

A stylized, high-contrast portrait of a man with a beard, rendered in shades of blue and white. He is wearing a crown of large, vibrant red flowers with yellow centers and white petals. The background is a solid green color. The overall style is graphic and modern.

MISLITI MIR **THINKING PEACE**

DAH TEATAR

ARTS AND HUMAN RIGHTS FESTIVAL
FESTIVAL UMETNOST I LJUDSKA PRAVA

10-13. JUN 2025 BEOGRAD

MISLITI MIR THINKING PEACE

PREDSTAVE, FILMOVI, INSTALACIJE, RAZGOVORI,
KONCERTI, RADIONICA, IZLOŽBA

THEATRE PRODUCTIONS, INSTALLATIONS, CONVERSATIONS,
CONCERTS, WORKSHOP, EXHIBITION



DahTeatar

„SA MNOM SU STAJALI SAMO UMETNICI!“

Dijana Milošević, rediteljka,
suosnivačica festivala *Umetnost i
ljudska prava*

Još jedno izdanje festivala *Umetnost i ljudska prava* se dešava u geopolitičkom kontekstu obeleženom ratovima, diktaturama i svakodnevnom kršenjima ljudskih prava širom sveta. U Srbiji se dešava istorijski studentski protest, koji je mobilisao građane širom zemlje, a čije su akcije uprkos ekstremno nasilnom odgovoru vlasti, obeležene gandijevskim duhom do sada neviđenim na našim prostorima. Protesti kao svoj glavni vid izražavanja i akcije koriste različite kreativne i umetničke postupke, što nam samo još jednom potvrđuje da festival u ovom kontekstu dobija još veću važnost i smisao.

Zašto je „Misli ti mir“ tema ovogodišnjeg festivala? U svom predavanju „Kako misli ti mir u vremenima konflikta“ profesorica istorije Dubravka Stojanović nam je ukazala na nešto čega ranije nismo bili svesni – da je ideja mira, kao pozitivne vrednosti po sebi veoma mlada i javlja se tek krajem XIX veka, a u osvit Prvog svetskog rata. Upravo će taj rat, koji će se ispostaviti strašnom klanicom dovesti u pitanje narativ o ratu kao herojstvu. To znači da se mi tek nešto više od sto godina bavimo idejom mira kao poželjnim društvenim stanjem, dok je ideja konflikta nešto što je vekovima oblikovalo našu civilizaciju. To takođe znači da moramo

“ONLY THE ARTISTS STOOD WITH ME!”

Dijana Milošević, Director, *Arts and Human Rights Festival* co-founder

Another edition of the *Arts and Human Rights* festival takes place in a geopolitical context marked by wars, dictatorships and daily violations of human rights around the world. A historic student protest is taking place in Serbia, which has mobilized citizens across the country, and whose actions, despite the extremely violent response of the authorities, are marked by a Gandhian spirit unprecedented in our region. Protests as their main form of expression and action use various creative and artistic methods, which only confirms that the festival gains even greater importance and meaning in the current context.

Why is “Thinking Peace” the theme of this year’s festival? In her lecture “How to Think Peace in Times of Conflict,” history professor Dubravka Stojanović pointed out something we were not aware of before – that the idea of peace, as a positive value in itself, is very young and appeared only at the end of the 19th century, at the dawn of the First World War. It is this war, which will turn out to be a terrible carnage, that will call into question the narrative of war as heroism. This means that we have been dealing with the idea of peace as a desirable social state for just over a hundred years, while the idea of conflict is something that has shaped our civilization for centuries. It also means that

da angažujemo sve naše moći da bismo menjali svest koja je na taj način stvarana kroz milenijume, a koja često i nehotice doprinosi širenju i trajanju konflikata.

U istom predavanju Dubravka Stojanović je ukazala na postojanje tri vrste istorijskog vremena – prvo je jako dugo vreme koje traje kroz vekove, u kom se dešavaju geopolitičke promene koji mi tokom svojih života ne možemo da sagledamo, pa te promene rekonstruišemo kroz dostupne izvore. Drugo je srednje vreme, vreme koje živimo tokom naših života, gde nam se često čini da je sve što radimo uzalud, jer ne vidimo dovoljno brze promene. Ali tokom tog vremena mi zapravo „sadimo seme“ koje donosi plodove u trećem vremenu, a to je brzo vreme, koje živimo sada i koje je proizvod naših akcija u srednjem vremenu. Mi trenutno živimo brzo vreme kako u Srbiji tako i globalno, gde se promene i na bolje i na gore dešavaju munjevit. Umetnost nam daje konkretan alat kako da u tom brzom vremenu reagujemo, kako da prepoznamo glavne društvene tendencije i kako da delamo za mir.

Umetničke forme koje će biti predstavljene na festivalu – instalacije za mali broj gledalaca okupljenih oko kuhinjskog stola, ili za jednog učesnika koji je u direktnom kontaktu sa izvođačicom, participativne predstave/performansi itd. već u sebi sadrže poziv na konkretan, intiman ljudski kontakt, stvaranje prostora za zajedničko promišljanje, ukidanje distance između onoga ko predstavlja umetničko delo i onoga ko ga percipira. Na taj način svi od „učesnika“ postajemo „saučesnici“, podjednako važni za sprovođenje ideje mira.

we must engage all our powers to change the consciousness that has been created in this way over the millennia, and which often inadvertently contributes to the spread and duration of conflicts.

In the same lecture, Dubravka Stojanović pointed out the existence of three types of historical time – the first is a very long time that lasts for centuries, in which geopolitical changes occur that we cannot perceive during our lifetime, so we reconstruct them through available sources. The second is the middle time, the time we live during our lives, where it often seems to us that everything we do is in vain, because we do not see changes fast enough. But during that time, we actually “plant seeds” that bear fruit in the third time, which is the fast time, which we live in now and which is the product of our actions in the middle time. We are currently living in a fast time, both in Serbia and globally, where changes, both for the better and for the worse, happen lightning fast. Art gives us a concrete means for how to react in this fast time, how to recognize the main social tendencies, and how to work for peace.

Art forms that will be presented at the festival – installations for a small number of spectators gathered around the kitchen table, or for one participant in close contact with performer, participatory shows/performances, etc. already contain a call for concrete, intimate human contact, the creation of a space for joint reflection, the abolition of the distance between the one who represents the work of art and the one who perceives it. In this way, all of us from “participants” become “partners”, equally important for the

Usled masovnosti konflikata koji se dešavaju širom sveta, naš um počinje da vrši selekciju onoga čega će da se seća. Rata u Siriji, na primer, skoro se niko više ne seća, dok je Srebrenica postala daleka prošlost. Zaboravljanje ili potiskivanje saznanja o ratovima, konfliktima, genocidima koji su se dešavali, stvara opasnu situaciju, jer nesvesno počinjemo da živimo kontinuitet nasilja. Umetnost je nezamenljiva u negovanju kulture sećanja, postavljanju bolnih i opasnih pitanja koja imaju potencijal da dovedu do društvene katarze, zalaganja za empatiju i solidarnost. Vei Jingšeng, kineski demokratski aktivista koji je zbog svog aktivizma proveo 18 godina u zatvoru u Kini, primetio je: „Sa mnom su stajali samo umetnici“ – ukazujući na umetnike kao korifeje istine i hrabrosti.

Umetnost nam daje mogućnost da umesto kontinuiteta nasilja vidimo kontinuitet nenasilja, koji još kako postoji, samo je mnogo manje glasan i vidljiv. Umetnici ga kroz svoje radove čine prisutnim i inspirišu nas da zamislimo da su drugačije društvo i drugačiji, bolji svet mogući. Umetničke forme na festivalu čine da se čuju glasovi onih koji imaju snage da usred sukoba zamišljaju mir.

Slava života kroz muziku, hranu, okupljanje, deljenje priča, koje će se dešavati na festivalu, značajno doprinosi kulturi mira. Savremene tehnologije nam pružaju iluziju da smo u kontaktu, dok smo u stvari rasejani širom sveta i živimo različite realnosti. Zato je od neprocenjive važnosti da se kad god je to moguće srećemo fizički i razmenjujemo iskustva i ideje, a festival nam daje dragoceni prostor i vreme za to.

implementation of the idea of peace.

Due to the enormous number of conflicts happening around the world, our mind begins to select what it will remember. Almost no one, for example, remembers the war in Syria, while Srebrenica has become a distant past. Forgetting or suppressing knowledge about wars, conflicts, genocides that happened creates a dangerous situation, because we unconsciously begin to live the continuity of violence. Art, on the contrary, is irreplaceable in fostering a culture of remembrance, asking painful and dangerous questions that have the potential to lead to social catharsis, advocating for empathy and solidarity. Wei Jingsheng, a Chinese democracy activist who spent 18 years in prison in China for his activism, noted, “Only artists stood with me” – singling out artists as luminaries of truth and courage.

Art gives us the possibility to see the continuity of non-violence instead of the continuity of violence, the continuity that does exist, but is much less loud and visible. Through their works, artists make it present and inspire us to imagine that a different society and a different, better world are possible. Art forms at the festival make the voices of those who have the strength to imagine peace in the midst of conflict to be heard.

The celebration of life through music, food, gathering, sharing of stories, which will happen at the festival, contributes significantly to the culture of peace. Modern technologies give us the illusion that we are in contact, while in fact we are scattered around the world and

„Usred surove realnosti života pod okupacijom, umetnost ostaje naš oblik otpora i naš glas koji se ne može učutkati.“
– Al-Harah Teatar (Vitlejem, Palestina)

live different realities; that is why it is of enormous importance that we meet physically whenever possible to exchange experiences and ideas, and it is the festival that gives us precious space and time for that.

“Amidst the harsh reality of life under occupation, art remains our form of resistance and our voice that cannot be silenced.” – Al-Harah Theater, Bethlehem, Palestine



PRISUTNOST KAO OTPOR

Ivana Milenović Popović, glumica,
suosnivačica festivala *Umetnost i
ljudska prava*

Svedoci smo da se, iako su pravno zagarantovana, ljudska prava u praksi često dovode u pitanje – kroz govor mržnje, institucionalnu nepravdu, diskriminaciju, pokušaje gušenja slobode izražavanja, ratove. U takvom društvenom kontekstu, umetnost postaje mogući prostor otpora, a teatar – mesto svedočenja.

Biti prisutan u teatarskom, glumačkom smislu znači biti potpuno ovde i sada – sa partnerima na sceni, sa publikom, sa sobom. Glumačka prisutnost nije samo izvođenje teksta, već stanje budnosti, otvorenosti, ranjivosti i istine. To je čin duboke svesnosti, povezanosti sa sadašnjim trenutkom, bez mogućnosti bekstva. U tom smislu, glumac na sceni nosi odgovornost: da bude svedok stvarnosti, da je otelotvori i ponudi publici.

Povežemo li ovu scensku prisutnost sa globalnim kontekstom, vidimo da živimo u vremenu ubrzanja, digitalne disocijacije i površne pažnje. Svet je prepun buke, a istovremeno gladan istinskog prisustva i pozornosti. Umetnost koja nas poziva da zastanemo, pogledamo jedni druge i oslušnemo ono što često ne želimo da čujemo – postaje i politički i etički čin.

Festival *Umetnost i ljudska prava*
prepoznaje ovu moć umetnosti da nas

PRESENCE AS RESISTANCE

Ivana Milenović Popović, actress,
Arts and Human Rights Festival
co-founder

We are witnessing on daily basis that, although legally guaranteed, human rights are often questioned in practice – through hate speech, institutional injustice, discrimination, attempts to stifle freedom of expression, wars. In such a social context, art becomes a possible space of resistance, while theater becomes a place of testimony.

Being present in the theatrical, acting sense means being completely here and now – with partners on stage, with the audience, with yourself. Acting presence is not just the performance of a text, but a state of alertness, openness, vulnerability and truth. It is an act of deep awareness, of connection with the present moment, with no possibility of escape. In this sense, the actor on stage bears the responsibility: to witness reality, to embody it, and offer it to the audience.

If we relate this stage presence with the global context, we see that we live in a time of acceleration, digital dissociation, and superficial attention. The world is full of noise and at the same time hungry for real presence and attention. Art that invites us to stop, look at each other and listen to what we too often don't want to hear – becomes both a political and ethical act.

