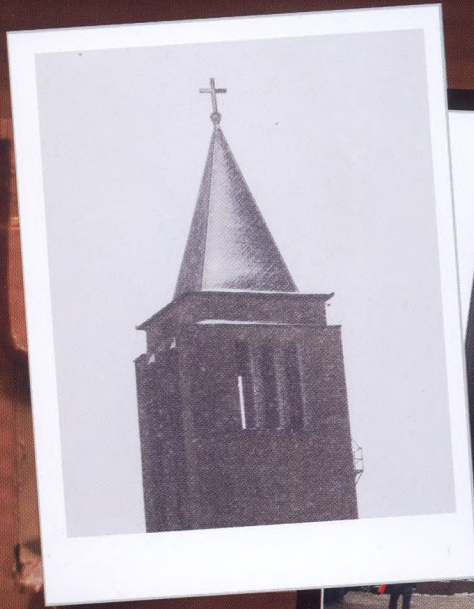


ZIMSKE BAŠTE

/WINTER GARDENS







Bitef
TEATAR

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, un-consecrated building of the Evangelist church near the Bajloni market in the centre of Belgrade. One theatre has 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 for new events in world theatre. Since its establishment, the theatre has been promoting contemporary ways of thinking, intentions and practices of the new theatre, adventures in artistic research, quests for the new and expressing all that in the language of theatre, and 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.

Bitef Theatre

ENPARTS

European Network of Performing Arts

Project EU – Culture 2007 – 2013

<http://www.labiennale.org/en/enparts>

ENPARTS (European Network of Performing Arts), one of ten biggest projects within the framework of the Culture Program 2007-2013, aims at creating permanent cooperation between the most representative performing art institutions in Europe. Seven European partners, Bitef among them, carry out this experimental five-year long project which offers support to new creations and improvement of artistic co-production. Under the auspices of the European Commission, ENPARTS advocates Europe which, as an intersection of diverse experiences, can attain unity exactly through the language of culture and arts.

At the head of ENPARTS – is one of the oldest and most reputable interdisciplinary cultural institutions, **La Biennale di Venezia**. In addition to **Bitef theatre**, which is within this Network represented and headed by Nikita Milivojević, Project Director i Vesna Bogunović Artistic Director, other partners of ENPARTS are: **Dance Umbrella**, now already a cult London

festival for admirers of contemporary dance which celebrates its thirtieth anniversary this year; **Berliner Festspiele**, located in the theatre founded by Erwin Piscator, with fifty year long tradition in the field of diverse disciplines, and its theatre department **Spielzeit Europa**; **Musicadhoy** from Madrid, currently one of the most active institutions dedicated to the development of new Hispanic and European musical trends; **Musik der Jahrhunderte** from Stuttgart which, in addition to its repertory activities, also promotes **Hus** – New Music Festival. **Dansens Hus** or “House of Dance”, an art institution of national significance, and also a venue on which all prestigious contemporary dance performances take place in the very heart of Stockholm. 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 audiovisual 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 **Babylonia Europa**, took place in November 2008 and addressed 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.

With the support of the Culture Programme of the European Union



DANSENS
HUS



ENPARTS

European Network of Performing Arts

ENPARTS 2009.

WINTER GARDENS*

Co-production: Bitef Teatar, La Biennale di Venezia & Spielzeit's Europa I Berliner Festspiele

Premiere: February 25 and 26, 2009 Piccolo Arsenale, Festival Mediterraneo, La Biennale di Venezia (I)
Further performances: March 3 – 7, 2009 Bitef Theatre (SRB)
December 2009 Spielzeit's Europa / Berliner Festspiele (DE)



Concept, text, direction:

Nikita Milivojević

Choreographer:

Amalia Bennett

Composer:

Dimitros Kamarotos

Artistic director:

Vesna Bogunović

Cast:

Vladimir Aleksić,

Miljan Prljeta,

Danijela Ugrenović,

Jelena Angelovski,

Mariana Arandelović,

Predrag Damnjanović

Producers:

Jelena Knežević,

Milica Mihailović

Assistant producer:

Jovana Janjić

PR, translator (it):

Tina Perić

Financial consultant:

Dragana Živanović

Video art:

Predrag Milošević

Head of financial

department:

Jasmina Stojnić

Head of stage:

Ljubomir Radivojević

Set:

