

72. Dubrovačke ljetne igre
72nd Dubrovnik Summer Festival
2021
Hrvatska Croatia

PREMIJERA *PREMIERE*

VAN SEBE
BESIDE ONESELF

Nataša Rajković, Ivan Penović
redatelji *Directors*



Sufinancirano sredstvima
programa Europske unije
Kreativna Europa



Co-funded by the
Creative Europe Programme
of the European Union



Lazareti & Komarda
13., 14., 15. srpnja
13, 14, 15 July
21.30 9.30 pm

Autorski projekt Nataše
Rajković, Ivana Penovića i
glumačkog ansambla
*A project by Nataša Rajković,
Ivan Penović and the cast*

Posebno hvala kapetanu broda Marinu
Krstuloviću
*Special thanks to boat captain Marin
Krstulović*

VAN SEBE BESIDE ONESELF

*U sklopu projekta Port of Dreamers,
sufinanciranog sredstvima programa
Europske unije Kreativna Europa
A part of the Port of Dreamers project, co-
funded by the European Union Creative
Europe programme*

Režija *Directors:*
Nataša Rajković, Ivan Penović
Kostimografkinja i scenografkinja
Costume and Set Designer: Ana Mikulić
Dizajner svjetla *Lighting Designer: Elvis
Butković*
Inspicijentica *Stage Manager: Virginija
Bolfek*

Uz glumce *Alongside actors: Suzana
Brezovec, Nikša Butijer, Nataša Kopeč,
Romina Tonković, Pavle Vrkljan*
igraju *also appearing are: Matija
Dominiković, Adna Hebib, Paula
Japunčić, Marin Krstulović, Maro
Krstulović, Mara Metković, Natali
Zvrko*

TEHNIČKA EKIPA DLJI *DSF*
TECHNICAL TEAM
Marko Mijatović, Antonio Vaclavek,
Zoran Čorluka, Sara Bundalo – rasvjeta
Lighting; Maroje Kurajica – ton *Sound*;
Ana Ljubičić – garderoba *Costumers*;
Ivana Pleša – frizura i šminka *Hair and
Makeup Stylists*; Kaća Carević, Matej
Pleša, Leo Vuković – rekvizita *Props*;
Tomo Glegj, Nedjeljko Špikula i studenti
and students – majstori scene *Carpenters*;
Senad Čobić, Arslan Čobić, đaci i studenti
and students – transport i montaža scene
*Transportation and assembling of the
stage*; dipl. ing. Vinko Dubović – voditelj
tehnike *Technical Manager*



Dramaturšku okosnicu prvog dijela predstave čini forma već u praksi provedenih radionica za migrante, omogućujući različite izvedbene iskaze koji u satiričkoj, tragičkoj, pseudodokumentarnoj noti prokazuju sav besmisao nastojanja da se drugog i drugačijeg kontekstualizira birokratskim rječnikom europskog odnosa naspram iskustva migranata.

Takvi modeli, koji se više koriste trenutnom situacijom migranata nego što je pokušavaju odmrstiti, u kazališnom okruženju u stanju su prokazati težinu davanja iskrenog iskaza, lažnu terapijsku vrijednost otvaranja potpunom strancu ili pak s druge strane, u stanju su dati uvid u motivacije ili nedostatak iste kod ljudi koji održavaju ili osmišljavaju programe navedenog tipa. Paralelno tom naizgledno suhoparnom obliku izlaganja otvaramo lica koja pratimo do kraja predstave, lica koja se pokušavaju odmoriti ili otići na njima nepoznato mjesto, koja bježe od odgovornosti ili se žele s njom defetistički suočiti, lica kojima rutina podsvjesno odgovara iako od nje baš neumorno bježe. Vidimo ih u prvim susretima, upoznavanjima, trenucima u kojima ih ono drugačije od njih samih privlači, u situacijama koje svakodnevno prolazimo i koje su nam na trenutak smiješno, na trenutak neugodno poznate.

Ivan Penović

The dramaturgy of the first part of the play is based on the form of previously held workshops for migrants, which enables different performative modes that, in satirical, tragic and pseudo-documentary tone, expose the pointlessness of attempts to contextualise the others and those who are different with the bureaucratic vocabulary of European attitude towards migrant experience.