The Arts and Human Rights Festival
recognizes this power of art to bring us

vрати себи i drugima. Prisutnost na sceni postaje simbolički odraz prisutnosti u društvu: borba da budemo viđeni, da nas drugi čuju, da postojimo sa dostojanstvom. U tom prostoru između umetničkog čina i društvene stvarnosti, festival stvara mogućnost za dijalog, za empatiju, za promenu. Festival *Umetnost i ljudska prava* okuplja umetnike iz različitih krajeva sveta koji kroz svoje predstave, performanse, filmove i različite druge umetničke izraze predstavljaju ne samo simbol solidarnosti, već i konkretan doprinos zajedničkoj borbi za slobodu i dostojanstvo.

Podseća nas: da bismo menjali svet, moramo najpre biti prisutni, vidljivi, uvaženi, poštovani, u sebi, na sceni, u zajednici. Jer, možda je upravo prisutnost – svesna, hrabra i saosećajna – prvo ljudsko pravo od kojeg sve počinje.

back to ourselves and others. Presence on stage becomes a symbolic reflection of presence in society: the struggle to be seen, to be heard, to exist with dignity. In that space between the artistic act and social reality, the festival creates the possibility for dialogue, for empathy, for change. *The Arts and Human Rights Festival* brings together artists from different parts of the world who, through their theatre productions, performances, films, and various other artistic expressions, represent not only a symbol of solidarity, but also a concrete contribution to the common struggle for freedom and dignity.

It reminds us: in order to change the world, we must first be present, visible, respected, in ourselves, on stage, in the community. Because perhaps it is precisely presence – alert, brave and compassionate – that is the first human right from which everything begins.



UTORAK / TUESDAY 10. 6. 2025.



11.00–12.00 - Prostor Miljenko Dereta, Dobračina 55

LICA UKRAJINSKOG SNA

Sveukrajinsko udruženje Patriot,
Ukrajina

FACES OF THE UKRAINIAN DREAM

All-Ukrainian Association Patriot,
Ukraine



Lica ukrajinskog sna je izložba, deo istoimenog projekta koji kroz crteže i eseje svetu prenosi priču o ukrajinskoj deci – o teškoćama koje su preživela i sa kojima se suočavaju, ali i o njihovim ličnim i snovima za Ukrajinu. Deca Ukrajine imaju **pravo na srećnu budućnost**, na osmehe, razigranost, topli dom, porodično okrilje, roditeljski zagrljaj, na snove, mir i sigurnost. Međutim, agresor im je ukrao radosno i bezbrižno detinjstvo. Ipak, uprkos teškoćama, oni nastavljaju da sanjaju – o miru, o povratku kući, o ponovnom okupljanju sa svojim najmilijima.

Nevladina organizacija Sveukrajinsko udruženje Patriot osnovana je 2014. godine i sprovodi projekte koji imaju za cilj jačanje ukrajinskog društva, podršku Bezbednosnim i odbrambenim snagama Ukrajine, pomoć civilima pogođenim ratom i okupacijom i pružanje pomoći bolnicama, civilnim lekarima i vojnim medicinarima na različitim nivoima. Nakon totalne ruske invazije, otpor neprijatelju postao je glavni prioritet zemlje. Zajedno sa svojim timom pokrenuli su projekte u tri ključne oblasti: humanitarnoj, obrazovnoj i bezbedonosnoj. NVO Sveukrajinsko udruženje Patriot od marta 2024. vodi projekat *Lica ukrajinskog sna*.

Faces of the Ukrainian Dream is an exhibition, created within a project of the same name that through drawings and essays tells the story of Ukrainian children to the world – the hardships they have endured and continue to face, but also their personal as well as dreams for Ukraine. The children of Ukraine have the **right to a happy future**, to smiles, playfulness, a cozy home, warmth of family, parental embrace, to dreams, peace, and safety. However, the aggressor has stolen their joyful and carefree childhood. Still, despite hardships, they continue to dream – of peace, of returning home, of reuniting with their loved ones.

NGO All-Ukrainian Association Patriot was founded in 2014 and has been implementing projects aimed at strengthening the resilience of Ukrainian society, supporting the Security and Defense Forces of Ukraine, assisting civilians affected by war and occupation, and providing aid to hospitals, civilian doctors, and military medics at various levels. Following Russia's full-scale invasion, resisting the enemy became the country's top priority. Together with the team, they launched projects in three key areas: humanitarian, educational, and security. Since March 2024, the NGO All-Ukrainian Association Patriot has been running the *Faces of the Ukrainian Dream* project.



12.00–13.30 - Prostor Miljenko Dereta, Dobračina 55

PREDSTAVLJANJE MIROVNIH ORGANIZACIJA

Mreža za izgradnju mira – Damir
Šaćiragić, predsjednik, Bosna i Hercegovina

Mirovna grupa mladih Dunav – Saša
Bjelanović, predsjednik, Hrvatska

Inicijativa mladih za ljudska prava –
Marko Milosavljević, Srbija

Udruženje žena Peščanik – Slavica
Stanojlović Urošević, mirovna aktivistkinja,
Srbija

Moderira: Jadranka Anđelić

Predstavljanje mirovnih organizacija ističe važnost **izgradnje mira i pomirenja** u regionu bivše Jugoslavije i različite načine izgradnje zajednica koji se zasnivaju na međuetničkom razumevanju i saradnji, rodnoj ravnopravnosti, uključenju manjinskih grupa – poštovanju ljudskih prava svih članova društva. U kom smeru ide taj proces i da li nove generacije aktivno učestvuju u njemu? Koju ulogu imaju kultura i umetnost?

Mreža za izgradnju mira postoji već 15 godina, okuplja 290 OCD i predstavlja servis civilnog društva u BiH. Mreža radi na osnaživanju civilnog društva kroz umrežavanje, razvoj i podsticaj društvene komunikacije, solidarnosti i dijaloga sa svim društvenim akterima. www.mreza-mira.net/

Mirovna grupa mladih Dunav je aktivna od 1996. godine u Vukovaru. Organizacija deluje kroz umetnost, kulturu i aktivizam,

PRESENTATION OF PEACE ORGANIZATIONS

Network for Building Peace – Damir
Šaćiragić, President, Bosnia and
Herzegovina

Youth Peace Group Danube – Saša
Bjelanović, President, Croatia

Youth Initiative for Human Rights –
Marko Milosavljević, Serbia

Peščanik Women's Association – Slavica
Stanojlović Urošević, peace activist Serbia

Moderator: Jadranka Anđelić

The presentation of peace organizations emphasizes the importance of **building peace and reconciliation** in the region of the former Yugoslavia and different ways of building communities based on inter-ethnic understanding and cooperation, gender equality, inclusion of minority groups – respect for the human rights of all members of society. In what direction is that process going and are the new generations actively participating in it? What role do culture and art play?

Network for Building Peace has been in existence for 15 years, gathers 290 CSOs and is a civil society service in Bosnia and Herzegovina. It works on strengthening civil society through networking, development and encouragement of social communication, solidarity and dialogue with all social actors. www.mreza-mira.net/

The Dunav Youth Peace Group has been active in Vukovar since 1996. The

promovišući mir, **ljudska prava** i angažman mladih u izgradnji pravednijeg društva. www.ypgd.org

Inicijativa mladih za ljudska prava (YIHR) je regionalna mreža nevladinih organizacija koja ima programe u Srbiji, Hrvatskoj, Crnoj Gori, Bosni i Hercegovini i na Kosovu. Osnovne vrednosti Inicijative su istina, pravda, odgovornost, jednakost, sloboda, demokratija i mir. www.yihr.rs/bhs/

Udruženje žena Peščanik je nevladina organizacija koja se bavi **osnaživanjem žena** da traže svoja prava i zagovaraju unapređenje rodne ravnopravnosti. www.udruzenjepescanik.org/

organization acts through art, culture and activism, promoting peace, human rights and youth engagement in building a fairer society. www.ypgd.org

Youth Initiative for Human Rights (YIHR) is a regional network of non-governmental organisations with programmes in Serbia, Croatia, Montenegro, Bosnia and Herzegovina and Kosovo. The basic values of the Initiative are truth, justice, accountability, equality, freedom, democracy and peace. www.yihr.rs/en/

The Women's Association Peščanik is a non-governmental organization dedicated to empowering women to seek their rights and advocate for the advancement of gender equality.

www.udruzenjepescanik.org/

 **13.30–15.00** - Prostor Miljenko Dereta, Dobračina 55

SREBRENICA – 30 GODINA POSLE

Povodom obeležavanja 30 godina od genocida u Srebrenici, organizacije civilnog društva iz Srbije udružuju snage kako bi u junu i julu 2025. godine realizovale niz javnih događaja i umetničkih programa pod nazivom „30 godina posle“. Aktivnosti imaju za cilj da podsete institucije Srbije na obavezu poštovanja sudskih činjenica, koje uključuju obavezivanje na odavanje počasti žrtvama i **razvijanje kulture sećanja**, u kojoj neće biti mesta poricanju, negiranju ili iskrivljavanju događaja u Srebrenici, koje su Međunarodni krivični tribunal i Međunarodni sud pravde okvalifikovali kao genocid.

SREBRENICA – 30 YEARS AFTER

On the occasion of commemorating 30 years since the genocide in Srebrenica, civil society organizations from Serbia are joining forces in order to realize a series of public events and artistic programs under the name “30 years after” in June and July 2025. The activities aim to remind Serbian institutions that they are obliged to respect judicial facts, which include the obligation to honor the victims and **develop a culture of remembrance**, in which there will be no room for denying, negating or distorting the events that took place in Srebrenica, which the International Criminal Tribunal and the International Court of Justice qualified as genocide.

Organizacije i pojedinci/ke: Fond za humanitarno pravo, Inicijativa mladih za ljudska prava, Hartefakt, KROKODIL, ProPeace, Helsinški odbor za ljudska prava u Srbiji, DAH Teatar, Škart kolektiv, Vojvodanski građanski centar (VCC), Centar za kulturnu dekontaminaciju (CZKD), CK13, Žene u crnom, Građanske inicijative, Darija S. Radaković, Aleksandar Todosijević, Milica Pekić, Simona Ognjanović, Ana Panić.

Prikazivanje video inserata iz predstava DAH Teatra i saradnje sa Ženama u crnom, kao i inserta iz filma *Škorpioni – kućni spomenar* Lazara Stojanovića.

Panel diskusija „Moć i odgovornost umetnosti u procesu suočavanja sa teškim istorijskim istinama“: Nataša Kandić, Milena Dragičević Šešić, Dijana Milošević

Moderira: Jadranka Anđelić

Organizations and individuals: Humanitarian Law Center, Youth Initiative for Human Rights, Heartefact, KROKODIL, ProPeace, Helsinki Committee for Human Rights in Serbia, DAH Theatre, Škart collective, Vojvodina Civic Centre (VCC), Center for Cultural Decontamination (CZKD), CK13, Women in black, Civic Initiatives, Darija S. Radaković, Aleksandar Todosijević, Milica Pekić, Simona Ognjanović, Ana Panić.

Video inserts from DAH Theater performances and collaboration with Women in Black, as well as an insert from Lazar Stojanović's movie *The Scorpions, a Home Movie* will be presented.

Panel discussion "The Power and Responsibility of Art in the Process of Facing Difficult Historical Truths": Nataša Kandić, Milena Dragičević Šešić, Dijana Milošević

Moderator: Jadranka Anđelić





16.00–19.00 - Prostor Miljenko Dereta, Dobračina 55

MISLITI MIR

Kostas Diamantis, Action Synergy, Grčka
[Projekat HOPE]

Ova interaktivna radionica istražuje živote poznatih istorijskih ličnosti iz politike, filozofije, nauke i drugih oblasti, koje su značajno oblikovale svet. Posle diskusije u malim grupama i odluke o tome da li svaka od tih figura predstavlja silu mira ili rata, u drugom delu istorijske ličnosti oživljavaju dok ih učesnici imitiraju u simuliranoj Skupštini Ujedinjenih nacija u Njujorku. Kroz saradničku debatu, svaki lik izražava svoje stavove o hitnim globalnim pitanjima na osnovu svoje istorijske perspektive. Ova aktivnost je adaptacija radionice koja je prvobitno razvijena u okviru projekta Erasmus+ HOPE, koji ima za cilj da promoviše **mirovno obrazovanje** kroz kreativne i angažovane metode. <https://hope-peace.eu>

Action Synergy, osnovana 1986. godine sa sedištem u Atini i Iraklionu, pionirska je organizacija posvećena unapređenju obrazovanja, razvoju zajednice i inovaciji u različitim sektorima. Sa preko 37 godina iskustva, organizacija se specijalizovala za oblasti kao što su školsko obrazovanje i obuka nastavnika, stručno obrazovanje i obuka (VET), osnaživanje mladih i stvaranje podkasta. Organizacija koordinira projekat Acaðimia – Evropsku akademiju za nastavnike za kreativno i inkluzivno učenje. Njene VET inicijative obuhvataju Evropu, Afriku i Latinsku Ameriku, podučavajući pojedince profesionalnim

THINKING PEACE

Kostas Diamantis, Action Synergy, Greece
[HOPE Project]

This interactive workshop explores the lives of renowned historical figures from politics, philosophy, science, and more, who have significantly shaped the world. After discussing them in small groups and deciding whether each figure represents a force of peace or war, in the second part, historical figures come to life as participants imitate them in a simulated United Nations Assembly in New York. Through collaborative debate, each character expresses their views on pressing global issues based on their historical perspective. This activity is an adaptation of a workshop originally developed within the framework of the Erasmus+ HOPE project, which aims to promote **peace education** through creative and engaging methods. www.hope-peace.eu

Action Synergy, established in 1986 and based in Athens and Heraklion, is a pioneering organization dedicated to advancing education, community development, and innovation across various sectors. With over 37 years of experience, it specializes in areas such as school education and teacher training, vocational education and training (VET), youth empowerment, and podcast creation. The organization coordinates the Acaðimia – European Teachers' Academy for Creative &

veštinama i otvarajući im nove profesionalne mogućnosti. Kroz programe za **osnaživanje mladih** i neformalno obrazovanje, Action Sinergy inspiriše mlade ljude širom sveta da ostvare svoj potencijal. Pored toga, inicijativa za stvaranje podkasta koristi tehnologiju kao alat za kreativnost i inkluziju, nudeći obuku i pristup studiju ne bi li se čulo što više različitih glasova.

