



MESS

INTERNACIONALNI TEATRALNI FESTIVAL
INTERNATIONAL THEATRE FESTIVAL
MŠK PLESŤ 88

JAN JEKOKOŠORAO

Stoljeće jedne porodice

THE LAMB / THE MEN / THE EAGLE

A Century of a Family



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JANJE / THE LAMB



KOKOŠ / THE HEN



ORAO / THE EAGLE



Mi svi imamo prošlost, ali sebi dajemo historiju

Pamćenje je život koji uvijek stvaraju ljudske skupine, u stalnoj je mijeni baš kao i umjetnost koja se temelji na osjećanjima i magiji. Umjetnost čini otvorenim dijalektičko sjećanje za kritičko preispitivanje iskaza „Bilo je” – tu strašnu historijsku sintagmu kojom se često pokrivaju mržnja, borba i ljudska tuga. Otud je čovjek, prije svega, historijski čovjek koji svoju prošlost čini svojom obavezom, definira se preko nje i otkriva svoju sadašnjost. Zato Mi svi imamo prošlost, ali sebi dajemo historiju. Kroz ovaj zajednički teatarski poduhvat Sarajeva, Zagreba i Beograda pokušavamo baciti umjetničko svjetlo spoznaje onoga što smo bili, ali i što želimo biti i postati u budućnosti. Želimo sebi objasniti historiju, ući u labirinte pamćenja koje je po prirodi višestruko razdijeljeno, kolektivno, pluralno i individualizirano. Umjetnost sjećanja se ukorjenjuje u slici, predmetu, detalju čina, vezuje se u relaciji ljudi-prostor, ima pravo na diskontinuitete, iskrivljenja i osjećanja – zato je uvijek sumnjičava prema historiji.

Pozorište ne memorijalizira sjećanja, ne pretvara ih u kamen i spomenike, ne stvara institucionalne i službene narative koji postaju mjesta jednostavnosti i jednodužnosti militantnih uvjerenja „naučenih istina”. Svjesne da žive ovdje i sada, rediteljice Tomić, Tomović i Spahić, sa svojim autorskim timovima, publici žele ispričati jednu priču otvorenu u širini različitih značenja, ali sažetu u svom ličnom odnosu sa vlastitom prošlošću. Teatarska stvaralačka alhemija na čudan način pridonosi da se bavljenje historijom pretvara u repozitorij tajni sadašnjosti koje

nam omogućavaju prodor u budućnost sjećanja. Naša tema „Stoljeće jedne porodice” odražava usku, intimnu i osobnu vezu što je, u ovoj simboličkoj godini „eksplozije sjećanja” na Prvi svjetski rat, promjena načina percepcije koja daje smisao i život historiji da ne postane „višak” koji opterećuje generacije, već prostor svom razumijevanju prošlosti.

Izražavam svoju posebnu zahvalnost u ime produkcije svim umjetnicima/ama, brojnim saradnicima/ama, našim projektnim finansijerima – Europskoj uniji (program Sarajevo 2014) i Kantonu Sarajevo, Ministarstvu civilnih poslova BiH, Fondaciji za muzičke, scenske i likovne umjetnosti Sarajevo i Ministarstvu kulture i informisanja Republike Srbije, koji će podržati postprojektno trajanje i igranje predstave u Bosni i Hercegovini i regiji, na ovom najvećem i najzahtjevnijem teatarskom projektu na Balkanu.

Dino Mustafić, direktor Festivala MESS

All of us have a past, but we give ourselves a history

Remembering is a life which is always created by human communities, it is in a state of constant flux just like the art based on emotions and magic. Art opens up dialectic memory, enables a critical rethink of the expression “It happened” – this terrifying historical statement often used to cover up hatred, struggle and human misery. Therefore, man is first and foremost a historical human being who makes his own past his obligation, using it to define himself and discover his present. That is why We all have a past, but we give ourselves history. Through this mutual theatrical undertaking of Sarajevo, Zagreb and Belgrade we try to shed an artistic light of cognition on what we once were, but also on what we want to become in the future. We want to explain history to ourselves, enter the labyrinths of remembering which is by its very nature collective, plural, individualized and divided in a variety of ways. The art of memory embeds itself in the image, the object, a detail of the act, it becomes intertwined in the relation between people and space, it has a right to discontinuities, distortions and emotions – therefore it is always suspicious towards history.

Theatre does not memorialize memories, it does not turn them into stone and monuments, and it does not create institutional and official narratives which become points of unanimity and single-mindedness of the militant convictions of “learned truths”. Fully aware of the place and time in which they live, directors Tomić, Tomović and Spahić, together with their creative teams, want to present the audience with a story dispersed in the breadth of various interpretations,

but also concentrated in the personal relation to one's own past. In a strange manner, the creative alchemy of theatre converts historical investigation into a repository of secrets of the present which enable a break-through into the future of memory. Our topic “A Century of a Family” reflects the tight, intimate and personal relationship which marks, in this symbolic year of an “explosion of memories” of the First World War, a change in perception that gives history its sense and its life, thereby preventing it from turning into “a surplus” encumbering generations, and turning it instead into a space for understanding one's own past.

Ahead of the production team, I would like to express my deepest gratitude to all artists, numerous associates, our financiers European Union (Programme Sarajevo 2014) and Sarajevo Canton, as well as to the Ministry of Civil Affairs of BiH, Foundation for Music, Stage and Fine Arts Sarajevo and Ministry of Culture and Information – Republic of Serbia for post – project running of the Trilogy in Bosnia and Herzegovina and region, for helping us stage the biggest and the most demanding theatrical project in the Balkans.

