

XVII MEĐUNARODNI POZORIŠNI FESTIVAL „SLAVIJA“ 2018.

Bogatstvo različitosti

Na našem pozorišnom nebnu svaki festival ima svoju posebnost, svoju prepoznatljivost i svoju zvezdanu lepotu. U tom sazvežđu sija i zvezda Međunarodnog pozorišnog festivala „Slavija“. Svakog 9. marta, po sedamnaesti put, ona posebnim sjajem obasja našu kulturnu stvarnost, i na duže vreme učini je svetlijom nego što inače jeste.

„Ništa nije ni veliko ni malo“ – drevna je istina zapisana u jednoj od Svetih knjiga. Tu istinu, u nevelikom scenskom prostoru, potvrđuje i trajanje Međunarodnog pozorišnog festivala „Slavija“. Na njemu je, evo, sedamnaesti put, moguće videti značajne teatarske predstave, na njemu publika uživa u vrhunskim scenskim ostvarenjima i sa njima proniče u mnoga lica našeg današnjeg sveta. Iz večeri u veče, kao u kakvoj imaginarnoj, a tako stvarnoj ruži vetrova, smenjuju se i ukrštaju prozračne struje različitih pozorišnih i kulturnih tradicija, donoseći pred probranu i odanu publiku slike iz života dalekih i bliskih društava i predela.

I 2018. godine, na sceni Međunarodnog pozorišnog festivala „Slavija“ predstavljaju se značajni i sa razlogom pozvani dramski ansamblji sa tri kontinenta. U tom spektru i u tom kulturnom rasponu ogleda se bogatstvo različitosti – od inovativnih rediteljskih čitanja najznačajnijih dela svetske dramske baštine do savremenih dela inspirisanih antičkom dramom. Nevesela društvena zbilja – koju na raznolike žanrovske načine ubličava i teatarskim sredstvima promišlja većina aktuelnih predstava – između ostalog, uprkos neporecivoj različitosti insceniranih priča, potvrđuje neophodnost razvijanja bliskosti i razumevanja među ljudima. U tome je i ključ i lepota Međunarodnog pozorišnog festivala „Slavija“. Na njemu glumci i publika postaju jedno; magija scene uvek ih vrati istini koju je u nekoliko reči izrekao neponovljivi Viljem Šekspir: „Ceo svet je pozornica“.

Božidar Đurović, reditelj

XVII INTERNATIONAL THEATRE FESTIVAL “SLAVIJA“ 2018

The Richness of Diversity

In our theatrical skies, each festival has its own specificities, its own distinctiveness, and its stellar beauty. In this constellation, the star of the International Theatre Festival “Slavija” is also shining. On each 9 March, for seventeen years now, it has been shining bright lights on our cultural reality, making it more glamorous than it otherwise is for a longer time.

„Nothing is either big or small“ – it is the ancient truth written in one of the Holy Books. This truth is also confirmed, in a relatively small performing space, by the continuation of the International Theatre Festival “Slavija”. In its seventeenth edition, the significant theatre productions can be seen; the audience enjoys in the outstanding theatrical achievements, and through them discovers numerous facets of the today’s world. From evening to evening, as if in an imaginary, and yet so realistic wind rose, the transparent currents of various theatre and cultural traditions are shifting and intersecting, bringing before the exquisite and loyal spectators the images of lives of the distant and close societies and landscapes.

In 2018, too, the stage of the International Theatre Festival “Slavija”, hosts the important and, with a good reason, invited theatre companies from three continents that will present themselves. In this spectrum, and cultural range, the richness of diversity is reflected – from the innovative director’s reading of the most important pieces of the world drama heritage, to the contemporary works inspired by the ancient drama. The gloomy social reality, which is shaped by various genres and deliberated using theatrical means by the majority of the presented performances – among other things, and in spite of the undeniable diversity of the staged stories, confirms the necessity of developing closeness and understanding among people. That is the key and the beauty of the International Theatre Festival “Slavija”. At it, the performers and spectators become one: the magic of the stage always brings them back to the truth spoken by the unique William Shakespeare: „All the world’s a stage“.

