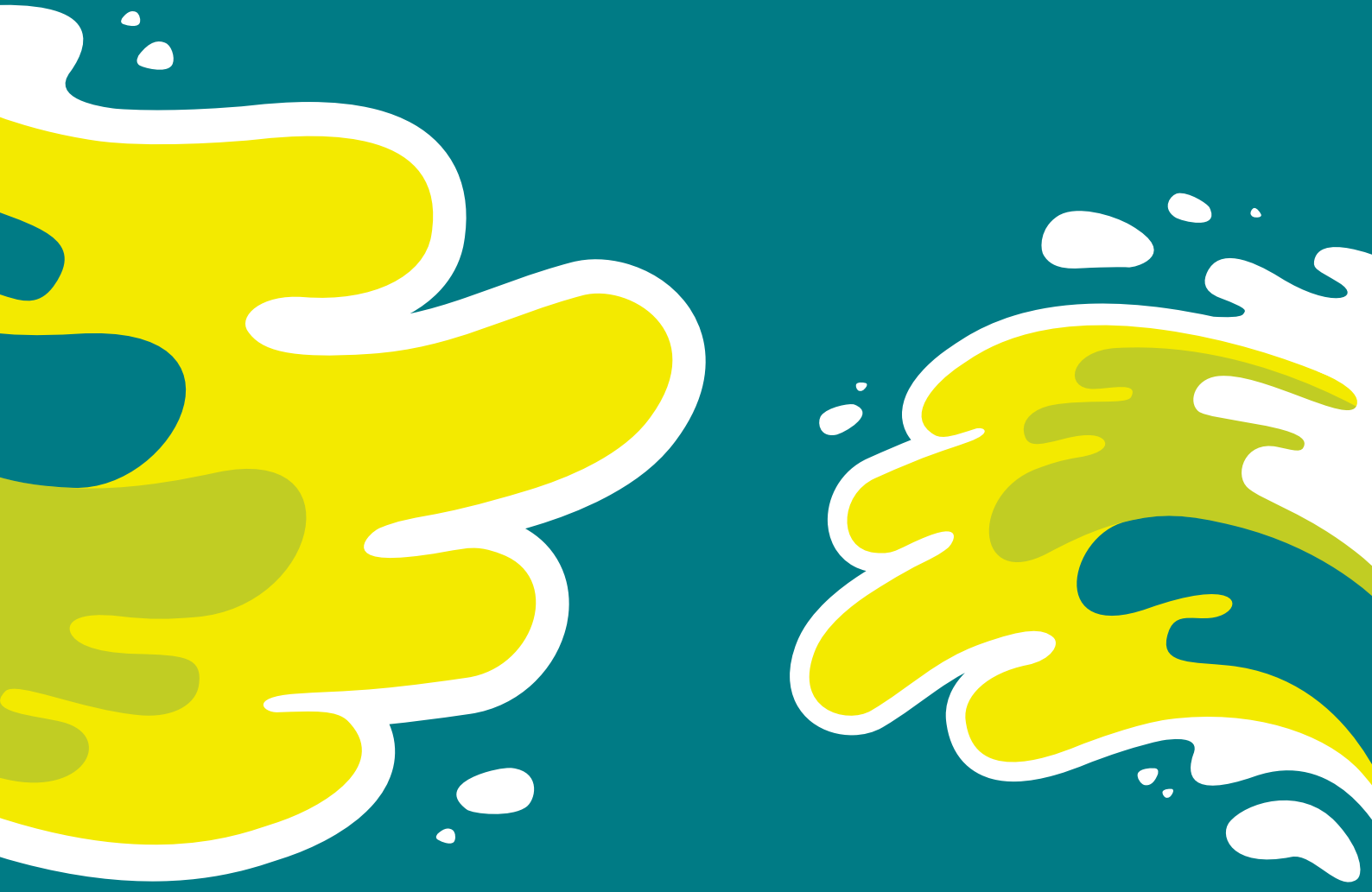




INTERNACIONALNI FORUM DRAMSKIH PISACA

ASSITEJ Srbija • TIBA Festival • Kazališni Epicentar • British Council



BELGRADE, June 6th- 7th, 2010 Little Theatre "Duško Radović"
INTERNATIONAL PLAYWRIGHTS FORUM FOR YOUNG AUDIENCE



ASSITEJ Srbija. Kazališni Epicentar/ Theatre Epicentre, 8. TIBA Festival , BritishCouncil Serbia
predstavljaju / present

Internacionalni forum dramskih pisaca

DRAMATURGIJA U ODRASTANJU

GROWING DRAMATURGY

The International Playwrights' Forum

Beograd 6. – 7. jun 2010. Malo pozorište “Duško Radović”

DRAMATURGIJA U ODRASTANJU

Internacionalni forum dramskih pisaca za najmlađu i mladu publiku

Uvodnik

Prateći program jednog festivala nije samo popuna glavnog programa kako može da izgleda na prvi pogled. To je prostor u kome nastaje implus koji izostrava vizuru, zametak ideja za suštinsko pomeranje napred. ASSITEJ Srbije koristi ovaj prostor za programe koji provociraju kvalitetnu razmenu znanja, ideja i praksi među stvaralocima u pozorištu za decu i mlade, i svih koji mogu da utiču na razvoj i poboljšanje recepcije pozorišne umetnosti za mladu publiku, a naročito pažnju poklanja mladim kreativnim snagama.

Forum dramskih pisaca "Dramaturgija u odrastanju" je dvodnevni program koji organizuje ASSITEJ Srbije povodom promocije knjige Britanska čitanka, zbirke dramskih tekstova savremenih britanskih pisaca u izdanju Kazališnog Epicentra iz Zagreba. Forum se odvija kao prateći program 8. TIBA festivala koji ozbiljno pristupa razvoju i unapređenju dramskog stvaralaštva i koji se zalaže za inovativni teatar okrenut važnim društvenim fenomenima. Time TIBA predstavlja prirodno mesto razmene mišljenja, iskustava i ideja o unapređenju dramaturške prakse danas kako bi udovoljila savremenim potrebama.

Pred vama je katalog koji će vas upoznati sa sadržajem i detaljnim programom promocije knjige, foruma kao i sa svim učesnicima u programu. Smatramo da je važno predstaviti one koji svojim učešćem daju dragocenu podršku nastojanju ASSITEJ-a da stvara pozitivnu atmosferu za afirmaciju i razvoj dramskog pisanja u pozorištu za decu i mlade i pozorišne kulture u Srbiji i u zemljama učesnika ovog foruma.

Forum "Dramaturgija u odrastanju" je podržan od British Council-a u okviru obeležavanja 70-ogodišnjice rada u Srbiji.

Program su podržali Ministarstvo kulture Republike Srbije, Skupština grada Beograda- Sekretarijat za kulturu i Opština Palilula.

Diana Kržanić Tepavac
predsednica IO ASSITEJ Srbije
član Saveta TIBA festivala

GROWING DRAMATURGY

International Playwrights' Forum For Young Audiences

Introduction

Despite how it might seem, a side programme of a festival is far from being mere filler for the main one. It offers a space for clarifying the main concept and it generates ideas that lead to a real breakthrough. ASSITEJ of Serbia uses the space for programmes which initiate a quality exchange of knowledge, ideas and practices among the creators of theatre for children and young people, and all the others who can contribute to the development and improvement of theatre for young audience, while paying special attention to the creative power of the young.

The Playwrights' Forum "Growing Dramaturgy" is a two-day programme organized by ASSITEJ Serbia for the promotion of the book "The British Reader", a collection of plays by contemporary British authors, published by Theatre Epicentre from Zagreb. The forum is a side programme to 8th TIBA festival which approaches the development and improvements in the field of drama with a complete dedication, in particularly supporting innovative, socially engaged theatre. TIBA, therefore, is a gathering place for the thought exchange, and the sharing of experiences and ideas regarding the direction in which the contemporary dramaturgy should develop in order to satisfy the modern needs.

The catalogue offers the overview of the contents and the detailed programme of the book promotion, the forum and introduces all the participants. We firmly believe that it is of crucial importance to present all the people who offer invaluable help to the ASSITEJ's effort to create a positive atmosphere for the affirmation and development of writing for theatre for the young and the theatre culture in Serbia and in the countries participating in the forum.

Forum "Growing Dramaturgy" is supported by "The British Council", in the frame of the celebration of its 70th anniversary of presence in Serbia. The programme is supported by the Serbian Ministry of Culture, The Belgrade City Council, The Secretariat for Culture and The Municipality of Palilula.

Diana Kržanić Tepavac
ASSITEJ Serbia EC President
TIBA Festival Council member

ASSITEJ Srbija. Kazališni Epicentar, 8. TIBA i British Council
PREDSTAVLJAJU

Internacionalni forum dramskih pisaca

DRAMATURGIJA U ODRASTANJU

mogućnosti, prakse i tehnike razvoja dramskih tekstova za
decu i mlade

6. i 7. juni 2010
Malo pozorište „Duško Radović“

Internacionalni forum dramskih pisaca u organizaciji ASSITEJ Srbija udruženja za razvoj pozorišta za decu i mlade u saradnji sa Kazališnim Epicentrom uz podršku British Council-a, Ministarstva kulture Republike Srbije, Skupštine grada Beograda- Sekretarijata za kulturu i Opštine Palilula, zamišljen je kao dvodnevna promocija antologije novih tekstova za decu i mlade „Britanska čitanka“, u izdanju Epicentra- Kazališnog centra za mladu publiku, u srednjoj i jugoistočnoj Evropi.

Forum se sastoji od javnih čitanja komada objavljenih u ovoj knjizi i diskusija o temama koje ovi komadi otvaraju. U dva dana intenzivnog programa, učesnici foruma zajedno s publikom, biće u prilici da se informišu o novim tendencijama u pozorištu za decu i mlade, kao i da razmene svoja mišljenja i iskustva o dramaturškim tehnikama razvoja dramskih tekstova namenjenih najmlađoj i mladoj publici.

Pored urednika knjige i dramskih pisaca iz Britanije- autora tekstova objavljenih u knjizi „Britanska čitanka“, u forumu će učestvovati pisci i dramaturzi iz Poljske, Rumunije, Grčke, Slovenije, Hrvatske i Srbije. Forum okuplja prevodioce, reditelje i druge pozorišne stvaraoce čiji se rad vezuje za dečija i omladinska pozorišta, pa tako otvara prostor za dijalog o različitim aspektima pozorišne umetnosti, kao i o ulogama koje pozorište za decu i mlade ima u društvu. Scenska čitanja i diskusije su otvoreni za javnost.

Moderatorski tim:
Milena Bogavac i Milan Marković

Radni jezik: engleski

ASSITEJ Serbia, Theatre Epicentre, 8th TIBA and British Council
PRESENT

The International Playwrights' Forum

GROWING DRAMATURGY

possibilities, practice and techniques in development of dramatic
texts for children and young people

June 6th- 7th, 2010
Little Theatre “Duško Radović”

The International playwrights forum organized by ASSITEJ Serbia in collaboration with Theatre Epicentre, and supported by British Council in Belgrade, Ministry of Culture- Republic of Serbia, Belgrade City Assembly- Secretariat for Culture and Palilula Municipality, is created as two-day-long promotion of the anthology of the new texts for children and young people, “British Reader”, published by Theatre Epicentre- Theatre Centre for Young Audiences in Central and Southeastern Europe.

The forum is organized as a public reading of the plays published in this book and a discussion about the topics that they explore. In the course of the intensive two-day programme, the forum participants and the audience will get acquainted with the new trends in theatre for children and young people and they will have an opportunity to exchange their opinions and experiences regarding techniques in development of dramatic texts for that audience.

Besides the British authors whose plays are published in “British Reader”, the forum will welcome playwrights and dramaturges from Poland, Romania, Greece, Slovenia, Croatia and Serbia. Furthermore, translators, directors and other theatre workers who participate in creation of theatre for the young will take part in the forum as well, which will initiate discussions about various aspects of theatre art and the social role of the theatre for children and young people.

Rehearsed readings and discussions are open to public.

Moderators:
Milena Bogavac and Milan Marković

Working language: English.

PROGRAM

6. juni 2010 od 11.00 – 17.00 časova

MALI LJUDI, VELIKE TEME**Uvodna sesija**

Učesnicima u forumu, kao i publici dobrodošlicu će poželeti organizatori i predstavnici institucija koje su podržale Forum.

