

Southern
European &
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OISTAT
Scenography
Forum and
Festival

serna

practices
that
speak!

20-23.10.2024.



Since SENA was established six years ago, it seems like we have been in a constant state of emergency. After the global pandemic, we hoped for a more carefree time, but the continuous outbreaks of wars made us retreat into our own bubbles, waiting for it all to pass. "Practices That Speak" is the response to our times and the importance of building and strengthening communities, a way out of the everyday madness that surrounds us is precisely through support. As a community of artists, we believe that our weapon is our work and that through the practices we engage in, we can help make the world we live in a slightly better place.

sena posters





<p>Title of the project:</p> <p>GENERATION LOST - FROM GREG LIAKOPOULOS</p>	<p>Author:</p> <p>Una Jankov</p>
<p>Project description:</p> <p>The concept of stage design initially arose from the idea of confronting the audience with themselves as closely as possible. And to visualise the question of what one's own identity consists of. This is achieved through the mirror monument wall placed on the stage. The audience is confronted with itself through the play so that this self-image can later be over drawn by the actors. The concept of the stage set is a metaphor for a generation that is preoccupied with self-image, self-presentation, constantly being looked at and looking at others, and the comparison that is rampant through social media.</p> <p>The stage design was inspired by the numerous graffiti walls and street corners in Athens, and other European cities as well. Graffiti was an inspiration because of its spontaneous and versatile way to express oneself artistically or to convey one's opinion, feeling or statement through text.</p> <p>When the drawn over mirror wall literally falls down, the stage remains empty. Mirror wall becomes a platform floor and all we see are the black walls of the stage itself, representing the physical and emotional emptiness during the Covid pandemic and lockdown.</p>	<p>Author's team:</p> <p>Directing: Branko Janack Set and costume design: Una Jankov Dramaturgy and Choreography: Dominika Siroka Sounddesign and music: Max Nübling Light: Ronny Bergmann Photos: Maximilian Borchardt Cast: Leonard Burkhardt, David Smith, Annemarie Brünjen</p>



Title of the project:

THE LONELIEST WHALE IN THE WORLD AND EXHIBITION O

Project description:

Performance The Loneliest Whale in the World and multimedia exhibition O

The proposed entry suggests a design concept based on three materials developed from the initial exhibition and performance from Novi Sad:

- 1) the display of artefacts - parts of single artworks or whole artwork with sound or video that were included,
- 2) architectural contributions – how can the Scene Laboratory be used for different kind of performance events and
- 3) documentation in the form of graphic materials, catalogue and photos from the preparation and performance of the exhibition, which was realised in February 2024.

Author's team:

Teachers and students working on the Design and Scene Technique 4 course as part of the 3rd year Synthesis project, phase Performing event. BSc in Scene Architecture, Technique and Design. Zoja Erdeljan (Zrenjanin, 1995, scene designer and research associate), Vladimir Savić (Bački Jarak, 1988, architect and teaching assistant), Darko Sekulić (Novi Sad, scene architect and teaching assistant), Tatjana Dadić Dinulović (Belgrade, SFRY, 1963, scene design theorist and full professor), Andrija Dinulović (Belgrade, 1993, producer and assistant professor), and a group of BSc students





Title of the project:

THE CASE

Project description:

The proposed entry suggests a design concept based on three materials developed from the initial exhibition and performance from Šabac:

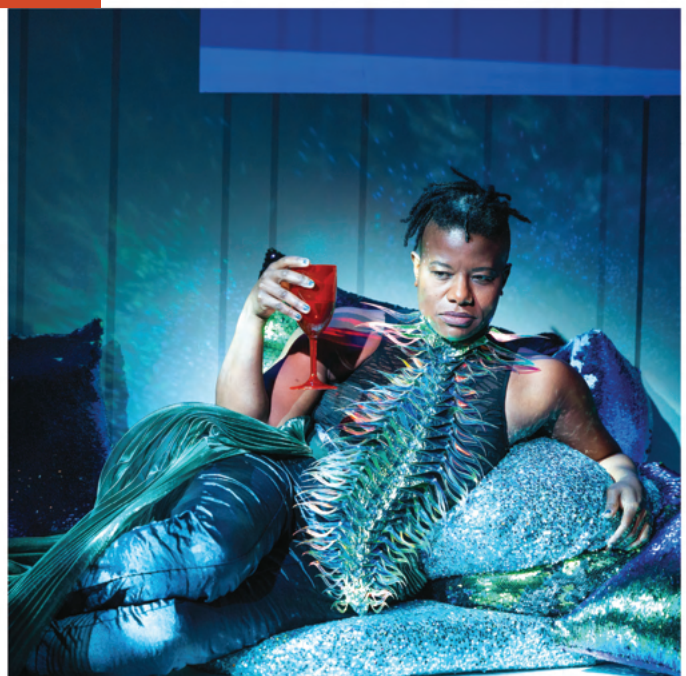
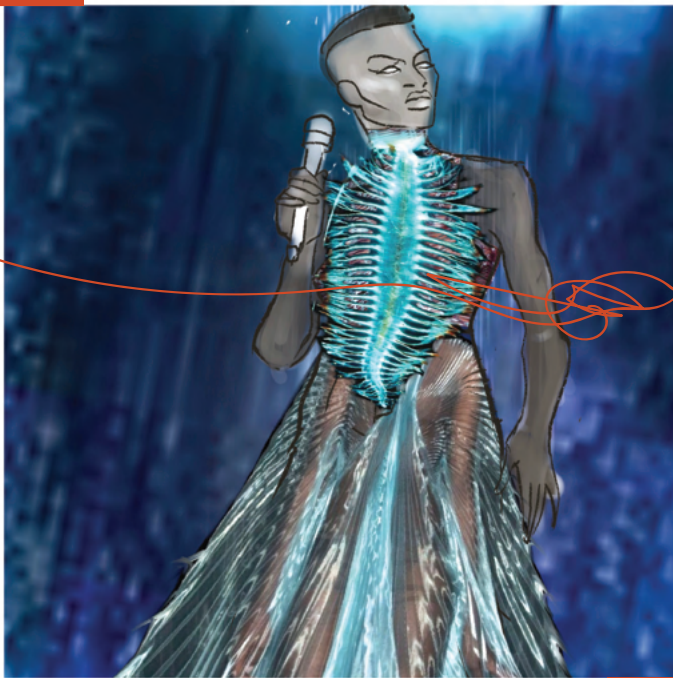
- 1) the display of artefacts - parts of single artworks or whole artwork with sound or video that it was included,
- 2) architectural research and
- 3) documentation in the form of graphic materials and photos from the preparation and performance of the exhibition, which was realized in June 2024.

Author's team:

Managers of the Synthesis Project:
 Radivoje Dinulović and Slađana Milčević;
 Organizers: Sub-Department of Art and Design, Department of Architecture and Urbanism, Faculty of Technical Sciences, University of Novi Sad.

Students authors: Nikoleta Radojčić, Teodora Mlovanović, Anastasija Turanjanin, Marko Zupljanin, Jovana Miletic, Srđan Vekecki, Magdalena Cvetković, Aleksandra Civić, Stanislav Halas, Isidora Stanojević, Ksenija Dzeletović, Jovana Drašković, Marija Mladenović, Marko Čizmanski, Milica Bosnić, Snežana Popin, Doroteja Jonov, Jovana Katić i Zorana Rabrenović
 Photographers: Darko Sekulić, Zorana Rabrenović and Marija Mladenović





Title of the project:

Ocean Fillibuster

Author:

Olivera Gajić

Project description:

Ocean Fillibuster
by PearlDamour
American Repertory Theater, 2022

Commissioned and developed by the American Repertory Theater with support from the Harvard University Center for the Environment.

Ocean Fillibuster is an immersive musical experience that explores the vast depths crucial to our daily survival, and its goal is to depict the reality of the climate crisis. Climate change is causing irreparable damage to farmland, cities, and coastlines. This is a collective problem and requires everyone's awareness and engagement in order to save this planet.