Božidar Đurović, Director

GRUZIJA / GEORGIA
DRŽAVNO OMLADINSKO POZORIŠTE „NODAR DUMBADZE” / STATE YOUTH THEATRE “NODAR DUMBADZE”,
Tbilisi

Viljem Šekspir / William Shakespeare
„MNOGO VIKE NI OKO ČEGA” /
“MUCH ADO ABOUT NOTHING”

Adaptacija i režija / Adapted and Directed – Dimitri Khvtsishvili

Scenograf / Stage Designer - Lomgul Murusidze

Koreografija / Choreography - Gia Margania

Muzika / Music - Zurab Gagloshvili

Igraju / Cast

BENEDETO / BENEDICT – Nika Nanitashvili

BEATRIČE / BEATRICE – Tamara Chanukvadze

KLAUDIO / CLAUDIO – Giorgi Jikuridze

HERA / HERO – Mariam Chukhrukidze

LEONATO – Irakli Gogoladze

DON PEDRO – Nika Faikridze

DON DŽON / DON JON – Vano Dugladze

MARGARETA / MARGARET – Salome Tsurtsumia

DRENJINA / DOGBERRY – Davit Khahidze

MONAH FRANCISKUS / FRIAR FRANCIS – Vachtang Nozadze

BORAČO / BORACHIO – Giorgi Shavgulidze

KONRAD / CONRAD – Shalva Antelava

URSULA – Tamar Tkemaladze

VERGES – Irakli Gogoladze

„Režiser nam u predstavi nudi zanimljivu umetničku formu – trupa putujućih glumaca dolazi u grad u kojem ranije nije bila. Spontano odlučuju da prikažu komediju Viljema Šekspira „Mnogo vike ni oko čega“ i šou počinje. Nije određena tačna lokacija ili konkretna epoha, režiser koristi široki prostor i postiže sjajan umetnički efekat sa minimalnom scenografijom i detaljima.

Predstava je puna mladalačkog temperamenta i profesionalne glume. Jedan klasični komad je stavljen u savremeniji kontekst, a pritom je zadržana celokupna šekspirovskna melodija govora, osećanja i strasti.“

“In the performance, the director offers us an interesting artistic form – a company of wandering actors visits a city they have never visited before, they spontaneously decide to present a play by William Shakespeare “Much Ado about Nothing” and the show begins. There is no precise location or specific epoch, the director uses wide space and gets great artistic effect with just minimal decoration and details. The performance is full of young temperament and professional acting at the same time. A classic play is put into contemporary meaning, although whole Shakespearean melody of speech, emotion and passion still remain.”

Ana Mirianašvili, kritičar

Anna Mirianashvili, Critic



9. MART

20.00

III

RUSIJA – NEMAČKA / RUSSIA – GERMANY

Koprodukcija / Coproduction

RJAZANSKO REGIONALNO DRAMSKO POZORIŠTE / RYAZAN REGIONAL DRAMA THEATRE,

Rjazan / Ryazan

POZORIŠTE VOLFGANG BORŠERT / WOLFGANG BORCHERT THEATRE,

Minster / Münster

*Hajnrih fon Klast: „Porodica Šrofenštajn” /
Heinrich von Kleist: „The Family Schroffenstein“*

„SRCA I NOŽEVI” / “HEARTS AND KNIVES”

Režiser / Director – Tanja Weidner

Scenograf / Stage Designer - Olga Lageda

Dizajn svetla / Lighting Designer - Andrey Kozlov

Muzika / Music - Manfred Sasse

Igraju / Cast

RUPERT, grof od Šrofenštajnovih iz kuće Rosic /

RUPERT, count of Schroffenstein from the house of Rossitz - Alexander Zaytcev

EUSTAHIJA, njegova žena / EUSTATHIUS, his wife - Marina Myasnikova

OTOKAR, njihov sin, OTTOKAR, their son - Arseniy Kudria

JOHAN, ALDEBERN, SANTING, FINTERING, URSULA, the maid/sobarica - Andrey Blazhilin

SILVESTER, grof od Šrofenštajnovih iz kuće Varvand /

SYLVESTER, count of Schroffenstein from the house of Warwand - Meinhard Zanger

GERTRUDA, njegova žena / GERTRUDE, his wife - Jannike Schubert

AGNES, njihova čerka / their daughter - Alice Zikeli

JERONIM od Šrofenštajnovih iz kuće Vik / JERONIMUS of Schroffenstein from the house of Wyk,

