



Kultura:

decembar 2017. / broj 06

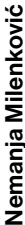


: Editor's note

Kako će časopis doputovati i do manifestacije Europe Theatre Prize u Rimu koja okuplja neka od najznačajnijih imena, ako govorimo o kulturnom identitetu, tako je on zamišljen kao svojevrсно predstavljanje lidera velikih umetničkih projekata koji dolaze s prostora Zapadnog Balkana.

Novi Sad in Serbia and Rijeka in Croatia earned the title of the European capital of culture. Our dialogists are Nemanja Milenković, the director of the foundation "Novi Sad 2021", and Slaven Toli, art director of the project "Rijeka 2020". Again, we are going to discuss redefining and expanding the identities of these two cities.

Given that this issue of the magazine will travel to the manifestation *Europe Theatre Prize* in Rome, which gathers some of the most important names from the sphere of cultural identity, the magazine is conceived as a sort of presentation of the leaders of big art projects coming from the region of the Western Balkans.



Zajednički, dijalogom, istrajno

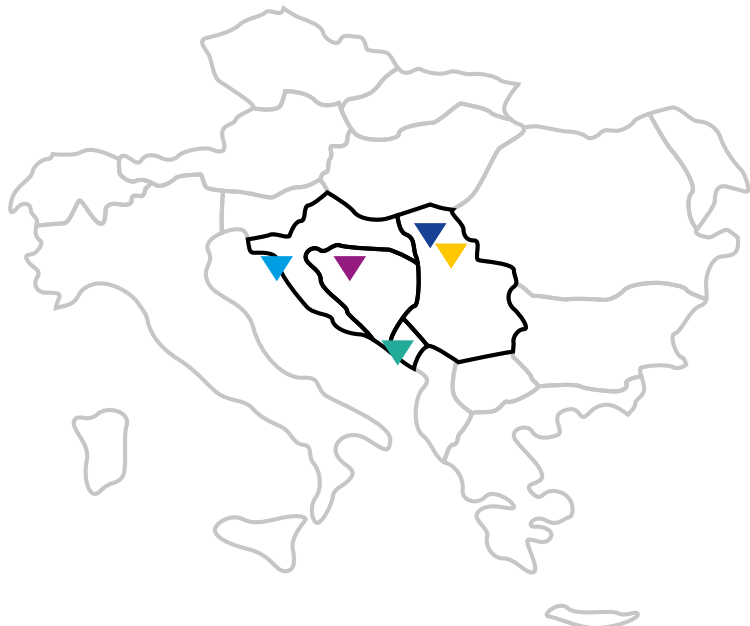
Nemanja Milenković (1977) je od januara 2017. godine direktor Fondacije „Novi Sad 2021 – Evropska prestonica kulture“, koja je tada osnovana jer je odlukom Evropske komisije u oktobru 2016. grad Novi Sad poneo ovu prestižnu titulu. Takođe, bio je brend menadžer i vođa projekta kandidature grada za Omladinsku prestonicu Evrope. Bavi se brendovima duže od dvadeset godina i nastoji da u svakom brendu istakne ono najbolje i usavrši ga. Ima sociološki i antropološki pristup kulturi i smatra da je kultura, pre svega i konačno, način življenja.

Spajajući formalno obrazovanje iz humanističke nauke (Filozofski fakultet – Odsek za istoriju) s primenjenom naukom (Fakultet tehničkih nauka – industrijski menadžment), svoje znanje i praktično iskustvo primenio je kroz kreativne industrije baveći se medijima, oglašavanjem, društvenom odgovornošću, obrazovanjem, marketingom, brendingom i odnosima s javnošću. Profesionalno iskustvo u pomenutim oblastima ostvarivao je na lokalnim, regionalnim i nacionalnim radio i TV stanicama kao novinar i voditelj, a zatim i kao direktor Radio – televizije Vojvodine (2006 – 2009) i izvršni direktor za unapređenje programa i multimedijske RTV – a (2009 – 2010). U agencijama za oglašavanje obavljao je poslove *copywriter* – a, *account* i *project* menadžera, direktora prodaje i direktora marketinga. Kao menadžer za odnose s javnošću za jugoistočnu Evropu kompanije „Mercator“, ali i međunarodne muzičke festivale „Big Snow Kop“ i „Exit“, upotunio je svoje iskustvo stečeno kroz različite nivoe organizacija: od malih i srednjih preduzeća do velikih kompanija i korporacija u javnom i privatnom sektoru. Od 2013. godine je na poziciji predsednika Upravnog odbora Exit fondacije pokrivajući sektore marketinga i društvene odgovornosti, od 2012. je kreativni direktor brending agencije „Brendon & Brenda“. Stručno se usavršavao u Novom Sadu, Beogradu, Amsterdamu, Lidsu, Bukureštu, Sarajevu i kroz radionice Vendi Dajer (BBC, ITV), Rika Tompsona (T – media), Su Birdsmor (BBC), Klare Zite (BBC, ITV), Dejvida Nelsona (BBC), Roberta Kaplana, Isaka Adižesa, Boba Berstoua (ITV), Ketii Nelson (ITV).

Koja ideja karakteriše projekat

„Novi Sad 2021 – Evropska prestonica kulture“?

– Osnovna ideja je da napravimo nove mostove – fizičke, simboličke, među ljudima, teritorijama – da povežemo novu



Participation, dialogue, determination

Since January 2017, Nemanja Milenković (1977) has been the director of "Novi Sad 2021 – European Capital of Culture" Foundation, which was founded at the time because the European Commission in October 2016 assigned this prestigious title to the city of Novi Sad. He was also the brand manager and leader of the city's bid for the European Youth Capital. He deals with brands for over twenty years now and strives to emphasize the best in each brand and makes it perfect. He has a sociological and anthropological approach to culture and believes that culture is, above all, the way of life.

By merging formal education from the Human Science (Faculty of Philosophy – Department of History) with Applied Science (Faculty of Technical Sciences – Industrial Management), he applied his knowledge and practical experience through creative industries in the media, advertising, social responsibility, education, marketing, branding and public relations. He gained professional experience in these areas at local, regional and national radio and TV stations as a journalist and announcer, and then as Director of Radio Television Vojvodina (2006 – 2009) and executive director for promotion of programs and multimedia of RTV (2009 – 2010). In advertising agencies he worked as a copywriter, account and project manager, sales director and marketing director. He increased his experiences through different levels of organization: from small and medium enterprises to large companies and corporations in public and private sector, being a public relations manager for Southeastern Europe for "Mercator", as well as for international music festivals "Big Snow Kop" and "Exit." Since 2013, he has been the Chairman of the Exit Foundation Steering Committee dealing with marketing and social responsibility sectors, since 2012, he has been the creative director of "Brendon & Brenda" Agency. He was trained in Novi Sad, Belgrade, Amsterdam, Leeds, Bucharest, Sarajevo and through workshops led by Wendy Dier (BBC, ITV), Rick Thompson (T – media), Sue Beardsmore (BBC), Clara Zita (BBC, ITV) David Nelson (BBC), Robert Kaplan, Ichak Adizes, Bob Bairstow (ITV), Kathy Nelson (ITV).

Which idea characterizes the project “Novi Sad 2021 – European Capital of Culture”?

– The basic idea is to create new bridges – physical, symbolic, among people, among territories – to connect a new audience with culture. Basically, we are trying to make a bridge where culture is a way of life. The ECoC project involves all of us, and for more than 30 years it has succeeded in transforming cities

publiku s kulturom. Suštinski, nastojimo da napravimo most gde je kultura način života. Projekat EPK uključuje sve nas i već više od 30 godina uspeva da kroz kulturu transformiše gradove ne samo u kulturnom segmentu već i u socijalnom, ekonomskom, pa čak i političkom.

Koja je vizija Novog Sada pre, tokom same godine titule EPK i za period nakon 2021. godine?

– Postoje dve strategije pristupa Evropskim prestonicama kulture. Jedna je ona koju uglavnom primenjuju zapadnoevropski gradovi i ona se svodi na to da se četiri godine pripremate, da ste praktično nevidljivi, nakon čega grad prosto eksplodira u raznovrsnosti programa, ne obavezno i novih prostora. Drugi koncept je onaj u kojem vi stvarate programe i tokom četiri godine, naravno s vrhuncem u toj godini kada je grad Evropska prestonica kulture.

Novi Sad se opredelio za drugi pristup iz nekoliko razloga. Prvi je da bi javnost kod nas teško prihvatila argument da će se nešto videti tek za četiri godine. Razlozi za to su verovatno i opravdani. Previše izneverenih obećanja i očekivanja se desilo na našim prostorima, a ni strpljenje nam baš nije adut. No, ključan razlog za takvu strategiju je potreba za kontinuiranim razvojem kapaciteta, a to se, pre svega, odnosi na izgradnju procesa i ljudi. Istina, programi su najatraktivniji deo projekta EPK, ipak, najviše se pamte oni prostorni – infrastrukturni projekti. I za jedno i za drugo, neophodni su procesi. Sistematizovani i ustaljeni mehanizmi različitih principa koji podrazumevaju otvaranja scene prema Evropi uključivanjem građana u kulturu kao načina života, dijaloga baziranog na činjenicama... svih tih procesa koji nisu deo našeg poimanja razvoja društva u celini. Na Zapadu ih možda podrazumevaju, kod nas su oni u povelju. A za to su najbitniji ljudi. Oni su ti koji stvaraju procese iz kojih nastaju i prostori i programi koji će privući publiku stvarajući nove vrednosti, konačno i identitet jednog grada. Četiri godine nisu dovoljne za to, ali jednom moramo početi. Ako na prošlost više ne možemo da utičemo, budućnost jeste šansa. Ima onih koji smatraju da je to nemoguće, i ima nas koji verujemo da je to moguće. I jedni i drugi su u pravu. Ostaje sada samo pitanje ko će sa svojim uverenjima, pa time i sposobnostima i ponašanjem, doneti prevagu.

Da li to uključuje i novu kulturnu politiku?

– Između ostalog. Ovo jeste prevashodno projekat kulture, ali ima mnogi širi domet uticaja na jedan grad. To su pokazala iskustva dosadašnjih EPK. Ono što je najvažnije u ovom projektu je motivacija i fokus. Pa se tako strategija razvoja kulture desila kao posledica kandidature. Želim da verujem da bi je Novi Sad svakako dobio, ali pitanje je kad. Otuda je titula EPK važna i kao metafora polaganja ispita. Nema odlaganja. Rok je taj i taj i to nam je što nam je. Na nama je koliko ćemo tu priliku iskoristiti.

Koji su pristupi koje koristite u projektu inovativn i za Novi Sad?

– Vrlo je značajan princip uključivanje građana primenjen u okviru programa „Nova mesta“. On nije deo tradicije ovih prostora kada su u pitanju mali zajednički urbani prostori. Proces je uključio sociologe koji su anketirali građane, arhitekte i urbaniste koji su pravili analizu prostora, organizovane su i fokus – grupe, a posle i međunarodnog žiriranja i glasanja publike stiglo se do pobedničkih radova, koji će biti kasnije realizovani. Nama je želja da ovakav proces postane stalni sistem kako grad uređuje svoj javni prostor. Mi smo javni prostor prepoznali kao jednu od problematičnih stvari, upravo iz strategije razvoja kulture, i

through culture, not only in the cultural segment, but also in the social, economic and even political sector.

What is the vision of Novi Sad before, during the ECoC year, and after 2021?

– There are two strategies for approaching the European Capital of Culture. One is mostly applied by West European cities, and it comes down to preparing for four years, you are practically invisible, after which the city simply explodes into the diversity of the program, but not necessarily new spaces. The second concept is the one in which you create programs for four years, highlighted, of course, in the year when the city is the European Capital of Culture.

Novi Sad has opted for the second approach for several reasons. The first one is that the public will hardly accept the fact that something will be seen only in four years. The reasons for this are probably justified. Too many failed promises and expectations happened in this area, and also we can hardly say patience is our trump card. However, the key reason for such a strategy is the need for continuous capacity development, which primarily relates to the construction of processes and people. Frankly, the programs are the most attractive ECoC projects; however, those mostly remembered are infrastructure projects. And for one and the other, processes are necessary; systematized and established mechanisms of different principles that involve opening the scene to Europe, involving citizens in culture as a way of life, a dialogue based on the facts ... all these processes that are not part of our understanding of the society development as a whole. In the West, they may be implied, here, they are still developing. And for that, the most important are people. They are the ones who create the processes from which spaces and programs are created that will attract the audience by creating new values, and finally the identity of a city. Four years are not enough for that, but once we have to start. If we can no longer influence the past, the future is our chance. There are those who consider it impossible, and there are us who believe that this is possible. Both are right. The question now remains who will with their beliefs, and thus abilities and behavior outweigh.

