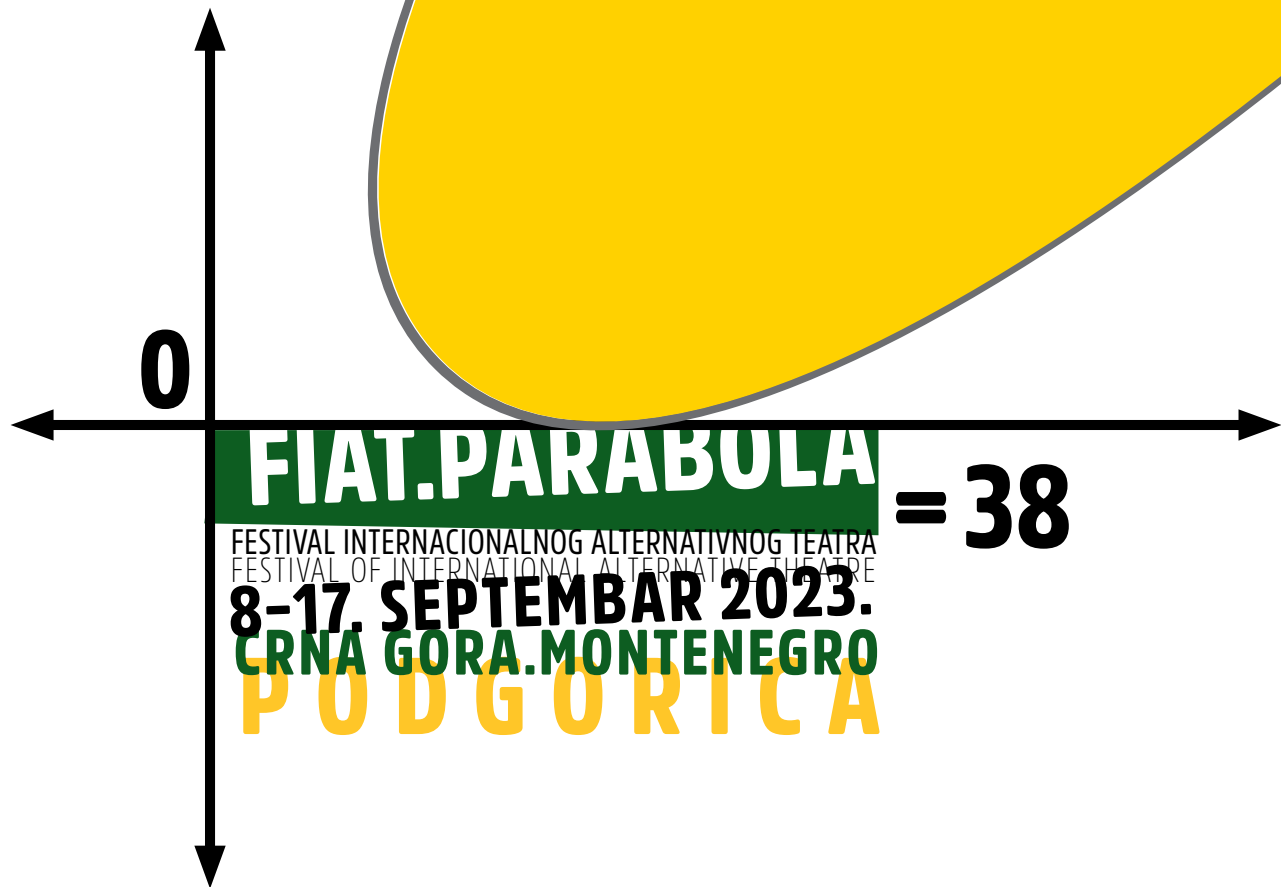




POKROVITELJI FESTIVALA . WITH A SUPPORT OF



*Ministarstvo kulture i medija
Ministry of Culture and Media*



*Glavni grad Podgorica
Capital City Podgorica*

DIREKTORICA FESTIVALA . FESTIVAL DIRECTOR

Ana Vukotić . rediteljka . director . *Crna Gora – Montenegro*

IZVRŠNI PRODUCENT FESTIVALA . EXECUTIVE PRODUCER OF THE FESTIVAL

Srdan Milošević . *Crna Gora – Montenegro*

SELEKTORKA FESTIVALA . FESTIVAL SELECTOR

Ana Vujošević . glumica . actress . *Crna Gora – Montenegro*

UMJETNIČKI SAVJET FESTIVALA . FESTIVAL ART COUNCIL

Sonja Vukićević . predsjednica savjeta, koreografinja i balerina .

president of the Council, choreographer, ballerina . *Srbija – Serbia*

Dino Mustafić . reditelj . director . *Bosna i Hercegovina – Bosnia & Herzegovina*

Dejan Projkovski . reditelj . director . *Makedonija – Macedonia*

Željka Udovičić-Pleština . dramaturškinja . dramaturge . *Hrvatska – Croatia*

Branko Baletić . reditelj . director . *Crna Gora – Montenegro*

Biljana Srbljanović . dramska spisateljica . dramatic writer / *Srbija – Serbia*

Branislav Mićunović . reditelj . director . *Crna Gora – Montenegro*

Aleksandar Milosavljević . teatrolog . theatrologist / *Srbija – Serbia*

Boris Liješević . reditelj . director . *Crna Gora – Montenegro*

Oliver Frlić . reditelj . director . *Hrvatska – Croatia*

ŽIRI . JURY

Stevan Koprivica . pisac, direktor Gradskog pozorišta Podgorica, predsjednik žirija .

writer, director of the City Theatre Podgorica, president of the jury . *Crna Gora – Montenegro*

Jelena Minić . glumica, članica žirija .

actress, jury member . *Crna Gora – Montenegro*

Edin Jašarović . producent, dekan Fakulteta dramskih umjetnosti, član žirija .

producer, dean of the Faculty of Dramatic Arts, member of the jury . *Crna Gora – Montenegro*

NAGRADE . AWARDS

Nagrada za najbolju predstavu . Award for Best Show

Nagrada „Slobodan Milatović“ za najbolju režiju (autora)

Award “Slobodan Milatovic” for Best Director (author)

Nagrada za najbolju žensku ulogu . Award for Best Actress

Nagrada za najbolju mušku ulogu . Award for Best Actor

38. FIAT PARABOLA. 2023. RIJEČ SELEKTORKE.

*Trzaj svijetli, kolosalni
Silazi k jami i nedaći
O, čudni pute, krugu valni
Hoćemo li se sna dotaći...*

RATKO VUJOŠEVIĆ

Naš životni put prati krivu liniju, uzdiže se vihorno, pada spokojno.
Da li sve što krene jednom stane? Što je granica?

Misao juri, osjećaj tone, ne gledamo se u oči. Jesmo li između, ili
hoćemo bolji svijet? Volimo li, ili je nesporazum?

Pobjeđuju neprijatelji, ostaje samo krik strasti. Istina je san, konu-
sni presjek sopstva, osjećanje parabole.

FIAT 2023 kao kvantni skok u našoj svijesti!!!

Na našu adresu ove godine stiglo je sto sedamnaest aplikacija. Glav-
nu, takmičarsku selekciju 38. FIAT-a obilježiće dvanaest predstava iz
Francuske, Italije, Kosova, Mađarske, Slovenije, Bugarske, Poljske, Hr-
vatske, Litvanije, Slovenije i Crne Gore.

Kroz raznolike perspektive, iskustvo stvaranja i prepoznavanja,
umjetnici snažno preispituju život u svojoj suštini, prateći zajedničku
liniju – parabolu. Ovogodišnje izdanje osvojiće vas i izuzetnim prate-
ćim programom. Neka se skok desi! Budimo bolji ljudi za bolji svijet!

FIAT Parabola 2023! Borba ne prestaje – FIAT se ne predaje!

Ana Vujošević

38. FIAT PARABOLA. 2023. THE WORD OF THE SELECTOR

*A bright, colossal spasm
Descending towards an abyss and plight
Oh, curious path, circle of waves
Will we reach the dream...*

RATKO VUJOŠEVIĆ

The path of our life unfolds along a curved line, rises like the wind,
falls peacefully. Does everything that begins to move come to a stop?
What is the limit?

Thought races, feeling sinks, we're not gazing into each other's eyes.
Are we caught in between or do we want a better world? Do we love or is
it a misunderstanding?

Foes are winning, only a scream of passion remains. Truth is a dream,
a conical cross section of self, feeling of parable.

FIAT 2023 as a quantum leap in our consciousness!!!

We've received 170 applications this year. The main competition ro-
ster of the 38th FIAT will be marked by 12 plays from France, Italy, Ko-
sovo, Hungary, Slovenia, Bulgaria, Poland, Croatia, Lithuania, Slovenia
and Montenegro.

Through varying perspectives, and the experience of creation and
recognition, artists vigorously scrutinise life in its essence, following a
common thread – the parable. This year's edition of the festival will win
you over with an exceptional accompanying programme. Let the leap ha-
ppen! Let us be better people for a better world!

FIAT Parabola 2023! The fight never stops – FIAT does not surrender!

Ana Vujošević



IZVRŠNA PRODUKCIJA . EXECUTIVE PRODUCTION

NU FIAT

FIAT TIM . FIAT TEAM

UREDNIK FILMSKOG PROGRAMA . EDITOR OF THE FILM PROGRAM

Vladimir Vučinić . *filmski snimatelj . cinematographer*

UREDNIK KREATIVNIH INDUSTRIJA . CREATIVE INDUSTRIES EDITOR

Edin Jašarović . *producent . producer*

UREDNIK MUZIČKOG PROGRAMA . EDITOR OF MUSIC PROGRAM

Damir Murseljević . *vizuelni umjetnik . radio DJ . visual artist . radio DJ*

FOTOGRAF FESTIVALA . FESTIVAL PHOTOGRAPHER

Duško Miljanić

DIZAJN FIAT 2023 . DESIGN FIAT 2023

Suzana Pajović

DIZAJN NAGRADE . DESIGN OF THE AWARD

Aleksandar Saša Vukotić

PR MENADŽER . PR.MANAGER

Andrijana Muratović

ORGANIZATORI . ORGANISER

Branka Knežević, Danilo Milatović

PREVOD . TRANSLATION

Ana Ponoš, Barbara Berest

RAČUNOVODSTVO . ACCOUNTING

Dobrana Perović

FIAT TEHNIČKA PODRŠKA . FIAT TECHNICAL SUPPORT

PRODUKCIJA . PRODUCTION

Srđan Milošević

TEHNIČKO VOĐSTVO . TECHNICAL LEADERSHIP

Đani Milačić

DIZAJN SVJETLA . LIGHTING DESIGN

Mili Malović

VIDEO OPERATER . VIDEO OPERATOR

Goran Brnović

TON . TONE

Vuk Brnović

dekorateri . decorators

Momir Mirotić, Marko Kažić

volonteri . volunteers

Milica Rajčić, Sergej Pavlović,

Zorana Rabrenović

Daša Đurović, Kosta Davidović

e-mail.fiat2013@live.com

web.www.fiat-montenegro.org

Facebook.Fiat2013

Instagram.iat_festival_mne

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TEATAR SELEKCIJA=FIAT PARABOLA

SELECTION.THEATER=FIAT PARABOLA



petakfriday = 8. septembar**september** 2023 = FIAT PARABOLA = 38

20.
00 h

KIC „BUDO TOMOVIĆ“. VELIKA SCENA

60 minuta unutra / 40 minuta napolju

8
pm

CIC BUDO TOMOVIĆ. BIG SCENE

Duration 60 min indoors / 40 min outdoors

FRANCUSKA FRANCE

ZONE – POÈME

NEPRIJATELJ (mirovna konferencija) **ENEMY (a peace conference)**

režija = directed by = **MÉLODIE LASSELIN & SIMON CAPELLE**

koncept = conception = **Mélodie Lasselín, Simon Capelle**

koreografija = choreography = **Mélodie Lasselín u saradnji sa Léa Pérat /**

igraju = cast = **Mélodie Lasselín, Léa Pérat**

muzika = original music creation = **Restive Plaggona / Field recording Quentin Conrate**

svjetlo = light designer = **Caroline Carliez**

set dizajner i kostim = set designer and costume = **Emma Depoid**

koreografski prikaz = choreographic view = **Teresa Acevedo**

De Las Casas Ceramic = **Claire Weibel, Juliette Charlot, Noa Michelet, Eve Mercky (ESAD Pyrénées)**

ilustracija = illustration = **Giulia Betti**

fotografija = set photographer = **Martina Pozzan**

U SARADNJI SA FRANCUSKIM INSTITUTOM U CRNOJ GORI. A PROGRAM SUPPORTED BY THE FRENCH INSTITUTE OF MONTENEGRO.



Nakon završetka rada na prvom dugogodišnjem projektu pod nazivom BARBARE, od 2019. do 2022. godine, o zemljama članicama Evropske unije, umjetnici Melodi Laselin i Sajmon Kapele bave se drugim zemljama Evrope sa ciljem da stvore djelo o miru i da dovedu u pitanje pojam neprijatelja. Osvrćući se na mjesto periferije unutar Evrope i mogućnost da se da glas lokalnim zajednicama, ova izvedba želi da preispita pojam mira u odnosu na sadašnje i prošle sukobe u Evropi. Melodi Laselin i Simon Kapele odgovaraju na teatar vojnih operacija i sukoba sa anatomskim teatrom koje pokušava da prevrne zapanjujuću mašinu ratnih slika. Inspirisan dokumentarnim radom na Balkanu, susretom sa onima koji trideset godina rade na ponovnoj izgradnji spona mira među zajednicama, ali i susretom sa francuskim i italijanskim vojnicima koji su bili dio intervencija u bivšoj Jugoslaviji, ENEMY (mirovna konferencija) predlaže paradoksalan put gdje tijela pronalaze, kroz dah i glas, način da se suoče sa traumama sukoba.