Mia David

Costume:

Jelena Stokuća

Stage manager:

Maja Jovanović

Bookkeeper:

Spomenka Patković

Light technician:

Dragan Đurković

Sound technician:

Miroljub Vladić

**Translator of the play
and the catalogue (en):**

Ivana Ašković

Subtitles:

Nenad Šugić,

Tina Perić

Administrative assistant:

Lidija Kostelac

Protocol:

Dragana Doroslovac

Photographer:

Sonja Žugić

Cameraman:

Jovo Marjanović

Stage hands:

Aleksandar Marinković,

Goran Gavrančić,

Vladan Milošević

Creative agency:

New Moment – New Ideas Co.

Media sponsor:

Radio Television of Serbia

Supported by:

City of Belgrade – City Council

& Republic of Serbia – Ministry

of Culture



6

7



Director's word:

During the wars in the last decade of the 20th century, approximately 700,000 of young educated people left Serbia, nowadays considered to be among the five countries with the most elderly population in the world and whose death rate is much higher than the birth rate. Furthermore, it has the highest number of asylum seekers in Europe.

In the course of the correspondence I have led with my friends who left the country, many of whom I do not even see anymore as if they have become utterly virtual in the meantime, I have come upon extremely interesting thoughts about their new lives, the cities they live in, their new friends, neighbors, their new loves, the politics...

I have read their thoughts about the past and the future of Serbia to whom they are the "fifth lost generation" (though it might sound unbelievable, Serbia went through five wars in the course of the 20th century), about the new Europe they live in, about their hopes and fears...

And it struck me that I could turn the emails into a theatre performance! Not on the quest for a new homeland but for a decent place to live, the miniature confessions enclose more truth about our lives than it can be found in the majority of plays I am usually given to read.

WINTER GARDENS are dedicated to that "lost generation" of the 1990's.

Nikita Mlivojević
Director



“ For why should my thought, if it is good and true, be worth less than the same thought conceived in Rome or Paris? Because it was born in this pit called Travnik? And is it possible that this thought should not be noted in any way, not recorded anywhere? No, it is not. Despite the apparent fragmentation and chaos, everything is connected and harmonious. No single human thought or effort of the spirit is lost. We are all on the right road and we shall be surprised when we meet. But we shall meet and understand each other, all of us, wherever we are going now and however we go astray. That will be a joyous meeting, a glorious, redeeming surprise.”

Ivo Andrić (1892-1975),
Bosnian Chronicle (1945),
The Ivo Andrić Foundation



„I“ am only a circular information

Human body has a need to last. It is equipped to process only itself in order to achieve exchange with any environment in which it may find itself. As a form of appearance, it does not exist only as nature independently from culture. Homo sapiens lives in the world that he creates, designs, reflects on, the human race incessantly processes what seems to us or what truly is (a) given, live nature or still life, i.e. human surroundings that we can interpret as a space without too many ontological oblid-

②

discourses and in implementation of a certain political practice. The existence of a cyber-person in the concrete, physical world means disturbance of internet area in which the identity is fluid, pliable and adaptable to all work or communication conditions. In the physical world, the body provides sufficient indications for identity. The rule is: one body, one identity. Although self may change in time and under different circumstances, the body represents the stable identity stronghold. Virtual world is different. It is comprised of the most diverse information that expands and diffuses... Inhabitants of this world are diffused, liberated from the unifying an



③

gations. That processing of the world according to one's own self begins, just like in the entire biological world, by fascination and a focus on stimuli from that world, and the same processes and their products anthropology calls civilization. In it and its surroundings, speech and thinking, objects of material culture and social institutions and customs are taking shape. These evolutionary processes are interdependent and concurrent.

When discussing identity problem (every individual is striving to build and maintain a certain identity) we talk about a set of attributes o that a subject/group identifies with. Identities are built in processes of conceptual formation, in

④



chor of their physical bodies.

The key question is not what virtual reality is, but: what is the reality of the virtual.

Will thought be discontinued with the disappearance of body/establishment of a virtual body? Or the assertion remains as an axiom that for as long as one single human being remains we can talk about human beingness, even in relation to a dematerialized body, transferred to other types of reality, even other gravitational conditions, when it comes to the non-existing body, that we are still talking about a human being?