Govore:

Diana Kržanić Tepavac, ASSITEJ Srbija, predsednica
Anja Suša, Malo pozorište „Duško Radović“, upravnica
Andrew Glass, British Council Serbia, director

Javno čitanje teksta**Brendan Murray****„KOLIKO JE GORE VISOKO“**

režija: Nikola Zavišić

Mike Kenny**„KAMENJE ODRASTANJA“**

režija: Bojan Đorđev

Charles Way**„TALAS HLADNOG VREMENA“**

režija: Bojana Lazić

Diskusija:

Narativni obrasci bajke u savremenom dramskom pisanju namenjenom dečijoj publici

Hvatajući se u koštac s velikim, ontološkim temama kakve su život i smrt, smisao i radost življenja, odrastanje, sazrevanje i potraga za identitetom, savremeni dramski pisci u pozorištu za decu, neretko struktuiraju dramaturgiju svojih komada koristeći se narativnim zakonitostima bajke. Ono što ove tekstove u mnogome razlikuje od tradicionalnih bajki, jeste savremena ikonografija ali i odsustvo sur-ovosti, karakteristične za ovaj literarni žanr. Može li se, onda, o ovim tekstovima govoriti kao o novim bajkama ili kao o pokušajima da se pojam bajkovitog redefiniše i prilagodi, savremenom shvatanju sveta u kome današnja deca odrastaju? Ako se bajkovite situacije posmatraju kao metafora za ljudski život, koje su dramaturške karakteristike ovog žanra svestremene, a koje treba da budu prilagođene savremenom konceptu življenja? ... Najzad, postoji li bilo koja velika tema koju mali ljudi nisu u stanju da shvate, ukoliko im se predstavi na odgovarajući način i zašto je taj način uvek u vezi sa elementima fantastike? Da li je čarolija formula kojom se deca uče mišljenju u apstraktnim kategorijama i šta je to što, u dečijoj percepciji sveta, čini da i najkomplikovanije teme mogu biti shvaćene samo ukoliko se prikazuju metaforično?

PROGRAMME

June 6th 2010, 11AM-17PM

LITTLE PEOPLE, LARGE TOPICS**Introductory Session**

Participants in the forum, as well as the audience, will be welcomed by organisers and representatives of institutions that supported the Forum.

Speakers:

Diana Kržanić Tepavac, ASSITEJ Serbia, President of the Board
Anja Suša, Little Theatre Dusko Radovic, Manager, TIBA Festival Council
Andrew Glass, British Council Serbia, Director

Public reading**Brendan Murray****“How High is Up”**

Director: Nikola Zavišić

Mike Kenny**“Stepping Stones”**

Director: Bojan Đorđev

Charles Way**“The Spell of Cold Weather”**

Director: Bojana Lazić

Discussion

Narrative structure of fairy tales in the contemporary plays for children and young people

Handling big, ontological issues of life and death, the point and joy of life, growing up and searching for one's identity, contemporary playwrights for children tend to compose their plays according to the narrative structure of classic fairy tales. However, the two main features that distinguish these texts from the classic fairy tales are the contemporary iconography and the absence of cruelty, which is typical for the genre. Is it, then, possible to see these texts as new fairy tales or as attempts to redefine and adjust the notion of a fairy tale to the contemporary world in which the children are being brought up? If the fairytale situations are seen as metaphors of the human life, which features of the genre are eternal and which of them should be adjusted to the contemporary concept of life? Ultimately, is there any large-scale topic which little people could not understand unless it is presented in an appropriate manner and is it necessary for the approach to be interwoven with fantastic elements? Do the abstract categories represent the secret ingredient in the magic formula for teaching children how to think and what is it in the way they perceive the world that makes metaphor the most comprehensible method for discussing the most complex topics?

7. juni 2010 od 11.00 – 17.00 časova

SVET JE SUROV - SVET JE LEP

Promocija knjige **„BRITANSKA ČITANKA“**

Izdavač: Kazališni Epicentar – Kazališni centar za mladu publiku u srednjoj i jugoistočnoj Evropi

Govori: Ivica Šimić

„Britanska čitanka“ je treća knjiga u ediciji posvećenoj predstavljanju novih, dramskih tekstova za decu i mlade u Evropi. Nakon antologija poljske i nemačke drame, „Britanska čitanka“ predstavlja sedam hrvatskih i srpskih prevoda komada, koji su proteklih sezona, s puno uspeha igrani u dečijim i omladinskim pozorištima Britanije.

Javno čitanje teksta

David Greig

„ŽUTI MESEC“

režija: Stevan Bodroža

Denis Kelly

„DNK“

režija: Jelena Bogavac

Diskusija

Odnos etičkog i estetskog u pozorištu za mlade

Ukoliko polazimo od tvrdnje da pozorište za mladu publiku ne treba i ne sme da ulepšava svet i probleme koje tematizuje, postavlja se pitanje: postoji li razlika između savremenog dramskog pisanja i savremenog dramskog pisanja za mlade? Ako razlika postoji, kako se ona definiše i da li se svaki tekst čiji su junaci mladi ljudi, može shvatiti i kao tekst namenjen mladim ljudima? Mladost, kao razdoblje u kom ljudska bića formiraju svoj karakter, moral i vrednosne sisteme, svakako je najdramatičniji period života, odnosno nepresušni izvor dramatike i radnje. U tom smislu, mladost je večit, najstarija i najpopularnija pozorišna tema. Međutim, da li ovu temu treba da prate i neke određene ideje, kako bi dramski tekst o mladima postao i dramski tekst za mlade? Kakve vrednosti i poruke treba da prenesu predstave namenjene publici u ovom uzrastu i da li je važno, poželjno ili nepoželjno, da ove poruke budu eksplicitne i jasne? Na kraju, šta su estetske karakteristike pozorišta za mlade i da li upravo ovo pozorište, koje se obraća novim generacijama, može postati prostor u kom su dozvoljeni najradikalniji umetnički eksperimenti? Drugim rečima, da li su nove generacije, najspremnije da prihvate nove pozorišne tendencije i kakvu ulogu ima pozorište za mlade, u formiranju poetike i senzibiliteta novih generacija? Može li se mladost, kao dramska tema, ikad prerasti i može li se pisati za mlade, ako i sami nismo (duhom) mladi?

June 7th 2010, 11AM-17PM

THE WORLD IS CRUEL – THE WORLD IS BEAUTIFUL

Book promotion **“BRITISH READER”**

Published by: Theatre Epicentre – Theatre centre for young audience of Central and Southeast Europe

Presentation: Ivica Šimić

“British Reader” is the third book in the edition dedicated to presenting the new dramatic texts for children and young people in Europe. After the anthologies of Polish and German plays, “British Reader” presents seven plays translated into Croatian and Serbian, which have been successfully performed in theatres for children and young people throughout Great Britain.

Public reading

David Greig

“Yellow Moon”

Director: Stevan Bodroža

Denis Kelly

“DNA”

Director: Jelena Bogavac

Discussion

The relationship between ethical and aesthetic in the theatre for youth

The standpoint that the theatre for youth should not and must not beautify the world and the problems it is dealing with makes us face an important question: is there a difference between the contemporary playwriting and the contemporary playwriting for the young? If there is one, how is it to be defined and can every text where the main characters are young people be understood as a text for young people? It is beyond any doubt that youth, as a formative period in terms of character and moral values, is the most dramatic period in life, full of drama and action. In that sense, youth is an eternally popular theatre topic. However, is this topic supposed to be accompanied with some specific notions which would make a play about the young a play for the young? Which values and ideas should be promoted by the performances for this audience and is it important, desirable or undesirable to make them explicit and clear? Finally, which aesthetic features is theatre for young determined by and can it, by addressing the new generations, become a space for the most radical theatre experiments? In other words, are the new generations the most prepared to accept new theatre tendencies and what is the role of the theatre for the young when it comes to shaping the poetics and the sensibility of the new generations? Is it possible for an author to outgrow youth as dramatic theme and can we write for the young if we are not young-spirited ourselves?



Reč moderatora - uvodni esej

DRAMATURGIJA U ODRASTANJU

mogućnosti, prakse i tehnike razvoja dramskih tekstova za decu i mlade

„Brinete se što ga vidite kako svoje prve godine troši ne radeći ništa. Šta?!
Da li je biti srećan –ništa?
Da li je ništa bežati, igrati se i trčati okolo, po ceo dan?
Verujte da do kraja života nikada neće biti toliko zauzet!“
 Žan Žak Ruso

„Lakše je podići snažno dete, nego popraviti slomljenog čoveka.“
 Frederik Daglas

„Svoju prvu i jedinu filozofiju,
onu u koju verujem s nenarušivom izvesnošću, naučio sam u dečijoj sobi.“
 Gilbert Keit Česterton

„Dublja značenja kriju se u bajkama što sam ih čuo u detinjstvu,
nego u istinama kojima me je naučio život“
 Fridrih Šiler

„Ma koliko to moglo izgledati naivno, princ i princeza koji se venčavaju i nasleđuju kraljevstvo, vladajući u miru i sreći, za dete simbolišu najviši mogući vid postojanja, jer ono sve to želi za sebe: da uspešno, mirno upravlja svojim kraljevstvom- vlastitim životom- i da se srećno sjedini s najpoželjnijim partnerom koji ga nikad neće napustiti“
 Bruno Betelhajm

„Niste uspeli ako vas ne razume petogodišnja devojčica. Ako ona shvati, shvatiće i odrasli.
Sve mora biti usredsređeno. Inače postaje bledo i ružno“
 Piter Šuman , Bred and Puppet Theatre

Introductory notes

GROWING DRAMATURGY

possibilities, practice and techniques in development of dramatic texts for children and young people

“You are worried about seeing him spend his early years in doing nothing. What!
Is it nothing to be happy?
Nothing to skip, play, and run around all day long?
Never in his life will he be so busy again.”
 Jean-Jacques Rousseau

“It is easier to build strong children than to repair broken men.”
 Frederick Douglass

“My first and last philosophy,
that which I believe in with unbroken certainty, I learnt in the nursery.”
 Gilbert Keith Chesterton

“Deeper meaning resides in the fairy tales told to me in my childhood than in any truth that is taught in life.”
 Friedrich Schiller

“No matter how naïve it may seem, a prince and a princess who get married and inherit a kingdom which they rule in peace and happiness, represent the highest possible ideal for a child, as that is exactly what it wants for itself: to rule its kingdom – its life – successfully and peacefully, and to make a happy, lasting union with the most desirable partner.”
 Bruno Bettelheim

“You don’t make your point unless a five-year-old girl can understand it. If she can understand it, so will the adults.
Everything must be focused. Otherwise, it all becomes pale and ugly.”
 Peter Schumann, Bread and Puppet Theater

U pozorištu namenjenom deci i mladima, dugo je postojala dilema: da li teatar namenjen publici ovog uzrasta, treba da predstavi svet u svoj njegovoj surovosti, odnosno: život u svoj svojoj prolaznosti, ili je ipak prikladnije da se pred dečijim i omladinskim gledalištem, igraju „ušećerene“ predstave, u kojima stvarnost deluje nežnije i toplije, a življenje trajnije i jednostavnije nego što zapravo jeste. Danas, kada je brojnim primerima iz teatarske prakse, potvrđeno da pozorište za decu i mlade može da dosegne najviše umetničke, estetske i idejne domete, umesto ove dileme, pred pozorišne stvaraoce, postavljen je imperativ: objasnite svojoj maloj i/ili mladoj publici da je svet surov, ali i divan; da je život prolazan, ali i večan; da je stvarnost magična sve dok smo sposobni da verujemo u nemoguće, koje zbog naše vere, postaje jedino verovatno, jedino razrešenje priče.

Pozorište za decu i mlade, ne sme da šteti svoju publiku.

Naprotiv, ono je tu da je bespoštedno razneži ali i da je nauči kako da šteti druge od sebe i sebe od drugih. Ovo ne znači da je savremen teatarski izraz za decu i omladinu, izgubio na svojoj bajkovitosti, već samo podseća na zakonitosti dramaturgije prastarih bajki, u kojima lete glave, prosci ginu na viteškim turnirima, princeze padaju u stogodišnje kome, aždaje siluju nevine devojke, strašni vukovi jedu male jariće... ali na kraju, uvek pobeđuje ljubav. Ne postavlja se pitanje da li je život kao bajka ili nije. Jeste. Međutim, pitanje na koje savremeni pozorišni stvaraoци treba da daju odgovor, tiče se načina na koji dečiju i mladu publiku, treba uveriti u to da je život baš takav i da je svaki kraj srećan, ukoliko umemo da prepoznamo sreću. Čak i onda kada smo jako tužni, pošto baš to... baš to što znamo da budemo tužni, zapravo znači da volimo, da najiskrenije volimo nekog ili nešto... Na kraju uvek pobeđi ljubav? Da... Ali, ljubav je bol! Pitanje je, dakle, kako se pravi pozorište koje voli i boli, koje ne šteti ali te uči da štetiš, koje te ne brani od istina, ali te uči da braniš istine i to baš tada, kada si mali i mlad, kad si najnežniji i najviše zburjen tim uvrnutim svetom u kom živiš, svetom koji jesi, koji stvaraš, u kom je surovo jednako divno, prolazno-večno, a ljubav - bol?!

