



Serbian National Theatre Showcase



20.11 - 25.11.2024

Teatropolis

Novi Sad, Serbia



SNP TEATROPOLIS SHOWCASE

Desiring to highlight superior artistic achievements, the highest accomplishments of acting, prominent esthetics of directing and the most innovative art processes, as well as to reaffirm its position of a major centre within the world network of theatres, the Serbian National Theatre is organizing the SNP Teatropolis Showcase, where international audiences will have a chance to see ten significant performances from the theatre's repertory and to take part in a diverse ancillary program of the Showcase.

SNP Teatropolis Showcase endeavours to strengthen international communication, cooperation and artistic exchange, but also to empower regional collaboration in arts, as well as to be a gathering spot for the most prominent theatrical enthusiasts, a beehive of creative minds and the most vibrant centre for the development of contemporary performing arts. Therefore, an important segment of the Showcase will be the founding assembly of the World Theatre Network which will join together leading theatres throughout the world and facilitate exchange of experiences, productions and an overall development of the contemporary theatrical expression. The international forum, the round table, workshops for international students and a multifarious music program will complement the five festival days when the Serbian National Theatre will be the brightest burning theatrical point in the whole world – the Teatropolis itself!

Welcome!

TEATROPOLIS

showcase

THE SERBIAN NATIONAL THEATRE

Novi Sad

WHY?

Our world has for quite a while been networked in a technical and IT sense and in this virtual network everything is accessible. It holds true for arts and artists – everything is as close to us as a touch, a file, a platform. Everything except physical presence, except the living breath of an artist on stage – and for us, living people, around that stage. I am talking about theatre, of course.

Theatre has always been a specific form of artistic expression, just because of this privileged physical connection, one can almost say intimacy, between the actor and the spectator. A question that logically springs up is how to preserve the entire exclusivity of a live performance while at the same time „networking“ all the various theatres hundreds or thousands of kilometers apart. Standard visiting performances outside of the domicile stage and artists as guests of projects of theatrical companies where they do not have permanent engagement contracts are simply not a good answer to the question. Neither is it a total turning of the theatre into virtuality.

It is exactly in search of the answer to this question that we have organised this *showcase*. Our answer lies in what the earlier mentioned networking actually enables us to do - be in continuous contact and exchange. Should the theatres whose representatives join our Teatropolils remain in continuous, daily contact, the physical distances in which their performances take place (and we said how

important it is for the theatre not to lose its physical presence in front of the audiences) will be elegantly overcome. In this way, every new theatrical trend, new esthetics, theatrical movement or technical solution will immediately be accessible and known to all parts of the theatre network and will be applicable almost simultaneously here in Novi Sad or any other theatre thousands of kilometers away from Novi Sad. Such a continuous cross-education among theatre personnel from different parts of the world will mean that the local audiences will not have to wait for months (even years) for something someone has thought of miles away from them. Because everything will be right here, at hand, in their own theatre. The same day.

This approach, in which ideas and achievements are constantly exchanged, will certainly elevate the standard theatrical cooperation, through visiting artists and coproduction projects, to a much higher level – because „the core of well-informed artists“ will be much bigger, which will increase the possibilities of their exchange and participation in projects outside of their home theatre.

This principle of continuous exchange and mutual education will certainly be applied to all the activities in the theatre and around it (to theatre criticism, digitalization, development of audiences etc.).

The Serbian National Theatre is, in every possible sense, the right place for such an idea to have been accepted – our long-standing history, the quality of our theatrical ensemble and eminent visiting artists of European renown, as well as performances which will be seen, are surely an excellent beginning of a new way of understanding and a new, modern approach to theatre.

Sonja Damjanović, Head of the Drama Department

1.3 History of the SNP (timeline)

In 1838 A „Flying“ Amateur Theatre was founded in Novi Sad, as the first professional theatre company in Serbia, which created an environment for the creation of the first permanent professional ensembles in the countries inhabited by the South Slavs – Novi Sad, Zagreb and Belgrade.



On March 28, 1861 Jovan Jovanović and Stevan Branovački initiate foundation of the Serbian National Theatre - this date was to become the Day of the SNP.

On July 28, 1861 the Serbian National Theatre is founded and its first Manager was Jovan Đorđević.

On August 4, 1861 the first performances of the SNP take place: *Prijatelji (Friends)* by Lazar Lazarević and *Muški metod i ženska majstorija (The Male Method and Female Trickery)* by Lajoš Kever.

On May 29 and 30, 1862 a Society for the Serbian National Theatre is established, with two departments: economic (in charge of procuring funds for the theatre's functioning) and theatrical (which takes care of the artists, repertory and other issues pertaining to the theatre).

In 1867, Jovan Đorđević (theatre general manager till then) and a part of the ensemble move to Belgrade where they establish the National Theatre.

On December 26, 1871 SNP launches its publishing branch and issues the *Pozorište (Theatre)* magazine, with Antonije Hadžić as its editor.

In 1872, SNP starts publishing *Zbornik pozorišnih dela (Collection of Theatrical Works)*, featuring domestic plays and translations of pieces of foreign playwrights from the repertory of the Serbian National Theatre.

In 1895, Lazar Dundžerski endows a theatre building in the centre of Novi Sad (which burnt down in a fire in 1928).