Does this include a new cultural policy?

– Inter alia. This is primarily a cultural project, but it has a wider impact on one city. The previous ECoC experiences have shown that. What is most important in this project are motivation and focus. Thus, the Culture Development Strategy occurred as a result of the candidacy. I wish to believe that Novi Sad would have got one anyway, but the question is when. Therefore the ECoC title is also important as a metaphor for taking the exam. There is no delay. The deadline is clear and we have to do what we have to do. It is up to us how much we will use this opportunity.

What approaches used in this project are innovative for Novi Sad?

– A very important principle is the involvement of citizens which is applied within the “New Places” program. It is not part of the tradition of this area when it comes to small common urban spaces. The process involved sociologists who interviewed citizens, architects and urban planners who made space analysis, focus groups were also organized, and after the international jury decision and voting, we got winning works, which will be realized later. We wish this kind of process becomes a permanent system for the city to regulate its public space. We recognized public space as one of the problematic issues,

fokusirali smo se da to rešimo. Stoga navodim da EPK neće rešiti sve probleme ovog grada, ali će rešiti neke ciljeve koje sebi postavi.

Kultura dijaloga je drugi pristup koji je korišćen u vezi s razvojem tzv. Kineske četvrti. Od jedne problematično iščitavane transformacije industrijskog nasleđa, za koje želimo da postane Omladinski kreativni polis, došlo se do toga da se potpuno otvoreno – kroz istraživanja, ankete, poređenja, mogućnost davanja predloga, uživo emitovane razgovore koji su uključivali stručnu i najširu javnost – stigne do zdrave osnove koja uskoro treba da krene u realizaciju. Taj dijalog je pokazao različite interese i želje, ali smo došli do dogovora, što je izuzetno dragoceno. Ponosan sam na građane Novog Sada što su to prepoznali i dali svoju podršku i poverenje koje je vrlo teško dobiti kada su protekle decenije izgradile sve suprotno od toga. Slične primere pokazali su i procesi u razvoju programa „Artist in Residence“, muralizacije, volonterizma, itd.

Da li mislite da su institucije, organizacije i udruženja u Novom Sadu dovoljno povezani sa evropskim fondovima i institucijama?

– Egzaktno se može reći da nisu. Istraživanje je pokazalo da samo 13% kulturne scene komunicira i sarađuje s Evropom. Što bi slikar iz tzv. Kineske četvrti, **Tadija Janićić**, rekao: „Ovakvu vrstu zatvorenosti ni Njujork sebi ne bi dozvolio“. Jedan od naših ciljeva je da proširimo tu saradnju.

Postoji li bojazan da će se onda od Fondacije očekivati da sprovodi sve projekte saradnje s EU?

– Oseća se da to može biti slučaj u mnogim sektorima jer postoji potreba za mesijanskim rešenjem. Šalu na stranu, naravno da je Fondacija najodgovornija za organizaciju određenih stvari, ali mnogo indirektnih stvari potpuno zavisi od svih naših sugrađana. Pozdravljam inicijative koje su posledica dobijanja titule, a nemaju veze direktno s pobedničkom aplikacijom, koja jeste naš okvir delovanja. Na primer, početak revitalizacije Podgrada nije deo našeg projekta, ali je proistekao iz titule. Vrlo je važno da što veći broj građana bude uključen, direktno ili ne, u sam proces i tako žive taj doživljaj da treba da budemo Evropska prestonica kulture.

Kakvu saradnju imate sa skorašnjim, sadašnjim, budućim Evropskim prestonicama kulture?

– Intenzivnu, čak nam je sad u Briselu rečeno da je jako dobra i da treba uključiti i druge gradove. U svakodnevnoj komunikaciji smo sa oko trideset gradova.

Koji je najveći izazov?

– Po mom subjektivnom osećaju, verujem da je to povezano s očekivanjima. Ako ništa drugo, onda zbog heterogenosti istih. Jedna očekivanja imaju obični građani, druga predstavnici nevladinog sektora, treća predstavnici institucija, a sasvim četvrta privrednici, predstavnici Grada, Pokrajine, Republike, ako hoćete i sami turisti. U tom smislu je ovo nezahvalan posao, ali je, s druge strane, i predivan jer mimo uobičajenog uverenja imate priliku da menjate stvarnost oko sebe.

precisely from the Culture Development Strategy, and we were focused on solving this. Therefore, I state that the ECoC will not solve all the problems of this city, but it will solve some of the goals set.

Culture of dialogue is another approach used in the development of the so – called. Chinese Quarter. From a problematic reading of the transformation of industrial heritage, for which we want to become a Youth Creative Polis, we came – through surveys, comparisons, possibilities of submitting proposals, live broadcasts involving the professional and wider public – to a healthy foundation that will soon be put into practice. This dialogue has shown different interests and desires, but we have come to an agreement, which is extremely valuable. I am proud of the citizens of Novi Sad who recognized this and gave their support and trust which are very difficult to get when in the last decade everything was built up the opposite. Similar examples have been shown in the development of the “Artist in Residence” program, muralization, volunteerism, etc.

Do you think institutions, organizations and associations in Novi Sad are sufficiently connected with European funds and institutions?

– It can be said that they are not. The survey showed that only 13% of the cultural scene communicates and cooperates with Europe. **Tadija Janićić**, a painter from the so – called Chinese Quarter, says: “This kind of tightness New York itself would not allow.” One of our goals is to extend this cooperation.

Is there any fear that it would be expected from the Foundation to implement all EU cooperation projects?

– It seems that this can be the case in many sectors because there is a need for a messianic solution. Joking aside, the Foundation is most responsible for organizing certain things, but a lot of indirect things are completely dependent on all our fellow citizens. I welcome the initiatives that are the result of winning the title, and do not have direct links with the application, which is our framework of action. For example, the beginning of revitalization of the Suburbium is not part of our project, but it came from the title. It is very important that as many citizens are involved, whether directly or not in the process, so they live in a way that we should be the European Capital of Culture.

What kind of cooperation do you have with former, present, future European Capitals of Culture?

– Intensive. Even in Brussels we have been told recently that it is very good and that we should include other cities. On a daily basis we communicate with about thirty cities.

What is the biggest challenge?

– According to my personal opinion, I believe that this is related to expectations; if nothing else, at least because of the heterogeneity of them. One expectation is made by ordinary citizens, other by representatives of the non – governmental sector, third by representatives of institutions, and fourth by businessmen, representatives of the City, the Province, the Republic, and even the tourists themselves. In this sense, this is an ungrateful job, but it is, on the other hand, wonderful because, beyond the usual conviction, you have the opportunity to change the reality around you.

Ivan Medenica
UMETNIČKI DIREKTOR | SELEKTOR BITEFA
ART DIRECTOR AND SELECTOR OF BITEF
/ Belgrade International Theatre Festival



Bitef, Beograd

Radikalno, prevratnički, emancipatorski

Ivan Medenica je pozorišni čovek, kritičar, profesor, dobro poznat ne samo ovdašnjoj javnosti. Njegova stručnost, prodornost nikoga ne ostavljaju ravnodušnim. Od nedavno, deo te energije ugradio je u Bitef, festival slavne prošlosti, zbog koje i danas uživa veliku pažnju. Takođe, ne samo u lokalnim okvirima. Aktivan u međunarodnim krugovima teatrologa i pozorišnih kritičara, prošle godine Bitef je organizovao veliku konferenciju Međunarodnog udruženja pozorišnih kritičara i teatrologa, i to baš u vreme Bitefa. Ove godine ekskluziva je bila dvadesetčetvoročasovna predstava „Olimp“ Jana Fabra, koja je Centar „Sava“ pretvorila u pravi mali kamp.

I posle festivalskog izdanja, aktivnosti Bitefa su nastavljene. Sredinom novembra, najskorije, održana je donatorska večera po uzoru na glamurozni stil kakav gaje najveće svetske manifestacije. To nije jedina akcija kojom je pažnja preusmerena s glavnog toka festivala – ozbiljnog promišljanja novih pozorišnih tendencija. Bitef je aktivan na društvenim mrežama, onlajn, konferencije za novinare se priređuju širom Evrope, kao i specijalni događaji tipa foto – sešna, na kojima se dodatno, savremenim rečnikom govoreći, brendira ime, trajanje i vrednost. Jednom prilikom, tim Bitefa je kuvao za goste, drugom obilazio beogradske osnovne škole... Akcija se nastavlja!

Prošle godine jubilarni, 50. Bitef, a od ove već na novom „epskom putovanju“ s prikladnim sloganom *Epic Trip*. Kakvi su Vam utisci o nedavno održanom festivalu sada kad ste, pretpostavljam, već počeli da planirate i sledeće izdanje?

– S obzirom na to da su neki naši mediji proglasili 51. Bitef najboljim izdanjem ovog festivala u poslednjih deset godina, da su reakcije i u stranim medijima i u našoj stručnoj javnosti bile vrlo pohvalne, te da su nam sve predstave bile rasprodate, moram da budem, bez lažne skromnosti, izuzetno zadovoljan. Tom uspehu je najviše doprinela predstava „Olimp“ slavnog belgijskog reditelja Jana Fabra u trajanju od 24 sata, koju su neki od vodećih svetskih

Bitef, Beograd

Radical, subversive and emancipative

Ivan Medenica is a man of the theatre, a critic and pedagogist well – known not only to contemporary public. His expertise and acuteness leave no one indifferent. Recently, he has embedded a part of that energy into BITEF, a festival of historical significance which due to this famous past enjoys great attention even today. It is famous not only locally, but globally. Active in international circles of teatrologists and theatre critics, last year BITEF organized the International Symposium of Theatre Critics and Teatrologists, which took place at the same time as the festival itself. This year, the centerpiece of the festival was a 24 – hour performance "Mount Olympus" by Jan Fabre, which caused "Sava" Center to transform into a true little camp.

Even after the festival, BITEF activities continued. The most recent one was a fundraising dinner organized in mid – November, which imitated the glamorous style of the most prestigious world manifestations. That was not the only action which took attention away from the main course of the festival – serious deliberation of new theatre tendencies. BITEF is active online, on social networks; press conferences are organized around Europe, as well as special events such as photo sessions, whose purpose is to, speaking in modern terms, contribute to building a valuable, lasting brand. At one occasion, the members of BITEF team were cooking for guests, at another they were visiting Belgrade primary schools... The action continues!

Last year BITEF celebrated its 50th anniversary, and this year it has already embarked on its new "epic journey" with the appropriate tagline, "Epic trip". What are your impressions of the recently held festival now that you have, I assume, already begun planning its next edition?

– Given that some of our media proclaimed the 51st BITEF "the best edition of the festival in the last 10 years", and that reactions of both the foreign media and the domestic public were very flattering, and that consequently all of our shows were sold out, I must say, without false modesty, that I am extremely satisfied. What contributed most to that success, was the 24 – hour play "Mount Olympus" by the famous Belgian producer, Jan Fabre. Some of the leading world critics and teatrologists declared that it was "the most imporant performance of the 21st century so far". Through visual and well – thought out scenography, multi – layered and ingenious treatment of the entire corpus of Greek tragedy, and thus a unique experience of being in a specific (very long) performance situation that influences us corporally, anagogically and aesthetically – this play allows us

kritičara i teatrologa proglasili najznačajnijom u dosadašnjem delu 21. veka. Putem vizuelno i scenski promišljenog, višeslojnog i ubojitog tretiranja celog korpusa grčke tragedije, te jedinstvenog iskustva bivstvovanja u specifičnoj (vrlo dugoj) izvođačkoj situaciji koja na nas utiče i telesno, i duhovno i estetski, ova predstava nas oslobađa stega naše civilizacije, ostvaruje intenzivnu i upečatljivu savremenu verziju katarze. Pored same predstave, i podvig RTS – a s prenosom „Olimpa“ u kontinuitetu dao je bitan doprinos tome da je ovaj događaj prevazišao granice teatra, demokratizovao elitnu kulturu i postao prvorazredno društveno pitanje o kom su svi raspravljali... Vrlo mi je drago što je i ostatak selekcije naišao na dobar prijem, a posebno to što je prepoznato da je program imao jasnu dramaturgiju i koncept, u rasponu od estetskog fenomena „dugih predstava“ do tematizacije i preispitivanja velikih narativa na kojima se zasniva naša (posrnula) zapadna civilizacija (grčki mitovi i tragedije, Biblija, srpska epska književnost srednjeg veka).

Šta je danas Bitef, odnosno šta je nekad bio i šta bi mogao da bude u budućnosti?