PearlDamour started developing the show pre-covid. We continued working on it during this time and certainly, the effects of time further influenced the show. Making art that can educate people and bring awareness of the state of our planet felt more than urgent. This resulted in visually impactful production that affected both people's minds & hearts.

I am mesmerized by the immense beauty of the Ocean, its quaintness and strength... its habitat, and its colors, textures, and species. Its beauty is epic! My color is the color of the sea, I belong to it! The ocean is part of us as we are part of it! ... I wanted to return the colors to the ocean by making recyclable art. That was my humble way of saving the Ocean! My small steps of collecting plastic bottles during these 2 years and making organic shapes out of them to recreate ocean flora gave me a purpose during the time of COVID. Making the Ocean out of objects that pollute it gave me the purpose, both to contribute to saving the earth and also fulfilling my life purpose of making art that was essential for my survival.

Author's team:

Written by: Lisa D'Amour
Directed by: Kallie Pearl
Composition: Skip Shirely
Set Design: Jian Jung
Lighting Design by: Thomas Dunn
Costume Design by: Olivera Gajić
Projection Design by: Tal Yarden
Sound Design by: Germán Martínez
Animations by: Rosane Chamecki,
Marina Zurikow
Futuring: Jennifer Kidwell with Evan Spigelman
Photographs by: Maggie Hall





Title of the project:

Why they don't care?

Author:

Olivera Gajić

Project description:

Word from director Petar Pejaković:

Why We Don't Care is a theatrical play that follows the escape of animals from the melting North Pole. A polar fox and a bear, a seal, a reindeer, and a penguin are expelled from their country and together they head south in search of a garden where they have heard that there is a paradise for animals. On the journey, the unusual refugee group encounters various monsters and disasters: an island of garbage, a sea of oil, acid rain, a greenhouse, smog, hunting chases, fire elements, nuclear explosions, shopping malls and a zoo. Native, wounded, brave and wacky animals go through a real Odyssey on their Noah's Ark, which turns into the Ship of Fools in search of Neverland! The play is based on the motifs of D.M. Larson's play Why don't they care what happens to the Earth? The creative team at the Youth Theater tries not to answer this question. Just to put it loud and clear as many times as possible: Why don't we care what happens to the Earth?

The only and most terrible possible enemy of these five animals, as well as of all other animals, is man. Nature and society do not exist. There is only Society against Nature. We humans are that society. Association of Nature Destroyers. Nature is being criminally destroyed. We are those criminals. The antagonists in this sad story.

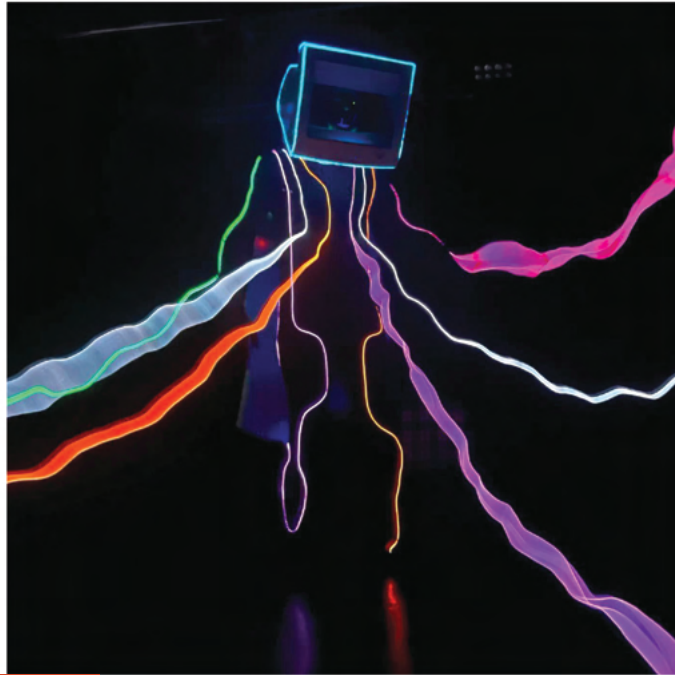
Unfortunately, it's not just a story. Why do we do it? Why don't we feel anything? Why don't we care? What is more important? What else bothers us more? What's the use of all this nonsense? How are we not sorry? Are we ashamed? What should we do? Why do we do nothing to prevent crime? Are we complicit? What will we leave to our children? Who broke the freezer?

Pack those and many other questions and board Santa. There are only a few places left. We are sailing soon!

Author's team:

Director: Petar Pejaković
Set Design: Narda Nikšić
Costume Design: Olivera Gajić
Cast: Betina Lizde-Kurt, Hana Zrno, Lidija Kordić, Sanin Milavić





<p>Title of the project:</p> <p>SCREENMAN</p>	<p>Author:</p> <p>Olivera Gajić</p>
<p>Project description:</p> <p>It is a collection of performative essays exploring various aspects and phenomena related to the subject of screens and their impact on society. The essays address themes such as addiction, instrumentalization, domestication, alienation, surveillance, violence, and tensions. They also examine the projected passivity of glossy consumerism, the universe of trivia and nonsense, and both physical and mental environmental pollution.</p> <p>The relationship between screens and people—whether physical, mental, personal, social, or poetic—serves as the starting point for this research. We are haunted and hunted by screens. Screens control people more than people control screens, excluding them from active participation in world affairs and turning them into passive travelers. With the advent of the Internet, people have become users of (pre)designed surrogates of activity, highlighting "the impossibility of contemporary people to meaningfully participate in the creation and actualization of their own destinies."</p> <p>The show is intended for children and young adults (10+), but it also resonates with adults, particularly parents. When children are subjected to screens, adults often place the responsibility on the children, despite it being more likely the reverse.</p>	<p>Author's team:</p> <p>Directed, concept&script: Petar Pejaković Choreography&co-written by: Dušan Murić Costume&Scenography: Olivera Gajić Video Design &Music: Sebastian Hamburger Distribution: Lucian Matei , Raul Lăzărescu, Marko Adžić , Dist Laurentiu Plesca, @PERSON.firstname Stage Design Assistant: Bajko Attila Technical Director: Prvižban Alin Plastic Artist: Marina Nicolescu Soundtrack: RELU Gluchici Relu Lights: Dragoș Tiberiu Vidu Video Projections : Alex Uncru și Car Driver: Florin Gilorteanu Photo: Alin Zelenko Literary secretary: Daniela Cre Secrețu PR: Iasmina Negru</p>
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Title of the project:

APPARITIONS - FESTIVAL OPENING CEREMONY

Author:

Nina Vičentić

Project description:

APPARITIONS: A Magical Walk, the previous site specific installation with poetry and an abstract soundscape on the platform of the old Danube railway station served as an inspiration for further artistic use of this space, and the opening of Fotofutura festival was the occasion for a new interdisciplinary intervention.

Again this time, the old platform provided a central motif, a setting in which the space took on the dynamic role of driving creativity, reception and interpretation of audio-visual content. In a very limited time, the platform became an isolated island of memory and imagination, a symbol of the process of travel, hope, encouragement and transformation. The train platform supported new contents and artistic games.

Thank to this fresh and alive artistic expressions, the original text was written. Koi Koi gig on one side, dance performance on the other with the audience in the middle - both, the audience and the performers, music and dancing, watching and listening were united in a new, mutual experience and interpretation of the environment itself.

