolazi kroz svoju gustu sedu kosu, apsolutno sedu, iako mu je tek 42 godine. Komšija Boža mu se približava i počinju da razgovaraju. Ubrzo i Toša izlazi iz podruma svoje kafane, zaključava je i pridružuje se razgovoru. U ulici nema nikoga. Svi su se odavno sklonili. Iako nije bilo naknadnih padova bombi, strepnja

među gospodom postoji. Bora je ostao, kao što će i njegov sin, godinama kasnije.





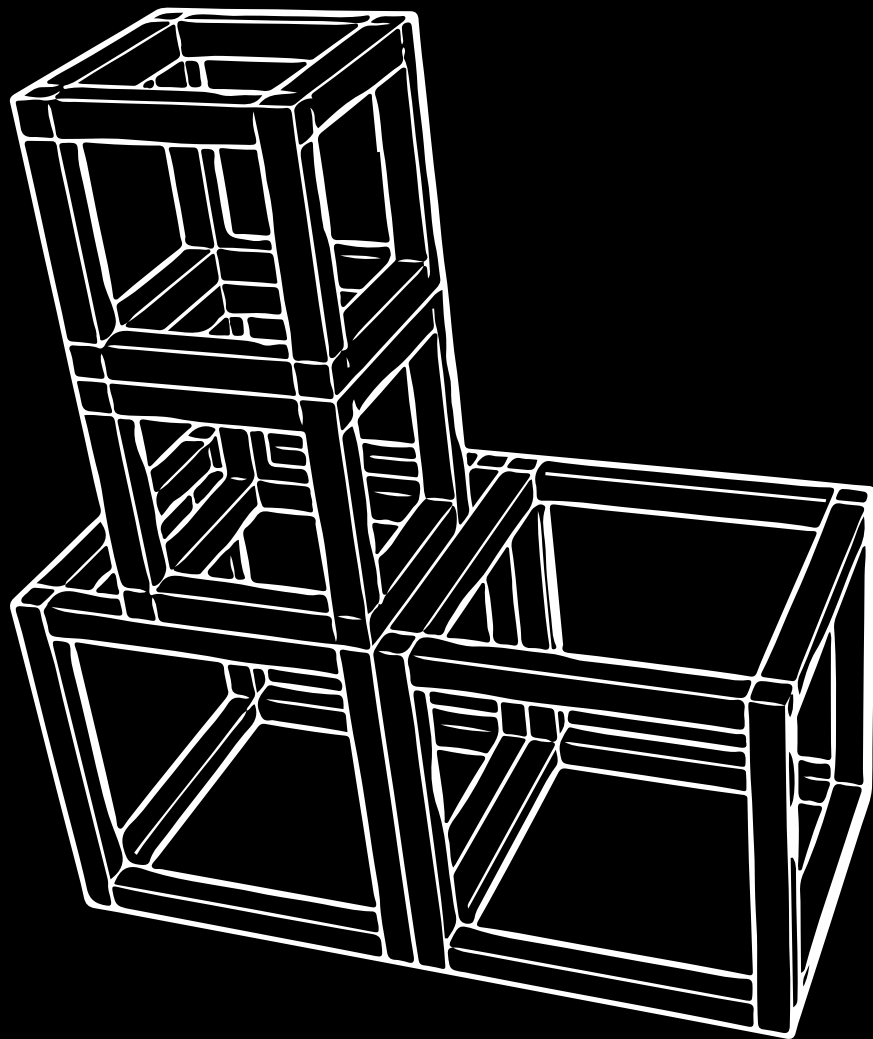
Milena Grošin
BORA

The day has already been long gone while Bora is sitting on a stool in front of his rented apartment in the yard in Franchet d'Esperey's street in Belgrade. The stool, taken from the kitchen takes Bora while he's being motionless already for hours. Legs crossed, leaning against the wall, he absorbs everything the pages offer him. His attention is suddenly drawn to a small, almost invisible hole on the rolled-up sleeve of his bright white shirt. His gaze wanders further towards his hands. Leaving the book on his lap he stares at his hands, first the left, then the right, then them both, realizing that for decades he has not thought of them, aware of their value and the skill that's found in them. Confused by these seconds of daydreaming and his wandering thoughts, which he rarely allows, he clumsily takes off his glasses. Anyone could notice that charming grandeur that accompanies all of the Grošin family member. He combs through his thick grey hair with his fingers, which is totally grey, even though he's only 42 years old. His neighbor, Boža, approaches and they start talking. Soon, Toša comes out of the basement

of his tavern, locks it and joins the conversation. There is no one on the street. They all took shelter a long time ago. Although there were no dropped bombs afterwards, there's still anxiety among the gentlemen. Bora stayed, as will his son, years later.



Tada sam video u stvari šta je rat i kako on
zbilja izgleda.



MEJA

Danijela Matorić

Danijela Matović

MEJA

Uvek je bila nasmejana.

Deseti mesec je u godini, njene ruke, koje se greju između nogu, prekrivene su ćebetom. Meja leži u svom krevetu i gleda u prozor. Njen pogled nije tužan, nije. Mlada je i snažna.

Lokne su joj do ušiju i nikad duže. Ona leži u svom krevetu i zamišljeno gleda u zid preko puta sebe. Ne primećuje zvuk koji dolazi iz kuhinje. Ne primećuje ni miris paljevine koji dolazi iz dvorišta. Taj suživot je postao takav da Meja na njega više ne obraća pažnju. Kao sinteza dva slična, ali različita pola. Traži slobodni horizont u tom pogledu, koji, čini se, nije menjan duže vreme.

U sebi broji koliko leta je provela zajedno sa Milkom i Dušanom, pod istim krovom, kuvajući zajedno s njima jutarnju kafu. Jedno leto manje, pomislila je. To jedno leto provela je koračajući po vrelom betonu Italije. To je prvo leto koje je provela sa sestrom na putovanju van zemlje. Velika sestra je za nju veliki uzor.

Iz svog zagledanog pogleda trgnula se onog časa kada je shvatila da kasni na fakultet na koji još nikad nije zakasnila. Brzim korakom ulazi u kuhinju, ljubi Milku i odlazi na Šumarski fakultet gde je čekaju studenti, radosni i nestrpljivi da vide nju kako uvek, na pauzi, zasmehava svoje kolege i kolegice.



A person wearing a red jacket and black gloves is working in a laboratory. They are holding a blue pipette and dispensing liquid into small vials. In the background, there are various glassware, including Erlenmeyer flasks and beakers, some containing red and yellow liquids. A small framed picture is visible on a shelf in the background.

Danijela Matović
MEJA

She was always smiling.

It is the tenth month of the year, her hands, getting warm between her legs, covered with a blanket. Meja lies in her bed and looks at the window. Her look is not sad, no. She is young and strong.

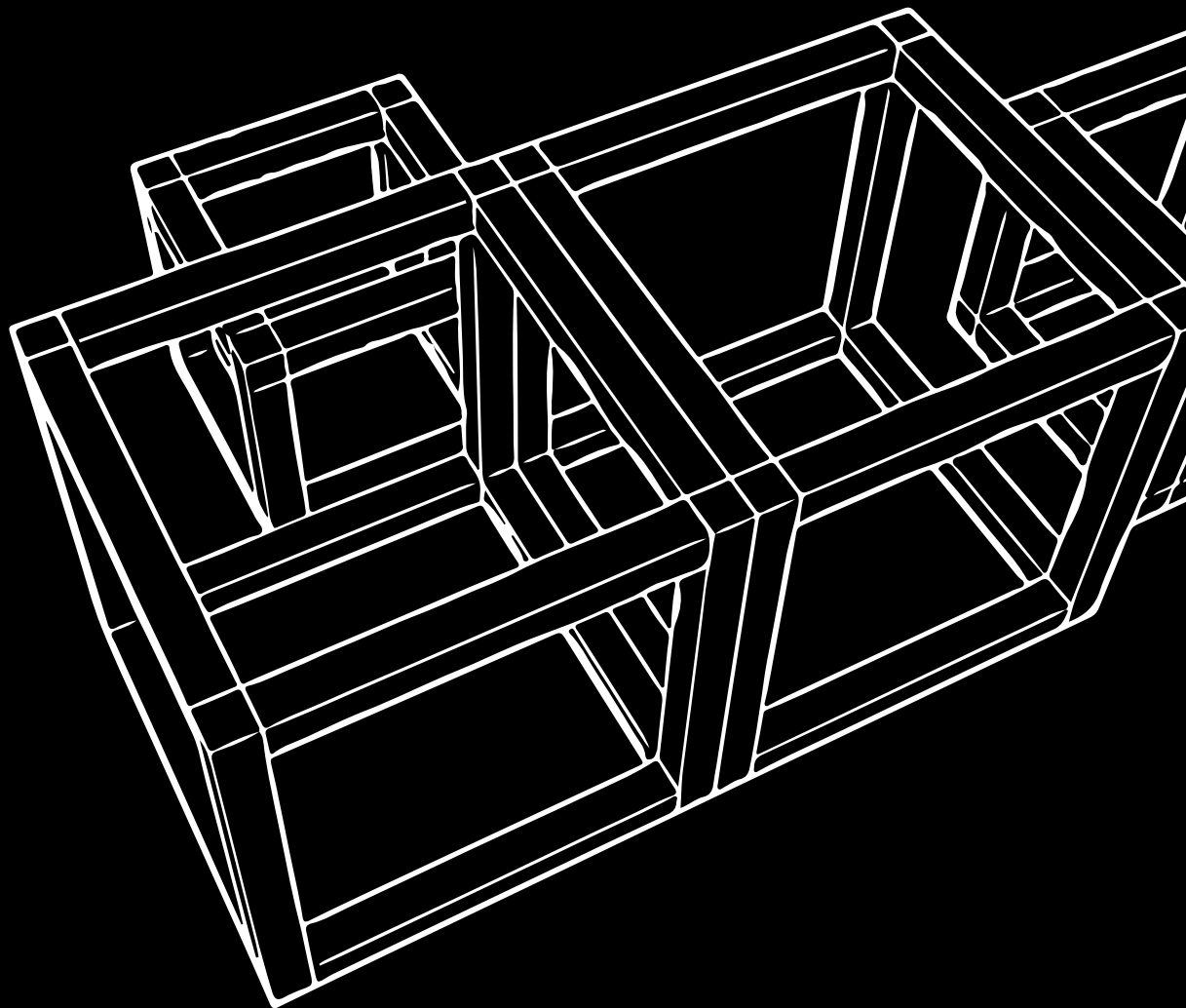
Her curls are up to her ears and never longer. She lies in her bed and stares thoughtfully at the wall across from her. She didn't notice the sound coming from the kitchen. Not even the burning smell coming from the yard. This coexistence has become such that Meja no longer pays attention to it. As a synthesis of two similar but different identities. She is looking for a free horizon in this regard, which, it seems, has not been changed for a long time.

