

STOCKHOLM  
MAJ/MAY '07

VENEZIA  
februar/february  
'09

BERLIN  
decembar/december  
'09

BEOGRAD  
septembar/september  
'08

NEGOVANO VOĆE  
NOURISHED FRUIT

**NEGOVANO VOČE**  
**NOURISHED FRUIT**



U istoriji festivala poznati su slučajevi da pozorište osnuje festival ili da festival osnuje pozorište. Istorija Bitefa je primer za oba slučaja. 1967. godine rođena je ideja da se u Beogradu osnuje prva u seriji budućih međunarodnih manifestacija a grad Beograd je prihvatio ideju i obezbedio sredstva. Festival je dobio ime Bitef, a zajedno sa imenom odmah i podnaslov *Nove pozorišne tendencije*. Nakon dvadeset godina, 1989. Bitef osniva i pozorište u nedovršenoj zgradi nikad osvećene evangelističke crkve pored Bajlonijeve pijace u centru Beograda. Jedan teatar je nasledio tekovine jednog festivala. Bitef teatar je ponikao na plodnom tlu i tradiciji avangardnosti (ako to nije oksimoron) Bitef festivala, tada već uveliko jednog od najpoznatijih i najživljih poprišta novih svetskih teatarskih zbivanja. Od osnivanja, teatar je angažovan u smeru savremenih promišljanja, namera i praksi novog pozorišta, avanture umetničkog istraživanja, traganjima za novim i stvaranju tog novog u pozorišnom obliku, a sve to još u društvenom kontekstu naše dinamične i dramatične sredine.

Zadatak je odgovoran, zamaman i izazovan. Svake sezone, svake godine nov i drugačiji. Odraz tih težnji je ono što Bitef teatar predviđa i obećava i ove 2008. godine.

There have been cases in theatre history when theatres founded festivals and when festivals founded theatres. The history of Bitef is an example for both. In 1967 the idea of founding the first in the series of future international events was born, and the city of Belgrade embraced the idea and provided the funding. The festival was named Bitef, and at the same time it was given a subtitle – *New theatrical tendencies*. Twenty years later, in 1989, Bitef founded a theatre in the unfinished, unconsecrated building of the Evangelist church near the Bajloni market in the centre of Belgrade. One theatre inherited the traditions of a festival. Bitef theatre was born on the fertile soil and traditions of the avant-garde (even though this may be considered an oxymoron) of the Bitef festival which had already grown into one of the most famous and most energetic venues of new events in world theatre. Since its conception, the theatre has been involved in contemporary reconstructions, intentions and practices of the new theatre, adventures in artistic research, quests for the new and its creation in the language of the theatre, all that within the context of our dynamic and dramatic social environment.

The task demands great responsibility but is at the same time alluring and challenging. Every season, every year, it is new and different. Its reflection is what Bitef is expecting and promising for this year too.



# NEGOVANO VOĆE NOURISHED FRUIT

Radionica | Workshop: 09 - 19. 09. 2008.

Prezentacije | Presentation: 19. 09. (20h) | 20. 09. (17h)

Bitef teatar, Beograd, Srbija | Bitef Theatre, Belgrade, Serbia

## ENPARTS

*Evropska mreža izvođačkih umetnosti*

*European Network of Performing Arts*

**EU – Program Kultura** 2007 – 2013

19, 20. septembar 2008.

**EU – Programme Cultura** 2007 – 2013

19 & 20 September 2008

## 42 Bitef 08

**Nove pozorišne tendencije**

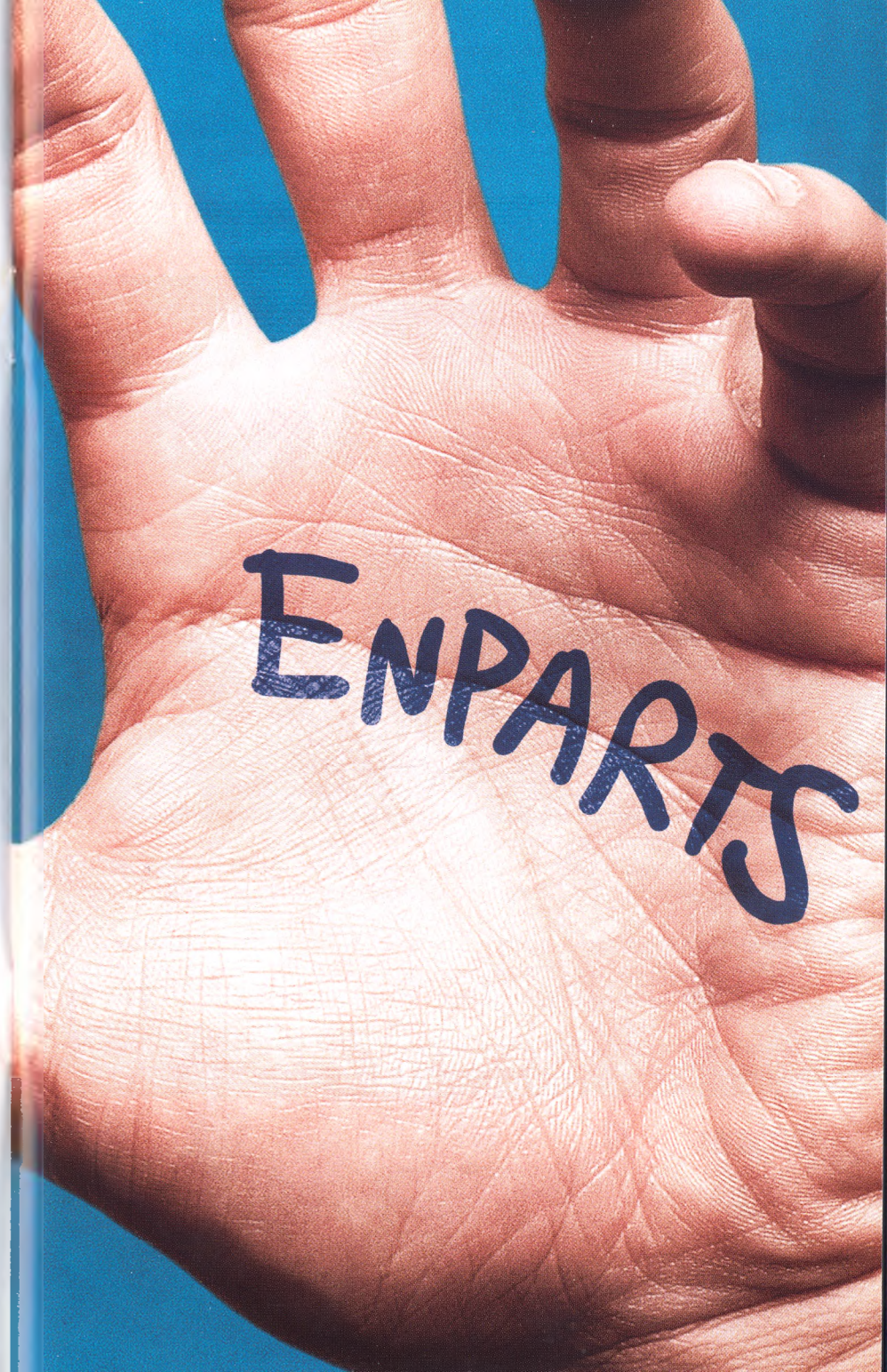
15 - 29. septembra 2008.

**New Theatre Trends**

15 - 29 September 2008



Bitef



# ENPARTS

Projekt programa Evropske Unije Kultura  
2007-2013 | Project EU – Cultura 2007 – 2013  
<http://www.labiennale.org/en/enparts>



**ENPARTS** je međunarodni projekt petogodišnje saradnje, koji daje podršku novom stvaralaštvu i unapređenju umetničkih koprodukcija. Pod okriljem Evropske komisije, ENPARTS se zalaže za Evropu koja, budući raskršće različitih iskustava, može ostvariti jedinstvo upravo putem govora kulture i umetnosti. Putem koprodukcija njegovih partnera, u okviru ENPARTS-a će svake godine biti realizovano nekoliko eksperimentalnih koprodukcija plesne, pozorišne i muzičke umetnosti, koje će zatim biti prikazivane u evropskim centrima partnera učesnika. Ovo će biti omogućeno upravo mrežom razmene koju su institucije i festivali prethodno ostvarili. Mreža će se realizovati i putem internet sajtova sa zajedničkim programom za sve partnere, kao i putem audiovizuelnih dela koje će pratiti izvođačke produkcije i činiti svedočanstva o saradnji i njenim rezultatima.