– Trudimo se da Bitef utvrdimo, repozicioniramo – u bitno drugačijem istorijskom, društvenom i umetničkom kontekstu – na mapi vodećih svetskih pozorišnih festivala. Pri tome se rukovodimo onim što je nekada bila misija Bitefa: afirmacija novih pozorišnih tendencija iz najrazličitijih svetskih kultura. Danas, u vremenu i dalje bitno obeleženom postmodernom hibridizacijom i fragmentarizacijom, ne može se govoriti u koordinatama modernističkog „novuma“, ali je i dalje moguće, u to duboko verujem, tragati za onim što je drugačije, provokativno, odgovara duhu vremena, emancipatorsko je... Treba imati u vidu da to nisu „univerzalne pojave“, već da su one uvek kulturno utemeljene i uobličene, da nisu iste, na primer, u Nemačkoj i Kini... To je nedostajalo izvornom Bitefu koji je, kada je u pitanju ne – zapadni teatar, naglasak stavljao na tradicionalne, nekad i folklorne forme. Takođe, kao i izvorni Bitef, i mi se danas trudimo da prepoznamo, promovišemo i podržimo najzanimljivije pojedinačne autorske poetike, da im pružimo međunarodnu vidljivost i odskočnu dasku, kao što je ove godine bio slučaj s radom mladog nemačkog reditelja Ersana Mondtaga, čije smo čak dve predstave imali u glavnom programu.

Još od početka dvehiljaditih, kada ste umetnički oblikovali Sterijino pozorje, poznato je da ste insistirali na negovanju ne samo sadržaja, kvaliteta glavnog programa nego i na pratećim manifestacijama, teorijskim okvirima, medijskoj slici i recepciji publike. Kako vidite razvoj tog aspekta Vašeg umetničkog angažmana desetak godina kasnije, na Bitefu?

– Pri tome i dalje ostajem, s tim što mislim da je teorijski okvir i promišljanje još mnogo važnije u kontekstu Bitefa, nego što je bilo u kontekstu Sterijinog pozorja. Razlog tome je što Bitef ima izoštreniju estetsku misiju – prepoznavanje novih i/ili prevratničkih scenskih formi – što je danas nemoguće tretirati bez pomoći teorije. Preplitanje umetničke prakse i teorije uveliko je, čak i u nas, prihvaćeno u vizuelnim umetnostima, sada mora i treba da bude najšire prihvaćeno i u izvođačkim. Baš u tom se ukrštanju ostvaruje i spoj mojih ličnih profesionalnih interesovanja i kompetencija, teatroloških i kustoskih: Bitef je za mene najbolji mogući poligon za praktično preispitivanje teorijskih pitanja o

to cast off the chains of society, and it achieves an intense and memorable modern version of catharsis. Aside from the play itself, the effort of RTS (Radio Television of Serbia) to broadcast it live contributed greatly to success which surpassed boundaries of the theatre, democratized the elitist culture, and became the first – class social issue everyone was discusssing... I am really pleased that the rest of the selection was also well – accepted, and especially happy because the public recognized the program had a clear dramaturgy and concept, ranging from the aesthetic phenomenon of "long" shows to thematization and revision of grand narratives, which are the foundations of our (fallen) Western civilization (Greek myths and tragedies, the Bible, oral and written art forms in Serbian Medieval Literature).

What is BITEF today i.e., what was it before and what could it become in the future?

– We try to establish and reposition BITEF – in a significantly different historical, social and artistic context – on the map of the leading world theatre festivals. While doing that, we are guided by what used to be the mission of BITEF: affirmation of new theatre tendencies from various world cultures. Nowadays, in the time still considerably marked by postmodern hybridization and fragmentation, we cannot communicate through the coordinates of modernistic "novum", but I firmly believe that it is still possible to seek something different, provocative, something that corresponds to the spirit of the age, something emancipative... One should bear in mind that those are not "universal phenomena", but are always culture – based and shaped, and are not the same for instance, in Germany and China... That is what the original BITEF was missing, because as far as the non – Western theatre was concerned, it accentuated traditional and sometimes folklore forms. Just like the original BITEF, we try to recognize, promote and support the most interesting individual authors' poetics, offer them international visibility and serve as their stepping – stone. This year, that was the case with the work of the young German producer Ersan Mondtag, whose two plays were included in our main program.

Ever since the beginning of 2000s, when you artistically shaped Sterijino pozorje (an annual theatre festival held since 1956 in the Serbian National Theatre in Novi Sad), it is well – known that you have insisted on nurturing not only the contents and quality of the main program, but also of the accompanying manifestations, theoretical frames, media portrayal and audience reception. How do you see the development of that aspect of your artistic engagement ten years later, at BITEF?

– I am still insisting on that, but I think that the theoretical frame and deliberation are even more important in the context of BITEF, than they were in the context of Sterijino Pozorje. The reason is that BITEF has a slightly sharper aesthetical mission – the recognition of new and/or subversive scenic forms – which is nowadays impossible to address without the help of theory. Intertwining of artistic practice and theory is largely accepted in visual arts (even in Serbia), and now it has to become widely accepted in performance arts. Precisely such intertwining achieves the blend of my personal professional interests and competences, theatrical and curatorial: to me, BITEF is the best possible polygon for practical reconsideration of the theoretical

pravcima i manifestacijama savremenog pozorišta... Prijem kod publike i vidljivost u medijima su mi značajni, Bitef treba da bude „elitistički” samo u pogledu svojih umetničkih sadržaja, ali to ne znači i hermetičan, naprotiv, on mora da nađe načine da dođe do široke publike, da bude ono što Antoan Vitez zove „elitistička umetnost za svakog čoveka”.

Šta su to „nove pozorišne tendencije“ koje je Bitef oduvek promovisao i kojom brzinom se one danas menjaju, odnosno u kojem su odnosu prema nasleđu i onome što se događa van pozorišne umetnosti, pa i u društvu, ekonomiji, politici?

– Ovo je složeno i bitno pitanje i zahtevalo bi mnogo veći prostor nego što ga mi imamo. Već sam rekao da se modernističkom konceptu novuma danas ne može prići kao šezdesetih godina, ali da i dalje treba tragati – što je vrlo teško – za pojedinačnim novim, radikalnim, prevratničkim, emancipatorskim pozorišnim formama. Svako izdanje Bitefa trebalo bi da markira neku od njih, da je kontekstualizuje i „etablira” (ukoliko je do tada, recimo, postojala samo na marginama, pre svega lokalnih izvođačkih praksi). Naravno da je od ključnog značaja kakve oblike političnosti ostvaruju te nove forme, do koje su mere one društveno bitne: Bitef nikada nije bio samo promocija emancipatorskih umetničkih formi, već i istih takvih društvenih sadržaja.

Ovaj broj „Kultture” je posvećen i instituciji umetničkog direktora, koja danas, čini se mnogo više nego ranije, mora da vodi računa o takozvanom brendiranju delatnosti, marketingu, prisutnosti u novoj realnosti koju živimo, često i u kontaktu s našim sve više tehnološki razvijenim svetom. Kakav je Vaš stav prema ovome, uz napomenu da je proteklih godina bio vrlo primetan Vaš iskorak u neobične akcije koje privlače pažnju šire, ne samo pozorišno profilisane ili zainteresovane publike (pres – konferencije u inostranstvu, događaji u javnim gradskim prostorima, foto – sešni s distribucijom na društvenim mrežama)?

– Mislim da sam na to pitanje već odgovorio pozivanjem na Vitezov oksimoron „elitistička umetnost za svakog”. Jednom kada sam siguran da imamo dobar umetnički sadržaj, da imamo šta bitno da ponudimo, te da marketing neće biti sam sebi svrha, onda sam potpuno spreman da se upustim u sve, i najlude marketinške i „fandrejzerske” akcije koje koncipira Bitefov sjajan marketinški tim u saradnji s *I&F McCann* grupom, našim glavnim sponzorom, ali koje neretko i sam osmišljam... Lude marketinške akcije me i lično zabavljaju: recimo, kada vodim aukciju od koje prilog ide u finansiranje 52. Bitefa, a na kojoj je jedna od ponuda „kupovina” mene samog, odnosno odlazak sa mnom na jedno selektorsko putovanje u inostranstvo. Prisutnost na društvenim mrežama je nužna, tu smo takođe vrlo aktivni... Zapravo, mi smo napravili model da Bitef traje cele godine: pre 51. Bitefa imali smo nekoliko takvih promotivnih akcija, uključujući i tribinu u našem kulturnom centru u Parizu, a odmah po završetku nastavili s ponovim dolaskom Jana Fabra i uručivanjem nagrada, donatorskom večerom, a sada nam predstoji promocija Bitefa na najvećoj svetskoj pozorišnoj manifestaciji, *Premio Europa* u Rimu.

questions about directions and manifestations of the modern theatre. Audience reception and media visibility are important to me. Therefore, BITEF should be “elitist” only in terms of its artistic contents, but it shouldn’t be hermetic. On the contrary, it has to find different ways to reach wider audiences, to be what Antoine Vitez defined as “elitist theatre for all”.

What are “new theatre tendencies” which BITEF has always promoted and how fast are they changing today, i.e., how are they related to the heritage and the events that are happening outside the theatre art, in the society, economy and politics?

– This is a complex and important question, and it would require a lot more space than we have in this interview. I have already said that the modernistic concept of “novum” cannot be approached in the same way as in the 60s, but that we should keep looking for individual new, radical, subversive, emancipative theatre forms – which is very difficult. Each edition of BITEF should mark at least one of these above – mentioned forms, contextualize and establish it (if until that moment, it had existed only on the margins of primarily local performance practices). Of course, types of political shapes that these new forms create are of crucial importance, as well as the level of their social significance. BITEF has never been just a promotion of emancipative, artistic forms, but also of the same social contents.

This issue of “Kulttura” is also dedicated to art directors, which today, it seems more than before, has to take care of the so – called branding, marketing and presence in the new reality we live in, often in contact with our technologically fast – developing world. What is your attitude toward this, given that in the past few years you have become noticeable due to your stride in unusual actions that attract the attention of wide, not only theatre – oriented audience (press conferences abroad, events in public city spaces, photo sessions distributed across social networks)?

– I believe I have already answered that question by using Vitez’s oxymoron “elitist theatre for all”. As long as I am sure that we have good artistic content, that we have something relevant to offer, I am not afraid that marketing will become a purpose in itself. Knowing that, I am ready to dive into all, even the craziest marketing and “fund – raising” activities created by BITEF’s great marketing team in cooperation with *I&F McCann* group, our main sponsor. Often, I myself conceptualize these activities... Wacky marketing activities amuse me: for instance, when I organized the auction for financing the 52nd edition of BITEF, one of the offers was „bying” me, i.e. being my companion on one selector trip abroad. Presence on social networks is necessary, we are very active there as well... Actually, we created a model which allows BITEF to last during the whole year: before the 51st edition of BITEF we had a few such promotional actions, including the forum held in our cultural center in Paris. Immediately after we had returned, we continued with the comeback of Jan Fabre and the award ceremony, fundraising dinner, and now the upcoming promotion of BITEF at the greatest world theatre manifestation – *Premio Europa* in Rome.

Nihad Kreševljaković



MESS, Sarajevo

Promišljeno, spontano, posvećeno

Nihad Kreševljaković je direktor Međunarodnog pozorišnog festivala MESS u Sarajevu. Niz godina bio direktor SARTR-a (Sarajevskog ratnog teatra), a u MESS-u je praktično rastao – uključen je u rad festivala sa svojih dvadesetak godina. Nihad Kreševljaković je i kulturni ataše San Marina u Bosni i Hercegovini. MESS je jedan u najdugovečnijih festivala na prostoru nekadašnje Jugoslavije, a njegov značaj već dugo seže daleko izvan prostora na kojem deluje. S Nihadom Kreševljakovićem razgovaramo o istoriji ovog velikog i značajnog festivala bogatog identiteta i o planovima za budućnost.

MESS je jedan od najdugovečnijih festivala u jugoistočnoj Evropi, zato mi se čini najboljim da počnemo priču od istorije festivala.

– Najzaslužniji za nastanak festivala je pokojni Jurislav Korenić koji je osnivač čitavog niza teatarskih ustanova u Bosni i Hercegovini. Njegovo ime vezano je za osnivanje Pozorišta mladih, za Kamerni teatar... Generalno, ono što je meni bilo zanimljivo, jednom kada smo radili prezentaciju MESS-a u Novom Sadu, Almir Imširević je ispričao kako je tih šezdesetih Korenić organizovao izložbu u Kolegijum artistikumu na kojoj je prezentirao sve odbijenice iz raznih tadašnjih SIZ-ova za kulturu, općina... gde je tražio novac za festival. Hoću da kažem da svi mi, kada pričamo o prošlosti, idealizujemo je, a zapravo je borba umjetnika i kulturnih radnika za prostor za kulturu uvijek bila tu. Meni je otac bio u kulturi i znam to. U principu je to uvijek ista drama i kada bi nam bilo pravo dobro, to bi bio pokazatelj da živimo u nekom normalnom vremenu. Ali bojim se da ćemo ga svi morati malo još sačekati.