Sve ovo zvuči ko poezija. Sve ovo i jeste poezija.

Ipak, pitanje je kakva dramaturgija odgovara toj poeziji, ako nas iz publike gleda neko veoma mali, veoma mlad, nedovoljno iskusan i nedovoljno obrazovan da prepozna stilske figure i racionalnom analizom, dosegne njihova značenja. Ili bar: značenja u pokušaju, „šta je pisac hteo da kaže“, šta je tema a šta ideja piščevog (ne)uspešnog dela. Kaže se da su deca najiskrenija publika. Međutim, baš to često govore oni najmanje iskreni pisci ili glumci, koji (svesno ili nesvesno), koriste iskrenost svoje nežne publike, da bi joj servirali laž. Šmiru, trik, fol ili geg. Lošu glumu i tekst pisan bez inspiracije. Deca i mladi jesu najiskrenija publika! Utoliko je odgovornost onih koji prave pozorište za decu i mlade veća. Jer, pozorište koje laže, uči svoju najiskreniju publiku laganju. I jer je jedino to što deca i

Theatre for children and young people used to be caught in a dilemma: should theatre for this age group present the world in all its cruelty and transience or is it, conversely, more appropriate to stage performances sweetened up with warmer and gentler images of reality which show life as more lasting and more simple than it actually is. Nowadays, when numerous practical examples had reconfirmed that theatre for children can reach the highest artistic, aesthetic and conceptual heights, theatre artists are facing a brand new challenge: how to show to their small and/or young audience that life is cruel yet beautiful; transient yet eternal; that the reality is magical as long as we believe in the impossible which, by our faith, can be turned into the only probable conclusion to a story.

Theatre for children and young people must not spare its audience.

On the contrary, its new task consists of making its audience sentimental but also of teaching it how to protect others from itself and itself from the others. This is not to say that the contemporary theatre for children and young people has lost its fairytale character; it is simply trying to remind us of these old fairy tales and the roles of their dramaturgy which let people get decapitated, suitors lose their lives in knights tournaments, princesses fall into century-long comas, dragons rape innocent girls, big bad wolves devour goat kids... and where love always conquers all. It goes without saying that life is a fairytale. However, contemporary theatre artists are to find a way to persuade young audience that it is exactly how life looks like and that every end is a happy one – providing we can recognize the happiness. Even in situations of great sadness, the very fact that we can develop such a feeling shows our ability to love someone or something... Love conquers all? Yes, but... Love is pain! Therefore, the task is to create theatre which hurts and loves, which does not spare you but teaches you how to spare, which does not shelter you from the truth but teaches you how to shelter the truth, and it does so while you're small and young, vulnerable and baffled by the world you live in, by the world you belong to, by the world you create, the world which puts an equation between cruelty and beauty, transience and eternity, love and pain.

All of this sounds like poetry. All of this is poetry.

Still, our task is to find a dramaturgy fitting for this poetry in situation when our audience consists of small and very young people, people not experienced and not educated enough to recognize figures of speech and apply the rational analysis to grasping their meanings. Or, at least, the intended meanings, the “what was the writer’s intention”; what is the theme and what the idea of the (un)successful piece of art. The children are claimed to be the most honest audience. However, that is mostly claimed by the least honest ones among writers and actors who (consciously or not) use their gentle audience’s honesty in order to offer them a lie. A de-

mladi zapravo rade- učenje; (svesno ili nesvesno) otkrivanje sveta, uvrnutog sveta u kom žive, koji jesu, koji stvaraju... kome će učiti drugu decu, kad sami porastu. Baviti se pozorištem za decu i mlade, svakako znači baviti se tim uvrnutim svetom. Ipak, ne na onaj način na koji smo naučili da ga gledamo, već na onaj drugi, bolji i pošteniji način, na koji bi bilo dobro da ga gledamo, živimo i pravimo.

Dramaturgija je zanat.

Dramaturgija je, ako vam se tako više sviđa, nauka.

Dramaturgija je niz egzaktnih pravila, skup zakona koje treba poznavati, da bi se, na najbolji i najpravičniji način, ispričala nekakva priča.

U tom smislu, treba izučiti zanat i savladati pravila dramaturgije onih priča koje se pričaju deci i mladima. I ta dramaturgija, dramaturgija za decu i mlade, ne može biti ista kao i ona druga, za odrasle. Zato što je dramaturgija za odrasle, zasnovana na zakonima sveta u kom živimo, a dramaturgija za decu i mlade, treba da bude dramaturgija sveta u kom bismo voleli da živimo. U kom bismo, sasvim bukvalno, voleli da žive naša deca. U kom bismo, metaforično, voleli da smo i sami odrastali. Dramaturgija za decu i mlade je neka bolja dramaturgija od one koju znamo.

Međutim, kakva je pravila čine?

Kakav je niz zakona čini? I kako da znamo da su iskrene, dobre i lepe priče koje pričamo, dovoljno dobre i lepe za našu najiskreniju publiku?

Kako da, naučeni da lažemo, znamo da nismo slagali decu i mlade, i da im (svesno ili nesvesno) nismo servirali šmiru, laž, trik, fol i geg?

Kojim sve načinima, kojim putevima, kojim tehnikama, kojim zanatskim igrama i proverama, možemo biti sigurni da je priča koju pričamo dovoljno nežna, bolna, iskrena, ljubavna, surova i divna, da našu malu i mladu publiku nauči o tome šta je i kakav je ovaj uvrnuti svet? ... Mora da postoji način.

Načini sigurno postoje! I možda smo ih znali, kad smo bili mali, ali smo ih odrastanjem zaboravili. Isto onako kao što smo zaboravili zašto smo voleli bajke, a od svega bajkovitog zapamtili samo da bajke imaju srećan kraj.

Nema dileme o tome da pozorište, deci i mladima, mora da predstavi svet u svoj njegovoj surovosti, kao i život u svojoj prolaznosti.

Ipak, postoji pitanje: kako?

ception, a trick, a scam or a hoax. They offer bad acting or an uninspired play. Children and young people definitely are the most honest audience, which only increases the responsibility of those who make theatre for them! For, theatre which lies teaches lying. And that is exactly what children and young people are doing – they are learning; consciously or not, they are discovering the topsy-turvy world they live in, the world they represent and create; the world which they – once grownups – are to present to other children. Creating theatre for children and young people means dealing with the topsy-turvy world. However, it should not deal with the world in a familiar way but in a better and more honest way, the way we should see this world, live in it and create it.

Dramaturgy is a craft.

Dramaturgy, if you'd prefer, is a science.

Dramaturgy is a directory of exact rules, a list of regulations one must be familiar with before properly telling a story.

In that respect, one must master the craft and rules of dramaturgy of the stories for children and young people. That dramaturgy cannot resemble the one for adults. Dramaturgy which is used for telling stories to adults is based upon the rules of the world we live in whereas the one for children and young people should reflect the world we would like to live in. The very same world we would literally choose for our children. The world we would metaphorically like to have grown up in. Dramaturgy for children and young people is far better than the dramaturgy we are well acquainted with.

However, what are its rules?

What are its regulations? And how are we to know that the sincere, good and lovely stories we are telling, are good enough and lovely enough for our most sincere audience?

How can we, taught to lie, know that we are not lying to the children and the young people by (consciously or not) serving them a pretense, a trick, a scam or a hoax?

What are the ways, the techniques, the skills and the tests that we can use in order to make sure a story we are telling is gentle enough, painful enough, sincere, loving, cruel and wonderful enough to teach our young audience the ways of this topsy-turvy world?... There must be a way.

The ways most certainly exist! We may have known them in our childhood, yet we have forgotten all about them. As easily as we have forgotten why we used to love fairy tales and now, the only thing we can remember is that they have happy ending.

Kakvom to dramaturgijom i kakvim se to dramaturškim praksama moramo služiti, da bi smo bili dovoljno mali, da nas mlada publika razume, i istovremeno dovoljno veliki, da bi nam mala publika ukazala svoje potpuno poverenje?

Milena Bogavac,
dramaturškinja i spisateljica

Radionice? Saveti? Eksperti? Dečiji psiholozi? Učitelji? Pedagozi? Vaspitači? Dramski pedagozi? Vršnjačka edukacija? Igre? Drama u obrazovanju? Istinite priče? Test publika? Saveti profesora? Saveti nastavnika? Diskusije? Paneli? Okrugli stolovi? Evaluacija projekata?

Sve to u isto vreme? Ili: sve to i još ponešto?

DRAMATURGIJA U ODRASTANJU = DRAMATURGIJA KOJA RASTE
Načini sigurno postoje!

It is beyond any doubt that theatre for children and young people must present the world in all its cruelty and transience.

However, the question is: how to do that?

What kind of dramaturgy and theatre practice would make us little enough to be understood by our young audience, yet big enough to enjoy their absolute confidence?

Milena Bogavac,
dramaturge and playwright

Workshops? Advice? Experts? Child psychologists? Teachers? Pedagogues? Educators? Theatre pedagogues? Peer education? Games? Games in education? True stories? Test audience? Advice from professors? Advice from teachers? Discussions? Panel discussions? Roundtable discussions? Project evaluation?

All of it at the same time? Or: all of that plus some more?

GROWING DRAMATURGY
There must be a way!





UČESNICE/ UČESNICI FORUMA / FORUM PARTICIPANTS

Andrea Valean / Andreea Vălean

Andreas Flurakis / Andreas Flourakis

Bogdan Georgesku / Bogdan Georgescu

Brendan Marej / Brendan Murray

Čarls Vej / Charles Way

Filip Vujošević

Lana Šarić

Maja Pelević

Marija Stojanović

Mihal Valžak / Michal Walczak

Milan Marković

Milena Minja Bogavac

Milena Depolo

Miloš Jakovljević

Simona Hamer

Slobodan Obradović

Tereza Ariosto / Teresa Ariosto

Toni Grejm / Tony Graham

Vanja Nikolić

Vesna Radovanović



Andrea Valean

Dramska spisateljica, scenaristkinja, rediteljka i producentkinja. Članica projekta DramAcum, koji za cilj ima da poveže mlade reditelje i dramske pisce, prevodi nove evropske komade i producira nove rumunske drame. Autorka mnogih komada i filmskih scenarija. Učestvovala je u mnogim pozorišnim radionicama (Royal Court International Residency, 2001, Radionica za dečje komade u Ohridu 2002. i drugima) Njena drama Kiki i Bozo, koja je 2004. premijerno izvedena u pozorištu Duško Radović, takodje je izvodjena u Folkteatern u Geteborgu i Narodnom pozorištu u Temišvaru. Aprila 2010. godine učestvovala u Lark Theatre New York radionici na razvoju komada Ne plači, svi ćemo se već sresti na drugoj strani. Kratki komad Kuda odlazi dim (Where's the Smoke Going) 2002. godine je predstavljen u Royal Court Theatre u Londonu. Režirala je predstave Norway, Today Igora Bauersime u pozorištu Odeon u Bukureštu (2002), multimedijalni performans Noesis (2001) i baroknu operu Piram i Tizba u Nacionalnom operetskom pozorištu (2007), kao i svoj komad Poslednja partija taroka u Jevrejskom pozorištu u Bukureštu (2004). Scenaristkinja je kratkih filmova Zakašnjenje od 17 minuta (17 minutes late), (prikazan na filmskom festivalu u Kanu 2002. godine), Saobraćaj (Traffic-the movie) (osvojio je Zlatnu palmu na istom festivalu 2003) i dugometražnog filma Kako sam provela kraj sveta (The way I Spent the End of the World) , čija je bila i producentkinja (učestvovao na Kanskom festivalu 2006, u programu Izvestan pogled).

Andrea Vălean

Playwright, screenwriter, director and producer. Member of DramAcum project, aiming to make the connection between young directors and emerging playwrights, to translate new plays from Europe and to produce a new Romanian play. She took part in many theatre workshops (Royal Court International Residency, 2001, Children's plays workshops in Ohrid, Macedonia, and others) Her play Kiki and Bozo, that opened in Little Theatre Dusko Radovic in 2004, has also been produced at Folkteatern in Goteborg and National Theatre in Timisoara. In April 2010 she took part in Lark Theatre New York play development workshop with the play Don't Cry, We'll All Meet on the Other Side. Short play Where's the Smoke Going was presented at Royal Court Theatre in London in 2002. She derected the play Norway, Today by Igor Bauersima at Odeon Theatre in Bucarest (2002), multimedia performance Noesis (2001) and baroque opera Pyram and Tysbe at National Theatre of Operetta (2007), as well as her own play The Last Game of Taroc at the Jewish Theatre in Bucharest (2004). Her scripts include those for the shorts 17 Minutes Late (screening at Cannes Film Festival in 2002), Traffic-The Movie (Palm d'Or at Cannes Film Festival 2004), feature film The Way I Spent the End of the World, which she also produced (selected for Cannes Film Festival, Une Certain Regard, 2006).