Osim izvođačkih produkcija, partneri će se okupljati i na velikim internacionalnim susretima. Prvi od njih održaće se u novembru 2008. godine pod naslovom *Babilonia Europa*, i baviće se temom «konfuzije» različitih diskursa.

Razvojna linija projekta ENPARTS u narednim godinama biće unapređenje pedagoške i istraživačke aktivnosti koja promoviše integraciju i interkulturalni dijalog, a naročita pažnja biće posvećena mladim generacijama.

**ENPARTS** (European Network of Performing Arts) is an international five-year long project of which offers support to new creations and improvement of artistic co-production. Under the auspices of the European Committee, ENPARTS advocates Europe which, as an intersection of diverse experiences, can attain unity exactly through the language of culture and arts.

By means of co-productions of its partners, several experimental dance, theatre and music productions will be realized each year within ENPARTS, which will then tour to European centres of the partner members. The exchange network previously established by these institutions and festivals will make this possible. The network will also be realized via websites with common program for all partners, as well as via audio-visual works that will accompany the performances and serve as a testimony of this cooperation and its results.

In addition to performances, the partners will also meet at large international conferences. The first one, entitled *Babilonia Europa*, will take place in November 2008 and will address the theme of »confusion« of different discourses.

The guideline for the ENPARTS project over the coming years will be the development of educational and research activities that promote integration and intercultural dialogue, while special attention will be given to new generations.

**Partneri / Partners:** La Biennale di Venezia (I), Bitef teatar (SRB), Dance Umbrella (GB), Musicadhoy (E), Musik der Jahrhunderte (DE) Spielzeit's Europa / Berliner Festspiele (DE)



Berliner Festspiele



# NEGOVANO VOĆE NOURISHED FRUIT

## ENPARTS

### 42 Bitef 08

Po noveli Augusta Strindberga *Negovano voće (Odlad Frukt)* i tekstovima iz romana Ivo Andrića *Na Drini ćuprija*.

After the story of August Strindberg *Nurished Fruit* and with extracts taken from the novel by Ivo Andrić *The Bridge On the Drina*.

#### NEGOVANO VOĆE I NOURISHED FRUIT

**Koprodukcija | Co-production:** Bitef teatar (SRB), La Biennale di Venezia (I), Berliner Festspiele (DE), Riksteatern, Teater Theatron, Uppsala Stadsteater (S)

**Radionica | Workshop:** 09 - 19. 09. 2008.

**Prezentacije | Presentation :** 19. 09. (20h) | 20. 09. (17h)

**Bitef teatar,** Skver Mire Trailović 1, Beograd, Republika Srbija

**Bitef Theatre,** Mira Trailović Square 1, Belgrade, Republic of Serbia

**Podrška | Support:** Region Skåne, Culture – City of Lund, Swedish Arts Council, The Foundation for the Culture of the Future, The Swedish Arts Grants Committee and Swedish Institute

Grad Beograd – Gradska uprava, Sekretarijat za kulturu grada Beograda, Ministarstvo kulture Republike Srbije, Jat Airways – Medija centar, Republika Srbija

Izvođenje predstave *Negovano voće* na 42 Bitefu 08 podržala Švedska ambasada u Beogradu | The Swedish Embassy has given support to the performance *Nourished Fruit* at 42 Bitef 08.

**Kreativna agencija | Creative agency:** 

New Moment – New Ideas, Beograd, Srbija

Strindberg, August (1849-1912), Writer, Sweden.

*SVENSKA ÖDEN OCH ÄFVENTYR BERÄTTELSE  
FRÅN ALLA TIDEHVARF AF AUGUST STRINDBERG*



Arthur Sjögren's typography from *Svenska öden och äfventyr (Swedish Destiny and Adventure)*, the book by August Strindberg published in 1913.

Tipografika Artura Šegrena preuzeta iz knjige Avgusta Strindberga *Svenska öden och äfventyr (Švedske sudbine i avanture)* iz 1913.

Typografisk utstyrsel af Arthur Sjögren, delvis efter svenska boktryck från 14-och 15-hundratalet.

# NEGOVANO VOĆE NOURISHED FRUIT

**ENPARTS** na 42 Bitefu 08

## IDEJNA OSNOVA PROJEKTA

Kada Stenu, glavnom junaku Strindbergove novele *Negovano voće*, jednoga jutra iznenada saopšte da njegova kuća više nije njegova, i kada malo zatim sve stvari iz kuće krenu da iznose u dvorište, možemo s razlogom da se za trenutak setimo mnogo poznatijeg Stenovog »rođaka« Jozefa K. ili, još tačnije, umesto u ranom XVI veku negde u dubokoj švedskoj provinciji kao da smo se našli na početku neke vrlo moderne priče u kojoj prepoznajemo hiljade ljudi oko nas koji preko noći ostaju bez svojih domova i moraju da krenu u potragu za nekim novim životom. U tom smislu *Negovano voće* je priča o čoveku i njegovoj potrazi za mestom gde bi se moglo dostojanstveno živeti danas. Tražeći prostor za sebe, kao u nekakvoj fantazmagoriji od slika izokrenutog smisla, Sten prolazi kroz ono što osećamo da je svet danas: nesigurno, opasno, apsurdno mesto u kojem oni slabi čak ni u manastiru ne mogu da pronađu utočište.

Slika gomile stvari koje su nekada činile jedan život i bile jedna stvarnost, a sada su nabacane jedna preko druge kao nekakva lomača sećanja, gomila poniženih stvari istrgnutih iz svoga reda, ta slika je bila početak pozorišne radionice u Riksteatru.

Nikita Milivojević, reditelj

Idejna osnova projekta je verovanje da svet Strindbergovih junaka, igran na nekoliko različitih jezika (srpski, švedski, japanski, ruski, nemački, italijanski, turski...), u trupi koju čine ljudi iz različitih zemalja, kultura, različite veroispovesti i političkih opredeljenja, različitog uzrasta i pola, s različitim iskustvima, otvara još jedan sloj ideje o svetu bez granica, u kojem bi čitava planeta trebalo da nam je domovina. Autori / izvođači igraju u međuprostoru, koji nije prazan i nije od tačke A do tačke B, taj prostor je zrakast, višeslojan, kao da je digitalan, pulsira mnogostрукim nitima, snažnim emocijama, i iskonskim preispitivanjima smisla života i postojanja jedinstvenih identiteta, između želja i stvarnosti, u naizgled virtuelnom prostoru, ali sa svim našim biološkim i socijalnim »telima«, prtljagom, balastima, poklonima... svom tom »materijom« koju vučemo iz sećanja u sećanje, iz fabrika nameštaja, toplih postelja, garderobe... u naše sobe, ormare, kofere, police... iz javnog u privatno, od svačijeg / ničijeg do nečijeg...te stvari putuju od značenja do značenja, i svako od nas se tu pomalo upiše – neko kao srećan, neko kao tužan, kao gubitnik ili naslednik...te stvari kao da stoje sve vreme pred nekim našim vratima i svedoče ... izvođači ih kroz razna »vrata« uvode u scenski koncept, gde, kako se čini, oni ne igraju, ne govore naučeni tekst, već iskreno žive svoje priče, igraju za gledaoca, sa gledaocem, postaju gledaoci i putem naših stvarnih, realnih doživljaja vraćaju nam umetnost u svakodnevne živote.

Sten je lik koji je sačinjen od mnogobrojnih različitih pojedinačnih identiteta, subjekata koji su se oglušili o poziv sa vrha društvene lestvice, da poslušaju, da se pokore, da pristanu na saučešće, da mirno odlaze na posao, da proizvode i da traju dok su potrebni... a onda, da odjednom nestanu iz te društvene hegemonije, da im ostane samo jedna gomila stvari, sa kojom više ne znaju šta bi, jer nema više mesta za njihov život... Sten se ne odlučuje za spektakl, on odlazi tiho, kao u *fade out*... on se dematerijalizuje i bira novi, drugačiji međuprostor, pronalazi procep između egzistencijalne potrebe da se ostvari sloboda i da se postoji u zajednici.