In theatre, such models, which are exploiting the current migrant situation

more than they are trying to solve it, are able to expose the difficulty of giving an honest statement, the false therapeutic value of opening up to a complete stranger while, on the other hand, they are also able to reveal the motivation, or its lack, in people who carry out or devise such programmes. Parallel to this seemingly dry form of exposition, we introduce the characters which we will follow until the end of the play, the characters who are trying to rest or go to an unknown place, who are running away from responsibility or wish to face it in their defeatism, the ones who subconsciously agree with routine, although they are constantly running away from it. We watch them as they experience their first encounters and introductions, in moments when they are attracted to what is different from them, in situations we go through every day and which we find funny in one moment and embarrassingly familiar in the next.

Ivan Penović

U drugom dijelu, *Van sebe* bavi se psihološkim i osobnim aspektima migracija, osjećajima ljudi koji se iseljavaju, sele i doseljavaju. Bavi se i onima koji tim kretanjima svjedoče. Potrebom da se sve informacije, podaci i komunikacije provuku kroz vlastite osjećaje kako bi se osjećajima dali razumni i činjenični temelji, a podacima i brojevima dodale priče i ljudi. Uz visoke tehnologije ljudi trebaju visoko razvijene osjećaje jer će ih u doba tehnološke/umjetne inteligencije upravo osjećaji razlikovati ne jedne od drugih, nego ljudska djela od djela „pametnih uređaja“.

Strahom se više ne možemo braniti jedni od drugih, kulturama se ne možemo razlikovati jedni od drugih jer se poznajemo, znamo. Putujemo stvarno i virtualno, susrećemo se, komuniciramo i malo je toga nama ostalo nepoznato, pa se

ne možemo praviti da je odbojnost instinktivna zaštitna reakcija od nepoznatog. Znamo ponekad više o tuđim kulturama nego svojim, sviđaju nam se možda i više nego što nam se sviđaju naše. Uklapamo u svoje običaje i začine i ritmove i odjeću drugih zemalja, drugačijih kultura, i to nam pričinja zadovoljstvo. Sve što nam se sviđa prigrljujemo, naručujemo i imamo. Ne bježimo od stranaca po ulicama nego im pokazujemo put, nudimo i prodajemo naše specifičnosti. Mi odlazimo strancima na njihove plaže, u njihove gradove i zemlje, ni oni ne bježe od nas kad dođemo, nego nam nude hranu, ukrase i sve ono što misle da vrijedi, da ih oslikava. I zapravo gradimo naše razumne međuljudske odnose na temelju naše estetičke dimenzije, te nema nikakvog razloga da te svoje sposobnosti zapuštamo ili potiskujemo. Puno su veći i jači razlozi zbog kojih bi upravo umjetnosti, estetskoj naobrazbi i odgoju trebali prepustiti procese prihvaćanja događaja u našoj stvarnosti i našoj svakodnevici, jer su puno veće šanse da ćemo razviti empatiju i razumijevanje, da ćemo proširiti i produbiti shvaćanje i donositi razumne odluke. Predstava *Van sebe* bavi se svim onim što čovjek koji odlazi ostavlja za sobom, a sviđa mu se, i onim što želi naći, čemu se nada. Bavi se pitanjem hospitaliteta, prava svakog čovjeka da dođe na tuđe tlo i ne osjeća se kao neprijatelj, jer mi imamo priliku ono što je Kant mislio - živjeti i osjećati.

Nataša Rajković

In its second part, *Beside Oneself* addresses psychological and personal aspects of migrations, the emotions of people who emigrate, move and immigrate. It also deals with those who witness these movements, their need to filter all information, data and communication through their own emotions in order to provide those

emotions with reasonable and fact-based foundations and to pair the data and numbers with stories and people. People need highly developed emotions to accompany highly developed technology, because in the era of artificial intelligence, emotions are precisely what will enable us to distinguish not one person from another, but human actions from the actions of 'smart devices'.