Dino Mustafić, MESS Festival Director



JANJE / THE LAMB

Režija / Directed by: Anica Tomić

JANJE

Ova predstava posvećena je Zagrebačkom kazalištu mladih, točnije maloj dvorani Miško Polanec zvanj „Janje“ i jednom trenutku u vremenu koje službena povijest obilježava kao jedno od najvećih krvoprolića u povijesti ratova koji je zauvijek promijenio sliku Europe, ne samo teritorijalno, već i duhovno. Rad na njoj krenuo je od pitanja što se 1914. godine nalazilo na prostoru današnjeg ZKM-a. Tražeći odgovor na to pitanje najprije smo se obratile povjesničarima, oni su nas uputili u državni i gradski arhiv. A tamo su nam se neprestano otvarali novi tragovi koji su nas sve dalje i dalje vodili u pokušaj rekonstrukcije tog prostora i vremena. Na neki način predstava je postala i odgovor na pitanje imaju li prostori svoja sjećanja i ostavljaju li ljudi koji u njima borave svoje tragove.

Predstava „Janje“ pokušava pratiti neke pronađene tragove, složiti cjelinu od detalja nekih osobnih povijesti, anonimnih života o kojima je nemoguće čitati u udžbenicima. U njenim temeljima stoga leži faktografija, imena, neki datumi, kao prva stepenica u pokušaju rekonstrukcije, ali istovremeno nemogućnost rekonstrukcije pogleda, rečenice, misli, osjećaja, svega onoga što se neuspješno opire zaboravu. Iako se bazira na dokumentarnim materijalima, njena priča danas više nema svjedoka, njena je istina tek slutnja jednog vremena koje ne želi biti zaboravljeno. Predstava „Janje“ neprestano balansira na granici fikcije i dokumentarizma, njena je istinitost krhka. Ne zanimaju je konkretni datumi niti povijesne istine, već sama pokušava rekonstruirati ljude koje okuplja samo jedna činjenica: da su se 1914. godine našli u istom prostoru u kojem danas sjedi publika ZKM-a. Upravo u toj činjenici, činjenici dijeljenja istog prostora događa se jedan sasvim specifičan susret s poviješću.



THE LAMB

This play is dedicated to the Zagreb Youth Theatre, more precisely to a small hall named Miško Polanec, also known as “The Lamb”, and to a moment in time which the official history marks as one of the greatest bloodsheds in the history of wars, which altered the image of Europe forever, not only geographically, but also spiritually. The work on the play began with the question what stood in the place of today’s Zagreb Youth Theatre in 1914. In our search for the answer to that question, we first contacted the historians, who directed us to the state and city archives. From there, we continuously found new clues which led us further and further in the attempt to reconstruct that place and time. In a way, the play also became the answer to the question of whether locations have their own memories and whether people living in them leave their own traces. “The Lamb” attempts to follow some of the discovered clues, to create a whole out of details of certain personal histories, anonymous lives which are impossible to read about in textbooks. Therefore, in its foundations are facts, names, certain dates, as the first step in the attempt at reconstruction, and, at the same time, the impossibility of reconstruction of a glance, sentence, thought, feelings, of everything that has been unsuccessfully resisting the oblivion. Although based on documentary materials, its story today has no more witnesses, its truth is only a conjecture of a time that does not want to be forgotten. “The Lamb” constantly balances on the border of fiction and documentarism, its truthfulness is fragile. It does not concern itself with specific dates or historical truth, but it is trying to reconstruct the people gathered around a single fact: that in 1914 they were in the same place where the audience of ZYT sits today. It is in this fact, the fact of sharing the same space, that a quite specific encounter with history occurs.

Zagrebačko kazalište mladih je kazalište koje hrvatski teatar uspješno opisuje na zemljovid prestižnih europskih festivala i uglednih kazališnih kuća nizom gostovanja te time postaje ponajbolji predstavnik hrvatske kulture u svijetu. Svojim repertoarom i umjetničkom koncepcijom, traženjem novih formi, demokračičnošću, promicanjem i anticipacijom novih trendova, stilova glume, i, u prvom redu, hrabrim progovaranjem o suvremenim temama koje se tiču svih nas, bez straha od rizika dokazalo se kao jedno od najambicioznijih i najatraktivnijih teataru u ovom prostoru Europe. Zagrebačko kazalište mladih je mjesto scenskih istraživanja u domeni umjetničkog teatra, za djecu, mladež i ostale gledatelje svih dobnih skupina, i danas zauzima u europskim kazališnim rasporedima značajno mjesto kao ono koje svojim predstavama i koprodukcijским projektima pomiče granice i suvremene umjetnosti. Predstavama visoke estetske razine Zagrebačko kazalište mladih tematiziralo je neke od bitnih društvenih fenomena, postavši istodobno jedan od najznačajnijih hrvatskih kulturnih izvoznih proizvoda. Zagrebačko kazalište mladih, dakako, njeguje i domaću dramsku literaturu, potiče pisanje novih djela i njihovo insceniranje, uprizoruje djela klasične literature koja se interpretiraju suvremenim kazališnim jezikom te suvremene dramske tekstove domaćih i svjetskih dramatičara/ki što izravno govore o temama koje istražuju ovo vrijeme te mu postavljaju neka bitna pitanja kao što su primjerice pitanja globalizacije, viktimizacije, neoliberalnog pristupa svijetu, gubitka središta, pozicioniranja pojedinca, prihvaćanja različitosti, europeizacije i našeg odnosa prema Europi....Danas je Zagrebačko kazalište mladih središnje mjesto kazališnih zbivanja u gradu Zagrebu, no

istodobno prepoznat kao jedna od vodećih kazališnih institucija u ovom dijelu Europe. Tu funkciju u kazališnoj sadašnjosti hrvatske metropole zadržava programom usmjerenim na suradnju s domaćim i inozemnim kazališnim umjetnicima/ama i kazalištima, a u Europi svojim stalnim scenskim istraživanjima aktualnih tema i zajedničkih projekata. Na taj se način hrvatski i europski kulturni senzibilitet međusobno prožimaju, iskustveno mijenjaju te se iznova uzajamno propitkuju. Korelirajući s europskim kazališnim događajima stvara se vrijednosni sistem prema kojem je kazališni umjetnik/ca bio izazvan i prema kojem je sam/a odgovoran u iznalaženju aktivne pozicije kazališnog stvaratelja/ke.