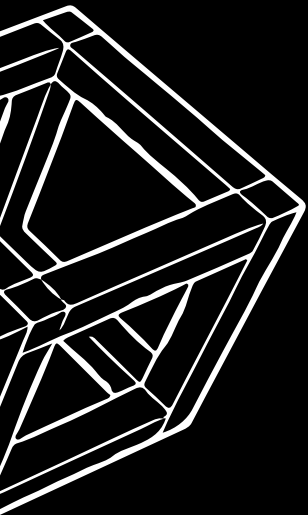
She counts in herself how many summers she spent together with Milko and Dušan, under the same roof, making morning coffee with them. One less summer, she thought. She spent that one summer walking on the hot concrete of Italy.

It is the first summer she has spent traveling abroad with her sister. She is a great role model for her.

She snapped out of her staring the moment she realized she was late for college, which she had never been late to before. She quickly enters the kitchen, kisses Milka and goes to the Faculty of Forestry, where the happy and impatient students are waiting to see how she always makes her colleagues laugh during the break.







DESA

Marija Milosavljević

Marija Milosavljević

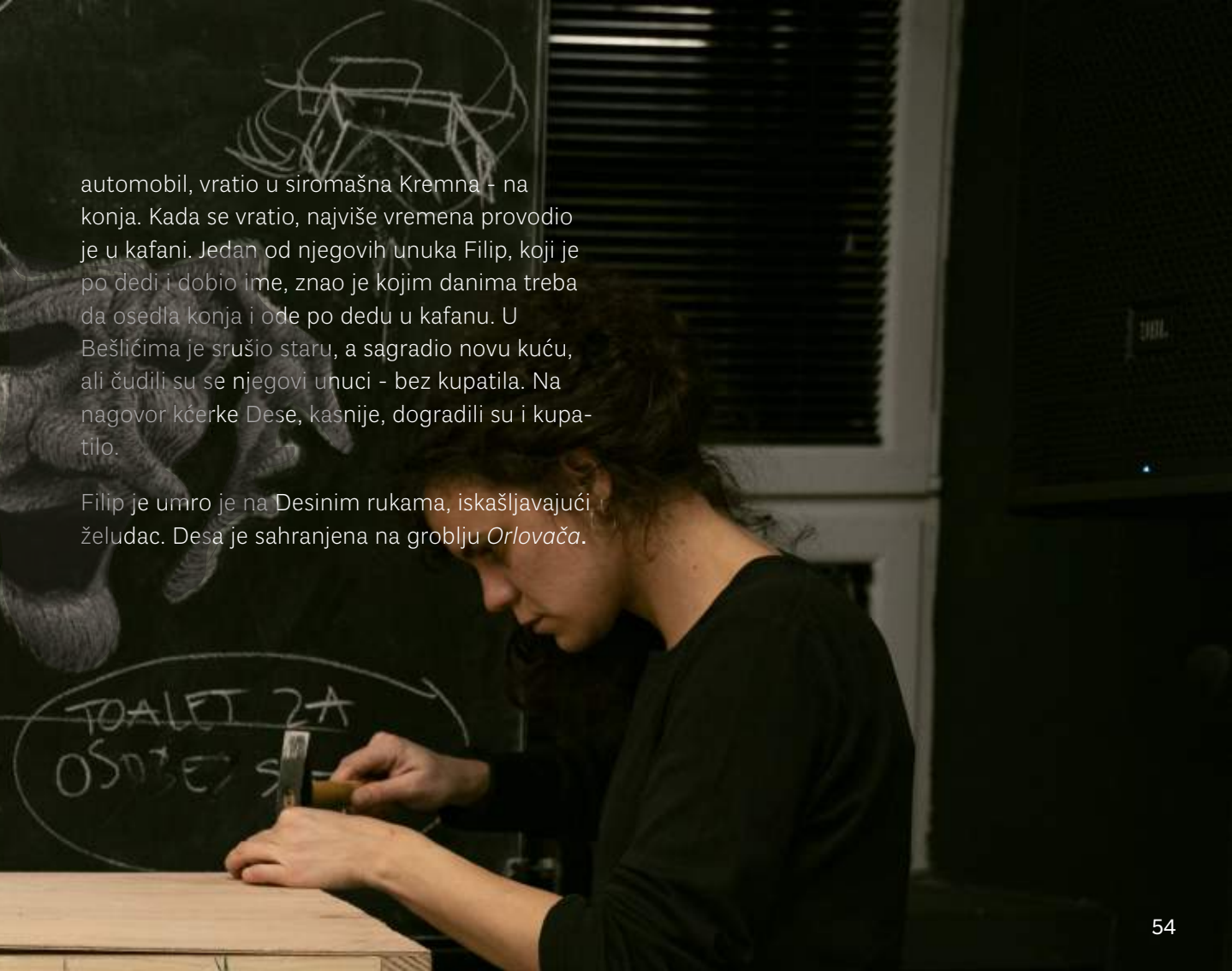
DESA

Rođena je u Kremnima, u kući Bešlića - Filipa i Vašilije. Imala je dve sestre Milicu i Milenu. Milena i Desa bile su od iste majke, dok je Miličina majka bila prva Filipova žena. Govorili su da je bila izuzetno lepa i da se dugo nije udavala. Kao devojka otišla je iz Kremana za Beograd kako bi se školovala i pronašla posao. Radila je u hotelu *Moskva* i volela da putuje. Leti bi se vraćala u Kremna gde su se njenom povratku najviše radovala deca zbog slatkiša koje je donosila. Priča se da je često išla u Italiju jer je tamo imala udvarača koji je, kako kažu, bio ludo zaljubljen u nju.

U Kremnima, u zaseoku Milosavljević, '81. uvode struju. Milosavljevići su među poslednjima dobili struju, ali su među prvim, ako ne i prvi, imali gramofon na baterije koji je Desa donela. Tada bi deca čuvala ovce po pašnjacima i slušala ploče. Desa se, u svojim tridesetim godinama, udala za Duška. Selili su se sa različitih mesta u Beogradu dok nisu dobili stan na Labudovom brdu, a

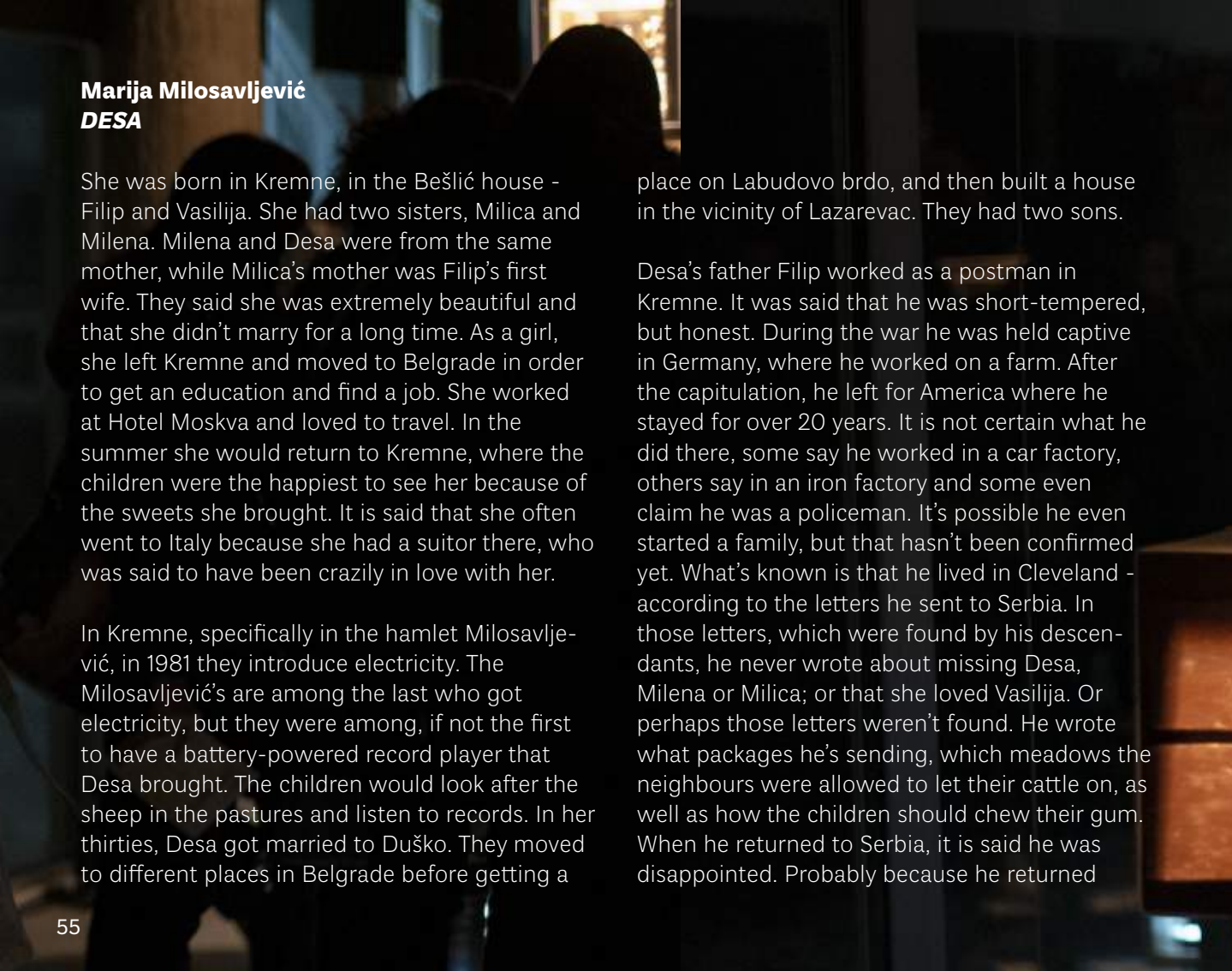
potom izgradili kuću, negde u okolini Lazarevca. Imali su dva sina.