THEISTINER, BARNABY, SKITNICA/WANDERER - Florian Bender

SOBARICA / MAID – Galina Chernobaeva

Dve kuće, a samo jedna porodica: Šrofenštajnovi su podeljeni na kuće Varvand i Rosic. Njih povezuje prastari ugovor o nasledstvu: ako jedna grana porodice izumre, druga nasleđuje celo njeno imanje. Ovo je od samog početka stvorilo iskru nepoverenja a kada se jedan mladić utopio, glasine su počele vrtoglavu da se šire. Ubrzo su se čule optužbe za ubistvo. Spleti nagon za odmazdom i čista mržnja zamagljuju svaki osećaj za realnost i dijalog postaje nemoguće. Nesporazumi slede jedan za drugim, a dodatna ratna retorika rađa začarani krug nasilja. Usred ovog neprijateljstva, mladi par obazrivo traži svoju sreću i, umesto da otkriju čaroliju svoje ljubavi, pronalaze zaklon u pećini – međutim, potera za njima je već počela.

Two houses, but just one family: The Schroffensteins are subdivided into the houses of Warwandt and Rossitz. Their connection is an age-old inheritance contract: if one branch of the family dies off the other inherits the entire estate thereof. This sparks mistrust from the very beginning and when a young boy drowns the rumor mill starts to move at full force. Quickly, accusations of murder are spread. The blind urge of retaliation and pure hatred are clouding any sense of reality and a dialogue becomes impossible. One misunderstanding follows another and an added war rhetoric yields into a vicious circle of violence. In the middle of this enmity a young couple is gingerly seeking their happiness and in order to discover the magic of their love they find shelter in a cave – however the hunt on them has already started.



10. MART

20.00

V

BELORUSIJA / BELARUS
REPUBLIČKO POZORIŠTE BELORUSKE DRAME / REPUBLIC THEATRE OF BELARUSIAN DRAMA,
Minsk

Andrey Ivanov / Andrey Ivanov
**„SVE JE TO ZBOG NJE” /
“IT’S BECAUSE OF HER”**

*Režiser / Director – Monica Dobrovlianska
Scenograf / Stage Designer - Andrey Zhigur
Muzika / Music - Konstantin Goryachiy
Koreograf / Choreographer - Valeria Chripach
Video / Video - Ihar Vepshkovsky
Dizajn svetla / Lighting Designer – Semion Davidenko*

*Igraju / Cast
MAJKA / MOTHER TOFI - Lyudmila Sidorkevich
SIN / SON TOWER RAVEN - Dmitry Davidovich*

U savremenom društvu, čak i najbliskiji ljudi, bilo da su ljubavnići, prijatelji ili rođaci, više kontaktiraju digitalno, a ne u realnom životu. Šta da radi žena čiji pokušaji da poboljša odnose sa svojim sinom tinejdžerom ostaju uzaludni? Da uroni u društvene mreže. Da se pokaže kao drugačija osoba. To je laž, ali ujedno i jedini način da se prevaziđe dubina nesporazuma. Međutim, bilo koja laž kada se otkrije...

In the modern society, even the closest people, being lovers, friends, or relatives, contact to each other more digitally, but not in real life. What should do a woman, whose tries to improve the relationships with her teenage son go flop? Deepen into social networks. Present herself as a different person. This is a lie, but it is the only way to overcome the profundity of misunderstanding. However, any secret when it is revealed...



11. MART

20.00

VII

RUSIJA / RUSSIA
AKADEMSKO DRAMSKO POZORIŠTE / ACADEMIC DRAMA THEATRE,
Vladimir

Nina Mazur

“HAMLETOVI SNOVI” / “DREAMS OF HAMLET”

*Režiser / Director - Linas Zaikauskas
Scenograf / Stage Designer - Margarita Misyukova*