Vesna Bogunović,
theoretician of art and media

— What circle...? It is difficult to follow you...
P: ... circle... what is there to understand?! ...
Everything is circle: cowboys—Indians, Pales-
tinians—Israelis, Irishmen—Bretons, Arabs—
Jews, Basque people—Spaniards,
Indians—Pakistanis, Serbs—Croatians ...
Humans—Martians... first elections, second
elections... circle!

Peda

In the underground passage, every night on
the same place, I see a homeless person hiding
in his cardboard box... he sleeps there... lives
there... That box reminded me of the traps we
used to make for birds, remember?

Peda

Death ... I am afraid that on my deathbed I will
be in a hotel room ... somehow it was all clear
to me.

How many times since then have I thought
about death in various hotel rooms...

Vlada

I guess I dreamed all that because of my
going to Belgrade... I am afraid of that return...

I was there last time 11 years ago... I went to
visit Andrei's grave... I bought flowers... I put it
on the gravestone... We stood there in silence
for a long time... Then I left... and somewhere
near the graveyard exit, suddenly, I don't know
why... I turned around once again... I remember
the sun was red, red, it was setting... and I see
a man taking my flowers and leaving... leaving
fast... he stood and waited there all the time,
to steal the flowers...

Danijela

When I came home he was sleeping on the
sofa... I came into the bathroom... Bathroom is
the safest place on earth... doors can be locked
only from the inside; no one can come in... No
one can interrupt you... while you are crying...

Jelena

I remember things scattered around in a
house from which people were trying to
gather as much stuff as they could in a hurry...
dishes were still on the table... on the floor, on
furniture, full of all kinds of things, clothes
scattered around, photographs... did you know
that the first thing people carry with them-
selves when they run away are photographs?...

And suddenly, among books on the floor, I see
Aleksa Šantić "Poems": ...my primary school
was named after Aleksa Šantić... I took that
book with me... that book that happened to be
there God knows why, on my path — it was my
only war plan... I still have it today... Half an
hour later the house was on fire...

MILJAN: ...face of the man I looked at through
the sniper scope... The face of my childhood
buddy, a friend from my garden...

MILJAN: Homeland is a place where you don't
get killed.

Miljan

I remember, when I was little, I saw a
photograph on the cover of a magazine... a
little girl is running around naked... running
away from a soldier... I don't know why, but
that image scared me... the magazine was on
the night stand in the bedroom, among
various papers...

and every time I entered the room I would
turn my head away so that I wouldn't meet
the eyes of that little girl... and then, one day,
I saw the same image in front of myself, the
same little girl running away! ... Running away
from me...

Miljan

I wanted to go home so badly, to see my
parents, friends... and when I got there... I
realized that I didn't belong there any more...
everything has changed so much... I have
changed... I am happy to be in New York again!
... My father travelled a lot and he used to
send me postcards from various places. And I
remember, once I received a postcard from New
York! ... It was my favourite... there, maybe it
has something to do with it — I don't know...
New York has helped me to understand myself
better... I think that only now, after New York, I
could play a role of one of the heroines of my
favourite playwright, Chekhov.

Mariana

VLADA: So, how does it feel being in New
York again? ... Did you miss the "centre of the
world"?

— Just don't tell me it's better than in
Belgrade.

M: Well, I'll have to disappoint you —
it is better!

— Do you know that Belgrade is one of three
cities with the best nightlife in the world? ...
check it on the internet and you'll see: Rio,
Moscow and Belgrade!

M: Congratulations... although I never had a
problem with night life in Belgrade, but with
day life... Guys, I feel great here, but it seems
you don't get it...

— What is so "great"?

MARIANA: Everything... You have to come...
people in New York... are great...

— You think people who bombed Belgrade are
great? Bombed it twice in the 20th century!!!

M: Tu-tuu... tu-tuu... line disconnected
Who bombed us... I don't have a clue what you
are talking about!