Author's team:

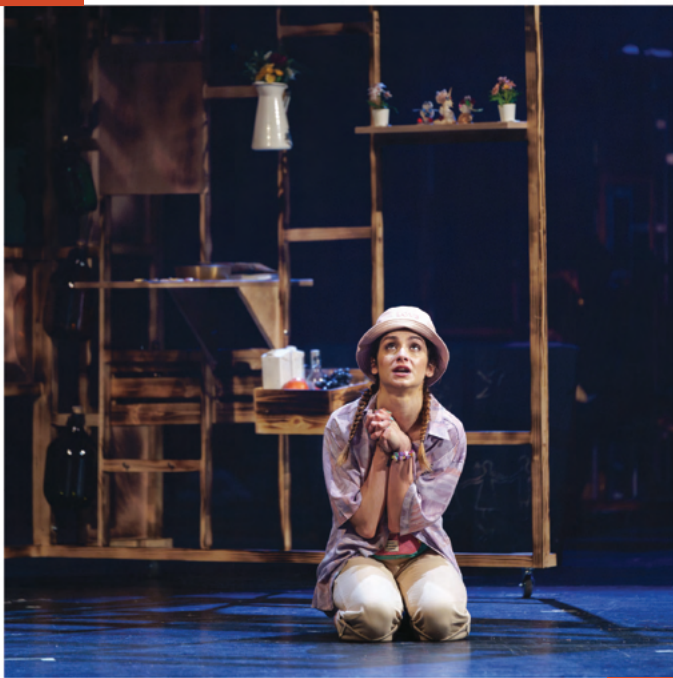
Scenography: Nina Vičentić
Music: KOIKOI
Choreography: Marja Mladenović
Event Opening: Ceremony of the FOTOFUTURA International Student Festival



overtur bit



<p>Title of the project:</p> <p>SPIRIT OF PLACE: FIRST CENTURY OF DISTRICT</p>	<p>Author:</p> <p>Monika Bilbija Ponjavić</p>
<p>Project description:</p> <p>Spirit of Place: First Century of District is permanent exhibition depicting hundred years of District, a specific area of Novi Sad, that during this time went to extreme transformation. From factory that accelerated the birth of the city to an execution ground during WWII that almost destroyed it, District today is a vibrant place full of life, dedicated to contemporary arts and a home to Kaleidoscope of Culture.</p> <p>Through 6 stages of its development, that span across one century, and 6 spaces that depict it, each in its own distinct way, combining art and history, Spirit of Place talks about the fellow men and destinies that became inseparable to the place. It is an exhibition that, through space, text and human body, as its basic elements, uses storytelling and design as the principal language in speaking its unique and, to most, its unknown story.</p>	<p>Author's team:</p> <p>Authors: dr Monika Bilbija Ponjavić, Nemanja Milenković Scene design: dr Monika Bilbija Ponjavić Sound Design: dr Zoran Maksimović Light Design: Nemanja Palalić Scenography: Nenad Marković Costume Design: Nataša Vranešević Performers: Jelica Gilgorin, Jugoslav Krajnov, Gabor Pongo, Ljubiša Milišić, Dušan Trbojević Animation: dr Vladimir Dimovski Graphic Design: Ljiljana Kuzmanović, Mina Aleksić Editing: Dejan Stojkov, Kristijan Aranjos, Đorđe Popović/ STUDIO NORTH, Ivan Babić Archival material: Petar Đurđev, dr Anica Draganić, dr Maria Siladi Producers: Marina Gabrović, Darko Stanić, Dušan Vuković</p>



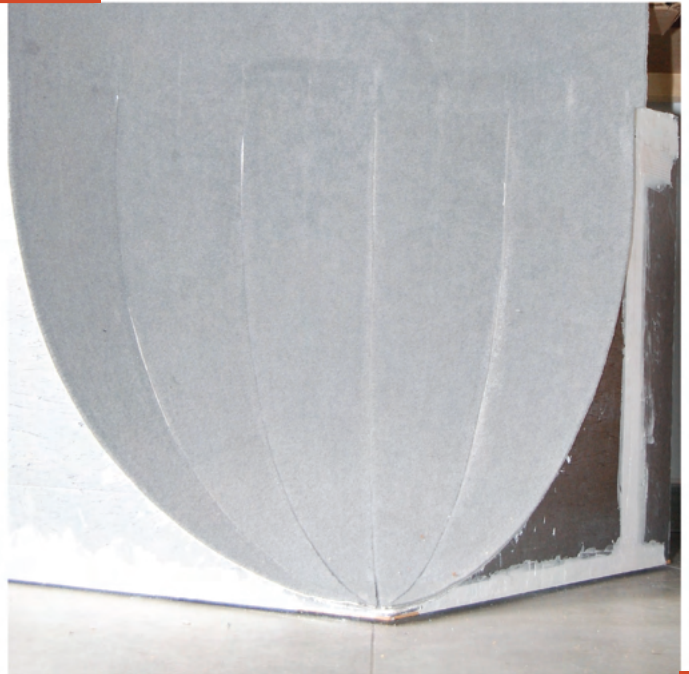
<p>Title of the project:</p> <p>BEŠTIJE</p>	<p>Author:</p> <p>Matej Kniewald</p>
<p>Project description:</p> <p>The play "Beštije" (eng. Beasts) was created as an author's project of Kristina Grubiša and Karla Leko with an idea to depict life in a small village in Dalmatian Zagora, relying for inspiration on their own experiences of growing up in a similar environment, and some of the popular works of cinematography like "Dogville", "Manderlay" and "Breaking the Waves" of Lars von Trier and "Midsommar" of Ari Aster.</p> <p>With the narrative revolving around a rural community, building a church, and the arrival of the Stranger, the concept arose - four elements, divided they create individual spaces for characters, and together they become a church. Every scenographic element is reduced to its basic function in service of a character - a shop, a bed, a pantry, and a tower. As each character comes forward with their part of the story, the "village" in the background rearranges to accompany it. The only stationary element in a play is a stone altar in the middle of the stage, around which everything else revolves. Finally, all four moving parts come together to create a picture of a church symbolizing the strength and unity of a seemingly divided community.</p> <p>The four elements that create a village, and a church, are built out of wood, with wooden panels obstructing and creating views inside. The final treatment of these wooden structures was with fire, not burning it all the way, but just enough for it to show the natural rings inside the wood, finalizing a picture of a broken village.</p>	<p>Author's team:</p> <p>Direction: Kristina Grubiša Dramaturgy: Karla Leko Acting: Igor Golub, Luka Knez, Lara Nekić, Alma Prica, Marin Stević, Ema Šunde Scenography: Matej Kniewald Kostimography: Marijana Ciglic Movement associate: Una Matija Staicar-Furac Video and light design: Martin Šatović Music: Nikola Krgović Design: Mislav Lešić Video: Lucija Brkić Dora Čaldarović Intro song: Ivan Španja Producer: Igor Markić-Nikolac Stage manager: Zrinka Bačić Photography: Luka Dubroja</p>
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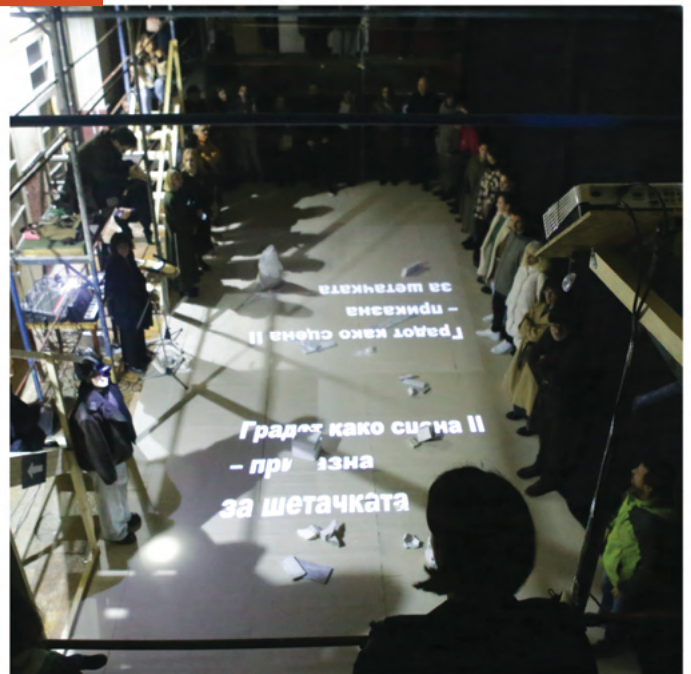
<p>Title of the project:</p> <p>Forgotten princesses</p>	<p>Authors:</p> <p>Sanja Maljković Keti Zaharijev</p>
<p>Project description:</p> <p>The shadow theater performance "Forgotten Princesses," produced by Le Studio Theatre, is inspired by the book <i>Forgotten or Unknown Princesses</i> by Philippe Lechermeier.</p> <p>It was primarily created out of a desire to explore shadow theater and bring this form of theater closer to the youngest audience.</p> <p>The performance addresses questions of individuality, emphasizing the importance of personal experience and self-improvement. It highlights the right to make mistakes and learn from them, encouraging mutual understanding and acceptance.</p> <p>This is a story about the search for identity, the importance of self-acceptance and setting personal boundaries, and the endless beauty of the inner world that each of us carries within.</p>	<p>Author's team:</p> <p>Director: Sanja Maljković Set Design, Puppet Design: Keti Zaharijev Actress, Dramaturge, Shadow Theatre Animator: Hana Gadomski Actress, Puppet Design, Set Design and Puppet Making: Milica Babić Project Coordinator, Assistant Set Designer, Performer (Violin): Tatjana Jurišić Music Composer, Performer (Guitar and Violin): Sandra Stojanović Music Composer (Guitar): Jean-Baptiste Demarigny</p>