Andreas Flurakis

(magistar pisanja za pozorište, radio i televiziju) je grčki pisac. Učestvovao je Royal Court International Residency 2001. godine, a 2005. bio je gostujući profesor dramskog pisanja na Univerzitetu Kansas tokom svoje Fulbrajt stipendije. Njegovi komadi Dani pre tvog dolaska, Vera i Njeno lišće (The Days Before You Came, Faith, Her Leaves) izvodjeni su u Grčkoj na Theatre of the South (2002) i Theatre of the Spring (Cultural Olympiad, 2003). Monodrama Kesi (Cassie) izvedena je na Festivalu Delfi, u Grčkoj, 2007. godine. Vera je izvedena 2002. godine na Intercity Festivalu u Firenci. Osim grčkih nagrada, 2009. je bio dobitnik ITI – Uneskove nagrade za dramu Snaga vidovitosti (Psychic Force). Komad Feniks i njegovi pilići (Phoenix And His Chicken), iz koga su scene čitane u Royal Court Theatre Upstairs (2001), predstavljen je na javnom čitanju u Gate Theatre (2003), u američkom Inge Theatre (2005) i na Hotink festivalu (2007). Izvodjenje/čitanje njegovog komada Atreidi, Kraj (Atreides, End) predstavljeno je na Univerzitetu Kansas, na 29. Konferenciji komparativne drame u Los Angelesu, Kalifornija (2005) i na Grčko-američkom fesitvalu izvodjačkih umetnosti u Nju Jorku (2009, Queens Theatre in the Park). Takođe je objavio dva romana i tri knjige poezije na grčkom.

Andreas Flourakis

(MA Writing for the Stage and Broadcast Media) is a Greek writer. He was included in the Royal Court International Residency (2001) and was a visiting professor on playwriting in The University of Kansas during his Fulbright Award (2005). The Days Before You Came, Faith and Her Leaves have been performed in Greece at the Theater of the South (2002) and the Theater of Spring (Cultural Olympiad, 2003) respectively. His monologue Cassie was performed in Delfi Festival, Greece, (2007). Faith was performed in the 2002 Intercity Festival, Florence. Excluding his Greek Awards, in 2009 he received the ITI – Unesco Award for Psychic Force. His play The Phoenix And Its Chicken, scenes of which were read in the Royal Court Upstairs (2001), was presented in a reading at Gate Theater (2003), at the U.S. Inge Theatre (2005) and at the Hotink festival (2007). A script-in-hand performance of his play Atreides, End was presented in the University of Kansas (2005), at the 29th Comparative Drama Conference in L.A. California (2005) and in The Greek-American Performing Arts Festival in New York (2009, Queens Theatre in the Park). He has also published two novels and three books of poems in Greek.



Bogdan Georgescu Umetnik.

Društveni aktivista. Alati koje koristi: dramsko pisanje, pozorište u društvenoj zajednici, video kompozicija, produkcija, socijalna intervencija. Doktorske studije u oblasti aktivne umetnosti i pozorišta u društvenoj zajednici na Nacionalnom univerzitetu za pozorište i film I.L. Karadjale u Bukureštu. Master studije dramskog pisanja na Nacionalnom univerzitetu za pozorište i film I.L. Karadjale u Bukureštu. Dobitnik Soros stipendije za razmenu studenata dodiplomskih studija za 2004. godinu. Istaknuti student Instituta 2.

Inicijator tanga Projekta i stream founder za ActiveArt, zajedno s Mariom Dragici (Maria Draghici). U okviru inicijative Ofanziva velikodušnosti (ofensivageneroyitati.blogspot.com) radi kao facilitator i umetnik, u kreativnom procesu zasnovanom na saradnji sa zajednicom u kojoj se deluje i interdisciplinarnosti, u projektima kakvi su Osetljiva mapa (The sensitive Map), RahovaNonstop, Izgradi svoju zajednicu! (Build your community!), Evakuacija studentskog kulturnog centra u Temišvaru (The Evacuation of The Student's Culture House in Timisoara), Seoska turneja (The Countryside Tour).

Komadi i scenarija uključuju i: D.W. – 3D text (javno čitanje - Foarte Mic Theatre - Bukurešt, režija Radu Apostol); Romania! Kiss Me (Rumunija! Poljubi me) (Play Compay - 59E59 Theatre New York, režija Kaipo Švab (Kaipo Schwab), 2006, Narodno pozorište Iasi, režija David Švarc (David Schwartz), 2009); Silovanje (Rape) – desetominutni komad (Monday Theatre, Green Hours, režija Vera Ion, sa Kristinom Gavrus (Cristina Gavrus) i Aleks Fifea (Alex Fifea), 2005), XXXX Crtani (XXXCartoons) – participativni pozorišni eksperiment u virtualnom okruženju, zajedno sa Marijom Dragici (Desant Theatre 2006, sa Alinom Grigore (Alina Grigore), Kristi Balint (Cristi Balint), Edgarom Nistorom i Irinom Gadiuta (Irina Gadiuta), Kečap (Ketchup) – scenario za kratki film, Mina – scenario za kratki film, dokumentarna blog knjiga cornerstoneinstitute5.blogspot.com; Ja sam poseban (I am special) - Active Art (u štampi).

Bogdan Georgescu - artist.

Social activist. tools in use: playwriting, community theatre, video composing, producing, social intervention. PhD Studies in Active Art and Community Theatre at The National University of Theatre and Cinematography I.L. Caragiale Bucharest. Masters in playwriting at The National University of Theatre and Cinematography I.L. Caragiale Bucharest. Soros Fellow of UEP 2004. Cornerstone alumni of Institute 2.

TangaProject initiator and stream founder for Active Art together with Maria Draghici. Under the initiative of the Offensive of Generosity (ofensivagenerozitatii.blogspot.com) he works as a facilitator and artist, in a creative process based on the collaboration with the community involved and interdisciplinarity in project such as The sensitive Map, RahovaNonstop, Build your community!, The Evacuation of The Student's Culture House in Timisoara, The Countryside Tour.

Plays and scripts include D.W. – 3D text (reading performance - Foarte Mic Theatre - Bucharest, directed by Radu Apostol); Romania! Kiss Me (Play Compay - 59E59 Theatre New York, directed by Kaipo Schwab, 2006, The National Theatre in Iasi, directed by David Schwartz, 2009); Rape – ten minute play (Monday Theatre, Green Hours, Directed by Vera Ion, cu Cristina Gavrus si Alex Fifea, 2005), XXXCartoons – participative theatre experiment in a virtual set, together with Maria Draghici (Desant Theatre 2006, with Alina Grigore, Cristi Balint, Edgar Nistor and Irina Gadiuta), Ketchup – short movie scenario, Mina - short movie scenario, the documentary blogbookcornerstoneinstitute5.blogspot.com; I am special - Active Art (in publish).



Brendan Marej

Rođen u Mančesteru kao najmlađe od petoro dece, Brendan je najpre išao u glumačku školu i jedno vreme radio kao glumac. Od 1982. do 1985., bio je na čelu odseka za Pozorište u obrazovanju, u okviru pozorišta Belgrade Theatre u Koventriju, a tokom sezone 1989/'90., stalni pisac Pozorišta Crucible u Šefildu. Od tada se ravnomerno bavi pisanjem, režijom i edukacijom – uglavnom u Drama Studiju u Londonu. Tokom sezone 2002/'03., kao stuipendista FONDA Gulbenkian, radio je u odseku za palijativnu negu u bolnici King's College u Londonu, dok je od 2003. do 2008. bio umetnički direktor pozorišne trupe u Oksfordšajru, koja je prevashodno okrenuta publici u ruralnim sredinama. Saradivao je sa mnogobrojnim vodećim pozorištima za decu i malim putujućim trupama u Velikoj Britaniji (kao što su Theatre Centre, The Unicorn, Polka and New Perspectives), a drame su mu nagrade priznanjem Brajan Vej (Elizina Kuća, (Eliza's House 2002.)) kao i nagradom Udruženja Pisaca Britanije (Skarletne trake, (Scarlet ribbons 2009.)). Živi u Brajtonu. Više o njemu na zvaničnoj internet prezentaciji www.brendanmurray.co.uk

Brendan Murray

Born in Manchester, the youngest of five children, Brendan originally trained and worked as an actor. From 1982 to 1985 he was Head of Theatre-in-Education at the Belgrade Theatre Coventry and in 1989/90 was writer-in-residence at the Crucible Theatre Sheffield. Since then he has divided his time between writing, directing and teaching - principally at Drama Studio London. In 2002/3 he was the Visiting Gulbenkian Fellow in the Department of Palliative Care at King's College Hospital London, and from 2003 to 2008, Artistic Director of Oxfordshire Theatre Company, serving rural audiences. He has worked with many of the leading children's and small-scale touring companies in the UK (notably Theatre Centre, The Unicorn, Polka and New Perspectives) and his plays have won both the Brian Way Award (Eliza's House, 2002) and The Writers' Guild of Great Britain Award (Scarlet ribbons, 2009). He lives in Brighton and you can find out more about him at www.brendanmurray.co.uk





Čarls Vej

Dramski pisac, živi u Velsu. Autor je više od četrdeset drama namenjenih deci i mladima koje se igraju širom sveta. Neke od njih su Uspavana Lepotica (Sleeping Beauty), Potraga za Odisejem (The Search for Odysseus) i Talas hladnog vremena (A Spell of Cold Weather), sve tri nominovane za nagradu Udruženja pisaca Britanije za najbolju dramu namenjenu deci. Pozorište biblioteke u Mančesteru je angažovalo Čarlsa u produkcijama kao što su Pepeljuga (Cinderella) i Lepotica i Zver (Beauty and the Beast), a postavilo je na scenu i dramu Duhovi Škrca (The Ghosts of Scrooge), mjuzikla koji je napisao sa Ričardom Tejlomom, kao i Čarlsovu adaptaciju priče Zlatna Guska (The Golden Goose). Godine 2004., Royal National Theatre naručuje od Čarlsa dramu Alisa u vestima (Alice in the News), koju su izvodila deca širom Velike Britanije. Njegove ostale drame za decu su: Poplava (The Flood) (Unicorn Theatre), Jedne snežne noći (One Snowy Night) (Chichester festival Theatre), Kutija sa kresivom (The Tinderbox) (Gwent Theatre), Snežna Kraljica (The Snow Queen) (Sherman Theatre Wales) i Sinbad, neispričana priča (Sinbad, the Untold Tale) (Theatre by the lake Keswick). Čarls je osvojio nekoliko nagrada, među kojima je i Children's Award koju dodeljuje Arts Council of England, za dramu Crvene, Crvene Cipele (Red Red Shoes) The Unicorn Theatre i The Palace). Njegova drama Merlin i pećina snova (Merlin and the Cave of Dreams), koju je napisao za Imagination Stage u Vašingtonu, nominovana je za nagradu Helen Hayes za Izuzetno dostignuće u oblasti savremene drame. Drame su mu objavljene u izdanju Aurora Metro Presa. Živi u Velsu i član je Velške spisateljske akademije.

Charles Way

Playwright lives in Wales. He has now written more than forty plays, for children and young people, and his work has been produced around the world. These include Sleeping Beauty, The Search for Odysseus and A Spell of Cold Weather, which were all nominated as Best Children's Play by the Writer's Guild of Great Britain. The Library Theatre Manchester has commissioned Charles for productions such as Cinderella and Beauty and the Beast and has produced The Ghosts of Scrooge, a musical he wrote with Richard Taylor, as well as Charles' own adaptation of The Golden Goose. In 2004, Charles was commissioned by the Royal National Theatre to write Alice in the News, which children across Britain have performed. His other children's plays include: The Flood, (Unicorn Theatre), One Snowy Night (Chichester Festival Theatre), The Tinderbox (Gwent Theatre), The Snow Queen (Sherman Theatre Wales) and Sinbad, the Untold Tale (Theatre by the Lake Keswick). Charles has won several awards and was the recipient of the Children's Award given by the Arts Council of England for Red Red Shoes (Unicorn Theatre and The Place). His play Merlin and the Cave of Dreams, for Imagination Stage in Washington D.C. was nominated for a Helen Hayes Award for Outstanding New Play. He is published by Aurora Metro Press. He lives in Wales and is a member of the Welsh academy of authors



Filip Vujošević

Dramski pisac iz Beograda. Diplomirao dramaturgiju na Fakultetu dramskih umetnosti u Beogradu. Izvedene drame: Ronalde, razumi me (2009, Narodno pozorište u Beogradu) Hamlet Hamlet Eurotrash (2008, Pozorište na Terazijama), Halfhajf (2005, Atelje 212), Fake Porno (grupa autora, Bitef teatar, 2005), Dan Dž (BDP, 2002). Dobitnik nagrade za najbolji savremeni komediografski tekst (O propasti srpske radničke porodice) na festivalu "Dani komedije" u Jagodini 2002. Dobitnik Specijalne Sterijine nagrade za dramaturšku inovativnost za komad Halfhajf, 2006. Drama Ronalde, razumi me osvojila nagradu na Konkursu Sterijinog pozorja za savremeni dramski tekst, 2008.godine. Drama je objavljena u časopisu "Scena" 3/2009. Trenutno zaposlen u nezavisnoj regionalnoj kulturnoj fondaciji Hartefakt fond iz Beograda.