Ovaj projekt se bavi životom i otklonom od njega, a autori smo svi mi.

Mr Vesna Bogunović, teoretičar umetnosti i medija



## IDEA BEHIND THE PROJECT

One morning when Sten, the main character of Strindberg's novella *Nourished Fruit*, is told that his house is no longer his, and when shortly afterwards his things are taken out into the yard, we are reminded of Sten's »relative«, Josef K, or, to be more precise, instead of being in the early 16<sup>th</sup> century somewhere in a remote Swedish province we are at the beginning of a very contemporary story in which we recognize thousands of people around us who are losing their homes overnight and must go and look for a new life. In that respect, *Nourished Fruit* is a story about people and their search for the place where they can nowadays live with dignity. While searching for his own place, as if in a phantasmagoria of twisted images, Sten is passing through something that we recognize as a world today: an unsafe, dangerous, absurd place in which the weak ones cannot find refuge even at the monastery. An image of a pile of things that once constituted a life and used to be a reality, and are now piled up in utter disorder representing a kind of bonfire of remembrance, a heap of humiliated things snatched out of their order, that image was the starting point for the theatre workshop in Riksteater.

Nikita Milivojević, director



The main idea behind this project is the belief that the world of Strindberg's protagonists, presented in different languages (Serbian, Swedish, Japanese, Russian, German, Italian, Turkish...) by a company made of people from different countries, different cultures, religions and political options, of different age and sex, with different experiences, can reveal yet another side of the idea about a world without borders in which the whole planet should be our homeland. The authors / performers act in the space in-between, neither empty nor stretching from point A to point B: this space is radial, multilayered, as if digital, pulsating with multifaceted textures, powerful emotions and age-old dilemmas about the meaning of life and the existence of unique identities; between desires and the realisation that life takes place in a seemingly virtual space yet with all our biological and sociological »bodies«, with all the baggage, ballasts, gifts... with all that »matter« that we drag from memory to memories, from furniture factories,

warm beds, wardrobes... to our rooms, closets, suitcases, shelves... from public to private, from everyone's /no one's to someone's... those things travel from one meaning to another and we all leave a mark, some as happy and some as sad individuals, as losers or as heirs... those things seem always to be before our doors and testifying... through different »doors« the performers bring them onto the stage where they do not seem to act or speak the memorized text but to honestly live their stories, act for the audience, with the audience, become audience and use our real, genuine experience to bring art back into our lives.

Sten is a character made of various separate identities, subjects who took no notice of the call from the top echelons of the society to obey, to submit, to agree to sympathy, to calmly go to work, produce and last while they are needed... and then to disappear suddenly from that social hegemony and be left only with a pile of things which they don't know what to do with because there is no more room left for their life... Sten doesn't choose to make a spectacle, he leaves quietly in a kind of fade-out... he dematerialises and chooses a new, different space in-between, a gap between the existential need to exercise freedom and to exist in a community. This project addresses life and deviation from it and its authors are all of us.

MA Vesna Bogunović, theoretician of art and media





# UČESNICI I PERTICIPANTS

**Dramatizacija I Dramatisation:**

Željko Santrač, Jan Mark, Nikita Milivojević

**Reditelj I Director:** Nikita Milivojević

**Kompozitor I Composer:** Dimitris Kamarotos

**Koreograf I Choreographer:** Amalia Bennet

**Izvođači I Performers:** Danijela Ugrenović, Anđela Stamenković, Miljan Prljeta, Marijana Anđelković, Viveka Dahlen, Željko Santrač, Adriana Savin, Fyr Thorwald, Predrag Damjanović, Sara Appelberg, Rikard Lekander, Vladimir Aleksić, Tindaro Granata, Nicoletta Fabbri, Elisa Lucarelli.

**Umetnička direktorka I Artistic Director:**

Vesna Bogunović

**Producenti I Producers:**

Željko Santrač, Jelena Knežević, Milica Mihailović

**Odnosi sa javnošću I PR:** Tina Perić, Slavica Hinić

**Finansijski konsultant I Financial Consultant:**

Dragana Živanović

**Finansijska služba I Financial Department:**

Jasna Stojkov, Dragan Ćosić, Spomenka Patković

**Poslovna sekretarica I Bussines Secretary:**

Lidija Kostelac

**Vođa tehnike I Technical Logistics:**

Ljubomir Radivojević

**Inspicijent I Stage Manager:** Maja Jovanović

**Majstor svetla I Light:** Dragan Đurković

**Majstor tona I Sound:** Miroljub Vladić

**Dekorateri I Stagehand:** Aleksandar Marinković,

Vladan Milošević, Goran Gavrančić

**Organizatorke I Assistant producers:**

Milena Lukač, Vana Jevtić

**Prevoditeljka I Translator:** Ivana Ašković





**JOHAN AUGUST STRINDBERG** (1849-1912), najkontroverznija ličnost švedske književnosti. Bio je istovremeno naturalistički psiholog i folklorista, istoričar i mistik. Razbio je stare dramske forme, preteča je mnogih savremenih strujanja.

**JOHAN AUGUST STRINDBERG** (1849-1912) is the most controversial personality in Swedish literature. He was simultaneously a naturalist psychologist and folklorist, historian and mystic. By experimenting with new theatrical forms, he became a predecessor of many contemporary theatrical tendencies.

Sten skide kapu,  
kleknu i pomoli se.  
Nakon tog se ispravi,  
okrenu se ledjima prema reci,  
stavi ruke na prsa,  
i sa pogledom ka zvezdama  
prepusti unazad,  
kao da želi odmoriti.

Zlačano ogledalo reke se otvori  
poput mračnog groba,  
veliki krug poput gloriје  
vide se u vodi;  
porodi se više manjih krugova,  
koji se ubrzo smiriše i umreše.

Talasi isplivaše ponovo,  
poigravaše se,  
poskakivaše na mesečini,  
tako bezbrižno,  
kao da nikad nisu bili zastrašeni.

Sten tog af sig mössan,  
föll på knä och gjorde en bön.  
Därpå steg han upp,  
vände sig med ryggen utan sjön,  
lade armarna öfver bröstet,  
och med blicken mot stjärnorna  
lät han sig falla baklänges,  
som när man lägger sig till hvila.

Den guldglänsande vattenspegeln öppnade sig  
som an mörk graf,  
en stor ring som en gloria  
syntes på vattnet;  
den vidgades och blev flera ringar,  
hvilka förtunnades och dogo bort.

Snart syntes de små vågorna komma igen,  
och de lekte,  
och hoppade i månskenet,  
så muntert,  
som om de aldrig blifvit skrämda.



www.tassla.org

Sten took off his hat,  
knelt down and prayed.  
After that he stood up,  
turned his back to the river,  
crossed his arms over his chest  
and while looking at the stars  
he let himself fall backwards  
as if he wanted to rest.

The golden mirror of the river opened,  
like a dark grave,  
and a wide circle like a gloria  
was seen on the water.  
Then many smaller circles appeared  
and soon they calmed down and died.

Again, the waves emerged,  
dancing and playing in the moonlight,  
so light and carefree  
as if they never felt any fear.

Sten si tolse il capello,  
cadde in ginocchio e pregò.  
Poi si rialzò,  
voltò la schiena al mare,  
si portò le mani sul petto  
e con lo sguardo rivolto alle stelle  
si lasciò cadere all'indietro,  
come quando ci si stende a dormire.

Lo specchio d'acqua scintillante d'oro si aprì  
come una tomba oscura,  
un grande cerchio, simile a un'aureola,  
comparve sull'acqua;  
si moltiplicò in tanti cerchi  
che si fecero via via più sottili e svanirono.

Presto si videro tornare le piccole onde,  
che si rimisero a giocare  
e a saltare al chiaro di luna,  
allegre come se nessuno  
le avesse mai spaventate.