1944 -1951 – after the War the theatre is renewed and operates under the name of National Theatre of Vojvodina.

On March 17, 1945 the first post-liberation performance was played - *Najezda (The Onslaught)* by Leonid Leonov.

In 1947, the SNP founds the Opera department.

From 1947 to 1959 there was a Secondary School of Theatrical Art, with two departments – acting and ballet, which trained staff for the Serbian National Theatre; this school later turned into a Ballet School.

In 1950, the SNP founds the Ballet department.

In 1956, the Sterijino pozorje Festival originates.

From 1958 to 1979, the Theatre general manager is Miloš Hadžić, and this period is considered the „golden era of the SNP“.

In 1961, printing facility as part of the Theatre begins its operation.

From 1964 to 1972, a Drama Studio of the SNP is engaged in educating and training actors for the SNP staff.

On March 28, 1981 the Serbian National Theatre moves into the currently used building.



2.1 On performances

I Even Met Happy Gypsies (Skupljači perja)

The famous Yugoslav film by Aleksandar Saša Petrović from 1967, which was awarded the Grand Prix of the Jury and the International Critics' Award at the Cannes Film Festival, was staged in a way which neither kowtows to its cinematic origin nor lets it down. On the contrary, the play *I Even Met Happy Gypsies*, which speaks of love and the struggle with life in a Gypsy community, is in an esthetic and philosophical dialogue with its cinematic starting point: the creative team decided on mass scenes of stylized and expressive gestures in place of the film close-ups which evoke loneliness and intimacy; on the musical plane, against the cultic rendering of *Đelem, Đelem* by Olivera Katarina, there is live music on stage, enriched with original numbers; a melancholy tone of the film is contrasted with a tumultuous rhythm of the play, where the major and the minor, passion and death follow one another in fragmentary theatricals. A powerful expression unfolding in the synergy of acting, dancing, musical and visual elements creates lyrical „images“ in a collage with dramatic scenes. The result of these ingenious

decisions is that, in contrast to the black wave resignation with life and society, a modern reading of the *I Even Met Happy Gypsies*, by the award-winning director Dejan Projkovski, insists just on the vitality and the joy of life, reflected in the stage props, but also





in the evident joy of acting which radiates from the entire team. Much like the film, which in an ethical and masterly way opposes the dominant style of the time, so does the play *I Even*

Met Happy Gypsies, with its highlighted emotionalism, responding to the contemporary hopelessness and frequently seen mannerism and detachment of the modern theatre. As the director himself says: „Over half a century later, coming back to *I Even Met Happy Gypsies* means a return of the reality of pain and joy of freedom, beauty of frenetic living, authenticity of life, craving and passion, death and eros. It means a return to a constant which, irrespective of the change in the context, remains the same. Its essence resists social changes and indeed represents a resistance to conforming to the conventions of the modern world – to the extent of creating a self-sufficient world. *I Even Met Happy Gypsies* is a hymn to freedom which is always reached when there is a prison in front of one’s own eyes.“



The Last Balkan Vampire

People's perception that whatever resource they seek is finite – including love, money, kindness and good intentions – is the root cause of almost all the nasty things they do – they approach everything with the idea that you can either *vampirize* or be *vampirized*. This is the main premise of the black comedy Western *The Last Balkan Vampire* by Dejan Dukovski and directed by Aleksandar Popovski. Vampire hunter Kurta comes to a small village with his assistant Mali in response



to a call from the locals who can no longer tolerate the terror of the vampire, who commits various wickedness in their village. He rapes, steals, kills animals, and engages in petty mischief, such as defecating on pies made by hostesses. In the village, we encounter a priest who doesn't believe in God, innocent girls who are prostitutes, a child who is, in fact, an old man, a neighbour named Vampir who is not in fact a vampire, a wise fool, and a corrupt village official. Everything is the opposite of what it seems, and the truth about the place and its inhabitants is exposed with the arrival of a stranger. *The Last Balkan Vampire* articulates and addresses contemporary issues of our society more clearly. In addition to the problem of hypocrisy, the Wise Fool speaks about air pollution, institutional inaction, and deteriorating values.



The Walking Ghost (Prometheus's Pathway)

This contemporary text by Dejan Dukovski is about „us“ who are choking under the neo-liberal capitalism and its doctrine, about „us“ who are dreaming of a better tomorrow, „us“ whose societies are governed by criminal organizations, „us“ - cultural workers in the countries in which culture has been devastated. *The Walking Ghost* directed by Aleksandar Popovski is a bitter, witty and tragic search for an answer to the question – what would happen if a man (in this piece none other than a *Shakespearean scholar* Mara) takes justice in his own hands and launches a bloody fight with seen and unseen levers of the system – *Ili na oružje protiv mora beda dići se, i borbom učiniti im kraj?* Playful, singing, satirical and dark, *The Walking Ghost* sheds light on the life in the Balkans, in the society still in transition and through the lives of three generations of the Mara/Prometheus family, whose members are Mara, his brother and his wife who are striving to live from day to day, the generation of his parents who are lamenting the times they understood better, and the generation of his daughter, the one belonging to the future, but





to which the predecessors have left too heavy a burden to carry. Although this story has a linear form, it is not told in a realistic style and it is the visual solutions that make it especially interesting and create a layer of the absurd, allowing the spectator to, in addition to recognizing his own unhappiness, look upon it from a different angle and rather than succumb to defetism, be prompted to find his own solution or his own „path“. The text of the play begins with the following: „The solution is right in front of our eyes, but we cannot see it. – What solution? – The solution to this shit. – You mean this shit of ours or our – our own shit?“



Who Killed Janis Joplin?