Inclusive Learning. Its VET initiatives span Europe, Africa, and Latin America, equipping individuals with professional skills and career opportunities. Through **youth empowerment** programs and non-formal education, it inspires young people worldwide to unlock their potential. Additionally, Action Synergy's podcasting initiatives use technology as a tool for creativity and inclusion, offering training and studio access to amplify diverse voices.





15.00 & 19.00 - Češki centar Beograd, Svetozara Markovića 79

GLADAK ŽIVOT

Dafa Teatar, Palestina/Republika Češka

Gladak život je solo, netradicionalna, dokumentarna lutkarska predstava za 8 gledalaca sa kulinarskim iznenađenjem na kraju. Priče i situacije iz porodičnog **života jednog Palestinca**, rođenog i odraslog u izbegličkom kampu Baka u Jordanu, koje on izvodi i koje je režirao u intimnom prikazu istorije svoje domovine od palestinske Nakbe, tj. katastrofe iz 1948.

Predstava ostvarena uz podršku Akademije scenskih umetnosti (DAMU) Republike Češke

SMOOTH LIFE

Dafa Theater, Palestine/Czech Republic

A non-traditional solo documentary puppet performance for 8 spectators with a culinary surprise at the end. Stories and situations from the family **life of a Palestinian man**, born and raised in Baqa'a refugee camp in Jordan, performed and directed by him in an intimate account of his homeland's history since 1948's Palestinian Nakbah, i.e. catastrophe from 1948.

With the support of Academy of Performing Arts (DAMU), Czech Republic

Izvođenje i režija / Performance and direction: **Husam Abed**

Dramaturgija / Dramaturgy: **Marek Turošík**

Scenografija / Stage Design: **Réka Deák**

Muzika / Music: **Folk, Tareq Al Jundi, Sokout, Sanaa Mousa, Rim Banna**

Husam Abed, suosnivač Dafa Teatra, pozorišni je reditelj, lutkar, muzičar i producent palestinsko-jordanskog porekla, koji živi u Pragu. Trenutno je na doktorskim studijama na Bath Spa Univerzitetu (UK), s fokusom na predmetima koji povećavaju vidljivost izbeglica. Magistrirao je režiju za alternativno i lutkarsko pozorište u DAMU (Češka Republika). Husam vodi pozorišne i lutkarske projekte za decu i mlade širom sveta. Njegovi nastupi redovno su pozivani na festivale u Evropi, arapskom svetu, SAD i jugoistočnoj Aziji. Suosnivač je festivala

Husam Abed, co-founder of Dafa Theatre, is a Palestinian-Jordanian theatre director, puppeteer, musician, and producer living in the Czech Republic. He is pursuing a PhD at Bath Spa University (UK) on objects for refugees' visibility. He is holding a Master's in Directing for Alternative and Puppet Theatre from DAMU (Czech Republic). Husam leads theatre and puppetry projects for children and youth internationally. His performances are regularly invited to festivals in Europe, the Arab world, the USA and South East

LIV'in u Pragu; takođe je član Pozorišne laboratorije Amman i Karama Film festivala za ljudska prava.

Dafa Teatar je pokrenut 2009. godine i posvećen je promociji i očuvanju lutkarske umetnosti. Ukorenjeno u arapskoj reči Dafa, što znači toplina, ovo pozorište je zasnovano na principima inkluzivnosti, gostoprimstva i transformativne **moći ljudske povezanosti**, uz veru da umetnost ima izuzetnu sposobnost da unese toplinu u srca ljudi, podstičući osećaj doma, pripadnosti i zajedničke humanosti. Dafa Teatar deluje kao živopisna fizička pozorišna laboratorija, putujuće pozorište, čuvar kulture i platforma znanja.

www.dafatheater.com/about

Asia. He co-founded the LIV'in festival in Prague; he is also a member of Amman Theatre Lab and of Karama Film Festival for human rights.

Dafa Theatre was initiated in 2009 and dedicated to the promotion and preservation of Puppetry art. Rooted in the Arabic word "Dafa," meaning warmth, the theater is founded on the principles of inclusivity, hospitality, and the transformative **power of human connection**, with a conviction that art has the remarkable ability to bring warmth to people's hearts, fostering a sense of home, belonging, and shared humanity. Dafa Theater acts as a vibrant object and physical theater lab, a touring theater, cultural preserver, and knowledge platform.



Foto Irena Vodačková

 **20.00** - Dorćol Platz, Dobračina 59b

NASLEĐE

DAH Teatar, Srbija [Premijera predstave]

HERITAGE

DAH Theatre, Serbia [Premiere]



Foto Nata Korenovskaia

Predstava *Nasleđe* ispituje mit o ženskoj bespomoćnosti i mehanizme patrijarhata koji su ugrađeni u društvene i lične narative. *Nasleđe* dekonstruiše unutrašnji sukob žene rastrzane između pristajanja i otpora. Ovo psihološko i generacijsko putovanje odražava **kolektivno iskustvo žena** koje su se borile sa istim dilemama: šta sve žene nasleđuju od pretkinja – u kojoj meri ih to osnažuje, a u kojoj meri koči, lično i kolektivno? Može li žena zaista da bez osude nasledi ono što joj po pravu pripada? Da li je tradicija jača od zakona, i u kojoj meri ona oblikuje ženski

Heritage examines the myth of female helplessness and the patriarchy mechanisms embedded in social and personal narratives. It deconstructs the inner conflict of a woman torn between acquiescence and resistance. This psychological and generational journey reflects **the collective experience of women** who have struggled with the same dilemmas: what do women inherit from their ancestors – to what extent does it empower us, or holds us back, both personally and collectively? Can a woman really inherit what rightfully belongs to her without judgment? Is

identitet i izbore? I možda najvažnije pitanje: šta ostavljamo budućim generacijama u nasleđe?

Predstava je nastala kao deo umetničkog doktorskog rada Ivane Milenović Popović na Institutu za umetničku igru u Beogradu. Realizovana je uz podršku IMPACT organizacije u okviru Hope Hive projekta, Instituta za umetničku igru i Rekonstrukcije Ženskog fonda.

Ivana Milenović Popović, pozorišna je umetnica koja već više od 20 godina zajedno sa timom DAH Teatra ostvaruje predstave, projekte i obrazovne radionice iz oblasti savremenog teatra, obrađujući teme poput rodne ravnopravnosti, ljudskih prava, klimatskih promena, interkulturalnog dijaloga i izgradnje mira kroz umetnost.

<https://dahteatarcentar.com/>

tradition stronger than law, and to what extent does it shape women's identity and choices? And perhaps the most important question: what do we leave as a legacy to future generations?

The production was created as part of Ivana Milenović Popović's artistic doctoral thesis at the Belgrade Dance Institute. It was realized with the support of the IMPACT platform within the Hope Hive project, Belgrade Dance Institute, and the Reconstruction Women's Fund.

Ivana Milenović Popović is a theater artist who, together with the DAH Theatre team, for more than 20 years realizes performances, projects, and educational workshops in the field of contemporary theater, dealing with topics such as gender equality, human rights, climate change, intercultural dialogue, and building peace through art.





Koncept i režija / Concept and directing: **Ivana Milenović Popović**

Igraju / Performing: **Ivana Milenović Popović, Milica Petrović, Donka Torov**

Tekst / Text: **Ivana Milenović Popović, Milica Petrović, Donka Torov, Žarana**

Papić, Maja Andelo, narodne izreke, svedočenja žena iz kampanje *Koliki je moj deo*, i drugi izvori / women's testimonials from *How Much is My Share* campaign, proverbs, and other sources

Dramaturgija / Dramaturgy: **kolektivna / collective**

Originalna muzika / Original music: **Donka Torov**

Scenski pokret / Stage movement: **Ognjen Vučinić**

Video snimanje / Video recording: **Ivana Milenović Popović, Donka Torov**

Video montaža / Video editing: **Donka Torov**

Dečiji glasovi / Children's voices: **Vid Popović, Tatjana i Todor Popović**

Svetlo / Lighting design: **Milomir Dimitrijević, Radovan Samolov**

Scenografija / Scenography: **Ivana Milenović Popović**

Kostim / Costume: **kolektivno / collective**

Tehnička podrška / Technical support: **Miloš Udovčić**

Fotografija / Photo: **Nata Korenovskaja**

Mačke / Cats: **Lora & Dejav Mraunov**

Produkcija / Production: **DAH Teatar**

 **21.30** – Prostor Miljenko Dereta, Dobračina 55

**OTVARANJE FESTIVALA
DAH TEATAR
HOR-RUK: KONCERT S
KOREOGRAFIJOM**

HOR-RUK je omladinsko-penzionerska horska akcija nastala nedavno, aktivna odavno.

**FESTIVAL OPENING
DAH TEATAR
HOR-RUK: CONCERT
WITH CHOREOGRAPHY**

HOR-RUK is a youth-retirement choral action created not long ago, active for a long time.



 **12.00–14.00** – UK Parobrod, Kapetan-Mišina 6a

PRAVA NEZAVISNIH POZORIŠNIH UMETNIKA U REGIONU – STRATEGIJE ODRŽIVOSTI

[Projekat Under 600]

OKUGLI STO: ŠTRIH (Severna
Makedonija), Korifej Teatar (Crna Gora),
DAH Teatar (Srbija)

Razgovor će se fokusirati na preispitivanje položaja nezavisnih pozorišta na kulturnoj sceni u regionu zapadnog Balkana. Koje je to mesto koje savremenim nezavisnim teatrima pripada i koje treba zagovarati? Da li se iza termina „nezavisni“ krije pokušaj marginalizacije od strane institucija kulture? Da li sloboda stvaralaštva koja odlikuje nezavisne teatre trpi u finansijskoj neslobodi, odnosno veoma zavisnom položaju od donatora, fondova i ministarstava kulture? Na koji način **povezivanje i umrežavanje** može da bude strategija jačanja savremene pozorišne scene čiji su vodeći kreativni pogon nezavisni teatri?

UNDER 600, inicijativa koju podržavaju Britanski savet i Evropska unija, predstavlja platformu za nezavisne pozorišne stvaraoce na Zapadnom Balkanu, stvorenu da se povezuju, sarađuju i razmenjuju kreativne ideje preko nacionalnih granica. Naša digitalna pozornica pruža prostor za umrežavanje,

RIGHTS OF INDEPENDENT THEATRE ARTISTS IN THE REGION – SUSTAINABILITY STRATEGIES

[Projekat Under 600]

ŠTRIH (North Macedonia), Korifej
Theatre (Montenegro), DAH Theatre
(Serbia)

The conversation will focus on assessing the position of independent theaters on the cultural scene in the Western Balkans region. What is the rightful place of contemporary independent theaters and what position should be advocated? Does the term “independent” hide an attempt at marginalization by cultural institutions? Does the freedom of creativity that characterizes independent theaters bring financial lack of freedom, that is, a highly dependent position in regard to donors, funds, and ministries of culture? In what way can **connecting and networking** be a strategy for strengthening the contemporary theater scene whose leading creative drive are independent theaters?