<p>Title of the project:</p> <p>MIRAGE NYMPHS</p>	<p>Author:</p> <p>Miloš Janjić</p>
<p>Project description:</p> <p>Contemporary dance performance mirage nymphs choreographically and through accompanying audio-visual elements explores the experience of the process of body transformation and the possibility of its constant adaptation.</p> <p>The basic motif of the story was used by the method of appropriation for the composition and shaping of the dance quality of movement. The phenomenon of transformation is approached through a series of assumptions about implied subjective notions of bodily possibilities and physical capacities of the altered imagined body.</p> <p>At the same time, questions are raised in which the "different" body faces the imposed social constructs of productivity, social engagement, sense of belonging, valuation and aesthetics.</p>	<p>Author's team:</p> <p>Authors and performers: Jana Milenković, Simonida Zarković and Miloš Janjić Costume designer: Lara Selzović Sound designer: Dimitrije Dragojević Stage design: Miloš Janjić, Jana Milenković Support: Karkatag collective, Cultural center Magacin, NEUT dance collective</p>



<p>Title of the project:</p> <p>THINKING</p>	<p>Author:</p> <p>Ivan Petrosyan</p>
<p>Project description:</p> <p>"Thinking" is a conceptual art installation crafted from a soft, gray felt material. The form of the composition is carefully designed to symbolize the complex and layered nature of human thought. At the center of the installation is a unique structure that visually represents the volume of thinking, with its curves and straight shapes suggesting the flow and expansion of ideas.</p> <p>Above this central form, there is a container that symbolizes the storage of our thoughts and ideas. This container occasionally releases its contents, which randomly fall into the world below. As each idea drops, it makes an impact, striking the floor before beginning its own unique journey. This process reflects how thoughts, once they emerge into our consciousness, follow unpredictable paths, influenced by external circumstances and internal reflections.</p> <p>The installation, "Thinking," serves as a philosophical experiment exploring the concept of fatalism—the belief that all events are predetermined and inevitable. By allowing ideas to fall randomly, the artwork suggests that while our minds are full of potential thoughts, the way they manifest and influence our lives is beyond our control. Each fallen idea symbolizes the unforeseen events that enter our lives, shaping our experiences in unexpected ways.</p>	<p>Author's team:</p> <p>Ivan Petrosyan</p>
<p>Through this installation, viewers are invited to contemplate the nature of thought, the unpredictability of existence, and the inevitability of fate. "Thinking" challenges us to reflect on how much control we truly have over our lives and the role that randomness plays in shaping our destiny.</p> <div data-bbox="1241 1921 1487 2145" style="text-align: right;"> </div>	



<p>Title of the project:</p> <p>THE CITY AS A STAGE II THE STORY OF THE FLÂNEUSE</p>	<p>Author:</p> <p>Filip Jovanovski</p>
<p>Project description:</p> <p>The traces of the modernist utopia of a new Skopje, imagined after the devastating earthquake of 1963, are still dwelling in the city, many of them abandoned, privatised or erased, as "ancient" ruins left in our urban and cultural landscape. The city, rebuilt with the help of Yugoslav and global solidarity funds, was conceived as a city of internationalism, reflecting the general politics of Yugoslavia at the time – anti-fascist, anti-colonial, anti-imperialist and non-aligned. Skopje became a stage for global modernist brutalist architecture, among other things, and an enormous amount of knowledge entered the city, shaping and emancipating its cultural identity for a long time. The platform City as a Stage aims to learn from the city as a resource, from the traces of abandoned solidarity, and through engagement with local people, to rethink the idea of how transnational solidarity can reshape the city. How the – seemingly lost – city can be reconstructed through sound, movement, accessibility and legal rights? To whom does this city belong? The figure of the flâneuse appears on stage to invite us not to be passive observers or wanderers in the modern city, but engaged doers in the late capitalist city, and to move from a self-conscious awareness of the urban experience to a caretaking and caregiving asset in the re-politicisation of the common. This project uses the city as a text for re-reading historical events, evoking the (tectonic) shifts, clashes and (self-)exploitations in the contrast of local official and unofficial histories.</p> <p>The project is supported by: The Culture Program of the Swiss Embassy in the Republic of North Macedonia, Ministry of Culture of the Republic of North Macedonia, Heinrich-Böll Foundation, "Goethe" Institute-Skopje, Active CIT(Y)izen, financed by the European Union.</p>	<p>Author's team:</p> <p>Curatorial and spatial concept/stage design: Filip Jovanovski Contributors to scenic design/spatial concept, visual identity, programming/coordination and creative production/Creative team of the "City as a Stage" platform: Dimitar Milev, Tamara Dzerkova, Martina Peneva, Ivana Samandova. Production and program coordination: Ivana Samandova Professional support and cooperation in the development of the curatorial and spatial concept/stage design: Boris Bakal, Miodrag Kuč, Luna Salomon Curator support: Ivana Vaseva Finance and production coordination: Blagica Pelrova Graphic design and part of the creative production team: Frosina Stankovska Executive production: Andrea Markoska, Boris Vasilevski, Ridžet Ferati. Public relations: Ljubisa Arsic and Monika Stojanovska. Stage technique and production of scenography: Ivancho Velkov, Martin Manev, Viado Dimoski and Marjan Gjeorgiev.</p> <p>Project partners: Czech Theater Institute/Prague Quadrennial of Performance Design and Space (PQ), International Theater Festival MOT, ZK/U Berlin - Center for Art and Urbanistics, ZOLYATSIJA - Kyiv, Ukraine, Faculty of Architecture - Ss. Cyril and Methodius' Skopje, Faculty of Dramatic Arts – Ss. Cyril and Methodius' Skopje.</p>