Filip Vujošević

Playwright from Belgrade. Graduated from the department of Dramaturgy of Faculty of Dramatic Arts in Belgrade. Plays produced: Ronald, Understand Me (Ronalde, razumi me) (2009, National Theatre Belgrade), Hamlet Hamlet Eurotrash (2008, Terazije Theatre), Halflife (Halfhajf) (2005, Atelje 212), Fake Porno (together with a group of writers, Bitef Theatre, 2005), G-Day (Dan Dž)(Belgrade Drama Theatre, 2002). Winner of the best new comedy award (On the Decay of a Serbian Working Class Family, (O propasti srpske radničke porodice)) at Comedy Days Festival in Jagodina, 2002. Winner of Special Sterija Prize for dramaturgical innovativeness for the play Halflife, 2006. The play Ronald Understand Me won Sterijino Pozorje New Play Competition Award in 2008. The play was published in Scena magazine, 3/2009. He is currently employed with the independent regional cultural foundation Heartefact Fund, Belgrade.





Lana Šarić

Rođena je 1983. Diplomirala je na Akademiji dramske umjetnosti u Zagrebu, na odsjeku dramaturgije. Od 2007. član je Hrvatske zajednice samostalnih umjetnika.

Piše drame i scenarije, te povremeno režira u kazalištu i na filmu.

Njene drame "Meso", koje je i režirala, "Ifigenija", "Neboder", kao i mnogi drugi teksovi napisani za kazalište za djecu i mlade, postavljeni su u različitim hrvatskim kazalištima, kao što su Mala scena, &TD, te Istarsko narodno kazalište. Piše i radio-drame, a sve su objavljene na Hrvatskom radiju.

Drame su joj prevedene na engleski, njemački, španjolski i talijanski. Od 2004. do 2010. s njima je sudjelovala na brojnim međunarodnim konferencijama i festivalima, kao što su World Interplay, Interplay Europe, Autorenforum u Frankfurtu, a posljednji festival na kojem je sudjelovala, pri čemu je postavljena drama "Neboder", bio je Festival europske dramaturgije u Čileu.

2010. režirala je dokumentarni film "Klasa optimist", koji je premijerno prikazan na Zagreb dox-u, međunarodnom festivalu dokumentarnog filma u Zagrebu.

Lana Šarić

Was born in 1983. She graduated at the Academy of Dramatic Arts in Zagreb, Dramaturgy department. From 2007 she is member of Croatian Artist' Freelance Association.

She writes theatre plays, film scripts and occasionally works as theatre and film director.

Her plays "Flesh" which she also directed, "Iphigenia", "Skyscraper", as well as many other plays for written for youth theatre, were staged in theatres across Croatia, such as Mala scena, &TD Theatre, and Istrian National Theatre. She also writes radio-drama, all of them broadcasted by Croatian radio.

Her plays are translated in English, German, Spanish and Italian. From 2004 to 2010 she participated in many international conferences and festivals with her plays "Flesh", "The Dolphin, the Cancer and the Swallow" and "Skyscraper", such as Interplay Europe and World Interplay, Autorenforum in Frankfurt and most recently Festival of the European Dramaturgy, Chile.

In 2010 she directed a documentary movie "(In)curable optimist, which was first presented at Zagreb Dox, international festival of documentary film.





Maja Pelević

Rodjena 13.02.1981. u Beogradu. Dramska spisateljica i dramaturškinja Narodnog pozorišta u Beogradu. Član projekta Nova drama. Završila FDU, odsek za dramaturgiju u Beogradu, 2005. Izvedene drame: ESCape - Bitef Art Cafe 2004. u režiji Jelene Bogavac; Ler - Narodno Pozorište u Subotici 2005. u režiji Sladane Kilibarde; u režiji Miloša Lazina, MTM Mostar; Fake Porno (zajedno sa M.Bogavac, J. Bogavac i F. Vujošević) u režiji Jelene Bogavac, Bitef Teatar 2005; Budite Lejdi na jedan dan -u režiji Ksenije Krnajske, Bitef Teatar 2005; Beograd-Berlin u režiji Ksenije Krnajske, Zvezdara teatar, 2005; u režiji Predraga Kalabe, Volksbuhne Teatar (Parazit project), Berlin 2005; Pomorandžina kora u režiji Gorana Markovića; Atelje 212, 2006; u režiji Bojane Lazić, Centar za kulturu Lazarevac 2008., u režiji Kokana Mladenovića, Ujvideki szinhaz, 2009, Speltriebe Theater-Stadt Osnabruck 2009, Theater Halle Munich 2010 ; Ja ili neko drugi u režiji Kokana Mladenovića, Srpsko narodno pozorište, Novi Sad, 2007; Skocidevojka u režiji Kokana Mladenovića, Koprodukcija Budva grad teatra i Srpskog narodnog pozorišta, Novi Sad, 2007; Putokaz-beskrajno blizu, beskrajno daleko (Via Balkan) u režiji Kokana Mladenovića, Narodno pozorište Sombor, 2007; Hamlet Hamlet Eurotrash (tekst i režija zajedno sa Filipom Vujoševićem), Pozorište na Terazijama 2008; Možda smo mi Miki Maus, koprodukcija Narodno pozorište Beograd/ Sterijino pozorje/ Bunker Ljubljana u režiji Matjaža Pograjca 2009. Nagrade: Borislav Mihajlović Mihiz za dramsko stvaralaštvo, Slobodan Selenić za najbolju diplomsku dramu i nagrada Sterijinog pozorja za originalni dramski tekst 2007.

Maja Pelević

Born February 13 1981 in Belgrade. Playwright and dramaturg at National Theatre Belgrade. Member of Nova drama project. She graduated from the Department of Dramaturgy of Faculty of Dramatic Arts in Belgrade in 2005. Plays produced: ESCape – Bitef Art Café 2004, dir. Jelena Bogavac; Out of Gear (Ler) – National Theatre Subotica, 2005, dir. Sladjana Kilibarda; dir. Milos Lazin, MTM Mostar; Fake Porno (together with M. Bogavac, J. Bogavac and F. Vujošević), dir. Jelena Bogavac, Bitef Theatre 2005; Be a Lady for a Day (Budite lejdi na jedan dan) dir. Ksenija Krnajske, Bitef Theatre 2005; Belgrade-Berlin (Beograd – Berlin), dir. Ksenija Krnajske, Zvezdara Theatre 2005. ; dir. Predrag Kalaba, Volksbuhne Teatar (Parazit project), Berlin 2005; Orange Skin (Pomorandžina kora) dir. Goran Marković; Atelje 212, 2006; dir. Bojana Lazić, Culture Centre Lazarevac 2008; dir. Kokan Mladenović, Ujvideki szinhaz, 2009; Speltriebe Theater-Stadt Osnabruck 2009, Theater Halle Munich 2010 ; Me or Somebody Else (Ja ili neko drugi), dir. Kokan Mladenović, Serbian National Theatre, Novi Sad, 2007; Leapgirl (Skočidjevojka) dir. Kokan Mladenović, coproduction Budva Theatre City and Serbian National Theatre, Novi Sad, 2007; Roadsign – Infinitely Close, Infinitely Distant (Via Balkan) (Beskrajno blizu, beskrajno daleko (Via Balkan)) dir. Kokan Mladenović, National Theatre Sombor, 2007; Hamlet Hamlet Eurotrash (written and directed together with Filipom Vujoševićem), Terazije Theatre 2008; Maybe We Are Mickey Mouse (Možda smo mi Miki Maus), coproduction National Theatre Belgrade/ Sterijino pozorje/ Bunker Ljubljana dir. Matjaž Pograjc 2009. Awards: Borislav Mihajlović Mihiz Playwriting Award, Slobodan Selenić Award for Best Graduation Play and Sterijino Pozorje Best Play Award in 2007.



Marija Stojanović

Marija Stojanović je rođena u Beogradu, gde je diplomirala dramaturgiju na Fakultetu dramskih umetnosti. Piše drame, poeziju, filmske i televizijske scenarije.

Drame: Pacolovac (Kruševačko pozorište, r. Darjan Mihailović, 2001), Cveće (radio drama, Radio Beograd 1998); Gvozdene cipele (druga nagrada na konkursu JDP, 2004); Sigurna kuća (učešće na Royal Court Theatre International Residency, 2003; SNP, režija Žanko Tomić, 2004); Zenica oka (kratak komad, javno čitanje u Royal Court Theatre 2004; Arcola Theatre, London, 2004; Sao Paolu, 2005); Petar Pan (Malo pozorište Duško Radović, r. Kokan Mladenović, 2005; Gradsko pozorište Podgorica, r. Nikola Vukčević, 2005); Trinaest (BELEF/Malo pozorište Duško Radović, r. Gordana Lebović, 2005); Tesla – Totalna refleksija, (Jugokonzert/JDP, r. Miloš Lolić, 2006); Pista za Šeherezadu (r. Dara de Luka, 2008) i druge.

Zbirke poezije: Drugi Grad (CSM, 2004), Ja da nisam ja (LOM, 2009).

Prevodi sa engleskog: Kod kuće/Kabul (Toni Kušner), Čikago (Eb/Kander/Fosi), Kabare (Eb/Kander/Fosi), Bažen/bez vode i Rez (Mark Rejvenhil), U močvari (Marina Kar), Travestije (Tom Stopard), Prisustvo i Kos (Dejvid Harover), Razvaljivanje (Nil Labjut), Očišćeni (Sara Kejn) i mnogi drugi.

Takodje prevodi i sa srpskog na engleski, većinom nove dramske tekstove.

Marija Stojanovic

Was born in Belgrade, where she graduated from the Dramaturgy Department of Faculty of Dramatic Arts. She writes plays, poetry, screenplays.

Plays include: Ratcatcher (Krusevac Theatre, dir. Darijan Mihailovic, 2001), Flowers (radio play, Radio Belgrade, 1998), Iron Shoes (second prize at YDP new play competition, 2004); The Safe House (Royal Court Theatre International Residency, 2003; Serbian National Theatre, dir. Zanko Tomic, 2004); Apple of her Eye (short play, reading at Royal Court Theatre 2004; Arcola Theatre, 2004; Sao Paolo, Brazil, 2005); Peter Pan (Little Theatre Dusko Radovic, dir. Kokan Mladdenovic, 2005; City Theatre Podgorica, dir. Nikola Vukcevic, 2005); Thirteen (Belef/Little Theatre Dusko Radovic, dir. Gordana Lebovic, 2005); Tesla – Total Reflection (Jugokonzert/JDP, dir. Milos Lolic, 2006); Runway for Sheherezade (dir. Dara de Luka, 2008).

Books of poetry: Other City (Drugi Grad), 2004; If I Were Not I (Ja da nisam ja), 2009.

Translations from English: Homebody/Kabul (Toni Kushner), Chicago (Eb/Kander/Fosse), Pool/No Water and Cut (Mark Ravenhill), By the Bog of Cats (Marina Carr), Travesties (Tom Stoppard), Presence and Blackbird (David Harrower), Bash (Neil LaBute), Cleansed (Sarah Kane) and many others.

She also translates from Serbian into English.





Mihal Walżak

Rođen 1979. godine. Završio je pozorišnu režiju i pozorišne studije na Pozorišnoj Akademiji u Varšavi. Jedan je od najpopularnijih i najplodnijih poljskih dramskih pisaca mlade generacije. Nakon prve drame Kutija peska (Piaskownica, 2001.), postavljena na scenama 11 pozorišta, prevedena na nemački, engleski, mađarski, češki, italijanski, ruski) napisao je skoro 20 drama, među kojima su Putovanje u sobi (Podróż do wnętrza pokoju, 2002.), postavljena na scenama 5 pozorišta, prevedena na nemački, holandski, litvanski i hebrejski), Noćni autobus (Nocny autobus 2004.), koja je prevedena na nemački, Reka (Rzeka 2003.), Rudnik (Kopalnia 2004.), koja je prevedena na nemački i ruski, Prvi put (Pierwszy raz 2004.), koja je prevedena na nemački, engleski, slovački, litvanski, italijanski, mađarski, srpski, španski i francuski, Mamurluk (Kac 2006.), kao i tri drame namenjene deci: Poslednji tata (Ostatni Tatuś 2007., prevedena na ruski), Tužna princeza (Smutna królewna 2003.) i Janosik (Janosik 2010.)