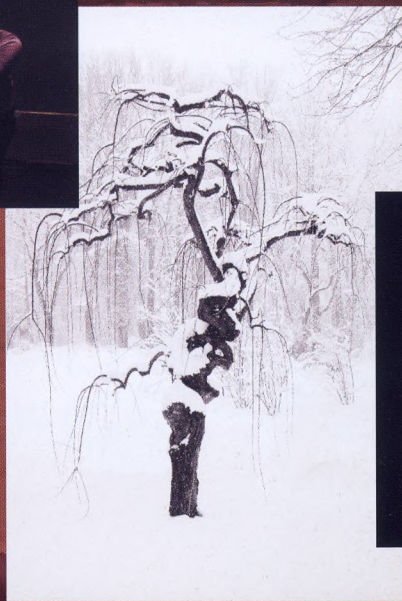
— The Allies bombed us at the end of the
World War II. Haven't you read anything in your
life? And did you know that Belgrade is the city
that was most often bombed in history...

Vlada / Mariana

New msg



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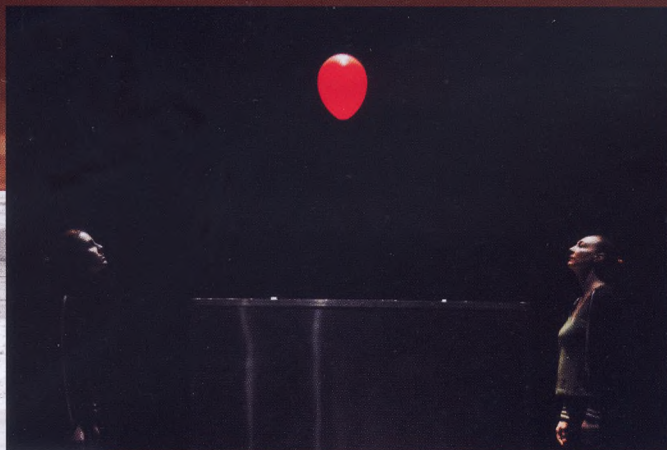
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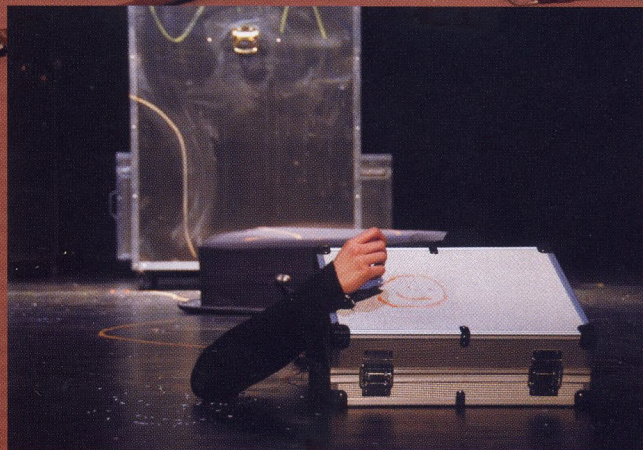
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I think one should not forget the protestant foundation of this society "enriched" by American ideology of radical individualism from the second half of the 20th century. In line with this, everybody should be responsible for themselves and should not expect that the society would take care of anybody's needs. If are rich, it is to your merit only, and if you are poor, it is your fault. As soon as you mention social benefits, free education and the like, it is immediately "communism", you are a "communist", and since communism is "anti-American", it means that you are not a patriot...At the US citizenship swearing-in ceremony you still have to confirm that you are not a communist! Hey, it is fifty years after McCarthy and almost twenty years after the fall of the Berlin wall. On the other hand, if you are a neonacist, if you dispute holocaust, it is okay, it is allowed! As far as I am concerned, democracy is a cultivated, refined and disciplined hypocrisy.

In time, everyday struggle for mere existence creates small, tiny people (it seems that bad life creates bad people), who no longer believe in any kind of justice except outside one's own borders... Here you need more brains to survive one single day than what was needed to rule over Spain for three hundred years.

As far as weather is concerned, this is heaven. It rarely goes below 20° C or above 30°C. It is almost never cloudy. I don't know how people can do anything here; from all this sun, people are kind and friendly, although your impression is that not much is happening inside their heads. Instead, they are focused on their looks, so it is difficult to meet a man without his eyebrows plucked and muscles all over, or a woman who has natural breasts... I felt there like an ugly, backwardly cousin from the country.