The Zagreb Youth Theatre is the institution responsible for putting Croatian theatre on the international cultural map by featuring in a series of prestigious European festivals and prominent playhouses, thereby becoming the best promoters of Croatian culture in the world. Its repertoire and artistic concept, its willingness to find new forms of expression, its democratic spirit and the promotion and anticipation of new trends, new styles of acting, but above all, its readiness to boldly deal with contemporary issues affecting us all and fear no risks have established the Zagreb Youth Theatre as one of the most ambitious and most captivating theatres in this part of Europe.

The Zagreb Youth Theatre is a place where children, young people and viewers of all ages can participate in stage explorations of art theatre, and today it occupies a very important place in European theatre schedules as the theatre which, through its plays and coproduction projects, moves boundaries of contemporary art as well. Through plays of high aesthetic value, the Zagreb Youth Theatre has explored crucial social phenomena, while simultaneously becoming one of Croatia's most important cultural exports. Of course, the Zagreb Youth Theatre tends to the domestic dramatic literature as well, encourages the writing and staging of new plays, stages works of classical literature which it interprets through a contemporary theatrical language, as well as contemporary texts by domestic and foreign authors that speak directly about topics relevant to this day and age and raise important questions on issues such as globalization, victimization, the neoliberal worldview, the loss of center, the positioning of individuals, the accepting of diversity, Europeanization, our attitude towards Europe... Today, the

Zagreb Youth Theatre is the focal point of theatre life in the city of Zagreb, but it is also recognized as a leading theatrical institution in this part of the world. It preserves its role in the theatrical present of the Croatian capital through a program aimed at cooperation with domestic and foreign theatres and artists, and in Europe, through constant stage explorations of current topics and mutual projects. In this way, the Croatian and European cultural sensibilities are allowed to permeate each other, transform through experience and question each other time and time again. This correlation with theatrical events in Europe brings forth a value system which challenges the artist and in which the responsibility of finding an active position as a creator in theatre rests on the artist's own shoulders.



Režija / Directed by: **Anica Tomić**
Tekst / Text: **Jelena Kovačić**
Igraju / Cast: **Dubravka Kovjanić, Ivana Krizmanić, Vedran Živolić, Enes Salković**
Muzika / Music: **Nenad Kovačić**
VJ: **Ivan Lušičić**
Kostimografija / Costume Design: **Marta Žegura**
Majstor svjetla / Lights Design: **Milan Kovačević**
Dramaturški saradnik / Dramaturgy Associate: **Igor Štiks**
Stručni saradnik / Consultant: **Dinko Čutura**
Fotografija / Photography: **Velija Hasanbegović**
Izvršna produkcija / Executive Production: **Maja Gladović**



KOKOŠ / THE HEN

Režija / Directed by: Selma Spahić

KOKOŠ

Prvi svjetski rat u kontekstu Sarajeva manje nas je zanimao kao skup historijskih činjenica, a više kao niz toposa koji povezuju ratove proteklog stoljeća.

Umjesto romantičarske evokacije rata, težište predstave je na slikama gladi, sebičnosti i nasilja, kao nusprodukata instinkta za preživljavanjem.

U istraživačkom procesu prikupljena je arhivska dokumentarna građa koja se prvenstveno odnosila na informacije direktno vezane za način na koji rat suštinski mijenja život jedne zajednice, kako na društvenom, tako i na ekonomskom planu. Pozivi na regrutacije, svakodnevni izvještaji o cijenama na pijaci i stanju na ratištu, upustva za mjere zaštite u slučaju zračnog napada – samo su neki od dokumenata koji su nam pomogli u približavanju tadašnjim životnim okolnostima.

Narativna struktura predstave inspirisana je motivima iz romana „Velika bilježnica“ spisateljice Ágote Kristóf, jednako kao i minimalistički pristup građenju situacija i dijaloga. Na osnovu toga su osmišljene i situacije za glumačke improvizacije, iz kojih je nastao obiman dramski materijal po kojem je struktuiran i raspisan tekst predstave.

Bilo nam je važno preispitati, i ako je moguće, subvertirati okvir (produkcioni, konceptualni) u kojem predstava nastaje i prezentuje se. Prije svega, izbjeci postmodernističku paradigmu neupitne porodice kao žrtve nemilosrdne historije. U predstavi je obitelj itekako prisutna, ali kao monstrozna, nemoćna i suštinski pervertirana zajednica. Historija i rat se u početku pojavljuju kao prirodne sile koje prijete ulaskom u njihov privatni prostor,

da bi se na kraju ispostavilo kako se u tom prostoru ti procesi ne samo prelamaju, već i nastaju.

Druga bitna stvar bila je odgovoriti na pitanje kako (i zašto?) tematizirati prošlost (već daleku?), pritom govoreći o našem vremenu. Formalno-narativni eksperiment kao metateatarska nadogradnja odgovora na to pitanje proizašao je iz promišljanja uloge pozorišta u prošlih sto godina, od naturalističkog teatra, preko građanskog kazališta kao voajerističkog prozora u intimu likova realističke psihologizacije, do teatra participacije publike. Na taj način prošlost se priziva da bi progovorila o sadašnjosti, a medij postaje poruka, McLuhanovski rečeno.

Od Prvog i Drugog svjetskog rata, pa do ratova 90-tih, istorija 20. i 21. stoljeća na prostoru popularno zvanom „Balkan“, često se svodi na dvije vremenske odrednice – ratno i postratno doba.

U svakom postratnom periodu, znanom i kao mir, česte su tendencije revidiranja povijesti i relativiziranja uzroka i posljedica rata. Danas, kada već uveliko živimo neoliberalni kapitalizam, u kojem se historija često postmodernistički svodi samo na ličnu interpretaciju događaja, postaje važnije nego ikad reći istinu. Našu istinu.

Drama Team B.A.D. (Bojana Vidosavljević, Adnan Lugonić, Dario Bevanda)

THE HEN

The First World War in the context of Sarajevo grabbed our interest less as a set of historical facts and more as a range of topoi that link the wars of the previous century. Instead of a romantic evocation of the war, the focus of the play is on the images of hunger, selfishness and violence as side effects of the survival instinct. In the research process, we collected archival documentary material that primarily informs about how the war essentially changes the life of a community, both at societal and economic fronts. Enlistments, daily reports of the prices at the market and battlefield affairs, and security instructions in case of air attacks are just some of the documents that helped us evoke the living circumstances of those times.