After ending a first long-term work called BARBARE on the countries belonging to the European Union from 2019 to 2022, the artists Mélodie Lasselin and Simon Capelle deal with the other countries of Europe with the aim of creating a work on peace and question the notion of the enemy. Reflecting on the place of peripheries inside Europe, and the possibility to give voice to local communities, this show wants to interrogate the notion of peace in relation with the current and past conflicts of Europe. Mélodie Lasselin and Simon Capelle respond to the theatre of operations of conflicts with an anatomical theatre that attempts to overturn the staggering machine of war images. Nourished by documentary work in the Balkans, meeting those who have been working for thirty years to rebuild the bonds of peace between communities, but also meeting French and Italian soldiers who intervened in the former Yugoslavia, ENEMY (a peace conference) proposes a paradoxical path where the bodies find, through breath and voice, a way to confront the traumas of conflict.



subota *saturday* = 9. septembar *september* 2023 = FIAT PARABOLA = 38

**20.
00 h**

KIC „BUDO TOMOVIĆ“. VELIKA SCENA
60 minuta

**8
pm**

CIC BUDO TOMOVIĆ. BIG SCENE
60 min

ITALIJA ITALY

RAVENNA FESTIVAL, EROSANTEROS – POLIS TEATRO FESTIVAL

GAIA

koncept = concept = **DAVIDE SACCO & AGATA TOMŠIČ / EROSANTEROS**

Polis pozorišni festival Ravenna (It), FIAT Festival internacionalnog alternativnog teatra (CG), MOT pozorišni festival (SM).

Pobjednički projekat EFFEА-European Festivals Fund for Emerging Artists 2023, sufinansiran od strane EU.

Polis Theater Festival Ravenna (It), FIAT Festival of International Alternative Theater (MNE), MOT Theater Festival (SM).

The winning project of the EFFEА-European Festivals Fund for Emerging Artists 2023, co-financed by the EU.

dramaturgija = dramaturgy = **Agata Tomšič**

režija i dizajn muzike = direction and music design = **Davide Sacco s Agatom Tomšič i sa građanima i klimatskim aktivistima tog područja**

Davide Sacco with Agata Tomšič and with citizens and climate activists of the area

video = **Francesco Tedde**

kostimi = costumes = **Arianna Fantin**

šnajderski radovi = tailoring = **Manja Beneke, Marta Benini**

svjetlo = light = **Marco Rabiti**

organizacija = organization = **Veronica Arietto**

komunikacija = communication = **Francesca Mambelli**

GAIA, iskonska boginja neiscrpne snage stvaraoca, božanske sile Zemlje i porijekla samog života, protagonista je ovog novog putovanja. Majka Neba i Mora, Noći i Dana, ona je protagonist oštre lamentacije, koja nastavlja vokalno-muzička istraživanja ErosAntErosa, a istovremeno ulazi u vezu sa prefinjenim video uređajem, koji poziva publiku da ne ostane ravnodušna prema prošlosti, sadašnjosti i budućnosti našeg jedinog zajedničkog doma: Geje, Zemlje.

Prema teoriji Džejmsa Lavloka iz 1979. godine koja je iz temelja promijenila ekologiju i studije životne sredine, Zemlja je Gaja, jedan živi organizam sposoban da se samoreguliše i da reaguje na sve one nove i štetne faktore koji narušavaju njenu prirodnu ravnotežu. Živa materija ne ostaje pasivna pred onim što ugrožava njeno postojanje: okeani, atmosfera, Zemljina kora i sve druge geofizičke komponente planete održavaju se u uslovima pogodnim za postojanje života upravo zbog ponašanja i djelovanja živih organizama, biljaka i životinja. Ovoj teoriji je posvećen ovaj novi rad.

Razvijajući, participativan i performativno-dramaturško-vizuelni uređaj, prilagođen svakoj lokaciji, ostvaruje odnos sa mjestom gostovanja dovodeći na scenu amatere, aktiviste i mlade glumce iz okruženja; efemerna scenografija magle i video projekcije prilagođavaju se prostorima u kojima se igra komad. Svrha je eksperimentisanje sa novim dobrim praksama koje smanjuju uticaj produkcije i cirkulacije predstava na životnu sredinu.

Svako od nas mora da djeluje. Ovo nam je posljednja prilika da nešto uradimo. Naša posljednja šansa da spasimo svijet kakav poznajemo. Nemamo rezervnu planetu. Ovo nije vježba.



GAIA, the primordial goddess of inexhaustible creator power, the divine force of the Earth and the origin of life itself, is the protagonist of this new journey. Mother of Sky and Sea, of Night and Day, she is the protagonist of a sharp lament, which continues the vocal-musical research of ErosAntEros, while at the same time entering into relation with a refined video device, that urges the audience not to remain indifferent to the past, the present and the future of our one and only common home: Gaia, the Earth.

According to a 1979 theory by James Lovelock that revolutionized ecology and environmental studies, the Earth is Gaia, a single living organism capable of self-regulating and responding to all those new and adverse factors that upset its natural balance. Living matter does not remain passive in the face of what threatens its existence: the oceans, the atmosphere, the Earth's crust and all other geophysical components of the planet are maintained in conditions suitable for the existence of life precisely because of the behavior and action of living organisms, plants and animals. To this theory this new work is dedicated.

An evolving, participatory and site-specific performative-dramaturgical-visual device, that enters in relation to the places where it is hosted by bringing on stage non-professionals, activists and young actors from the area; and adapting the ephemeral set design of fog and video projections to the spaces it meets. To experiment with new good practices that reduce the environmental impact of the production and circulation of the performances.

The term “apocalypse” comes from the Greek, meaning “to remove the veil”. The flood that brought Emilia-Romagna to its knees during the last weeks of rehearsals of the production “unveiled” loud and clear Gaia's desperate cry. It is up to us to decide whether to re-act or continue to ignore it until the next emergency. Our performance is also about this rebellion.

Each of us must act. This is our last chance to do something. Our last chance to save the world as we know it. We do not have a backup planet. This is not a drill.



nedjeljasunday = 10. septembar**september** 2023 = FIAT PARABOLA = 38

20.
00 h

KIC „BUDO TOMOVIĆ“. VELIKA SCENA
70 minuta

8
pm

CIC BUDO TOMOVIĆ. BIG SCENE
70 min

KOSOVO

QENDRA MULTIMEDIA U SARADNJI SA MITTELFEST & TEATRO DELLA PERGOLA (ITALIJA), THEATER DORTMUND (NJEMAČKA),
NACIONALNO POZORIŠTE SARAJEVO & INTERNACIONALNI POZORIŠNI FESTIVAL MESS (BIH)

QENDRA MULTIMEDIA IN COOPERATION WITH MITTELFEST & TEATRO DELLA PERGOLA (ITALY), THEATER DORTMUND (GERMANY), NATIONAL THEATER SARAJEVO & INTERNATIONAL THEATER FESTIVAL – SCENE MESS (BOSNIA AND HERZEGOVINA)

Jeton Neziraj

PROJEKAT HANDKE (Ili pravda za Petrove gluposti) THE HANDKE PROJECT (Or justice for Peter's stupidities)

režija = directed by = **BLERTA NEZIRAJ**

igraju = cast = **Arben Bajraktaraj (FR), Ejlav Bavić (BiH), Adrian Morina (RKS), Klaus Martini (IT), Verona Koxha (RKS), Anja Drljević (MNE)**

dramaturgija = dramaturgy = **Biljana Srbijanović**

umjetnička saradnja = artistic collaborator = **Alida Bremer**

set design = set design = **Marija Kalabic**

kompozitor = composer = **Gabriele Marangoni**

koreograf = choreographer = **Gjergj Prevazi**

kostimograf = costume designer = **Blagoj Micevski**

dizajn svijetla = lighting design = **Yann Perregaux**

dizajn zvuka = sound design = **Leonardo Rubboli / Tempo Reale**

asistent reditelja = assistant director = **Sovran Nrecaj**

producentkinja = production manager = **Aurela Kadriu**

asistent producentkinje = production assistant = **Flaka Rustemi**



Projekat Handke za centralnu temu uzima kontroverznu odluku da se počast Nobelovog laureata za književnost dodjeli austrijskom piscu Peteru Handkeu, uprkos njegovoj dobro dokumentovanoj podršci Slobodanu Miloševiću – koji je umro dok mu je suđeno za ratne zločine u Hagu – podršci koja je dovela do njegovog govora na Miloševićevom grobu. U predstavi „Handke projekt“, Qendra ovu kontroverzu uzima kao polaznu tačku da istraži kako se umjetnost cijeni i promoviše kada pređe granice osnovne pristojnosti, humanizma ili etike.

U produkciji, Qendra je okupila panevropski ansambl pisaca, izvođača i kreativaca iz Kosova, Italije, Njemačke, Hrvatske, Srbije i ostale, od kojih svako donosi svoju jedinstvenu perspektivu ovom djelu.

Projekat Handke je pozorišna predstava o piscu koji je svojim knjigama i mišljenjima izmišljao i preokretao činjenice o ratovima u bivšoj Jugoslaviji; podsticao je i podržavao ideologiju „spaljene zemlje“; kao i uspio pjevati hvalospjeve militantnim pjesnicima i filmadžijama pretvorenim u „inženjere genocidnih projekata“. Tokom sahrane ratnog zločinca Miloševića, Handke je rekao krvožednoj masi ljudi da „ne zna istinu“ i zato je on „tamo blizu Miloševića, blizu Srbije“. Handke je stradanje Srba uporedio sa stradanjem Jevreja za vrijeme nacizma!

“The Handke Project” takes as its central theme the controversial decision to convey the honour of Nobel Laureate for Literature on Austrian writer Peter Handke, in spite of his well-documented support for Slobodan Milosevic – who died while on trial for war crimes at The Hague – a support which extended to speaking at Milošević’s graveside. In The Handke Project, Qendra takes this controversy as a jumping off point to explore how art is appreciated and promoted when it crosses the boundaries of basic decency, humanism or ethics.

To create the production, Qendra have assembled a pan-European ensemble of writers, performers and creatives from Kosovo, Italy, Germany, Croatia, Serbia and others, each bringing their own unique perspective to the work.

Handke Project is a theatrical performance about the writer who with his books and opinions has fabricated and overturned facts of the wars in former Yugoslavia; has incited and supported “the scorched earth” ideology; as well as managed to sing praises to militant poets and filmmakers converted into “engineers of genocidal projects”. During the funeral of the war criminal Milošević, Handke said to the blood-thirsty mass of people that he “does not know the truth” and that is why he is, “there close to Milošević, close to Serbia”. Handke compared the suffering of Serbs to the suffering of Jewish people during Nazism!



ponedjeljak **monday** = 11. septembar **september** 2023 = FIAT PARABOLA = 38

20
00 h

CRNOGORSKO NARODNO POZORIŠTE. VELIKA SCENA
50 minuta

8
pm

MONTENEGRIN NATIONAL THEATER. BIG SCENE
50 min

CRNA GORA **MONTENEGRO**

CRNOGORSKO NARODNO POZORIŠTE . MONTENEGRIN NATIONAL THEATER

Alber Kami **Albert Camus**

NESPORAZUM **MISUNDERSTANDING**

režija = directed by = **DAMJAN PEJANOVIĆ**

scenografija = scenography = **Ivanka Vana Prelević**

koreografija = choreography = **Tamara Vujošević-Mandić**

muzika = music = **Vjera Nikolić**

kostim = costumes = **Lina Leković**

izvršna produkcija = production = **Danilo Milatović**

dizajn videa = video design = **Vukša Vujošević**

asistentkinja režije = assistant director = **Minja Novaković**

asistentkinja kostima = costume assistant = **Mia Đurović**

dizajn zvuka = sound design = **Mladen Nikčević**

lica = cast

Majka (Mother) = **Ana Vujošević**

Jan = **Petar Novaković**

Marta = **Jelena Đukić**

Marija = **Radmila Božović**

Bog/sluga (God/servant) = **Zoran Rakočević**

EVROPA JE TAKO TUŽNA



Između slamnjače i dasaka našao sam bio nažut komadić starih novina koji je bio gotovo slijepljen sa suknom. Tu je bio opis događaja, kojem je nedostajao početak, a zasigurno se zbio negdje u Čehoslovačkoj. Jedan se čovjek iz nekog češkog sela otisnuo u svijet ne bi li se obogatio.

Nakon dvadeset pet godina vratio se bogat sa ženom i djetetom. Njegova sestra i majka držale su svratište u njegovom rodnom selu. Da bi ih iznenadio, ostavio je ženu i dijete u nekom drugom svratištu i otišao k majci...

Odlomak iz romana „Stranac“,
Alber Kami, 1942.





One day, when inspecting my straw mattress, I found a bit of newspaper stuck to its underside. The paper was yellow with age, almost transparent, but I could still make out the letter print. It was the story of a crime. The first part was missing, but I gathered that its scene was some village in Czechoslovakia. One of the villagers had left his home to try his luck abroad.

After twenty-five years, having made a fortune, he returned to his country with his wife and child. Meanwhile his mother and sister had been running a small hotel in the village where he was born. He decided to give them a surprise and, leaving his wife and child in another inn, he went to stay at his mother's place...