I live on 19 square feet, all alone, I sleep alone, work alone, there is no warmth around me, no smile, no support... I am not sure if I have the strength to go on like this. Sorry for such a dramatic tone, I wish I could sound better, but this is simply the way I feel at this moment. And this moment has been lasting for quite some time. Actually, to tell you the truth, I am feeling completely dispirited. I have so many things to do and my future is more than uncertain. My PhD thesis is nearly finished, I don't know when exactly I will defend it because it will take another year and a half before I will get French citizenship, if I get it at all, since day by day Nicolas Sarkozy is shortening the leash on us "unwanted", and I can only renew my status here on the basis of enrollment at the University. Imagine now, it's been 13 years that I am here, on the same student

visa with which, for example, you have no right to receive social assistance for temporarily unemployed although I worked during the past ten years. If I had a passport of one of the EU member states things would maybe look different, but with Serbian passport I don't have any rights. I've sent about 150 applications for the position of assistant professor, but I think my chances are less than slim, because competition is huge, and there are fewer and fewer university positions in the humanities. If I don't get this position, I am afraid I will have to accept the position of a cashier in a supermarket, which is what the future of a PhD in France ultimately comes down to at the end.

I was supposed to go to Pakistan in April to see Lucas, but the Pakistanis rejected my visa application, allegedly because of my Serbian passport. Of course, this whole story completely demoralized us, and our future together becomes very uncertain. At the end, all my best friends have left... It's all in extremes. During the time of Yugoslavia we were somehow proud, we were terribly important, we grew up believing that everybody loves us, everybody envies us because we lived so well, because we were "the East in the West and the West in the East", that we lived cozily in our society of social justices, and now I live in a completely different reality in which everybody hates us (nineteen countries bombed us, hey!) and I am ashamed because of my passport which once used to be

sold at the black market for large sums of money. How is it possible that one country in the past fifteen years can destroy its entire reality of the 20th century and erase all good things it created in that century?

Do you know how much space in the world encyclopedia of the 20th century is dedicated to Serbia – a few sentences, actually a paragraph on how Alexander and Draga were thrown from the balcony¹ several conceived sympathies during the World War I, and later, during the time of Tito².

¹Serbian royal couple: Alexander I or Aleksandar Obrenović (Serbian Cyrillic: Александар Обреновић) (Belgrade, August 14, 1876 – Belgrade, June 11, 1903) was king of Serbia from 1889 to 1903. and Draga Mašin (nee Lunjevica) (September 23, 1861 in Gornji Milanovac – June 11, 1903 in Belgrade), also known as Queen Draga, were murdered by the conspirators in the early morning of June 11, 1903. King Alexander and Queen Draga were shot and their bodies mutilated and disemboweled and, according to eyewitness accounts, thrown from a second floor window of the palace. The King was only 26 years old at the time of his death. King Alexander and Queen Draga were buried in the crypt of St. Mark's Church, Belgrade

²Josip Broz – TITO (Kumrovec, 14 January 1953 - Ljubljana, 4 May 1980) Marshal of Yugoslavia, leader of the Socialist Federal Republic of Yugoslavia from 1945 until his death in 1980.



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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



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. He has received all relevant domestic theatre awards for directing. Awards: Bojan Stupica, Sterija Awards (1994, 1996, 1997, and 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.

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 later received a Masters Degree in Theory of Art and Media, University of Arts, Belgrade University (*Third and Fourth Bodies of Dance; Disturbing and Disturbed Subject*). At the Centre for professional Development and Consulting, Vesna attended 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.

DIMITRIS KAMAROTOS

Composer, born in Athens, Greece.

He is actively participating through music composition and performance in the exploratory approach of music in theatre. Collaborates regularly with the Greek National Theatre and has created music for many ancient tragedy projects for the Athens Festival (*Oedipus Rex*, in Epidaurus ancient theatre 2008). He is a resident composer of the Theseun Theater – a theatre for the Arts of Athens. He has been exchanging theatrical and musical ideas with Nikita Milivojević in many productions. The music that resulted from their collaboration during the last ten years has recently been produced on CD in Serbia [Dimitris Kamarotos *Promena tla*, soundtrack from the production of Nikita Milivojević, Bitef Theatre, Take or Leave it Records].



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 1999. As a choreographer she works mainly with the National theatres of Thessalonki and Athens and with the director Nikita Milivojević.

VLADIMIR ALEKSIĆ

Born in 1977 in Zrenjanin, and 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's productions, among which *Splendid's* and *Twin Rooms* were voted the best theatre project of the year 2004 in Italy (Ubu award). Production *Splendid's* appears in 38th Bitef in 2004. 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 *Ronaldo*, 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.

