



**Bitef teatar**  
Beograd



**ZID Theater**  
Amsterdam

## NEMA MESTA ZA NAS



**THERE IS NO PLACE FOR US**

### **Bitef teatar**

Prostor stare crkve na Bajlonovoj pijaci nikad nije doživio da bude ono zašto je projektovan – evangelistička crkva, već je svoj život započeo i nastavio kao prostor teatra i igračkog (ludičkog) istraživanja. Prostor "stare crkve na Bajlonovoj pijaci" zaživio je kao prostor pozorišnih proba prilikom osnivanja JDP 1947. g., kao pozorišna laboratorija Bojana Stupice, kao fundus kostima i dekora "Boška Buhe", kao prostor alternativnih pozorišnih predstava prethodnih Bitefa. Godine 1989. "stara crkva na Bajlonovoj pijaci" postaje Bitef teatar i vice versa i prostor nastavlja u svoj svojoj punoći igru. Bitef Teatar nastao je pod okriljem BITEF-a jednog od najstarijih evropskih pozorišnih festivala. Za pet godina svoga postojanja Bitef teatar konstituisao se u jedino beogradsko pozorište otvoreno za sve vrste scenskih inovacija.

### **Biter Theatre**

The building on the Bailoni Market has never become what it was originally designed for – an evangelical church. It has served, from the outset, as a space for theatre and ludic research. The "old church on the Bailoni Market" first came to life when rehearsals for the newly-founded Yugoslav Drama Theatre started there in 1947, and continued as Bojan Stupica's theatre laboratory, store-room of Boško Buha Theatre, and a setting for alternative theatre productions shown at various earlier BITEFs. In 1989, "the old church on the Bailoni Market" became BITEF Theatre and committed itself fully to the ludic activities BITEF Theatre was born under the auspices of BITEF, one of the oldest theatre festivals in Europe. During the first five years of its life it has established itself as the only Belgrade theatre open to all types of theatre innovations.

### **ZID Teatar**

ZID Teatar je interkulturalna pozorišna laboratorija koja pravi predstave i organizuje treninge i radionice za glumce i igrače. Do sada su igrane mnoge predstave, između ostalih: "Alisa u zemlji Ne-cuda" 1986, "Moja zemlja na Istoku" 1988; "Snovi" 1992, "Rat i Ljubav" 1993, sve u režiji Karoline Spaic. Karakteristično za rad je da rediteljka iskazuje i stvara materijal za predstavu u bliskoj saradnji sa glumcima: tekst i pokret se stalno kombinuju i uvek je prisutan montažni proces režije. Predstave se definišu kao fizički-teatar.

### **ZID Theater**

ZID Theater is an intercultural laboratory which produces performances and organizes workshops and trainings for actors and dancers. Until now there have been played a lot of performances, like: "Alice in Wonderland" 1986, "My country in the East" 1988, "Dreams" 1992, "War and Love" 1993, all directed by Karolina Spaic. The essential issue for the work is creating and research on the material for the performances through an intensive collaboration with actors: texts and movements are continually combined with each other and the montage-directing process always plays a role. The performances can be defined as physical theatre.

### **What is story behind the title?**

Karolina Spaic was born in 1963 in Belgrade, Yugoslavia. In 1984 she came to the Netherlands to study at the Academy of Arts in Utrecht, departure for Theatre and Drama. In 1988 she established the Foundation ZID Theatre and up till now she is the artistic leader and director of this group. Since 1991 the group is settled in Amsterdam.

**You changed cultural environment when you came to The Netherlands. Can you describe the way you felt and the way you tried to express this in your performances?**

At the beginning it was very difficult for me. I was only 20 years old and didn't realize what it was like to change cultural environment. Slowly, I started to realize the impact of it and I could describe it. I felt that I was somebody from the South. In my first performance "Alice in Wonderland" the title says enough: I was not in a "wonderland".

**Has the fact that you are from Yugoslavia something to do with you working with foreign actors?**

If you have an intercultural group, everything arranges itself, because of the influence of all sorts of cultures. A group like this is communicating on another level and they are accessible for terms like symbolism terminology, other habits and expectations.

**You work with movements and texts, the so called "physical theatre". Can you explain what that means to you?**

For me it's based on the following principle: The emotions are transformed into physical combinations of movement and voice. The actors (dancers own individual physicality is the base for the material that we make together, during the working process.

### **Why do you work in Holland and not in Yugoslavia?**

I left Yugoslavia in order to make something other than traditional theatre. I wanted a theatre with movement, fragmentary work and montage. Then I followed a school in The Netherlands for 4,5 years. After that I've worked in Yugoslavia for one year and drew the conclusion that I would have more freedom in the Netherlands to sort things out for my life and profession. In The Netherlands there's the right atmosphere for experiments, research and combination of disciplines. Nevertheless I notice now that I miss "being occupied with my profession only". In the West there is a lot of distraction, that pulls you away from your work. For me the combination is perfect: the freedom of The Netherlands and the approximation of your profession in Yugoslavia.

**"There is no place for us"  
What is the story behind the title?**

It means to look for your own place. And it is very hard to find this place.

# THERE IS NO PLACE FOR US

## NEMA MESTA ZA NAS

Direction, script and image: **Karolina Spaic**  
Co-created and performed by: **Sebo Bakker**  
**Suzanne Hazen**  
**Bojana Mladenovic**  
**Dejan Nenadovic**  
Dramaturgy: **Nienke Meeter**  
Slides: **Suzanne Hazen, Imke Grijpma**  
Assistant director: **Jelena Kovačević**  
Publicity (The Netherlands): **Astrid Ike**  
Principal: **Tatjana Coric**  
Photo: **Srđa Mirković**  
Sound: **Petar Marić**  
Light: **Dragan Đurković**

This performance is a co-production between  
ZID Theater (Amsterdam) and BITEF Teatar (Belgrade)

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**Scarabes, DAII Teatar**

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