Extract from the novel "The Stranger",
Albert Camus, 1942

ponedjeljak **monday** = 11. septembar **september** 2023 = FIAT PARABOLA = 38

21.
30 h

KIC „BUDO TOMOVIĆ“. VELIKA SCENA
40 minuta

9
30 pm

CIC BUDO TOMOVIĆ. BIG SCENE
40 min

POLJSKA POLAND

TEATR A PART & TEATR AMAREYA

ČETIRI FOUR

režija = directed by = **MARCIN HERICH**

igraju = cast = **Alina Bachara, Katarzyna Pastuszek, Aleksandra Śliwińska, Monika Wachowicz**

muzika = music = **Angel, Kato Hideki, Mr Geoffrey & JD Franzke**

„Četiri“ je niz scenskih kompozicija za četiri naga ženska lika, pokret, prostor, zvuk i svjetlost. Predstava je nastala u koprodukciji dva poljska nezavisna pozorišta: Teatra A Part iz Katowica i Amareya Theatre & Guests iz Gdanjska, u režiji osnivača i umjetničkog direktora Teatra A Parta, Marcina Heriha. „Četiri“ je prvi dio kvadrupla Marcina Heriha pod zajedničkim nazivom „4“. Do sada su nastala tri djela serijala: „Četiri“ (2018), „Još četiri“ (2021) i „Četvorke“ (2023). Četiri izvođača. Žene, ljudi, tijela. U Japanu i Koreji, riječi „četiri“ i „smrt“ su homofoni. U evropskoj kulturi, to je broj čovjeka, a simbolizuje materiju i vremenski poredak. Četiri strane svijeta, četiri godišnja doba i četiri elementa. Četiri jahača Apokalipse. Četiri stvari nezasitne: bezdan, materica žene, zemlja i vatra. Koncept, scenario i režija: Marcin Herih.



“Four” is a sequence of stage compositions for four naked female performers, movement, space, sound and light. The performance was co-produced by two Polish independent theaters: Teatr A Part from Katowice and Amareya Theatre & Guests from Gdańsk, under the direction of A Part leader Marcin Herich. “Four” is the first part of Marcin Herich’s quadriptych under the common title “4”. So far, three parts of the series have been created: “Four” (2018), “Four More” (2021) and “Fouries” (2023). Four performers, women, people, bodies. Four in Japan and Korea is the homophone of the word “death.” In European culture it is the number of man, symbolizing matter and temporal order. Four sides of the world, four seasons and four elements. Four riders of the Apocalypse. Four things insatiable: the abyss, the womb of a woman, earth and fire. Concept, script and direction: Marcin Herich.



utorak **tuesday** = 12. septembar **september** 2023 = FIAT PARABOLA = 38

20
00 h

CRNOGORSKO NARODNO POZORIŠTE. SCENA STUDIO
50 minuta

8
pm

MONTENEGRIN NATIONAL THEATER. STUDIO SCENE
50 min

CRNA GORA **MONTENEGRO**

BALETSKA TRUPA BALLO . CORPS DE BALLET BALLO

KRIK SHRIEK

muzika = music = Kevin Mckleod

koreografija = choreography = Tamara Vujošević-Mandić, Slavka Nelević

igraju = cast = Jelena Simić, Ana Babac, Marko Radonjić

U baletskoj predstavi „Krik“ bavimo se međuljudskim odnosima koje često karakterišu netolerancija, samoživost i nasilje. Otvoreno i direktno, kroz pokret i ekspresiju oslikan je ljudski nagon za potčinjavanjem, postepeno gradiran ka neminovnom uništenju onog drugog – žrtve.





The ballet performance “Shriek” deals with interpersonal relationships, which are often characterized by intolerance, selfishness and violence. Openly and directly, through movement and expression, the human drive towards forcing submission is depicted, gradually, step by step, towards the inevitable destruction of the other – the victim.

utoraktuesday = 12. septembarseptember 2023 = FIAT PARABOLA = 38

21.
30 h

KIC „BUDO TOMOVIĆ“. VELIKA SCENA
50 minuta

9
30 pm

CIC BUDO TOMOVIĆ. BIG SCENE
50 min

HRVATSKA CROATIA

KAZALIŠTE HOTEL BULIĆ

POBUNA SOLD OUT / LJUBAVNICE **REBELLION SOLD OUT / WOMEN AS LOVERS**

režija = directed by = **SENKA BULIĆ**

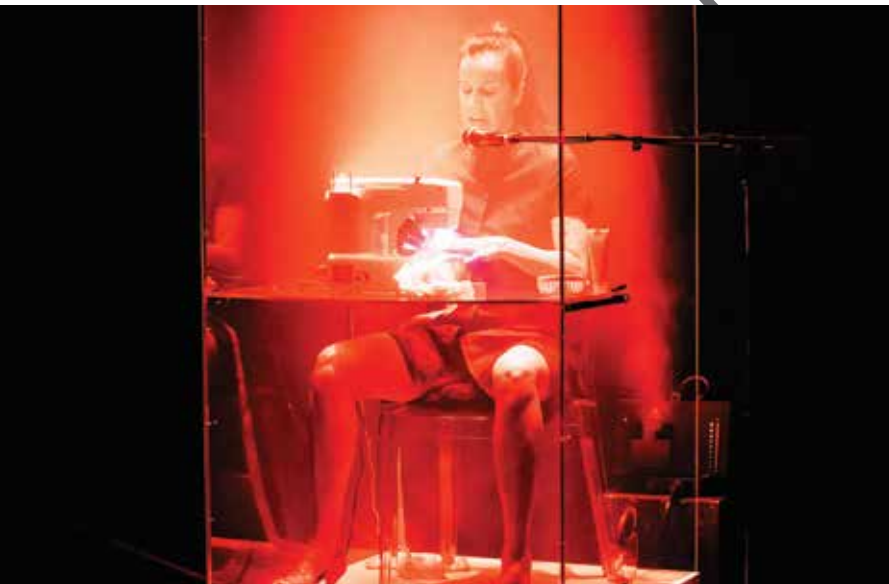
prijevod = translation = **Hana Stojić**

izvodi = performs = **Beti Lučić**

scenograf = scenographer = **Tomislav Ćurković**

kostimograf = costume designer = **Oliver Jularić**

dizajn svjetla = light design = **Tomislav Maglečić**



Rad na tekstu „Ljubavnice“ Elfriede Jelinek je izazov da se propituju pritisci na žensku poziciju koja je uzdrmana novim oblicima društvene i intimne represije. Zanima nas kritički odnos prema nametnutim modelima braka, ljubavi i seksualnosti. Parodiranjem ljubavnog romana Elfriede Jelinek dekonstruira brojne mitove vezane uz poziciju žene u svijetu vladajućih muških principa. Smatramo da je nužno raditi upravo na ovom materijalu koji je važan na različitim razinama, političkoj, feminističkoj, u vremenu u kojem se stečena prava žena dovode u pitanje.

The challenge of the book "Women as Lovers" by Elfriede Jelinek is to question the pressures on women, hit by new forms of social and intimate repression. We are interested in a critical attitude towards imposed models of marriage, love and sexuality. By parodying a romance novel, Elfriede Jelinek deconstructs numerous myths related to the position of women in a world ruled by male principles. We believe that it is precisely this material that must be addressed, and which is important on various levels, political, feminist, in a time when the acquired rights of women are being questioned.



srijedawednesday = 13. septembar**september** 2023 = FIAT PARABOLA = 38

20
00 h

KIC „BUDO TOMOVIČ“. VELIKA SCENA
33 minuta

8
pm

CIC BUDO TOMOVIČ. BIG SCENE
33 min

SLOVENIJA SLOVENIA

KOPRODUKCIJA KUD APOKALIPSA & MIRJANA MEDOJEVIĆ COPRODUCTION KUD APOKALIPSA & MIRJANA MEDOJEVIĆ

INSPIRISANO PJESNIČKOM ZBIRKOM „KRIŽ IN KLADIVO“ PJESNIKA I FILOSOFA PRIMOŽA REPARA.

INSPIRED BY THE POETRY COLLECTION KRIŽ IN KLADIVO BY THE POET AND PHILOSOPHER PRIMOŽ REPAR.

PREKRIŽENA, POSVETA LJUBAVI CROSSOUTED, RITE OF LOVE

režija = directed by = **MIRJANA MEDOJEVIĆ**

igraju = cast

Primož Guna

Mirjana Medojević

Boris Ristić



„Čemu sam (zapravo) svjedočila?

Žena – koja je (pre)krstila zemlju sjedišta bez ljudskog reljefa, prekrivena teškom pozorišnom zavjesom.

Žena – od menstruacije i poroda do predaje zemlji. Za kaznu, kamenovanje i spaljivanje žene...

Žena – kreće na put, opterećena stranim predrasudama o životu; nesputana, povezana, ugrožena stereotipima, ali i arhetipovima i sopstvenu božansku slobodu.

Žena – kroz hijerarhije svakog društva (ili Kusovelove dvorane) žena, od menstruacije i porođaja do predanosti zemlji. Na kažnjavanje, kamenovanje i spaljivanje ženskog roda...

Korak po korak, balansirajući sa svakim pokretom – od mjesta do mjesta, od reda do reda, preko društva, sa svakim skokom u višu orbitu.

Sizifov suučesnik i Isus Hristov blizanac: krvoprolije istorije ženskoga.

Uzdizanje prema slobodi oslobođene duše je krvavo, putovanje koje je vje-kovima uskraćivano u ime obvezujućeg biološkog determinizma i tjelesne reprodukcije.

U ime patrijarhalne dominacije.

U ime Imena..."

What was It that I (actually) witnessed?

Woman – who (crossed) a land of seats without human relief, covered with a heavy theater curtain.

Woman – from menstruation and childbirth to the surrender to the earth. To the punishment, stoning and burning of the female...

Woman – going on a journey, burdened by foreign prejudices about life; uninhibited, connected, threatened by stereotypes, but also by archetypes and her own divine freedom.

Woman – through the hierarchies of each society (or Kosovel Hall) a woman, from menstruation and childbirth to devotion to the earth. To punishment, stoning and burning of the feminine...

Step by step, balancing with each movement – from place to place, from line to line, across society, with each jump to a higher orbit.

Sisyphus' accomplice and Jesus Christ's twin: the bloodshed of women's history.

The ascension to freedom of the liberated soul is a bloody one, a journey denied for centuries in the name of binding biological determinism and bodily reproduction.

In the name of patriarchal domination.

In the name of the Name...

STANKA CHROBÁKOVÁ REPAR



čtvrtek **thursday** = 14. september **september** 2023 = FIAT PARABOLA = 38

19.
00 h

CRNOGORSKO NARODNO POZORIŠTE. VELIKA SCENA
120 minuta

7
pm

MONTENEGRIN NATIONAL THEATER. BIG SCENE
120 min

LITVANIJA LITHUANIA

AAT|ARTŪRAS AREIMA THEATER

ZA BOLJI SVIJET FOR A BETTER WORLD

režija = directed by = **ARTŪRAS AREIMA**

režija & scenografija = director & scenographer = **Artūras Areima**

asistent scenografa = scenographer assistant = **Matas Makauskas**

producent = producer = **Inga Sanakojevaitė**

dizajn kostima = costume designer = **Artūras Areima**

kompozitor = music composer = **Rokas Petrauskas**

video umjetnik = video artist = **Gediminas Vansevičius**

video operateri = video operators = **Gediminas Vansevičius, Dinas Marcinkevičius, Paulius Oficeras**

operater zvuka = sound operator = **Andrius Kairys**

igraju = cast = **Rokas Petrauskas, Monika Poderytė, Karolis Legenis, Dovydas Stončius, Modesta Jakeliūnaitė, Justė Buslaviciūtė**

Predstava Rolanda Šimelpfeninga „Za bolji svijet“ i radnja buduće predstave fokusiraju se na beskrajni rat u džungli. Uzroci rata su neshvatljivi, a učesnici rata ne znaju za šta se bore: to je distopijska stagnacija, gdje sve više nedostaje vazduha i čiste vode, a akteri doživljavaju psihičku, identitetsku krizu. Glavna tema komada je kriza ljudskog identiteta u kontekstu vojnih sukoba i ekoloških problema. Prema Australijskom međunarodnom institutu za ekonomiju i mir, samo 11 zemalja u svijetu trenutno nije uključeno ni u kakav politički sukob, uprkos činjenici da se ovaj vijek opisuje kao jedan od najmirnijih u istoriji čovječanstva. Uprkos globalnoj šteti izazvanoj ratnim dejstvima, neophodnost rata se društvu predstavlja na prefinjen, prikriven način, i pronalaze se različiti razlozi koji to opravdavaju: ratovi se predstavljaju kao neizbježan čin samoodbrane, kao želja za očuvanjem teritorije. U ovom komadu reditelj A. Areima razvija ideju da čovjek treba da traži dubok odnos sa prirodom, da je posmatra ne iz perspektive uništenja, već iz perspektive očuvanja, da sebe doživljava kao njen dio, a ne kao vlasnika određene teritorije. Jedna od pratećih tema predstave je psihološka šteta koju je rat nanio vojnicima koji su učestvovali u sukobima: likovi predstave se nalaze u ekstremnim, traumatskim, psihološkim stanjima nalik na snove, zbog kojih dovode u pitanje svoj identitet, valjanost postupaka, i preispituju stvoreni svijet. „Za bolji svijet“ je fantastična priča koja poziva gledaoca da sagleda sabijenu aktuelnu društvenu i psihološku stvarnost čovječanstva i suoči se sa mogućim posljedicama ljudske neodgovornosti.



Roland Schimmelpfennig's play "For a Better World" and the action of the future play focus on the endless war in the jungle. The causes of the war are incomprehensible, and the participants in the war do not know what they are fighting for: it is a dystopian stagnation, where there is a growing lack of air and clean water, and the actors are experiencing a psychological, identity crisis. The main theme of the performance is the crisis of human identity in the context of military conflicts and environmental problems. According to the Australian International Institute for Economics and Peace, only 11 countries in the world are currently not involved in any political conflict, despite the fact that this century is described as one of the most peaceful in human history. Despite the global damage caused by acts of war, the necessity of war is presented to society in a refined, disguised way, and various reasons are found to justify it: wars are presented as an inevitable act of self-defense, a desire to preserve territory. In the performance, director A. Areima develop the idea that man should look for a deep relationship with nature, look at it not from the perspective of destruction, but from the perspective of preservation, perceive himself as a part of it, not the owner of a defined territory. One of the accompanying themes of the play is the psychological damage caused by the war to the soldiers involved: the characters of the performance find themselves in extreme, traumatic, dream-like psychological states, which make them question their identity, the validity of actions, question the created world. "For a Better World" is a fantastic story that invites the viewer to look at the condensed current social and psychological reality of humanity and face the possible consequences of human irresponsibility.