Youthful energy and a generation's revolt characterize this rock-and-roll drama about the life and death of the famous musician. It is also about a struggle for freedom in a conservative environment, as well as a struggle to overcome gender roles, to find one's own „voice“ and place in the world. The production *Who Killed Janis Joplin?* leaves a glowing impression, like a concert, a protest, a proclamation coming from off the stage: „If you keep silent, you will lose yourselves!“ A retrospective form, which from the moment of Janis' death takes us back through time so we can reveal *who* or *what* killed Janis Joplin, confronts two heroines – Janis from her end and Janis from her beginning, who unravel the tapestry of their lives observing what they were and what they were yet to become. A combination of brilliant acting, live music played by the „UV Band“ and imaginative solutions found by the up and coming directress Sonja Petrović, created a show which has for years in a row done something marvelous for our theatre environment – actually, the show *Who Killed Janis Joplin?* generates new audiences.

With its powerful and approachable expression, and yet an emotional story, this performance, created in collaboration with the European Youth Capital Novi Sad, opened the doors of our theatre to numerous young people who are often a *non-audience*, but also to other people of various walks of life. A tell-tale proof of its success is the fact that Bojana Milanović and Sonja Isailović, jointly playing the title



Tartuffe

This time a contemporary interpretation of the world classic drama literature was approached in coproduction with the Sombor National Theatre and the splendid synergy of the two acting ensembles and creative teams resulted in an engaged, modern and several times awarded performance of Tartuffe.

This play, based on famous Molière's comedy of manners, is actually an author's project which dissects the contemporary society and studies the mechanisms of manipulation and dabauchery typical of modern „Tartuffes“. At the same time, it also dissects the reasons why people allow to be manipulated and corrupted. Intelligent directing, good rhythm, lightness with which humour is placed, in an otherwise bitter context of our reality, create a show which remains a powerful warning in the times when the „Tartuffes“ throughout Europe and the whole world barge into our homes, our computers and our minds and everything looks like the right time to say „Enough!“ has long ago passed. In addition to its artistic qualities, this play is a valuable part of the repertory of the Serbian National Theatre because it is a legacy of the prematurely deceased Igor Vuk Torbica, one of the younger generation's director, who indebted our theatre with magnificent performances of fresh sensibility and critical perspective. In his honour, the Serbian National Theatre organizes an annual event entitled „Igor's Days“.

T A R T U F F E





Gospel According to F. M. Dostoyevsky

One of the greatest authors and philosophers of the 19th century – Fyodor Mikhailovich Dostoyevsky in the interpretation of one of the currently most relevant European directors – Jernej Lorenci. The actors of the Serbian National Theatre have described theatrical process of this performance as “warm-hearted”, and the audiences have characterised its effect in similar terms. The creative team and the acting ensemble bring on stage the entire world of F.M. Dostoyevsky, leading





us by various tools through obsessive themes of this author – questions of freedom and guilt, god, crime and punishment, all in search of a „gospel“. As the direc-

tor explained: “In the path of that dialogue, I met myself as Dorian Gray, I saw pictures of myself which were not quite OK, but it is exactly as Dostoyevsky says – you are OK even when you are at your darkest, even when you are evil it is you. And he also says that there is a tiny flame out there one should be aware of and it is worth contributing bit by bit, pebble by pebble to some character of a possible future, which is unfortunately still a utopia. It is worth trying.”



A World of Possibilities

This delicate artistic and activist project about possibly the most severely marginalized demographic group, people with intellectual and physical disabilities, was daringly managed by director Haris Pašović, who built up a regional cooperation project with the East West Centar Sarajevo, City Theatre Budva, Dance Centre TALA Zagreb and the Serbian National Theatre who all joined in around it. In the play *A World of Possibilities* the acting ensemble of the Serbian National Theatre realistically and consistently portray persons with autism and cerebral palsy, as well as their caregivers, families and social workers, endeavouring to conjure up for the audience, whose everyday life almost never touches upon the heroes of this play, this seemingly parallel world and to create circumstances in which the two worlds may join together in the act of a theatrical performance, and to be





joined in the real life as well. The director, with the acting ensemble and the creative team, approached the project through several months of research work and cooperation with workshops hosted by regional

centres and schools for disabled people. This is an additional humane level of the play, because the meeting between the actors and inmates of the centres was a joyous and beneficial experience for all: „I can say on behalf of the entire team that they have changed us for good. We have learned a lot about the struggle for life, about life itself, about patience, grace and love“, the director said. The activist domain of the play is reflected in the transfer of sensibilization undertaken by the actors in the course of preparations for the play onto the audiences who come to see the play in order to learn about a new world and make it a part of their own – a world of possibilities.