The narrative structure was inspired by motifs of the novel *The Notebook* by Ágota Kristóf, as was the minimalist approach in the construction of situations and dialogues. We used that framework for actors' improvisations that gave rise to an extensive dramatic material which formed the basis for structuring and writing the text of the play.

It was important to question and, when possible, subvert the (production, conceptual) framework in which the play is created and in which it presents itself. First of all, we tried to avoid the postmodern paradigm of the unquestionable family as a victim of merciless history. Family is very much present in the play, but as a monstrous, powerless and essentially perverted community. In the beginning, history and war appear as natural forces threatening to enter their private space, but in the end it turns out that these processes not only diffract but are also created within this private space.

Another important thing was to answer the question how (and why?) we thematize the (already distant?) past to talk about our time. The formal-narrative experiment as the meta-theatrical superstructure of the answer to this question emerged from the reflection on the role of the theatre over the last hundred years, from the naturalist theatre, through the bourgeois theatre as the voyeuristic window to the intimacy of characters of the realistic psychologization, to the audience participation theatre. The past is thus evoked to speak about the present and, in McLuhan's terms, the medium becomes the message.

From the First and Second World Wars to the wars of the 1990s, the history of the 20th and 21st century in the territory popularly called the Balkans is often reduced to two time determinants – war and postwar period. In every postwar period, also known as peace, there are frequent tendencies to revise the past and revise the causes and consequences of the war. Today, when we live the neoliberal capitalism in which history is often postmodernly reduced only to the personal interpretation of the events, it is becoming more important than ever to speak out the truth. Our truth.

Drama Team B.A.D. (Bojana Vidosavljević, Adnan Lugonić, Dario Bevanda)

Internacionalni teatarski i filmski festival MESS osnovan je 1960. godine pod imenom Festival malih i eksperimentalnih scena Jugoslavije, od čega potiče skraćena po kojoj je festival i danas prepoznatljiv. Festival je osnovan na inicijativu Jurislava Korenića, jednog od najistaknutijih teatarskih reditelja sa ovih prostora u XX st., i spada u red najstarijih festivala Istočne i Jugoistočne Evrope. Koncipiran kao smotra jugoslovenskih teataru svake godine se održavao u Sarajevu i predstavljao jedan od najznačajnijih jugoslovenskih teatarskih događaja sa istančanim ukusom za eksperiment i inovaciju u teatru. Specifičnost programa festivala činila su gostovanja najzanimljivijih svjetskih eksperimentalnih teatarskih predstava tog vremena, čiji su se autori/ice nedugo zatim etablirali i postali najistaknutiji teatarski umjetnici/e na svijetu. Između ostalih na Festivalu malih i eksperimentalnih scena Jugoslavije gostovao je slavni Living Theater iz New Yorka. Održavanje Festivala malih i eksperimentalnih scena Jugoslavije prekida se sa izbijanjem rata u Bosni i Hercegovini. Direkcija, na čelu sa jednim od najznačajnijih teatarskih reditelja Bosne i Hercegovine, Harisom Pašovićem, preimenuje festival u Međunarodni teatarski i filmski festival MES Sarajevo i započinje svoj kulturni otpor opsadi Sarajeva. Međunarodni teatarski i filmski festival MES organizira prvi filmski festival u opkoljenom Sarajevu 1993. nazvan „Poslije kraja svijeta“, koji je prethodnik današnjeg Sarajevo film festivala. U tom periodu MES producira brojne predstave, među kojima i one Petera Schumanna, Harisa Pašovića i Susan Sonntag. Kao rezultat svih kulturnih aktivnosti u ratom periodu, koje su u velikoj mjeri pokrenute i ostvarene uz pomoć ili u Međunarodnom teatarskom i filmskom festivalu MES, Sarajevo je predloženo za kulturni centar Evrope. Međunarodni teatarski i filmski festival MES Sarajevo po završetku opsade 1997. biva obnovljen sa visokim ciljem organiziranja međunarodne teatarske smotre najznačajnijih

predstava na svijetu. U prvi festival uvrštena su rediteljska imena poput Giorgia Strehlera, Petera Schumanna i Franka Castorfa. Festival organiziran sa posebnim entuzijazmom i posvećenošću i ciljem privlačenja novih generacija u pozorište, dobija potpuno novu strukturu publike, uspijevajući da održi i staru. Iz godine u godinu program festivala raste kvalitativno i kvantitativno, te postajući kompeticijskim uspostavlja se vrlo visoko na ljestvici evropskih teatarskih festivala. Ugošćuje najznačajnije teatarske reditelje u historiji teatra poput Petera Brooka, Roberta Wilsona i Eugenia Barbe istovremeno gajeći svoju eksperimentalnorsku nit i otkrivajući mlade nade koji zaista najčešće u narednih nekoliko godina postaju zvijezde svjetske teatarske scene.