četvrtak **thursday** = 14. septembar **september** 2023 = FIAT PARABOLA = 38

21
30 h

KIC „BUDO TOMOVIĆ“. VELIKA SCENA
40 minuta

9
30 pm

CIC BUDO TOMOVIĆ. BIG SCENE
40 min

MAĐARSKA HUNGARY

LIVING PICTURE THEATRE

IZMEĐU IN BETWEEN

režija = directed by = **ZSOFIA BERCZI**

soul entiteti = soul entities = **Csenge Hrotkó, Marta Matovelle, Máté Pálincás, Zsófia Bérczi**

svila master = silk master = **Csenge Hrotkó**

trapez master = trapeze master = **Marta Matovelle**

animacija = animation = **Éva Taskovics**

kompozitor = composer = **Levente Bencsik**

elektronika mobilnih izvora svjetlosti = electronics of mobile light sources = **László Andor, Barnabás Tankó**

kostim = costume = **Krisztina Fodor**

projekciono platno = projection screen = **Gyula Fazekas, László Joó**

obrada pleksiglasa = plexiglas processing = **Géza Norbert Kovács**

izvedba i likovno oblikovanje, režija = performance and visual design, direction = **Zsófia Bérczi**

podrška = supporters = **Ministarstvo kulture i inovacija, Nacionalni fond za kulturu, Studio Artus, Kulturni centar SÍN**
Ministry of Culture and Innovation, National Cultural Fund, Artus Studio, SÍN Cultural Center



The Living Picture Theatre (iliti *Pozorište živih slika*) namjerava da nevidljivi svijet učini dohvatljivim i iskustvenijim u svojim predstavama zasnovanim na opažanju, filozofiji i samosvijesti. Ovog puta pratimo put duše u onostranom prostoru između smrti i rođenja inspirisan knjigom „Putovanje duša“.

„Čujem glasove. Odjek muzike, odjek vjetra koji vibrira mojim pokretom... Tako je umirujuće... Osjećam sve zakrivljeno i oblo dok se brzo krećem duž putokaza... Dolazi do mene poznata vučna snaga misli, pridružujem im se... i kod kuće sam!“ Zadatak duše je razvoj, u kome su ovozemaljski životi veliki izazovi. Značajan dio svog bezvremenskog vremena provodi u zagrobnom životu sa svojom klaster grupom, dušama sa kojima je rođen u isto vrijeme i sa kojima se zajedno razvija. Najuzvišeniji događaj u životu poslije smrti, kada duša može da sagleda svoje živote iz božanske perspektive dok se susreće sa vijećem duša mnogo naprednijim od nas (arhanđeli, heruvimi), i može da ima čisti doživljaj uticaja svojih postupaka. Kao rezultat toga, formira se plan sljedećeg života.



The Living Picture Theatre intends to make the invisible world graspable and experienceable in its sight-based, philosophical, self-awareness-stimulating performances. This time, we follow the path of a soul in the otherworldly space between death and birth inspired by the book *Journey of Souls*.

"I hear voices. The echo of music, the chime of the wind that vibrates with my movement... It's so soothing... I feel everything curved and round as I move quickly along the guide line... The familiar pulling power of thoughts reaches me, I join them... and I'm at home!" The task of the soul is development, in which earthly lives are great challenges. It spends a significant part of its timeless time in the afterlife with its cluster group, the souls with whom it was born at the same time and develops together. The most sublime event in the afterlife, when the soul can look at its life(s) from a divine perspective while meeting with the council of souls much more advanced than us (archangels, cherubs), and it can purely experience the impact of its actions. The plan of the next life is formed as a result of these.

petak **friday** = 15. septembar **september** 2023 = FIAT PARABOLA = 38

18.
30 h

DVORIŠTE KUSLEVOVE KUĆE
70 minuta

6
30 pm

KUSLEV'S HOUS YARD
70 min

BUGARSKA **BULGARY**

DRAMSKO I LUTKARSKO POZORIŠTE – VRACA . DRAMA AND PUPPET THEATRE – VRATSA

Martin Makdona **Martin McDonagh**

LJEPOTICA U MALOM GRADU (Ljepotica iz Linejna) **SMALL TOWN BEAUTY (The beauty queen of Leenane)**

režija = directed by = **NIKO GORŠIČ**

igraju = cast

Kamelia Lishkovska – Maureen (Maria)

Rumiana Merdzhanska – Mag (Nada)

Teodor Sofroniev – Pato (Ivo)

Kalin Kostadinov – Ray (Rado)

Da li živite u malom gradu?

Da li ste jedna od ljepotica malog grada?

Da li vam se sviđa i Marija, koja brine o svojoj nepokretnoj majci i čeka svog Ivu, koji je otišao da radi u Engleskoj?

Ili si kao Rado, koji najviše voli da gleda televiziju i svojim ludostima mijenja život u malom gradu?

Da li želite da vidite odlične glumce Vracanskog teatra u novim ulogama: Rumjanu Merdžansku, Kameliju Liškovsku, Kalina Kostadinova i Teodora Sofronijeva.

Želite da vidite nagrađivani i teatralno izveden tekst, igran širom svijeta?



Do you live in a small town?

Are you one of the small town beauties?

Do you like Maria, as well, who takes care of her disabled mother and waits for her Ivo, who has gone to work in England?

Or are you like Rado, who loves to watch TV the most and with his craziness changes life in the small town?

Do you want to see the excellent actors of the Vratsa theater in new roles: Rumiana Merdzhanska, Kamelia Lishkovska, Kalin Kostadinov and Teodor Sofroniev.

Want to see the award-winning and theatrically performed text from around the world?



subota **saturday** = 16. septembar **september** 2023 = FIAT PARABOLA = 38

19
00 h

CRNOGORSKO NARODNO POZORIŠTE. VELIKA SCENA
120 minuta

7
pm

MONTENEGRIN NATIONAL THEATER. BIG SCENE
120 min

CRNA GORA MONTENEGRO

CRNOGORSKO NARODNO POZORIŠTE . MONTENEGRIN NATIONAL THEATER

Anton Pavlovič Čehov Anton Pavlovich Chekhov

UJKA VANJA UNCLE VANYA

režija = directed by = **MIRKO RADONJIĆ**

režija, dizajn svjetla = directed by, lighting design = **Mirko Radonjić**

dramaturgija, adaptacija = dramaturgy, adaptation = **Ilija Đurović**

scenografija = scenography = **Andreja Rondović**

kostimografija = costume design = **Lina Leković**

muzika = music = „**Pojačano prisustvo**“ (Enhanced presence)

asistentkinja režije, dramaturgije = assistant director, dramaturgy = **Marija Backović**

asistentkinja scenografa = assistant set designer = **Jelena Ivančević**

izvršna producentkinja = executive producer = **Nela Otašević**

inspicijent = inspector = **Damjan Šušaković**

suflerka = prompter = **Gorica Šušaković**

igraju = cast

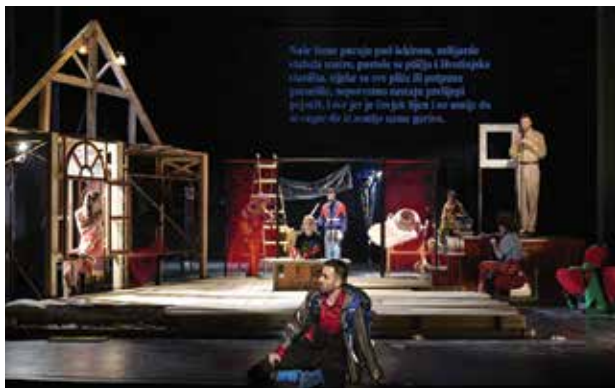
Aleksandar Gavranić, Jelica Vukčević, Anja Misović, Tihana Čulafić. Pavle Prelević, Ivan Bezmarević, Ilija Gajević, Jelena Laban



Kao odgovor na rusku agresiju u Ukrajini, američke korporacije su donijele impotentno kapitalističku odluku da povuku svoje poslovanje sa ruskog tržišta. U to ime, Mekdonalds je privremeno zatvorio svojih 847 objekata u Rusiji. No lokalne vlasti su rebrendirale već postojeći lanac brze hrane, i sada ćirilčno slovo „В“ sa karakterističnim žutim lukovima na crvenoj pozadini označava novi brend Дядя Ваня. Želju za bigmekom Rusi mogu da utole pod imenom najpoznatije drame koju je njihova kultura izrodila.



Što bi Čehov rekao? Da li bi vodio bitku za zaštitu intelektualne svojine? Ili bi svoje intelektualne kapacitete uperio protiv rata? Bi li se pridružio stotinama ruskih intelektualaca i umjetnika koji su osudili agresiju? Ili bi bio među stotinama koji iz straha za sebe i svoju porodicu ćute? Mihail Barišnikov, u otvorenom pismu kojim diže glas protiv trenda zapadnih institucija kulture da otkazuju gostovanja i turneje ruskim umjetnicima i umjetnicama, tvrdi da je – u izvjesnim situacijama i pod određenim režimima – ćutanje već jako glasna reakcija. Da li bi i Čehov (glasno) ćutao? Bi li i sam postao žrtva cancel kulture? Ili bi bio strastveni podržavalac Putina? (Ne bi bilo prvi put da vrsni umjetnik izvorsno potpadne pod krivu ideologiju; naopakost je imanentna geniju.) Možda bi mu jedino bilo važno da njemu bliska krimska Jalta pripada Rusiji?



Odgovore na ova pitanja nikada nećemo saznati. Ono što možemo da znamo, ili barem pretpostavimo, jeste da bi Čehov i u ratu pronašao čovjeka i njegovu priču. Ne samo stoga što je poznavalac ljudske duše, kako se to obično kaže za dramske pisce. Već zato što je vidio i one koji u drami nikad ne progovore, koji se likom nikad ne pojave, a čijem stradanju ipak svjedočimo...

Mirko Radonjić



In response to Russian aggression in Ukraine, American corporations made the impotent capitalistic decision to withdraw their operations from the Russian market. McDonald's temporarily closed its 847 facilities in Russia. However, local authorities rebranded the already existing fast food chain, and the Cyrillic letter "B" with the characteristic yellow arches on a red background now denotes the new brand Djadya Vanya (Uncle Vanya). Russians can now satisfy their desire for a Big Mac under the name of the most famous play ever birthed by their culture.

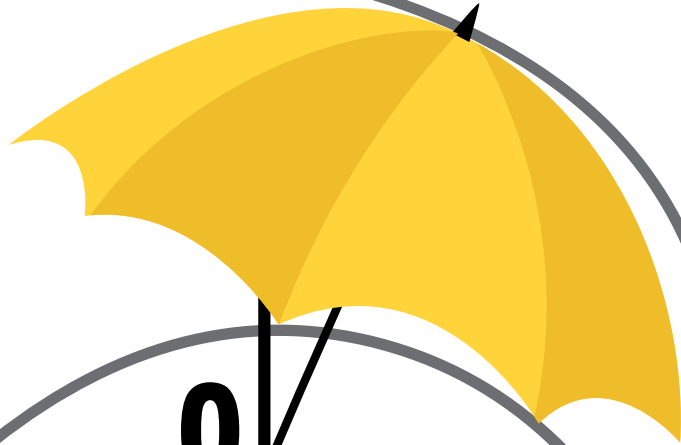
What would Chekhov say? Would he fight to protect intellectual property? Or would he direct his intellectual capacities against the war? Would he join the hundreds of Russian intellectuals and artists who condemned the aggression? Or would he be among the hundreds who remain silent out of fear for themselves and their families? Mikhail Baryshnikov, raising his voice in an open letter against the trend of Western cultural institutions to cancel guest appearances and tours of Russian artists, claims that – in certain situations and under certain regimes – silence is already a very loud reaction. Would Chekhov also be (loudly) silent? Would he himself become a victim of the cancel culture? Or would he be an avid supporter of Putin? (It wouldn't be the first time that an excellent artist falls under the wrong ideology; turning upside down is inherent in genius.) Perhaps the only thing that would matter to him is that the Crimean Yalta, close to him, belongs to Russia?

We will never know the answers to these questions. What we can know, or at least assume, is that even in war, Chekhov would have found man and his story. Not only because he is a connoisseur of the human soul, as is usually said of playwrights, but mainly because he saw those who never speak in dramas, who never appear as characters, and yet whose suffering we still witness...

Mirko Radonjić

PRATEĆI POZORIŠNI PROGRAM = FIAT PARABOLA

BEGLEITENDES THEATER PROGRAMM = FIAT PARABOLA



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FIAT.PARABOLA

FESTIVAL INTERNACIONALNOG ALTERNATIVNOG TEATRA
FESTIVAL OF INTERNATIONAL ALTERNATIVE THEATRE

8-17. SEPTEMBAR 2023.