*Igraju / Cast
HAMLET – Alexander Aladyshev*

„HAMLETOVI SNOVI“ predstavljaju monopredstavu - fantaziju, nastalu prema motivima tragedije V. Šekspira. Kako je Hamlet vanvremenski pojam, tako se i tema nove predstave rada iz pokušaja nekakvog današnjeg «danskog princa» da se razume i vrati filmska traka o tragediji koja se već desila. Nešto poput pres-konferencije ODATLE, odakle nema povratak. U prostoriji — kompjuterski sto sa otvorenim laptopom, pretrpan mikrofonima mnogobrojnih medijskih agencija. Na velikom ekranu iza leđ Hamleta odvija se čas interpretacija rečenice «Biti ili ne biti», koju on nanovo pokušava da razjasni, čas se nižu likovi šekspirovske tragedije, sa kojima on polemiše, naravno, putem skajpa. Halucinantna postavka Linasa Zaikauskasa ima za zadatak da zaintrigira obrazovanog gledaoca, gledaoca koji razmišlja. Istovremeno, ona je namenjena i tzv. generaciji „koja ne čita“, ne samo u svojstvu brzometnog prosvećivanja, već i kao katalizator obrazovno-misaonog procesa.

“DREAMS OF HAMLET“ is a monodrama - fantasy, created after the motives of W. Shakespeare's tragedy. As Hamlet is a timeless concept, the theme of the new performance was born out of an attempt of a today's “Danish Prince” to understand and rewind the film tape about the tragedy that has already happened. Something like a press conference from the point of no return. The room is equipped with a computer desk with an open laptop, crowded with the microphones of numerous media agencies. On the big screen behind the Hamlet's back, the interpretation of the sentence «to be or not to be» is going on, which he tries to explain again; then appear the characters from the Shakespearean tragedies, with whom he argues, of course by Skype. The hallucinatory production by Linas Zaikauskas aims to arouse the interest of an educated spectator, the one that thinks. At the same time, it is intended for the so called generation of “non-readers”, not only as the means of rapid enlightenment, but as a catalyst for the educational and thought process.



12. MART

20.00

IX

KAZAHSTAN/ KAZAKHSTAN
DRŽAVNO RUSKO DRAMSKO POZORIŠTE „STANISLAVSKI” /
STATE RUSSIAN DRAMA THEATRE NAMED AFTER STANISLAVSKY,
Karaganda

Dana Sideros

„ZID ŽIVIH / “THE WALL OF THE LIVING”

Režiser / Director – Stanislav Vasilyev

Scenografi / Set Designers - Yelena Kim, Stanislav Vasilyev

Muzika / Music Arrangement - Zoya Borodina

Pomoćnik režisera / Assistant Director - Anastassiya Ivanova

Dizajner svetla / Lighting Designer - Denis Tsvetkov

Igraju / Cast

KSJUŠA / XUSHA – Anna Sukhanova

ANTON – Anton Zvonov

TAISIJA / TAISIYA – Lyudmila Pekusheva

VALOĐA / VOLODYA – Alexey Brailko

IRINA – Dina Semenenko

RAJA / RAYA – Irina Gorodkova

FAJA / FAYA – Nadezhda Veber

LERA – Marina Marycheva

VLASNIK KAFANE / CAFE OWNER – Galina Turchina

KONOBARICA / WAITRESS – Darya Danilina

STARAC / OLD MAN – Vladimir Levterov

MASOVNE SCENE / MASS SCENES – Artyom Zhangirov, Pavel Kondratyev, Nina Crutsevich, Olga

Tsvetkova, Play is led by Irina Nikolayeva

- Svi mi završavamo smrću, - konstatiše režiser Stanislav Vasiljev. Svi koji su rođeni, umreće. Smrt predstavlja iskušenje. Smrt traži pripremu ...

Baka Taisija ima osamdeset četiri godine, ali nije uspela da se pripremi. Bila je na "ratnoj nozi" sa sopstvenom savešću. Muči je prošlost. Polako ludi, tone u senilnost, zaboravlja dnevne događaje i meša prošlost i sadašnjost. Njena tragedija je u tome što svojevremenno nije umela da pruži toplinu svojoj deci. Čerka joj je umrla, sin živi daleko i kao da je zaboravio majku.

Brine o unucima, Ksjuši i Antonu, koji su u teškoj situaciji. Oni postaju ličnosti iz bakine daleke prošlosti. Oblače odeću njegog sina, mrtve kćeri i mrtvog prijatelja i tako omogućavaju Taisiji da se oprosti od

- We all end up with death, - says director Stanislav Vasilyev. Everyone who is born will die. Death is a temptation. Death demands preparation ...