Desin otac Filip radio je kao poštar u Kremnima. Govorilo se da je bio preke naravi, ali pošten. Tokom rata je u zarobljeništvu u Nemačkoj, gde radi na jednom imanju. Nakon kapitulacije, odlazi za Ameriku u kojoj ostaje preko 20 godina. Nije sigurno čime se tamo bavio. Neki kažu da je radio u fabrici automobila, drugi u železari, a treći pak tvrde da je bio policajac. Pretpostavlja se da je tamo osnovao porodicu, ali to još uvek niko nije potvrdio. Ono što se zna jeste da je živio u Klivlendu - prema pismima koje je slao u Srbiju. U tim pismima, koja su njegovi potomci pronašli, nikada nije napisao da mu nedostaju Desa, Milena ili Milica; da voli Vasiliju. Ili takva pisma potomci samo nisu pronašli. Pisao je koje pakete šalje, na koje livade komšije smeju da puštaju stoku i kako da deca žvaću žvake. Kada se vratio u Srbiju, priča se, bio je razočaran. Verovatno jer se iz jedne Amerike u kojoj je vozio

A woman with dark hair, wearing a black long-sleeved shirt, is focused on working on a light-colored wooden surface. She is using a small tool, possibly a chisel or a carving knife, to shape the wood. In the background, a chalkboard is visible with several drawings. At the top, there is a sketch of a horse's head. Below it, there is a drawing of a horse's body. At the bottom, there is a drawing of a horse's head with the text "TOALET ZA OSOBE" written on it. The scene is dimly lit, with the primary light source coming from the left, casting shadows on the woman's face and the wooden surface.

automobil, vratio u siromašna Kremna - na konja. Kada se vratio, najviše vremena provodio je u kafani. Jedan od njegovih unuka Filip, koji je po deda i dobio ime, znao je kojim danima treba da osedla konja i ode po dedu u kafanu. U Bešlićima je srušio staru, a sagradio novu kuću, ali čudili su se njegovi unuci - bez kupatila. Na nagovor kćerke Dese, kasnije, dogradili su i kupatilo.

Filip je umro je na Desinim rukama, iskašljavajući želudac. Dese je sahranjena na groblju *Orlovača*.



Marija Milosavljević

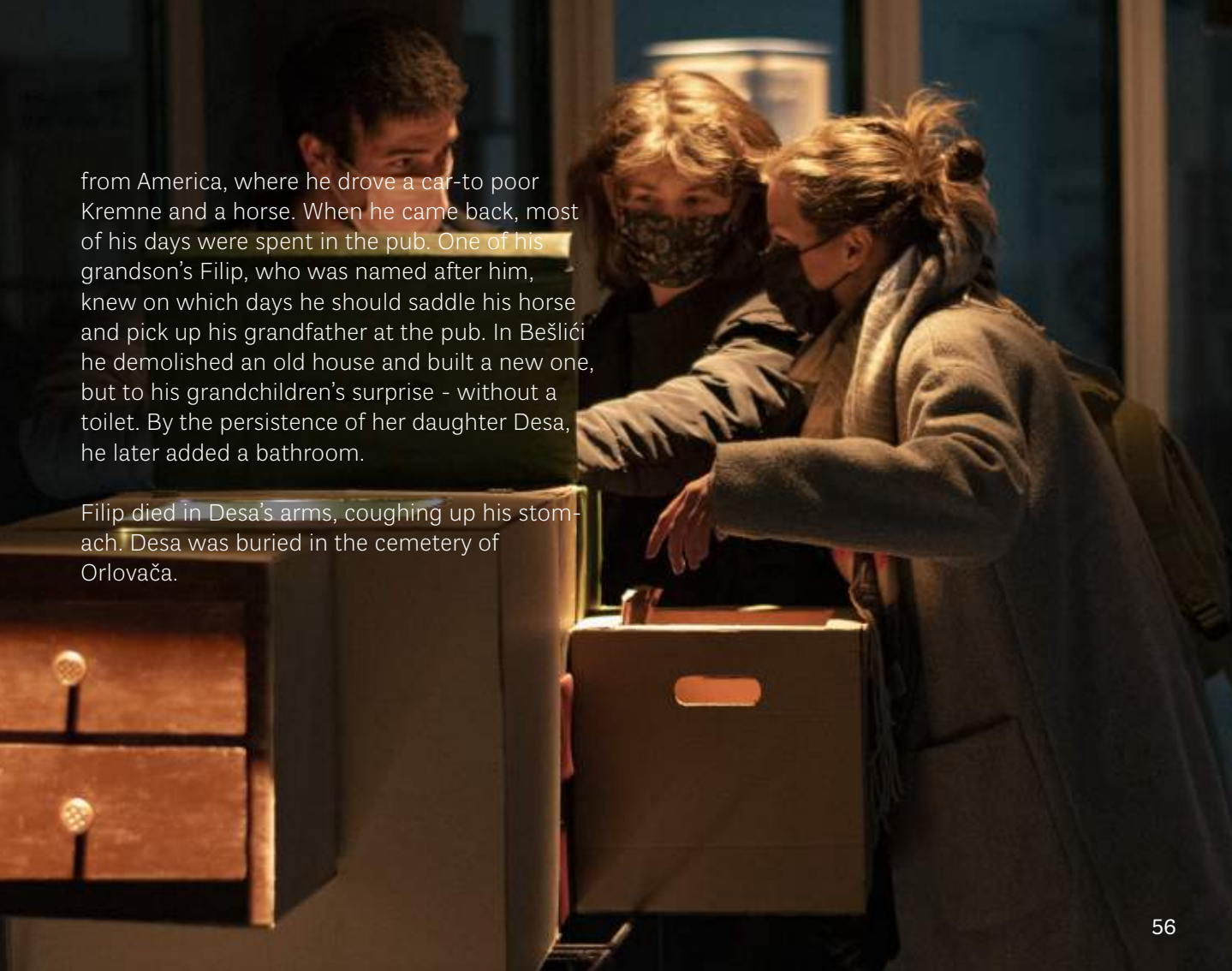
DESA

She was born in Kremne, in the Bešlić house - Filip and Vasilija. She had two sisters, Milica and Milena. Milena and Desa were from the same mother, while Milica's mother was Filip's first wife. They said she was extremely beautiful and that she didn't marry for a long time. As a girl, she left Kremne and moved to Belgrade in order to get an education and find a job. She worked at Hotel Moskva and loved to travel. In the summer she would return to Kremne, where the children were the happiest to see her because of the sweets she brought. It is said that she often went to Italy because she had a suitor there, who was said to have been crazily in love with her.

In Kremne, specifically in the hamlet Milosavljević, in 1981 they introduce electricity. The Milosavljević's are among the last who got electricity, but they were among, if not the first to have a battery-powered record player that Desa brought. The children would look after the sheep in the pastures and listen to records. In her thirties, Desa got married to Duško. They moved to different places in Belgrade before getting a

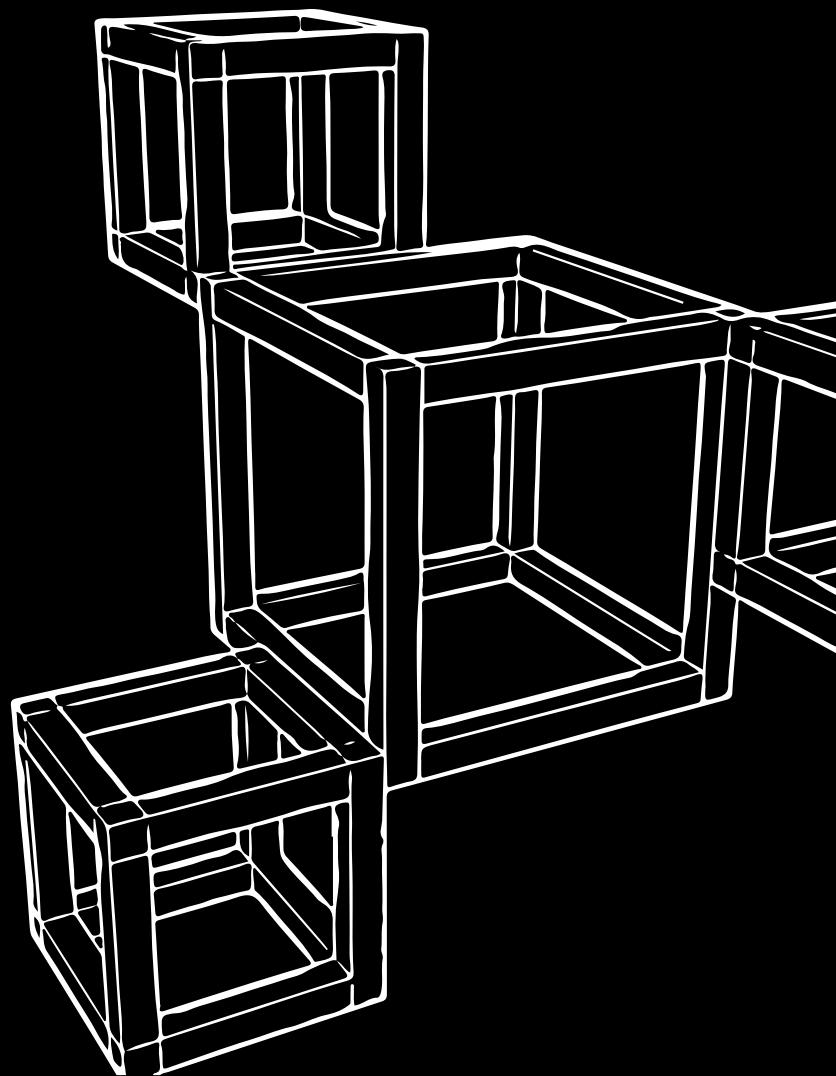
place on Labudovo brdo, and then built a house in the vicinity of Lazarevac. They had two sons.