*Atonement**

„The prose texture of the novel „Atonement“ by Branimir Šćepanović is made up of layers and shaped through a modern storytelling technique which sheds light on a tragic Don Quixotic battle with the windmills of darkness and hypocrisy. Through the story of a simple man in the street, Grigorije Zidar, the play weaves heavy, passionate and hallucinatory thoughts; a vision of an innocent and harrassed man who in the cruel mirror of the society sees his own death and disintegration of a society, a dellusion of existence. It is all in duality, in dual contra-





diction: antagonism and compassion, fear and hate, love and betrayal, denouncement of narrow-mindedness and false heroism. By demystifying and destroying the myths of one, or all, systems, we are talking about the monumental

fraud of history written by the winners, about a deception of a time reflected in our current reality.”

– Veljko Mićunović, director

* the opening night is scheduled for early October



A Balkan Beauty*

Based on a novel written by Laslo Vegel, one of the most significant contemporary writers in Vojvodina, the play *A Balkan Beauty* is directed by one of the most provocative regional directors, winner of numerous awards, Andraš Urban. After two extremely successful and long-played performances, this is the third Vegel-Urban cooperation. According to the director's words: „The audience may expect a sincere and good play about all of our lives, our pasts and all the other things we encounter in our vicinity and our city.“

*the opening night is scheduled for October 17





The Bridge on the Drina

One of the most famous Serbian novels, written by the Nobel prize winner for literature in 1961, Ivo Andrić, served as a paradigm for a play of meticulously stylized and yet monumental expression. The plot of the play *The Bridge on the Drina* spans several centuries and just like a chronicle of these lands seeks an answer to the question – why has the bridge as a symbol of meetings and joinings served as a stage for countless wars, murders, tortures, suicides and all manner of human suffering? The actors of the Serbian National Theatre, at a passionately furious pace, which is as ruthless as time is in relation to human existence, enact in several languages the heroes of different ethnic and religious groups who had tied their destinies to the bridge over the Drina throughout four centuries, from its construction till today – thus „expanding“ the chronological framework of the novel by contemporary history which continues to be bloody. The blend of the most momentous domestic classic writer and director Kokan Mladenović, whose work is famous in Europe and Serbia alike, both for its artistic achievement and social engagement and political awareness, generated a play deeply relevant in all its



aspects, touching upon the regional context, but also the global one, in which war conflicts and aggression are burning problems.



A proof of that is that for the ninth year in a row tickets for *The Bridge on the Drina* are sold much in advance and extremely hard to get. The stage set effectively depicts the river bed flanked by stark walls, while the entire drama evolves in the water, which brings and takes lives and does not remember a single mistake, much as those looking at themselves in the water surface do not remember

their mistakes lest they could avoid repeating them. As Ivo Andrić wrote: „So, on the *kapia*, between the skies, the river and the hills, generation after generation learnt not to mourn over much what the troubled waters had borne away. They entered there with the unconscious philosophy of the town: that life was an incomprehensible marvel, since it was incessantly wasted and spent, yet none the less it lasted and endured 'like the bridge on the Drina.'“



Magbeth

*Methought I heard a voice cry 'Sleep no more!
Macbeth does murder sleep', the innocent sleep,
Sleep that knits up the ravell'd sleeve of care,
The death of each day's life, sore labour's bath,
Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast...*

A „Scottish piece“ you do not expect. *Magbeth*, a production of the Serbian National Theatre, directed by Nikita Milivojević, whose carrier has been marked by a continuous study of the works of William Shakespeare, which lead him to

become the founder of the Shakespeare Festival. In this performance, the character of *Magbeth* is multiplied and refracted and thus played by several actors. Through a dream dramaturgy, shadow theatre and highly stylized poetic theatre, the story of *Magbeth* becomes a nightmare, a feverish daydream about ambition, power and blood, and the dream itself. As the director says: „Among the numerous much cited Shakespeare's thoughts, a particular



place is taken by – *Magbeth does murder sleep, sleep no more...* There are numerous interesting studies about Shakespeare and dreams in his plays. Of all the great Shakespeare's tragedies, *Magbeth* is considered to be tied to dreams more than any other.

In this sense, this performance was born out of my research into dreams. Since it was inspired by various images from dreams, I could say that the main character of the play is – the Dream." This major coproduction is the first ever case of staging *Magbeth* in the Serbian National Theatre.



2.2 Directors' biographies



1. DEJAN PROJKOVSKI (born in Bitolj in 1979) graduated from and received the master's degree in theatre directing at the National Academy for Theatre and Film Arts in Sofia. He is the professor of theatre directing and acting at the University of Audiovisual Arts "Europa Prima". He has also directed plays in Serbia, Bulgaria, Russia, Croatia, Turkey, Montenegro, and Bosnia and Herzegovina. For his outstanding artistic achievements, he has won several domestic and international awards and recognitions for directing.



2. ALEKSANDAR POPOVSKI (born in Skopje in 1969) graduated from the University of "St. Cyril and Methodius" in Skopje. His professors were Slobodan Unkovski and Stole Popov. He speaks and writes Macedonian, Croatian, Slovenian, Serbian and English fluently. He also speaks French, Bulgarian and Russian languages. He has directed in Macedonia, Denmark, Italy, Croatia, Austria, Greece, Serbia, Sweden, Turkey, etc. He is the winner of the "Sterija" best director award, "Sterija" best play award, and awards at the Days of Comedy in Celje, "Ardalion" award, Golden Smile Award, and many other awards.