Grandma Taisiya is eighty-four years old, but she has failed to prepare. She is on a "war foot" with her own conscience. She is tormented by the past. She slowly goes crazy, sinking into senility, forgetting that day's events, and confusing the past time with the present. Her tragedy is in the fact that, in her time, she could not provide warmth to her children. Her daughter is already dead, her son lives far away, and seems to have forgotten about his mother. She is in charge of her grandchildren, Xiusha and Anton, who are in a difficult situation. They become the personages of their grandma's



njih i kaže im koliko žali zbog svega. Dani koje su proveli sa bakom na umoru, pomogli su im da shvate najvažnije stvari o životu i ljubavi.



distant past. They put on the clothing of her son, her dead daughter, and a dead friend, and thus enable Taisiya to say goodbye and how sorry she is about everything. These days with their dying grandmother helped them to figure out the most important things about life and love.

EGIPAT / EGYPT
NEZAVISNO POZORIŠTE „OLUJA” / INDEPENDENT THEATRE “STORM”,
Aleksandrija / Alexandria

Lola Angnosta
„POSETA” / “THE VISIT”

Adaptacija / Adaptation – Ahmed Abdelkreem
Režiser / Director - Mohamed Saeed Elgamasy

Igraju / Cast
KIMON – Mahmoud Saeed
ELIZABETA / ELISAVET – Yara Hussein
ENDONI – Mohamed Nagla

Kimon i Elizabeta, koji se stalno sele iz grada u grad, ne bi li pobegli od svoje mračne prošlosti, pokušavaju da pronađu način da opstanu zajedno i budu u dobrim odnosima u sadašnjosti. U svakom gradu, ovaj par traži žrtvu, osobu koja će pomoći njima i njihovoj proceduri. Čim izaberu žrtvu, igra počinje; zamorna, psihološka igra koja se neizbežno završava očajem. Njihova najnovija žrtva je neobični fotograf koji slika ljude koji se pretvaraju da su mrtvi. Fotograf, koji koristi ovu rekonstrukciju kao sredstvo za prevladavanje smrti, postaće žrtva sopstvenog aparata.

Kimon and Elisavet, who constantly move from town to town in an effort to escape their dark past, are searching for ways to co-exist and get along with one another in the present. In each city, the couple is looking for a victim, a person who will help them and their procedure. As soon as the victim is chosen, the game begins; a tiring, psychological game that will inevitably result in despair. Their newest victim is a strange photographer, who takes pictures of people pretending to be dead. The photographer, who uses this reconstruction as a means to overcome death, will fall victim to his own device.



14. MART

20.00

XIII

IRAN
POZORIŠNA KOMPANIJA „DŽIRDŽIRAK”/”JIRJIRAK” THEATRE COMPANY,
Teheran

Mehdi Sheikhvand
„PRIČAJ, MEDEJA” / “SPEAK MEDEA”

Režiser / Director – Mehdi Sheikhvand
Scenograf / Stage Designer – Mehdi Sheikhvand
Kostimograf / Costume Designer – Mehdi Sheikhvand
Svetlo i zvuk / Light and sound – Niloufar Radman

Igraju / Cast
MEDEJA / MEDEA - Clara Corona
MEDEJA / MEDEA - Darya Nazari
GELOS- Vida Gharagozlou
JASON - Ali Khonsari
JEDNA OD ŽENA / ONE OF WOMEN – Fatemeh Abrishami Movahed
JEDNA OD ŽENA / ONE OF WOMEN – Arezoo Abrishami Movahed
JEDNA OD ŽENA / ONE OF WOMEN – Marzieh Abdollahi
JEDNA OD ŽENA / ONE OF WOMEN – Fahimeh Gordan

Ova predstava je slobodno tumačenje komada „Medeja”, Euripidove priče o moćnoj ženi, ali usamljenoj i bez podrške i oslonca, koja namerava da se osveti svome mužu i muškarcima iz njenog društva i koja svakodnevno pati kao Prometej. Ovo je priča o ženama svih vremena, koje su izložene ugnjetavanju i neprijatnostima. U stvari, ona iznosi različite utiske i mišljenja o Medeji.