<http://efm.ba/portal/?p=1012>

## **Mostovi**

Od svega što čovek u životnom nagonu podiže i gradi, ništa nije u mojim očima bolje i vrednije od mostova. Oni su važniji od kuća, svetiji, opštiji od hramova. Svačiji i prema svakom jednaki, korisni, podignuti uvek smisleno, na mestu na kome se ukrštava najveći broj ljudskih potreba, istrajniji su od drugih građevina i ne služe ničem što je tajno i zlo. Veliki kameni mostovi, svedoci iščezlih epoha kad se drugačije živelo, mislilo i gradilo, sivi ili zarudeli od vetra i kiše, često okrzani na oštro rezanim čokovima, a u njihovim sastavcima i neprimetnim pukotinama raste tanka trava ili se gnezde ptice. Tanki zelesni mostovi, zategnuti od jedne obale do druge kao žica, što drhte izvuče od svakog voza koji projuri; oni kao da još čekaju svoj poslednji oblik i svoje savršenstvo, a lepota njihovih linija otkriće se potpuno očima naših unuka. Drveni mostovi na ulasku u bosanske varošice čije izgledane grede poigravaju i zveče pod kopitama seoskih konja kao daščice ksilofona. I najposle, oni sasvim mali mostići u planinama, u stvari jedno jedino oveće drvo ili dva brvna prikovana jedno uz drugo, prebačeni preko nekog gorskog potoka koji bi bez njih bio neprelazan. Po dva puta u godini gorska bujica odnosi, kad nadode, ta brvna, a seljaci, slepo uporni kao mravi, seku, tesu i postavljaju nova. Zato se uz planinske potoke, u zatokama među stenama, često vide ti bivši mostovi, leže i trunu kao i ostalo drvo naplavljeno tu slučajem, ali ta zatesana brvna, osuđena na oganj ili truljenje, izdvajaju se od ostalog nanosa i podsećaju još uvek na cilj kome su služila. Svi su oni u suštini jedno i podjednako vredni naše pažnje, jer pokazuju mesto na kome je čovek naišao na zapreku i nije zastao pred njom, nego je savladao i premostio kako je

mogao, prema svom shvatanju, ukusu, i prilikama kojima je bio okružen. Tako, svuda u svetu, gde god se moja misao krene ili stane, nailazi na verne i čutljive mostove, kao na večitu i večno nezasićenu ljudsku želju da se poveže, izmiri i spoji sve što iskrasne pred našim duhom, očima i nogama, da ne bude deljenja, protivnosti ni rastanka. Tako isto u snovima i proizvoljnoj igri mašte. Slušajući najgorču i najlepšu muziku koju sam ikada čuo, odjednom mi se ukaza kameni most, presečen po polovini, a izlomljene strane preokrenutog kuka bolno teže jedna ka drugoj, i poslednjim naporom pokazuju jedinu moguću liniju luka koji je nestao. To je vernost i uzvišena nepomirljivost lepote, koja pored sebe dopušta jednu liniju mogućnosti: nepostojanje. Naposljetku, sve čim se ovaj naš život kazuje - misli, napori, pogledi, osmesi, reči, uzdasi - sve to teži ka drugoj obali, kojoj se upravlja kao cilju, i na svakoj tek dobiva svoj pravi smisao. Sve to ima nešto da savlada i premosti: nered, smrt ili nesmisao. Jer, sve je prelaz, most čiji se krajevi gube u beskonačnosti, a prema kom su svi zemni mostovi samo dečje igračke, bleedi simboli.

A SVA JE NAŠA NADA S ONE STRANE.

Ivo Andrić: »Mostovi«, iz zbirke *Staze, lica, predeli*

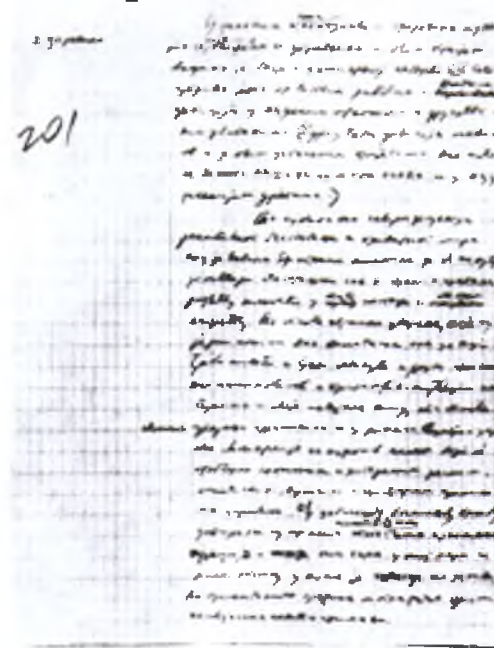


## Bridges

Of all that a man is impelled to build in this life, nothing is in my eyes finer and more precious than a bridge. Bridges are more important than houses, holier, because more all-embracing, than places of worship. Belonging to everyone and the same for everyone, useful, built always rationally, in a place in which the greatest number of human needs coincide, they are more enduring than other buildings and serve nothing which is secret or evil.

Great stone bridges, witness of vanished ages when people lived, thought and built differently, gray or stained with the wind and rain, their sharply chiselled lines worn down, with thin grass growing or birds nesting in their joins and imperceptible cracks. Slender iron bridges, stretched from one shore to the other like a wire, shaking and resounding with every train that hurtles over them; they seem still to be waiting for their final form and perfection, and the beauty of their lines will be fully disclosed only to the eyes of our grandchildren. Wooden bridges on the way into the little towns of Bosnia whose furrowed planks sink and creak under the hooves of the village horses like tiny bridges in the mountains, nothing but a largish tree trunk or two logs riveted together, thrown across a wild stream that would be impassable without them. Twice a year in flood the torrent sweeps

## The first page of the novel The Bridge on the Drina



[http://www.ivoandric.org.yu/html/na\\_drini\\_cuprija.html](http://www.ivoandric.org.yu/html/na_drini_cuprija.html)

them away, but the peasants, blindly persistent as ants, cut, plane and build another. That is why one often sees beside those mountain streams, in eddies between rocks, the remains of bridges; they lie and rot like the other wood washed up there by chance, but those worked logs, destined to rot or burn, stand out from the rest of the driftwood and remind one always of the purpose they once served.

(...)

In the end, everything through which this life of ours is expressed - thoughts, efforts, glances, smiles, words, sighs - is all reaching out to another shore, as towards its aim, and only there will it be granted its true meaning. Everywhere there is something to overcome or to bridge: disorder, death, meaninglessness. Everything is a transition, a bridge whose ends are lost in infinity, beside which all the bridges of this earth are only children's toys, pale symbols.

AND ALL OUR HOPE LIES ON THE OTHER SIDE.

*Bridges*, translated by  
Celia Hawkesworth and Andrew Harvey,  
The Menard Press, London, 1992



<http://efm.ba/portal/?p=1012>



## NIKITA MILIVOJEVIĆ



*Nikita Milivojević is one of the leading Serbian theatre directors today. His engaged performances marked Serbian theatre in the 1990's and his dare and novel interpretations of classical works brought this theatre into the next century.*

*Jovan Ćirilov*

He has received all relevant domestic theatre awards for directing. Awards: Bojan Stupica, Sterija awards (1994, 1996, 1997, 1999); »Politika« award at the 31st Bitef for best directing; Critics Award from theatre journal »Scena«; annual awards of the National Theatre in Belgrade, Yugoslav Drama Theatre, City Theatre Budva and many other, at festivals throughout the former Yugoslavia: Kragujevac (1995), Vršac (1996), Novi Sad (1997), Ohrid Summer – Macedonia (2000). His productions of *Ivanov* and *Crime and Punishment* in Amore Theatre in Greece were proclaimed theatrical events of the year in Athens, and for *Three Sisters* by A.P. Chekhov, in theatre Katja Dandulaki he received the best director award in season 2004/05. He has directed in Serbia, Sweden, Slovenia, Macedonia, Turkey, USA, Greece, etc.

Nikita Milivojević is the director of the Belgrade International Theatre Festival – Bitef, and Bitef Theatre. He is a professor at the Academy of Arts in Novi Sad, department of acting and directing. He lives and works in Belgrade.