CRNA GORA.MONTENEGRO

PODGORICA

nedjeljasunday = 10. septembarseptember 2023 = FIAT PARABOLA = 38

22
00 h

KIC „BUDO TOMOVIĆ“. DODEST
65 minuta

10
pm

CIC BUDO TOMOVIĆ. DODEST
65 min

CRNA GORA MONTENEGRO

DRAMSKI STUDIO PRAZAN PROSTOR . DRAMA STUDIO PRAZAN PROSTOR

MAJKA ZEMLJA MOTHER EARTH

režija = directed by = **MINJA NOVAKOVIĆ**

dramaturgija = dramaturgy = **Milana Matejić**

muzičari = musicians = **Ilija Gajević, Pavle Prelević**

kostimografija = costume design = **Mia Đurović**

igraju = cast

Jelena Đukić

Maja Čampar

Mirjana Spaić

Jelena Laban

Predstava teatralno dočarava izvorne anarhističke ideje o ljubavi, slobodi, politici i životu Emme Goldman, aktivistkinje koja se borila protiv svih oblika represije, nasilja, autoritarnosti i svega što ograničava slobodu i koči autentično manifestovanje ljudskog bića. Ova pozorišna predstava glasno govori o problemima koji nas tište, kao što su obiteljsko nasilje, zaokupljenost nacionalnim pitanjima, povezanost vlasti i kriminala ili ravnodušnost institucija prema nasilju nad ženama.

The performance theatrically evoke the original anarchist ideas about love, freedom, politics and the life of Emma Goldman, an activist who fought against all forms of repression, violence, authoritarianism and everything that limits freedom and hinders the authentic manifestation of a human being. This theatre play speaks loudly about problems that afflict us, such as domestic violence, preoccupation with national issues, the connection between government and crime or the indifference of institutions towards violence against women.



srijeda wednesday = 13. septembar september 2023 = FIAT PARABOLA = 38

**21
00 h**

KIC „BUDO TOMOVIĆ“. DODEST
65 minuta

**9
pm**

CIC BUDO TOMOVIĆ. DODEST
65 min

CRNA GORA MONTENEGRO

PO MOTIVIMA TEKSTA „VAŽNIJE POLOVICE“, BEATRICE KURBEL I MIRNE RUSTEMOVIĆ

BASED ON THE THEMES OF THE SCRIPT “MORE IMPORTANT HALVES”, BEATRICE KURBEL AND MIRNA RUSTEMOVIĆ

SAFRA

adaptacija i režija = adaptation and direction = **MILICA ŠĆEPANOVIĆ & MARIJA LABUDOVIĆ**

igraju = cast

Milica Šćepanović

Marija Labudović



Dvije prijateljice, Maša i Milica, nakon duže pauze njihovog prijateljstva, odluče da bi se trebale nalaziti svake srijede na kafi (čitaj pivu) i uz to podijeliti sav teret koji im se mota po glavi i tovari na pleća godinama. Dirljiva priča o prijateljstvu, ljubavi, karijeri, djetinjstvu i majčinstvu, koja na ironičan i satiričan način ukazuje na sve probleme društva u kom su rasle. Kroz pjesmu, šalu, suze i iskrenost, dvije glumice, dijele sa publikom svoje ispovijesti i iskustva.

Two friends, Maša and Milica, after a long break in their friendship, decide that they should meet every Wednesday for coffee (read beer) to share all the burdens that have been hanging over their heads and shoulders for years. A touching story about friendship, love, career, childhood and motherhood, which ironically and satirically points out all the problems of the society in which they grew up. Through songs, jokes, tears and sincerity, and two actresses, they share their confessions and experiences with the audience.

petakfriday = 15. septembarseptember 2023 = FIAT PARABOLA = 38

**20
00 h**

CRNOGORSKO NARODNO POZORIŠTE. SCENA STUDIO
75 minuta

**8
pm**

MONTENEGRIN NATIONAL THEATER. SCENE STUDIO
75 min

CRNA GORA MONTENEGRO

Eric Emanuel Šmit Eric Emmanuel Schmitt

MALI BRAČNI ZLOČINI **PARTNERS IN CRIME**

autori predstave = script by = **MARIJA ĐURIĆ & PAVLE BOGOJEVIĆ**

scenografija = scenography = **Ivanka Vana Prelević**

izbor muzike = choice of music = **Dušanka Belada**

kostimografija = costume design = **Mia Đurović**

igraju = cast

Marija Đurić

Pavle Bogojević



Ester Perel kaže da se parovi sukobe uvijek iz tri razloga – 1) oko moći i kontrole, 2) za brigu i bliskost i 3) za poštovanje i priznanje. Zašto je onda tako teško locirati problem i riješiti ga? Zašto se u ljubavi najčešće služimo onim iskonskim u nama, prepuštajući se životinjskim nagonima? Zašto ne dozvoljavamo sebi da izgovorimo ono šta nam zaista smeta? I moramo li u ljubavi ići uvijek do kraja – na sve ili ništa?

Ovo je predstava za veliku djecu u braku. I za sve one kojima je teško da kažu „volim te“.

Esther Perel says that couples always fight for three reasons – 1) for power and control, 2) for care and closeness and 3) for respect and recognition. So why is it so difficult to locate the problem and solve it? Why in love do we most often make use of the primordial in us, giving in to animal instincts? Why don't we allow ourselves to say what really bothers us? And do we always have to go to the end in love – all or nothing?

This is a play for big married kids. And for all those who find it difficult to say “I love you”.



subota **saturday** = 16. septembar **september** 2023 = **FIAT PARABOLA** = 38

21
30 h

KIC „BUDO TOMOVIĆ“. VELIKA SCENA
40 minuta

9
30 pm

CIC BUDO TOMOVIĆ. BIG SCENE
40 min

CRNA GORA **MONTENEGRO**

monodrama

NEOBJAVLJENI DNEVNIK KATERINE RADONJIĆ THE UNPUBLISHED DIARY OF KATERINA RADONJIĆ

tekst i adaptacija = text and adaptation = **MARIJA MIHALJEVIĆ**

režija = directed by = **DUŠANKA BELADA**

muzika = music = **Marija Mitrović**

kostimografija = costume design = **Aleksandra Džaković**

video = **Vukša Vujošević**

fotografija = photography = **Jugoslav Belada**

djevojčica = girl = **Ida Popović**

lektura = reading = **Jelena Šušanj**

producentkinja = producer = **Farah Ljaljević**

igra = cast

Ivana Mrvaljević

Ne bude li prosvjećivanja ljudi, niti ima razotuđenja čovjeka, niti njegove emancipacije od religijskih i političkih zabluda.

Monodrama „Neobjavljeni dnevnik Katerine Radonjić” prvobitno 2020. godine predstavljena kao audio drama, oslanja se o knjigu „Kratki opis o Zeti i Crnoj Gori” (1774), koja pored istorijskog svjedočanstva sadrži i lične impresije i kritičke misli o okolnostima iz tog doba, za koje se vjeruje da su pripadale upravo Katerini. Katerina Radonjić, rođena u 18. vijeku na Njegušima, bila je sestra prvog crnogorskog guvernera Stanislava Radonjića. Poznato je da je govorila nekoliko jezika i da se zalagala za nauku, obrazovanje i umjetnost. Radnja monodrame je smještena u 18. vijeku u Crnoj Gori; atmosferom i simbolima namjerava preslikati crnogorsko društvo u ovom periodu. Tekst je omaž pomenutoj istorijskoj ličnosti, ali isto tako u simboličnoj ravni namjerava prikazati ulogu žene u crnogorskom društvu sa najvećim osvrtnom na težnju ili makar čežnju ka emancipaciji. Arhetip crnogorke, do sada su u kulturi uglavnom krasile porodične vrijednosti, ali se manje obraćala pažnja na ostale vrijednosti koje su naše žene nesumnjivo posjedovale. Tome svjedoči Katerina Radonjić. Ova fiktivna radnja je bazirana na motivima njene biografije i upriličena je kao intimna ispovijest. Koncept radnje čine ključni dani Katerininog života, uz misaoni i emocionalni refleks na ključne događaje burnog istorijskog perioda sa kojim se Crna Gora suočava.

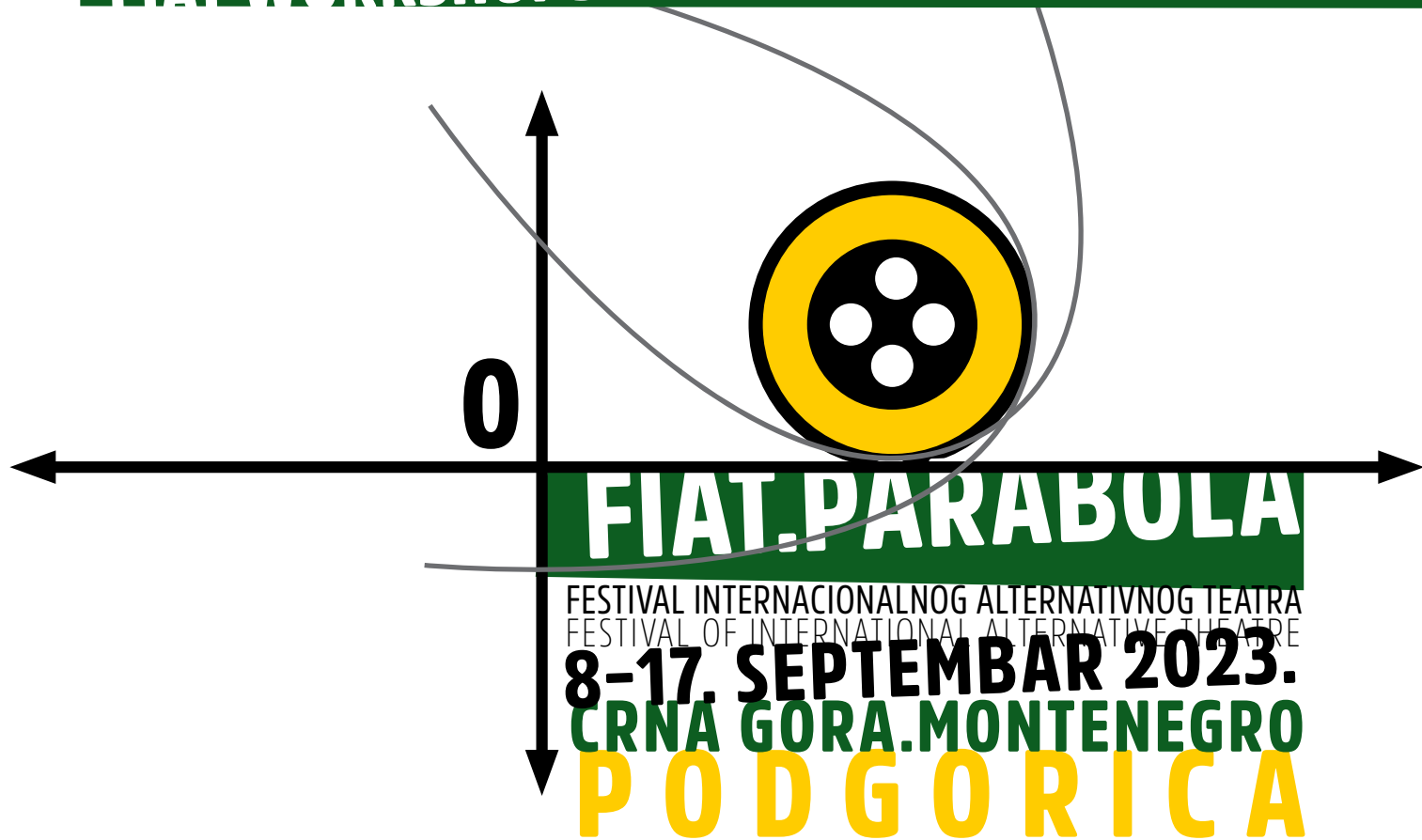
Should there be no enlightenment of people, there will be no disalienation of man, nor his emancipation from religious and political delusions.

“The Unpublished Diary of Katerina Radonjić”, originally presented in 2020 as an audio drama, is based on the book “A Brief Description of Zeta and Montenegro” (1774), which, in addition to historical testimony, also contains personal impressions and critical thoughts about the circumstances of that era, which are believed to have belonged to Katerina. It is known that she spoke several languages and advocated for science, education and art. The action of the monodrama is set in the 18th century in Montenegro; it aims to depict Montenegrin society in this period, with its atmosphere and symbols. The text is a tribute to the mentioned historical figure, but also on a symbolic level, it aims to show the role of women in Montenegrin society, with the greatest focus on the aspiration or at least longing for emancipation. The archetype of the Montenegrin woman, until now, was mostly decorated in the culture with family values, but less attention was paid to the other values that Montenegrin women undoubtedly possessed. Katerina Radonjić testifies to this. This fictitious plot is based on the themes of her biography and is presented as an intimate confession. The concept of the plot consists of key days of Katerina’s life, with a thought and emotional reflex to the key events of the turbulent historical period that Montenegro is facing.



FIAT WORKSHOPS = FIAT PARABOLA

FIAT WORKSHOPS = FIAT PARABOLA



4–7. septembar **september 2023** = **FIAT PARABOLA** = **38**

KIC „BUDO TOMOVIĆ“

CIC BUDO TOMOVIĆ

ITALIJA **ITALY**

EROSANTEROS

GAIA RADIONICE

GAIA WORKSHOPS

Polis pozorišni festival Ravena (It), FIAT Festival internacionalnog alternativnog teatra (CG), MOT pozorišni festival (SM).

Pobjednički projekat EFEEA-European Festivals Fund for Emerging Artists 2023, sufinansiran od strane EU

Polis Theater Festival Ravena (IT), FIAT Festival of International Alternative Theater (MNE), MOT Theater Festival (SM).