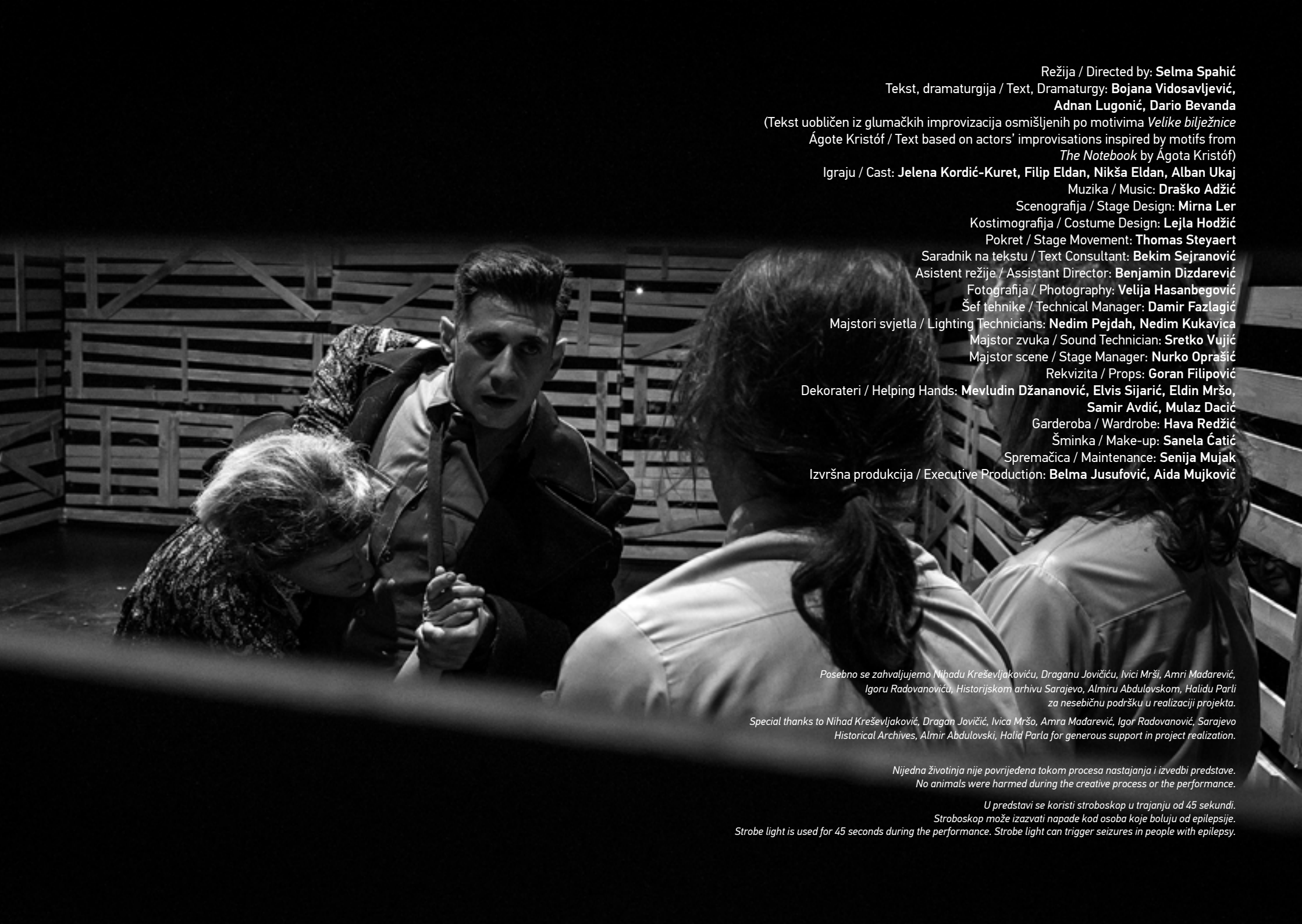
Na festivalu su do sada nastupala imena kao što su: Peter Brook, Giorgio Strehler, Robert Wilson, Peter Schumann, Eugenio Barba, Josef Nagy, Roberto Ciulli, Anne Teresa de Keersmaeker, Eimuntas Nekrošius, Oscaras Koršunovas, Alvis Hermanis, Olivier Py, Mark Tompkins, Włodzimierz Staniewski, Simon McBurney, Arpad Schilling, Christoph Marthaler, Frank Castorf, Michael Thalheimer, Thomas Ostermeier, Ariel Garcia Valdes, Andriy Zholdak, Rimas Tuminas, Jürgen Gosch, Emma Dante, Pippo DelBono, Rodrigo Garcia, Grzegorz Bral, Silviu Purchase, Alain Platel, Emio Greco, Vilim Docolomansky, Jiří Mencl, Heiner Goebbels, Stefan Kaegi, Romeo Castellucci, Wim Vandekeybus, Forced Entertainment, Luc Perceval, Jan Lauwers i mnogi drugi/e.

Internacionalni teatarski i filmski festival MESS je od svojih začetaka inovatorski, spreman u svim dosadašnjim rukovodstvima kroz svoju historiju da čak i u nemogućim okolnostima u Sarajevu stvara kulturno utočište za sve generacije, rizikujući i ulažući u najhrabrije i najzanimljivije umjetničke projekte.

The International Theatre and Film Festival MESS was founded in 1960 as the Festival of Small and Experimental Stages of Yugoslavia, which is the name denoted by the acronym that has become the trademark of the festival. The festival was founded on the initiative of Jurislav Korenić, one of the most prominent 20th century theatre directors in this part of the world, and is one of the oldest festivals in eastern and southeastern Europe. Conceived as an annual gathering of Yugoslav theatres, it took place in Sarajevo and was regarded as one of the most important theatre events in Yugoslavia, with a strong inclination to theatrical experiment and innovation. What made the program of the festival special was the fact it featured the most interesting experimental plays of that time, the authors of which went on to become the most prominent theatre artists in the world. Among others, the Festival of Small and Experimental Stages of Yugoslavia hosted the famous Living Theatre from New York. The outbreak of war in Bosnia and Herzegovina brought a stop to the Festival of Small and Experimental Stages of Yugoslavia. The management, led by Haris Pašović, one of the most notable theatre directors in Bosnia and Herzegovina, renamed the festival into the International Theatre and Film Festival MES Sarajevo and began its cultural resistance to the siege of Sarajevo. In 1993, the International Theatre and Film Festival MES organized the first film festival in the besieged Sarajevo, the predecessor of present-day Sarajevo Film Festival, titled "After the End of the World". During this time, MES produced numerous plays, including those by Peter Schumann, Haris Pašović and Susan Sonntag. As the result of the many cultural activities organized during war time, most of which were carried out under the auspices of The International Theatre and Film Festival MES, Sarajevo was nominated for the cultural center of Europe. Following the end of the siege, the festival was renewed with the high aim of becoming an international event bringing together the most notable plays in the world. The first festival featured directorial names such as