Under 600, supported by the British Council and European Union, is a platform for independent theatre makers in the Western Balkans to connect, collaborate, and share creative ideas across borders. Our digital stage provides a space for networking, project sharing, and

deljenje projekata i profesionalni razvoj, **osnažujući umetnike** da prošire svoj domet i uticaj. Kroz jake veze i otvoren dijalog, Under 600 preobražava način na koji nezavisni pozorišni profesionalci komuniciraju, uče i stvaraju zajedno. Verujemo u snagu kolektivne kreativnosti i jedinstvene umetničke glasove balkanskog regiona.

professional growth, **empowering artists** to expand their reach and impact. Through meaningful connections and open dialogue, Under 600 transforms how independent theatre professionals interact, learn, and create together. We believe in the power of collective creativity and the unique artistic voices of the Balkan region.

www.under600platform.com



A PLATFORM FOR INDEPENDENT THEATRE ORGANISATIONS IN THE WB'S



Funded by
the European Union



14.00–15.00 - UK Parobrod, Kapetan-Mišina 6a

PREDSTAVLJANJE POKRETA ARTvocracy

Ezenwa Eleazar Okoro – Street Project,
Foundation, Nigerija

ARTvocracy je grasrut **pokret mladih koji koristi pozorište**, poeziju, muziku, ples, snimanje filmova i vizuelne umetnosti kako bi se zalagao za socijalnu pravdu, zainteresovao političare i lidere zajednice, ali i da bi inspirisao mlade ljude na aktivno učešće u javnom životu. Biće predstavljen i kratki dokumentarni film *Omo-Odo* o ARTvocracy kampanji koja se fokusira na nevolje dece kućnih radnika (CDV) u Nigeriji. Ovo je tihi zločin koji se vrši nad maloletnicima i predstavlja grubo kršenje njihovih ljudskih prava.

Ezenwa Eleazar Okoro je borac za socijalnu pravdu, aktivista za ljudska prava, pesnik i producent sa osamnaestogodišnjim iskustvom u radu sa zajednicama i entitetima širom zapadne Afrike. Ezenwa je bio stipendista Mandela Washington Inicijative mladih afričkih lidera (IALI) iz 2014, kao i globalni stipendista Međunarodnog društva izvođačkih umetnosti (ISPA) i jedan od pionira kreativnosti Moleskine fondacije iz Italije. Ezenwa je IETM globalni konektor za 2025. godinu. Trenutno je potpredsednik Nigerijskog udruženja omladinskih radnika (NIVA).

INTRODUCING ARTvocracy MOVEMENT

Ezenwa Eleazar Okoro – Street Project,
Foundation, Nigeria

ARTvocracy is a grassroots **youth-led movement that deploys theatre**, poetry, music, dance, film-making, and visual arts to advocate for social justice, engage policymakers and community leaders, but also to inspire young people towards active citizenship. A short documentary film *Omo-Odo* will be presented highlighting our advocacy campaign focusing on the plights of Child Domestic Workers (CDW) in Nigeria. This is a silent crime being committed against minors and it represents a gross violation of their human rights.

Ezenwa Eleazar Okoro is a social justice advocate, human rights activist, poet and art administrator with eighteen years-experience working with communities and entities across West Africa. Ezenwa is a 2014 Mandela Washington Fellow of the Young African Leaders Initiative (YALI). He is a Global Fellow of the International Society of the Performing Arts (ISPA), and a Creativity Pioneers Fellow of the Moleskine Foundation from Italy. Ezenwa is a 2025 IETM Global Connector. He is currently the Vice President of Nigeria Youth Workers Association (NYWA).

Street Project Foundation (SPF)

je neprofitna organizacija koja koristi kreativnu umetnost da omogućiti angažovanje mladih, društvenu mobilizaciju i međukulturni dijalog. Fondacija Street Project dobitnik je Nagrade za interkulturalne inovacije 2021. koju dodeljuje United Nations Alliance of Civilizations (UNAOC). Njihove društveno angažovane intervencije uključuju pokret ARTvocacy, Creative Youth Boot-Camp, Art for Social Transformation, Digital Amazons, Street University i Do What U Love Festival. Organizacija je sarađivala sa razvojnim partnerima kao što su Fond za demokratiju Ujedinjenih nacija, Ministarstvo spoljnih poslova Holandije, OKSFAM, Fondacija za razvoj Afrike Sjedinjenih Država, i mnogim drugim.

Street Project Foundation (SPF) is non-profit organization that uses the creative arts to facilitate youth engagement, social mobilization and cross-cultural dialogue. Street Project Foundation is a recipient of the 2021 Intercultural Innovation Award by the United Nations Alliance of Civilizations (UNAOC). Their socially engaged interventions include the ARTvocacy Movement, Creative Youth Boot-Camp, Art for Social Transformation, Digital Amazons, Street University and Do What U Love Festival. They have collaborated with development partners such as the United Nations Democracy Fund, Ministry of Foreign Affairs Netherlands, OXFAM, and many more.

www.streetproject.org.ng/



 **16.00** - UK Parobrod Bioskop, Kapetan-Mišina 6a

HOĆEŠ LI ME POGLEDATI

Šuli Huang

(Kina | 2022 | 20 min)

U nagrađivanom filmu *Hoćeš li me pogledati*, mladi kineski reditelj se vraća u svoj rodni grad tragajući za sopstvenim identitetom, a dugi razgovor koji vodi sa svojom majkom, oboje ih uvlači u potragu za prihvatanjem i ljubavlju.

WILL YOU LOOK AT ME

Shuli Huang

(China | 2022 | 20 min)

In the widely acclaimed film, *Will you Look at Me*, a young Chinese director returns to his hometown in search of his own identity... a long conversation with his mother draws them both into a search for acceptance and love.



Režija i scenario / Director and screenwriter: **Shuli Huang**

Kamera / Camera: **Shuli Huang**

Montaža / Editing: **Shuli Huang, Yang Yang**

Dizajn zvuka / Sound Design: **Nicolas Verhaege, Jingzi Guo**

Producent / Producer: **Shuli Huang**

Producent'ska kuća / Production company: **Exposed Pictures**

GLASOVI ŽENA HAKKA NARODA

Ja Lin Peng i Suzan Fuks
(Tajvan–Australija | 2023 | 22 min)

Glasovi žena Haka naroda je evokativna video poema Ja-Ling Peng (Tajvan) i Suzon Fuks (Australija), koja sadrži originalnu poeziju 6 Haka žena sa Tajvana. Jedinstvenim tradicijama i univerzalnim temama izraženim na Haki glas daju i glumice iz celog sveta. Satkan

VOICES OF HAKKA WOMEN

Ya-Ling Peng and Suzon Fuks
(Tajvan–Australija | 2023 | 22 min)

Voices of Hakka Women is an evocative video poem by Ya-Ling Peng (Taiwan) and Suzon Fuks (Australia), featuring the original poetry of 6 Taiwanese-Hakka women. Unique traditions and universal themes expressed in Hakka, are also voiced by actresses from around the



od vizuelnih materijala sa Tajvana, film ukazuje na ne tako star običaj poklanjanja ćerki koje bi potom usvajale druge porodice i koje su često korištene za teške kućne i poljoprivredne poslove. Video je posvećen ženama i devojkama koje se bore za istinoljubivost i pravdu.

world. Layered with imagery shot in Taiwan, it evokes the not-so old custom of giving away daughters adopted by other families and often used for hard house & farm work. The video is dedicated to women and girls fighting for fairness and justice.

Režija, kamera, kompozicija, montaža / Direction, Camera, Compositing & Editing:

Suzon Fuks

Producent i reditelj Uhan Shii pozorišne trupe / Producer & Uhan Shii Theatre Group

Director: **Ya-Ling Peng**

Izvršni producent / Executive Producer: **Yeh Yeh**

Zvuk i druga kamera / Sound & Second Camera: **James Cunningham**

BAKIN SEKSUALNI ŽIVOT

Urška Đukić i Emili Pižar

(Slovenija–Francuska | 2021 | 14 min)

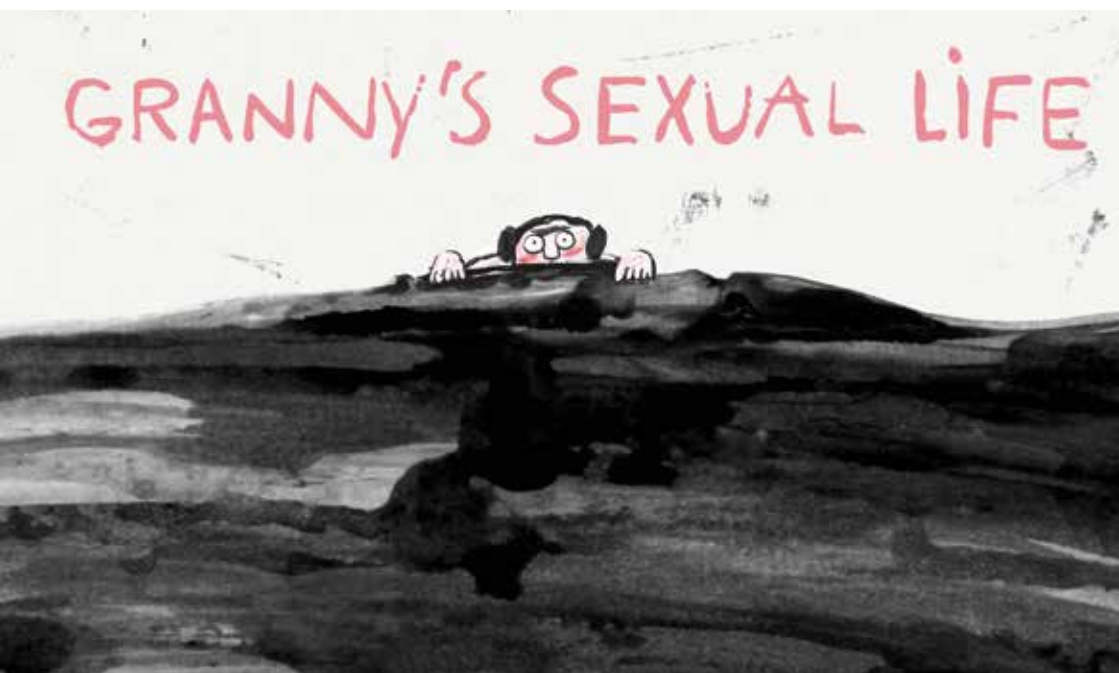
Četiri starice se osvrću na sećanja iz ranijih vremena kada su bile mlade, kao i na odnose između muškaraca i žena koji su tada bili drugačiji. Njihovi glasovi se spajaju u jedan glas bake Vere, koja priča svoju priču do detalja. Put u bakinu mladost i sećanja o njenom intimnom životu ilustruju status slovenačke žene u prvoj polovini 20. Veka.

GRANNY'S SEXUAL LIFE

Urška Đukić and Émilie Pigéard

(Slovenia–France | 2021 | 14 min)

Four old women look back on memories of the times past when they were young, as well as on the relationships between men and women that were different back then. Their voices merge into one voice of grandmother Vera, who tells her own story in detail. The journey to the grandmother's youth and memories of her intimate life illustrate the status of Slovenian women in the first half of the 20th century.



Režija i scenario / Director and screenwriter: **Urška Đukić**

Ko-režija i animacija / Co-director: **Émilie Pigéard**

Ko-scenaristkinja / Co-screenwriter: **Maria Bohr**

Montaža / Editing: **Urška Đukić**

Dizajn zvuka / Sound design: **Julij Zornik**

Muzika / Music: **Tomaž Grom**

Producenti / Producers: **Boštjan Virc, Olivier Catherin, Edwina Liard, Nidia Santiago**

Produkcija / Production: **Studio Virc**

Koprodukcija / Co-production: **Ikki Films**



17.00-19.30 - UK Parobrod Bioskop, Kapetan-Mišina 6a

SEĆANJE

Katarina Drenjanin, Srbija

Sećanje je prostorna instalacija sastavljena od starih porodičnih predmeta – stvari iz napuštene kuće, ličnih uspomena koje su članovi porodice sačuvali, kao i njihovih sećanja i razmišljanja prikupljenih kroz razgovore. Koristeći **lične priče** i porodičnu istoriju, rad se osvrće na uticaj društvenih i istorijskih okolnosti na sudbinu jedne porodice.