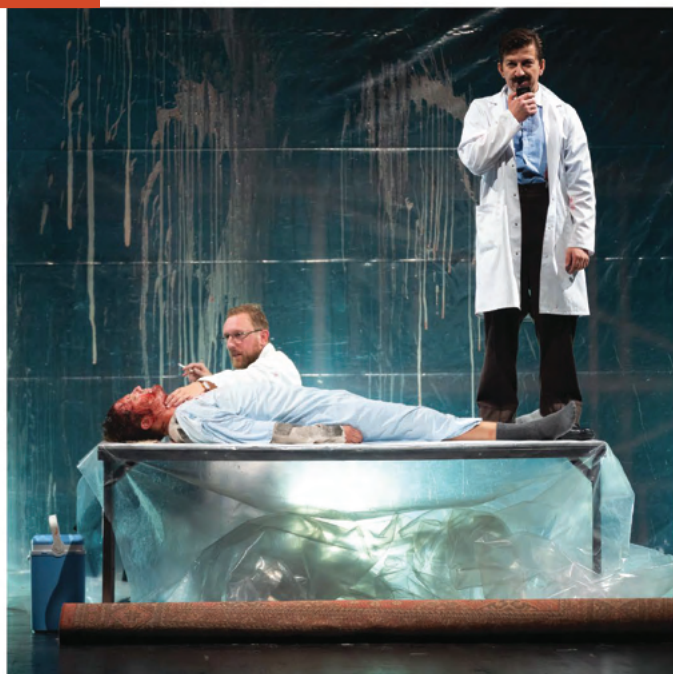


SLOVENSKE OBLASTI SO 26. FEBRUARJA 1992 IZ REGISTRA STALNIH PREBIVALCEV SLOVENIJE NEZAKONITO IZBRISALE 25.671 LJUDI, MED NJIMI 5.630 OTROK. TO DEJANJE JE IMELO ZA IZBRISANE STRAHOTNE POSLEDICE. IZGUBILI SO ZAPOSLOTITVE TER SOCIALNO IN ZDRAVSTVENO ZAVAROVANJE, MOŽNOST IZOBRAŽEVANJA, ŠTEVILNI SO BILI IZGNANI IN LOČENI OD NAJBLIŽJIH, OSTALI SO ŽIVELI V STRAHU PRED IZGONOM.

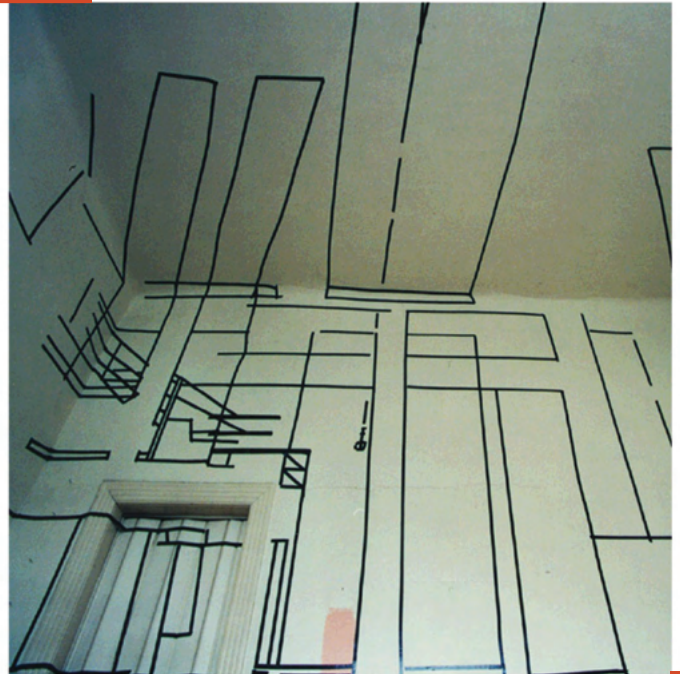
ZGODBA IZBRISA JE TUDI ZGODBA BOJA IZBRISANIH TER SOLIDARNOSTI. BOJ ZA SVOJE PRAVICE IN DOSTOJANSTVO SO OD LETA 2006 DO DELOŽACIJE AVTONOMNE TOVARNE ROG LETA 2021 ORGANIZIRALI V SOCIALNEM CENTRU ROG.



<p>Title of the project:</p> <p>MEMORIAL TO THE ERASED IN LJUBLJANA</p>	<p>Author:</p> <p>Aleksander Vujović</p>
<p>Project description:</p> <p>In a public and anonymous competition for a monument to the erased, a solution was chosen: A symbolic gesture, which is not a monument, but a typographic meditative instrument intended for play, rest and reflection on society.</p> <p>The proposed solution symbolically returns the banished letter sign and thus shows that Ljubljana wants to be the capital of solidarity and coexistence. It gives the precise focus of attention on the letter "C" as an unmistakable "dog whistle" marker of the inadmissibility of precisely defined minorities, which is the first trigger of the automatic and self-evident exclusion reflex. The use of the Times New Roman font, which with its stubborn omnipresence imperceptibly marked an entire era, rhymes deeply with the Kafkaesque nature of erasure.</p> <p>During visual reading, we subconsciously redraw or complete missing elements of images. In this case - including the "buried" part - the proposed landmark is perceived to be more than 6 meters high, which makes it monumental.</p>	<p>Author's team:</p> <p>Aleksander Vujović Vuk Čosić Irena Woelle</p>



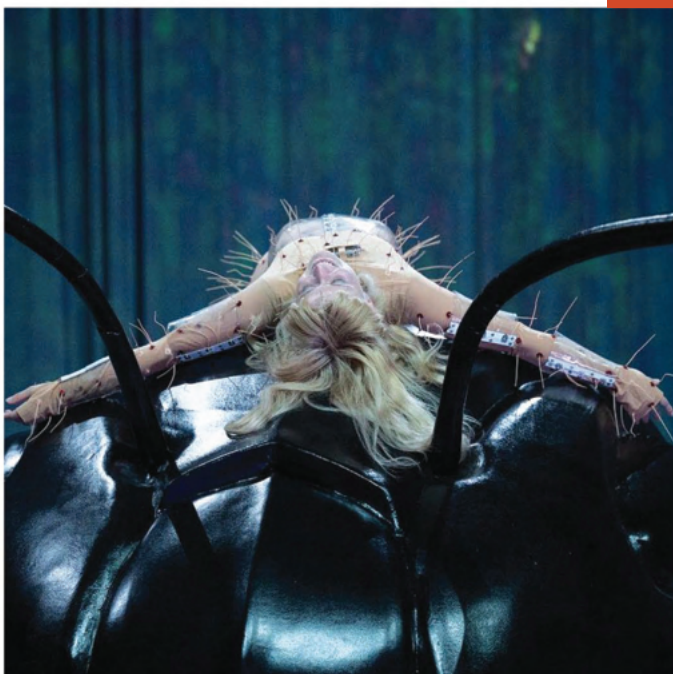
<p>Title of the project:</p>	<p>Author:</p>
<p>HEART OF A DOG</p>	<p>Matija Blašković</p>
<p>Project description:</p>	<p>Author's team:</p>
<p>The novel <i>Heart of a Dog</i> upset the authorities of the time to such an extent that it was subject to censorship for many years. Although written in 1924, it was published only after Bulgakov's death, first in 1969 in Paris and then in the Soviet Union in 1987.</p> <p>It emerged as a painful cry against absurdity and as a critique of Soviet communism (Professor Preobrazhensky parallels Lenin, his assistant Dr. Bormental resembles Trotsky, who is in constant conflict with Sharik—Stalin, while the assistant Zina represents Zinoviev, who is unsure whether to engage in the process or remain on the sidelines). However, beyond these connotations and references, it is primarily a layered, profound, wise, and satirical depiction of the dehumanization of the human being.</p> <p>One of the protagonists of the entire story is the dog Sharik, and this character presents a valuable theatrical challenge, offering an unusual acting task.</p> <p>The story is, on the surface, very simple. Professor Preobrazhensky is a renowned doctor and scientist studying all possible ways to rejuvenate the human body. He devises a plan to transplant a human pituitary gland into a stray dog. The experiment succeeds; the dog becomes younger and gradually transforms into the very kind of man whose organ he inherited. He becomes a drunkard, a loud, a con artist, a thief, and, as the greatest blow to the professor—a supporter of the communist regime.</p> <p>Aleksandar Švabić, Vedrana Klepica, and Ivan Penović will dedicate their staged reading to exploring the aspects of this work that relate specifically to humanity. What are the characteristics that make us human, or what is it that we cannot do without? After all, everyone is responsible for their heart and their deeds, regardless of the time they live in or the political regime to which they belong.</p>	<p>Director: Aleksandar Švabić Movement Consultant and Assistant Director: Damir Klemenčić Adaptation Authors: Vedrana Klepica and Ivan Penović Set Designer: Matija Blašković Costume Designers: Mia Popovska and David Morhan Composer: Nenad Kovačić Lighting Designer: Martin Šatović Co-composer for the first part of the performance: Josip Brakus Photographs: Luka Dubroja Stage Manager: Ena Subotić Cast: Filip Detelečić, Luka Petrušić, Matija Šakoronja, Damir Poljičak, Ana Maras Harmander, Omeila Vištica, Vedran Milkota, Josip Brakus</p> <div data-bbox="1244 1904 1468 2128"> </div>