Giorgio Strehler, Peter Schumann and Frank Castorf. A festival organized with unmatched enthusiasm and dedication, aiming to attract a new generation of theater goers, acquired a completely new audience, while managing to keep its old one as well. Through the years, the festival has grown in both quality and quantity, and after becoming competitive in character, has earned a high place amongst European theatre festivals. It has hosted the most prominent directors in the history of theatre, such as Peter Brook, Robert Wilson and Eugenio Barba, while also nurturing its experimental spirit and uncovering young talents who for the most part soon go on to become true stars in the world of theatre. The festival has so far featured names such as: Peter Brook, Giorgio Strehler, Robert Wilson, Peter Schumann, Eugenio Barba, Josef Nagy, Roberto Ciulli, Anne Teresa de Keersmaeker, Eimuntas Nekrošius, Oscaras Koršunovas, Alvis Hermanis, Olivier Py, Mark Tompkins, Włodzimierz Staniewski, Simon McBurney, Arpad Schilling, Christoph Marthaler, Frank Castorf, Michael Thalheimer, Thomas Ostermeier, Ariel Garcia Valdes, Andriy Zholdak, Rimas Tuminas, Jürgen Gosch, Emma Dante, Pippo DelBono, Rodrigo Garcia, Grzegorz Bral, Silviu Purchase, Alain Platel, Emio Greco, Vilim Docolomansky, Jiří Mencl, Heiner Goebbels, Stefan Kaegi, Romeo Castellucci, Wim Vandekeybus, Forced Entertainment, Luc Perceval, Jan Lauwers and many others.

From its very inception, the International Theatre and Film Festival MESS has been innovative; throughout its history and under every one of its management teams it readily created, even in the most trying of times, a cultural haven for all generations, by taking risks and investing in the most courageous and interesting artistic projects.



Režija / Directed by: **Selma Spahić**
Tekst, dramaturgija / Text, Dramaturgy: **Bojana Vidosavljević,**

Adnan Lugonić, Dario Bevanda
(Tekst uobličen iz glumačkih improvizacija osmišljenih po motivima *Velike bilježnice*
Ágote Kristóf / Text based on actors' improvisations inspired by motifs from
The Notebook by Ágota Kristóf)

Igraju / Cast: **Jelena Kordić-Kuret, Filip Eldan, Nikša Eldan, Alban Ukaj**
Muzika / Music: **Draško Adžić**

Scenografija / Stage Design: **Mirna Ler**

Kostimografija / Costume Design: **Lejla Hodžić**

Pokret / Stage Movement: **Thomas Steyaert**

Saradnik na tekstu / Text Consultant: **Bekim Sejranović**

Asistent režije / Assistant Director: **Benjamin Dizdarević**

Fotografija / Photography: **Velija Hasanbegović**

Šef tehnike / Technical Manager: **Damir Fazlagić**

Majstori svjetla / Lighting Technicians: **Nedim Pejđah, Nedim Kukavica**

Majstor zvuka / Sound Technician: **Sretko Vujić**

Majstor scene / Stage Manager: **Nurko Oprašić**

Rekvizita / Props: **Goran Filipović**

Dekorateri / Helping Hands: **Mevludin Džananović, Elvis Sijarić, Eldin Mršo,**

Samir Avdić, Mulaz Dacić

Garderoba / Wardrobe: **Hava Redžić**

Šminka / Make-up: **Sanela Čatić**

Spremačica / Maintenance: **Senija Mujak**

Izvršna produkcija / Executive Production: **Belma Jusufović, Aida Mujković**

*Posebno se zahvaljujemo Nihadu Kreševljakoviću, Draganu Jovičiću, Ivici Mrši, Amri Madarević,
Igoru Radovanoviću, Historijskom arhivu Sarajevo, Almiru Abdulovskom, Halidu Parli
za nesebičnu podršku u realizaciji projekta.*

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Historical Archives, Almir Abdulovski, Halid Parla for generous support in project realization.*

*Nijedna životinja nije povrijeđena tokom procesa nastajanja i izvedbi predstave.
No animals were harmed during the creative process or the performance.*

*U predstavi se koristi stroboskop u trajanju od 45 sekundi.
Stroboskop može izazvati napade kod osoba koje boluju od epilepsije.
Strobe light is used for 45 seconds during the performance. Strobe light can trigger seizures in people with epilepsy.*

ORAO / THE EAGLE

Režija / Directed by: Ana Tomović



ORAO

Gde je mesto ratnih vojnih invalida u miru?
Da li imaju pravo na normalan život?
Da li ih realan život uopšte treba?
U miru oni koji ne mogu da budu korisni,
biće pre ili kasnije marginalizovani.
Mi ovde pratimo agoniju njihove
marginalizacije, taj postepeni proces
zatvaranja vrata, osuđenost na sveden i
nekvalitetan život.
Vidimo njihovu nemušnost, njihovu agoniju,
jer oni imaju želje kao i ranije, a ne
mogu ništa da dobiju jer ih čak ni njihovi
najrođeniji ne gledaju istim očima.
Krec ogoljuje ljudske odnose do srži, i
ljubav i porodične odnose svodi na puku
ekonomiju.
Surovost izražena kod onih koji mogu i
nemoć kod onih koji ne mogu kod Kreca
je dovedena do krajnjih granica. Iz tog
beznađa, rađaju se zločini iz crne hronike
kakve vidamo svaki dan.

Ana Tomović, rediteljica



THE EAGLE

What is the position of disabled soldiers in
peacetime?
Do they have a right to a normal life?
Are they even needed in real life?
Those who cannot be useful in times
of peace will sooner or later become
marginalized.
Here, we follow the agony of their
marginalization, the gradual loss of
opportunities, and the reduced, low-quality
life to which they are doomed.
We see how mute and agonized they are
because their desires have remained the
same but they can no longer satisfy them
and because even their own kin now
perceive them differently.
Krec lays bare the very core of human
relations and reduces love and family
relationships to pure economics.
He takes to the extreme the callousness
of those who are abled and the
powerlessness of those who are disabled.
It is this hopelessness that gives rise to
those crimes we read about daily.

