

REBUILDING THEATRE TOWARDS A NEW FUTURE

Faced with the global crisis caused by the pandemic, DAH Theatre also faced elementary questions about the meaning of its work. How to stay in touch with the audience at a time when physical contact in public space is almost non-existent; how to continue with its mission of connecting artists from around the world; how to continue to encourage citizens to think together about important questions for our community, aiming for positive changes, using art and theatre.

The myriad recordings of theatre performances on the Internet showed us how different the language of theatre and the language of film are. Given that the unique power of theatre is to communicate at a given moment, here and now, for a live audience, the question was how to sustain that communication through a completely different medium. A simple recording of a live theatre show is usually uninteresting and lifeless, and completely defeats its purpose. But what CAN be conveyed with the help of the film language is the ability of theatre to question events and phenomena of society, to encourage viewers to get involved in critical thinking and articulation of their actions, conveying emotions and provoke compassion. But the film language in this case must carry visual elements of editing and framing.

In response to all these questions, the DAH Theatre project "Theatre Transformation towards a New Future" was created, Funded by the International Relief Fund of the German Federal Foreign Office, the Goethe-Institute, and other partners.

When we talk about the future, it means that our starting point is the present. And the present has offered us a crisis that has put in the foreground fears, manifested through hatred of others, blaming ethnic and other minorities for spreading the virus, greed of individuals and corporations who saw the pandemic as the opportunity to make more profit. Capitalism emerged as the most powerful virus, once again showing the accuracy of the prophetic words of Rosa Luxemburg, who said, a hundred years ago, that "capitalism would set the world on fire". "...Whenever you increase surveillance of the citizens, it should always go hand-in-hand with increased surveillance of the government. In this crisis, governments are spending money like water. As a citizen, I want to know who is making the decisions and where the money goes. Is the money being used to bail out big corporations who were in trouble even before the epidemic because of the wrong decisions of their managers? Or is the money being used to help small businesses, restaurants and shops and things like that? It's not inevitable. We can prevent it from happening. But to

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Преображај театра ка новој будућности

Историја нас такође учи да свака криза може да буде приpretnica za budućnost. Boga nam treba biti krupni? Kakva je to budućnost koju bi mi kreirali? Koje su to političke opcije i ko će ih kreirati? Možda je vreme da se zapitamo: kakav je svet koji se otvara pred nama nakon što je vreme krize proširilo, koju budućnost učimo? Zbog toga se vraćamo na pitanje: kako nastaviti sa svojim misijom povezivanja umetnika iz različitih zemalja i ukuladiti da mišljena družina ne može da opstane sama. Ako bismo se vratili još dalje u prošlost, setili bismo se da je kula u 14. veku dovela i do pada feudalizma.

UPRNIK KRIZNI
Liderka Mladenovic

UMENICI SA SVETKOM KRIZOM NASTAVLJAJU UČENJE. DAH TEATAR SE TAKOĐE SUDUŠI SPONZORIRANOM POMOĆU NA SVOJEM SVOM RAZU. KAKO OSTATI U KONTAKTU SA PUBLIKOM I PROMENITI KAKO JE PUBLIKUM KONTAKT U DAVANJU TRUŠTU? SVEŠTO NA MIŠLJENJU, KAKO NASTAVITI SA SVOM MISIONOM POMOĆI UMETNIKA IZ RAZLIČITIH ZEMALJA I UKULADITI DA MIŠLJENA DRUŽINA NE MOŽE DA OPSTANE SAMO. AKO BISMO SE VRTILI JOŠ DALJE U PROŠLOST, SETILI BISMO SE DA JE KULA U 14. VEKU DOVELA I DO PADA FEUDALIZMA.

PREKO OVOJ KRIZI, VARNIČKI NARODNI TEATAR I UMETNICI IZ NARODNIH TEATARA I UKULADITI DA MIŠLJENA DRUŽINA NE MOŽE DA OPSTANE SAMO. OŠTA BISMO DA NAS SA SIGURNIŠU UČI O AVANITIZMU I MIŠLJENJU PUBLIKE. MIŠLJENJU PROMENI, KAKO NASTAVITI SA SVOM MISIONOM POMOĆI UMETNIKA IZ RAZLIČITIH ZEMALJA I UKULADITI DA MIŠLJENA DRUŽINA NE MOŽE DA OPSTANE SAMO. AKO BISMO SE VRTILI JOŠ DALJE U PROŠLOST, SETILI BISMO SE DA JE KULA U 14. VEKU DOVELA I DO PADA FEUDALIZMA.

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prevent it from happening, we first of all have to realize the danger, and secondly, be careful about what we allow in this emergency to happen...", writes Israeli history professor Yuval Noah Harari.

History also teaches us that any crisis can be a turning point for a society. Which way are we going to go? What is the future we are going to create? What are the positive impulses and creative solutions we can apply at the moment? Maybe it is time to ask ourselves whether the experiences of a hundred years ago, of the famous Spanish flu, could help us preparing for the "after" phase of this pandemic. The Spanish flu back then brought important positive changes to our humanity, such as the improvement of women's rights in many countries, stressed the importance of international cooperation and pointed out that no country can survive alone. It is obvious that this situation teaches us about the importance of global solidarity today. If we went back even further into the past, we would realize that the plague of the 14th century, led to the fall of feudalism.

Through this project, local and international artists as well as the wide audiences were invited to think together about these topics. The offered art form was the following: short scenes, recorded as video clips, from three DAH Theatre performances that dealt with these themes precisely, "The Invisible City" which talks about the importance of a multicultural society, "The Riddle of the Revolution" which raises questions about the meaning and the possibilities of revolution and civic engagement, and the play "For Your Own Good", which deals with children's and women's rights. This specific form, which contained theatrical elements shot with the film technique, enabled preserving the theatrical structure of the performances, the stage environment, and the unity of time viewed through the camera lens, and expressed through the language of video art and film.

Also, an important part of the project were the two following activities: "Connections" - a series of live and online conversations with invited guests, which gave the voice to international artists with different cultural backgrounds, and a five-day webinar "Act Your Right", during which DAH Theatre artists presented their practice to broad audiences, and inspired those interested in learning how to use art stage forms in articulating their own rights.

The theatre has survived throughout history despite the great crises that the humankind has gone through. This speaks not only about the uniqueness of theatre like a form of art and its resilience, but also the urge people have for it. It is obvious that the performing arts offer something that is essentially humane: connection, sharing time and space and the realization that we are all part of a community - not alone. Our choice may be to live a "new future" right now and right here, using the old forms for creating new ones of both, art and other structures in our communities. " The future is an infinite succession of presents, and to live now as we think human beings should live, in defiance of all that is bad around us, is itself a marvelous victory," said the words of the American historian Howard Zinn actress Ivana Milenović Popović in the play "The Riddle of the Revolution ".

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Translated by Tina Milo