3. SONJA PETROVIĆ (born in Bačka Palanka in 1990) graduated from the Academy of Arts in Novi Sad, majoring in multimedia directing and received master's degree in theatre and radio directing at the Faculty of Dramatic Arts in Belgrade. She has directed plays for children, young people and adults in Bosnia and Herzegovina, Serbia and Slovenia. Her plays have been awarded at several important festivals such as: Sterija Theatre Festival, Festival of Professional Theatres of Vojvodina, International Festival of Children's Theatres in Subotica, Bora's Theatre Days, Kolyada Plays (Yekaterinburg, Russia), Kotor Festival of Theatre for Children, "ArtOkraina" Theatre Festival (St. Petersburg, Russia) and at other festivals. Her play "Who Killed Janis Joplin?" has won more than 40 awards and it has also participated at the prestigious international festival of young directors Fast Forward, Dresden (Germany).



4. IGOR VUK TORBICA (born in Titov Drvar in 1987 – died in Rovinj in 2020) graduated from the Faculty of Dramatic Arts in Belgrade, the Department of Theatre and Radio Directing in the class of Professor Alisa Stojanovic in 2013. He is the winner of the “Hugo Klein” award for the best student of theatre directing in his generation. “The Deceased” by Branislav Nušić, his exam play in the third year, received the main award at the festival “Studio Fest” and was included in the regular repertoire of the Yugoslav Drama Theatre, and at Nušić Days in Smederevo, it was declared the best performance of the festival. For the play “Hinkemann”, Torbica received the “Ardalion” award for the best director and for the best play at the Yugoslav Theatre Festival “Without Translation” in Užice in 2016 as decided by the expert jury and in the opinion of the audience. It was the best play at the “Gavela Evenings” Festival, and Torbica won the best director award. The same play also won the award of the Croatian theatre for the best drama performance, and at the 24th International Small Scenes Theatre Festival in Rijeka, the “Hinkemann” won four jury awards, of which Igor Vuk Torbica was awarded for the best director. He tragically lost his life in 2020.



5. JERNEJ LORENCCI (born in Maribor in 1973). His directing has left an indelible trace on Slovenian and international theatre. After his studies, he has been gaining directing experience in almost all Slovenian professional theatres, as well as in Rijeka, Zagreb, Belgrade, Sofia, Trieste and Sarajevo. He is the winner of many significant domestic and international awards for his work in directing, including the “Borštnik” award, the grand prix of the Golden Lion Festival in Umag, the “Politika” award for the best director at Bitef, as well as the award of the audience, grand prix at the MES and the golden laurel wreath for directing, in addition to the award Premio Europa per il Teatro (European theatre award). He is the Professor at the Academy of Performing Arts in Ljubljana.



6. **HARIS PAŠOVIĆ** (born in Sarajevo in 1962) graduated from the Academy of Arts in Novi Sad in the class of Professor Bora Drašković in 1984. He has directed in prestigious theatres in the region. He was the manager of the International Theatre and Film Festival MESS. In 1994, under the auspices of UNESCO, the Sarajevo Festival Ensemble played Pašović plays in the Paris Bouffes du Nord at the invitation of Peter Brook. He was the manager of the "Mitellfest" Festival, Italy, the arts manager of the organisation Sarajevo International in Amsterdam, where he directed several plays. He has received many recognitions including the Golden Laurel Wreath (the best director of the MESS), he is the laureate of the "Bitef" and "Bojan Stupica" awards (the best Yugoslav director in 1989), UCHIMURA in 1994 (the best director of Bosnia and Herzegovina Theatre Gatherings), etc. His plays have been performed in Paris, Amsterdam, Berlin, Geneva, Strasbourg and at all relevant festivals in the region: Sterija Theatre Festival, Bitef (4 times), EUROKAZ, Zagreb (2 times), MESS (9 times), MOT, Skopje, Dubrovnik Summer Games, etc.



7. **VELJKO MIĆUNOVIĆ** (born in Bar in 1986.) graduated from the Faculty of Dramatic Arts in theatre directing in the class of Professor Egon Savin. The plays he has directed have participated in and received awards at more than thirty festivals in our country and abroad. He has received the following awards: "Sterija" best director award, best director award at Vršac Theatre Autumn Festival, best director award at the Days of Zoran Radmilović in Zaječar, the "Ardalion" best director award at the 28th Yugoslav Theatre Festival "Without Translation" in Užice, the award of the National Theatre in Belgrade for the best play in the 2022/2023 season, the best director award and the best play award at the 8th Theatre Spring Festival in Šabac, the best director award at the 26th Petar Kočić Theatre Festival, etc. As the creator and director, he has signed the television series "The Visit".



8. **URBÁN ANDRÁS** (born in Senta in 1970) graduated from the Academy of Arts in Novi Sad in theatre directing in the class of Bora Drašković in. He is the founder of the International Theatre Festival "Desiré Central Station". Since 2005, he has been the manager of the Hungarian City Theatre "Kosztolányi Dezső" in Subotica, and since 2023, the director of the Novi Sad Theatre. Awards (selection): Special "Bitef" Jury Award (Woyeck,

Hamlet), Jászai Mari Award for theatrical arts of the Hungarian Ministry of Culture, best director award - Bitef, "Sterija" Round Table Award, Infant Festival Award for the best play, "Sterija" best director award at the 61st Sterija Theatre Festival, best director award at the Festival of Professional Theatres of Vojvodina.