Ana Tomović, Director

Bitef teatar je pozorište bez ansambla, otvoreno za sve vrste pozorišnih žanrova, od šire teatarskih do parateatarskih formi. Bitef teatar je angažovano pozorište. Na političkom i etičkom planu. Inspirisan dnevnim i koji na dnevno utiče. Bitef teatar je nalik repertoarskim uzusima Bitef festivala, u meri u kojoj su oni postavljeni ka slobodi novih formi u ovom ili onom smislu na postmodernoj vetrometini. Bitef teatar je „kultno mesto“ na kom se formirala urbanost prestonice, vežbali stilovi slobode, improvizovao metropolizam. Pozorište razapeto između politike, rokenrola i cirkusa. Pozorište otvoreno za svakakve žanrovske iskorake između muzike, videa, plesa i dramskog teatra u širem smislu. Bitef teatar je centralni servis za saradnju sa stranim kulturnim centrima u Beogradu.

Za 25 godina postojanja dogodilo se mnogo toga, Bitef teatar je rastao kroz svoju brzu i ludu mladost, baveći se najrazličitijim pozorišnim mogućnostima, ispitujući pozorišna sredstva i njihove granice. Intervenišući u životu. Ispitujući svet koji živimo formalno i sadržajno. Najznačajnije je što u kontinuitetu brani svoju umetničku slobodu u nepopustljivoj borbi protiv kiča i šunda svake vrste, nudeći hrabro i novo, spremno i angažovano promišljanje sveta dnevne stvarnosti. Beleži tradiciju avangarde i kontinuitet bitefovskog. U Bitef teatru su značajne pozorišne predstave napravili mnogi etablirani pozorišni reditelji/ce: Ivana Vujić, Egon Savin, Gorčin Stojanović, Milutin Petrović, Abu el Rub, Nenad Prokić, Sonja Vukićević, Nikita Milivojević, Tanja Mandić Rigonat, Alisa Stojanović, Miloš Lolić, Ana Tomović, Iva Milošević, Stevan Bodroža i mnogi drugi čija imena možete pronaći u monografiji. Bitef teatar promovisao je novo srpsko dramsko pisanje kroz 25 godina, počev od Nebojše Pakjića i Brane Crnčevića pa do Maje Pelević, Minje Bogavac, Filipa Vujoševića, Milana Markovića, Tamare Bosak...

Bitef teatar promovisao je domaće koreografe/kinje, počev od Dejana Pajovića do Isidore Stanišić, Dalije Aćin i mnogih drugih koji su saradivali i saraduju sa Bitef dens kompanijom. Bitef teatar neprestano predstavlja nove svetske autore/ice: koreografe/kinje, reditelje/ice, pisce/spisateljice. Bitef teatar nikad nije prekinuo svoju organsku i bazičnu vezu sa evropskim pozorištem. Kako na produkcijskom, tako i na estetskom nivou.

Bitef dens kompanija, koju vodi Jelena Kajgo – je elitna plesna trupa, koja radi pod okriljem Bitef teatra, te koja na autentičan način razvija savremeni ples u regionu, saradujući sa mnogim internacionalnim i domaćim koreografima/kinjama vrlo uspešno već pet godina.

Bitef teatar nastao je kao pozorište festivala koji je u našoj pozorišnoj sredini uvek bio nosioc novog, avangardnog, svežeg, istraživačkog, slobodnog i društveno angažovanog.

Bitef teatar je pozorište koje je otvoreno, kako je i opisano u osnivačkoj povelji osnivačice gospode Mire Trailović, za sve vrste scensko-izvođačkih umetnosti. Sve vrste čistih i međuzanrovskih veza između osnovnih rodova – dramskih, plesnih, vizuelnih i muzičkih scenskih praksi.

Bitef teatar je mesto stalnog otvorenog dijaloga umetnika/ca i sredine. U sadržajnom i formalnom kontekstu. Pozorište živo u socio-političkoj stvarnosti u kojoj nastaje, sa jakom edukativnom ulogom za generaciju mladih izvođača/ica i publike otvorene ka savremenim teatarskim tokovima i smernicama. Bitef teatar je krovna institucija za razvoj novih, svežih pozorišnih praksi ove "bitefovske" vrste, u ostalim pozorištima u Srbiji i regionu. Bitef teatar prati, neguje i direktno učestvuje u kreiranju ovakve vrste različitog, modernog pozorišnog izraza, posebno u našoj zemlji. Detektuje i gaji tekovine "tradicije avangarde" koja u Srbiji postoji i van prestoničke scene. Bitef teatar omogućava da ovakve produkcije budu videne u Beogradu, upravo na sceni Bitef teatra, ali i da produkcije Bitef teatra imaju svoju videnost na gostovanjima širom naše zemlje i regiona. To praktično znači da je Bitef teatar otvoren i biće otvoren za sve vrste koprodukcione saradnje sa ostalim pozorištima u Srbiji, te tako pomoći u formiranju, razvoju i mapiranju ovakve, uslovno rečeno "bitefovske" pozorišne tradicije.

Tradicija repertoara Bitef teatra je tradicije mogućnosti istraživanja različitih žanrovskih formi, kroz međuzanrovsku kombinatoriku između plesa i drame, drame i opere, video produkcije kao novog pozorišnog jezika, lecture performancea, dokumentarnog teatra, verbatim teatra, konceptualnog plesa, performansa različitih akcija animacije, uličnog teatra, strip teatra, word art teatra... dakle, formi savremenog teatra nastalih iz ukrštanja i reformulisanja različitih rodova i klasičnih žanrova u scenskim praksama.

Bitef teatar neguje i ohrabruje umetničku slobodu. Slobodu izraza i govora. On potvrđuje zrelost socijalne zajednice, slobodne da se preispituje i socijalno unapređuje kroz niz umetničkih praksi.

Publika Bitef teatra je publika mladih intelektualaca/ki sklonih iznalaženju novih formalnih i žanrovskih mogućnosti izraza. Zato se u Bitef teatru posebna pažnja mora skrenuti razvoju scene za mlade. U tom smislu, kroz saradnju sa državnim, gradskim i ngo organizacijama, jačamo ovu scenu. Kroz edukaciju mladih, istraživanje mlade publike, formulisanje repertoara u pravcu stalne participacije mladih ljudi.