*Nikita Milivojević je jedan od vodećih srpskih pozorišnih reditelja danas. Angažovanošću svojih predstava obeležio je devedesete godine u srpskom teatru, a smelim i novim čitanjem klasike uveo ga u novi vek.*

*Jovan Ćirilov*

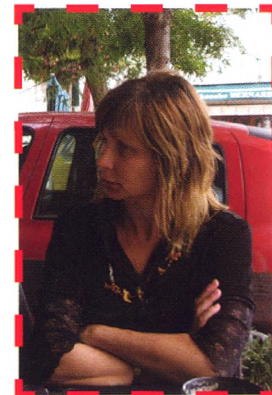
Dobitnik je svih relevantnih domaćih pozorišnih priznanja za režiju. Nagrade: Bojan Stupica; Sterijine (1994, 1996, 1997, 1999); nagrade Politike na 31. Bitefu za najbolju režiju; kritike pozorišnog časopisa »Scena«; godišnje nagrade Narodnog pozorišta u Beogradu; Jugoslovenskog Dramskog pozorišta; Grad teatra Budva i mnogih drugih na festivalima širom bivše Jugoslavije: Kragujevac (1995); Vršac (1996); Novi Sad (1997); Ohridska leto – Makedonija (2000). Predstave *Ivanov* i *Zločin i kazna* u grčkom teatru Amore proglašene su pozorišnim događajima u Atini, a za režiju *Tri sestre*, A.P. Čehova u teatru Katja Dandulaki dobija nagradu za najbolju režiju u sezoni 2004 - 05. Režira u Srbiji, Švedskoj, Sloveniji, Makedoniji, Turskoj, SAD, Grčkoj...

Nikita Milivojević je direktor Beogradskog internacionalnog teatarskog festivala – Bitefa i Bitef teatra. Redovni je profesor Akademije umetnosti u Novom sadu, na odseku gluma / režija. Živi i radi u Beogradu .

## VESNA BOGUNOVIĆ

Art manager and marketing director of Bitef theatre and Belgrade International Theatre Festival – Bitef. Graduated from the Faculty of Natural Sciences at Belgrade University and latter received a Master Degree in Theory of Art and Media, University of Arts, Belgrade University (Third and Fourth Bodies of Dance; Disturbing and Disturbed Subject). At Centre for professional Development and Consulting, Vesna took several courses in Marketing & Management in Cultural Institutions. ..Vesna Bogunović is a member of International Dance Council – CID and IETM – International Network for Contemporary Performing Arts, Brussels, Belgium.

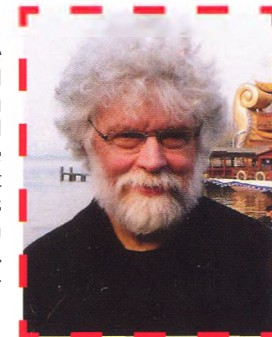
Art menadžerka i direktorka marketinga Bitef teatra i Beogradskog internacionalnog teatarskog festivala – Bitefa. Diplomirala je na Prirodno-matematičkom fakultetu u Beogradu. Magistrirala je na poslediplomskim studijama Univerziteta umetnosti u Beogradu, Odsek – Teorija umetnosti i medija (Treća i četvrta tela plesa – Uznemiravajući i uznemireni subjekt društva). U Centru za permanentno obrazovanje Univerziteta umetnosti u Beogradu završila je više seminara za marketing i menadžment u kulturi. Član je International Dance Council CID, Pariz, Francuska i International Network for Contemporary Performing Arts (IETM), Brisel, Belgija.



## JAN MARK

Jan was born in Malmö in 1944. In the 1970's, he worked as a dramaturge in Swedish theatre and in that period he was developing and establishing new forms of theatre and creating new theatrical tendencies as well. He is a pioneer in creating »free theatre companies«, and in doing that he has left an important mark in Swedish theatre. Jan Mark is working as a dramaturge, describing his work in theatre as »helping to give birth to a theatre play«. He has collaborated both with established institutions and with independent, informal troupes.

Jan je rođen u Malmeu 1944. godine. Sedamdesetih godina XX veka radio je kao dramaturg u švedskom pozorištu i u tom periodu je razvijao i osnivao nove oblike pozorišta i stvarao nove pozorišne tendencije. Njegov rad na stvaranju »slobodnih pozorišnih trupa« bio je pionirski i time je ostavio važan trag u švedskom pozorištu. Jan Mark radi kao dramaturg, a svoj posao u pozorištu opisuje kao »pomoć pri rođenju pozorišnog komada«. Saradivao je sa institucionalnim pozorištima i sa nezavisnim, neformalnim trupama.



## DIMITRIS KAMAROTOS

Composer, born in Athens, Greece.

He is actively participating through music composition and performance in the exploratory approach of music in theater. Collaborates regularly with Greek National Theater and has created music for many ancient tragedy projects for the Athens Festival (*Oedipus*, in Epidaurus ancient theater 2008). He is resident composer of the Theseus Theater – a theater for the Arts of Athens.

He has been exchanging theatrical and musical ideas with Nikita Milivojevitich in many productions. The music from their collaboration during the last ten years has recently been produced on CD in Serbia [Dimitris Kamarotos *Promena tla* | *Changing Ground*, Bitef teatar, Take or Leave it Records].

Kompozitor, rođen u Atini, Grčka.

Kroz muzičke kompozicije i predstave aktivno učestvuje u istraživačkom pristupu muzici u pozorištu. Saraduje redovno sa Nacionalnim pozorištem Grčke, a pisao je muziku za brojne antičke tragedije izvođene u okviru Atenskog festivala (*Edip*, u antičkom pozorištu Epidaurus 2008). Radi kao stalni kompozitor u Theseus Theater – a Theater for the Arts u Atini. Kroz mnoge predstave razmenjivao je pozorišne i muzičke ideje sa Nikitom Milivojevićem. Muzika koja je nastala kao rezultat te saradnje u proteklih deset godina nedavno je objavljena na CD-u u Srbiji [Dimitris Kamarotos *Promena tla* | *Changing Ground* muzika iz predstava Nikite Milivojevića, Bitef teatar, Take or Leave it Records].



## ŽELJKO SANTRAČ

Željko Santrač, actor and artistic director of Teater Theatron. Željko has worked as an actor in Sweden, at the National Theatre in Belgrade and KPGT Theatre in former Yugoslavia. He has directed and played in several plays at Kalejdoskop, where he also was co-founder as well as project manager. In Sweden he has been working at Malmö Dramatic Theatre, at the Swedish National Radio Theatre and participated in several films.

Željko Santrač, glumac i umetnički direktor Teatra Theatron. Željko je radio kao glumac u Švedskoj, u Narodnom pozorištu u Beogradu i KPGT teatru u bivšoj Jugoslaviji. Režirao je i igrao u nekoliko predstava u Kalejdoskopu, gde je takođe bio ko-osnivač i projektni menadžer. U Švedskoj radi u Dramskom pozorištu u Malmeu, u švedskom Nacionalnom radio pozorištu, a učestvovao je i u nekoliko filmova.



## AMALIA BENNETT

Amalia Bennett is based in Athens, working as a dancer, choreographer and teacher. She has worked with choreographer Konstantinos Rigos as dancer and assistant since 1993. As a choreographer she works mainly with the National theatres of Thessaloniki and Athens and with the director Nikita Milivojevitich.

Amalia Bennett radi u Atini kao igrač, koreograf i instruktor. Od 1993. godine radi sa koreografom Konstantinosom Rigosom kao igrač i asistent. Kao koreograf radi najviše u nacionalnim pozorištima u Solunu i Atini i sa rediteljem Nikitom Milivojevićem.



## DANIJELA UGRENOVIĆ

Danijela Ugreновиć was born on May 14<sup>th</sup>, 1969 in Belgrade. She graduated from the Faculty of Dramatic Arts, University of Belgrade. In the past several years she has appeared in various theatre projects, such as *Love's Labor's Lost* by William Shakespeare, a co-production of Bitef Theatre Belgrade, Cultural Centre Indjija and Cultural Centre Tivat (2008), *My Homeland - Seven Dreams*, based on tragedies by Aeschylus, Sophocles and Euripides (2006), *Ivona. The Princess of Burgundy* by Witold Gombrowicz (2005) in Bitef Theatre in Belgrade and Milos Crnajski's *Tesla*, in Madlenianum Theatre, Belgrade.