9. KOKAN MLADENOVIĆ (born in Niš in 1970) finished secondary acting school in Niš and graduated from the Faculty of Dramatic Arts in Belgrade. the Department of Theatre and Radio Directing in 1993. He is the winner of the "Bojan Stupica" Award, "Sterija" award for directing, adaptation, dramatisation, as well as of all other important directing awards in Serbia.



10. NIKITA MILIVOJEVIĆ (born in Inđija in 1961). He is the winner of all relevant theatre awards for directing in his country: ("Bojan Stupica" awards, several "Sterija" best director awards, Bitef awards, critiques in the theatre arts review "Scena", annual awards of the Belgrade National Theatre, Yugoslav Drama Theatre, Theatre City Budva, National Theatre "Ljubiša Jovanović", Šabac and many other awards at festivals in Krajujevac, Vršac, Šabac, Novi Sad and Skopje). According to the opinion poll of the Serbian theatre critics, the play "Banović Strahinja" directed by Nikita Milivojević was declared as the most significant achievement of the nineties in the 20th century in the Serbian theatre. In 2000, he continued his career in Greece. The plays "Ivanov" (A. P. Chekhov) and "Crime and Punishment" (F. M. Dostoyevsky) at the theatre "Amore" - were declared theatrical events in Athens. The play "Three Sisters" (A.P. Chekhov) in the theatre "Katia Dandoulaki" received the best director award in Athens. In addition to Greece, he has also directed in Sweden, Slovenia, Macedonia, Turkey, Germany, Italy, USA, etc. He has written the screenplay and directed the feature film "Jelena, Katarina, Marija". From 2005 to 2009, he was the manager of the Belgrade International Theatre Festival (BITEF) and the Bitef Theatre. Since 2009, he has been a full-time professor at the Department of Acting/Directing at the Academy of Arts in Novi Sad. He lives and works in Belgrade and Athens.

2.4 Excerpts from criticisms

1. ***I Even Met Happy Gypsies***

„The remarkable directing of Dejan Projkovski, extraordinary acting and colourful scenography is phenomenally rounded up by the music (Beli Oli i Skupljači perja Orchestra), which not only brings us very energetically into the story, but also holds us within till the very end. The importance of music in translating the film screen into the language of theatre is almost crucial.“

Milica Nikolić, hocupozoriste.rs, November 17, 2023

2. ***The Walking Ghost (Prometheus's Pathway)***

The Walking Ghost is a humorous, playful but essentially serious theatre favoured by the spectator who is fed up both with „traditional“ and „post-neo“, etc., play-acting, the theatre which touches us deeply, builds and invokes, and in the end indeed creates, with its perfect and unquestionable „craft“ that which is called a supreme, powerful artistic expression, the true theatrical experience. And all this on the basis of one of the best, in many ways the most mature works of Dejan Dukovski...“

Teofil Pančić, Vreme, October 1, 2015

3. ***Who Killed Janis Joplin?***

„The whole acting team plays very energetically, not sparing any effort, intent on being part of the story and impressing it upon us so we can feel it in our guts first and then in our hearts and minds. (...) The play Who Killed Janis Joplin? succeeds in embodying the diva herself: very sensitive and very vigorous at the same time.“

Nataša Gvozdrenović, Vreme, March 19, 2020

4. Tartuffe

„Starting from Molière’s exquisite comedy which ruthlessly exposes social hypocrisy, director Igor Vuk Torbica created a really exceptional, precise, denuded and painfully modern play. Uncompromisingly, it lays open all of us, our fickle morals, irresponsible gullibility, acceptance of unacceptable living conditions.“

Ana Tasić, Kulturni dnevnik RTS1, February 11, 2019


5. Gospel According to F. M. Dostoyevsky

This is a topic of topics, a book of books, even a song of songs in the theatrical edition of all other editions of the Serbian National Theatre in recent times. It is not surprising that the play on this topic has been directed by Lorenci. After the plays *The Bible*, *The First Attempt*, *Eichmann in Jerusalem*, *The Empire of Heaven*, *The Gospel according to F. M. Dostoyevsky* is practically a logical continuation and now almost obsessive topic for this author. What Lorenci has managed to introduce into the play is not only a delicately guided open structure of philosophical, religious, ethical doubts and dilemmas expressed through fragments of Dostoyevsky’s work in which killing of a horse, death of parents, children’s suffering, religious madness of people and their debauchery as the one of insects are described. Lorenci has managed to show what, when we are already in the theatre, Shakespeare has written about, that a man is more than a pound of flesh.