Winning project EFEEA-European Festivals Fund for Emerging Artists 2023, co-financed by the EU

koncept = concept = **DAVIDE SACCO & AGATA TOMŠIČ / EROSANTEROS**

dramaturgija = dramaturgy = **Agata Tomšič**

režija i dizajn muzike = direction and music design = **Davide Sacco s Agatom Tomšič i sa građanima i klimatskim aktivistima tog područja**

Davide Sacco with Agata Tomšič and with citizens and climate activists of the area

video = **Francesco Tedde**

kostimi = costumes = **Arianna Fantini**

učesnici radionice = workshop participants

Harlekin škola glume Harlekin school of acting = **Nada Komnenić (6), Atina Jošović (9), Lucija Vukičević (7), Marta Marsenić (11), Vukota Marsenić (15),**

Mia Vojvodić (15), Nevena Mrvaljević (15), Milica Strugar (17),

glumci = actors = **Milica Pejović, Jovana Brnović, Andela Marunović, Marija Boljević (student), Sergej Pavlović, Andrea Pajović (Prazan prostor), Jana Filipović (Prazan prostor), Aris Tahirović (Prazan prostor), Ksenija Kankaraš (Prazan prostor), Dara Stijović (Prazan prostor), Nevena Božović (Prazan prostor)**

Evoluirajuća, participativna i specifična izvedba koja ulazi u odnos s mjestom gdje se održava dovodeći na scenu neprofesionalce, aktiviste i mlade glumce/ice sa tog mjesta; i prilagođavanje efemerne scenografije magle i video projekcije na prostore na koje nailazi.

Eksperimentisati s novim dobrima praksama koje smanjuju uticaj proizvodnje i prometa na okolinu od izvedbi.

Rad je razvijen u tri faze, tri poglavlja korespondiraju sa tri simbolična doba planete:

- *prošlost*, mitska, porijeklo, iskonske snage i obilje;
- *sadašnjost*, u kojoj je čovjek odlučio zamijeniti bogove uvođenjem ekonomije, profit prije života na Zemlji;
- *budućnost*, ona ponovnog rođenja nakon razaranja, opstanka drugih oblika života na njoj Zaražena planeta.

An evolving, participatory and site-specific performance that enters in relation to the places where it is hosted by bringing on stage non-professionals, activists and young actors from the area; and adapting the ephemeral set design of fog and video projections to the spaces it encounters.

To experiment with new good practices that reduce the environmental impact of the production and circulation of the performances.

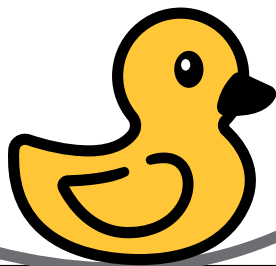
The work is developed in three stages, three chapters corresponding to three symbolic ages of the Planet:

- *the past*, mythical, of origins, primordial strength and abundance;
- *the present*, in which man has decided to replace the gods by putting economic profit before life on Earth;
- *the future*, that of rebirth after devastation, of the survival of other life forms on an infected planet.



FILM = FIAT PARABOLA

MOVIE = FIAT PARABOLA



FIAT.PARABOLA

FESTIVAL INTERNACIONALNOG ALTERNATIVNOG TEATRA
FESTIVAL OF INTERNATIONAL ALTERNATIVE THEATRE

8-17. SEPTEMBAR 2023.

CRNA GORA.MONTENEGRO

PODGORICA

FILM FIAT

Ovogodišnja selekcija filmskog programa FIAT festivala inspirisana je našim ljudima koji žive i rade izvan Crne Gore. U programu će biti predstavljena dva ostvarenja, film „Maja“ Marijane Janković iz Danske i „Brooklyn park“ Nikole Đuravčevića iz SAD-a. Iako po mnogo čemu različiti ovo dvoje autora karakteriše i mnogo zajedničkih crta, napustili su Crnu Goru veoma mladi, školovali se i započeli filmsku karijeru izvan Crne Gore i ostvarili veliki uspjeh. Marijana je cijenjena glumica i rediteljka u Danskoj a Nikola je imao malo drugačiji životni put bavio se vrlo uspješno berzanskim poslovima da bi se na kraju vratio svojoj prvoj ljubavi filmu kao reditelj i producent. Ova dva filma povezuje priča o snalaženju u novoj sredini, o teškoćama komunikacije u novom okruženju veoma različitom od sredine u kojoj su rođeni. Dvije dirljive priče ispričane suptilnom režijom govore nam priču sa puno emocija na koje smo gotovo zaboravili u svijetu selfi kulture kada se trči samo za sopstvenim zadovoljstvom. Dok prijateljske razgovore zamenjuju facebook objave a najbolji prijatelji sa kojima dijelimo probleme i intimu postaju profesionalni psihoanalitičari, pored nas prolaze ljudi čiju sudbinu svjesno odbijamo da vidimo. Nikola Đuravčević će biti gost FIAT-a i nakon filma bit će upriličen razgovor sa autorom.

Vladimir Vučinić

FILM FIAT

This year's selection of the film program of the FIAT Festival was inspired by Montenegrins living and working outside of Montenegro. Two works will be presented: the film "Maja" by Marijana Janković from Denmark, and "Brooklyn Park" by Nikola Đuravčević from the USA. Although these two authors are very different in many respects, they also share many common circumstances. They both left Montenegro very young, went to school and started their film careers outside of Montenegro and achieved great success. Marijana is a respected actress and director in Denmark. Nikola had a slightly different life path and was very successful in the stock market and eventually returned to his first love, film, as a director and producer. These two films are connected by the story of finding one's way in a new environment, about the difficulties of communication in a new environment very different from the one in which they were born. These two touching stories told with subtle direction tell us a story full of emotions, emotions that we have almost forgotten about in the world of the selfie culture – when people are only running after their own pleasure. While friendly conversations are replaced by Facebook posts and professional psychoanalysts become the best friends with whom we share problems and intimacy, people pass us by whose fate we consciously refuse to see. Nikola Đuravčević will be a guest at FIAT and a conversation with the author will ensue after the film.

Vladimir Vučinić

ponedjeljak monday = 11. septembar september 2023 = FIAT PARABOLA = 38

22
30 h

DVORIŠTE KUSLEVOVE KUĆE
15 minuta

10
30 pm

KUSLEV'S HOUS YARD
15 min

SAD USA

BRUKLIN PARK (2019) **BROOKLIN PARK** (2019)

režija = directed by = **NIKOLA ĐURAVČEVIĆ**

scenario = **Nikola Đuravčević, Lizzie Rose**

uloge = cast

Rotimi Paul

Kasey Buckley,

Souleymane Sy Savane

Ty Jones

Antu Yacob

Abraham Makany

Cheikh M'Baye

direktor fotografije = director of photography = **Conor Murphy**

* NAKON PROJEKCIJE FILMA BIĆE UPRIILIČEN RAZGOVOR SA AUTOROM

AFTER THE SCREENING OF THE FILM, THERE WILL BE A DISCUSSION WITH THE AUTHOR



utorak tuesday = 12. septembar september 2023 = FIAT PARABOLA = 38

**22
30 h**

DVORIŠTE KUSLEVOVE KUĆE
22 minuta

**10
30 pm**

KUSLEV'S HOUS YARD
22 min

DANSKA DENMARK

MAJA (2019)

režija = directed by = **MARIJANA JANKOVIĆ**

scenario = **Marijana Janković**

uloge = cast = **Marijana Janković, Dejan Ćukić, Jesper Christensen, Selen Marsenić, Elias Munk**

direktor fotografije = director of photography = **Manuel Alberto Claro**



KREATIVNE INDUSTRIJE = FIAT PARABOLA

CREATIVE INDUSTRIES = FIAT PARABOLA



CREATIVE INDUSTRY MARKET

Ovogodišnje izdanje Creative Industry Market-a na FIAT festivalu kao poseban segment pratećeg programa, već dugi niz godina ima za cilj da preispita i afirmiše aktuelne kreativne izaze širokog spektra djelatnosti koji nastaju u Crnoj Gori. Ova posebna programska cjelina osmišljena je, takođe kako bi direktno povezala proizvođače kreativnih izraza iz Crne Gore sa svojim korisnicima i na taj način dinamizira neposrednu komunikaciju koja u ovoj oblasti i dalje nema svoju institucionalizovanu formu. Imajući u vidu da je u Crnoj Gori primjetno odsustvo bilo kakvog sistemskog pristupa za podsticaj djelatnosti u ovoj oblasti, osim onih koji se sporadično realizuju putem konkursa bez konkretnijeg pratećeg promotivnog aspekta, politika kulture u ovoj oblasti i dalje ostaje samo deklarativna, bez praćenja indeksa strukturalnog rasta, te u cjelosti bez konkretnijeg strateškog okvira praktičnog, promotivnog i programskog djelovanja.

Zato ćemo ove godine u neposrednoj komunikaciji sa proizvođačima čiji izrazi imaju neosporan i estetski i komerijalni potencijal pokušati da doprinesemo boljem razumijevanju ovog segmenta kreativne ekonomije koja u Crnoj Gori iz godine u godinu bilježi izvjestan rast.

Sa tom namjerom želimo i ove godine da Vam predstavimo samo mali dio ovog specifičnog i brzoraastućeg polja kulture u Crnoj Gori, te ćemo na predstojećem Industry Marketu predstaviti proizvođače iz različitih oblasti: primijenjenog dizajna, dizajna primijenjene keramike, autore iz oblasti modnog dizajna, umjetnosti stripa i crteža, handmade lifestyle arts&crafts-a i digitalnog grafičkog dizajna, koji će uz ostale grane kreativnih industrija (film, muzika i performing arts) na FIAT-u činiti zanimljiv i važan preglednik aktuelnih dešavanja u ovim oblastima.

CREATIVE INDUSTRY MARKET

This year's edition of the Creative Industry Market at the FIAT Festival, as a special segment of the accompanying program, has for many years aimed to review and affirm the current creative challenges of a wide range of activities that arise in Montenegro. This special segment is also designed to directly connect Montenegrin producers of creative expression with their users, and thus dynamizes direct communication, something which is still not institutionalised in the country. Bearing in mind that in Montenegro there is a noticeable absence of any systematic approach to encourage activities in this area, except for those that are sporadically realized through competitions without a more specific accompanying promotional aspect, the cultural policy in this area still remains only declarative, without monitoring the index of structural growth, and entirely without a more concrete strategic framework of practical, promotional and program activities.

That is why this year, in direct communication with producers whose expressions have undeniable aesthetic and commercial potential, we will try to contribute to a better understanding of this segment of the creative economy, which in Montenegro is experiencing growth from year to year.

Towards this aim, we wish to present to you this year only a small part of this specific and fast-growing field of culture in Montenegro, and at the upcoming Industry Market we will showcase producers from various fields: applied design, applied ceramic design, authors from the field of fashion design, comic art and drawing, handmade arts & crafts and digital graphic design, which together with other branches of creative industries (film, music and performing arts) will form at FIAT an interesting and important overview of current events in these fields.

Imajući u vidu da će naša publika tokom odvijanja festivala imati prilike da direktno komunicira sa konkretnim proizvođačima izraza, želja nam je stvorimo i poseban socijalni interfejs i kontekst koji može da doprine- se, ne samo boljem razumijevanju svakodnevne i žive kulture, nego da ujedno da smisao i podsticaj svim budućim i perspektivnim kreativnim izrazima koji doprinose polju kreativne ekonomije Crne Gore.

Edin Jašarović i Viktorija Bajrami
Urednici „Creative Industry Marketa“

Bearing in mind that during the festival our audience will have the opportunity to communicate directly with specific producers, we wish to create a special social interface and context that can contribute not only to a better understanding of everyday and live culture, but also to give meaning and encouragement to all future and promising creative expressions that contribute to the field of the creative economy of Montenegro.

Edin Jašarović and Viktorija Bajrami
Editors of the “Creative Industry Market”

8–17. septembar **september 2023 = FIAT PARABOLA = 38**

DVORIŠTE KUSLEVOVE KUĆE

KUSLEV'S HOUS YARD

CRNA GORA **MONTENEGRO**

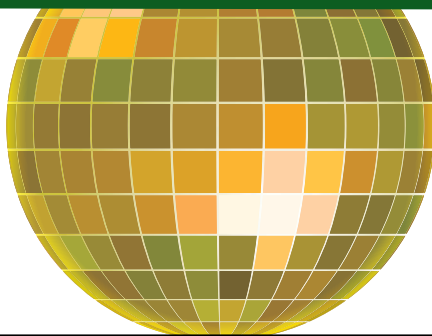
MARKET
KREATIVNIH INDUSTRIJA
CREATIVE INDUSTRIES
MARKET

- **ATELJE PROPUH** **ATELIER PROPUH**
autorka = author = **Mija Pejović**
- **KERAMIČKI STUDIO „ŠIMPO“** **CERAMIC STUDIO "ŠIMPO"**
autor = author = **Bogdan Darmanović**
- **HERCEGNOVSKI STRIP FESTIVAL** **COMIC STRIP FESTIVAL HERCEG NOVI**
autori = authors = **Nikola Ćurčin, Jovan Subotić & Nebojša Mandić**
- **MODNI BREND „JUBAV“** **FASHION BRAND "JUBAV"**
autorka = author = **Ema Alihodžić**
- **BURA.BONACA**
autorka = author = **Jelena Čejović-Vukčević**

MUZIKA = FIAT PARABOLA

MUSIC = FIAT PARABOLA

0



FIAT.PARABOLA

FESTIVAL INTERNACIONALNOG ALTERNATIVNOG TEATRA
FESTIVAL OF INTERNATIONAL ALTERNATIVE THEATRE

8-17. SEPTEMBAR 2023.

CRNA GORA.MONTENEGRO

PODGORICA

MUSIC – INDEFINITE

Muzički program ovogodišnjeg izdanja festivala obilježiće prvenstveno nastup Ahmeda Burića, sa njegovom poetikom koju crpi iz bogatog životnog iskustva, i koji će nam uz sjajnog Damira Ima-movića, kao muzičko-autorskom pratnjom, prirediti nezaboravno eterično putovanje kroz vjekovnu balkansku zbilju.