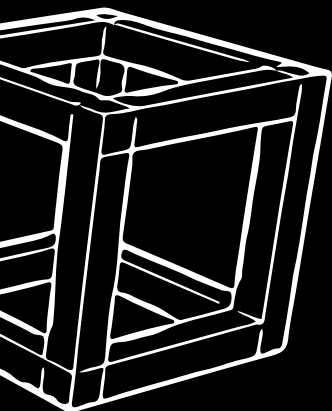
Desa's father Filip worked as a postman in Kremne. It was said that he was short-tempered, but honest. During the war he was held captive in Germany, where he worked on a farm. After the capitulation, he left for America where he stayed for over 20 years. It is not certain what he did there, some say he worked in a car factory, others say in an iron factory and some even claim he was a policeman. It's possible he even started a family, but that hasn't been confirmed yet. What's known is that he lived in Cleveland - according to the letters he sent to Serbia. In those letters, which were found by his descendants, he never wrote about missing Desa, Milena or Milica; or that she loved Vasilija. Or perhaps those letters weren't found. He wrote what packages he's sending, which meadows the neighbours were allowed to let their cattle on, as well as how the children should chew their gum. When he returned to Serbia, it is said he was disappointed. Probably because he returned



from America, where he drove a car-to poor Kremne and a horse. When he came back, most of his days were spent in the pub. One of his grandson's Filip, who was named after him, knew on which days he should saddle his horse and pick up his grandfather at the pub. In Bešlići he demolished an old house and built a new one, but to his grandchildren's surprise - without a toilet. By the persistence of her daughter Desa, he later added a bathroom.

Filip died in Desa's arms, coughing up his stomach. Desa was buried in the cemetery of Orlovača.





JOHAN

Andrea Sabo





Andrea Sabo
JOHAN

Iz koverta sa slikama izdvojio se njegov spokojni osmeh, osmeh čoveka u beloj atlet majici na kuhinjskoj stolici. Smederevac je postao gol, na čovekovoj glavi pojavio se šešir, sa ramena se spustio sivi kišni mantil. Ona nije bila ona, već devočurak u masi na tribinama, koji gleda udvaranje fudbalera i služavke na seoskom terenu. Sunce i dalje sija, riba iz vode posmatra rashodovani brod beogradskog brodogradilišta i život mladog bračnog para na dušeku od rečnih algi, tvrdom kao kamen. Magla je, dečak i čovek u mantilu traže put pokraj kanala, pod svetlom ručnog fenjera. Dečak u toj noći mora da odraste. Čovek menja ulogu, postaje, nenadano, otac, brat i najbolji prijatelj. Sivi kišni mantil visi na čivilucima raznih kuća, svaka je dom. Čovek dobija dete, čovek se seli, čovek dobija dete, čovek se seli, čovek se seli. Koliko god otišao daleko, dom je sa njim, oni što ga čine ostaju blizu. Kuće bez vode, kuće pune pacova, kuće zidova kao od papira... Odlazi autobus i čovek za njim, okrećući pedale svog bicikla.

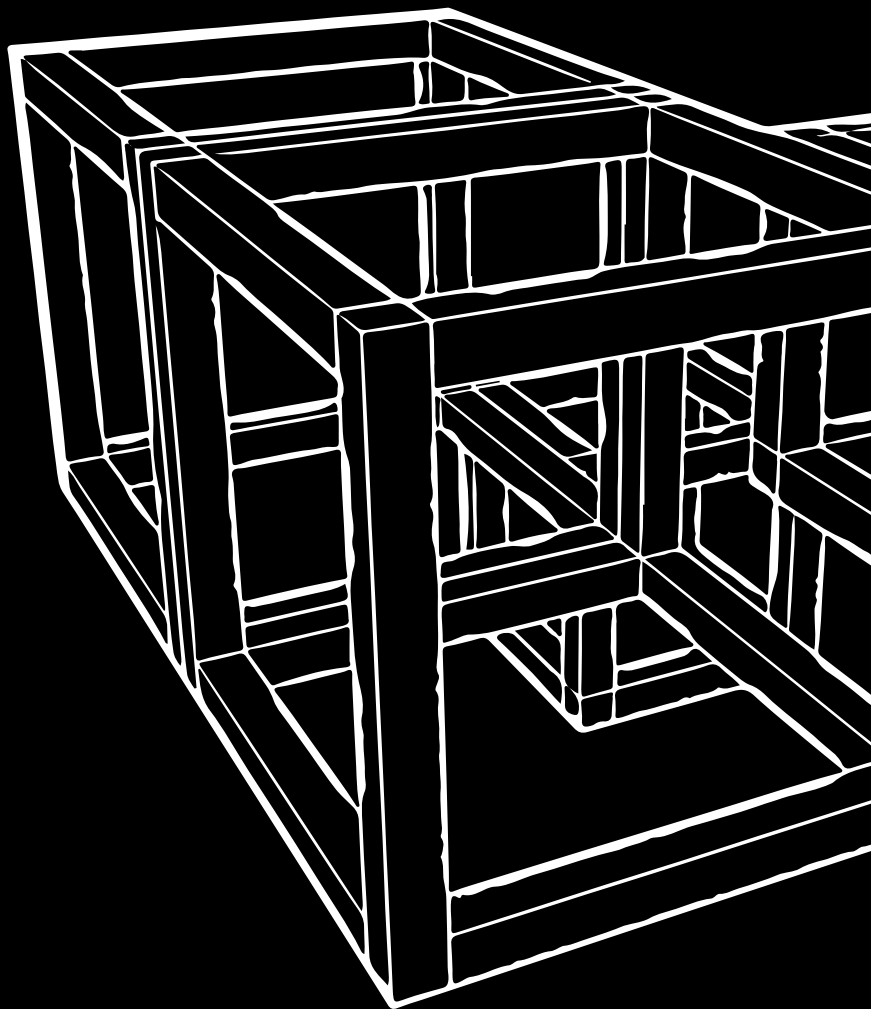
Andrea Sabo
JOHAN

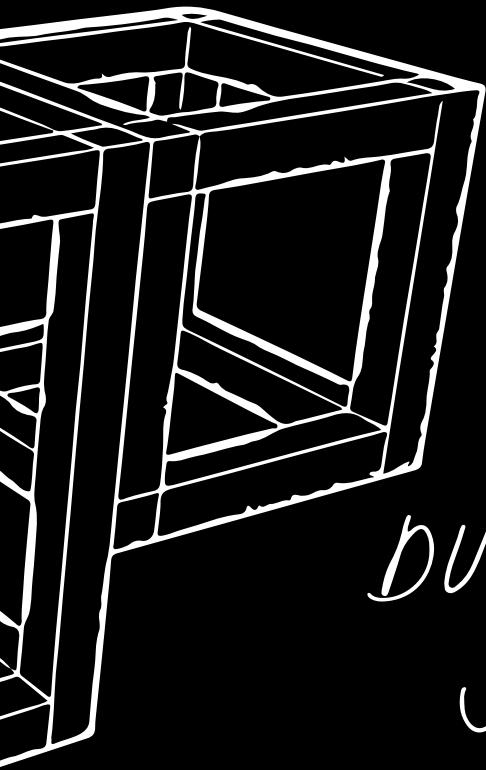
His serene smile stood out from the envelope of pictures, the smile of a man in a white tank top on a kitchen chair. The stove became a goal, a hat appeared on the man's head and from his shoulders he took off his grey raincoat. She wasn't herself but a girl in a crowd between the stands, watching the flirting of a football player and a maid on the village football field. The sun is still shining, the fish observes a scrapped ship in the Belgrade shipyard and the life of a young married couple on a mattress of river algae, hard as a rock. It's foggy, the boy and the man in the coat are looking for way by the canal under the

light of lantern. The boy must grow up that night. A man changes his role, suddenly becomes a father, brother and best friend. A grey raincoat hangs on the hat stand of various houses; each is a home. A man receives a child, a man moves away, he receives a child, he moves away, a man moves away. No matter how far he goes, his home is with him, those who make him, stay close. Houses without water, houses full of rats, houses with walls just like paper... The bus leaves and a man follows, turning the pedals of his bicycle.