<p>Title of the project:</p> <p>RAUM.7</p>	<p>Author:</p> <p>Miha Horvat</p>
<p>Project description:</p> <p>day, night, space drawing, (room height): 4.06m, (room width): 3.27m, 4 x 35mm photographs animated as moving image file.</p>	<p>Author's team:</p> <p>Concept/space drawing: Miha Horvat Photography: Toni Soprano Meneghje</p>
	



<p>Title of the project:</p> <p>KONCERT / CONCERT</p>	<p>Author:</p> <p>Petra Veber</p>
<p>Project description:</p> <p>How to make THE space with lights!!!!</p>	<p>Author's team:</p> <p>Leja Juršič, Petra Veber production: PEKINPAH</p>



<p>Title of the project:</p> <p>THE REGRESSION</p>	<p>Author:</p> <p>Selena Orb</p>
<p>Project description:</p> <p>Is this what the future looks like? Research labs and television studios are set on fire, universities get stormed. "Regression" is the name of the violent movement that has taken up the cause of the technical, cultural and political dismantling of our age, after the unrestricted belief in progress has led humanity to the edge of the abyss. A national regression council declares: Knowledge is torment, ignorance a blessing. Achievements in the fields of science and medicine are negated, communication is simplified, religion is rejected, art and culture get censored. Within 100 years, the accomplishments of civilization gradually regress and society is reverted to an archaic state. The British playwright Dennis Kelly creates a radical thought experiment and tells this satiric, hyperbolic vision of the future as a family saga over five generations. Each episode is focused on the youth: Dawn, daughter of the movement's founder, sacrifices her love for the sake of her ideals, her children propagate the surveillance state, her grandson resists in an increasingly barbaric environment. However, in a time when the radius of knowledge has been reduced to a minimum, Dawn's great-granddaughter will question the future anew. Are we the last generation capable of setting the course for humanity's survival? Who knows what paths and wrong turns will be taken in the future? The Regression aims at the very heart of our insecure present.</p>	<p>Author's team:</p> <p>Direction: Selma Spahic Costume Design: Selena Orb Scene Design: Lilli Anschutz Dramaturgy: Carolin Losh Stage Movement: Ena Kurtalac Music: Alen and Nenad Sinkaluz Lighting Design: Mark Dobein Cast: Camille Dombrowsky, Felix Jordan, Teresa Aminna Kormacher, David Müller, Valentin Richter, Celina Rongen Photography: Björn Klein</p>



Title of the project:

MONUMENTS

Project description:

Monuments is an interdisciplinary performance for five young dancers that combines contemporary dance and experimental electronic music in an artistic exploration of Yugoslav history, architecture, and sculpture under the creative leadership of Zagreb composer Nikola Krgović from N/OBE and choreographer Saša Božić. Conceived as part of the transmedia expansion of N/OBE's yet-to-be-released album of the same name featuring contemporary club music, the project is designed around six regional modernist monuments dedicated to the National Liberation Struggle.

The project interprets the sculptural and architectural characteristics of the selected monuments through movement and sound, contrasting the formal and symbolic futuristic tendencies of Yugoslav high modernism with the stylistic mutations of today's experimental music and contemporary dance.

In what ways do these monuments—forgotten, gentle giants of desolate landscapes—reflect the culture of memory in the former Yugoslavia? How has the brutality of war conflicts impacted the social and historical significance of their heritage within the political changes of the past thirty years? Symbolically, how do the monuments, in their current state of decay—caused by political indifference to their legacy—comment on the shared living space of the South Slavic peoples? In what ways are the universal, utopian humanitarian values of Yugoslav non-aligned ideology embodied by the monuments (anti-fascism, anti-imperialism, etc.) Internationally relevant in the context of today's growing political fragmentation?

Furthermore, can the revolutionary aesthetics of the NOB monuments inspire similar degrees of creative innovation in contemporary artistic practices? How are the static forms and textures of sculptural and architectural plasticity translated into dynamic forms of movement and sound? How does dance abstraction respond to the complex rhythmic patterns of traditional Balkan music?

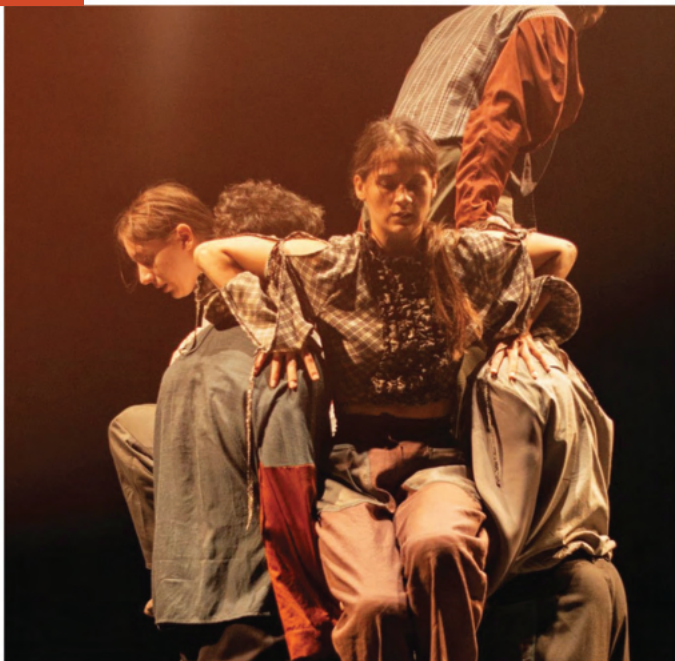
Author:

Selena Orb

Author's team:

Zagreb Dance Center and the theater group De facto
 Concept and Artistic Leadership: Nikola Krgović N/OBE
 Costume Design: Selena Orb
 Choreography and Dramaturgy: Saša Božić
 Music: Nikola Krgović, N/OBE
 Lighting and Projections: Ivan Likušić Lik
 Performers: Una, Štašcar Furač, Daša Resnik, Dora Sarikaya, Iva Katarinčić, Laura Čerina
 Photography: Nina Đurđević





<p>Title of the project:</p> <p>SKENDERBEG</p>	<p>Author:</p> <p>Selena Orb</p>
<p>Project description:</p> <p>The play "Skenderbeg" is a dance treatise on heroism. Skenderbeg was indeed a hero—not a mythical one, like those we encounter in ancient culture, nor a fictional superhero from contemporary pop culture, but a real unifier of small, oppressed nations in their struggle for liberation from a great imperial power. Those we consider heroes influence the formation of our ideals, and our ideals shape our character. Today, even the smallest gesture of empathy is referred to as a heroic act. Sacrificing one's own interests for the benefit of others has become naive and thoughtless. Heroism is a mystery for science, as neither psychology, nor evolutionism, nor neuroscience can predict who and when will be ready to act heroically. This is logical because we cannot determine freedom. In moments of uncertainty about what to do, we decide between what is and what ought to be. That moment of indecision is an opportunity to seize freedom. Skenderbeg was a hero, and the opposite of a hero is not an anti-hero but a passive observer. The play raises the question of who our heroes are today and whether we have lost the need for them. Are we free, or merely unaware of our own slavery?</p>	<p>Author's team:</p> <p>Concept and choreography: Isidora Stanišić Music: Vasil Hadžimanov Costuming design: Selena Orb Lighting design: Dragan Đurković Performers: Uroš Petronjević, Jovana Grujić, Branko Mitrović, Vanja Halupa, Vladimir Cubriilo, Ina Ilievska, and Isidora Stanišić. Production: Adriatic Dance Festival, Tourist Organization of Budva, and Bilet Theater</p>



Title of the project:

THE TAMING OF THE SHREW

Project description:

The performance "The Taming of the Shrew" is an authorship project based on combining various discourses, styles, and sources with the desire to engage in dialogue with the dramatic canon and our position in relation to it today.