Katarina Drenjanin je vizuelna i umetnica performansa iz Beograda. Po završetku Filološke gimnazije u Beogradu, upisuje se na Fakultet likovnih umetnosti u Beogradu gde završava osnovne studije na slikarskom odseku i upisuje master studije pod mentorstvom profesorke i slikarke Biljane Đurđević. Pored posvećenosti studijama vizuelnih umetnosti i performansa, učestvuje u različitim projektima za mlade koji imaju za cilj napredovanje društva kroz

MEMORY

Katarina Drenjanin, Serbia

Memory is a spatial installation composed of old family belongings—objects from an abandoned house, personal keepsakes preserved by relatives, and the memories and reflections gathered through conversation. Using these **personal narratives**, the work reflects on how social and historical circumstances shape the life of a family.

Katarina Drenjanin is a visual and performance artist from Belgrade. After graduating from the Philological High School in Belgrade, she enrolled at the Faculty of Fine Arts in Belgrade, where she completed her BFA at the painting department and enrolled in her MFA studies under the mentorship of professor and painter Biljana Đurđević. In addition to her dedication to visual arts and performance studies, she participates in various youth projects

obrazovanje i umetnost. Neke od tema kojima se bavi u svom ličnom radu i društveno angažovanim umetničkim projektima su sećanje, trauma, nasilje, rat, empatija i komunikacija.

Instalacija *Sećanje* je realizovana je uz podršku IMPACT organizacije u okviru Hope Hive projekta.

aimed at the advancement of society through education and art. Some of the themes she deals with in her personal work and socially engaged artistic projects are memory, trauma, violence, war, empathy, and communication.

The installation was realized with the support of the IMPACT platform within the Hope Hive project.



Foto Nata Korsky.

Foto Ana Simidžija



RUSSIANBRIDE.COM

Olga Murašova, Rusija/Srbija

RussianBride.com je plesna predstava koja istražuje krhku ravnotežu između želje i očekivanja, tradicije i samoopredeljenja. Kroz pokret, performans traži put između dvojakosti čežnje za povezivanjem i odbijanja nametnutih uloga, kroz unutrašnju borbu **između puštanja korenja i kretanja napred**. Inspirisan temama migracije, stereotipa i lične snage, komad ne nudi odgovore, već preispituje – gde pripadamo i ko o tome odlučuje? U svetu promenljivih identiteta i neizvesnog terena, *RussianBride.com* traži ravnotežu ne brisanjem kontradiktornosti, već kretanjem kroz njih, zadržavajući prisutnost i čuvajući tlo za složenost.

Olga Murašova je koreografinja i izvođačica iz Rusije, koja pokret shvata kao jezik za istraživanje identiteta, migracija i međuljudskih odnosa. Ona preispituje konvencionalne koreografske strukture, integrišući improvizaciju i fizički teatar kako bi otkrila nove slojeve izraza. Sa iskustvom u klasičnom i savremenom plesu, Olga se fokusira na pokret kao sredstvo za pripovedanje, preispitivanje društvenih normi i angažovanje publike izvan sfere čiste estetike. Trenutno živi u Srbiji, gde nastavlja svoje istraživanje otelovljenja i performativne interakcije, spajajući ples sa konceptualnom umetnošću i pozorišnim praksama. Završava master

RUSSIANBRIDE.COM

Olga Murashova, Russia/Serbia

RussianBride.com is a dance performance exploring the fragile balance between desire and expectation, tradition, and self-determination. Through movement, it navigates the duality of longing for connection while resisting imposed roles, the inner fight **between staying rooted and moving forward**. Inspired by themes of migration, stereotypes, and personal agency, the piece does not offer answers but keeps questioning—where do we belong, and who decides that? In a world of shifting identities and uncertain ground, *RussianBride.com* searches for balance not by erasing contradictions, but by moving through them, staying present, and holding ground for complexity.

Olga Murashova is a Russian choreographer and performer who understands movement as a language for researching identity, migration, and human relationships. She challenges conventional choreographic structures, integrating improvisation and physical theatre to uncover new layers of expression. With a background in both classical and contemporary dance, Olga focuses on movement as a tool for storytelling, questioning social norms, and engaging the audience beyond aesthetics. Currently based in Serbia, she continues her research on embodiment

studije na Institutu za umetničku igru u Beogradu.

Performans *RussianBride.com* je realizovan uz podršku IMPACT organizacije u okviru Hope Hive projekta.

and performative interaction, merging dance with conceptual art and theatrical practices. She is finishing her Master studies at the Belgrade Dance Institute.

The performance was realized with the support of the IMPACT organization within the Hope Hive project.





RAZGOVOR: ISKUSTVA HOPE HIVE PROJEKTA

DAH Teatar u partnerstvu sa IMPACT-om razvija Hope Hive (Košnica nade) projekat, povezujući umetnike sa mislećim partnerima kako bi kroz umetnost istraživali ljudska prava i socijalnu pravdu. Hope Hive stvara plodno tlo za **učenje i razmenu**, zasnovano na uzajamnoj brizi i isceljenju. Od januara do juna 2025, tri lokalne umetnice rade sa mislećim partnerima sa Kipra, Filipina i SAD, kako bi razvile svoje sposobnosti, proširile znanja i podelile svoju kreativnu praksu na festivalu i u svojim zajednicama.

IMPACT je otvorena i inkluzivna globalna organizacija koja pomaže da se kroz umetnost i kulturu transformišu sukobi i izgrade kreativnija, inkluzivnija društva. Organizacija podržava partnere koji svojim radom na terenu ostvaruju veliki uticaj u osnaživanju, uspostavljanju veza i deljenju svojih znanja i prakse. Oslanjajući se na postojeća znanja, IMPACT razvija resurse, istražuje međusektorska pitanja i povezuje raznorodne mislioce iz različitih disciplina, organizuje i prisustvuje događajima, i radi sa partnerima i mrežama na negovanju globalne zajednice.

Učestvuju: Rosana Luis, Velika Britanija; Dijana Milošević, Srbija; Ivana Milenović Popović, Srbija; Olga Murašova, Rusija; Katarina Drenjanin, Srbija.

www.impactart.org

CONVERSATION: HOPE HIVE PROJECT EXPERIENCES

DAH Theatre is partnering with IMPACT on 'Hope Hive', connecting artists with thinking partners to explore human rights and social justice issues through the arts. Hope Hive creates a nurturing space for **learning and exchange**, based on care and healing. From January to June of 2025, three local artists have been working with thinking partners from Cyprus, the Philippines and USA, to build their capacity, expand their knowledge, and share their creative practice at the festival and in their communities.

IMPACT is a diverse global organization advocating for arts and culture to transform conflict and build more creative, inclusive societies. The organization supports those on the ground delivering impactful work through capacity building, making connections and sharing their practice and learning. It learns from existing knowledge to develop resources, explore cross-cutting issues and connect diverse thinkers from different disciplines. IMPACT organizes and attends events, and works with partners and networks to foster a global community.

Participants: Rosana Lewis, Great Britain; Dijana Milošević, Serbia; Ivana Milenović Popović, Serbia; Olga Murashova, Russia; Katarina Drenjanin, Serbia.



18.00 & 21.00 - Prostor Miljenko Dereta, Dobračina 55

ZATVORENIK CIONA

Li Perlman & Nadav Bosem, Izrael

PRISONER OF ZION

Lee Perlman & Nadav Bossem, Israel



Foto Shlomi Faiss

Zatvorenik Ciona premijerno je prikazan na Akko međunarodnom Festivalu nezavisnog pozorišta 2023. godine. Nastao je paralelno sa velikim protestima širom Izraela kao odgovor na pritisak ekstremne desničarske vlade za sveobuhvatnu reformu pravosuđa. Predstava se bavila ličnom krizom Li Perlmana sa cionizmom. 7. oktobra, 4 dana nakon festivala, desio se „Black Sabbath“ koji je razneo dotadašnju stvarnost u Izraelu i Palestini.

Prisoner of Zion premiered at the 2023 Akko International Fringe Theatre Festival. It was created in parallel to large-scale protests across Israel in response to the extreme right-wing government's push for a wide-ranging judicial overhaul. The play dealt with Lee Perlman's personal crisis with Zionism. On October 7th, 4 days after the festival, the "Black Sabbath" blew up the familiar reality in Israel and Palestine.

In Tel Aviv, Prisoner of Zion challenged

U Tel Avivu, Zatvorenik Ciona je pozvao publiku da se suoči sa kolosalnim promenama kroz koje prolazi izraelsko društvo tokom užasnog rata koji je u toku.

U leto 2024. Nadav je napustio Izrael. Nastup u Beogradu je prvi susret Nadava i Lija od tada. Hoće li Nadav preispitati svoje samonametnuto izgnanstvo? Hoće li Li ponovo razmotriti svoj razlaz sa cionizmom? A beogradska publika...?

audiences to deal with the colossal changes that Israeli society is undergoing during the horrific ongoing war.

In the summer of 2024, Nadav left Israel. The performance in Belgrade is Nadav and Lee's first encounter since. Will Nadav reconsider his self-imposed exile? Will Lee reconsider his divorce from Zionism? And the Belgrade audience...?



Foto Shlomi Farin

Tekst / Text: **Lee Perlman & Nadav Bossem**

Reditelj / Director: **Nadav Bossem**

Dramaturgija / Dramaturgy: **Ori Lenkinski**

Dizajn scene / Stage Design: **Naomi Marberg**

Dizajn svetla / Lighting Design: **Nizar Hamra**

Asistent režije / Assistant Director: **Noa Prashker**

Izvođači / Performers: **Lee Perlman & Nadav Bossem**

 **20.00** - Dorćol Platz, Dobračina 59b

PROVA

SubLab Scene & No-Mads Collective,
Hrvatska/Holandija

Prova je multidisciplinarna predstava, rezultat saradnje između SubLab Scene i No-Mads Collective. Kroz spoj pozorišta, plesa i dokumentarnog izraza, predstava iz ženske perspektive istražuje evropski identitet kroz kulturnu razmenu. Dokumentarna svedočanstva osvetljavaju uticaj migracija na identitet, uvodeći stvarne životne priče u umetnički narativ. Izvode je žene starije od 50 godina, suptilno preispitujući tabu o starosnim granicama u umetnosti i slaveći autentičnost umesto perfekcije. U svetu opsednutom mladošću, *Prova* podseća da kreativnost ne poznaje godine – tela, ispunjena uspomenama i pričama, ostaju moćni nosioci umetničkog izraza i ljudske povezanosti.

SubLab-Scene ima sedište u Hrvatskoj, dok **No-Mads Collective** deluje u Amsterdamu. Obe grupe su interdisciplinarni ženski plesno-pozorišni kolektivi, čiji je umetnički rad eksperimentalan i vezan za specifične prostore. Osnivačice kolektiva su umetnice iz oblasti plesa i performansa – Ljiljana Musić, Ira Prica i Gordana Svetopetrić, čija je saradnja započela 90-ih godina. Sve dolaze iz različitih umetničkih disciplina koje se međusobno nadopunjuju i obogaćuju: postmoderni ples, mim, pozorište,

PROVA

SubLab Scene & No-Mads Collective,
Croatia/Netherlands

Prova is a multidisciplinary performance, collaboration between SubLab Scene and No Mads Collective. It is a blend of theatre, dance, and documentary theatre made to explore European identity through cultural exchange from a female perspective. Documentary testimonies highlight the impact of migration on identity, weaving real-life experiences into the artistic narrative. Performed by women over 50, *Prova* subtly challenges age taboos in the arts, celebrating authenticity over perfection. In a world fixated on youth, it reminds the viewer that creativity transcends age – the bodies, carrying memories and stories, remain powerful vessels of artistic expression and human connection.

SubLab-Scene is based in Croatia, **No-Mads Collective** in Amsterdam. Both are interdisciplinary female dance/theatre collectives, whose artistic work is experimental and site-specific. The founders of the collectives are dance and performance artists Ljiljana Music, Ira Prica, and Gordana Svetopetric, whose collaboration began in the 1990s. They all have backgrounds in artistic fields which complement and enrich each other: postmodern dance, mime, theater, singing, contact dance, Indian dance, yoga, martial arts, acting, film,

pevanje, kontakt improvizacija, indijski ples, joga, borilačke veštine, gluma, film i dokumentaristika. Zajedno su učile, stvarale predstave i odgajale decu više od 25 godina! Iako dolaze iz različitih kulturnih sredina, iskustvo emigracije im je zajedničko, što im daje osnovu i potrebu da istražuju ovu temu. Kao žene, morale su da se oslone jedna na drugu i podržavaju se na mnogo načina – između ostalog, i u stvaranju doma daleko od doma.

and documentary. They have studied together, created performances together and brought up babies together for over 25 years! Having different cultural backgrounds, yet sharing the emigration experience gives them a common ground and need to research the subject. As women, they have had to survive and support each other, in so many ways, including creating a home far from home.