„U ovoj predstavi, obratili smo pažnju na Medejine unutrašnje misli i sukobe. Takođe je dat psihološki pogled na žene i njihove probleme. Predstava se bavi stavom društva prema ženi, Medeji, kao ženi koja vrišti i prekoreva, kao i vriskom koju su žene u zajednici zaboravile. Medeja je raspolućena na dva dela, jedan njen deo prekoreva a drugi sagoreva u vatri ove pobune, jedan deo se opire stavu zajednice prema ženama, a drugi je uništen determinizmom društva.“

This theatre is a free interpretation of the play “Medea” by the Euripides’ story of a powerful woman but alone and without bearing and support, which is going to take revenge of her husband and men of her society, and she suffers like Prometheus every day. This is a story of all women of all times, which have suffered from oppression and unkindness. Actually, it shows different impressions and opinions about Medea.

“In this show we have paid attention to Medea’s inner thoughts and conflicts. There is also a psychological look at women and their problems. It deals with the look of the society to the woman, Medea, as a woman who screams and rebukes, and the screams that the women of the community have forgotten. Medea is divided into two halves, one part of her rebukes and the other part burns in the fire of this rebellion, one part of her resists the community’s view of women and women’s restrictions, and the other part is ruined by the society’s determinism.”

Mehdi Sheikhvand, režiser

Mehdi Sheikhvand, Director



15. MART

20.00

XV

RUSIJA/ RUSSIA
NOVO UMETNIČKO POZORIŠTE / NEW ART THEATRE,
Čeljabinsk / Chelyabinsk

Aleksandar Ostrovski / Alexander Ostrovsky
„OLUJA” / “THE STORM”

Režiser / Director – Evgeny Gelfond
Scenograf / Stage Designer - Elena Gaeva
Kostimograf / Costume Designer - Natalya Bolotskikh

Igraju / Cast
KATHERINA – Marina Oliker
TIHON – Dmitrii Nikolenko
BORIS – Petr Oliker
DIKOJ / DIKOY – Aleksandr Maier
KABANOVA – Tatiana Bogdan
VARVARA – Tatiana Kelman
VANJA KUDRIJAŠ / VANYA KUDRYASH – Konstantin Talan
KULIGIN – Aleksander Balitskiy
PEKLUŠA / PHEKLUSHYA – Ekaterina Shaova
GLAŠA / GLASHA – Ksenia Boyko
DIREKTOR / DIRECTOR – Alexey Zaykov
LJUDI IZ KALINOVA / PEOPLE OF KALINOV – Pavel Mokhnatkin, Maria Kristover, Alymova Iana

Grad Kalinov. Život u njemu teče po ustaljenom poretku, čija je suština u sledecem: greši, ali poštuj spoljni dekor. Sve je zasnovano na neistini, u osnovi svega je laž.

Ova predstava je pokušaj da se u potpunosti pročitaju značenja koja je postavio Ostrovski. Za autore ove predstave, u prvom planu nije priča o nesrećnoj strasti, već o iskrivljenom (poremećenom) životu i njegovom tragično pogrešnom poimanju. Ne samo u tom gradu, u jednoj zemlji, već širom sveta....

To čini klasičnu dramu A.N. Ostrovskog aktuelnom i u našem vremenu.

The city of Kalinov. Life in it runs according to the established order, the essence of which is the following: sin, but observe the external decorum. Everything is based on untruth; at the heart of everything is a lie.

This performance is an attempt to fully read the meanings laid down by Ostrovsky. According to the creators of the performance, the main thing in the play is not the story of the unhappy passion, but the story of the distorted life, its tragically incorrect understanding. And not only in this single city, not even in one country, but throughout the world...

This is what makes the classic drama by A.N. Ostrovsky actual in our time, too.