U nastavku festivala nas čeka jako zanimljiv autorski projekat sa-vremene elektronske muzike – MARTEL, koji će nam pored pre-mijernog predstavljanja svog novog materijala, priuštiti i uzbud-ljivo DJ putovanje kroz moderni elektro mikrokosmos.

Ostale večeri festivala, pored standardne rezident podrške – FM MIRDA, muzički program će upotpuniti i dio ekipe Studentskog radija KRŠ, svojim raznovrsnim i nadasve zanimljivim izborom.

Damir Murseljević

MUSIC – INDEFINITE

The music program of this year's edition of the festival will primarily fea-ture the performance of Ahmed Burić, with his poetics that he draws from his rich life experience, he will be accompanied with greatn Damir Ima-mović, as a musical and author's accompaniment, to prepare an unforget-table ethereal experience a journey through centuries-old Balkan reality.

Follows a very interesting author's project of contemporary electronic mu-sic – MARTEL who, in addition to the premiere presentation of his new material, will give us an exciting DJ journey through the modern electro microcosm.

In other festival evenings, beside the standard resident support – FM MIRDA, the music program will be completd with the Student Radio KRŠ team, with it's diverse and very interesting choice.

Damir Murseljević

petakfriday = 8. septembarseptember 2023 = FIAT PARABOLA = 38

**22
00 h**

DVORIŠTE KUSLEVOVE KUĆE

**10
pm**

KUSLEV'S HOUS YARD

BOSNA I HERCEGOVINA BOSNIA & HERZEGOVINA

SIN PUSTINJE **SON OF THE DESERT**

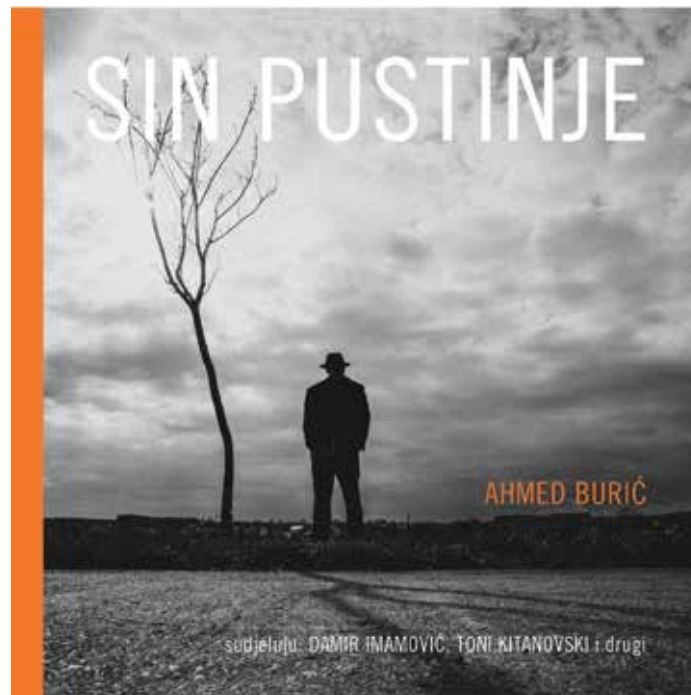
AHMED BURIĆ

glas i klavijature = voice and keyboards = **Ahmed Burić**

gitara = guitar = **Damir Imamović**

bas = bass = **Ivan Mihajlović;**

truba = trumpet = **Benjamin Drijenčić**



„Sin pustinja“ je album Ahmeda Burića, sarajevskog pjesnika i prozaišta osebujnog baritona kojem se u muzičkoj avanturi pridružuje pjevač, instrumentalist i istraživač sevdaha Damir Imamović. U spoken word formi, na ploči se pojavljuju znani glazbenici iz regije (jazz-fusion gitarist Toni Kitanovski, basist Ivan Mihajlović, perkusionist Nenad Kovačić, trubač Benjamin Drijenčić i bubnjar Goran Milošević), a radi se o doživljaju i interpretaciji muzike i poezije koja sažima različite interese i vještine umjetnika koje smo dosad poznavali iz drugih žanrova.

“Son of the Desert” is an album by Ahmed Burić, a Sarajevo poet and prose writer with a distinctive baritone, who is joined in his musical adventure by singer, instrumentalist and Sevdah researcher Damir Imamović. In spoken word form, the record features well-known musicians from the region (jazz-fusion guitarist Toni Kitanovski, bassist Ivan Mihajlović, percussionist Nenad Kovačić, trumpeter Benjamin Drijenčić and drummer Goran Milošević), and is about the experience and interpretation of music and poetry that summarizes the different interests and skills of known artists from other genres.



8. & 15. & 16. septembarseptember 2023 = FIAT PARABOLA = 38

DVORIŠTE KUSLEVOVE KUĆE

KUSLEV'S HOUS YARD

CRNA GORA MONTENEGRO

FM MIRDA



FM MIRDA a.k.a. Damir Murseljević rođen je 1979.u Podgorici. Vizuelni umjetnik i fotograf, radijski producent i DJ, strastveni kolekcionar gramofonskih ploča i ostalih nosača zvuka. Muzički i filmski analitičar. Godinama uređuje nekoliko emisija na Studentskom radiju KRŠ.

Pri muzičkoj selekciji služi se žanrovskim pretumbavanjem u ključu More of Everything 4 Everybody iliti za „svakoga po malo“, sa pregršt (ne)zaboravljenih muzičkih bisera koji ne poznaju vremensku distancu.

FM MIRDA a.k.a. Damir Murseljević was born in 1979 in Podgorica. He is a visual artist and photographer, radio producer and DJ, passionate collector of records and other sound carriers. Music and film analyst. For years, he has been editing several broadcasts on Student Radio KRŠ.

The music selection is served by genre-bending in the key of More of Everything 4 Everybody, or „a little bit for everyone“, with a handfull of (un)forgotten musical pearls that do not know the distance of time.

subota **saturday 9. septembar** **september 2023 = FIAT PARABOLA = 38**

DVORIŠTE KUSLEVOVE KUĆE

KUSLEV'S HOUS YARD

CRNA GORA MONTENEGRO

DJ MARTEL



MARTEL (Rade Vukčević), jedan od stvaraoca i kompozitor video igre Bleak Faith, je svoju pozadinu u arhitekturi i umjetnostivremenom skroz preveo u svijet muzike. Pored kompozicija u kojima juri atmosferični intenzitet i spajanje elemenata koji se ne srijeću svakodnevno, nastupa i kao eklektični DJ koji uživa u svemu od sirovosti Afrike do elegancije Pariškog tehna. Na FIAT-u će uz eklektični set predstaviti i svoj neobjavljeni album „Zaire“, koji je put u srce džungle i dubinska analiza jednog regiona koji u Evropi muzički često dobija pažnju samo u kontekstu klišea.

Sa hipnotičnim ritmovima i gustom šamanskom atmosferom, provlačenje slogana ratnih vođa i stranih plaćenika stvaraju dojam dokumentarnog filma. Tekstura zvuka i generalni napadna čula definišu jezik albuma – ali njegova intenzivnost najbolje dolazi do izražaja u trenucima kada se vlaga džungle, udar tehna i crna magija džungle sinhronizujuća.

MARTEL (Rade Vukčević), one of the creators and composer of the video game Bleak Faith, has over time translated his background in architecture and art into the world of music. In addition to compositions in which atmospheric intensity rushes and the fusion of elements that are not encountered every day, he also performs as an eclectic DJ who enjoys everything from the rawness of Africa to the elegance of Parisian techno. At FIAT, along with an eclectic set, he will also present his unreleased album “Zaire”, which is a journey into the heart of the jungle and an in-depth analysis of a region that in Europe often receives musical attention only in the context of clichés.

With hypnotic rhythms and a dense shamanic atmosphere, the sloganeering of war leaders and foreign mercenaries create the impression of a documentary film. The texture of the sound and the general assault on the senses define the language of the album – but its intensity is best expressed in the moments when the humidity of the jungle, the impact of techno and the black magic of the jungle synchronize.

11. & 14. septembarseptember 2023 = FIAT PARABOLA = 38

DVORIŠTE KUSLEVOVE KUĆE

KUSLEV'S HOUS YARD

CRNA GORA **MONTENEGRO**

DJ RADIOGLAVA



Danilo Vučinić a.k.a. DJ RADIOGLAVA je podgorički DJ i muzičar koji više od deceniju radi na promociji indie/alternativnog zvuka kroz učešća na lokalnim muzičkim dešavanjima. Njegovi DJ setovi uključuju žanrove poput – soul, disco, funk, house, tropical, synthpop, chillwave.

Danilo Vučinić a.k.a. DJ RADIOGLAVA is a DJ from Podgorica and musician who has been working on the promotion of indie/alternative sound for more than a decade, through participation in local music events. His DJ sets include genres such as: soul, disco, funk, house, tropical, synthpop, chillwave.

subota **saturday** **9. septembar** **september** **2023** = **FIAT PARABOLA** = **38**

DVORIŠTE KUSLEVOVE KUĆE

KUSLEV'S HOUS YARD

CRNA GORA **MONTENEGRO**

DJ TODORO



Todor Gogić a.k.a. DJ TODORO je član ekipe Studentskog radija KRŠ, koja neumorno prekida tišinu već skoro 10 godina. Takođe je jedan od urednika emisije „Suspirija sedme umjetnosti“ o filmu i muzici. Već neko vrijeme uspješno zabavlja publiku svojim melanžom elektro pop indi mainstream hitova 70'/ 80'/90'/ s malo začina EX-YU scene.

Todor Gogić a.k.a. DJ TODORO is a member of the Student Radio KRŠ crew, that's tirelessly been breaking silence for almost 10 years. He is also co-editor of the show „Suspiria of the 7th art“ – about film and film music. For some time now he is been successfully entertaining the audience with his mélange of electro pop indie mainstream 70'/ 80'/90'/ hits, with some EX-YU scene spice.

KNJIŽEVNOST = FIAT PARABOLA

LITERATURE = FIAT PARABOLA



subota **saturday** = 9. septembar **september** 2023 = **FIAT PARABOLA** = 38

21
30 h

DVORIŠTE KUSLEVOVE KUĆE

9
30 pm

KUSLEV'S HOUS YARD

CRNA GORA MONTENEGRO

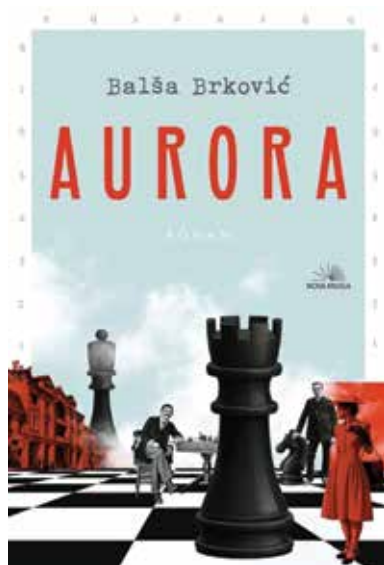
PROMOCIJA ROMANA PROMOTION OF NOVEL

AURORA

BALŠA BRKOVIĆ

izdavač = publisher

Nova knjiga, Podgorica



Recenzent Aleksandar Bečanović ističe da upravo „Aurora“ po mnogo čemu predstavlja vrhunac autorove romaneskne avanture.

Brković čitaocima vodi na uzbudljivo putovanje u prošlost koja se desila ili u onu prošlost koja je mogla da se desi, ističe Bečanović i dodaje da autor kao pouzdan vodič koristi narativne strategije koje kao da je preuzeo iz posebno inspirativnih šahovskih partija. Slikovito i filmično opisane scene, autentični karakteri, originalni i interesantni dijalozi, lijepa naracija, uz strast prema šahu i fudbalu, jednako i umjetnosti, ali i vanvremenske likove poput Tina Ujevića, Radovana Zogovića, Milovana Đilasa, šahiste Bore Kostića, mitropolita Dožića, pa i niz drugih, stvarnih ili izmaštanih, doprinose kreiranju duha i atmosfere Podgorice tokom tridesetih godina prošlog vijeka.

Critic Aleksandar Bečanović points out that “Aurora” in many ways represents the pinnacle of the author’s novelistic adventure.

Bečanović points out that Brković takes readers on an exciting journey to the past that happened or to the past that could have happened, and adds that the author as a reliable guide uses narrative strategies that he seems to have taken from particularly inspiring chess games. Picturesque and cinematically described scenes, authentic characters, original and interesting dialogues, beautiful narration, with a passion for chess and football, as well as art, but also timeless characters like Tin Ujević, Radovan Zogović, Milovan Đilas, chess player Bora Kostić, Metropolitan Dožić, etc. and a number of others, real or imagined, contribute to the creation of the spirit and atmosphere of Podgorica during the thirties of the last century.

srijedawednesday = 13. septembar**september** 2023 = **FIAT PARABOLA** = 38

22
30 h

DVORIŠTE KUSLEVOVE KUĆE

10
30 pm

KUSLEV'S HOUS YARD

CRNA GORA MONTENEGRO

BLUZ DVA PRIJATELJA U 54 TJEDNA **BLUES OF TWO FRIENDS IN 54 WEEKS**

BOŽO KOPRIVICA & MIODRAG RAIČEVIĆ

„Bluz dva prijatelja u 54 tjedna“ je je zbirka eseja, koja se zaokružuje u moderan roman o sudbini glavnog junaka, sa omažima umjetnicima, sportistima i drugim majstorima... Eseji se rimuju sa pjesmama, mala antologija poezije, Miodraga Raičevića.