Ideja i koncept / Idea and concept: **Ira Prica & Ljiljana Musić**

Autorke i izvođačice / Text and performers: **Annika Luschin, Djahan Manuela Mazari, Ljiljana Musić, Ira Prica, Gordana Svetopetrić, Dijana Trošelj**

Učesnice intervjuja / Interview participants: **Renata Scaglia Fiket, Rooth Hopkins, Greta Storlund, Vivan Storlund, Vesna Blazich Spring, Camille Mortagne**

Video: **Ira Prica**

Kompozicija i izbor muzike / Composition and music selection: **Zorko Opačić**

Vizuelna rešenja / Visual solutions: **Jonathan Schuit**





12.00 – 14.00 – Prostor Miljenko Dereta, Dobračina 55

GLASOVI UMETNIKA

Susret učesnika festivala

Ovaj sastanak je prilika za neposredni kontakt, razgovor, razmenu utisaka i ideja, kao i za ostvarivanje trajnih veza među učesnicima festivala.

ARTISTS' VOICES

Festival participants meeting

This meeting is an opportunity for immediate contact, conversation, exchange of impressions and ideas, as well as for making lasting connections between festival participants.



15.00 – 20.00 – Fondacija M90, Kneza Miloša 3

15.00 – 20.00 – Fondacija M90, Kneza Miloša 3 (**Petak / Friday 13. 6. 2025.**)

DAN KADA SE SREĆEMO PONOVO

Sara Beinat, Italija

Potraga za poslom, bežanje od rata, borba protiv samog rata: ovo je priča o daljinama, priča o svima onima koji su otišli i nikada se nisu vratili. Modalitet „jedan na jedan“ zahteva bliskost, neposredne reči i jednostavne gestove koji dočaravaju životni put sačinjen od napora, molitvi, crnog hleba. I od povratka, proživljenog ili možda samo sanjanog. **Oda za zaboravljene**, da se sete svoje sudbine i osvetle prošlost odlazaka i oproštaja zapisanih u svačijem DNK. Zasnovano na emigrantskim pismima uključenim u ISREC arhivu (Bergamo, Italija).

THE DAY WE MEET AGAIN

Sara Beinat, Italy

Looking for a job, escaping a war, fighting the war itself: this is a tale of distance, the tale of all those who left and never returned. The “one to one” modality calls for an intimate encounter, direct words and simple gestures evoking a path of life made of efforts, prayers, brown bread. And of a comeback, lived or maybe just dreamed of. **An ode for the forgotten**, to remember their destiny and turn a light on a past of departures and farewells written in everyone's DNA. Based on the emigrants letters included in the ISREC archives (Bergamo, Italy).



Foto Matteo Daniele Sabbadini

Igra / Performance: **Sara Beinat**

Izvođenje pesme / Song performance: **Chiara Disanto**

Sara Beinat je rođena u Nemačkoj u porodici italijanskih sladoledžija. Pohađala je Akademiju dramskih umetnosti u Trstu, po školovanju iz oblasti vizuelnih umetnosti, muzike i scenske umetnosti na Univerzitetu u Udinama. Sara trenutno radi u Italiji kao glumica (InVeroSimile, Il sangue del gelsomino, Uno, due... tre!), scenaristkinja (Ako se nešto desi, OSSERVA), dramska spisateljica (Fotocopie, La vita davanti) i autorka za decu (Una casa per volare, Il sogno dei Ventimila).

Predstava se igra za jednog po jednog gledaoca.

Trajanje: 7'35"

Sara Beinat was born in Germany to a family of Italian ice cream makers. She attended the Academy of Dramatic Arts in Trieste, after receiving her training in Visual arts, music, and performing arts at Università di Udine. Sara presently works in Italy as an actress (InVeroSimile, Il sangue del gelsomino, Uno, due... tre!), screenwriter (If something happens, OSSERVA), playwright (Fotocopie, La vita davanti) and author for children (Una casa per volare, Il sogno dei Ventimila).

The performance is for one audience member at a time.

Duration: 7'35"

<https://youtu.be/HaUhgUmbjns>

 **16.00** - UK Parobrod Bioskop, Kapetan-Mišina 6a

I BOG STVORI TRANS

Simion Rakić

Filmska premijera praćena
razgovorom sa autorskim timom
(Srbija | 2025 | 64 min)

I Bog stvori trans je duboko emotivan i provokativan dokumentarni film koji istražuje životne priče transrodnih seks radnica u srcu homofobičnog i transfobičnog srpskog društva. Ovaj film zaranja duboko u njihove intimne priče i iskustva, pružajući uvid u **borbu za prepoznavanje, identitet, jednakost** i ljudska prava.

AND GOD CREATED A TRANS

Simion Rakić

Film premiere followed by a conversation
with the creative team
(Serbia | 2025 | 64 min)

And God Created a Trans is a deeply emotional and provocative documentary that explores the life stories of transgender sex workers in the heart of homophobic and transphobic Serbian society. This film dives deep into their intimate stories and experiences, providing insight into their **struggle for recognition, identity, equality** and human rights.



Simion Rakić rođen je 1985. godine u Beogradu. Odrastao je u Kraljevu, gde je završio osnovnu školu i gimnaziju. Studirao je novinarstvo na Fakultetu političkih nauka u Beogradu. Tokom studija bio je jedan od urednika i voditelja studentske emisije FPN „Javna odbrana“. Trinaest godina se bavio produkcijom i organizacijom događaja. I bog stvorio trans je njegov prvi autorski film.

Simion Rakić was born in 1985 in Belgrade. He grew up in Kraljevo, where he finished elementary and high school. He studied journalism at the Faculty of Political Sciences in Belgrade. During his studies, he was one of the editors and presenters of the FPN student show “Public defense”. For thirteen years, he was engaged in the production and events organization. And God Created a Trans is his first feature film.

Igraju / Cast:

Aleksandra Salić: Saška

Suzana Kadrija: Esmeralda

Ena Venera: Barbie

Biljana Đaković, Bojana Žarković, Marijana Milošević Mihajlović, Milica Petrović, Snežana Koturanović, Vanja Kosanić

Režija / Director: **Simion Rakić**

Lektor / Proofreader: **Srdan Miljević**

Istraživači saradnici / Research associates: **Dušan Najdanović, Marijana Milošević Mihajlović, Tamara Maksimović**

Snimatelji / Camera operators: **Dragan Mujan, Željko Dražović, Jakov Simović, Marko Mihajlović**

Vozač / Driver: **Marijana Milošević Mihajlović**

Asistenti svega / Assistants of everything: **Marijana Milošević Mihajlović, Nemanja Bulatović**

Grafički dizajn / Graphic design: **Snežana Koturanović**

Muzika / Music: **Klotljudi “Jozef Heler”**

Obrada zvuka / Sound editing: **Ognjen Dimitrijević**

Montaža / Editing: **Miloš Kasalović**

Direktor fotografije / Director of photography: **Jakov Simović**

Asistent režije / Assistant director: **Miloš Kasalović**

Hvala / Special thanks to: **Ana Dodić, Radmila Drašković**



18.00 – Prostor Miljenko Dereta, Dobračina 55

A PEACE OF COOKIE

Ejmi Sarno, SAD

A PEACE OF COOKIE

Amy Sarno, USA



Foto Ella Walters

Šta se dešava kada se zemlje sukobe? Vlade nude novac, oružje ili utočište u nadi da će ponovo uspostaviti mir. Ponude, međutim, takođe mogu povećati tenzije. Lako je reagovati na globalne ratove sa: „Da sam ja bio glavni, ja bih...”

Ali, **šta radite kada se suočite sa gnevom suseda?** Ispečete im kolačiće? Delo velikodušnosti moglo bi umiriti ljutnju vašeg suseda. Ali, kolačić je često više od obične ponude mira. Predstava *A Peace of Cookie* promišlja prirodu

What happens when countries clash? Governments offer money, weapons, or refuge in the hopes of restoring peace. Offerings can, however, also increase tensions. It's easy to react to global wars with, "If I'd been in charge, I would have..."

But, what do you do when confronted with a neighbor's wrath? Bake them some cookies? An act of generosity could soothe your neighbor's anger. But, a cookie is often more than just a simple peace offering. Theatre production *A Peace of Cookie* contemplates the nature of

ponuda i uvreda, mira i rata, pohlepe i velikodušnosti.

Ejmi Sarno je profesorka na Beloit koledžu u Viskonsinu (SAD). Ona režira i osmišljava komade spajajući usmenu istoriju, arhivska istraživanja i interaktivne radionice sa zajednicom. Njen projekat *Otisci* sakupio je priče o duhovima Beloit i otkrio neizmirene lokalne istorije. Vidite li šta vam kažem? otkriva sećanja Beloitove crnačke zajednice u scenariju koji je osmislila sama zajednica. Ostali projekti uključuju *Opraštanje* i *Srećni praznici* za Erasing the Distance iz Čikaga, dok Plan B govori o usmenoj istoriji nasilja u porodici. Sarno trenutno sarađuje sa kompozitorom Kulinom Marfijem na stvaranju orkestrirane multimedijalne priče *Vodeći duh* koja govori o voljenom profesoru.

offerings and offenses; of peace and war; of greed and generosity.

Amy Sarno, Associate Professor at Beloit College, in Beloit, Wisconsin. She directs/devises by weaving together oral history, archival research, and interactive community workshops. Her project, *Imprints*, collected the ghost stories of Beloit uncovers unsettled local histories. *Do You See What I'm Saying?* reveals the memories of Beloit's Black community in a community-devised script. Other projects include *The Forgiveness Project* and *Happy Holidays* for Erasing the Distance, Chicago; Plan B an oral history of family violence. Sarno is currently collaborating with composer Cullynn Murphy to create *The Guiding Spirit*, an orchestrated multimedia story of a beloved professor.

www.beloit.edu/live/profiles/55-amy-sarno





20.00 - Centar za kulturnu dekontaminaciju, Birčaninova 21

VODA

ZID Teatar, Holandija

WATER

ZID Theatre, Netherlands



Foto Maria Morales

VODA je multidisciplinarna predstava koja uranja publiku u jedno vizuelno i fizički intenzivno iskustvo. Ovaj komad koji pozorišnim sredstvima istražuje goruće izazove klimatskih promena, izvodi raznolika grupa umetnika koji dolaze iz različitih kultura. Od mitskih priča do surove stvarnosti, *VODA* otkriva univerzalnu moć ovog esencijalnog elementa i njegovu **duboku povezanost sa našim životima**. Kroz dinamičan mozaik slika, pokreta i muzike,

WATER is a multidisciplinary performance that immerses the audience in a visually and physically rich experience. Carried by a diverse group of performers from different cultures, the piece theatrically explores the urgent challenges of climate change. From mythical tales to stark realities, *WATER* reveals the universal power of this essential element and its **deep connection to our lives**. Through a dynamic mosaic of imagery, movement,

predstava oživljava složene teme – zbunjenost, nada, gubitak i akcija struje zajedno u moćnom toku priča. *VODA* je emocionalno i čulno putovanje koje dira, izaziva i inspiriše publiku da razmišlja o današnjem svetu – i svetu sutrašnjice. *VODA* je nastala u saradnji sa evropskim projektom Green E.Th.I.Cs.

and music, the performance brings complex themes to life – confusion, hope, loss, and action flow together in a powerful stream of stories. *WATER* is an emotional and sensory journey that touches, challenges, and inspires the audience to reflect on the world of today – and the one of tomorrow. *WATER* is produced in collaboration with the European project Green E.Th.I.Cs.



Foto Maria Morales

Koncept i umetničko vođstvo / Concept & artistic direction: **Karolina Spaić**
Režija / Directors: **Daan Bosch** (1. deo/part 1), **Karolina Spaić** (2. deo/part 2), **Igor Alvarez Cugat** (3. deo/part 3)
Ko-kreacija, tekstovi i izvođenje / Co-creation, texts and performance: **Sebo Bakker, Naima Baraka, Nivin Baranbo, Daan Bosch, Jos Daamen, Dora Draghi, Issam Zemmouri**
Kostimi/ Costumes: **MAB – Maja Teodosijević Belgrade**
Muzika / Music: **Lewis Harisson**
Svetlo / Lighting Design: **Saskia Maurik Zach**
Fotografija i grafički dizajn / Photography and Graphic Design: **Maria Morales**
Produkcija i PR / Production & PR: **ZID Theater**

ZID Teatar je kulturna organizacija sa sedištem u Amsterdamu (Holandija) koja više od 32 godine stvara multidisciplinarne predstave i producira godišnji međunarodni ExploreZ festival. ZID teatar, koji je osnovala i vodi pozorišna rediteljka Karolina Spaić poreklom iz Beograda, posvećen je stvaranju autentičnog, angažovanog pozorišta koje insistira na **transformativnoj moći umetnosti**. ZID nudi niz programa obuke koji se bave razvojem talenata kod novih umetnika. Pored nastupa širom Holandije, ZID je imao velike turneje širom Evrope, Sjedinjenih Država, Južne Amerike i Maroka.