DUŠAN

Nikola Stojadinović

Nikola Stojadinović **DUŠAN**

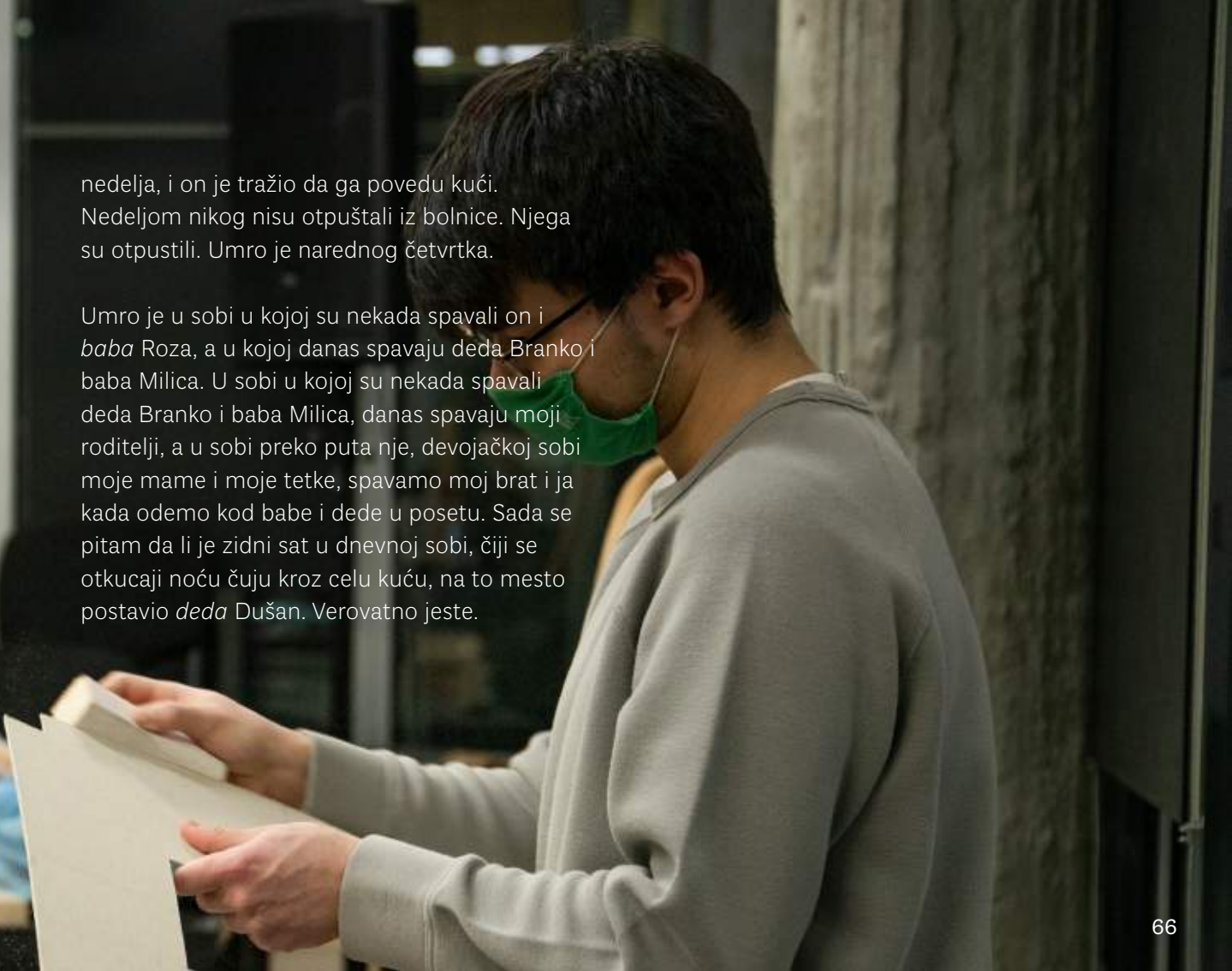
Deda Dušan bio je milicioner. Njegova žena zvala se *baba* Roza. Oni su čuvali moju mamu i moju tetku, dok su deda Branko i baba Milica bili u Nemačkoj. *Deda* Dušan mnogo je voleo moju majku. Voleo je i mačke. Sve životinje, ali mačke posebno. Moja mama isto je volela mačke i često se na njenim slikama iz detinjstva pojavljuju i mačke. Dvorište babine i dedine kuće uvek je bilo puno mačaka, iako ih ni baba Milica, ni *baba* Roza, nikada nisu volele.

Kuća u kojoj je živio *deda* Dušan prvobitno je bila „prava švapska kuća”, tako je moja mama naziva. A onda je njen veliki deo srušen i sagrađena je nova kuća. U njoj su živeli *deda* Dušan, *baba* Roza, *baba* Reba (majka dede Dušana), moja mama i moja tetka, a kada su se vratili iz Nemačke, i deda Branko i baba Milica. Tada je postojao običaj da se na Božić unosi slama u kuću. Pošto je *deda* Dušan bio član Komunističke partije Jugoslavije, u koju je, kako kažu, i verovao, oni su unosili slamu u kuću u tajnosti. Za jedan

Božić kada smo moj brat (koji je ime dobio po *dedi* Dušanu) i ja bili kod dede Branka i babe Milice, oni su isto tako uneli seno u kuću.

Osim što je voleo mačke, *deda* Dušan voleo je i kada mu baba Milica skuva supu. Voleo je i sladoled. Valjda su mu supa i sladoled pomogli da se oseća bolje onda kada je dobio rak pluća. Dugo nisu znali da je u pitanju rak pluća, mislili su da samo ima slabo srce. Doktori su mu rekli da prestane da puši, i prestao je. Onda su mu rekli da prestane da pije, i prestao je. Kažu da je voleo život. A onda, kada su otkrili da ima rak pluća, i da je već isuviše kasno, rekli su mu da može da pije ako želi, a želeo je. U povratku iz bolnice u Kamenici u bolnicu u Vukovaru stali su da popije pivo. Kažu da je bio jako srećan i da se mnogo smejavao, i da su mu se noge oduzele, i da je on mislio da je to zbog alkohola, a da su svi znali da je to zbog bolesti.

Kada su ga jednom posetili u bolnici, bila je



nedelja, i on je tražio da ga povedu kući. Nedeljom nikog nisu otpuštali iz bolnice. Njega su otpustili. Umro je narednog četvrtka.

Umro je u sobi u kojoj su nekada spavali on i *baba* Roza, a u kojoj danas spavaju deda Branko i baba Milica. U sobi u kojoj su nekada spavali deda Branko i baba Milica, danas spavaju moji roditelji, a u sobi preko puta nje, devojačkoj sobi moje mame i moje tetke, spavamo moj brat i ja kada odemo kod babe i dede u posetu. Sada se pitam da li je zidni sat u dnevnoj sobi, čiji se otkucaji noću čuju kroz celu kuću, na to mesto postavio *deda* Dušan. Verovatno jeste.

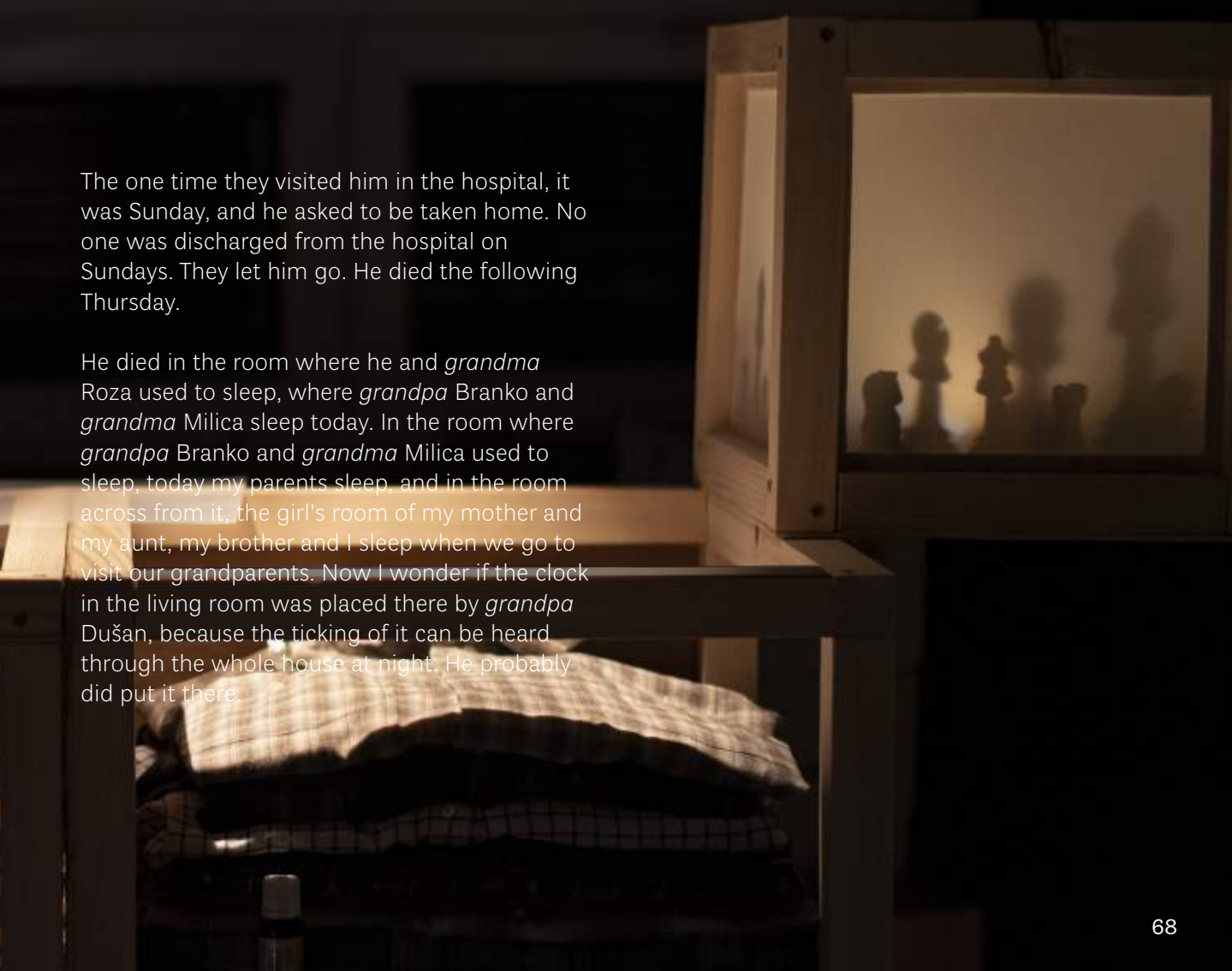
Nikola Stojadinović
DUŠAN

Grandpa Dušan was a militiaman. His wife was called *grandma* Roza. They looked after my mom and my aunt, while *grandpa* Branko and *grandma* Milica were in Germany. Grandpa Dušan loved my mother a lot. He loved cats as well. He loved all animals, but cats especially. My mother also loved cats and in a lot of her childhood photos she can be seen with cats. My *grandma* and *grandpa's* house yard was always full of cats even though neither *grandma* Milica, nor *grandma* Roza ever liked them.