Božo Koprivica „majstor žanra, koji nema ime, ali ima oblik. I sadržaj... ova knjiga je svojevrsni dijalog sa prijateljem... dupli pas.“ (Radmila Stanković)

„Sve ono što mislimo da znamo u stvaralaštvu Boža Koprivice kroz prethodne knjige, način na koji je to ovde izvedeno i iskazano u tim minijaturama, govori o jednoj izuzetnoj vrednosti za posvećene čitaocima... svojim magičnim jezikom Božo je ovom knjigom ispisao i sačuvao jednu kulturu sećanja.“ (Petar Peca Popović)

“The Blues of Two Friends in 54 Weeks” is a collection of essays, culminating in a modern novel about the fate of the main character, with tributes to artists, sportsmen and others masters... The essays rhyme with poems, as a small anthology of poetry by Miodrag Raičević.

Božo Koprivica, “a master of genre that has no name but has form. And the content... This book is a kind of dialogue with a friend...neat one-two.” (Radmila Stanković).

“Beyond all that we think we know about the work of Božo Koprivica, through previous books, the way in which it is performed here and expressed in those miniatures, speaks of an exceptional worth for devoted readers... with his magical language, Božo wrote and preserved a culture of keeping memories alive.” (Petar Peca Popović)

petakfriday = 15. septembarseptember 2023 = FIAT PARABOLA = 38

22
00 h

DVORIŠTE KUSLEVOVE KUĆE

10
00 pm

KUSLEV'S HOUS YARD

CRNA GORA MONTENEGRO

PROMOCIJA FIAT MONOGRAFIJE **PROMOTION OF THE FIAT MONOGRAPH**

učesnici = participants

Petar Milatović

Danilo Milatović

Niko Goršić

Branko Baletić

Ana Matić

Duško Miljanić

Ana Vukotić

izdavači = publishers

NVO FIAT Montenegro

Crnogorska akademija nauka i umjetnosti

Glavni grad Podgorica

„FIAT je bio više od festivala, on je bio legitimacija kreativnog i modernog mišljenja mladih ljudi. Biti dio festivala kao autor, izvođač ili gledalac svejedno, značilo je pokazati pripadnost dobrom duhu progresu. To je ona često pominjana festivalska atmosfera FIAT-a koja je bila vezivno tkivo između ljudi. I danas nam je neophodna takva zdrava pozorišna sinergija kao vjera da umjetnost i stvaralaštvo kreiraju onu pozitivnu angažovanost sa kojom se svi osjećaju vrijedniji i bolji. FIAT je neophodan glavnom gradu i njegovoj kulturnoj atmosferi.“

Slobodan Milatović

“FIAT was more than a festival. It was a legitimization of the creative and modern thinking of young people. Being a part of the festival as an author, performer or spectator, regardless, meant showing belonging to the good spirit of progress. Often mentioned FIAT festival atmosphere was the connective tissue between people. Even today, we need such a healthy theatrical synergy as a belief that art and creativity make that positive engagement so everyone feels more valuable and better. FIAT is capital for the capital city and its cultural atmosphere.”

Slobodan Milatović

LIKOVNA UMJETNOST = FIAT PARABOLA

FINE ART = FIAT PARABOLA



FIAT.PARABOLA

FESTIVAL INTERNACIONALNOG ALTERNATIVNOG TEATRA
FESTIVAL OF INTERNATIONAL ALTERNATIVE THEATRE

8-17. SEPTEMBAR 2023.

CRNA GORA.MONTENEGRO

PODGORICA

8–17. septembar.september 2023 = FIAT PARABOLA = 38

KIC „BUDO TOMOVIĆ“. HOL

CIC BUDO TOMOVIĆ. HALL

CRNA GORA MONTENEGRO

IZLOŽBA FOTOGRAFIJA. PHOTO EXHIBITION

IVAN PEJOVIĆ

CEREMONIJA SJEĆANJA
PORTRETI

CEREMONY OF MEMORY
PORTRAITS



srijeda.wednesday = 13. septembar.september 2023 = FIAT PARABOLA = 38

NEBO IZNAD PODGORICE

THE SKY ABOVE PODGORICA

CRNA GORA MONTENEGRO

UMJETNIČKA AKCIJA. ARTISTIC ACTION

IGOR RAKČEVIĆ

KAO DA JE BILO JUČE
AS IF IT WAS YESTERDAY



PROMOCIJA = PROMOTION = FIAT PARABOLA

četvrtakthursday = 14. septembarseptember 2023 = FIAT PARABOLA = 38

22

00 h

DVORIŠTE KUSLEVOVE KUĆE

10

00 pm

KUSLEV'S HOUS YARD

CRNA GORA MONTENEGRO

JUVENTAS I GLOBALNA INICIJATIVA PROTIV TRANSNACIONALNOG ORGANIZOVANOG KRIMINALA

JUVENTAS AND THE GLOBAL INITIATIVE AGAINST TRANSNATIONAL ORGANIZED CRIME

Clear the Air: Dekonstrukcija glamurizacije kriminala u popularnoj muzici **Clear the Air: The Deconstruction of the Glamorization of Crime in Popular Music**



„Clear the Air“ je inovativni kulturni događaj koji se fokusira na razbijanje mita o glamurizaciji kriminala kroz umjetničke interpretacije kontroverznih stihova iz popularne muzike. Ovaj događaj ima za cilj da osnaži mlade da kritički razmišljaju o uticaju takvih stihova na svoj razvoj, dok istovremeno pruža platformu za konstruktivan dijalog između mladih, nevladinih organizacija, predstavnika vlade i međunarodnih organizacija. Program „Clear the Air“ je osmišljen kao interaktivna platforma koja pruža mogućnost dijaloga i otvara nove perspektive u rješavanju problema koji prvenstveno pogađaju mladu populaciju.

“Clear the Air” is an innovative cultural event that focuses on dispelling the myth of the glamorization of crime through artistic interpretations of controversial lyrics from popular music. This event aims to empower youth to think critically about the impact of such verses on their development, while providing a platform for constructive dialogue between youth, non-governmental organizations, government representatives and international organizations. The “Clear the Air” program is designed as an interactive platform that provides an opportunity for dialogue and opens new perspectives in solving problems that primarily affect youth.

FIAT.PARABOLA

FESTIVAL INTERNACIONALNOG ALTERNATIVNOG TEATRA
FESTIVAL OF INTERNATIONAL ALTERNATIVE THEATRE

8-17. SEPTEMBAR 2023.

CRNA GORA.MONTENEGRO

subota **saturday** = 16. septembar **september** 2023 = **FIAT PARABOLA** = 38

22
30 h

DVORIŠTE KUSLEVOVE KUĆE

10
30 pm

KUSLEV'S HOUS YARD

CRNA GORA **MONTENEGRO**

THE BOOKS OF KNJIGE

00
00 h

DVORIŠTE KUSLEVOVE KUĆE

00
pm

KUSL

DODJELA NAGRADA = AWARDS CEREMONY =FIAT PARABOLA 2023

nedjelja **sunday** 17. septembar **september** 2023 = **FIAT PARABOLA** = 38

14.
00 h

DABOVIĆI BB . DANILOVGRAD

2
pm

CRNA GORA MONTENEGRO

PERFORMANS PERFORMANCE

ŽIVA VODA - DABOVIĆI BB LIVING WATER - DABOVIĆI BB

TAMARA VUJOŠEVIĆ-MANDIĆ

JULIJA MILAČIĆ-PETROVIĆ NJEGOŠ

Voz za Daboviće kreće u 12.50 h sa podgoričke željezničke stanice. Povratak za Podgoricu je u 20.13 h sa stanice.

The train leaves at 12.50 pm for Dabovići's from the Podgorica railway station. The return to Podgorica is at 8.13 pm.

FIAT ART ZONA





NAGRADE - FIAT IDENTITET 2022 AWARDS - FIAT IDENTITY 2022

Uprkos otežanim okolnostima, Festival internacionalnog alternativnog teatra – **FIAT IDENTITET 2022** je u Podgoricu doveo neke od najznačajnijih predstava alternativnog teatra sa područja Evrope i Azije.

Iako je FIAT jedan od najstarijih festivala alternativnog teatra na prostoru bivše Jugoslavije, pokazao je da je i te kako mlad, vitalan i svjež, te da je, u tom smislu, u Crnu Goru donio osjećaj pripadanja svijetu i globalnoj teatarskoj porodici.

Predstave (selektovane od strane glumice Ane Vujošević) u kojima smo imali priliku da uživamo u okviru takmičarskog segmenta FIAT-a su nam približile poglede na čovjeka i njegovo mjesto u savremenom svijetu umjetnika iz Irana, Italije, Francuske, Litvanije, Bosne i Hercegovine, Poljske, Velike Britanije i Slovenije

Selekcija, naslonjena na FIAT-ov slogan IDENTITET, ukazuje da se savremeni alternativni teatar, reagujući na stvarnost u kojoj živi i stvara, dominantno bavi fenomenima koji bi se mogli podvesti pod pojmove i osjećanja kao što su: nesigurnost, strah, destrukcija, entropija, beznađe... što na veoma slikovit način razobličava mjesto i stanje čovjeka u savremenom svijetu, a umjetnost jeste najbolji način da nas na to konstantno podsjeća i upozorava.

Žiri u sastavu: **Sonja Vukićević** (koreografkinja i balerina) predsjednica žirija, **Jelena Minić** (glumica) i **Aleksandar Radunović** (dramaturg) donio je sljedeće odluke:

Despite the difficult circumstances, the Festival of International Alternative Theatre – **FIAT IDENTITY 2022** brings to Podgorica some of the most significant performances of alternative theater from Europe and Asia.

FIAT is one of the oldest festivals in the former Yugoslavia. Brings to Montenegro a sense of belonging to the world and the global theater family. That is exactly what makes FIAT young, vital and fresh again and again... from year to year...

In the competitive segment (selected by actress Ana Vujošević) we enjoyed carefully designed, challenging and exciting performances by artists from Iran, Italy, France, Lithuania, Bosnia and Herzegovina, Poland, Great Britain, and Slovenia.

Thanks to that, a key attribute of this year's festival is the opportunity to ask and remind ourselves, as human beings, who we really are and where is our place in the modern world.

This year's selection based on the motto IDENTITY reacts to society dealing with phenomena, in the form of concepts and feelings such as uncertainty, fear, destruction, entropy, hopelessness... and in a very picturesque way indicates that alternative theater is in inextricable connection with the reality we all live.

Jury **Sonja Vukićević** – president of the Jury, choreographer and ballerina, **Jelena Minić** – actress, **Aleksandar Radunović** – dramaturge, agreed on the following decisions:



Specijalna nagrada žirija, za uzbudljivo scensko spajanje klasičnog dramskog predloška sa savremenim pozorišnim formama, ide predstavi „*Pod ledom*“, u režiji Arturas Areima teatra u produkciji ARTŪRAS AREIMA teatra iz Litvanije.

Nagradu za najbolju mušku ulogu dobija *Ermin Bravo*, za maestralno izvođenje lika Amira Kapura u predstavi „Osramoćeni“, u režiji Dina Mustafića, po tekstu Ajada Ahtara, u produkciji Udruženja „Kontakt“ iz Bosne i Hercegovine. Suptilno gradeći lik Amira Kapura, Ermin Bravo nam na minuciozan način ukazuje na nasušnu potrebu za očuvanjem sopstvenog identiteta.

Nagrade za najbolju žensku ulogu dodijeljena je *Snežani Bogićević*, za izuzetnu interpretaciju lika Jori u predstavi „Osramoćeni“, u režiji Dina Mustafića, po tekstu Ajada Ahtara, u produkciji Udruženja „Kontakt“ iz Bosne i Hercegovine. Nesvakidašnjim talentom i glumačkim umijećem laureatkinja je suptilno i ubjedljivo donijela lik Jori.

Nagradu „Slobodan Milatović“, koja se dodjeljuje za najbolju režiju, žiri je dodijelio *Marcinu Herihu*, reditelju predstave „Još četiri“, u produkciji Teatra A Part iz Poljske, za rediteljski postupak kojim se simbiozom svijetla, muzike, prostora i tretmana ženskog tijela gradi nesvakidašnji doživljaj nesavršenosti ljepote.

Nagrada za najbolju predstavu, FIAT IDENTITET 2022, dodjeljuje se predstavi „*Tiha kuća*“, režisera Mehdiya Mashhoura, u produkciji Iran Saye teatra iz Irana. Minimalističkim sredstvima glumački par Benjamin Esbati i Mina Zaman, u suptilnom partnerskom odnosu, donose na pozornicu uzbudljiv i potresan odnos, bolni krik duše u potrazi za smislom i dostojanstvom.

The special award, for the exciting reading the classic dramatic model through the contemporary forms goes to „*Under the ice*“, directed by Arturas Areima. produced by the ARTŪRAS AREIMA Theater from Lithuania.

The award for the best male role goes to *Ermin Bravo*, for his masterful performance of the character of Amir Kapoor in the play “Disgraced”, directed by Dino Mustafić, based on the text by Ayad Akhtar, and produced by the Association “Kontakt” from Bosnia and Herzegovina. Subtly building the character in a virtuoso way points to the primal need to preserve identity.

The award for the best female role goes to *Snežana Bogićević*, for exceptional interpretation of Jori in the play “Disgraced”, directed by Dino Mustafić, based on the text by Ajad Akhtar, and produced by the Association “Kontakt” from Bosnia and Herzegovina. Through her unique artistic expression, she finds a space for emotional, and suggestive characterization of her role.

The award “Slobodan Milatović” for the best director goes to *Marcin Herich*, the director of the play “Four More”, produced by Teatr A Part from Poland. Through the symbiosis of light, music and space as well as treatment of the female body he builds an extraordinary experience of the imperfection of beauty

The award for the best play, FIAT IDENTITY 2022, goes to „*Silent House*“, directed by Mehdi Mashhour, and produced by Iran Saye Theater from Iran. In minimalist manner the acting couple Benjamin Esbati and Mina Zaman in a subtle relationship bring us an exciting and painful survival, “the cry of the soul” in search of meaning and dignity.

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