Danijela Ugreновиć je rođena 14.05.1969. u Beogradu. Završila je fakultet Dramskih Umetnosti, Univerzitet u Beogradu. Tokom poslednjih godina radila je u pozorištu na raznim projektima, od kojih su neki *Nenagrađeni ljubavni trud* Vilijama Šekspira, saradnja Bitef teatra, Kulturnog centra Indjije i kulturnog centra Tivta (2008.), *Moja domovina - Sedam snova*, nastao na osnovu dela Eshila, Sofokla i Euripida (2006.) i *Ivona, knjeginja Burgundska* Vitolda Gombrovića (2005.) u Bitef teatru u Beogradu i *Tesla* Miloša Crnjanskog u Pozorištu Madlenianum (2004).



## MILJAN PRLJETA

Miljan was born on May 6, 1980 in Mostar, Bosnia and Herzegovina. He enrolled in acting school in 1999 and graduated in 2003. He acted in many theatre performances such as Tom Stoppard's *Rosencrantz and Guildenstern are Dead* by Jovan Grujić (2008) and *Gagarin's Journey* by Gregory Burke, Bitef Theatre in Belgrade (2007). In 2006 he acted in *My Homeland – Seven Dreams* by Nikita Milivojević, Bitef Theatre, Belgrade. The latest work for Radio Television of Serbia, was on TV show *The last Audience* by Đorđe Kadijević, the show about Nikola Pašić. He speaks English, Serbian and all Slavic dialects.



Rođen je 06.05.1980. u Mostaru, BIH. Svoje glumačke studije započeo je 1999 a završio ih 2003. Glumio je u brojnim pozorišnim predstavama kao što su *Rosencrantz i Gildenstern su mrtvi*, *Toma Stoparda*, u režiji Jovana Grujića 2008. i *Gagarinov put* od Gregora Berka u Bitef teatru u Beogradu 2007. godine. Tokom 2006, glumio je u predstavi *Moja domovina – Sedam snova* u režiji Nikite Milivojevića, u Bitef teatru. Poslednji televizijski projekat jeste serija o Nikoli Pašiću, *Poslednja audijencija*, u režiji Đorđa Kadijevića na Radio Televiziji Srbije. Govori engleski, srpski i sve slovenske akcente.

## VLADIMIR ALEKSIĆ

Born in 1977 in Zrenjanin, graduated in 2000 from Novi Sad Art Academy. Immediately upon graduation he receives an invitation from Italian company Motus, and moves to Italy. He has appeared in several Motus productions, among which *Spelndid's* and *Twin Rooms* were voted the best theatre project of the year 2004 in Italy (Ubu award). Production *Splendid's* appears in 38<sup>th</sup> Bitef in 2005. In addition to Motus, he also works with directors such as Elena Bucci, Pappi Corsicato, Emma Dante, etc. He also acts in movies and TV shows: *Maresciallo Rocca*, *Fade to Black*, *Einstein*, *Albrecht Durer*, *Il cuore nel pozzo*, etc.



In Serbia, he performed in productions *The Ugly* and *The History of Ronald*, the *Clown from McDonald's*, both produced by Theatre Duško Radović, and in performances by Sonja Vukicević – *Process* and *Midsummer Night's Dark*. He currently commutes between Rome and Belgrade.

Rođen je 1997. godine u Zrenjaninu a diplomirao 2000. godine na Akademiji umetnosti u Novom Sadu. Nakon svršetka studija, dobija poziv od italijanske trupe Motus i seli se u Italiju. Igrao je u više produkcija trupe Motus, a predstave

*Spelndid's* i *Twin Rooms* su proglašene za najbolje pozorišne projekte u 2004. godini u Italiji (Ubu Award).

Produkcija *Splendid's* je učestvovala i na 38. Bitefu 2005. godine. Pored trupe Motus radio je sa rediteljima: Elena Bucci, Pappi Corsicato, Emma Dante... Glumi na filmu i televiziji: *Maresciallo Rocca*, *Fade to Black*, *Einstein*, *Albrecht Durer*, *Il cuore nel pozzo*... U Srbiji je igrao u predstavi Malog pozorišta »Duško Radović«, *Ružni i Priča o Ronaldu*, *klovnu iz Mekdonaldsa* i predstavama *Proces* i *Mrak letnje noći*, u koreografiji Sonje Vukicević.

Trenutno radi i putuje na relaciji Rim – Beograd.

## ANĐELA STAMENKOVIĆ

Anđela was born on December 27<sup>th</sup>, 1979 in Belgrade. In 1999 she commences her studies at the Faculty of Dramatic Arts in Belgrade, in the class of professor Nikita Milivojević, and graduates 2004. She has appeared in many university and short films, as well as commercials, and in the same period she acted in several theatre productions. She speaks English, French and Italian. The last theatrical projects she has appeared in are: *Othello* by William Shakespeare, the role of Bianca (2006, Theatre Bosko Buha), and Tom Stoppard's *Rosencrantz and Guildenstern are Dead* (the role of Ophelia 2008, Bitef Theatre), directed by Jovan Grujić.



Rođena je 27. Decembra 1979. u Beogradu. Studije glume započela je 1999. Na akademiji dramskih umetnosti u Beogradu u klasi profesora Nikite Milivojevića, a završila ih je u julu 2004. Glumila je u dosta studentskih i kratkih filmova, a kao i reklama a u tom periodu je radila i na različitim pozorišnim predstavama.

Govori engleski, francuski i italijanski. Poslednji pozorišni projekti u kojima je učestvovala su *Otelo*, Viljema Šekspira, uloga Bijanke (2006, Pozorište Boško Buha), i *Rosencrantz i Gildernstern su mrtvi*, Toma Stoparda, uloga Ofelije (2008, Bitef teatar), u režiji Jovana Grujića.

## VIVECA DAHLEN

I have been working an actress at Uppsala Stadsteater (the City Theater) for many years now. We now have a new young manager, who has given me an opportunity to participate in workshops all over the world. This is splendid, of course. The last workshops I participated in were held in Skopje, Macedonia, and Wales. Currently I am looking forward to see Belgrade.



Greetings from Viveca.



Već nekoliko godina radim kao glumica u Uppsala Stadsteateru (gradskom pozorištu). Ovo pozorište sada ima novog mladog upravnika koji mi pruža mogućnost da učestvujem na radionicama širom sveta. To je sjajno, naravno. Poslednje radionice na kojima sam učestvovala bile su u Skoplju, Makedonija, i Velsu. Sada jedva čekam da vidim Beograd.

Puno pozdrava od Vivece.

## FYR THORWALD

Fyr Thorwald was born in 1966. He studied the University of Drama and Fine Arts in Malmö, Sweden, between 1991 and 1994.

After building a career as an actor at several theatres in Sweden he decided in 2001 to put all his efforts in film and TV making. Since then he has participated in several feature films and successful TV films as an actor, and in addition to that he has also worked as a screenwriter.

Currently, he is playing one of the leading roles in the biggest TV production ever in Sweden, produced by the Swedish Public Service, Sveriges Television.

Fyr Thorwald je rođen 1966. godine. Studirao je na Univerzitetu dramskih i lepih umetnosti u Malmeu, Švedska, od 1991. do 1994. godine.

Nakon što je izgradio karijeru kao glumac u nekoliko švedskih pozorišta, 2001. godine je odlučio da svoje napore usmeri na rad na filmu i televiziji. Od tada se kao glumac pojavio u nekoliko igranih filmova i uspešnih televizijskih filmova, a pored toga je radio i kao scenarista.

Trenutno igra jednu od glavnih uloga u najvećoj televizijskoj produkciji ikad urađenoj u Švedskoj, u produkciji Švedskog javnog servisa, Sveriges Television.



## ELISA LUCARELLI

In 2000 - 2003 Elisa Lucarelli attends the drama's school of Turin National Theatre, studying and working with several Italians directors such as Luca Ronconi, Massimo Castri, Giancarlo Cobelli, Carmelo Rifici, Lisa Ferlazzo Natoli and Pierpaolo Sepe in projects and productions of the National Theatre of Rome, Milan and Turin.