Ako govorimo o historijatu Mess-a, možemo govoriti o neke njegove tri faze: od šezdesetih i osnivanja s Jurislavom Korenićem – tu je prošao čitav niz značajnih ličnosti koje su vodile festival. Festival se transformirao na različite načine, međutim, ono što je bitno – on jeste bio festival malih i eksperimentalnih scena Jugoslavije, ali tada su dolazila neka od najvećih imena, tako da je *The Living Theatre* gostovao u Sarajevu. Kada su se oni pojavili kao teatarski fenomen, Roberto Čuli je bio jedan od

MESS, Sarajevo

Thought through, spontaneous, dedicated

Nihad Kreševljaković is the director of the International Theatre Festival MESS in Sarajevo. For many years, he has been the director of SARTR (Sarajevo War Theatre), and he was practically growing up in MESS – he started working for the festival when he was twenty. Nihad Kreševljaković is also a cultural attaché of San Marino in Bosnia and Herzegovina. MESS is one of the longest lasting festivals on the territory of ex – Yugoslavia, and its importance has long ago expanded across the borders of its area of operations. In this interview with Nihad, we will discuss the history of this large and significant festival with rich identity, as well as future plans.

MESS is one of the longest lasting festivals in Southeastern Europe, which is why I think we should first talk about its history.

– The person most responsible for the creation of the festival is late Jurislav Korenić, who founded a whole series of theatrical institutions in Bosnia and Herzegovina. His name is linked to foundation of the Youth Theatre, the Chamber Theatre... Overall, what I found interesting was that once, while we were doing a presentation of MESS in Novi Sad, Almir Imširević told us that in the 60s, Korenić organized an exhibition at Collegium Artisticum where he presented all the rejection notices from various self – management communities of interest, municipalities etc. which he had asked for funding. What I’m trying to say is that all of us sort of idealize the past when talking about it, but in reality, the struggle of artists and cultural workers has always been present. My father was a cultural worker, so I know that for sure. In principle, drama is always the same and if we were actually doing well, it would indicate that we live in more normal conditions. However, I am afraid we will all have to wait for that a little longer.

If we are discussing the history of MESS, we could talk about its three phases: since the 60s and the foundation of the festival by Jurislav Korenić, various important people oversaw the festival. The festival was being transformed in different ways, nonetheless what is important is that, although it DID use to be a festival of small and experimental scenes of Yugoslavia, it hosted some of the greatest names, so for instance, the Living Theater was a guest in Sarajevo. When they emerged as a theatrical phenomenon, Roberto Ciulli was one of those guests... World – class theatre has always been present at the festival.

The second phase includes what we were doing during the period of siege, and it is mostly linked to the name of Haris Pašović, who was the first public worker to return to Sarajevo at the moment when everyone was leaving it.

The name of my father (Muhamed Kreševljaković, author’s

tih gostiju... Uvijek je postojala prisutnost vrhunskog teatra na festivalu.

Druga faza je ono što smo mi radili u periodu opsade i to je najviše vezano za ime Harisa Pašovića koji je čak prvi javni radnik koji se vratio u Sarajevo u trenutku kad su svi iz njega bježali.

Ime moga oca (Muhameda Kreševljakovića, prim. aut.), koji je tada bio gradonačelnik, vezano je za to. Haris je htio imati neki angažman i onda je postavljen za direktora festivala koji je u tom trenutku bio potpuno ruiniran, bez ljudi, bez ičega. On je pokrenuo jednu novu priču i vjerujem da je najviše zaslugom ljudi u festivalu kreiran čitav taj pojam kulturnog otpora koji je bio baziran na toj činjenici da su u takvim uvjetima ljudi nastavili kreirati umjetnost.

U tom periodu Haris je režirao „Alkestis“, MESS je preveo knjigu Pola Ostera „U zemlji poslednjih stvari“, a to je bio prvi prevod neke knjige na bosanski jezik, a urađena je i predstava po toj knjizi u kojoj je igrala Vanesa Redgrejv, Suzan Zontag je režirala „Čekajući Godoa“, Piter Šuman je radio nekoliko predstava. Puno produkcija je proizvedeno za vrijeme opsade. MESS je bio organizator prvog filmskog festivala... Na određeni način napravio je jednu sliku koja nije bila samo slika grada pod opsadom, nego slika koja i danas može da bude inspiracija svim borcima za jednu potpuno drugačiju ideju svijeta od ovog u kojem danas živimo, a ovo u čemu danas živimo očigledno ne valja. Samo još jednu stvar vezanu za taj period bih pomenuo – kada pogledate šta se radilo za vrijeme rata, tu nema patriotskih tekstova, radio se Sartr, Beket, Šekspir, Kami... Jedna od najpopularnijih predstava na početku opsade bila je „Kosa“, što je potpuno nadrealno da u takvoj situaciji postavimo hipi mjuzikl. Umjetnička scena je u tom periodu bila vrlo slobodna. To je jedna vrijednost koju moramo očuvati i danas. Potpuni je paradoks da stvari koje su u tom periodu bile logične i normalne su nešto za šta se mi danas, dvadeset i nešto godina kasnije, moramo boriti. A iskusili smo koliko su vrijedne u puno kompliciranjem periodu.

„Modul memorije“?

– Meni je osobno veoma važan program „Modul memorije“ koji je pokrenut u tom periodu i to je jedan od programa koji i dalje traje i važan je dio identiteta MESS-a.

Treća faza festivala vezuje se za Dinu Mustafića...

– Treća faza festivala počinje 1997. i traje do danas. Tada na čelo festivala dolazi Dino Mustafić i ono što uvijek volim spomenuti i mislim da je važno zbog mladih ljudi koji danas često s pravom, ali pretjerano kukaju – u trenutku kada smo mi to radili niko nije bio stariji od festivala, Dino je imao 27 godina, a prosjek godina je bio oko 25.

Osim toga, već 1997. godine je na MESS-u gostovalo Jugoslovensko dramsko pozorište. Dino Mustafić to naziva bosanski paradoks – da ste tako brzo po završetku rata vi pružili ruku za ponovnu saradnju.

– Mi smo tada pozvali trupe i iz Beograda i iz Zagreba, s obzirom na to da u tom trenutku nije razlika pretjerano velika. Tu moram reći da je Dino čovjek-vizionar i to je po raznim stvarima pokazao. Sjećam se da smo mi vodili razgovore o tome i on je naglašavao potrebu da se ta komunikacija što prije otvori. Moram priznati da sam bio sumnjičaviji, nisam znao kako će publika reagirati u pozorištu, a publika je bila sva na nogama nakon prve predstave. Tada sam sebi potvrdio da smo na pravom putu, jer zaista, to

comment), who used to be mayor at the time is also linked to it. Haris had some kind of engagement and was then instated as the director of the festival which was completely in ruins at that moment, with no people, with nothing. He started an entirely new story, and I believe that the whole concept of cultural resistance was created thanks to the people who were working for the festival, and was based on the fact that people continued creating art in such terrible conditions.

In this period, Haris directed “Alkestis”, MESS translated Paul Auster’s book “In the Country of Last Things” , which was the first translation of a book to Bosnian. Also, there was a play based on that book starring Vanessa Redgrave, Susan Sontag directed “Waiting for Godot”, Peter Schumann created a few plays. Many productions were done during the siege. MESS also organized the first film festival...in a certain way, it created a picture which was not just a portrayal of the city under siege, but a portrayal which can nowadays serve as an inspiration to all those fighting for an idea of the world different from the world we live in today, and there is obviously something wrong with this world. I want to mention just one more thing related to that period – if you look at what was created during the war, you will find no patriotic texts. You will find Sartr, Beckett, Shakespeare, Camus... One of the most popular plays at the beginning of the siege was the musical “Hair”, which was completely surreal, doing a hippie musical in such a difficult situation. The art scene at that time was very liberal. It is one of the values we must nurture today. It seems like a total paradox that things which were logical and normal in that day and age, are something we must fight for today, more than twenty years later. And we learned their value in a lot more complicated period.

“Memory module”?

– To me personally, the program “Memory module” is very important. It is a program that was started during that period, and one of the programs that are still active and form a significant part of the MESS identity.

The third phase of the festival is linked to Dino Mustafić...

– The third phase of the festival began in 1997, and it still lasts. At that time, Dino Mustafić was the head of the festival, and the thing I always like to mention and believe is important for the young people today, who often rightly, but exaggeratedly complain – at the moment we were doing that no one was older than the festival – Dino was 27, and the average age was 25.

Besides, already in 1997, Yugoslav Drama Theatre was the guest at MESS. Dino Mustafić calls it “the Bosnian paradox” – because you were the first to restore cooperation so fast after the war.

– We called the troupes from both Belgrade and Zagreb, because at that point the differences were not really big. This is where I have to say Dino is a real visionary and he has proved this in many occasions. I remember us talking about that cooperation and he highlighted the need to re – open the communication as soon as possible. I must admit I was more skeptical, and didn’t know the audience in the theatre would react. And it turned out the audience were on their feet after the first play. That is when I assured myself we were on the right track, because really, and we always emphasize this, communication is the scarcest thing in this region. And I am not talking about the lack of communication between nations. We don’t communicate in our homes, in our families,

uvijek naglašavamo, komunikacija je najdeficitarnija stvar na ovim prostorima. Ne radi se tu o priči o nacionalnom – komunikacija nam fali unutar kuće, unutar porodice, ulice... Kada se pojavi neki problem, mi se samo razvrstamo u strojeve i nemamo uopšte potrebe slušati jedni druge. To je bit tragedije. Kada pogledate, komunakacija kroz sve ove godine nije prestajala jedino među kriminalcima. Ne hvaleći njihove nemoralne nazore, oni danas najbolje prolaze. To je tehnička stvar u kojoj su bolji od nas. Stoga, mi također moramo održavati komunikaciju da ne bi kriminalci ni u Srbiji, ni u BiH, ni u Hrvatskoj bili ljudi koji će bit uzori. Povezanost je uvijek dobra. Regionalno velika zasluga za uspostavljanje komunikacije pripada festivalu MESS, jer je vrlo praktično pokazao važnost te otvorenosti. Mislim da je to doprinjelo svima, a kada to kažem, mislim pre svega na pozorišnu zajednicu. Danas je mnogo teže napraviti neke stvari da vas gleda veći broj ljudi. U stvari, problem je što nacionalne kulture teže kolektivnom, a umjetnost uvijek individualna. Uvijek morate misliti kao oni. Mi, nažalost, nismo u mogućnosti da mjenjamo stvari, to mogu političari, ali možemo držat tu svijest o lijepom, o etičkom.

Kako funkcioniše organizacija festivala?

– Bio sam na puno festivala na Zapadu koji nemaju problem s novcem i meni je stvarno najveća misterija: šta je problem kada pare nisu problem? Stvarno ne mogu shvatiti to. Bio sam tamo – ljudi plaću, stresirani su, drama je... a imaju dovoljno novca da organizuju festival. Onda pokušavam skontat: šta je drama? Fakat ne znam. Mi kad ne bismo imali finansijskih problema, ne vidim šta ne bi štimalo. Pazi, pola ovih ljudi su radili u ratu: Lejla Hasanbegović, Dino... Mi znamo da kad imaš želju i neku ideju – napravićeš.

Naravno da je složen mehanizam funkcionisanja festivala. Nije ovo kao filmski festival na kojem dode na usb – u film, pozoveš čoveka koji ga je radio, on doleti, ti ga provodaš malo...

U pozorištu dode četrdeset ljudi koji čine predstavu, odnekud, autobusom, na putu svrate u neki restoran i pokvare stomake, a navečer moraju postavljati predstavu, a sutra je moraju igrat. Banalizujem sada, ali to nisu nimalo jednostavne situacije. Pozorišni festival je vrlo živa stvar. Mi imamo vrlo mali broj ljudi koji radi u direkciji, desetak ljudi. Imamo programe mimo festivala cjelu godinu. Imamo sektore: organizacioni, protokolarni, tehnički, programski, produkcijski. Tih desetak ljudi imaju svoje timove koje angažiraju pred festival. To su uglavnom ljudi koji za nas dugo rade. Problem je kada izgubimo nekog. To su mladi ljudi koji rade na ugovore i mi se obradujemo kada nađu bolji posao, jer nisu ovdje dovoljno plaćeni. Naši vozači izgledaju kao da su članovi Akademije nauka. Svi imaju fakultete, neki su magistri. Mladi, fini ljudi i sve to daje neki šarm... Moje uvjerenje je da, kada radite u kulturi, to ne smije biti samo posao, to mora biti bazirano na ljubavi. To nisu poslovi, to su misije, posvećenja. Mogu reći da imamo sreću da ljudi koji su ovde stvarno doživljavaju ovo kao ljubav, a tek onda kao posao.