Dobitnik je prve nagrade 2006. u Hajdelbergu, na manifestaciji predstavljanja novih drama evropskih pisaca (Europäischer Autorenpreis Heidelberg Stückemarkt), a 2001. godine je osvojio prvu nagradu za komediju Reka koje dodeljuje Talija. Dobitnik je i prve nagrade za mladog pisca na takmičenju „Mi – na početku novog veka 2001.“ za dramu Kutija peska. Predstava Putovanje u sobu (Varšava, 2003.) nagrađena je na takmičenju za savremenu pozorišnu predstavu, koje organizuje Ministarstvo kulture i Nacionalnog nasleđa. Ministar je kulture i predstavnik institucije Nacionalnog nasleđa.

Michał Walczak

B. 1979, trained as a theatre director at Warsaw Theatre Academy, graduated in Theatre Study also. One of the most popular and prolific Polish playwright of the younger generation. After making his debut with Piaskownica (The Sandbox, 2001; staged at 11 theatres, translated into German, English, Hungarian, Czech, Italian, Russian) he wrote almost 20 plays, among other Podróż do wnętrza pokoju (The Journey Inside the Room, 2002; staged at 5 theatres, translated into German, Dutch, Lithuanian, Hebrew), Nocny autobus (The Night Bus, 2004; translated into German), Rzeka (The River, 2003), Kopalnia (The Mine, 2004; translated into German and Russian), Pierwszy raz (The First Time, 2004; translated into German, English, Slovak, Latvian, Italian, Hungarian, Serbian, Spanish and French), Kac (Hangover, 2006) and three plays for children: Ostatni Tatuś (The Last Daddy, 2007, translated into Russian), Smutna królewna (The Sad Princess, 2003) and Janosik (2010).

Awarded first prize in Europäischer Autorenpreis Heidelberg Stückemarkt 2006 and second prize in Thalia 2001 comedy competition for River. Won first prize in youth playwright competition "We-on the verge of new century 2001" for The Sandbox. Prized in Minister of Culture and National Heritage contemporary theatrical production competition for The Journey Inside the Room (Warsaw 2003). Minister of Culture and National Heritage Scholar (2004)



Milan Marković

Rođen 1978. godine, diplomirao na Fakultetu dramskih umetnosti u Beogradu.

Izvedene i nagradene drame:

„Klupa“ (Beogradsko dramsko pozorište, režija Goran Ruškuc; nagrada Josip Kulundžić, Fakulteta dramskih umetnosti), „Zelena kuća“ (pobuđuje na konkursu bečkog pozorišta Menchenbuehne), „Dobro jutro, gospodine Zeko“, (Pozorište „Duško Radović“, režija Jelena Bogavac; Flying Fish Teatrics, London, režija Jelena Ćurčić; Radio drama - Radio Beograd; scensko čitanje u Narodnom pozorištu u Beogradu i u Mostaru), „Da nam živi živi rad“ (Atelje 212, koautorka i rediteljka Anđelka Nikolić), „Aca to ne može da razume“ (Radio Beograd), „Dobar dečak“, (Scensko čitanje - Cankarjev dom, Ljubljana, režija Rok Vevar; nagrada „Slobodan Selenić“ za najbolju diplomsku dramu na Fakultetu dramskih umetnosti u Beogradu),

Od 2007. godine radi kao koordinator projekta „Nova drama na Sterijinom pozorju“.

Od 2008. godine je član redakcije časopisa Scena. Radi kao dramaturg na predstavama u Srbiji i Danskoj („Tiggeroperaen“, Cantabile2, režija Nullo Fucchini)

2010. nastupa u projektu „Mnogo nas je“ (Bitef teatar, koncept i koreografija Dalija Aćin), izvodi realtime dramaturšku intervenciju u predstavi „Ko bi hteo mamu kao moju“ (Pozorište „Duško Radović“, koncept i koreografija Dalija Aćin) i radi kao dramaturg na predstavi „Da nam živi živi rad“ (Atelje 212, koautorka i rediteljka Anđelka Nikolić)

Osnivač i urednik arhivskog website-a www.nova-drama.org, posvećenog promociji novog dramskog izraza.

Milan Marković

Was born in Belgrade in 1978 and graduated from the Faculty of Dramatic Arts in Belgrade.

Plays produced and awarded:

The Bench (Klupa) (Belgrade Drama Theatre, dir. Goran Ruskuc; Faculty of Dramatic Arts Josip Kulundzic Award), The Green House (Zelena kuća) (winner of the Vienna theatre Menchenbuehne competition), Good Morning Mr. Rabbit (Dobro jutro, gospodine Zeko) (Dusko Radovic Theatre, dir. Jelena Bogavac; Flying Fish Teatrics, London, dir. Jelena Curcic; Radio Play-Radio Belgrade; Stage readings at National Theatre Belgrade and Mostar), Long Live Our Work (Da nam živi živi rad) (Atelje 212, co-written and directed by Anđelka Nikolic), Aca Cannot Comprehend That (Aca to ne može da razume)(Radio Belgrade), Good Boy (Dobar dečak) (Stage reading – Cankarjev dom, Ljubljana, dir. Rok Vevar; Slobodan Selenic Best Graduation Play at Faculty of Drama Arts, Belgrade).

As of 2007, works as a coordinator of 'New Plays at Sterijino pozorje' project.

From 2008, he is a member of editorial staff of Scena magazine. Works as a dramaturg on productions in Serbia and Denmark (Tiggeroperaen, Cantabile2, dir. Nullo Fucchini).

In 2010, he takes part in the project We Are Too Many (Mnogo nas je) (Bitef Theatre, concept and choreography by Dalija Acin), performs a real-time dramaturgical intervention in the production of Who Would Want a Mum Like Mine (Ko bi hteo mamu kao moju) (Dusko Radovic Theatre, concept and choreography Dalija Acin) and works as a dramaturg on the production of Long Live Our Work (Atelje 212, co-written and directed by Anđelka Nikolic)

He is a founder and editor of archive website www.nova-drama.org, committed to promoting new playwriting.



Milena Minja Bogavac dramaturškinja, spisateljica, pesnikinja, pozorišta umetnica.

Rođena je 1982. u Beogradu, gde je diplomirala dramaturgiju na Fakultetu Drame i umetnosti. 1999. sa rediteljkom Jelenom Bogavac, osniva neformalnu, alternativnu pozorišnu trupu Drama Mental Studio, s kojom je radila na više od pedeset umetničkih projekata, predstava i performansa. Komadi su joj izvođeni, objavljeni, nagrađivani, prevedeni na brojne svetske jezike, uvršćeni u antologije savremene drame i predstavljeni na brojnim internacionalnim festivalima: u Avinjonu, Njujorku, Londonu, Lidsu teksta., Visbadenu...

Od 2005. godine, radi kao selektorka i umetnička direktorka pančevačkog EX TEATAR FESTA- festivala eksperimentalnog, angažovanog i niskobudžetnog pozorišnog izraza.

Stalna je saradnica Bitefa i Bitef teatra, a sa piscima okupljenim oko sajta www.nova-drama.org, vodila je nekoliko radionica za razvoj dramskog. Piše i izvodi slem poeziju, a prvu zbirku "EPP" objavio joj je SKC NS, 2005. Od tada je imala više od stotinu poetskih nastupa, širom Balkana. Koncipirala je i vodila prvu beogradsku radionicu pisanja i izvođenja slem poezije, u produkciji festivala "Pesničenje".

Kolumnistkinja je dnevnog lista "Večernje novosti", redovno objavljuje priče i dokumentarnu prozu, a tekstovi su joj zastupljeni u brojnim stručnim časopisima, knjigama, monografijama i na web portalima.

Odabrane drame:

„North Force“ (Bitef teatar, Dadov i Narodno pozorište u Užicu,); „Crvena“ (Bitef teatar); „Fake porno“ (koautor, sa J. Bogavac, M. Pelevic i F. Vujoševićem; Bitef teatar i Lupa Art Theatre group, Melbourne, Australija); „Dragi tata“ (Jugoslovensko dramsko pozorište; Narodno pozorište u Pirotu; Dailes theatar, Riga, Letonija.); „Bajka o elektricitetu“ (Pozorište lutaka Pinokio); „Svi drugi“ (Det Apne Teatret, Oslo; Radio Beograd II); „Tđ ili prva trojka“ (scena „Mata Milošević“, Fakultet dramskih umetnosti i trupa Žingl, Novi Sad); „Balerina/Gamma cas“ (u režiji i izvođenju autorke na festivalu Traumwand, Rusbah, Austrija; Narodno pozorište „Toša Jovanović“ u Zrenjaninu); „Pipi Duga Čarapa“ (po motivima A. Lindgren, pozorište „Boško Buha“); „Ti i ja smo mi“ (ko-rediteljka sa A. Lazićem; Dom Kulture „Vuk Karadžić“, Bujanovac i Malo pozorište „Duško Radović“) i druge...

Milena Minja Bogavac dramaturg, writer, poet, theatre artist.

Born in 1982 in Belgrade, where she graduated from the department of Dramaturgy of Faculty of Dramatic Arts. In 1999, together with director Jelena Bogavac, she founds an informal, alternative theatre company Drama Mental Studio, with which she worked on over fifty artistic projects, plays and performances.

Her plays have been staged, published, awarded, translated into numerous languages, included in anthologies of new plays and presented at numerous international festivals: in Avignon, New York, London, Leeds, Wiesbaden...

As of 2005, she works as a selector and artistic director of EX THEATRE FEST in Pancevo, a festival of experimental, engaged and low budget theatre expression. She is a regular collaborator of Bitef and Bitef Theatre, and along with other writers gathered around www.nova-drama.org she lead several playwriting workshops.

She writes and performs slam poetry, and her first poetry collection was published by SKC NS in 2005. Since then, she has had over a hundred poetic performances throughout the Balkans. She conceived and lead the first Belgrade workshop on writing and performing slam poetry, produced by the festival Poetrying (Pesničenje).

She writes columns for Vecernje Novosti daily, her stories and documentary prose are published on a regular basis, and her texts are included in numerous journals, books, monographs and web-portals.

Plays include:

„North Force“ (Bitef Theatre, Dadov and National Theatre Uzice,); „Red“ (Crvena) (Bitef Theatre); „Fake porno“ (co-written with J. Bogavac, M. Pelevic i F. Vujoševićem; Bitef Theatre and Lupa Art Theatre group, Melbourne, Australia); „Dear Dad“ (Dragi tata) (Yugoslav Drama Theatre; National Theatre Piroto; Dailes theatar, Riga, Latvia.); „Fairy Tale of Electricity“ (Bajka o elektricitetu) (Pinocchio Puppet Theatre); „All the Others“ (Svi drugi) (Det Apne Teatret, Oslo; Radio Belgrade II); „Tđ or the First Three“ (Tđ ili prva trojka) („Mata Milošević“ Stage, Faculty of Dramatic Arts and Zingl Company, Novi Sad); „Ballerina/Gamma cas“ (directed and performed by the author at Traumwand Festival, Rusbach, Austria; National Theatre „Toša Jovanović“ in Zrenjanin); „Pipi Longstocking“ (Pipi duga čarapa) (based on A. Lindgren, „Boško Buha“ Theatre); „You and I are We“ (Ti i ja smo Mi) (co-directed with A. Lazić; „Vuk Karadžić“ Culture Centre, Bujanovac and Little Theatre „Duško Radović“) and others...



Milena Depolo

Rođena 18. 7. 1981. u Beogradu, gde je završila Ogladnu osnovnu školu Vladislav Ribnikar i Treću Beogradsku gimnaziju. Diplomirala dramaturgiju na FDU u Beogradu 2006. godine. Od sezone 2007./2008. radi kao dramaturg u Pozorištu Boško Buha, gde je saradivala sa pozorišnim rediteljima svih generacija.

Od početka studija do danas izvedene su njene drame: „Karakter“ (Gradsko pozorište Podgorica, 2003.), „Karma Koma“ (Dadov, 2004.), „Bajkodrom“ (Boško Buha, 2007.), „Ko je Loret?“ (Malo pozorište Duško Radović, 2009.), „One su htele nešto sasvim drugo“ (In stage, 2009.), kao i nekoliko dramatisacija. Drama „Kontrolni“ objavljena je u časopisu Klaka, 2009. godine. Radila kao dramaturg na više predstava („Dva viteza iz Verone“, Boško Buha, 2005., „Trtmrtživotilismrt“, BELEF, 2007., „Harold i Mod“, Beogradsko dramsko pozorište, 2010. ...). Takođe, pisala za televiziju, uglavnom program za decu i mlade, kao i scenarije za veliki broj event-ova. Učestvovala na više radionica kao što su Pilot projekat za mlade pisce u Narodnom pozorištu iz Osla, 2003. godine, radionica Irene Kraus u Malom pozorištu Duško Radović, 2009., itd.