Igor Burić, “Dnevnik” on 21st March 2023

6. A World of Possibilities

„I must admit, the acting has fooled me and I am not ashamed of it. I suppose a long-lasting and arduous effort could bear a similar presentation from authentic



participants, but not always and not everywhere. As it is, „in vitro“ circumstances and an extraordinary performance was born to send a clear message that we, no matter how different, are all together on the same planet which should not be too small for us. Us, others and different ones.“

Olga Vujović, kritikaz.com, July 10, 2024

9. *The Bridge on the Drina*

„Cleansed of all admixtures, the evil is stripped by the director and exposed as an entity in itself, a metaphysical concept. And this is the highest quality of the performance, the unveiling of the evil, an awakened awareness of its undeniable existence, a warning impossible to overlook. The entire acting ensemble takes part in it through exceptional, devoted, vigorous and meticulous team work, carried by the live dramatic music by Irena Popović Dragović, through a discretely choreographed movement by Andreja Kulešević. Without a single weak point.“

Aleksandra Glovacki, Bilten 21. Jugoslovenski pozorišni festival, Užice, November 8, 2016

10. *Magbeth*

„The experience of Milivojević’s theater is similar to the enjoyment we get from listening to musical poetry or watching an exhibition of a skilled painter. He delights with his search for a dynamic and beautiful scene. He moves along the paths of his unique imagination and rewards anyone who follows him with a beautiful theatrical landscape.“

Andrej Čanji, seestage.org, October 6, 2022



2.4 Major theatre awards for performances

2. *The Walking Ghost* (*Prometheus Pathway*)

- Buca's Days Festival, Aleksandrovac – "Golden Grain" for excellent bravura performance - Radoje Čupić
- New Fortress Theatre Festival – Best actor: Radoje Čupić
- Petar Kočić Theatre Festival, Banjaluka – Award for the best play, best scenography, best director best drama script

3. *Who Killed Janis Joplin?*

- Days of Zoran Radmilović – Zoran' Moustache Award to Bojana Milanović, award for the best young actress to Sonja Isailović, award of the audience with the average mark 9.82,
- Theatre at the Crossroads - Award for the best young actress to Sonja Isailović, award for the best female role to Bojana Milanović
- Viminacium Fest - Golden Fibula Award for the best actor/actress to Bojana

Milanović and Sonja Isailović

- Petar Kočić, Banjaluka - The best play of the Festival, special award for young actresses Sonja Isailović and Bojana Milanović, best director award, award "Step into Courage" - Sonja Petrović
- Predrag Peđa Tomanović Award to Sonja Isailović and Bojana Milanović
- Sterija Theatre Festival – Sterija award for the stage speech of the play's ensemble, award of the audience for the best play (average mark 4.72)
- Joakimfest – Special award of the City of Kragujevac to Bojana Milanović and Sonja Isailović

4. *Tartuffe*

- Best Director Award "Bojan Stupica" was posthumously awarded to Igor Vuk Torbica in 2021.
- Annual Award to the Ensemble of the Serbian National Theatre
- Spring Theatre Festival, Šabac – Award



- for the young actress Danica Grubački, award for music, award for the best actress to Hana Selimović, award for the best actor to Saša Torlaković, award for the best director, award for the best play
- Festival of Professional Theatres of Vojvodina, Zrenjanin, - Award for the best play, award for the best director, award for acting to Hana Selimović, best actor award to Saša Torlaković
- Petar Kočić, Banjaluka – Award for the best play at the Festival, best director award, best actress award to Hana Selimović, best actor award to Saša Torlaković, award “Step into Courage” to Igor Vuk Torbica
- Buca’s Days Festival, Aleksandrovac – “Golden Grain” award for the best actor to Marko Marković, award for best actress to Tijana Marković, Grand Prix “Milosav Buca Mirković” – acting achievement of the Festival to Hana Selimović

- “Theatre in One Act” Festival, Mladenovac, – Winner of the 35th Theatre Festival
 - Yugoslav Theatre Festival “Without Translation”, Užice – Special “Ardalion” award for innovative improvement of classical drama
9. ***The Bridge on the Drina***
- Bora’s Theatre Days, Vranje – Award for the best play,
 - 62nd Sterija Theatre Festival – Award of the round table of critics, award of the audience for the best play with the average mark 4.76
 - Theatre Spring Festival, Šabac – Best play, best director
 - Festival of Professional Theatres of Vojvodina - Award for the best play, best director, scenography and costumes
 - Vršac Theatre Autumn Festival - Award for the best director.



3.1 Founding Assembly of the World Theatre Network

The World Theatre Network has been conceived with an aim to join together world leading theatres and facilitate exchange of experiences, productions and contemporary theatrical expressions. The Network is dedicated to nurturing co-operation, promoting new works and exchanging cultural values, consequently enhancing the lives of each of its member theatres. By connecting different theatrical traditions and innovative practices, we can jointly raise theatrical creativity to a new level, support creative processes and increase the visibility of contemporary playwrights.

The first steps of the Network will include the creation of a New Theatre Media platform which will, via its internet site, connect theatre professionals and create possibilities for its members to participate in workshops and seminars, as well as to access the rich archives of theatre performances.

Following this, the Network will establish a Host Rotating Festival in order to enable its members to show the best plays of their production. Each year, the Festival will take place in a different country within the Network, which will help cultural exchange and support international cooperation. This festival will open up a space for theatrical creative artists to present their works to international audiences, to cultivate cooperation and highlight the breadth and variety of the global performing arts scene.

The above mentioned and many other initiatives of the Network will be discussed at the founding assembly and we are therefore inviting theatres to join us in this mission.



3.2 The International Theatre Forum

The International Theatre Forum is a space provided for our honoured international guests where they can present their organizations and activities of their theatres. In the spirit of the Showcase, which aims at international connections and cooperation in the form of coproductions and visits, it is of utmost importance for us to get to know each other and recognize similarities and differences which can strengthen our cooperation.