The house where *grandpa* Dušan lived was originally a "real Swabian house", that's what my mom calls it. A large part of it was demolished and a new house was built. *Grandpa* Dušan, *grandma* Roza, *grandma* Reba (grandfather Dušan's mother), my mother and my aunt lived in it, and when they returned from Germany, also *grandpa* Branko and *grandma* Milica. Back then, there was a custom to bring straw into the house on Christmas. Since *grandpa* Dušan was a member of the Communist Party of Yugoslavia, in which, as they say, he believed, they brought

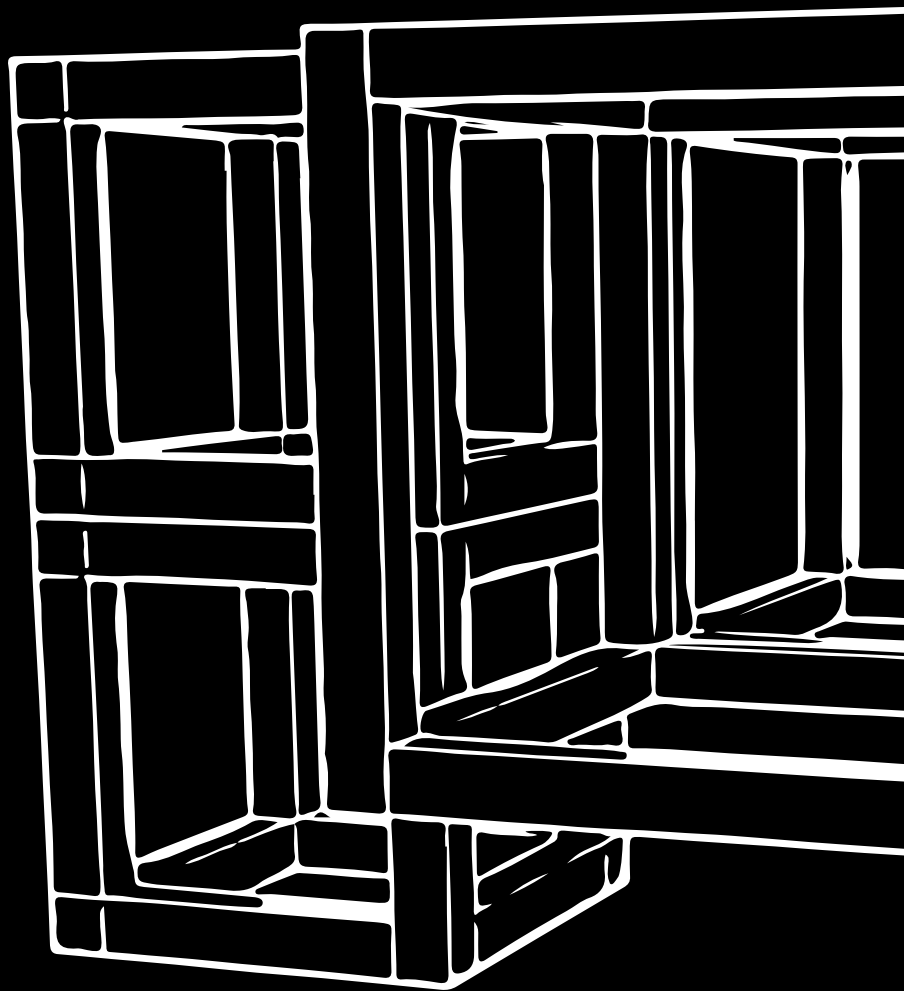
straw into the house secretly. One Christmas when my brother (who was named after *grandpa* Dušan) and I were with *grandpa* Branko and *grandma* Milica and they also brought straw into the house.

Apart from his love for cats, *grandpa* Dušan also loved it when *grandma* Milica cooked him soup. He also liked ice cream. I guess the soup and ice cream helped him feel better when he got lung cancer. For a long time, they didn't know it was lung cancer, *they* thought he just had a weak heart. Doctors told *him* to stop smoking, and he did. Then they told him to stop drinking, and he did. They say he loved life. And then, when they found out he had lung cancer, and it was too late, they told him he could drink if he wanted, and he did. On the way back from the hospital in Kamenica and on the way to hospital in Vukovar, they stopped to drink beer. They say that he was very happy and laughed a lot, and that his legs were taken away, and that he thought it was because of alcohol, but everyone knew it was because of illness.

A photograph of a wooden cabinet with a glass door. Inside the cabinet, several chess pieces are visible, including a king, queen, and pawns, arranged on a light-colored surface. Below the chess pieces, a folded plaid cloth is visible. The lighting is warm and focused on the interior of the cabinet.

The one time they visited him in the hospital, it was Sunday, and he asked to be taken home. No one was discharged from the hospital on Sundays. They let him go. He died the following Thursday.

He died in the room where he and *grandma* Roza used to sleep, where *grandpa* Branko and *grandma* Milica sleep today. In the room where *grandpa* Branko and *grandma* Milica used to sleep, today my parents sleep, and in the room across from it, the girl's room of my mother and my aunt, my brother and I sleep when we go to visit our grandparents. Now I wonder if the clock in the living room was placed there by *grandpa* Dušan, because the ticking of it can be heard through the whole house at night. He probably did put it there.





MILKA

Milica Surutka

Milica Surutka
MILKA

Usred noći, drhtala je devojčica u krevetu. Razmišljala je o mraku, o smrti, dok ju je obuzimao miris starog nameštaja. Razmišljala je kako je noću kuća gubila svoju toplinu i svi mirisi tople pite i začina, ruža u dvorištu, nestajali su iz sećanja. Bilo je toliko tiho. Čuo se samo dah njene porodice koja je već usnila najdublje snove. Osećala je brze otkucaje srca kada je čula, prvo tiho, pa sve glasnije, korake koje je dobro poznavala. Prvo je kroz vrata videla bujne crne lokne, pa lice svoje bake, njena koža s naborima izgledala je tako nežno pod svetlošću noćne lampe. Bez reči pružila joj je ruku i devojčica je sa olakšanjem krenula za njom. Izašle su u dvorište, ispred kuće. Na sredini travnjaka nalazila se drvena stolica. Bez reči baka je sela, a zatim se devojčica nastanila u njenom krilu. Devojčici je uvek govorila da ima najmekšu kosu na svetu. Baka je počela da je češlja i, zatim, da plete pletenicu. Devojčica je osećala nežnost i toplinu dok su bakini prsti prolazili kroz vlasi. Osećala se spokojno u njenom naručju, u tišini, pod tamnim nebom koje joj više nije ličilo na ništavilo.

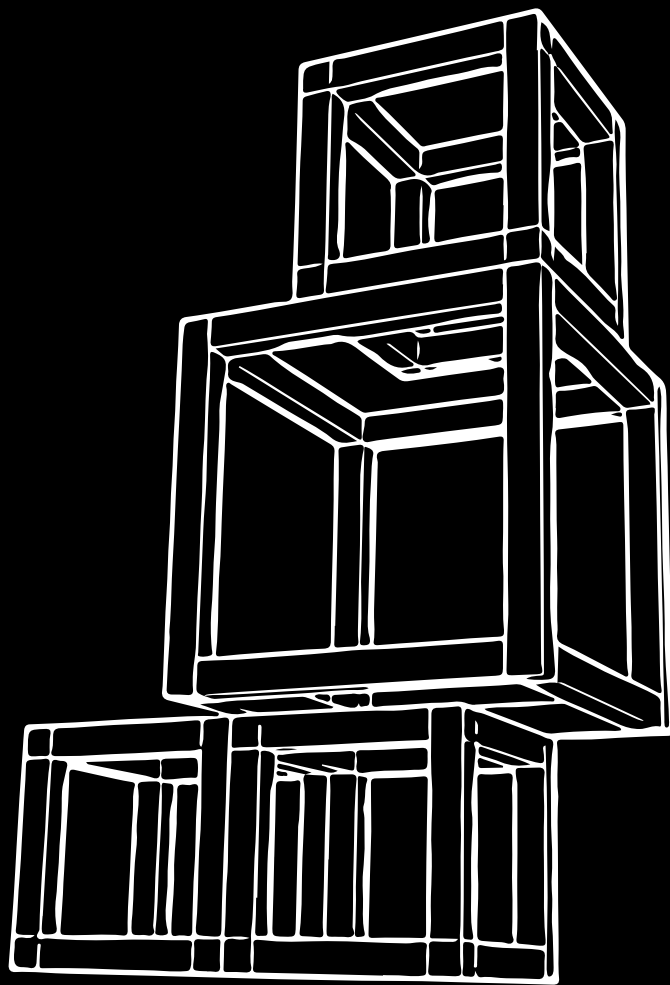


Milica Surutka
MILKA

In the middle of the night, a little girl was trembling in bed. She was thinking about the dark, about death, as the smell of old furniture washed over her. She was thinking about how the house lost its warmth at night and all the smell of warm pie and spices, roses in the yard, disappeared from her memory. It was so quiet. Only the breath of her family, who had already had their deepest dreams, could be heard. She felt her heart beat fast as she heard, first softly, then louder, footsteps she knew well. First, she saw the lush black curls through the door, then her grandmother's face, her wrinkled skin looking so delicate under the light of the night lamp. Without saying a word, she held out her hand and the little girl followed her with relief. They went out into the yard, in front of the house. There was a wooden chair in the middle of the lawn. Without a word, the grandmother sat down, and then the little girl settled in her lap. She always told the little girl that she had the softest hair in the world. Grandma started combing her hair and then braiding it. The little girl felt tenderness and warmth as her grand

mother's fingers ran through her hair. She felt peaceful in her arms, in silence, under a dark sky that no longer resembled nothingness.





JANOŠ

Marija Varga

Marija Varga **JANOŠ**

Veliki seoski zavodnik, čovek bez noge, gordog držanja i neodoljivog osmeha.

Od rođenja, pa sve do kraja života, Janoš živi u Crvenki, varošici nadomak Titovog Vrbasa. Na prvi pogled, čini se veoma strogim i opasnim čovekom, oštrog pogleda, širokih ramena i leđa, koji stoji čvrsto i gordo.

U svojim dvadesetim godinama, Janoš je u ratu ranjen, a usled posledica povrede amputirana mu je noga. Nemačka, Minhen, vojna bolnica. Janoš upoznaje devojku mirisa ruže. Ona je njegova negovateljica. Zaljubljuju se. Janoš se, zatim, vraća kući. Od nje mu ostaje samo fotografija. Nekoliko godina kasnije, on počinje da sadi ruže po čitavom svom imanju. One ga podsećaju na nju. Ruže počinju da budu deo njegove ličnosti. Žene počinju da vole Janoševe ruže. Ruža i žena biva sve više i više.