Mi imamo objektivne probleme, s pozorištima, s tehnikom. Naša pozorišta često, a mislim da je to i u Srbiji slučaj, nemaju tehničke kapacitete koji mogu podržati predstavu. Iza rata su ljudi koji gostuju imali čak neku simpatiju prema tome, ali danas više ne. Oni koji dolaze da igraju očekuju odgovarajuće uslove i mi im nastojimo izaći u susret. Međutim, zbog ljudi, energije, neke stvari koji bi bile prepoznate kao minus, mi to nadoknadimo nekim drugim stvarima.

outside... When a problem arises, we just divide ourselves into different orders and don’t have the need to listen to each other.

That is the essence of tragedy. When you think about it, during all these years, only criminals never stopped communicating with each other. Without praising their immoral beliefs, nowadays they are doing better than all the rest. It is a technicality in which they are better than us. Thus, we must nurture communication and can’t allow the criminals in Serbia, Bosnia or Croatia to become role models. Staying connected is always good. When speaking about the region, MESS deserves big credit for establishing communication, because it showed us the importance of openness. I think that has contributed greatly to everyone, and when I say everyone, I refer primarily to the theatre scene. Today, it is a lot harder to make something that a larger number of people will watch. The problem is that national cultures strive toward the collective, and the art is individual. You always have to think like them. Unfortunately, we are not in the position to change things, that is what politicians can do, but we can preserve that consciousness about the beautiful, the ethical.

How does the organization of the festival function?

– I attended many festivals in the West, which didn’t have money problems and to me personally, this is the greatest mystery: what IS the problem when money is not one? I really cannot understand that. I experienced it – people were crying, stressing out, there was drama... and they had enough money for the organization of the festival. That is why I try to figure out: where’s the drama? I really don’t know. If we didn’t have financial problems, everything would function. Bear in mind, half of these people were working during the war: Lejla Hasanbegović, Dino... We know that when you have an idea and you want something – you will make it.

Of course, the mechanism of the festival is complex. It is not the same as the film festival, where you get the film on a memory stick, you call the man who made it, he flies over, you take him around the city... In the theatre, you have forty people doing the play, they are supposed to arrive by bus, but suddenly they decide to stop and eat at a restaurant, they spoil their stomachs, and still in the evening they have to set up the play, and the next day they have to perform. I am banalizing now, but those are not simple situations at all. The theatre festival is a living thing. We have a very small number of people who work in direction, only ten. We have programs aside from the festival, which are happening throughout the year. We have sectors: organizational, protocol – oriented, technical, program – oriented, productional. Those ten people have their teams which they engage before the beginning of the festival. Those are mostly the people who have been working with us for a long time. The problem appears when we lose someone. Those are young people working as contractors, and we are always pleased when they find a better job, because here they are underpaid. Our drivers look like members of the Academy of Sciences. They all have BA degrees, some of them even MA. Young, nice people and it all contributes to some kind of charm. My belief is that, when working in culture, it cannot be just a job, it has to be based on love. Those are not jobs, those are missions, dedications. I can say we are lucky to have people who perceive this first as love, and only then as a job.

We have objective problems, with theatres, with equipment. Our theatres often, and I believe this is the case in Serbia as well, lack the technical capacities to support the play. After the war, people who were guests had sympathy toward that, but not today. They come to

U Sarajevu teatar koji je osnovan 1992. je Sarajevski ratni teatar. Nisu imali zgradu, ali su osnovani kao javna ustanova. Posljednja pozorišna zgrada koja je napravljena je zgrada Pozorišta mladih. Mi gotovo četrdeset godina nemamo novi prostor za pozorište. To govori o suštinskim problemima. Onda imate ljude koji ne kontaju da je to problem. A otvorili smo 500 kladionica po kvadratnom metru, karikiram. Toj politici nije problem što imamo pošast kladenja, gde mladi ljudi propadaju, jer to nam donosi pare.

Postajemo odvratno društvo gdje smo spremni uništiti živote ljudi zbog para. Nama političari pričaju da treba razmišljati komercijalno... Totalna glupost.

Na kraju, priča o opsadi i umjetnosti je globalna priča. Da živimo u normalnom svijetu, svaki udžbenik bilo koje akademije bi imao to poglavlje.

Lokalni i regionalni značaj festivala?

– MESS je svakako najznačajniji teatarski događaj u Bosni i Hercegovini. Regionalno smatram da ono što rade Bitef i MESS jesu prostori gdje se ljudi bore za suštinske stvari i po tome su važni.

MESS uvijek podržava nove festivale u Bosni i Hercegovini. Mi ne prepoznajemo jedni druge kao konkurencije, nego svi radimo ono što je bitno.

Nagrade i planovi za budućnost?

– Ljudi vole nagrade, a s druge strane, nagrade su uvijek splet raznih okolnosti. Osobno mislim da te stvari uvijek proizvedu razne priče, preispitivanja, što je dobro.

Najveća nagrada je ono što ljudi ponesu u svojoj glavi i duši, ono po čemu se mjeri uspjeh predstave.

Nama su važne nagrade za poseban doprinos umjetnosti teatra. Mi smo ove godine dodjelili nagradu BH Telekomu – to su ljudi koji su dvadeset godina sa nama. Uvijek to treba spomenuti.

Mi smo tajkunizirani prostor. Mi imamo ljude koji su došli do para, a neki od njih su poluneandertalci. No, oni su realnost. I kada se sretnete s društveno odgovornom kompanijom, treba se spomenuti. Dali smo nagradu dizajnerskom studiju „Fabrika“. Mimo onog na sceni postoji čitav svijet koji čini festival, a ulaz u taj svijet su najpre plakati festivala. To je prva stvar koja se pojavi. Mi smo imali sreću da od 1998. radimo s agencijom „Fabrika“, s Bojanom Hadžihalilovićem. Naši plakati su deo identiteta festivala. Nagrade su važne da se prepoznaju neki ljudi i institucije.

Što se planova tiče, opet možemo govoriti o menjanju koncepta i ono čemu ćemo mi težiti naredne godine je da se tematiziraju predstave i da predstave otvaraju određeni društveni dijalog. Ići ćemo na smanjivanje broja predstava, ali ćemo pokušati voditi računa o visokim standardima produkcija i da te produkcije budu podloga za otvaranje društvenog dijaloga koji je važan za nas ovdje, ali i globalno. Ostavljamo program „Mali MESS“, posvećeni smo inkluzivnom teatru, smatramo da je to jedna od lijepih vrijednosti Evropske unije – izjednačavanje ljudi s teškoćama s prosječnom populacijom. To su neke stvari na kojima ćemo raditi.

play, and they expect adequate conditions, and we try to meet their needs. However, thanks to the people and the energy, we manage to compensate for some things which would have been recognized as a minus.

In Sarajevo, the theatre founded in 1992 is the Sarajevo War Theatre. They didn't have a building, but were founded as a public institution. The last theatre building which was made was the building of the Youth Theatre. For almost 40 years, we lack a new space for the theatre. This says much about the core problems. Also, you have people who don't see it as a problem. And you have say, 500 betting places per square meter. Our politics has no problem with the betting plague, which ruins young people, because it brings money.

We are becoming a disgusting society, ready to ruin people's lives for money. Politicians tell us we should think commercially... A total nonsense.

In the end, the story of the siege and the art is a global story. If we lived in a normal world, every schoolbook of every Academy would have that chapter.

Local and regional importance of the festival?

– MESS is definitely the most important theatre manifestation in Bosnia and Herzegovina. Regionally, I believe that BITEF and MESS are places where people fight for crucial things and values, and therefore they are significant.

MESS always supports new festivals in Bosnia and Herzegovina. We don't see each other as competitors, but as people who are doing something that matters.

Awards and plans for the future?

– People love awards, and awards on the other hand, are always a result of various circumstances. Personally, I believe those things always give rise to different stories and reconsiderations, which is good. The greatest award is what stays in the minds and hearts of the people, that is how you measure the success of a play.

The awards for special contribution to the art of theatre are important to us. This year, we gave the award to BH Telecom – those are the people who have been by our side for 20 years. That should always be mentioned. We are a region full of tycoons. We have people who became rich, and some of them are half – Neanderthal. But, they are the reality. So, once you encounter a socially responsible company, it is worth mentioning. We also gave the award to “Fabrika” design studio. Apart from what is happening on stage, there is a whole world constituting a festival, and the entrance to that world are primarily festival posters. They are the first thing that shows up. We were lucky to have been working with “Fabrika” agency and Bojan Hadžihalilović since 1998. Our posters are a part of the festival's identity. Awards are important because they acknowledge certain people and institutions.

As far as plans are concerned, we can again talk about changing the concept and next year we will strive toward thematizing the plays, with the goal to make them in a manner that will open a certain social dialog. We will reduce the number of plays, but we will try to focus on high standards of productions, and make those productions a foundation for opening social dialogs that are important not only here, but also globally. We will keep the program “Little MESS”, we are dedicated to the inclusive theatre, and believe it is one of the nice values of the European Union – making people with disabilities equal to average population. Those are some of the things we are going to work on.

Europska prijestolnica kulture „Rijeka 2020“ Dobro, ljudski i pošteno

Slaven Tolj (Dubrovnik, 1964) suvremeni je umjetnik s bogatom karijerom, ujedno i neumorni kulturni menadžer. Nakon četvrt stoljeća vođenja Art radionice Lazareti (ARL) u rodnome gradu, izmjestio se 2012. u Rijeku na mjesto ravnatelja Muzeja moderne i suvremene umjetnosti. Umjetnički je voditelj riječkog tima koji je osvojio titulu Europske prijestolnice kulture 2020.

Najveći projekt u povijesti Rijeke, ali i u povijesti hrvatske kulture, upravo je onaj koji vodite kao umjetnički direktor. Kolika je to odgovornost, na razini osobnoj, umjetničkoj i društvenoj?

– Svakom poslu treba pristupiti na jednak i odgovoran način bez obzira o kakvom se kontekstu radi, prostoru na margini ili u centru, maloj ili velikoj izložbi, malom ili velikom projektu. Dugo sam radio na nezavisnoj sceni i to sam naučio još krajem osamdesetih i inzistirao na tome, a takav pristup imam i danas. Stoga se ne opterećujem veličinom i važnošću EPK projekta. Mislim da je sve što smo do sada radili jednako važno i jednako vrijedno, a sada smo dobili priliku da to što radimo rezultira dugoročnim, mjerljivim i vidljivim promjenama. Odgovornost jest velika, ali i prostor koji se otvara je ogroman. Sami ne možemo realizirati projekt, već moramo uključiti i potaknuti sve one aktere koji su spremni uložiti energiju, znanje i dobru volju kako bi pokrenuli novu dinamiku i vratili nadu u smisao i potrebu zajedničke akcije. Ne radimo jednogodišnji festival velikog formata, već želimo napraviti i osigurati temelje na kojima će se nastaviti djelovati i nakon 2020. godine.

Prošli ste tek pola puta mapiranja i pozicioniranja, a napetosti ne nedostaje. Postoji li i kod EPK tima strah od političkih i svih drugih pritisaka koji bi ambiciju mogli svesti na tržišnu isplativost i umjetničku prohibiciju? Ili je sve to dio igre?

– Postoje realni problemi na koje smo računali i oni o kojima nismo razmišljali; različiti partikularni interesi, lokalne i nacionalne hijerarhije i mitovi, neznanje i nerazumijevanje suštine koncepta na kojem gradimo ovaj projekt, sklonost populizmu, te kičastim i površnim rješenjima.

U početnoj fazi imali smo „zanimljivu“ komunikaciju s ministrom kulture, sada smo dobili načelnu i, nadam se, konkretnu potporu od Vlade RH, ali svjesni smo da radimo u kontekstu nestabilne i opasne političke situacije na nacionalnoj, europskoj i svjetskoj razini. Straha nema, ali gubimo dosta vremena i



Slaven Tolj

European Capital of Culture Rijeka 2020 Good, human and fair

Slaven Tolj, (Dubrovnik, 1964), is a contemporary artist with a rich career, and a tireless cultural manager at the same time. After running AWL (Art Workshop Lazareti) in his hometown for a half a century, he moved to Rijeka in 2012, as director of the Museum of Modern and Contemporary Art. He is Artistic Director of the Rijeka team who won the title of the European Capital of Culture 2020.