4.1 Round Table

The purpose of the Round Table is to bring together the directors whose plays make up the backbone of the Serbian National Theatre's repertory, which is why they are the substance of the Showcase program designed to present the Serbian National Theatre to the world. This is an opportunity for us and our distinguished associates to assess the specific theatre esthetics of the Serbian National Theatre and its potentials, above all its outstanding acting ensemble, and to reflect on its further development. In a dialogue with the most significant directors in the neighbouring countries and the world in general, the Theatre wishes to view its identity from different angles and to explore potentials for continued growth and refinement. The respect for our associates and the trust we have in them makes them ideal partners in this kind of internal analysis and discussion about their work in the Serbian National Theatre, as well as about the challenges and joys it has brought to them.

4.2 Workshops „SNP Dialogues“

In addition to a diverse repertory and ancillary program, the Showcase contributes to the development and growth of future creative theatrical workers and their networking through a workshop called „SNP Dialogues“, which is intended for international students.

The „SNP Dialogues“ workshops for international students have been conceived so as to provide students of directing, acting and dramaturgy with various tools for the analysis of the plethora of elements of the plays shown within the SNP Teatropolis Showcase. The „Dialogue“ referred to in the title of the workshops will first be encouraged between the workshop participants, with an intention to initiate an exchange of thoughts, poetics of theatrical art, knowledge and energy which could generate some new creative teams, to kickstart regional cooperation and generate young innovative competence which would in the future join the pathway of the Serbian National Theatre. Then, in the second part of the workshops, students will have opportunities to meet the authors of the plays they had seen and, in an open dialogue, to ask the established artists and the SNP associates about everything they wish to learn from them about theatrical creative work or work on a concrete performance.

Biography

The „Dialogues“ are moderated by a dramaturg, playwright and scenic designer Mina Petrić, art associate of the Dramaturgy Faculty of the Academy of Art in Novi Sad, whose work was awarded the Sterija Award on two occasions.

The workshop on theatre criticism titled **Excercising Differences** is moderated by a dramaturg and teatrologist Svetislav Jovanov. The workshop is made up of three segments: discursive (blocks of short theoretical notes on criticism); methodological (instructions on writing theatre criticism, with examples); and practical (composing pieces of criticism on certain plays and discussing them). The workshop is intended for the dramaturgy students of the Academy of Art in Novi Sad, as well as students of literature at the Faculty of Philosophy in Novi Sad.

Biography

Svetislav Jovanov (1953) - dramaturg and teatrologist. Worked as a dramaturg on over forty dramas and TV series at the Novi Sad TV. In the theatre, he cooperated with most of the notable Serbian directors. In the period of 1998-2000 and 2018-2020, he was the theatre play selector of the Sterijino pozorje Festival. He was also a member of the editorial board of the *Letopis Matice srpske* and the *Scena* magazine, and editor-in-chief of the *Teatron* magazine. Currently, he is chairman of the "Borislav Mihajlović Mihiz" foundation.

His published books on the Yugoslav and Serbian drama: *Rajski trovači: eseji o dramaturgiji razlike* (*Heavenly poisoners: essays on the dramaturgy of differences*) (1987), *Obmanuti Eros - žensko pitanje u srpskoj drami* (*Deceived Eros – female question in Serbian drama*) (2000), *Šekspir, Kot i ja* (*Shakespeare, Kot and I*) (2003), *Junak i sudbina: poetika nemačke romantičarske drame* (*Hero and destiny: poetics of German Romanticist drama*) (2011), a collection *Teorija dramskih žanrova* (*Theory of dramatic genres*) (2016). Other books: *Piknik na Golgoti* (*svetska književnost Borislava Pekića*) (*Picnic on Golgotha – world literature of Borislav Pekić*), 1994; *Jeretik u oltaru* (*imaginacije*) (*Blasphemer in the altar - imaginactions*), 1994; *Čas lo-*

botomije (enciklopedijski zverinjak Danila Kiša) (Lobotomy class – encyclopaedic menagerie of Danilo Kiš), 1997; Rečnik postmoderne (Dictionary of post-moderna) (Beograd 1999); Mitovi XX veka (20th century myths), 2001. Winner of the Sterija award for teatrology (2000) and criticism (2023). Married, two children. Lives in Novi Sad.

4.4 Musical program

After the performances, the audience of the Showcase will be offered opportunities to enjoy a varied musical program of the Festival. There will be dancing and relaxing to the music of local bands, a night of film music and shows by music bands who play live within the performances shown in the Teatropolis Showcase. All this will keep the visitors a little longer in the world of theatre and the plays.

Catalogue segments

1. INTRODUCTION

- 1.1 Announcing the Showcase*
- 1.2 Introductory word by Sonja*
- 1.3 History of the SNP (timeline)*

2. SHOWCASE

- 2.1 On performances*
- 2.2 Directors' biographies*
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- 2.4 Major theatre awards for performances*

3. NETWORK

- 3.1 Founding Assembly of the Network*
- 3.2 International Theatre Forum*

4. ANCILLARY PROGRAM

- 4.1 Round table*
- 4.2 Workshops „SNP dialogues“ and a short biography - Mina*
- 4.3 Workshops „Exercising differences“ and a short biography - Sveta*
- 4.4 Musical program*

M.P.



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