Dobitnica nagrade Josip Kulundžić na FDU, 2004., i nagrade Filmskog centra Srbije, na konkursu za razvoj scenarija, 2006. godine. Drama „(Auto)cenzurisano!“ ušla je među pet najboljih na konkursu Sterijinog pozorja za najbolji dramski tekst.

Govori engleski i francuski jezik.

Milena Depolo

Born on July 17 1981 in Belgrade, where she attended Experimental primary school Vladislav Ribnikar and Third Belgrade High School. She graduated from the Department of Dramaturgy of Faculty of Dramatic Arts in Belgrade in 2006. As of season 2007/2008, she works as a dramaturg with Bosko Buha Theatre where she collaborated with theatre directors of all generations.

Since the beginning of her university studies until present, her following plays were produced: Characters (Karakter) (City Theatre Podgorica, 2003), Karma Coma (Karma koma) (Dadov, 2004), Fairytale drome (Bajkodrom) (Bosko Buha, 2007), Who is Lorette? (Ko je Loret?) (Little Theatre Dusko Radovic, 2009), They Wanted Something Else Entirely (One su htele nešto sasvim drugo) (In Stage, 2009), as well as several dramatisations. Her play Test (Kontrolni) was published in Klaka magazine in 2009. She worked as a dramaturg on several productions (Two Gentlemen of Verona, Bosko Buha 2005, Lifeordeath (Trtmrtživotilismrt), BELEF, 2007, Harold and Maude, Belgrade Drama Theatre 2010...) She also writes for television, mostly programmes for children and young people, as well as scripts for a large number of events.

She took part in numerous workshops, such as Pilotproject for young writers at National Theatre Oslo in 2003, Irena Kraus workshop at Little Theatre Dusko Radovic in 2009 etc...

She won the Josip Kulundzic Award at Faculty of Dramatic Arts in 2004 and Film Centre Serbia Script Development prize in 2006. Her play (Self)censored! ((Auto)cenzurisano!) was shortlisted at the Sterijino pozorje festival best play competition.

She speaks English and French.



Miloš Jakovljević

Rođen 1985. godine. Osnovnu školu završio u Baču, zatim gimnaziju u Sremskim Karlovcima. Diplomirao dramaturgiju pri Akademiji umetnosti u Novom Sadu.

Prvi profesionalni angažman dobio u subotičkom Narodnom pozorištu radeći kao dramaturg predstave "Putujuće pozorište Šopalović" Ljubomira Simovića.

S ispitnom dramom s treće godine studija "Projekcija" učestvovao na Međunarodnom forumu dramskih pisaca u Poznanju.

Izvedene drame: "Projekcija" u režiji Borisa Liješevića, Narodno pozorište Sombor; "Tri praseta" u režiji Emilije Mrdaković, Pozorište Mladih Novi Sad.

Javna čitanja: radio drama za decu "Aca i leptiri", Pozorište Mladih Novi Sad.

Objavio pripovetku "Matematika depresije" u knjizi "Najbolje priče iz reda za vizu" Građanskog pakta za Jugoistočnu Evropu. Takođe piše poeziju i kratke stripove.

Nagrade: Prva nagrada na međunarodnom festivalu "Melniške večeri poezije" u Bugarskoj; Nagrada za najbolji alternativni strip i Specijalna nagrada žirija za inovaciju na 6. Međunarodnom salonu stripa u Beogradu; Nagrada Novosadskog univerziteta za vrhunske rezultate u umetnosti.

Predstava "Projekcija" osvojila je Nagradu za najbolju predstavu u celini na 14. Festivalu malih scena i monodrama u Istočnom Sarajevu.

Milos Jakovljevic

Born in 1985. Completed primary education in Bač, then secondary education at the Sremski Karlovci Grammar School. Bachelor's degree in dramaturgy at the Academy of Arts in Novi Sad.

Got his first professional engagement at The National Theater in Subotica working as a dramaturge for a performance of "The Travelling Theater Šopalović" by Ljubomir Simović.

Participated in the International Playwright's Forum in Poznań (Poland) with his third year exam play "Projection". Produced plays: "Projection", directed by Boris Liješević, The National Theater of Sombor; "Three Little Pigs", directed by Emilija Mrdaković, Youth Theater in Novi Sad.

Public readings: "Alex and the Butterflies" radio play for children, Youth Theater in Novi Sad.

Published a short story "Mathematics of Depression" in "Best Visa Queue Stories" by Citizen's Pact for South Eastern Europe. Also writes poetry and short comics.

Awards: First prize at the International Poetry Festival in Melnik (Bulgaria); Award for Best Alternative Comic Book and Special Jury Prize for Innovation at the 6th International Comics Showroom in Belgrade; University of Novi Sad Award for Excellent Results in Art.

"Projection" won Best Performance at the 14th Festival of Chamber Stages and One Man Shows in East Sarajevo (Bosnia).





Simona Hamer

(1984) je študirala dramaturgijo na ljubljanski Akademiji za gledališče, radio, film in televizijo. Že dve leti soustvarja v Gledališču Glej – zadnje leto kot dramaturginja.

Kot dramaturginja je sodelovala pri različnih uprizoritvah slovenskih in tujih dramskih tekstov, njen zadnji projekt je avtorski projekt V. E. M. (2010).

Deluje kot dramatičarka (Taubeka, 2008, Tik-tak, 2009 – bralno uprizorjena tudi v okviru Sterijinega pozorja) in je članica umetniške skupine preglej. V zadnjih letih je sodelovala pri snovanju in izpeljavi festivala dramske pisave PreGlej na glas!, ki skozi formo bralnih uprizoritev predstavlja sodobno (slovensko) dramatiko.

Je avtorica teoretičnih člankov s področja dramatike in sodobnih scenskih umetnosti.

Simona Hamer

(1984) studied dramaturgy at the Academy for Theatre, Radio, Film and Television in Ljubljana. For the past two years she has worked with Glej Theatre. During the past year she has worked with Glej as a dramaturg. As a dramaturg, she worked on several productions of Slovenian and other plays – her last project is a quasi - documentary play V. E. M. (May, 2010).

She is also a playwright (Taubeka, 2008; Tik-tak, 2009 – stage reading at Sterijino pozorje festival) and a member of artistic group preglej, as well as a co-creator of the PreGlej na glas! Festival – Slovenian new playwriting festival.

She writes theoretical articles on Slovenian playwriting and contemporary performing arts.





Slobodan Obradović

Rođen u Beogradu.

Diplomirao dramaturgiju na Fakultetu dramskih umetnosti Univerziteta umetnosti u Beogradu.

Radovi:

April 2010 – Pozorišni komad Jucuca premijerno izveden u Srpskom narodnom pozorištu u Novom Sadu.

Mart 2010 – Dramaturg na predstavi Bog je DJ, r. Miloš Lolić, Malo pozorište Duško Radović

Mart 2009 – Koscenarista kratkog eksperimentalnog filma Koror, s Rastkom Petrovićem.

Januar 2009 – Prevod songova iz mjuzikla Brilljantin, Pozorište na Terazijama.

Decembar 2008 – Dramaturg na predstavi Kičma, Malo pozorište Duško Radović.

April 2008 – Pozorišni kritičar časopisa Yellow Cab.

Oktobar 2007 – Filmska redakcija televizije Avala

Jun 2007 – Učesnik AICT radionice za mlade pozorišne kritičare u Novom Sadu

Maj 2007 – Zajedno s Rastkom Petrovićem, u Barseloni biva dobitnikom CENTA nagrade za scenario Pet solitera

Septembar 2006 – Učesnik AICT radionice za mlade pozorišne kritičare u Vilnusu, Litvanija

Juli 2006 – Pozorišni komad Jucuca, slobodna adaptacija romana J.J. Zmaja, objavljen je u časopisu Scena.

Maj 2006 – Objavljuje kritike za Mlado pozorište, jedan od redovnih programa pozorišnog festivala Sterijino pozorje

Decembar 2005 – Slobodna adaptacija Don Žuana Ž.B.P. Molijera, r. Ana Djordjević, Bitef teatar

Oktobar 2005 – Prevod songova iz mjuzikla Chorus Line, Pozorište na Terazijama.

Objavljuje kritike u pozorišnim časopisima Teatron i Scena.

Slobodan Obradović

Born in Belgrade. Graduated on Dramaturgy Department, Faculty of Dramatic Arts, University of Dramatic Arts in Belgrade.

April 2010 – theatre play Jucuca staged in Serbian National Theatre, Novi Sad

March 2010 – Dramaturgy of a play God is a DJ, Theatre Duško Radović, directed by Miloš Lolić, Theatre Duško Radović

March 2009 – co-screenwriter with Rastko Petrović for short experimental movie Koror

January 2009 – translation of the songs for the musical The Grease, Terazije theatre

December 2008 – dramaturgy of a play The Spine, Theatre Duško Radović

April 2008 – theatre critic, Yellow Cab magazine

October 2007 – film-department on Television Avala

June 2007 – participant of AICT intership for young theatre critics in Novi Sad

Maj 2007 – winner of the CENTA prize with Rastko Petrović for the script Five Skyscrapers, Barcelona

September 2006 – participant of AICT internship for young theatre critics, Vilnius, Lithuania

Juli 2006 – theatre play Jucuca, free adaptation of the J.J.Zmaj novel, published in theatre magazine Scena

Maj 2006 – published critics for the Young Theatre, one of the regular programs of the festival Sterijino pozorje

December 2005 – free adaptation of Don Juan by J.B.P. Moliere, Bitef Theatre, directed by Ana Đorđević

October 2005 – translation of the songs for the musical A Chorus Line, Terazije theatre

Published critics for professional theatre magazines Teatron and Scena



Teresa Ariosto

Teresa je svoju karijeru započela kao novinarka, pišući u kulturnim rubrikama različitih italijanskih novina i časopisa. Ima duboko znanje o pozorištu za mlade, zahvaljujući tome što je inicirala i vodila internacionalne projekte u Italiji, Švajcarskoj i Velikoj Britaniji.

U Velikoj Britaniji Tereza je magistrirala umetničku kritiku i menadžment na City University u Londonu i radila je kao slobodna umetnica u pozorištu Man on The Moon, Living Pictures Productions i ATTIC Theatre Company, pre nego što je 2002. godine postala producentkinja u Company of Angels, a zatim i 2007. godine dramaturginja u istoj trupi.

Tereza je kustoskinja festivala Theatre Cafe, festivala novih evropskih komada za mlade, koji Company of Angels organizuje svake dve godine.

Teresa je prevela dramu Mali Andjeli (Piccoli Angeli) (Marka Balianija za Polka Theatre i sezonu Mlada Evropa u Company of Angles, a trenutno prevodi petu epizodu Ang!Ank!, međunarodnog pozorišnog serijala koga je inicirao LABO 07 (Pariz).

Bila je članica odbora reditelja CIAO! Festivala i Streets Alive Theatre Company.

Teresa Ariosto

Started her career as a journalist, writing for the Arts Section of a variety of Italian newspapers and magazines. She has an in-depth knowledge of theatre for young people, having initiated and managed international projects in Italy, Switzerland and the UK.

In the UK Teresa has completed an MA in Arts Criticism and Management at the City University of London and has worked as a freelancer for the Man in the Moon Theatre, Living Pictures Productions and ATTIC Theatre Company, before becoming Company of Angels' Producer in 2002 and Dramaturge in 2007.

Teresa has translated Piccoli Angeli (Little Angels) by Marco Baliani for the Polka Theatre and Company of Angels' season Young Europe and is currently translating the 5th episodes of Ang!Ank! an international theatre serial initiated by LABO07 (Paris).

She has served on the Board of Directors for the CIAO! Festival and Streets Alive Theatre Company.





Toni Grejm

Toni je 1989. godine kao reditelj postao član TAG Theatre Company, u Citizen's Theatre u Glazgovu. Godine 1992, Toni je postao Umetnički direktor TAG-a, a godinu dana kasnije pozvan je da režira veoma dobro prihvaćenu Pesmu u zalazak sunca (Sunset Song) na Edinburškom međunarodnom festivalu.

Od 1997, Toni je postao šesti umetnički direktor Unicorn Theatre for Children, najstarijeg profesionalnog dečjeg pozorišta u Velikoj Britaniji. U tom pozorištu je režirao dvadeset sedam predstava, među kojima je i Tomova ponoćna bašta (Tom's Midnight Garden), dobitnik TMA nagrade za Najbolju predstavu za mlade 2001. godine. Crvene, crvene cipele (Red Red Shoes) osvojile su nagradu koju Arts Council dodeljuje za Najbolju savremenu predstavu za decu 2004. godine. Iste godine, Toni je režirao prvu novu operu za decu pozorišta Unicorn, zasnovanu na Mehanizmu (Clockwork) Filipa Pulmana, u Linbury Studio, Royal Opera House.