We can no longer defend ourselves from each other with fear, we cannot consider ourselves different due to our cultures, because we know each other. We travel physically and virtually, we meet, we communicate and not many things are left unknown, therefore we cannot pretend that aversion is an instinctive protective reaction against the unknown. Sometimes we know more about foreign cultures than our own, perhaps we even like them better than our own. We incorporate into our customs the spices and rhythms and clothes from other countries, from different cultures, and it makes us feel good. Whenever we like something, we embrace it, order it and own it. We do not run away from foreigners in the streets, we show them the way, offer and sell them the specificities of our culture. We visit foreign beaches, cities and countries, and foreigners do not run away from us when we arrive either, instead they offer us food, ornaments and everything they consider valuable and representative of their own culture. In fact, we build our reasonable human relationships based on our aesthetic dimension and there is no reason whatsoever to neglect or repress these capabilities. The reasons why we should leave the processes of accepting events in our reality and our everyday life to art and aesthetic education are much stronger – because it leaves us with much better chances of developing empathy and understanding, of acquiring wider and deeper understanding and making reasonable decisions.

The play *Beside Oneself* deals with all those things that a person who is leaving loves and leaves behind and the things they wish for and hope to find. It deals with the issue of hospitality, the right of every person to come to a foreign land and not feel like an enemy, because we have the opportunity to live and feel in accordance with Kant's ideas.

Nataša Rajković

Port of Dreamers (Luka sanjara) je kulturno-umjetnički projekt sufinanciran sredstvima Europske unije iz programa Kreativna Europa – potprogram Kultura, a bavi se stogodišnjom poviješću migracija na europskom kontinentu. Tijekom tri godine trajanja projekta istraživalo se iskustvo bivanja migrantom, pozitivan utjecaj migracija na razvoj pojedinih kulturno-društvenih i ekonomskih sredina te odnos među terminima (i konceptima) „građanin Europe“ i „migrant“. U Dubrovniku, Zagrebu, Novom Sadu i Mariboru, provodile su se umjetničke radionice s migrantima, radionice za umjetnike, otvorena je jedna izložba, a realizirane su i tri dramske produkcije koje će biti prikazane u sklopu dramskog programa 72. Dubrovačkih ljetnih igara. Vodeći partner projekta je JUK Dubrovačke ljetne igre, uz partnere Slovensko narodno gledališče Maribor i organizaciju civilnog društva Kulturanova.

Port of Dreamers is a cultural and artistic project, co-funded by the European Union through the Creative Europe – Culture Sub-Programme, which has aimed to explore the history of migrations on the European continent. During the three years of its duration, the following topics have been addressed: the experience of being a migrant, the positive impact of migrations on the development of individual cultural, social and economic environments and the

relationship between the terms (and concepts) ‘a citizen of Europe’ and ‘a migrant’. Art workshops with migrants and workshops for artists were held in Dubrovnik, Zagreb, Novi Sad and Maribor, and the project also included an exhibition and three theatre productions that will be performed at the 72nd Dubrovnik Summer Festival. The Dubrovnik Summer Festival is the lead partner in the project, alongside the Slovene National Theatre Maribor and the civil society organisation Kulturanova.



Nataša Rajković kazališna je autorica i redateljica. Od 2004. do 2018. bila je umjetnička ravnateljica Kulture promjene Studentskog centra Sveučilišta u Zagrebu, a od 2021. docentica je na Akademiji dramske umjetnosti u Zagrebu. Zajedno s redateljem Bobom Jelčićem radi u kazalištu od 1993. Njihove su kazališne predstave gostovale diljem Europe te osvojile brojne nagrade. Predstava *S druge strane* u produkciji Zagrebačkog kazališta mladih ostvarila je najveći broj međunarodnih gostovanja i jedna je od uspješnijih predstava tandema u Hrvatskoj i Europi. Na Dubrovačkim ljetnim igrama Nataša Rajković, u suradnji s Bobom Jelčićem, ostvaruje antologijsku predstavu *Radionica za šetanje, pričanje i izmišljanje* 2003. godine te predstavu *Allons enfants*, izvedenu u Gradskoj vijećnici 2013. godine.