MILJAN PRLJETA

Miljan was born on May 6, 1980 in Mostar, Bosnia and Herzegovina. He enrolled in acting school in 1999 and graduated in 2000. He acted in many theatre performances such as Tom Stoppard's *Rosencranz and Guildenstern are Dead* directed 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.

DANIJELA UGRENOVIĆ

was born on May 4th, 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), *Yvonne, the Princess of Burgundy* by Witold Gombrowicz (2005) in Bitef Theatre in Belgrade and *Milos Crnanski's Tesla*, in Madlenianum Theatre, Belgrade.

MARIANA ARANĐELOVIĆ

Mariana was born on September 26th, 1978. She graduated as an actress from the Academy of Art »Braca Karić«, Department of Acting and Theatre. Her early years of professional work were marked by participation in various projects for the youngest audience. Wishing 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.



PREDRAG DAMNJANOVIĆ

Predrag was born on February 8th, 1981 in Belgrade. He graduated from the Academy of Art »Braca Karić« in 2004 in the class of professors Nikita Milivojević and Anita Mančić. He graduated with the production of *Romantisms*, in Atelje 212. He worked in movies *Phantom* by Jovan Todorović and *Life and death of a Porno Gang* by Mladen Đorđević. Theater audiences had an opportunity to see him in Little Theatre "Boško Buha", Bitef Theatre, Beton Hall, etc. He also acted in TV show *Jelena*.

JELENA ANGELOVSKI

Jelena is actress, born in 1982 in Belgrade. She graduated from the Academy of Art "Braca Karić" in 2006. She acted in many theatre performances, notably: *It Had To Be So* directed by Egon Savin (2007, YDT), *The Brave Little Tailor* directed by Ana Zdravkovic (2007, The Snail Theatre), *The Princess and the Frog* directed by Iva Milosevic (2008, Little Theatre Bosko Buha). She appeared in many mime performances. She also worked in Kult theatre, Beton hall and Happy TV. Jelena speaks English and Russian.

2008

Calendar of Events

From the film Die Puppe by Ernst Lubitsh (USA / Germany, 1919)

LA BAMBO LA DI CARNE / THE DOLL

by Letizia Renzini

La Biennale di Venezia & Dance Umbrella

Premiere: June 21 and 22, 2008, Teatro alle Vergini – Venice (I)

Further performances: October 28, 2008, Venue: Robin Howard Dance Theatre, London (UK)



Based on William Defoe's novel Robinson Crusoe; libretto: Marcel Beyer

ARBEIT NAHRUNG WOHNUNG / WORK, NOURISHMENT, LODGING

by Enno Poppe.

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

Premiere: June 20, 2008, Teatro Albéniz de la Comunidad de Madrid (E)

Further performances: October 15, 2008, Teatro Piccolo Arsenale, Venice (I)

February 5, 2009, Theaterhaus T1, Stuttgart, ECLAT Festival Neue Musik (DE)



Based on August Strindberg's story (with texts from Ivo Andrić's novel The Bridge on the Drina)

NEGOVANO VOĆE / NOURISHED FRUIT

Director: Nikita Milivojević

Bitef Theatre (SRB), La Biennale di Venezia (I), Berliner Festspiele (DE) ENPARTS
Riksteatern, Teater Theatron, Uppsala Stadsteater (S)

Workshop: September 8–19, 2008, Bitef theatre, 42nd Bitef 08 (SRB)

Presentations: September 19 and 20, 2008, Bitef Theatre, 42nd Bitef 08 (SRB)



Dejan Dukovski

German translation from Macedonian by Samuel Finzi and Dimiter Gotscheff

DAS PULVERFASS / THE POWDER KEG

Deutsches Theater Berlin and spielzeit'europa | Berliner Festspiele (DE)

Bitef Theatre (SRB), La Biennale di Venezia (I)

Premiere: October 23, 2008, Haus der Berliner Festspiele, Berlin (DE)

Further performances: October 24, 25, 29 and 30, 2008, Haus der Berliner Festspiele, Berlin (DE)

November 29, 2008, Venice (I)

September 26, 2009, 43. Bitef 09, Belgrade (SRB)





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Bitef teatar,
Terazije 29/1,
Belgrade,
Serbia

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