Bitef theatre is a theatre without a permanent ensemble, open to all theatrical genres, from those theatrical in a wider sense to para-theatrical forms. Bitef theatre is a socially engaged theatre, both politically and ethically. Inspired by the everyday and that which affects the daily life. Bitef theatre shares the repertoire principles of Bitef festival, in the sense of striving towards the freedom of new forms in the postmodern plane. Bitef theatre is a 'culture spot' at which the urban of the Capitol has been formed, styles of freedom have been practiced, a metropolis has been improvised. A theatre sprung between politics, rock 'n' roll and circus. A theatre open for various strides of the genre, between music, video, dance and dramatic theatre in a narrow sense. Bitef theatre is a central service for collaboration with foreign cultural centers in Belgrade.

Over the 25 years of existence, a lot has happened. Bitef theatre grew through a fast and eventful youth, dealing with various theatrical possibilities, questioning theatrical devices and their limits. Intervening in life. Questioning the world that we live in, both in terms of form and content. Most importantly, it has continually persevered in defending its artistic freedom in the unyielding battle against kitsch and pastiche of all kinds, offering the bold and the new, the ready and engaged examination of day-to-day reality. It records the tradition of avant-garde and the continuity of the 'bitef-esque'.

Bitef theatre has put on plays by several renowned theatre directors: Ivana Vujić, Egon Savin, Gorčin Stojanović, Milutin Petrović, Abu el Rub, Nenad Prokić, Sonja Vukićević, Nikita Milivojević, Tanja Mandić Rigonat, Alisa Stojanović, Miloš Lolić, Ana Tomović, Iva Milošević, Stevan Bodroža and many others whose names can be found in the catalogue. Bitef theatre has promoted Serbian new writing over 25 years, starting with Nebojsa Pakjić and Brana Crnčević to Maja Pelević, Minja Bogavac, Filip Vujošević, Milan Marković, Tamara Bosak...

Bitef theatre has also promoted local choreographers, from Dejan Pajović to Isidora Stanišić, Dalija Aćin and several others who have collaborated in the past, and who are collaborating with Bitef dance company. Bitef theatre constantly features new world authors: choreographers, directors, writers. Bitef theatre has never cut its organic and essential bond with European theatre, in terms of production and aesthetic. Bitef dance company, which is currently run by Jelena Kajgo, is an elite dance company, whose work is done under the wing of Bitef theatre. This is a company that has an authentic way of developing contemporary dance in the region, and has successfully worked with several international and local choreographers for the past five years.

Bitef theatre was founded as a result of a theatre festival that has always been the benchmark of the

new, avant-garde, fresh, explorative, free and socially engaged in the local community.

Bitef theatre is a theatre that was founded, as is written in the founding statement of the founder, Ms Mira Trailović, for all kinds of stage performing arts. As well as all kinds of cross-genre relations between the basic forms: dramatic, dance, visual and musical stage practices.

Bitef theatre is a place of continuous open dialogue between the artist and the community, in both form and content. A living theatre in the socio-political reality, in which it exists with a leading educational role for generations of young performers and audiences open towards contemporary theatre trends and directions.

Bitef theatre is a top institution for the development of new, fresh theatre practices of this 'bitef-esque' kind, in other theatres in Serbia as well as the local region. Bitef theatre follows, encourages and is directly involved in the creation of this different, modern theatrical expression, especially in our country. It detects and nurtures the products of 'avant-garde tradition' which exists in Serbia even outside the Capitol scene. Bitef theatre ensures that these production can be seen in Belgrade, on the stage of Bitef theatre, as well as making sure that Bitef theatre productions are seen all over the country and the region. This means that Bitef theatre has been and will remain open to all kinds of co-productive collaboration with other theatres in Serbia, thus encouraging the formation, development and mapping out of this 'bitef-esque' theatre tradition.

The tradition of Bitef theatre repertoire is one of the possibilities of exploring different genre forms, in cross-genre combination, between dance and drama, drama and opera, video production as a new theatrical language, lecture performance, documentary theatre, verbatim theatre, art theatre... In other words, contemporary theatre forms created by combining and restating different modes and classical genres in stage practices.

Bitef theatre nurtures and encourages artistic freedom: the freedom of expression and the freedom of speech. It confirms the maturity of a social community, free to question itself and progress socially through a number of artistic practices. Bitef theatre audience is an audience comprised of young intellectuals eager to discover new possibilities of form and genre in expression. That is why Bitef theatre dedicates special attention to the development of the youth scene. In that respect, collaborating with government and city organizations, as well as NGOs, we are committed to strengthening this scene. This is also done through the education of young people, young audience research, comprising a repertoire targeted at the constant participation of young people.



Režija / Directed by: Ana Tomović
Tekst / Text: Tvrđoglavi / Stubborn, Franz Xaver Kroetz
Igraju / Cast: Miloš Timotijević, Maja Izetbegović,
Miralem Zupčević, Feđa Stojanović,
Branka Šelić, Luka Mihovilović
Dramaturgija / Dramaturgy: Vuk Ršumović
Muzika / Music: Irena Popović
Scenografija / Stage Design: Mirna Ler
Asistent scenografa / Stage Designer's Assistant:
Katarina Stojanović
Kostimografija / Costume Design: Momirka Bailović
Fotografija / Photography: Veliija Hasanbegović
Šef tehnike / Technical Manager: Ljubomir Radivojević
Majstor svetla / Lighting Technician: Dragan Đurković
Majstor zvuka / Sound Technician: Nikola Marjanović
Izvršna produkcija / Executive Production:
Jelena Knežević, Sanja Ljumović



Koordinatorica projekta / Project Coordinator: Emina Pašić
Producenti / Producers: Dino Mustafić, Dubravka Vrgoč,
Ksenija Marinković, Miloš Latinović
Izvršna produkcija / Executive Production: Belma Jusufović, Aida Mujković
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