The biggest project in the history of Rijeka, but also in the history of Croatian culture, is the one you lead as an Artistic Director. What is personal, artistic and social responsibility of it?

– Every job should be accessed in the same and responsible way regardless of the context, space, small or large exhibition, small or large project. I have been working in the independent scene for a long time, and I learned that, by the end of the eighties, and insisted on it. I have such an approach even today. Therefore, I do not burden myself with the size and importance of the EcoC project. I think that everything we have done so far is just as important and equally valuable, and now we have the opportunity to see results of it in long – term, measurable and visible changes. The responsibility is great, but the space that opens is also huge. We can not implement the project ourselves, so we must involve and encourage all those actors who are ready to invest their energy, knowledge and goodwill in order to initiate new dynamics and restore hope and need of joint action. We are not preparing a one – year large – format festival, but we wish to create and provide the foundations that will continue to live after 2020.

You are only halfway through mapping and positioning, and you are not lacking tension. Does the EcoC team also fear the political and all other pressures that could bring ambition to market profitability and artistic prohibition? Or is it all part of the game?

– There are real problems which we counted on and those that we did not think about; different interests, local and national hierarchy and myths, ignorance and misunderstanding of the essence of the concept on which this project is built, the propensity for populism, kitsch and superficial solutions.

At the initial stage, we had an “interesting” communication with the Minister of Culture. Now we got the official and, I hope, concrete support from the Government of the Republic of Croatia, but we are aware that we work in the context of an unstable and dangerous political situation at the national, European and world level. There is no fear, but we waste a lot of time and energy on wrestling with various

energije u hrvanju s različitim patološkim praksama i pogrešnim očekivanjima, prisutnim gorčinama i frustracijama, interesom za projekt isključivo kroz ideju da se radi o visokom proračunu i stoga zanimljivom plijenu.

Drugačiji pogledi i pristupi rješavanju problema su dobrodošli, projekt mora uključiti čitavu zajednicu i biti transparentan, ali, recimo, neargumentirani politički pritisak nove većine u Gradskom vijeću Grada Rijeke ili podrška uvjetovana kontrolom sadržaja programa ne vode u dobrom smjeru. Do sada smo, zahvaljujući aktivnom pristupu Gradske uprave, Odjela za kulturu i pročelnika Ivana Šarara, imali apsolutnu slobodu u kreiranju programa i nismo budale koje bi to povjerenje i suradnički pristup iskoristili za promociju svojih osobnih filmova i ambicija. Projekt je zahtjevan i traži apsolutnu usredotočenost na sadržaj i permanentnu komunikaciju s zajednicom i s velikim brojem partnera. Potrebno je sinkronizirati akcije i narativ na kojem se gradi program. Ako pri tom radite pod povećalom nekompetentnih promatrača i u atmosferi nepovjerenja, to može biti naporno, zamorno i iritantno. Nemamo previše vremena i stoga moramo pronaći mirnoću i sigurnost i graditi projekt ne pristajući na kompromise. Raditi ćemo dobre programe, a loše nećemo.

Potrebno je stvarati atmosferu u kojoj se radi u povjerenju, u kojoj kultura postaje zamašnjak razvoja, djelovati u kontekstu, biti mjesto stvaranja novih vrijednosti. Ovaj program je platforma za nove suradničke programe i projekte, mjesto socijalne i kulturne integracije koje uspostavlja širinu kulture koegzistencije i komunikacije. Potičemo kritičke diskurse o umjetnosti, kulturi, društvu i politici, te se otvara javni prostor za diskusiju, reakciju, poticanje razvoja. Moramo otvoreno govoriti o stanju stvari, ali pri tom imati povjerenja u ljude i u potencijal zajednice u kojoj djelujemo.

Iako je bogata industrijskom baštinom, što joj je nesumnjivo bio jedan od aduta pri kandidaturi, Rijeci ne najavljujete gigantske infrastrukturne projekte, nego tek pametne i financijski dostupne poteze. Na primjer, otvorili ste muzej u bivšoj tvornici tako da ste prostor tek osposobili. Održivost, štedljivost, efikasnost ili realističnost?

– Projekt je mišljen sa sviješću o postindustrijskom kontekstu u kojem djelujemo i stoga je balansiran na realističan i socijalno odgovoran način. Moramo realno procijeniti svoje mogućnosti i dugoročne efekte odluka koje sada donosimo jer nemamo pravo na pogreške.

Primjer Muzeja moderne i suvremene umjetnosti, koji je desetljećima čekao na preseljenje iz podstanarstva u Sveučilišnoj knjižnici u svoj novi prostor, zorno govori o strategiji za koju smo se opredijelili.

Rješenje je pronađeno u drugačijoj koncepciji djelovanja i Muzej se konačno smjestio u bivši industrijski kompleks „Benčić“ koji se prema novim planovima pretvara u buduće kulturno središte Rijeke. Zapadno krilo H-zgrade u koje je smješten novi MMSU jedno je u nizu gradskih prostora u bivšem industrijskom kompleksu „Rikard Benčić“ u Rijeci koje se pretvara u kulturni kvart.

Uz Muzej moderne i suvremene umjetnosti kroz naredne tri-četiri godine obnoviti će se svi objekti u „Benčiću“, nastati će jedna nova institucija – edukacijski centar, Dječja kuća koju će zajednički voditi Art kino Croatia, Gradsko kazalište lutaka Rijeke, Gradska knjižnica, MMSU i akteri s nezavisne scene, a dvije institucije, Muzej grada Rijeke i Gradska knjižnica Rijeke, nastaviti će svoje djelovanje u obnovljenim tvorničkim prostorima, Upravnoj zgradi i T-zgradi u istom negdašnjem tvorničkom kompleksu. Osim navedenog, u buduće kulturno središte ugradili smo i projekt

pathological practices and wrong expectations, bitterness and frustrations, interests in the project solely through the idea of a high interest and therefore an interesting prey.

Different views and approaches to problem solving are welcome; the project must involve the entire community and be transparent, but for example, the unargumented political pressure of the new majority in the City Council of the City of Rijeka or support conditioned by the control of the program content do not lead in the right direction. So far, thanks to the active approach of the City Administration, the Department of Culture and the Head of the Department, Mr. Ivan Šarar, we have had absolute freedom in creating program and we are not fools to use this trust and collaboration to promote our personal films and ambitions. The project is demanding and requires an absolute focus on content and continuous communication with the community and with a large number of partners. It is necessary to synchronize the actions and narratives on which the program is being built. If you work under the surveillance of the incompetent observers and in the atmosphere of distrust, it can be hard, tiresome, and irritating. We do not have too much time and therefore we have to find tranquillity and security and build the project without agreeing to compromises. We shall do good programs, the bad ones we shall not.

It is necessary to create an atmosphere in which we will work in trust, in which culture becomes an initiator of development, to act in the context, to be the place of creation of new values. This program is a platform for new collaborative programs and projects, a place of social and cultural integration that establishes the width of the culture of coexistence and communication. We encourage critical discourse about art, culture, society and politics, and open up a public space for discussion, reaction, encouragement of development. We have to speak openly about the state of affairs, but have confidence in people and the potential of the community in which we operate.

Although Rijeka is rich in industrial heritage, which undoubtedly was one of the advantages of the candidacy, you do not announce gigantic infrastructure projects, but only smart and financially accessible moves. For example, you have opened a museum in the former factory by making the space just usable. Sustainability, frugality, efficiency, or realism?

– This project is created with the awareness of the post – industrial context in which we operate and therefore it is balanced in a realistic and socially responsible way. We must realistically evaluate our possibilities and the long – term effects of the decisions we make because we do not have the right to make mistakes.

An example of the Museum of Modern and Contemporary Art, which has been waiting for decades to move from the rent in the University Library to its “new” space, speaks clearly of the strategy we have chosen.

The solution was found in a different concept of action and the Museum is finally situated in the former industrial complex Benčić, which according to new plans turns into a future cultural center of Rijeka. The west wing of the H building in which the new Museum of Modern and Contemporary Art is situated is one in a series of urban spaces in the former industrial complex Rikard Benčić in Rijeka, which turns into a cultural district.

Along with the Museum of Modern and Contemporary Art, in the next three / four years, all the facilities in Benčić will be restored, and a new institution – educational center, Children's House, will be created, which will be jointly led by Art Cinema Croatia, Rijeka

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„Kuhinje“ koji će se baviti temom migracija i manjina, te tako dovesti marginalizirane skupine i njihovu energiju u samo središte budućeg kulturnog centra.

Za rekonstrukciju H-zgrade za novi MMSU na raspolaganju smo imali mali dio potrebnog budžeta. Istovremeno, program i dinamika rasta programa Muzeja i očekivanja korisnika pokazali su jasnu potrebu da što prije realiziramo preseljenje na novu lokaciju.

U ovim okolnostima jedini način da se prostor rekonstruira i da Muzej dobije svoj prostor bio je kreativni i angažirani pristup svih uključenih, Odjela za kulturu, djelatnika Muzeja, projektanta Dinka Peračića, izvođača radova i svih ostalih suradnika. Prema strategiji „to trebamo – to radimo“ razrađenoj i prezentiranoj na Bijenalu arhitekture u Veneciji 2016. godine, nije se čekalo da se stvore idealni uvjeti i riješe svi problemi kako bi se započelo s radovima na rekonstrukciji, već se krenulo s obnovom i u hodu su se pronalazila alternativna rješenja. Cilj je bio jasan – da se MMSU u zadanom roku preseli u novu zgradu, započne s djelovanjem u novom prostoru i na taj način pokrene uređenje čitave zgrade, ali i energetski ubrza proces uređenja čitavog bivšeg industrijskog kompleksa „Benčić“.

Na isti način na koji se rekonstruirao prostor dosadašnjeg stanja, planira se nastavak radova na neuređenim dijelovima zgrade kao i unapređenje prostora koji su sada otvoreni. Nakon otvorenja H – zgrade nije završen objekt koji se prepušta MMSU na korištenje, već je ona muzej u nastajanju, struktura koja će rasti i razvijati se istovremeno s razvojem programa Muzeja. Zgrada nije samo neutralan i nepromjenjiv prostor za muzejske aktivnosti, nego i sadržaj sam za sebe, koji će se prilagođavati, stalno reorganizirati i nastaviti izgrađivati. Tema arhitektonskog pristupa ovom projektu nije izvrsnost oblikovanja i doradenost izvedbe, već omogućavanje suživota sadržaja i izgrađene strukture.

EPK je velik i zahtjevan projekt. Koliko riskirati, tj. koliko tome pristupiti „umjetnički“ (aktivistički, anarhistički...), a koliko pokušati dokazati da je i iz polja tzv. nezavisne kulture moguće pronaći volju, kadrove, znanje i umijeće da se izvede kulturni projekt tako prvorazredne vidljivosti, važnosti i vrijednosti?

– To smo već dokazali svojim dosadašnjim radom jer je upravo nezavisna kultura od devedesetih do danas bila motor koji je otvarao nove prostore i održao vitalnost umjetničke i kulturne produkcije. Da nije bilo te energije i ljudi koji su usprkos svim okolnostima vjerovali u smisao djelovanja ova zemlja bi danas izgledala kao konzervativna palanka.

Luka različitosti mišljena je kao potencijal za razvoj. Kako očekujete da će Rijeka, sa širom ili užom okolicom, izgledati nakon 2020. godine? I, sasvim osobno, hoće li to biti mjesto na kojem ćete željeti biti, točnije ostati?

– Nadam se da će Rijeka i riječki prsten nakon 2020. biti bolje mjesto za život, da će se dinamizirati i transformirati, da će biti manje nesretnih ljudi i da će postati ono mjesto koje će ljudi ponovo odabrati i prepoznati kao mjesto u kojem mogu razviti svoje potencijale. Nadam se da ćemo zaustaviti trend odlaska i otvoriti prostor za dolazak nove energije. Nadam se da će efekti ovog projekta biti mjerljivi i jasno vidljivi. Što mogu odgovoriti na pitanje hoću li željeti ostati u takvoj sredini? Tko zna što nas sve čeka? Prije nešto više od godinu dana sam skoro otišao, ne svojom voljom, već zbog moždanog udara. Eto, ostao sam i stalo mi je da ovo što radimo napravimo dobro, ljudski i pošteno.

City Puppet Theater, City Library, MMCA and actors from the independent scene. Also, two institutions, the City Museum of Rijeka and Rijeka City Library will continue their activities in the renovated factory space, the Administrative building and the T building in the same ex – factory complex. Besides the mentioned above, we also have the Kitchen project, which will deal with migration and minorities, thus bring marginalized groups and their energy into the center of the future cultural center.