*Brugole*, the last production in which she is performed won the theatre competition award *Nuove Sensibilita*, within the program of the Naples Theatre Festival in 2008.

U toku 2000. i 2003. godine Elisa Lucarelli pohađa dramsku školu u okviru Nacionalnog pozorišta u Torinu, studira i radi sa nekoliko italijanskih reditelja kao što su Luca Ronconi, Massimo Castri, Giancarlo Cobelli, Carmelo Rifici, Lisa Ferlazzo Natoli i Pierpaolo Sepe u projektima i predstavama u produkciji Nacionalnog pozorišta Rima, Milana i Torina.

*Brugole*, poslednja predstava u kojoj je nastupila kao izvođač, osvojila je nagradu na pozorišnom takmičenju *Nuove Sensibilita* u okviru programa Napuljskog pozorišnog festivala 2008. godine.

## NICOLETTA FABBRI

Nicoletta Fabbri is an actress, performer, author, and she works in several educational theatre projects. She began her work in theatre in 1996. She studied drama art in several workshops with Italian and fo-reign directors such as Z. Molik, L. Raczack, A. Malfitano, E.Bucci, D. Manfredini and M. Chiarenza. She re/founded a group Serra Teatro and a little theatre Pianoterra. She has worked in several musical concerts and readings for festivals, national theatres, and collaborated with different companies such as Giardini Pensili and Mondaino Arboreto. Since 2004 she has worked in two Italian companies – Motus and Le belle bandiere. Among he recent works are *Pink noise* and *Pre-Paradise Sorry Now*, by Fassbinder and *Antigone* by B. Brecht, produced by Motus, and *Santa Giovanna dei Macelli* by B. Brecht, directed by Elena Bucci.



Nicoletta Fabbri je glumica, performer, autorka i radi u nekoliko projekata koji se bave pozorišnom edukacijom. Počela je da radi u pozorištu 1996. godine. Studirala je dramsku umetnost u okviru nekoliko radionica koje su vodili italijanski i strani reditelji kao što su Z. Molik, L. Raczack, A. Malfitano, E. Bucci, D. Manfredini i M. Chiarenza. Osnovala je (novu) grupu Serra Teatro i malo pozorište Pianoterra u svom regionu koji su radili na projektima koprodukcije. Radila na nekoliko muzičkih koncerata i scenskim čitanjima dramskih tekstova za festivale, nacionalna pozorišta i saradivala je sa nacionalnim kompanijama kao što su Giardini Pensili i Mondaino Arboreto. Od 2004. godine saraduje sa dve italijanske kompanije – Motus i Le belle bandiere. Među njenim nedavnim radovima su Fassbinderovi *Pink noise* i *Pre - Paradise sorry now*, kao i Brehtova *Antigona* u produkciji Motusa i Brehtova *Santa Giovanna dei Macelli*, koju je režirala Elena Bucci.

## MARIANA ARANĐELOVIĆ

Mariana was born on September 26<sup>th</sup>, 1978. She graduated as an actress from the Academy of Art »Braća Karić«, department of acting and theatre. Her early years of professional work were marked by participation in various projects for the youngest audience.

Striving to express her sensibility she was also experimenting in different approaches to acting, and was involved in different genres and theatre forms.

Her film debut was *Life and Death of a Porno Gang* by Mladen Đorđević. Already as a student at the Academy she was exceptionally attracted to physical theatre and stage movement. She speaks English and French.

Rođena u Beogradu 26.09.1978. god. Diplomirala glumu na klasi glume i pozorišne režije, Akademija umetnosti »Braća Karić«. Početke profesionalnog rada obeležilo je bavljenje raznolikim sadržajima za najmladju publiku. U potrebi da izrazi svoj senzibilitet bavila se različitim pristupima glumačkoj igri i oprobala se u različitim žanrovima i formama.

Filmski debi ostvarila projektom *Život i smrt porno bande* u režiji Mladena Djordjevića. Još na akademiji pokazala je posebnu sklonost ka fizičkom teatru i plesu i izražavanju kroz pokret. Govori engleski i francuski jezik.



## TINDARO GRANATO

Born in Sicily, Tindaro (he was named after this town), on September 5<sup>th</sup>, 1978. He speaks English and Spanish languages and Sicilian dialect. Training: *School Occupation Cinema*, directed by Giulio Scarpati.

Laboratories: *Darkness – Light* led by Caramel Rifici and Alessio Romano; *Actor, author of himself*, led by Cristina Pezzoli.

He acted in theatre productions: *Pulcinella*, directed by M. Scaparro; *La signorina Else*, directed by W. Fish; Pirandello's *Enrico IV*, directed by Roberto Guicciardini; *Eracle*, directed by De Luca Fusco; *The Nemico* directed by Caramel Rifici; *Farhenheit 451*, directed by L. Ronconi.

He played in the film *The Council of Egypt*, directed by Greek Emidio.

Tindaro Granato acts for TV fiction *Van Gogh, Raphael*.



Rođen je u Tindariju, Sicilija (mesto po kome je dobio ime), 5. septembra 1978. godine. Govori engleski i španski jezik i sicilijanski dijalekt.

Obuka: *School – Occupation inema* koju je vodio Giulio Scarpati; *Darkness – Light*, vodili Caramel Rifici i Alessio Romano.

Istraživačka radionica; *Actor author of himself*, koju je vodila Cristina Pezzoli.

Pozorišno iskustvo: *Pulcinella*, u režiji M. Scaparro; *La signorina Else*, u režiji W. Fish; Pirandello's *Enrico IV*, u režiji Roberto Guicciardini; *Eracle*, u režiji De Luca Fusco; *The Nemico* u režiji Caramel Rifici; *Farhenheit 451*, u režiji L. Ronconi.

Glumio je u filmovima: *The Council of Egypt*, directed by Greek Emidio i u TV produkcijama: *Van Gogh, Raphael*..

## PREDRAG DAMNJANOVIĆ

Predrag was born on February 8<sup>th</sup>, 1981 in Belgrade. from the Academy of Art »Braća Karić« in 2004 in the class of professors Nikita Milivojevic and Anita Mancic. His graduation production was *Romantisms*, in Atelje 212. He worked in movies *Phantom* by Jovan Todorovic and *Life and death of a Porno Gang* by Mladen Djordjevic. Theater audiences had an opportunity to see him in theaters Boško Buha, Bitef Theatre, Beton Hall, etc. He also acted in TV show *Jelena*.



Rođen je 08.02.1981. u Beogradu. Diplomirao je 2004. godine na AU »Braća Karić« u klasi Nikite Milivojevića i Anite Mančić, predstavom *Romantizmi*, u Ateljeu 212. Radio je na filmovima *Fantom* Jovana Todorovića i *Život i smrt porno bande* u režiji Mladena Đorđevića. Pozorišna publika je imala priliku da ga vidi u pozorištima Boško Buha, Bitef teatar, Beton hali itd. U Televizijskoj produkciji igrao je u seriji *Jelena*.

## SARAH APPELBERG

I turned 25 years old this year. I was born, raised and educated in Sweden. I have just graduated from a 4-year acting school and am looking forward to a life of work.

Ove godine sam napunila 25 godina. Rođena sam i odrasla u Švedskoj. Nedavno sam završila četvorogodišnje studije glume i radujem se radnom životu koji je predama mnom.



## ADRIANA SAVIN

Born in Stockholm 1975.

Educated at Ballet Academy and The Highschool of Mime and Acting in Stockholm, Dance Space in New York. Started her professional career, as a dancer, 1994 at The Royal Dramatic Theatre in Stockholm. Worked within dance, dance theatre and theatre, all around Sweden and abroad, since then. The later years more acting and filming.



Rođena u Stokholmu 1975. godine.

Pohađala je Baletsku akademiju i Srednju školu za pantomimu i glumu u Stokholmu, Dance Space u Njujorku. Svoju profesionalnu karijeru počela je kao igrač 1994. godine u Kraljevskom dramskom pozorištu u Stokholmu. Od tada je radila u plesnim i drugim teatrima širom Švedske. Poslednjih godina više se bavi glumom i radom na filmu.