Why even stage this comedy today? What makes this piece satirical? What did society at the time find funny, and what do we find funny today? What lies behind the title and within the comedy itself? These are just some of the questions that served as starting points for questioning the famous but also controversial Shakespearean comedy "The Taming of the Shrew", which has inspired numerous theoretical interpretations and critical readings, often representing radically opposing viewpoints regarding the need to either defend or attack Shakespeare and this comedy.

What most people agree on is that it is impossible to question Shakespeare's authorship without considering the position of the audience at the time and its needs, as well as the social context in which Shakespeare operated. One of the inspirations for "The Taming of the Shrew" was the popular folklore traditions of the time, which passed down stories of disobedient, untamed women and their speech from generation to generation. This type of folklore existed around the world in various narrative variations, revealing a long history of silencing women and taming their speech in different ways within the background of the comedy. The space of the female becomes a space of horror, torture, punishment, and a warning for other members of society (regardless of gender) about what awaits them if they do not respect the patriarchal order.

During the process, we attempted to explore all these layers, analyze every segment of this play in a way that comments, intervenes, confronts, searches for spaces of emptiness, contradictions, and creates new avenues for intertextuality, metatheatrical procedures, and citation. What guided us on this journey was the constant consideration of what lies behind seemingly insignificant details, what is behind what we find funny, which comedic patterns have become established and why, which are popular today, what they say about the social patterns we have normalized, and where our responsibility lies in all of this.

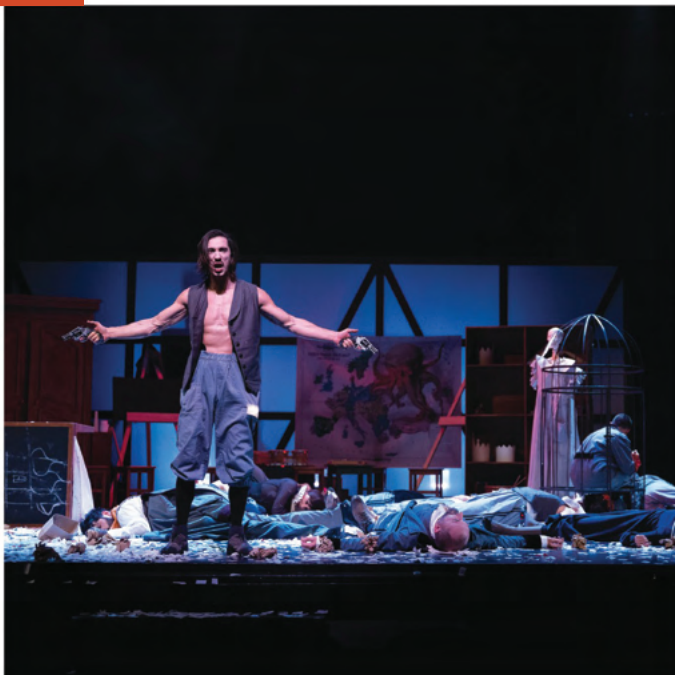
Author:

Matija Blašković

Author's team:

Director: Selma Spahić
 Dramaturg: Emina Omerović
 Set Designer: Matija Blašković
 Costume Designer: Selena Orb
 Choreographer: Ena Kovačić
 Composer: Nenad Kovačić
 Lighting Designer: Aleksandar Čavlek
 Mask Maker: Mijenko Sekulić
 Production Assistant: Slavenska Drakulić
 Costume Design Assistant: Marina Uroić
 Stage Manager: Mirela Tihava
 Photographer: Jelena Janković
 Translation of the Ballad "Cruel Shrew": Mirza Purić
 A few lines are taken from the translation by Andy Jelčić
 Cast: Linda Begonja, Ines Bojanić, Borko Perić, Dražen Čuček, Marko Maković, Jakov Zovko





Title of the project:

UBU ROI

Project description:

The famous Paris premiere of "Ubu Roi" in 1896, with its wildness and unconventionality, left the audience "confused and offended." The play, written by a 23-year-old, was met with boos and outrage by many, though there were some, like the great Irish poet Yeats, who that evening witnessed a "revolutionary event." Indeed, it is a text that heralded the arrival of avant-garde movements, from surrealism and dadaism to the theater of the absurd, while also delving deep into the darkness of greed and the lust for power, foreshadowing the shadows of totalitarianism and wars to come. All of this was conveyed through a kind of parody of Shakespeare's "Macbeth," with echoes of "Hamlet" and "King Lear," expressed in childish mischief, (black) humor, exaggeration, and irreverence. Ubu is, in this sense, a symbol, but unfortunately, also a real figure of nearly every era. The reactions at the premiere did not hinder its later theatrical life, with a remarkable list of performances ranging from dramatic theater, musicals, and puppet shows to film adaptations. Director Miran Kurspahic, known for his productions that often radiate energy and bold humor reminiscent of some of Janj's techniques, has been invited to explore Ubu in our time. The cast will feature members of the ensembles from "Gavella" Theater and the Kerempuh Theater.

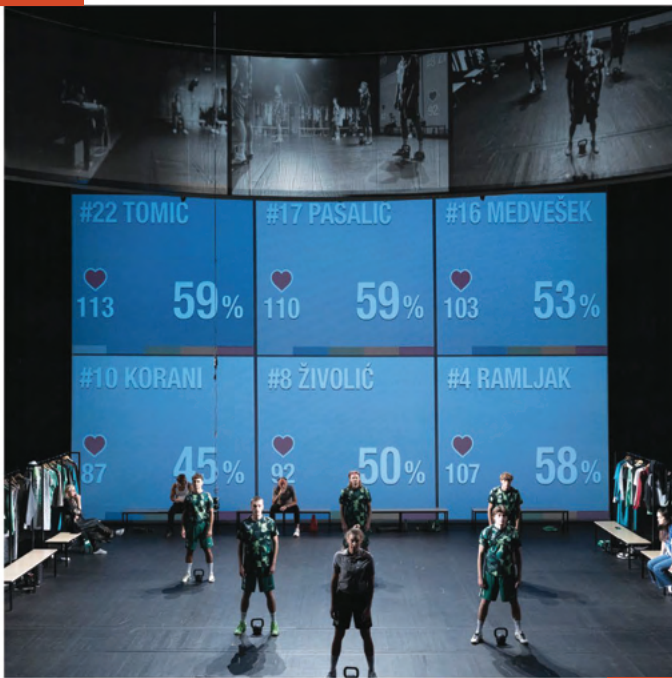
Author:

Matija Blašković

Author's team:

Director: Miran Kurspahic
 Based on the translation by: Mislav Hudoletnjak
 Text adaptation by: Miran Kurspahic and Rona Žulj
 Dramaturg: Rona Žulj
 Set designer: Matija Blašković
 Costume designer: Danica Dedjler
 Music collaborator: Igor Jurinic
 Movement collaborator: Matea Bilosnić
 Lighting designer: Zdravko Stolnik
 Assistant costume designer: Dora Črnjević
 Cast: Miran Kurspahic / Marko Petric, Borko Peric, Amar Bukvic, Sven Šestak, Enes Vejzovic, Ranko Zidarić, Đorđe Kukuljica, Ozren Opačić, Josip Brakus, Neia Kocsis, Barbara Nola, Iskra Jirsak