For the reconstruction of the H building for the new MMCA, we had only a small part of the total budget needed. At the same time, the program and the dynamics of its growth and expectations of the users showed a clear need to move to a new location as soon as possible.

In these circumstances, the only way to reconstruct the space and to get the Museum its own space was the creative and engaging approach of all involved, the Department of Culture, Museum staff, designer Dinko Peračić, contractors and all other associates. According to the strategy “we need that – we do that”, elaborated and presented at the Venice Architecture Biennale 2016, we did not wait to for the ideal conditions and all problems being solved in order to start reconstruction works, but we started with reconstruction while finding alternative solutions along the way. The goal was clear; MMCA should move to a new building in the time set, start operating in a new space, thus accelerate the process of restauration of the entire former industrial complex Benčić.

In the same way that the space has been reconstructed, it is planned to continue the work on the other parts of the building, as well as to improve the space that is now open. After the opening of the H building, the object of MMCA is not completed; it is a museum in progress, a structure that will be developed simultaneously with the Museum program. The building is not only a neutral and unchangeable place for museum activities, but also content for itself, which will constantly be adjusted, reorganized and built. Architectural approach to this project is not the excellence of design, but allowing the coexistence of content and the built structure.

ECoC is a large and demanding project. How much to risk, ie, how to approach “artistically” (activist, anarchist ...) to it and how much to try to prove that even from the the so – called independent culture it is possible to find the will, the human resources, the knowledge and the skill to carry out a cultural project of such first – class visibility, importance and value?

– We have already proven this by our work so far, because precisely the independent culture from the nineties to this day was a motor that opened new spaces and maintained the vitality of artistic and cultural production. If there were no energy and people who, despite all the circumstances, believed in the meaning of the action, this country today would look like a conservative village.

Port of Diversity is designed as a potential for development. How do you expect that Rijeka, with its surroundings, will look like after 2020? And, completely personal, is it going to be the place where you will wish to be, more precisely – to stay?

– I hope that Rijeka and the Rijeka ring will be a better place to live after 2020, that they will dynamise and transform, that there will be less unhappy people and that it will become the place that people will again choose and recognize as a place in which they can develop their potentials. I hope that we will stop the trend of departure and open the space for the arrival of new energy. I hope the effects of this project will be measurable and clearly visible. What can I answer to the question of whether I wish to stay in such a place? Who knows what is ahead? A little over a year ago, I almost went away, not with my own will, but because of a stroke. Here I am, and I care we do this good, human and fair.

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KotorArt, Kotor

Muzika zahtjeva sve vrijeme ovoga svijeta i više

„Novi Sad ima posebno mjesto u mom srcu, tu su se na neki način nizali i moji prvi koraci zrelog života, ali i prvi veći uspjesi. Sada sam angažovan kao gostujući profesor na Akademiji umjetnosti i zadovoljstvo je sarađivati s institucijom koja toliko mnogo i u kontinuitetu posvjećuje pažnje kvalitetnom obrazovanju djece ne samo iz Srbije već i iz zemalja regiona.“

Strogo je vjeran klasiци i ne priznaje komercijalu. Svira zbog velikih ljudi poput Malera ili Brama i ne bi mogao da ih vrijeđa. „U ovom poslu je važno trajati, a sve što nije vrijedno i pravi se kako bi čovjek promovisao samog sebe uglavnom je kratkoga vijeka“, otkriva svoj stav prema muzici i umjetnosti najpoznatiji crnogorski violinista i jedan od najuspješnijih muzičara današnjice Roman Simović. Odrastao je u muzičkoj porodici, a kada je muzika postavila pred njega nove izazove i zahtjeve otišao je iz Crne Gore u svijet. Tamo je našao bogatiju i stariju tradiciju u klasičnoj muzici, ali i neprestanu borbu i dokazivanje. Prvo je to bio Brazil, pa Salzburg, London... A onda su ga veliki talenat, obrazovanje, rad i iskustvo doveli do Londonskog simfonijskog orkestra čiji je stalni koncertmajstor, kao i do privilegije da svira na Stradivari violini iz 1709, koja je velikuđušni poklon predsjednika institucije *Bank of America*. Nastupao je na najprestižnijim svjetskim scenama kao što su Boljšoj teatar i Konzervatorijum Čajkovski u Moskvi, Marijinski teatar u Sankt Peterburgu, Velika operaska kuća u Tel Avivu, dvorane Viktorija u Ženevi, Rudolfinum u Pragu, Barbikan u Londonu, Centar umjetnosti u Seulu... Dijelio je scenu kao kamerni muzičar i solista s najvećim svjetskim orkestrima i dirigentima među kojima su Valerij Gergijev, Antonio Papano, Danijel Harding, Kristijan Jarvi, Jirži Belohlavek...

Od ove godine umjetnički ste direktor „KotorArta“, koji spada u najveće kulturne manifestacije u okruženju. Kako doživljavate taj festival i kako vidite njegovu perspektivu?

– „KotorArt“ je prije svega velika obaveza i odgovornost. Festival od nacionalnog značaja, koji stoji rame uz rame s najznačajnijim festivalima regiona, obogativši muzičku scenu Crne Gore kao malo koja inicijativa u kulturi, dolazila ona s državnog ili bilo kog drugog nivoa. Nevjerovatan put razvoja od skromne nezavisne inicijative u kulturi s neskrornnim planovima do festivala koji je u današnjim razmjerama, „KotorArt“ duguje prvenstveno ljudima koji su ovaj festival u prethodnom periodu vodili, osnivačima don Branku Sbutegi i mom cijenjenom kolegi i prijatelju Ratimiru

KotorArt, Kotor

Music requires all the time in this world, and more

“Novi Sad holds a special place in my heart – it is where in some way, I took the first steps of my mature life and achieved first bigger successes. I am now engaged as a guest lecturer at the Academy, and it is a pleasure to cooperate with an institution which dedicates so much continuous attention to quality education of children not only from Serbia, but also from the region.”

Fiercely loyal to classics and doesn’t recognize commercial art. He plays because of the great people such as Mahler or Brahms, and could never offend them. “In this business it is important to last, and everything that is void of value and created for self – promotion is usually short – lived”, explains Roman Simović, the most famous Montenegrean violinist and one of the most successful musicians of today, while revealing his attitude toward music and art. He grew up in a musical family and when music faced him with new challenges, he left Montenegro and moved abroad. There he discovered a richer and older tradition in classical music, but was also constantly struggling and proving himself to the others. First it was Brazil, then Salzburg, London... And then – great talent, education, hard work and experience brought him to the London Symphony Orchestra, where he now works as a concertmaster. It also earned him the privilege to play the Stradivarius violin from 1709, which was the generous gift of the president of Bank of America. He performed at the most prestigious world stages such as Bolshoi Theatre and Tchaikovsky Conservatory in Moscow, Mariinsky Theatre in Saint Petersburg, Israeli Opera in Tel Aviv, Victoria Hall in Geneva, Rudolfinum in Prague, Barbican Centre in London, Seoul Arts Center etc. As a chamber musician and soloist he shared the stage with the greatest world orchestras and conductors, among whom were Valery Gergiev, Antonio Pappano, Daniel Harding, Kristjan Järvi, Jiří Bělohlávek and many others.

Starting this year, you will be working as the art director of KotorArt, which is one of the biggest cultural manifestations in the surroundings. How do you feel about this festival and its potential?

– Kotor Art is above all, a great responsibility and obligation. It is a festival of national importance which stands alongside the most important festivals of the region, by enriching the musical scene of Montenegro more than any other cultural initiative, whether it is coming from the state level or any other. The festival has developed incredibly, from an unpretentious independent cultural initiative with immodest plans, to a festival of today’s proportions. For this progress, it owes a debt of gratitude to the people who have been managing this festival so far, its founders – don Branko Sbutega and my respectable colleague and friend, Ratimir Martinović. I will do my best to rise to their expectations and justify the role I was given – with all my heart, knowledge, skills and with my whole being.

What is your knowledge of the regional musical scene, what kind of problems do these musicians encounter? Is your view on the position of classical music in the region optimistic?

– The picture is multicolored, but the problems are always similar, regardless of the location. Some have no halls, some have no budget, some have no staff or use that as an excuse, some

Martinoviću. Daću sve od sebe da opravdam očekivanja i odgovornost koje su mi povjerene, svim svojim srcem, znanjem, umijećem i svim svojim bićem.

Koliko ste upućeni u muzičku scenu u regionu, s kakvim problemima se susreću muzičari s ovih prostora? Da li gledate optimistično na poziciju klasične muzike u regionu?

– Šarena je slika, ali su problemi svugdje slične prirode. Neko nema sale, neko nema budžet, neko nema kadar ili to koristi kao opravdanje, neko ima sve to, ali ne umije na najbolji način da iskoristi. Možda je najveći problem često u nedostatku vizije, pa se tako smatra kao izum XX vijeka. U Crnoj Gori u posljednje vrijeme postoji jako loša percepcija ili teza po kojoj oni koji su tu nijesu dovoljno dobri, a da su oni koji su otišli prodali Crnu Goru za kilo kruha, a i pogrešno se smatra da su njihova iskustva u Crnoj Gori neprimjenjiva. To se mora mijenjati, riznica iskustva naših ljudi po bijelom svijetu, i znanje i entuzijazam koje imaju naše kolege u Crnoj Gori mogu da pomjere naš svijet. A i svijet je postao malo mjesto, jednim klikom miša možete veoma lako doći do informacije šta se dešava na drugom kraju planete, pa tako više nije lako prodati bilo šta. I samo tržište i potražnja brane ono što identifikuju kao kvalitet, gorepomenuti „KotorArt“ i njegova odbrana od strane umjetnika i konzumenata kvalitetnih kulturnih dešavanja je pokazatelj da smo i te kako sazreli. Optimistično?! Uvijek!

Da li je u svijetu drugačija situacija, konkretno u Londonu gdje živite?

– London je drugi svijet, planetarni epicenter, no takode ima svoje anomalije, ali i sisteme koji s tim anomalijama relativno lako izlaze na kraj. Politika Londona je u mnogo čemu oblikovala svijet u kojem mi danas živimo, za sad je to jako daleko od naših prilika. Ali ostaje želja, obaveza i neophodnost da tim kvalitetima uz našu bogatu istoriju, prelijepe tradicionalne vrijednosti i neiscrpní entuzijazam nastavimo da težimo. U smislu politike finansiranja kulture, takode imamo što šta da naučimo, pa zašto ne bismo možda koristili i neka njihova iskustva?!

Koncertmajstor ste Londonskog simfonijskog orkestra. Koliko ta pozicija zahtjeva Vašeg angažovanja, a šta Vam sve i koliko pruža zauzvrat?

– LSO od vas zahtjeva da budete najbolji u svakom trenutku, spremni, angažovani, posvećeni, požrtvovani... jer podrazumijeva stalno nastupanje u najboljim dvoranama, s najboljim umjetnicima širom planete na svim kontinentima, godišnje... LSO mnogo uzima ali mnogo i daje, prije svega po pitanju egzistencije moje porodice, ali i profesionalnih prilika koje su mi se zahvaljujući poziciji u LSO otvorile. LSO, žargonski rečeno, igra u Ligi šampiona, a znanje koje se iz te riznice crpi je beskrajno.

Izjavili ste prije mnogo godina da muzika zahtjeva sve vrijeme ovog svijeta. Da li je to i dalje Vaš stav?

– Jeste, sad mislim da muzika zahtjeva sve vrijeme ovoga svijeta i više...

Kada se ostvare tako blistavi trenuci u karijeri, respektabilan uspjeh, koja je kobna greška po muzičara za njegovu budućnost? Da li Vi i dalje učite, i od koga najviše?

– Upravo u drugom dijelu Vašeg pitanja leži odgovor na prvi. Onog momenta kad ste prestali da učite, vi prestajete da postojite. Trudim se da pored svih svjetlucavih zvijezda koje mame i očaravaju i dalje stojim sa obje noge na zemlji, realan, pristupačan i iskren. Koliko u tome uspijevam, ostaje na drugima da kažu.

Put do svjetskih scena zahtijevao je mnogo odricanja i učenja, kako Vam sada, iz ove perspektive, izgleda taj put?

have it all but have no skills to use it in the best possible way. Perhaps the biggest problem is often in the lack of vision, and is therefore considered to be the invention of the 20th century. Lately, people in Montenegro have demonstrated a strong sentiment that those who have stayed in the country are not good enough, and those who left abroad are believed to have sold the country for a loaf of bread. Also, it is wrongly believed that their experiences are not applicable to Montenegro. This has to change, the treasury of experiences our people gather around the globe, as well as the knowledge and enthusiasm of our colleagues in Montenegro can move our world. Also, the world has become a very small place and with just one click you can easily discover what is happening on the other side of the planet, making it harder to sell just anything. Both supply and demand defend what they identify as quality. The above – mentioned Kotor Art and the artists and consumers of quality cultural manifestations who support this festival, indicate that we have indeed matured. Am I optimistic? Always!