16. MART

20.00

XVII

ALŽIR/ALGERIA
POZORIŠNA KOMPANIJA ITRAN / ITRAN COMPANY,
Tizi Ouzou

Falah Čaker / Falah Chaker

„POSLEDNJA IGRA“ / “THE LAST PLAY”

*Režiser / Director – Okbaoui Cheikh
Scenograf / Stage Designer – Saidoun Amrouche
Kostimograf / Costume Designer – Hammas Fahem
Koreograf / Choreographer – Sadouki Abdassamed*

*Igraju / Cast
DUH IZ LAMPE / GENIE – Bellagh Mourad
ŽENA / WOMAN – Talbi Zouleykha
KOMŠIJIN SIN / SON OF NEIGHBOUR – Hammas Fahem
BEBA / BABY – Hammas Fahem
DETE / CHILD – Lyes Bellagh
FEJSAL / FAYSAL – Idir Belloul
PREŽIVELI / SURVIVOR – Lyes Bellagh
FEJS / FACE – Bouthchiche Hamadache
HABIB – Mourad Bellagh*

Ovo je priča o ženi koja je u ratu izgubila svoga dragog, nakon čega veoma tuguje sve dok ne sretne Al Đinija. Traži od njega da zaustavi rat, da oživi njenog dragana. Ali ove njene želje samo joj vraćaju uspomene. Sve to učini da se njih dvoje zaljube i da shvate da jedino ljubav može da zaustavi rat.

Ova predstava se oslanja na telo glumca kao na dramski element, tako da jedan glumac igra više uloga, a ponekad zamenjuje scenografiju. On je izvor muzike i ritma, preko svog glasa i pokreta, korišćenjem fizičkog teatra. U fizičkom teatru ljudsko telo je smešteno u centar pripovedačkog procesa.

Ova drama je bunt protiv rata i poziv na ljubav i mir među narodima i veroispovestima, jer samo ljubav može zaustaviti rat.

It is a story of a woman who lost her lover in war, after which she remains in pain until she meets Al Djinni. She tells him to end the war, and make her lover alive again. But this request just brings back her memories, which make them fall in love with each other. They realize that only love can end war.

In this work, the dependence on the actor's body as a dramatic element has made the actor perform many roles, where he sometimes replaces the décor, and the actor is the source of music and rhythm through his voice and movement, with the use of physical theatre. Physical theatre is anything that puts the human body at the centre of the storytelling process.

This play rejects the war and calls for love and peace between peoples and religions, as only love can stop any war.



17. MART

20.00

XIX

CRNA GORA / MONTENEGRO
KRALJJSKO POZORIŠTE ZETSKI DOM / ROYAL THEATRE ZETSKI DOMA,
Cetinje

Aleksandar Radunović
„NOĆ“ / “THE NIGHT”

Dramaturg / Dramaturge – Božo Koprivica
Režiser / Director – Andrej Cvetanovski

Igraju / Cast
Petar Božović
Ana Vujošević
Nikola Perišić
Marko Todorović

„Osvajanje slobode, to je sveta čovjekova dužnost. Osvajanje slobode u dvorištu, na ulici, u zabavištu, u školi, u pubertetu, u profesiji, u prijateljstvu, u konfesiji, u naciji, u revoluciji, osvajanje slobode u slobodi... Osvajanje slobode u porodici (e tu najviše treba truda i čuda). O tome kazuje drama „Noć“.

Božo Koprivica, dramaturg

„Ova priča dešava se u jednoj noći koja će da promijeni puno stvari, puno odnosa... Ona se bavi aspektima slobode i načinom na koji se do nje dolazi... Ovo je predstava o raspadu jedne familije, satiranju jedne loze, o nestanku jednog imena... Ova predstava nosi u sebi cijeli jedan život koji se cijepa po šavovima, raspada, truni i pada u ambisu vremena. „Noć“ se bavi tradicijom ili, tačnije, opiljcima tradicije u ovom surovom vremenu i kaska za njim kao ostarjeli pas. Ovo je sudar novog vremena i tradicije...“

Andrej Cvetanovski, režiser

“Winning freedom, that is the sacred duty of people. Winning freedom in the backyard, in the street, in kindergarten, at school, in puberty, in the profession, in friendship, in a confession, in a nation, in a revolution, winning freedom in freedom...Winning freedom in the family (eh, here you need the most of efforts and miracles). This is what the drama “The Night” is about.