U decembru 2005, pod Tonijevim rukovodstvom, Unicorn je otvorio svoje mnogo nagradjivano pozorište za decu u srcu Londona. Unicorn je osvojilo TMA nagradu dva puta u protekle tri godine, sa Tražeći Džej Džej (Looking for JJ) i Najbolje (For the Best).

U poslednje vreme, Toni je adaptirao Bilija Kida (Billy the Kid) Majkla Morparga (Michael Morpurgo), što je časopis Time Out proglasio najboljom dečjom predstavom 2007. godine. Radeći s japanskim umetnicima, od tada je režirao Zvezde bliznakinje (Twin Stars) i Mačka koja je pobegla (The Cat Who Ran). Njegova najnovija predstava, Bura (The Tempest), upravo je doživela premijeru.

Tony Graham

In 1989, Tony joined TAG Theatre Company based at the Citizens Theatre, Glasgow, as Associate Director. In 1992 Tony became TAG's Artistic Director and a year later was invited to direct the highly-acclaimed SUNSET SONG for the Edinburgh International Festival.

From 1997, Tony became the sixth Artistic Director of the Unicorn Theatre for Children, the UK's oldest professional theatre company for children. He has directed twenty seven productions for the Unicorn including TOM'S MIDNIGHT GARDEN, winner of the TMA Award for Best Production for Young People 2001. RED RED SHOES won the Arts Council Best New Play for Children 2004. In 2004, Tony directed Unicorn's first new opera for children based on Philip Pullman's CLOCKWORK at the Linbury Studio, Royal Opera House.

In December 2005 under Tony's leadership, the Unicorn opened its award-winning flagship theatre for children in the heart of London. The Unicorn has won the TMA Award twice in the last three years with LOOKING FOR JJ and FOR THE BEST.

More recently, Tony adapted and directed BILLY THE KID by Michael Morpurgo, Time Out's Best Children Show 2007. Working with Japanese artists, he has since directed THE TWIN STARS and THE CAT WHO RAN. His latest production THE TEMPEST has just opened.



Vanja Nikolić

Rođena 30. 04. 1983. u Novom Sadu. Studije Komparativne književnosti je završila 2007. godine na Filozofskom Fakultetu i iste godine upisala studije Dramaturgije na Akademiji umetnosti u Novom Sadu. Trenutno je student III godine.

Kao dramaturg radila na predstavi „Prugasti mačak i gospojica lasta“ u režiji Attila Antal u Malom pozorištu Duško Radović u Beogradu 2010 godine.

U okviru novogodišnjeg programa Američkog kutka u Novom Sadu, 2009 godine izvedena je predstava „Bosonoga jelka“ po njenom tekstu, a u režiji Ane Ilić.

Javno čitanje radio drame za decu „Svemirska uspavanka“ u režiji Ane Ilić u okviru programa radio drama za decu i mlade postavljeno u Pozorištu mladih u Novom Sadu 2010 godine.

Javno čitanje drame „Connection“ u režiji Jake Andreja Vojeveca u okviru festivala Pre Glej na glas izvedeno je u Ljubljani 2009. godine gde je drama istovremeno i izdata. Čitanje iste drame dogodilo se i na Sterijinom pozorju u Novom Sadu, 2009 godine, a u okviru programa Nove drame.

Kao koscenarista je učestvovala na filmu „Dok svane“ u režiji Attila Antal snimljenog u Mađarskoj 2008 godine i kao saradnik na izradi dokumentarnog filma „Neko drugo vreme“, Novi Sad 2006 godine.

U okviru projekta Integralac namenjen za obuku mladih pisaca i novinara bila je predavač u oblasti kreativnog pisanja. Organizovala i vodila niz radionica kreativnog pisanja u Američkom kutku i Omladinskom klubu u Novom Sadu.

Vanja Nikolić

Was born on April, 30, 1983 in Novi Sad. She graduated at studies of Comparative literature at Faculty of Philosophy in Novi Sad in year 2007. Same year she enrolled the studies of Dramaturgy at Academy of Arts at University of Novi Sad. Currently she is a student of 3rd year.

She worked as a dramatist for the play “Brindle cat and Miss swallow” directed by Atilla Antal, in Little theater Duško Radović in Belgrade in 2010.

Play “Barefoot Christmas tree” was played as a part of New year program organized by American corner in Novi Sad in 2009. It was directed by Ana Ilić.

In year 2010 radio play “Spacecraft lullaby” had a public reading and it was directed by Ana Ilić, within the program radio play for kids and young, organized in Theatre for young in Novi Sad.

In year 2009 play “Connection” had a public reading, directed by Jaka Andrej Vojevec, during the festival Pre Glej, which was held in Ljubljana, Slovenia and play was published than. Also, the above mentioned drama had a public reading during the festival Sterijino pozorje, as a part of program New drama, held in Novi Sad on the same year.

In year 2008 participated as co-screenwriter in making the film “Till dawn fades” directed by Attila Antal, made in Hungary.

In year 2006 participated as a co-author in making of documentary film “Some other time” in Novi Sad.

She was a lecturer within program for creative writing as a part of the project Intergralac made for education of young writers and journalists. Also, she organized and managed several workshops for creative writing organized in American corner and Youth club in Novi Sad.



Vesna Radovanović

Rođena u Beogradu, ali oduvek živi u Zemunu. Završila engleski i nemački na Filološkom fakultetu u Beogradu. Uživala tokom studija, bavila se istraživanjem postmodernizma, Hopkinsa, Ezre Paunda, pisala o Magbetovoj tragičkoj grešci, ludo se zaljubila u Stivena Spendera. Izučavala međuzavisnost bitnika i Vudstoka. Na AAOM-u pokušala da se bori protiv bezumlja devedesetih. Pisala o tome. Bavila se esejima Valtera Benjamina. Pisala i o tome. Shvatila da često piše o mnogo čemu, pa upisala pisanje, te i završila dramaturgiju na Fakultetu dramskih umetnosti u Beogradu. Bavila se televizijom (svidelo joj se onako), filmom (znatno više), drama „Grateful Alive“ joj je postavljena u SNP-u u Novom Sadu, scenario „Deveta ofanziva“ nagrađen na konkursu RTS-a, a celokupno medijsko znanje i iskustvo već deset godina pokušava (i dobrim delom i uspeva) da integriše u rad sa decom, kroz nastavu engleskog jezika. Prevođenjem se bavi dugo i sve zagriženije. Štiti životinje, uspešno se bavi fotografijom, obožava ljude. Zaljubljena. Ludo. Uvek. Mora tako. Drugačije ne ide.

Vesna Radovanović

Born in Belgrade but has always lived in Zemun. She graduated with a degree in English and German from the Faculty of Philology Belgrade. She enjoyed her studies, did research in postmodernism, in the work of Hopkins and Ezra Pound, wrote about the tragic flaw of Macbeth and fell in love with Stephen Spender. She conducted research on the interdependence between beatniks and Woodstock. As an AAEN student, she tried to fight the absurdity of the nineties. She wrote about that. She did research on Walter Benjamin, wrote about that, too. She realized she's constantly writing about something so she took up writing studies. She graduated with a degree in Dramaturgy from the Belgrade Faculty of Drama Arts. She worked for TV (she kind of liked it), for film (she liked it a lot), her play "Grateful Alive" was staged in SNP in Novi Sad, her script "The Ninth Offensive" was awarded at the RTS competition, and she has been trying (and succeeding) to incorporate her media knowledge and experience into her ten-year work with children as an English teacher. She has been working as a translator for a long time, becoming increasingly more enthusiastic about it. She protects animals, does photography with a considerable success, and adores people. She is in love. Madly. She always has to be. Can't function in any other way.



ASSITEJ Srbija - Udruženje za razvoj pozorišta za decu i mlade je nevladina organizacija koja deluje u oblasti profesionalne pozorišne umetnosti za decu i mlade sa ciljem da unapređuje, razvija, prati i promovise pozorišnu umetnost za mlade na najvišem umetničkom nivou na domaćoj i internacionalnoj sceni.

Organizacija okuplja 50 članica, institucija i pojedinaca i nastoji da svojim aktivnostima utiče na promenu stava prema pozorišnom stvaralaštvu za mladu publiku, informiše stručnu i širu javnost o značaju, uticaju, postignućima i mogućnostima pozorišta za mlade i da motiviše pozorišne stvaraoce za decu i mlade da se svojim delovanjem aktivno uključe u unapređenje i promociju dečje kulture uopšte.

ASSITEJ Srbije se u svom radu naslanja na važne pozorišne datume i događaje, manifestacije i festivale u okviru kojih organizuje: konferencije, tribine, radionice, seminare, gostovanja stranih i domaćih pozorišnih autora, razgovore sa publikom, ...

ASSITEJ Srbije je aktivan član svetske ASSITEJ International mreže i ostvaruje saradnju sa drugim članovima mreže kroz različite bilateralne i multilateralne projekte. ASSITEJ Srbije je podržao stvaranje Kazališnog Epicentra sa kojim tesno saraduje na organizaciji i realizaciji projekata od značaja za razvoj pozorišnog stvaralaštva za mladu publiku na regionalnom nivou kao što je i projekat Promocija Britanske čitanke i Forum dramskih pisaca „Dramaturgija u odrastanju“.

ASSITEJ Serbia Association for Development of Theatre for Children and Young People is a non-government organisation working in the field of professional theatre for children and young people, with the goal to further, develop, follow and promote theatre for young people locally and internationally, at the highest artistic level.

Through its activities, the organisation strives to change notions of theatre for young people, inform theatre professionals and general public on significance, impact, achievements and possibilities of theatre for young people and motivate professionals in theatre for children and young people to take active part in furthering and promoting children's culture in general.

In its work, ASSITEJ Serbia relies on dates, events, manifestations and festivals of theatrical importance, within which it organises conferences, forums, workshops, seminars, appearances of international and local theatre professionals and discussions with audiences.

ASSITEJ Serbia is an active member of ASSITEJ International and realises collaboration with other members of the network through various bilateral and multilateral projects. ASSITEJ Serbia supported the founding of Theatrical Epicentre which it closely collaborates with on organising and realising projects of significance for development of theatre for young audiences at regional level, including this project of promotion of the British Reader and Playwrights' Forum Growing Dramaturgy.

ASITEŽ /ASSITEJ

Association du Theatre pour l'Enfance et la Jeunesse/ Association of Theatre for Children and Young People

www.assitej-international.org

TIBA festival

TIBA- Teatarska internacionalna beogradska avantura je festival dečjeg pozorišta za decu i mlade osnovan 2003. godine sa ciljem da upozna domaće profesionalne pozorišne stvaraoce i publiku sa aktuelnim svetskim trendovima i stremljenjima u pozorištu za mladu publiku te da podstakne saradnju i razmenu na međunarodnom nivou. Od tog vremena do danas u srpskom pozorištu paralelno se razvija svest o značaju pozorišta za decu i mlade i značajno pomeraju repertoarske politike vodećih pozorišta za decu i mlade u Srbiji koje se pre svega ogledaju u formiranju i ubrzanom razvoju scene za tinejdžersku i mladu publiku kao i u izboru komada koji tretiraju teme i probleme iz svakodnevnog života dece i mladih.

Sa ponosom ističemo da predstave pobednici TIBA-e sa festivalskim nagradama Gran Prix, Specijalna nagrada za nove pozorišne tendencije i ASSITEJ Srbija nagradom za najveće umetničko dostignuće često doživljavaju svoja izvođenja u takmičarskim selekcijama drugih važnih i velikih internacionalnih festivala na kojima sve učestalije i zapaženije učestvuju i pozorišne predstve iz Srbije.

TIBA – International Belgrade Theatre Adventure is a festival of theatre for children and young people founded in 2003 with the goal to introduce local theatre professionals and audiences to current trends and tendencies in theatre for young audiences and to encourage collaboration and exchange on international level. Parallel to this, ever since that time, an awareness of the importance of theatre for children and young people has been growing in Serbia and programming policies of Serbia's leading theatres for children and young people are changing significantly, which is primarily reflected in the forming and rapid development of teenage audiences scene and selection of plays addressing subjects and issues from everyday life of children and young people.

We proudly point out that the plays that have won TIBA awards, including Grand Prix, Special New Theatre Trends Award and ASSITEJ Serbia Award for Best Artistic Achievement are often performed in competition programmes of major international festivals, where productions from Serbia increasingly take part and are increasingly succesful.

www.tibafestival.com



Hvala/ Thanks

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