Is the situation different abroad? More precisely, in London where you live?

– London is an entirely different world, a planetary epicenter, but it also has its anomalies as well as the systems which deal with these anomalies relatively easy. The politics of London has greatly shaped the world we live in today. For now, it is miles away from our opportunities. But there remains a wish, obligation and necessity to strive toward those qualities, with our rich history, beautiful traditional values and inexhaustible enthusiasm. With regards to the policy of cultural financing, we also have plenty to learn, so why not use some of their experiences?

You are the concertmaster of the London Symphony Orchestra. How much engagement does this position require, and what does it offer you in return?

– LSO requires you to be the best at any given moment, to be ready, engaged, dedicated and devoted, because it implies constant performances in the best halls, with the best artists around the world, all year round. LSO takes a lot, but also gives a lot, not only when it comes to existential questions such as the life of my family, but also when it comes to professional opportunities I was given thanks to my position in the LSO. LSO, jargonly speaking, plays in the Champions League, and the knowledge you can draw from that depository is endless.

Many years ago, you stated that music requires all the time in this world. Has your attitude changed?

– It has, now I think that music requires all the time in this world, and more...

When one achieves such brilliant career moments and respectable success, what is the fatal mistake that can ruin his or her future? Are you still learning, and who from?

– Precisely in your second question lies the answer to your first. The moment you stop learning, you cease to exist. I try to keep my feet on the ground, to stay realistic, approachable and honest, despite all the shiny stars that are tempting and enchanting. Whether I am doing this successfully, it is for the others to say.

Your road to success demanded a lot of sacrifices and learning. How would you describe that road from the present – day perspective?

– Paved with thorns. Worthy of every step. *Per aspera ad astra*. **You spent one period of your education in Novi Sad. What are your memories of that period, what are the experiences you gained at the Academy? Have you ever performed in front of the audience in Novi Sad?**

– Novi Sad holds a special place in my heart – it is where in some way, I took the first steps of my mature life and achieved

– Trnovito. Vrijedan svakog koraka. *Per aspera ad astra*.

Jedna etapa Vašeg školovanja vezana je za Novi Sad. Kako pamтите taj period, kakva iskustva nosite s Akademije umjetnosti? Da li ste nastupali pred novosadskom publikom?

– Novi Sad ima posebno mjesto u mom srcu, tu su se na neki način nizali i moji prvi koraci zrelog života, ali i prvi veći uspjesi. Sada sam angažovan kao gostujući profesor na Akademiji umjetnosti i zadovoljstvo je sarađivati s institucijom koja toliko mnogo i u kontinuitetu posvjećuje pažnje kvalitetnom obrazovanju djece ne samo iz Srbije već i iz zemalja regiona, pa i iz Crne Gore. Bio sam čest gost u posljednjoj deceniji i NOMUS – a, ali i Vojvođanske filharmonije i uvijek mi je to pričinjavalo veliko zadovoljstvo.

Da li ste uvijek vjerovali u uspjeh i koliko je to bitna komponenta za ostvarivanje u nekoj profesiji?

– Smatram da bez vjere i nade u uspjeh, uspjeha ne može biti. Put do uspjeha je gomila pokušaja i gomila neuspjeha, i to vas gradi, te, ako ne vjerujete, nećete nastaviti i napredovati. A smatram da nije ni floskula kad kažemo da je manje bitno to što ste pali, mnogo je bitnije da li ste i kako ustali i nastavili dalje.

Kada kažemo profesija, nekako ne ide uz muziku. Kako se Vi prema tome odnosite, jer postoji mnogo stvari koje nisu muziciranje, a sastavni su dio obaveza profesionalnog muzičara?

– I te kako je profesija, i to veoma zahtijevna, stresna, puna puteva popločanih preprekama i s gomilom malih ljudi koji po svaku cijenu žele da vam ne dozvole da raširite krila. Sve je to sastavni dio profesije muzičara, uz velike obaveze koje imate kao prateći segment jednog koncerta, PR, menadžment, kratkoročna, srednjoročna i dugoročna strategija razvoja i planiranje karijere, finansiranje projektne realizacije... To mi nije najomiljeniji dio posla, ali svakako je sastavni, i trudim se da se prema njemu odnosim s najvećom mogućom odgovornošću.

Ipak, kada Vi izađete na scenu, to je umjetnost. Da li tada Vašoj imaginaciji, emocijama ima granica, da li postoji adekvatan opis onoga šta doživljavate na pozornici i u susretu s publikom?

– Svaki koncert je poseban, magija za sebe. Nikad ne znam gdje će me taj svijet metafizike po kojem lutam odvesti... Valjda dok je tako, biću zanimljiv sam sebi, pa i drugima...

Potičete iz muzičke porodice, odrastali ste uz klasičnu muziku i instrumente, da li to Vi sada prenosite na svoju čerku?

– Ono što smo moja supruga i ja postavili kao apsolutni imperativ u Sofijinom odrastanju je kreativnost. Gdje će je ona odvesti, vjerujem i nadam se da će to biti, na neki način, samo njena odluka, a te signale ćemo probati da protumačimo na najbolji mogući način, upravo u želji da je ne usmjeravamo na ono što može biti samo naša ambicija. Ono što je sigurno je to da će, koji god put bude odabrala, s naše strane imati obezbijedene sve preduslove da tim putem korača što lakše i poletnije. Ako to bude muzika, biće to peta generacija muzičara.

Koncertna sezona do kraja godine Vam je ispunjena nastupima, očekuju Vas koncerti u Italiji, Kuvajtu, Škotskoj... Da li imate još neke poslovne planove?

– Ukoliko se trudite i posvećeni ste onome što radite, uz gomilu sreće, poslovnih planova će biti. Ono što sa sve većom posvećenošću pokušavam da planiram je vrijeme koje želim da provodim s porodicom, to je moj najvažniji plan.

first bigger successes. I am now engaged as a guest lecturer at the Academy, and it is a pleasure to cooperate with an institution which dedicates so much continuous attention to quality education of children not only from Serbia, but also from the region, including Montenegro. During the last decade, I was a frequent guest of the MONS (Music Youth of Novi Sad), as well as the Vojvodina Symphony Orchestra, and it was always a great pleasure.

Have you always believed in success, and how important is this component for achieving professional excellence?

– I think that without believing or hoping for success, you cannot achieve it. The road to success is paved with a pile of attempts and a pile of failures which help you grow, therefore if you have no faith, you will not persevere or advance. Also, I think that the saying: 'It's not whether you get knocked down, it's weather you get up' is not just an empty phrase.

When we say profession, somehow it doesn't go with music. What is your attitude toward that, given that there are many things which are not music making, but are an integral part of the professional musician's obligations?

– It sure is a profession, and a very demanding one, full of stress, full of roads paved with obstacles and a lot of petty people who will not allow you to spread your wings, at any cost. It is all part of the profession though, along with the great responsibilities you have as the accompanying segment of a concert, PR, management, short – term, mid – term and long – term development strategies and career planning, project financing etc. It is not my favorite part of work, but it is essential, and I try to address it with the greatest possible commitment.

Nonetheless, when you step onto the stage, it is art. Is there a limit to your imagination and emotions when you are performing? Is there an adequate description of what you are experiencing on the stage and during your contact with the audience?

– Each concert is special, magical in its own way. I never know where that world of metaphysics in which I wander will take me... I guess as long as that is so, I will be interesting to myself and to others.

You come from a musical family, you grew up with classical music and instruments. Do you pass that down to your daughter?

– What my wife and I set as an absolute imperative for Sofia's growing up is creativity. Where it will lead her, I believe and hope it would be in a way, only her decision. We will try to decode those signals in the best possible way, precisely because we want to avoid projecting onto her something that can be only our ambition. What is sure is that, whichever road she chooses, we will support her and try to make that road easier for her. If that road happens to be music, it will be the fifth generation of musicians in our family.

Your schedule until the end of this year's concert season is packed. You have a lot of upcoming performances, concerts in Italy, Kuwait, Scotland... Do you have any other business plans?

– If you work hard and are dedicated to your job, with plenty of luck, business plans will always follow. My most important plan, which I am working on with great devotion, is spending more time with my family.

Izložba „Prostor, oblik, dodir“ Specijalizovana izložbe za slepe i slabovide osobe 17. novembra 2017 – 18. februara 2018. Galerija Matice srpske

Izložba „Animacija snežnih skulptura“ Lazara Markovića 27. novembra – 9. decembra 2017. Galerija SULUV – a

Pozorište mladih – izbor iz repertoara za decembar

Sreda, 6. decembar u 20 časova (Velika scena)
„Tramvaj zvani želja“ (Tenesi Villijams) – gostovanje Zvezdara teatra

Četvrtak, 7. i petak, 8. decembar u 20 časova (Velika scena)
„Čikaške perverzije“ (po motivima drame Dejvida Memeta)

Subota, 16. decembar u 20 časova (Velika scena)
„Evgenije Onjegin“ – premijera

Nedelja, 17. decembar u 20 časova (Velika scena)
„Kumovi“ (Dušan Kovačević) – gostovanje Zvezdara teatra

Srpsko narodno pozorište – izbor iz repertoara za decembar

Subota, 2. decembar u 20 časova (Scena „Jovan Đorđević“) **„Vojvođanska rapsodija“** premijera
*Reprize: **4. i 5. decembar u 20 časova**

Sreda, 6. decembar u 19:30 časova (Scena „Jovan Đorđević“) **Svečana akademija povodom obeležavanja 100 godina od smrti Lazara Dunderskog (1833 – 1917)**

Decembar 9, 11. i 13. u 19 časova (Scena „Jovan Đorđević“) **Opereta „Kneginja čardaša“**

Decembar 16, 18, 22, 23, 27. i 28. u 19 časova (Scena „Jovan Đorđević“) **Balet „Krcko Oraščić“**

Festival evropskog i nezavisnog filma „Euro-in film“ 4 – 28. decembra 2017. Velika sala Kulturnog centra Novog Sada

Deo programa knjižare „Bulevar Books“

Petak, 8. decembar u 20 časova Predstavljanje knjige: **Antologija ženske poezije „Ovo nije dom“** Učesnici: Jelena Anđelovski, Vitomirka Trebovac

Četvrtak, 14. decembar u 20 časova Predstavljanje knjige: **„Majka obrnutih stvari“** Učesnici: Danica Vukičević, Vladislava Gordić Petković, Slobodan Tišma

Petak, 15. decembar u 21 čas **Svirka u knjižari – Bojan Slačala / Artan Lili / Stuttgart Online /**

Izložba „Poluvekovno filmsko stvaralaštvo Želimira Žilnika“ 14. decembra 2017 – 2. februara 2018. Galerija likovne umetnosti Poklon-zbirke Rajka Mamuzića

Koncert rane muzike u izvođenju ansambla „Marquise“ 17. decembar u 20 časova Gradska kuća

„Modernizmi XX veka kontinuiteti i sučeljavanja“ Otvaranje nove stalne postavke XX veka Galerije Matice srpske 22. decembar u 19 časova

Veče poezije „Poezija pod čašama“ (recitatorska družina „Među nama“) **27. decembar 2017. u 20 časova Novosadsko pozorište** (Scena „Jovan Đorđević“)

Novogodišnji gala koncert Beogradske filharmonije Dirigent: Alan Bjelinski 30. decembar u 20 časova Srpsko narodno pozorište (Scena „Jovan Đorđević“)



Kultura:

Impresum

Glavna i odgovorna urednica
Nataša Gvozdenović

Saradnici
Sonja Jankov
Igor Burić
Igor Ružić
Marina Strugar

Grafički urednik
Kuća Čuvarkuća
& Marko Mijatov

Lektura i korektura
Milica Vukadinović

Fotografije
Marija Kovač

Izdavač
Fondacija „Novi Sad 2021“

Produkcija i distribucija
Kuća Čuvarkuća

Institucionalni partner
Kulturni centar Novog Sada

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CIP — Каталогизација у публикацији
Библиотека Матице српске, Нови Сад

008(497.113)

Kultura: / glavna i odgovorna urednica Nataša
Gvozdenović. — 2017, br. 6 (decembar) — . —
Novi Sad : Fondacija "Novi Sad 2021 — Evropska
prestonica kulture", 2017 — . — 29 cm
Mesečno.
ISSN 2560 — 4430
COBISS. SR — ID [315455495](#)