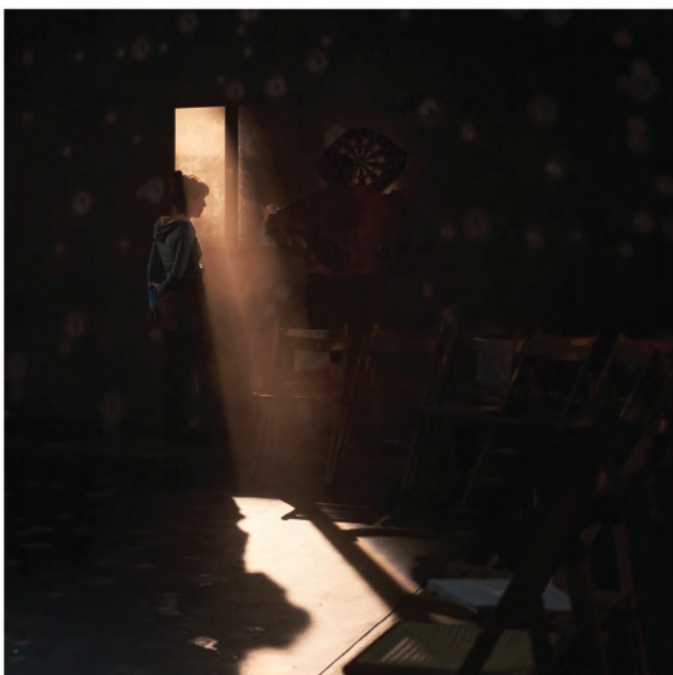




<p>Title of the project:</p> <p>JEZIK KOPAČKE</p>	<p>Author:</p> <p>Matija Blašković</p>
<p>Project description:</p> <p>The play "Jezik kopačke" is the world premiere of a text by Ivan Ergić (former footballer) and Filip Grujić, directed by Borut Šeparović. This innovative production raises questions that go far beyond the sports field, examining contemporary football, depression, and capitalism.</p> <p>Through the story of a young Croatian footballer who transfers to the German club Wolfsburg, "Jezik kopačke" explores how the competitive spirit and glorification of success create a culture of dehumanizing athletes. The play unveils the hidden layers of the world of elite sports, focusing on the pressures and expectations that lead to isolation and depression.</p> <p>Directed by Borut Šeparović, the play highlights toxic masculinity, patriarchy, and surveillance capitalism, which weigh heavily on athletes. "Jezik kopačke" opens up taboo topics such as depression among athletes, stigmatization, and unrealistic expectations. Athletes must always be healthy, strong, and flawless – modern-day gladiators. At the same time, the play contains comedic and tragicomic elements, shedding light on interpersonal relationships within the immediate environment.</p>	<p>Author's team:</p> <p>Authors of the text: Ivan Ergić and Filip Grujić Director and dramaturge: Borut Šeparović Set design: MONTAKSTROJ (Matija Blašković, Konrad Mušvaj, and Borut Šeparović) Video and multimedia: MONTAKSTROJ Costume designer: Marta Žegura Movement coach: Tamara Despot Lighting designers: Aleksandar Čavlek, Saša Bogojević Sound designer: Jan Kozumplik Dramaturgy assistant: Filip Rutić Music selection: Borut Šeparović Drama educator: Grozdana Lajić Horvat Stage manager: Milica Sinkauz Graphic designer: Antonio Dolic Photographer: Jelena Janković</p>
<p>The synergy of football and theater in this production creates a collision of high and low culture, bringing together diverse audiences. "Jezik kopačke" illuminates the economic, social, and psychological challenges in the world of elite sports, exploring how feelings of shame and isolation permeate athletes' daily lives.</p> <p>This project calls for a shift in the perception of mental health and the value of individuals in contemporary society, offering a unique insight into the complex world of football and the reality behind the glamour of sports fame.</p> <p>Cast: Bernard Tomić, Ugo Korani, Rakan Rushaidat, Lucija Šerbedžija, Nikolina Prkačin, Anđela Ramljak, Hrvojkja Begović, Barbara Prpić, Zoran Čubrilo, Vedran Živolić, Ivan Pašalić, Toma Medvešek</p>	



<p>Title of the project:</p> <p>THE LYING LIFE OF ADULTS</p>	<p>Author:</p> <p>Igor Vasiljević</p>
<p>Project description:</p> <p>The play, based on Elena Ferrante's novel of the same name, explores the challenges of growing up from the perspective of a young girl. Over time, she uncovers hidden aspects of her own identity, as well as shocking truths about the relationships within her family.</p> <p>The city of Naples serves as a symbolic representation of the mental, emotional, and spiritual spaces through which the protagonist and her friends navigate during this journey.</p> <p>This concept is reflected in the scenography: at the beginning, we see only bare platforms made of stage structures, a skeletal framework that gradually fills with various elements and comes to life through its transformation. These elements are literal replicas of architectural features and decorative details from the streets of Naples. For this purpose, I traveled to Naples and took numerous photographs, from which I later used a copy-paste method to select elements for this stage collage.</p> <p>The result is a fragmented structure composed of slices of reality from a city that, much like in Prometheus, a Beautiful Apocalypse, becomes one of the characters in the dramatic narrative.</p>	<p>Author's team:</p> <p>Director: Sebastijan Horvat Author of dramatization and songs, dramaturge: Nina Kudlar Stiković Set designer, video designer: Igor Vasiljević Costume designer: Belinda Radulović Composer and choir accompanist: Drago Ivanušić Choreography and stage movement: Ana Dubljević Lighting design: Aleksandar Čavić Speech coach: Dijana Marojević</p>



Title of the project:

RAINY DAY IN GURLITZCH

Project description:

The play centers on Peter and Ingrid, a middle-class couple in their late thirties living comfortably on the outskirts of Klagenfurt, Austria. Their lives revolve around typical first-world problems—until one day, Ingrid discovers that her expensive necklace has been stolen from their home.

Determined to find the thief, Peter embarks on a search that leads him to an unfamiliar side of Klagenfurt, a world he never knew existed. The play explores the identity crisis of the European middle class, delving into the dual nature of loss: the pain of the loss itself, and the unsettling realization that what we grieve may have never truly belonged to us in the first place.

The scenographic concept is centered around the spatial dynamics between the audience and the performance. The audience is seated in a circular arrangement, with the play beginning in the center. A simple setting—a table and chairs—anchors the start of the story. As the narrative spirals outward, so does the action, moving beyond the circle into fragmented spaces that represent different aspects of the characters' lives. These spaces, moving clockwise, include: a kitchen evoking childhood memories, a bar bathroom, a bar counter symbolizing the underground suburban subculture, another part of the fragmented kitchen (a sink), and a vast parking wall representing the intimidating openness of the outside world.

Author:

Igor Vasiljev

Author's team:

Director: Sebastijan Horvat
 Dramaturge: Milan Ramšak Marković
 Set designer: Igor Vasiljev
 Costume designer: Belinda Radulović
 Composer: Drago Ivanuša
 Lighting designer: Aleksandar Čavlek





Title of the project:
**PROMETHEUS,
 A BEAUTIFUL APOCALYPSE**

Author:
Igor Vasiljev

Project description:

In this play, the theme of observation is central to understanding the relationship between the protagonist, Vid, and the world around him. Vid is a perpetual observer—his detachment from the world is both physical and psychological.

He bears witness to the transition and decay of both the city and societal norms, navigating between the reality of his surroundings and the symbolic realm of myth.

The scenography is anchored by two main elements: conveyor belts and fragmented pieces of the city. The conveyor belts allow Vid to walk and run in place, underscoring his role as a silent observer while scenes of the city shift and unfold before him as he wanders aimlessly. Simultaneously, they facilitate the gradual appearance and disappearance of set pieces, creating a dynamic, ever-changing stage.

A collage of visual fragments from the city of Maribor forms a space that is at once realistic and metaphorical. These fragments of urban landscapes evoke both decay and a reexamination of the past, with the city itself emerging as one of the central characters in the play.

Author's team:

Director: Sebastijan Horvat
 Dramaturge: Milan Ramsak Marković
 Set designer: Igor Vasiljev
 Costume designer: Belinda Radulović
 Composer: Drago Ivanuša
 Lighting designer: Aleksandar Čavlek



Thank you to all participants.