Marija Varga
JANOŠ

A great village seducer, a man without a leg, with a proud demeanor and an irresistible smile.

From the birth until the end of his life, Janoš lived in Crvenka, a town close to Tito's Vrbas. At first glance, he appears to be a very strict and dangerous man, with a sharp look, broad shoulders and back, he stands firm and proud.

In his twenties, Janoš was wounded in the war, and his leg was amputated as a result of the injury. Germany, Munich, military hospital. Janoš meets a girl who smells of roses. She is his caregiver. They fall in love. Janoš returns home. The only thing he has of her is a photograph. A few years later, he starts planting roses all over his property. They remind him of her. Roses begin to be a part of his personality. Women started to like Janos's roses. Then there came more and more roses and woman.



Izvođenje rada

8. februar 2022,
Scenska laboratorija *Borislav Gvojić*, FTN



Performing exhibition

February 8th 2022,
Scene laboratory *Borislav Gvojić*, FTN











Biografije

04

Students' biographies



Katarina Cimbalević (Novi Sad, 1997) završila je osnovne studije Arhitekture i urbanizma na Fakultetu tehničkih nauka u Novom Sadu 2020. godine. Učestvovala je na festivalima i radionicama: *Uhvati film*, *Cinema city*, *Hibridge (Okto-barh)*, *Connections (Ephemera collective)*, *Impuls festival*, *Filmska kritika – od ideje do realizacije*, *FemixEdu kurs fotografije i podržavanje mladih umetnica*, *ŠkArt umetnička rezidencija*; volontirala je na festivalima: *Gradić fest*, *Slobodna zona*, *Uhvati film*, *Filmski front*. Izlagala je u okviru grupnih izložbi 2021: fotografska izložba *Pod kožom* i izložbe društveno-angažovanih radova i video instalacija *ŠkArt* na *Tivat World Music* festivalu. Kao student-demonstrator učestvuje u nastavi arhitekture 2017. i 2019. godine. Neguje posebno interesovanje za prostor, stvarni ili virtuelni, fotografiju i video.

Milena Grošin (Beograd, 1994) je diplomirani inženjer scenske arhitekture, tehnike i dizajna. Diplomirala je 2021. godine na Fakultetu tehničkih nauka u Novom Sadu, na smeru Scenska arhitektura, tehnika i dizajn, sa radom *Idejno rešenje prostora boravka i centra delatnosti: Komitet 65+ (radikalizacija prostora starosti u distopijskom društvu)*. Za vreme studija, bila je

član tehničkog tima, zaduženog za realizaciju vannastavnih programa u prostoru Scenske laboratorije Borislav Gvojić i drugih događaja u organizaciji Odseka za umetnost i dizajn, Fakulteta tehničkih nauka. U istom periodu bila je angažovana kao student-demonstrator na osnovnim studijama Scenske arhitekture, tehnike i dizajna. Njeno profesionalno angažovanje obuhvata oblasti scenografije i kostimografije

Danijela Matović (Beograd, 1998) je završila osnovne studije Scenske arhitekture, tehnike i dizajna, a sada je student master studija Scenske arhitekture i dizajna na Fakultetu tehničkih nauka u Novom Sadu. Radi u polju scenografije, instalacije, fotografije, video rada i performansa. U galeriji Šok Zadruga ostvarila je svoju drugu samostalnu izložbu sa radom *Distopija 1:0* dok je u Kulturnom centru Grad 2020. godine predstavila *Prostor Odrasa*, svoju prvu izložbu. Do sada je učestvovala na sedam grupnih izložbi u Novom Sadu i Beogradu. U svojoj izlagačkoj praksi primarno istražuje odnos pojedinca i savremenog društva kao i okolnosti sa kojima se svakodnevno suočava. Svojim radom preispituje mogućnost kreiranja kolektivnog prostora svesti i identiteta. U polju scenskog dizajna realizovala

je deset projekata u domenu pozorišne i filmske umetnosti.

Marija Milosavljević (Pančevo, 1988) diplomirala je na Fakultetu dramskih umetnosti, na Katedri za menadžment i produkciju pozorišta, radija i kulture. Tokom godina radila je kao organizator i producent na različitim predstavama među kojima izdvaja *Ukalupljivanje – tragedija loptanja u Srbija, Julije Cezar, Čelava Pevačica, Knjiga otisaka*, kao i na festivalima poput *Ex teatar fest, Off frame festival, Mikser festival, Festival internacionalnog studentskog teatra – FIST*. Kao organizator i menadžer lokacija radila je i na domaćoj seriji *Jutro će promeniti sve*. Aktivna je u civilnom sektoru gde je učestvovala u realizaciji mnogobrojnih projekata, obrazovnih programa i na izradi strateških dokumenata sa Crvenim krstom Srbije i Crvenim krstom Pančeva, Britanskim savetom, Kancelarijom za mlade Pančeva, Domom omladine Pančeva, Pokrajinskim sekretarijatom za sport i omladinu, grupom *hajde da...* Samostalno ili u okviru organizacija čiji je bila član kreirala je različite projekte među kojima izdvaja *Urlik za 75 minuta*, audio knjigu, koja ima za cilj promociju književnog stvaralaštva mladih autora iz Srbije i regiona.

Sarađivala je i sa različitim marketinškim agencijama gde je radila na organizovanju korporativnih događaja i sprovođenju marketinških kampanja.

Andrea Sabo (Pančevo, 1997) diplomirala je na Fakultetu tehničkih nauka u Novom Sadu na smeru Arhitektura sa radom *Tradicionalna vojvođanska kuća u kontekstu savremenog stanovanja*, primer obnove i adaptacije. Dalje formalno obrazovanje nastavila je na istom fakultetu 2021. godine, na master umetničkim studijama Scenske arhitekture i dizajna. Tokom studiranja neformalno je izučavala gradnju zemljom. Interesuje se za otkrivanje i definisanje alternativnih pristupa projektovanju, primenom prirodnih materijala i principa ekološke gradnje u oblikovanju, kao i prenošenjem principa scenske arhitekture i dizajna na artikulaciju arhitektonskog prostora.

Nikola Stojadinović (Novi Sad, 1998) diplomirao je 2021. godine na Fakultetu tehničkih nauka, na smeru Scenska arhitektura, tehnika i dizajn sa radom Arhitektura kao sentiment usamljenosti i melanholije. U toku studija bio je urednik dva programa Scenske laboratorije „Borislav Gvojić“ – *Scenlab_bioskop* i *Scenlab_dancefloor* na Fakultetu tehničkih nauka. Volontirao je na više umetničkih i pozorišnih festivala poput BITEF, FIST i IMPULS festivala. Bio je jedan od učesnika radionice „Na granici“ u okviru interdisciplinarnog projekta „Pre Salona“ 2019. godine. Izlagao je na različitim studentskim izložbama među kojima se izdvaja izložba *Scenska laboratorija 2.0: Ideologija i(li) Šta da se radi* 2019. godine u Rektoratu Univerziteta u Novom Sadu. Svetlosnu instalaciju Srušimo zidove realizovao je i izložio u sklopu festivala Kaleidoskop kulture 2020. godine u Kineskoj četvrti. Sajt specifik intervenciju Prostor sećanja realizovao je u decembru 2020. godine na festivalu „Dobro došli na Naselje 7“ u organizaciji Novog kulturnog naselja, a u sklopu platforme „MagiC Carpets“ Kreativne Evrope. Deo je autorskog tima pozorišne predstave *mama!*, prvi put izvedene na FIST festivalu 2021. Takođe, 2021. godine izložio je prostornu instalaciju *Soba beznađa* na Mikser

festivalu u sklopu „Black Box“ programske celine.

Milica Surutka (Novi Sad, 1998) osnovne akademske studije Scenske arhitekture, tehnike i dizajna, na Fakultetu tehničkih nauka, završila je 2021. sa odbranjenom temom *Studija prostora introspekcije u funkciji doživljaja intimne neizmernosti*. Tokom studija je učestvovala u različitim projektima iz domena kulture i umetnosti. Bila je učesnik dva programa Scenske laboratorije „Borislav Gvojić“ – *Scenlab_bioskop* i *Scenlab_dancefloor* na Fakultetu tehničkih nauka. Volontirala je na festivalima – FIST-Festival internacionalnog studentskog teatra, Beograd, BITEF-Belgrade International Theatre Festival, Beograd, Impuls! festival, Novi Sad. Sajt-specifik instalaciju *Mesto težnje* izložila u sklopu festivala Kaleidoskop kulture 2020. godine u Kineskoj četvrti a iste godine rad je izložen i na 22. Salonu arhitekture u kategoriji Eksperiment u arhitekturi. Sajt-specifik intervenciju *Ptičje naselje* realizovala je u decembru 2020. na festivalu „Dobro došli na Naselje 7“ u organizaciji Novog kulturnog naselja. Radila je kao scenski dizajner na više studentskih predstava i kratkometražnih filmova uključujući predstavu *mAmA!* izvedene na FIST festivalu 2021. i

pozorišnu etidu *Strah i nada u Nemačkoj* studenata treće godine režije Akademiji umetnosti u Novom Sadu 2021. godine. Učestvuje u nastavi kao student-demonstrator od 2021. godine.

Marija Varga (Vrbas, 1998) završila je osnovne studije Scenske arhitekture, tehnike i dizajna na Fakultetu tehničkih nauka u Novom Sadu 2021. godine. Tokom studija učestvovala je kao demonstrator u nastavi na predmetu Arhitektura scene 1 i 2, kao i na predmetu Dizajn scene 1 i 2. Godine 2020. bila je deo studentskog tima koji je organizovao i realizovao dva SCENLab programa, *SCENLab_Bioskop* i *SCENLab_Dancefloor*. Bila je učesnik radionice „Pre Salona“ 2019. godine, sa temom „Izvan granica“, radionica je bila održana u okviru 43. Salona arhitekture u Beogradu. Iste godine bila je učesnik međunarodne radionice dizajna svetla, „Rethink the Night“ koja je održana u Volosu, Grčka. Godine 2020. izložila je rad „Ako ostanem sam“ na festivalu Kaleidoskop kulture u Novom Sadu. U slobodno vreme učestvuje u raznim arhitektonskim konkursima, kao i u realizaciji studentskih, pozorišnih i filmskih projekata. Kao scenograf sarađivala je sa studentima režije Akademije umetnosti u Novom Sadu. 2021. godine radila je kostim i bila asistent

dizajnera svetla za ispitnu predstavu „Dansen“ u režiji Ive Olujić sa Fakulteta dramskih umetnosti u Beogradu, predstava je igrana u Narodnom pozorištu u Beogradu. Volontirala je na pozorišnim festivalima, *Bitef*, *FIST*, *Impuls*.