## RIKARD LEKANDER

Rikard Lekander was born in 1984 in the city of Umeå in the northern parts of Sweden. He graduated from Theatre Academy of Malmö in the spring of 2008. Rikard has directed and played in several plays at Skuggteatern, where he also was a co-founder. He has also worked at the Royal Dramatic Theatre of Sweden, Swedish National Radio Theatre, Swedish National Television and independent theatre groups around the country. He has also participated in several short and art films.

Rikard Lekander je rođen 1984. godine u gradu Umeå na severu Švedske. Diplomirao je na Pozorišnoj akademiji u Malmeu u proleće 2008. godine. Rikard je režirao i igrao u nekoliko komada u Skuggteaternu, gde je takođe bio ko-osnivač. Takođe je radio u švedskom Kraljevskom dramskom pozorištu, švedskom Nacionalnom radio pozorištu, Švedskoj nacionalnoj televiziji i sa nezavisnim pozorišnim trupama širom zemlje. Pored toga, učestvovao je i u nekoliko kratkometražnih i umetničkih filmova.



# ENPARTS

**Koprodukcije | Co-productions 2008**

**Kalendar događaja |**

**Calendar of Events 2008**

Iz filma Ernsta Ljubitsha *Lutka* | From the film  
*Die Puppe* by Ernst Lubitsh (USA / Germany, 1919)

## **LUTKA I LA BAMBOLA DI CARNE I THE DOLL**

**Koreografkinja | Choreographer:** Letizia Renzini

La Biennale di Venezia (I) & Dance Umbrella (GB)  
21. 22. 06. 2008 (22h), Teatro Piccolo Arsenale,  
Venice (I)

28.10. 2008 (22h), Robin Howard Dance Theatre,  
London (GB)



Po delu Daniela Defoea *Robinson Crusoe*, **libreto:**  
Marcel Beyer | **Libretto by:** Marcel Beyer taken  
from Daniel Defoe's *Robinson Crusoe*

## **RAD ISHRANA STANI ARBEIT NAHRUNG WOHNUNG I WORK NOURISHMENT LODGING**

**Kompozitor | Composer:** Enno Poppe

Munich Biennale, Staatsoper Unter den Linden de  
Berlin (DE), Operadhoy (E), La Biennale di Venezia (I),  
Musik der Jahrhunderte Stuttgart (DE)



**Premijera | Premiered on:** 20, 21.06. 2008. (20h30') |  
Teatro Albéniz de la Comunidad de Madrid (E)

15.10. 2008 (20h), Teatro Piccolo Arsenale, Venice

Po noveli Augusta Strindberga *Negovano voće* i tekstovima iz romana Ive Andrića  
*Na Drini čuprija* | After August Strindberg's  
story *Nourished Fruit* with texts from Ivo  
Andrić's novel *The Bridge on the Drina*

## **NEGOVANO VOĆE I NOURISHED FRUIT**

**Režija | Directed by:** Nikita Milivojević  
Bitef Teatar (SRB), La Biennale di Venezia (I),  
Berliner Festspiele (DE) – ENPARTS, Riksteatern,  
Teater Theatron, Uppsala Stadsteater (S)

08.09. – 19. 09. 2008:

**Radionica | Workshop, Bitef teatar (SRB)**

19.09 (20h) i 20.09. 2008 (17h):

**Prezentacije | Presentations, Bitef teatar (SRB)**

**Februar | February:** 2009, Venice Biennale,  
40th International Theatre Festival (I)

**Decembar | December:** 2009, Berlin, Berliner  
Festspiele (DE)



Dejan Dukovski | by Dejan Dukovskiby  
**Sa makedonskog | From the Macedonian:**  
Samuel Finzi, Dimiter Gotscheff

## **BURE BARUTA I DAS PULVERFASS I THE POWDER KEG**

Deutsches Theater Berlin and spielzeit' europa  
| Berliner Festspiele (DE), Bitef theatre (SRB),  
La Biennale di Venezia (I) – (ENPARTS)

23.10.2008. i 24, 25.10. 2008. i 29. – 31.10.2008,  
Haus der Berliner Festspiele, Berlin (DE)

29.11. 2008, Venice (I)

**Septembar | September:** 2009, 43 Bitef 09,  
Belgrade (SRB)



TRAGIKOMEDIJA



TRAGEDIJA  
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VREMENA

nove pozorišne tendencije

**42 Bitef 08**  
15-29. septembar

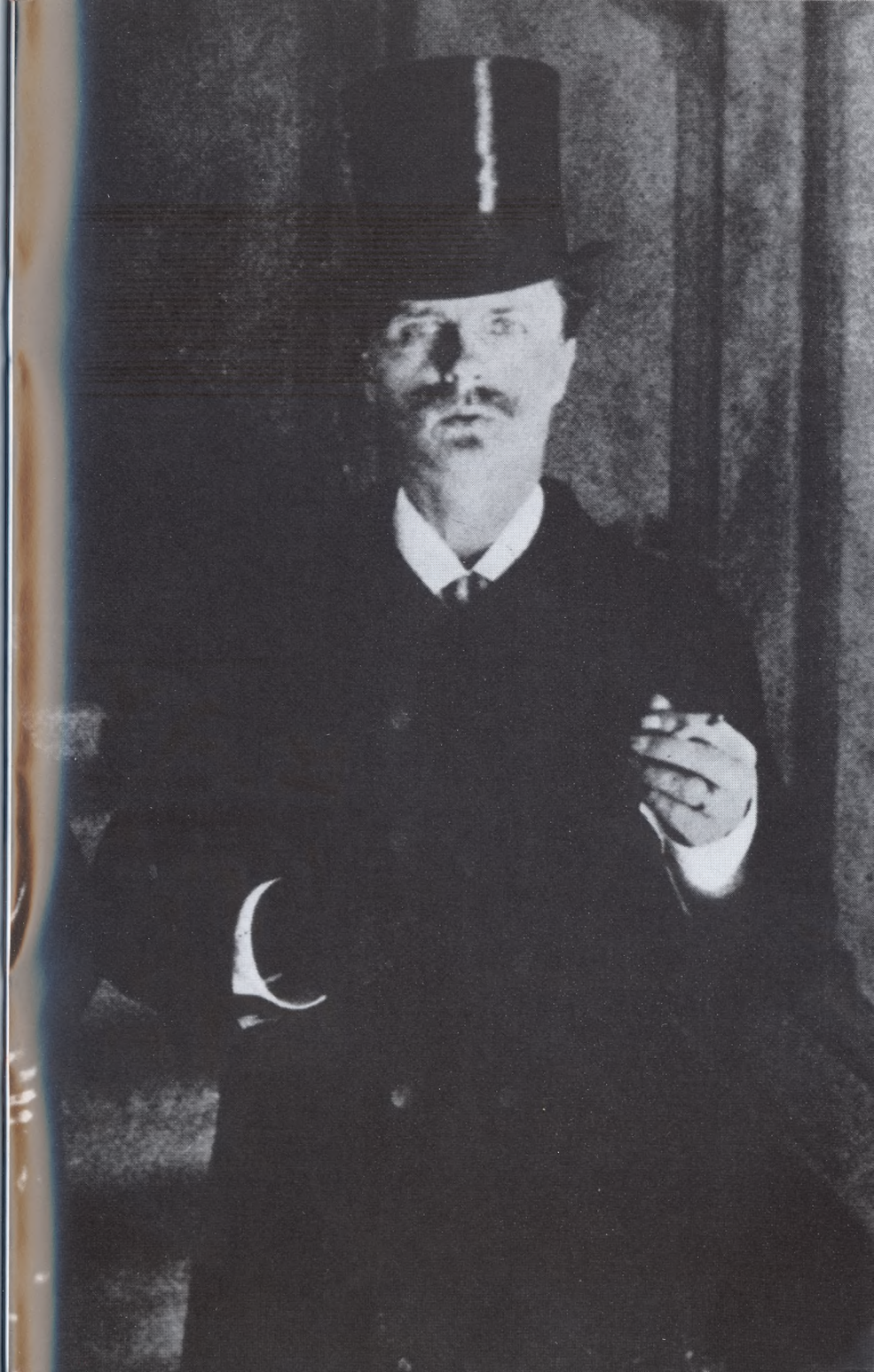


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# ENPARTS

## Partners:



spielzeit / europa



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