Karolina Spaić je pozorišna rediteljka, umetnički rukovodilac i direktorka ZID Teatra. Nakon usavršavanja klasičnog baleta i studija književnosti u Beogradu, Karolina Spaić je nastavila školovanje u Utrechtskoj školi umetnosti (HKU) u Holandiji. Godine 1991. osnovala je ZID Teatar fondaciju čija je direktorka i umetnički vođa. Pored svoje liderske uloge, ona podučava, drži predavanja i vodi radionice na nacionalnom i međunarodnom nivou. Karolina Spaić je deset godina bila uključena u ISTA, Međunarodnu školu pozorišne antropologije, koju je, između ostalih, vodio i reditelj Eugenio Barba. Takođe je savetnica u raznim kulturnim fondovima.

www.zidtheater.nl
www.explorez.nl

ZID Theater is Amsterdam-based (the Netherlands) cultural organization that for over 32 years creates multidisciplinary performances and produces the annual international ExploreZ Festival. Founded and led by theatre director Karolina Spaić, originally from Belgrade, Serbia, ZID Theater is dedicated to creating authentic, engaging theatre that embraces **the transformative power of the arts**. ZID offers a range of training programs focused on talent development for emerging artists. In addition to performing across the Netherlands, ZID has toured extensively throughout Europe, the United States, South America, and Morocco.

Karolina Spaić is a theatre director, as well as artistic leader, and director of ZID Theater. After training in classical ballet and studying literature in Belgrade, Karolina Spaić continued her education at the Utrecht School of the Arts (HKU) in the Netherlands. In 1991, she founded ZID Theater Foundation and has served as its director and artistic leader ever since. In addition to her leadership role, she teaches, gives lectures, and leads workshops both nationally and internationally. Karolina Spaić was involved for ten years with ISTA, the International School of Theatre Anthropology, led by director Eugenio Barba, among others. She also serves as an advisor to various cultural funds.

 **13.00** - Prostor Miljenko Dereta, Dobračina 55

KREATIVNOST U POBUNI

Razgovor sa studentima Univerziteta u Beogradu

Posle tragičnog događaja u Novom Sadu u kome je stradalo šesnaestoro ljudi u novembru 2024. godine, studenti su počeli sa velikim protestima koji su se proširili na celu Srbiju i na sve segmente društva. Kao glavni način pobune korišćena su kreativna sredstva koja u sebi nose poruku mira i slavljenja života, uprkos sve nasilnijem odgovoru režima.

CREATIVITY IN REBELLION

Conversation with University of Belgrade Students

After the tragic event in Novi Sad in which sixteen people died in November 2024, students started large-scale protests that spread to the whole of Serbia and to all segments of society. As the main method of rebellion, creative means were used that carry a message of peace and celebration of life, despite the regime's increasingly violent response.



 **16.00** - UK Parobrod, Bioskop, Kapetan Mišina 6a

SELIDBA

Elahe Esmaili

(Ujedinjeno Kraljevstvo / Iran | 2024 |
26 min)

A MOVE

Elahe Esmaili

(United Kingdom/Iran | 2024 | 26 min)



Elahe se vraća u svoj rodni grad u Mašhadu u Iranu kako bi pomogla roditeljima da se posle 40 godina presele. Pod uticajem pokreta **Žene, život, sloboda**, ona se takođe nada većoj promeni od preseljenja u novi stan.

Elahe returns to her hometown in Mashhad, Iran, to help her parents move to a new place after 40 years. Influenced by the **Woman-Life-Freedom** movement, she's also hoping for a bigger change than that of moving to a new apartment.

Režija / Directing: **Elahe Esmaili**

Fotografija / Cinematography: **Mehdi Azadi**

Montaža / Editing: **Delaram Shemirani**

Zvuk / Sound: **Ensieh Leyla Maleki**

Muzika / Music: **Afshin Azizi**

Produkcija / Production: **Hossein Behboudi Rad**

MOJ TEČA TUDOR (NANU TUDOR)

Olga Lucovnicova
(Belgija/Mađarska/Portugalija |
2021 | 20 min)

Nakon dvadeset godina tišine, rediteljka se vraća u kuću u kojoj je provodila detinjstvo. U intimnim krupnim planovima, kamera beleži idilične scene koje kao da pripadaju nekoj drugoj eri, mesto uspavanih lepotica, paukova koji pletu čipkane velove i drugih malih čudovišta. Malo po malo, **iluzija bezbrižnog sveta prethodnih generacija** pada pod teretom uznemirujućeg razgovora, istovremeno ležernog i nemilosrdnog, u kom se rediteljka suočava sa svojim tečom Tudorom, koji je uzrok njene traume.

Rediteljka, scenaristkinja, snimateljka, montažerka i dizajnerka zvuka / Director, screenwriter, cinematographer, editor, and sound designer: **Olga Lucovnicova**

Producent / Producer: **Frederic Nicolai**

Produkcija / Production: **Doc Nomads – Belgium**

Koprodukcija / Co-production: **Lusofona – Portugal, Színház-és Filmművészeti Egyetem – Hungary**

MY UNCLE TUDOR (NANU TUDOR)

Olga Lucovnicova
(Belgium/Hungary/Portugal | 2021
| 20 min)

After twenty years of silence, the director returns to the house where she spent her childhood. In intimate close-ups, the camera records idyllic scenes that seem to belong to another era, a place of sleeping beauties, spiders weaving lace veils, and other little monsters. Little by little, **the illusion of the carefree world of previous generations** falls under the burden of a disturbing conversation, both casual and merciless, in which the director confronts her uncle Tudor, who is the cause of her trauma.





18.00 - Prostor Miljenko Dereta, Dobračina 55

NE SAMO JA

Nivin Baranbo, ZID Teatar, Sirija/
Holandija

U svom solo nastupu *Ne samo ja*, Nivin Baranbo deli dirljivu ličnu priču o tome kako je bilo odrastati kao devojčica koja se neprestano suočava sa očekivanjima porodice i društva. Predstava govori o **razbijanju tabua**, bavljenju ženskim pravima i donošenju ličnih izbora. Tokom predstave ste uvedeni u Nivinin intimni svet, gde ste kao „gost“ u njenom sopstvenom TV studiju.

Koristeći živopisan stil izvođenja koji kombinuje tekst, ples i slike, ona uspeva da osvetli teme koje se tiču mnogih i podstiču na razmišljanje. *Ne samo ja* predstavlja čin solidarnosti sa svim ženama širom sveta.

NOT ONLY ONE

Nivin Baranbo, ZID Theater, Siria/
Netherlands

In her solo performance *Not Only One*, Nivin Baranbo shares a touching personal story of growing up as a girl, constantly facing the expectations of family and society. The performance is **about breaking taboos**, addressing women's rights, and making personal choices. As a spectator, you are taken into Nivin's intimate world during the performance, like a "guest" in her own TV studio.

Using a vibrant performance style that combines text, dance and images, she manages to illuminate themes that resonate with many and incite reflection. *Not Only One* serves as an act of solidarity with all women, around the globe.

Koncept, tekst i gluma / Concept, text and acting: **Nivin Baranbo**

Režija / Directing: **Julija Filipović**

Zvuk / Sound: **Ahmad Ashram**

Scenografija / Stage design: **Dina Nedelkov**

Svetlo / Lighting design: **Saskia Maurik Zach**

Umetnički direktor / Artistic direction: **Karolina Spaić**

Umetnički mentor / Artistic coach: **Sebo Baker**

Produkcija / Production: **ZID teatar**

<https://zidtheater.nl/not-only-one-powered-by-zid-nivin-baranbo/>

Nivin Baranbo je radila kao producentkinja, novinarka i voditeljka na nacionalnoj radio stanici Arabesque u Damasku (Sirija). Po dolasku u Holandiju, pridružila se programu razvoja talenata FATE #1 (2020–2022) u ZID Teatru, nakon čega je nastupala u raznim pozorišnim predstavama i filmovima. Nivin je sada član osnovnog umetničkog tima ZID-a i glumica u nekoliko ansambl produkcija.

Nivin Baranbo worked as a producer, journalist, and presenter at the national Arabesque radio station in Damascus (Syria). Upon her arrival to the Netherlands, she joined the talent development program FATE #1 (2020–2022) at ZID Theater, after which she performed in various theatre productions and films. Nivin is now a member of ZID's core artistic team and a performer in several ensemble productions.



Foto Mina Stojakovic





20.30 – Prostor Miljenko Dereta, Dobračina 55

NEMORALNI RECEPTI

Brižit Sirla (Voix Polyphoniques)
i Sebastian Beranže (Diffusion),
Francuska

Nemoralni recepti su kvazi-radio emisija koja se izvodi i transformiše pred publikom u realnom vremenu. Zasnovana je na istoimenoj knjizi Manuela Vaskeza Montalbana. U predgovoru, autor navodi da je „svaki od ovih recepata potraga za alternativnim, hedonističkim moralom koji je na dohvat ruke sledbenicima trenutnog zadovoljstva, a sastoji se u korišćenju, a možda čak i **zloupotrebi osnovnih znanja: kako da se kuva, jede, pokušaji da se nauči voleti...**“.

Brižit Sirla i Sebastian Beranže zajedno su stvorili muzičku predstavu na ovu ambivalentnu temu, temu koju sugerišu senzualni, poetični i hranljivi užici usta.

Brižit Sirla, pevačica, dirigentkinja hora i glumica, i **Sebastijen Beranže**, kompozitor i izvođač, razvijaju zajedničke muzičke projekte od 2020. godine. Fokusirajući se na multidisciplinarnost, nove tehnologije, inkluzivnost i otvorenost prema amaterskoj publici, duo proizvodi predstave koje se fokusiraju na savremene jezike. Posvećeni deljenju muzičkog stvaralaštva sa što većim brojem ljudi, Brižit Sirla i Sebastian Beranže predlažu pristup muzičkom stvaralaštvu u dijalogu sa bogatstvom zvučnih svetova i svakodnevnih zadovoljstava.

IMMORAL RECIPES

Brigitte Cirla (Voix Polyphoniques)
and Sébastien Béranger (Diffusion),
France

Immoral Recipes is a quasi-radio show performed and transformed in real time in front of the audience. It is based on the book of the same name by Manuel Vázquez Montalbán. In his preface, the author states that “Each of these recipes is a bid for an alternative morality, a hedonistic morality that is within the reach of the disciples of instant gratification, consisting as it does in the use and perhaps even **the abuse of basic knowledge: knowing how to cook, how to eat, attempting to learn to love...**”. Together Brigitte Cirla and Sébastien Béranger have created a musical show on this ambiguous theme, the theme suggested by the sensual, poetic and nourishing pleasures of the mouth.

Brigitte Cirla, singer, choral conductor and actor, and **Sébastien Béranger**, composer and performer, have been developing collaborative musical projects since 2020. Focusing on multidisciplinarity, new technologies, inclusivity and openness to amateur audiences, the duo produces shows that are resolutely focused on contemporary languages. Committed to sharing musical creation with as many people as possible, Brigitte Cirla and Sébastien Béranger propose an approach to musical creation in dialogue with the richness of sound worlds and everyday pleasures.