Nataša Rajković is a theatre director and author. She was the artistic director of the Culture of Change programme at the Student Centre of the University of Zagreb from 2004 to 2018 and has served as assistant professor at the Zagreb Academy of Dramatic Art since 2021. Since 1993 she has closely collaborated with director Bobo Jelčić on a number of theatre projects. Their productions have been performed throughout Europe and won numerous awards. *On the Other Side*, produced by the Zagreb Youth Theatre, was their most performed play outside Croatia and one of their most successful productions both in Croatia and Europe. In collaboration with Bobo Jelčić, Nataša Rajković staged the iconic play *The Walking, Talking and Imagining Workshop* at the Dubrovnik Summer Festival in 2003, as well as the play *Allons enfants*, performed at the Dubrovnik City Hall, in 2013.

Ivan Penović diplomirao je dramaturgiju na Akademiji dramske umjetnosti u Zagrebu. Od 2012. godine radi kao dramaturg na produkcijama HNK Ivana pl. Zajca, HNK Varaždin, ZKM-a, Teatra &TD i Dubrovačkih ljetnih igara (*Geranium*, 2019.) te je surađivao u sklopu projekata mnogih umjetničkih organizacija (Ruper, Punctum, Kufer, Ludens teatar, Studentski teatar Lero...)

Od 2014. godine režira vlastite tekstove ili autorske projekte od kojih su najpopularniji *Sva lica Kim-Jong Una* (Ateatar, 2014.), *Prijeđanje vublike 148* (Ganz Novi Festival/Teatar &TD, 2017.), *Katalonac* (Ruper/Teatar &TD, 2018.) i *Flex* (KunstTeatar/Punctum, 2019. godine). Predstave *Katalonac* i *Flex* nagrađivane su uz mnoga gostovanja na festivalima u regiji. Početkom 2020. postavlja autorski projekt *Znaš ti tko sam ja* u Tonskoj dvorani HNK Zagreb koji je u više navrata nagrađivan za režijske, dramaturške i glumačke izvedbe. Na jesen 2020. postavlja vlastitu adaptaciju Kafkinog *Procesa* pod nazivom *Proces Kafka* u Teatru &TD. U veljači 2021. u sklopu Europskog ansambla postavlja u ZKM-u (Zagreb) *Neprijatelja naroda* Henrika Ibsena. U travnju 2021. režira vlastiti tekst *Hrvatski bog masakra* u HNK Varaždin te paralelno izlazi s režijom predstave *Potonuće Titanica* Johna Fiskea u produkciji Ludens Teatra (Koprivnica).

Od 2019. godine na mjestu umjetničkog voditelja Kazališne družine KUFER.

Ivan Penović holds a degree in dramaturgy from the Zagreb Academy of Dramatic Art. Since 2012 he has worked as a dramaturge on the productions of the

Croatian National Theatre Ivan Zajc in Rijeka, the Croatian National Theatre Varaždin, the Zagreb Youth Theatre, the Dubrovnik Summer Festival and Theatre &TD, and has collaborated on the projects of numerous art organisations (Ruper, Punctum, Kufer, Ludens Theatre, Lero Student Theatre...).

Since 2014 he has directed his own texts and projects, the most successful being *All Faces of Kim Jong-un* (Ateatar, 2014), *Affending the Oudience 148* (Ganz New Festival/Theatre &TD, 2017), *The Catalan* (Ruper/Theatre &TD, 2018) and *Flex* (KunstTheatre/Punctum, 2019). His award-winning plays *The Catalan* and *Flex* were performed at numerous regional festivals. At the beginning of 2020 he staged his project *You Know Who I Am* at the Sound Studio of the Croatian National Theatre Zagreb, which has won a number of awards for directing, dramaturgy and acting performances. In autumn of 2020 he staged his adaptation of Kafka's *The Trial* entitled *The Kafka Trial* at the Theatre &TD. As part of the European Ensemble, in February 2021 he staged Ibsen's *An Enemy of the People* at the Zagreb Youth Theatre. In April 2021 he directed his text *The Croatian God of Massacre* at the Croatian National Theatre Varaždin and John Fiske's *The Sinking of the Titanic* produced by the Ludens Theatre Koprivnica.

Since 2019 he has served as artistic director of the KUFER Theatre Company.