Božo Koprivica, Dramaturge

“This story happens in one night that will change a lot of things, a lot of relationships...It deals with the aspects of freedom and the way to win it...This performance is about the breakup of one family, destruction of a lineage, disappearance of a name...The performance includes a whole life bursting at the seams, falling apart, breaking into pieces, and falling into the abyss of time. “The Night“ deals with tradition or, more precisely, with fragments of tradition in this cruel time, which tag after it as an old dog. This is a clash of new time and tradition...“

Andrej Cvetanovski, Director



18. MART

20.00



XXI

SRBIJA / SERBIA
POZORIŠTE „SLAVIJA“ / THEATRE „SLAVIJA“,
Beograd / Belgrade

Branislav Nušić
„LOPUŽE“ / “THE THIEVES”

Adaptacija / Adaptation – Velimir Mitrović, Boško Puletić

Režiser / Director – Velimir Mitrović

Scenograf / Stage Designer – Boris Maksimović

Kostimograf / Costume Designer – Danica Rakočević

Muzika / Music – Branislav Pipović

Igraju / Cast

GOSPODIN / GENTLEMAN – Lepomir Ivković

GOSPODA / LADY – Vesna Paštrović

DR MLADEN ĐAKOVIĆ, LOPOV / DR MALADEN ĐAKOVIĆ, THIEF – Srđan Karanović

MILENCE, GOSPODIN LJUBAVNIK / MILENCE, LADY'S LOVER – Žarko Stepanov

ANA, SOBARICA GOSPOĐINA / ANA, LADY'S MAID – Jelisaveta Kraradžić

Želja da se na scenu Pozorišta „Slavija“ postavi „mala komedija“ „Dva lopova“, jednočinka Branislava Nušića, napisana 1919 godine, a koja je ispunjavala samo oko pola časa pozorišnog trajanja, zahtevala je proširenje njene osnovne teme. Stoga su se adaptatori poduhvatili mukotrpнog posla da isčeprkaju u obimnom Nušićevom komediografskom opusu one motive kojima bi se, kombinovanjem i dopunjavanjem, pomoglo proširenje osnovne teme ovog autorovog drameleta. Pošlo se od premise da je sam Nušić u svom stvaralaštvu koristio slične ideje, motive, čak iste ličnosti pod drugim imenima – u komponovanju različitih dramskih situacija. Tako se poseglo za odlomcima (scenama, fragmentima, citatima), za spajanjem likova i povezivanjem scena iz njegovih: „Pokojnika“, „Dva lopova“, „Gospоđe ministarke“, „Dr“, „Sumnjivog lica“... Na kraju se dobila interesantna satirična komedija, sa elementima trilera, bogatog zapleta i likova u njoj. Aktuelnost koja iz nje izbjiga samo dokazuje neprevaziđenost snage Nušićevog duha, njegove pronicljivosti i majstorstva njegovog dramskog stvaralaštva.

The desire to adapt to the stage of the “Slavija“ Theatre the “short comedy“ “Two Thieves“, a one-act play by Branislav Nušić, written in 1919, lasting for only half an hour, required some extension of its basic topic. Therefore, its adapters engaged into strenuous work to winkle the motives out of the Nušić’s comedic opus, which could be used to expand the basic topic of the playwright’s dramolet, by their combining and complementing. They started from the premise that, in his work, Nušić used similar ideas, motives, even the same characters under different names – in creating various dramatic situations. Thus, they started selecting excerpts (scenes, fragments, and quotations), combining characters, and connecting scenes from his comedies: “The Deceased”, “The Two Thieves”, “The Cabinet Minister’s Wife”, “PhD”, “A Suspicious Person”... At the end, an interesting satirical comedy was produced, with the elements of a thriller, abounding in plots and characters. The actuality that emerges from it proves the unequalled power of the Nušić’s spirit, his acuteness, and mastery of his dramatic creation.



19. MART

20.00

XXIII

Članovi žirija

Božidar Đurović, režiser, Srbija - predsednik
Dr Nina Mazur, teatrolog i pozorišni kritičar, Nemačka
Karine Khodikyan, dramski pisac, Jermenija

Jury Members

*Božidar Đurović, Director, Serbia - President
Dr Nina Mazur, Theatre Scholar and Critic, Germany
Karine Khodikyan, Playwright, Armenia*



Nagrada za najbolju predstavu u celini
statuetka Don Kihot
rad vajara Nikole-Kolje Milunovića

Award for the best production
Statuette of Don Quixote
work of the sculptor Nikola-Kolja Milunović