Kompozicija / Composition: **Sébastien Béranger**
 Koncept i izvedba / Concept, Performance: **Brigitte Cirla**
 Izvršna produkcija / Executive Production: **Diffusion**
 Koprodukcija / Coproduction: **Voix Polyphoniques**





10.6	UTORAK	TUESDAY
11.00–12.00 Prostor Miljenko Dereta Dobračina 55	IZLOŽBA LICA UKRAJINSKOG SNA Sveukrajinsko udruženje Patriot, Ukrajina Izložbu otvara Vladimir Arsenijević	EXHIBITION FACES OF THE UKRAINIAN DREAM All-Ukrainian Association Patriot, Ukraine. Opening speech by Vladimir Arsenijević
12.00–13.30 Prostor Miljenko Dereta Dobračina 55	PREDSTAVLJANJE MIROVNIH ORGANIZACIJA Mreža za izgradnju mira – Damir Šaćiragić, Bosna i Hercegovina Mirovna grupa mladih Dunav – Saša Bjelanović, Hrvatska Inicijativa mladih za ljudska prava – Marko Milosavljević, Srbija Udruženje žena Peščanik – Slavica Stanojlović Urošević, Srbija Moderira: Jadranka Anđelić	PRESENTATION OF PEACE ORGANIZATIONS Network for Building Peace – Damir Šaćiragić, Bosnia and Herzegovina Youth Peace Group Danube – Saša Bjelanović, Croatia Youth Initiative for Human Rights – Marko Milosavljević, Serbia Peščanik Women's Association – Slavica Stanojlović Urošević, Serbia Moderator: Jadranka Anđelić
13.30–15.00 Prostor Miljenko Dereta Dobračina 55	SPECIJALNI PROGRAM Srebrenica – 30 godina posle Obeležavanje 30 godina od genocida Moderira: Dijana Milošević	SPECIAL PROGRAM Srebrenica – 30 Years After Marking 30 years since the genocide Moderator: Dijana Milošević
16.00–19.00 Prostor Miljenko Dereta Dobračina 55	RADIONICA ZA MLADE <i>Misliti mir</i> – Kostas Diamantis, Action Synergy, Grčka [HOPE Projekat]	YOUTH WORKSHOP <i>Thinking Peace</i> – Kostas Diamantis, Action Synergy, Greece [HOPE Project]
15.00 & 19.00 Češki Centar Beograd Svetozara Markovića 79	PERFORMANS* GLADAK ŽIVOT – Dafa Teatar, Jordan/ Palestina/Republika Češka	PERFORMANCE* SMOOTH LIFE – Dafa Theatre, Jordan/ Palestine/Czech Republic
20.00 Dorćol Platz Dobračina 59B	PREDSTAVA NASLEBE – DAH Teatar, Srbija PREMIJERA	THEATRE PRODUCTION HERITAGE – DAH Theatre, Serbia PREMIERE
21.30 Prostor Miljenko Dereta Dobračina 55	OTVARANJE FESTIVALA DAH Teatar i HOR-RUK prvi omladinsko- penzionerski hor, Srbija	FESTIVAL OPENING DAH Theatre and HOR-RUK the first youth–retirement choir, Serbia

11.6

SREDA

WEDNESDAY

12.00–14.00
UK Parobrod
Kapetan-Mišina 6a

**OKRUGLI STO
PRAVA NEZAVISNIH POZORIŠNIH
UMETNIKA U REGIONU – STRATEGIJE
ODRŽIVOSTI** – ŠTRIH (Severna Makedoni-
ja), Korifej Teatar (Crna Gora), DAH Theatre
(Srbija) – **Projekat Under 600**
Moderira: Jadranka Anđelić

**ROUND TABLE
RIGHTS OF INDEPENDENT THEATRE
ARTISTS IN THE REGION – SUSTAIN-
ABILITY STRATEGIES** – ŠTRIH (North
Macedonia), Korifej Theatre (Montenegro),
DAH Theatre (Serbia)– **Under 600 Project**
Moderator: Jadranka Anđelić

14.00–15.00
UK Parobrod
Kapetan-Mišina 6a

**PREDSTAVLJANJE
PROJEKTA ARTVOCACY**
– Rita Ezenwa-Okoro i Ezenwa Eleazar
Okoro, Street Project Foundation, Nigerija

**PRESENTATION:
ARTVOCACY PROJECT** – Rita Ezen-
wa-Okoro and Ezenwa Eleazar Okoro,
Street Project Foundation, Nigeria

16.00
UK Parobrod
Bioskop
Kapetan-Mišina 6a

FILMOVI

HOĆEŠ LI ME POGLEDATI – Šuli Huang
(Kina | 2022 | 20 min)
GLASOVI ŽENA HAKA NARODA – Ja Lin
Peng i Suzan Fuks (Tajvan–Australija | 2023
| 22 min)
BAKIN SEKSUALNI ŽIVOT – Urška Đukić
i Emili Pižar (Slovenija–Francuska | 2021
| 14 min)

FILMS

WILL YOU LOOK AT ME – Shuli Huang
(China | 2022 | 20 min)
VOICES OF HAKKA WOMEN – Ya-Ling
Peng and Suzon Fuks (Taiwan–Australia |
2023 | 22 min)
GRANNY'S SEXUAL LIFE – Urška Đukić
and Émilie Pigéard (Slovenia–France | 2021
| 14 min)

17.00–19.30
UK Parobrod
Kapetan-Mišina 6a

INSTALACIJA: SEĆANJE – Katarina
Drenjanin, Srbija [Hope Hive Projekt]-
OTVARANJE
PERFORMANS: RUSSIANBRIDE.COM –
Olga Murašova, Rusija/Srbija [Hope Hive
Projekt]- **PREMIJERA**
**RAZGOVOR: ISKUSTVA HOPE HIVE
PROJEKTA**
Učestvuju: Rosana Luis (Velika Britanija)
Dijana Milošević, Ivana Milenović Popović,
Katarina Drenjanin (Srbija), Olga Murašova
(Rusija/Srbija)

INSTALLATION: MEMORY – Katarina
Drenjanin, Serbia [Hope Hive Project]-
OPENING
PERFORMANCE: RUSSIANBRIDE.COM –
Olga Murashova, Russia/Serbia [Hope Hive
Project] - **PREMIERE**
**CONVERSATION: HOPE HIVE PROJECT
EXPERIENCES**
Participants: Rosana Lewis (Great
Britain) Dijana Milošević, Ivana Milenović
Popović, Katarina Drenjanin (Serbia), Olga
Murashova (Russia/Serbia)

18.00 Prostor Miljenko Dereta Dobračina 55	PREDSTAVA * ZATVORENIK CIONA – Li Perlman i Nadav Bossem, Izrael	THEATRE PRODUCTION* PRISONER OF ZION – Lee Perlman and Nadav Bossem, Israel
20.00 Dorćol Platz Dobračina 59B	PLESNA PREDSTAVA PROVA – SubLab Scene & No-Mads Collective, Hrvatska/Holandija	DANCE PRODUCTION PROVA – SubLab Scene & No-Mads Collective, Croatia/Netherlands
21.00 Prostor Miljenko Dereta Dobračina 55	PREDSTAVA * ZATVORENIK CIONA – Li Perlman i Nadav Bossem, Izrael	THEATRE PRODUCTION* PRISONER OF ZION – Lee Perlman and Nadav Bossem, Israel

12.6	ČETVRTAK	THURSDAY
12.00–14.00 Prostor Miljenko Dereta Dobračina 55	SUSRET UČESNIKA FESTIVALA <i>GLASOVI UMETNIKA</i>	FESTIVAL PARTICIPANTS MEETING <i>ARTISTS' VOICES</i>
15.00–20.00 Fondacija M90 Kneza Miloša 3B	PERFORMANS* DAN KADA SE SREĆEMO PONOVO – Sara Beinat, Italija (trajanje performansa je 7 minuta)	PERFORMANCE* THE DAY WE MEET AGAIN – Sara Beinat, Italy (performance lasts for 7 minutes)
16.00 UK Parobrod Kapetan-Mišina 6a	PREMIJERA FILMA BOG STVORI TRANS – Simion Rakić (Srbija 2025 64 min) Razgovor sa rediteljem i autorskim timom	FILM PREMIERE AND GOD CREATED A TRANS – Simion Rakić (Serbia 2025 64 min) A conversation with the director and the creative team
18.00 Prostor Miljenko Dereta Dobračina 55	PREDSTAVA A PEACE OF COOKIE – Ejmi Sarno, SAD	THEATRE PRODUCTION A PEACE OF COOKIE – Amy Sarno, USA
18.00 Centar za kulturnu dekontaminaciju Birčaninova 21	PREDSTAVA VODA – ZID Teatar, Holandija	THEATRE PRODUCTION WATER – ZID Theatre, Netherlands

13.6	PETAK	FRIDAY
13.00 Prostor Miljenko Dereta Dobračina 55	KREATIVNOST U POBUNI Razgovor sa studentima	CREATIVITY IN REBELLION Conversation with students
15.00–20.00 Fondacija M90	PERFORMANS* DAN KADA SE SREĆEMO PONOVO Sara Beinat, Italija (trajanje performansa je 7 minuta)	PERFORMANCE* THE DAY WE MEET AGAIN Sara Beinat, Italy (performance lasts for 7 minutes)
16.00 UK Parobrod Kapetan-Mišina 6a	FILMOVI BAKIN SEKSUALNI ŽIVOT – Urška Đukić i Emili Pižar (Slovenija–Francuska 2021 14 min) SELIDBA – Elahe Esmaili (Britanija/Iran 2024 26 min) MOJ TEČA TUDOR – Olga Lucovnicova (Belgija/Mađarska/Portugalija 2020 21 min)	FILMS GRANNY'S SEXUAL LIFE – Urška Đukić and Émilie Pigeard (Slovenia–France 2021 14 min) A MOVE – Elahe Esmaili (United Kingdom/Iran 2024 26 min) MY UNCLE TUDOR (Nanu Tudor) – Olga Lucovnicova (Belgium/Hungary/Portugal 2021 20 min)
18.00 Prostor Miljenko Dereta Dobračina 55	SOLO PREDSTAVA NE SAMO JA – Nivin Baranbo, ZID Teatar, Sirija/Holandija	SOLO THEATRE PRODUCTION NOT ONLY ONE – Nivin Baranbo, ZID Theatre, Siria/Netherlands
20.30 Prostor Miljenko Dereta Dobračina 55	KONCERT PREDSTAVA NEMORALNI RECEPTI – Brižit Sirla (Voix Polyphoniques) i Sebastian Beranže, (Diffusion), Francuska	KONCERT THEATRE PRODUCTION IMMORAL RECIPES – Brigitte Sirla (Voix Polyphoniques), and Sébastien Béranger (Diffusion), France

* Zbog ograničenog broja mesta, molimo Vas da što pre potvrdite Vaš dolazak, office@dahteatearcentar.com

* Due to the limited number of places, please confirm your arrival as soon as possible office@dahteatearcentar.com





DAH Teatar Centar za istraživanje kulture i društvenih promena (osnovan 1991. godine) je nezavisno, savremeno pozorište i umetnički kolektiv, koji koristeći tehnike savremenog teatra stvara angažovanu umetnost sa namerom da utiče na pozitivan razvoj društva. Spajajući pozorište, ples i vizuelne umetnosti DAH Teatar stvara predstave, umetničke i edukativne projekte sa vizijom stvaranja nenasilnog i tolerantnog društva.

DAH Theatre Research center for culture and social change (founded in 1991) is an independent theatre and artistic collective that uses contemporary theatre techniques to create engaging art, with the intention of initiating a positive social development. Connecting theatre, dance, and visual arts, DAH Theatre creates productions, artistic and educational projects with a vision of creating a non-violent and tolerant society.

Tim festivala DAH Teatra *Umetnost i ljudska prava* **DAH Theatre's Festival *Arts and Human Rights Team***

Dijana Milošević – koncept i program festivala / Festival concept and program

Ivana Milenović Popović – koncept i program festivala / Festival concept and program

Jadranka Anđelić – umetnička saradnja na programu / Artistic collaboration on the program

Nataša Novaković – menadžerka festivala / Festival manager

Milica Petrović – razvoj publike, organizacija / Audience development, organization

Meri Zec – menadžerka društvenih mreža i asistentkinja produkcije / Social media manager and production assistant

Maja Ćuk – asistentkinja produkcije / Production assistant

Una Krstojević – asistentkinja produkcije / Production assistant

Miona Dimitrijević – asistentkinja volonterka / Assistant volunteer

Tanja Rapp – PR festivala / Festival PR

Dragana Živanović – finansijska menadžerka / Financial manager

Lidija Stojanović Janković – finansijska koordinatorka / Financial coordinator

Dijana Mitrović Longinović – prevod i uređivanje programa / Program translation and editing

Koan studio – Vizuelni identitet / Visual identity of the festival

Tehnička realizacija / Technical production

Milomir Dimitrijević – tehnički direktor / Technical Director

Radovan Samolov – tehnički direktor / Technical Director

Miloš Udovčić – tehnička podrška / Technical support

Video i foto dokumentacija / Video and photo documentation

Nata Korenovskaja – fotograf / Photographer

Dragana Udovičić – video / Video

Bane Krstić – montaža videa / Video editing

DAH Teatar – Produkcija i realizacija / Production and realisation

Filmski program je realizovan u saradnji sa Festivalom KRATKOG

DOKUMENTARNOG FILMA: INTERAKCIJA

**The film program was realized in cooperation with the INTERACTION: SHORT
DOCS FESTIVAL**

DAH Teatar Centar za istraživanje kulture i društvenih promena

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