Katarina Cimbaljević (Novi Sad, 1997) received MSc in Architecture and Urbanism at the Faculty of Technical Sciences in Novi Sad in 2020. She participated in various film festivals and workshops, including *Uhvati film*, *Cinema city*, *Hibridge (Oktobarh)*, *Connections (Ephemera collective)*, *Impuls festival*, *Filmska kritika – from idea to realization*, *Femix Edukurs (photography and support for young artists)*, *ŠkArt (artists residency)*. She also volunteered at several festivals, such as *Gradić fest*, *Slobodna zona*, *Uhvati film*, *Filmski front*. She exhibited her work at the group photography exhibition in 2021, entitled *Pod kožom*. She also participated in socially engaged exhibitions through video installations *ŠkArt* at *Tivat World Music Festival*. She worked as a student-assistant at two architectural courses in 2017 and 2019. She continuously maintains an interest in various spaces – physical, virtual, photographic or videographic.

Milena Grošin (Belgrade, 1994) graduated in Scene Architecture, Technique and Design in 2021, from the Faculty of Technical Sciences in Novi Sad, with the project *Conceptual Design of Living Spaces and Centres of Activity: Committee 65+ (radicalisation of the space of old age in a*

dystopian society). During her studies she was a member of the technical team responsible for the production and realisation of programmes at the *Scenska laboratorija Borislav Gvojić*, as well as realisation of other programmes organised by Sub-department of Art and Design. She also worked as a student-assistant on several Scene architecture courses at BSc level. Her professional engagements include scenography and costume design.

Danijela Matović (Belgrade, 1998) graduated in Scene Architecture, Technique and Design and is an MA student in Scene Architecture and Design at the Faculty of Technical Sciences in Novi Sad. Her works in the fields of scenography, photography and video-based performances. In 2020, she displayed her first solo exhibition at Kulturni centar Grad entitled *Prostor Odraza (A Space for Reflection)*. Her second solo exhibition, entitled *Distopija 1 (Distopia 1)* was presented at the *Šok Zadruga Gallery*. To date, she has participated in seven group exhibitions in both Novi Sad and Belgrade. In her exhibition practices she primarily explores the relationship between the individual and the modern society, including situations they face daily. Through her work she examines

the possibilities of creating a collective space for consciousness and identity. In the area of scene design she has worked on ten theatre and film projects.

Marija Milosavljević (Pančevo 1998) graduated from the Faculty of Drama Arts, Department of management and production in theatre, radio and culture. Over the years she worked as organiser and producer on various shows, including *Ukalupljivanje – tragedija loptanja u Srba, Julije Cezar, Čelava Pevačica, Knjiga otisaka*, as well as several festivals *Ex teatar fest, Off frame festival, Mikser festival, Festival internacionalnog studentskog teatra – FIST*. She also worked as a location organiser and manager on the series: *Jutro će promeniti sve*. She is active in the civil sector where she has participated in the organisation of numerous projects, educational programmes and preparation of documents for Red Cross Serbia and Red Cross Pančevo, The British Council, Youth Offices Pančevo, Pančevo Youth Home, The Provincial Secretariate for Youth and Sport, *Hajde da... (Let's) group*. She created various projects, individually and as part of an organisation, including *Urlik za 75 minuta*, audio book that

aims to promote literary works of young authors in Serbia and the region. She also collaborated with several marketing agencies, working on corporate events organisation and implementation of marketing campaigns.

Andrea Sabo (Pančevo, 1997) graduated in Architecture and Urbanism from the Faculty of Technical Sciences in Novi Sad. Her final thesis was entitled *Traditional Houses in Vojvodina, in the Context of Modern Housing*. She continued her formal education by enrolling at MA Scene Design course at the same faculty. During her studies she informally researched building of earth houses. She nurtures an interest in discovering and defining alternative approaches to constructing homes; how to apply the use of natural materials and other principles of echo-friendly construction in shaping architectural spaces, as well as, transferring the principles of scene architecture and design into the articulation of architectural spaces.

Nikola Stojadinović (Novi Sad, 1998) graduated in Scene Architecture, Technique and Design from the Faculty of Technical Sciences in 2021. His final work was entitled *Architecture as a Sentiment of Loneliness and Melancholy*. During his studies he was one of the editors for the *Scenlab_bioskop* and *Scenlab_dancefloor* as a part of the *Scenska laboratorija Borislav Gvojić* programme, at the Faculty of Technical Sciences. He also volunteered at numerous arts and theatre festivals such as BITEF, FIST and IMPULS. He was one of the participants of the 'Na Granici' workshop, within the interdisciplinary project 'Pre Salona' in 2019. He displayed his work at several student exhibitions, including *Scenska laboratorija 2.0: Ideologijai(li) Šta da se radi* (2019) at the Rectorate of Novi Sad University Gallery. He exhibited a light display called *Srušimo zidove* as a part of the *Kalaidoskop kulture festival* in 2020 in Chinatown. He created a site-specific intervention called *Prostor sećanja* in 2020 at the *Dobro došli na Naselje 7 Festival*, organised by *Novo kulturno naselje* in Novi Sad, as part of the *MagiC Carpets* for Creative Europe programme. He is part of the *Mama!*, theatre performance artistic team, premiered at the *FIST festival* in 2021. He also presented a spatial

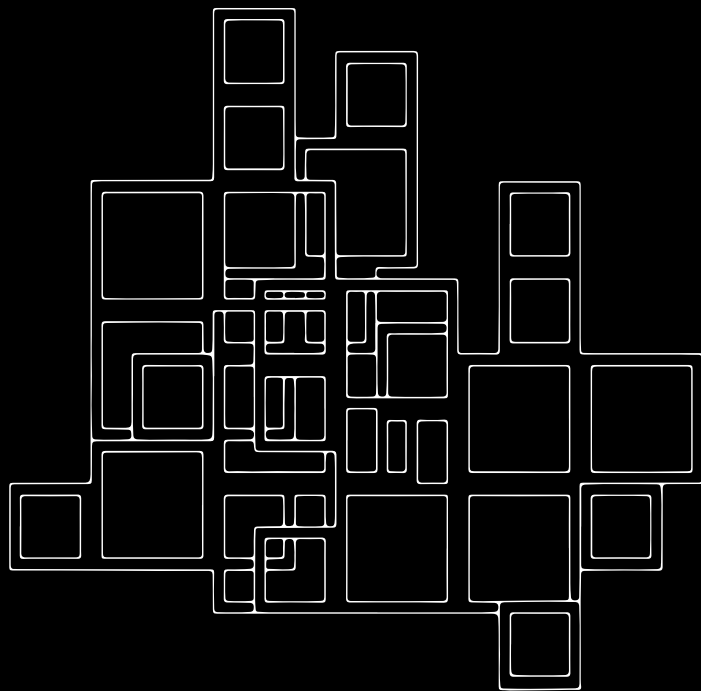
installation *Soba beznađa* as a part of the *Mikser festival*, *Black Box* programme unit.

Milica Surutka (Novi Sad, 1998) completed her BSc in Scene Architecture, Technique and Design at the Faculty of Technical Sciences in 2021, The theme of her final thesis being *A Study of the Spaces of Introspection and the Function of Experiences in Intimate Dimensionality*. During her studies she participated in various arts and culture projects. She also participated in two programmes of the *Scenska laboratorija Borislav Gvojić - Scenlab_bioskop* and *Scenlab_dancefloor*. She volunteered at festivals such as *Festival internacionalnog studentskog teatra - FIST* (Belgrade), *BITEF-Belgrade International Theatre Festival* (Belgrade), *Impuls! Festival* (Novi Sad). She displayed a site-specific installation *Mesto težnje* as part of the *Kalaidoskop kulture Festival* in 2020, in Chinatown. That same year, the work was on display at the *Architecture Salon* in Belgrade, in the category of *Experiments in Architecture*. She displayed another site-specific piece, *Ptičje naselje* in 2020, at the *Dobro došli na Naselje 7 Festival*. She worked as a scene designer on numerous student plays and short feature films, including theatre performance

Mama!, all of which presented at *FIST festival* in 2021. She also worked on the theatrical etude *Strah i nada u SR Nemačkoj* directed by third-year students at the Academy of Art in Novi Sad (2021). She worked as student-assistant in 2021.

Marija Varga (Vrbas, 1998) completed her studies in Scene Architecture, Technique and Design at the Faculty of Technical Sciences in Novi Sad, in 2021. During her studies she worked as a student- assistant for the courses Scene Architecture 1 and 2, and Scene Design 1 and 2. In 2020 she was a part of the team of students who created two programmes for *Scenska laboratorija Borislav Gvojić - SCENLab_Bioskop* and *SCENLab_Dancefloor*. She participated at the *Pre Salona* workshop in 2019, with the *Izvan granica* project, as part of the 43rd Architecture Salon in Belgrade. That same year she participated in the international light design workshop *Rethink the Night*, held in Volos, Greece. In 2020 she exhibited her work *Ako ostanem sam* at Kalaidoskop kulture Festival in Novi Sad. In her free time, she participates in various architectural courses, as well as helps other students realise their theatre and film projects. As a scenographer

she worked with students of theatre directing at the Academy of Arts in Novi Sad. In 2021 she worked as costume designer and assistant light designer for the exam performance *Dansen* directed by Iva Olujić, at the Faculty of Drama Arts in Belgrade, performed at the National Theatre in Belgrade. She volunteered at theatre festivals such as *BITEF*, *FIST* and *Impuls*.



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