

SCENA MESS

MALADYPE TEATAR

SARAJEVSKI RATNI TEATAR

SUSAN SONTAG

ALICE U KREKETU



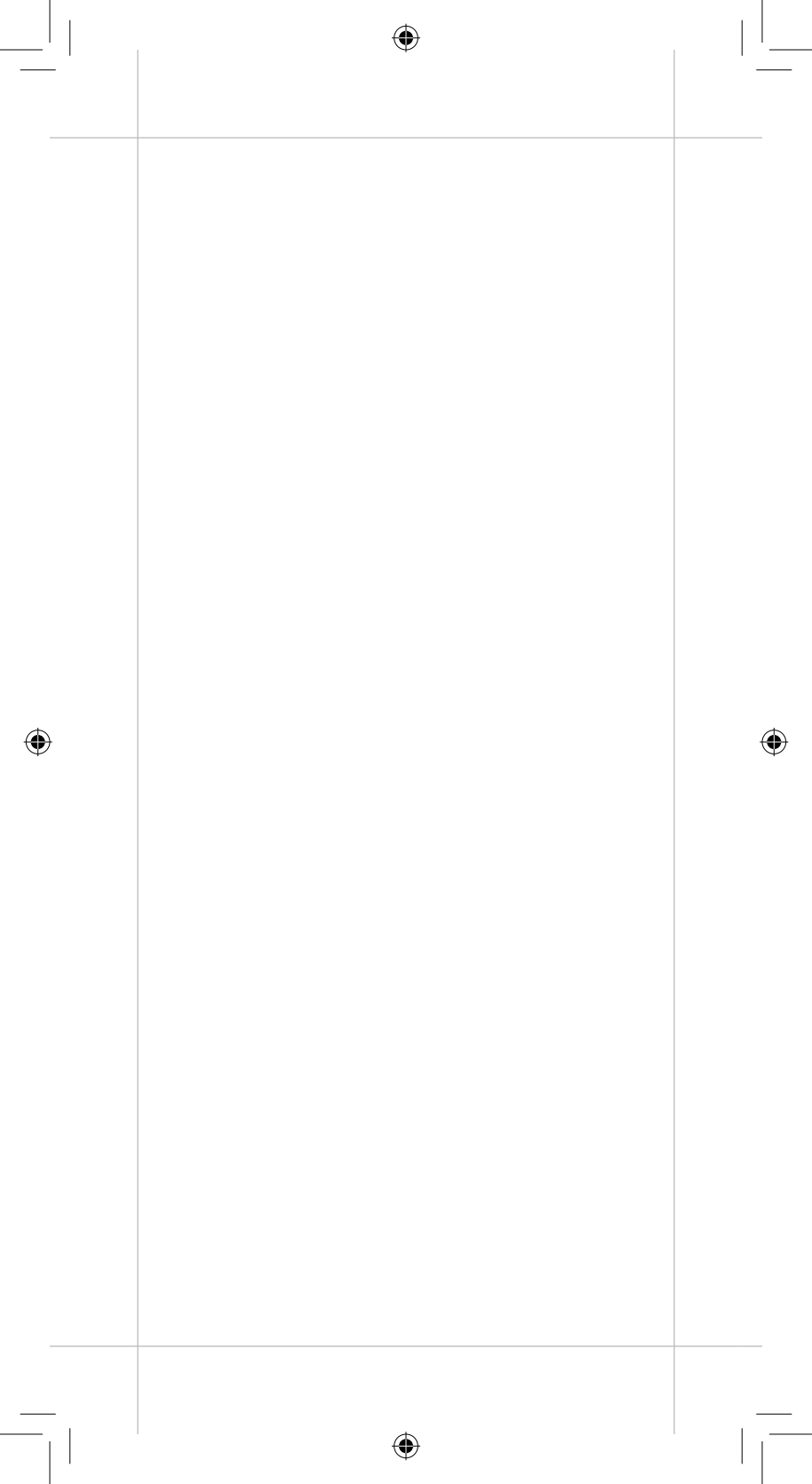
REŽIJA:
ZOLTÁN BALÁZS

 SARAJEVSKI
RATNI TEATAR

MESS

 MALADYPE THEATRE

 BUDAPEST
SPRING
FESTIVAL



SUSAN SONTAG

ALICE U KREVETU/

ALICE IN BED

Produkcija/ Production: Scena MESS, Maladype Theatre , SARTR, Budapest Spring Festival

Režija/ Directed by: Zoltán Balázs

Igraju/ Cast:

Alice James: Snežana Bogićević

Nurse/Mother: Ana-Mia Karić

Father Henry: Kemal Rizvanović

Harry: Sanjin Arnautović

Margaret Fuller: Matea Mavrak

Emily Dickinson: Hana Zrno

Young Man: Enes Kozličić

Prijevod/ Translator: Senada Kreso

Dramaturg: Zoltán Balázs

Scenografija/ Set design: Zoltán Balázs

Kostimografija/ Costume design: Ljiljana Majkić

Aranžman i korepeticija/ Arranging and Corepetitor: Tijana Vignjević

Montaža muzike/ Music Editor: Nedim Zlatar

Inspicijent: Goran Filipović

Majstor svjetla/ Chief light technician: Nedim Pejđah

Rasvjetljiivači/ Light technicians: Džani Dimovski, Armin Berberović

Majstor tona/ Chief sound technician: Irhad Hodžić

Tonski operater/ Sound technician: Daniel Jurišić

Grafički dizajn/ Graphic Design: Naida Čelik

Fotografije/ Photos: Velija Hasanbegović

Marketing: Rea Jugo, Natalia Dmitrieva

Technical manager/ Šef tehnike: Damir Fazlagić

Majstor scene/ Stage Manager: Nurko Oprašić

Maska, šminka i frizura/ Mask, Hair and Make-up:
Sanela Aličković Čatović
Garderoba/ Wardrobe: Hava Redžić
Dekorateri/ Stagehands: Bajro Krupalija, Emir Šabić
Rekvizita/ Prop master: Sevda Oprašić
Nabavljač/ Procurement: Elvis Sijarić
Spremačice/ Cleaning ladies: Senija Mujak, Mersiha Hasečić

Asistentice reditelja/ Assistants to the Director: Ajla Medanhodžić, Minja Novaković
Izvršna produkcija/ Executive production: Lejla Hasanbegović, Belma Jusufović
Direktorice produkcije/ Production Managers:
Katalin Balázs, Maja Salkić
Producenti/ Producers: Sylvia Huszár, Nihad Kreševljaković

Premijera/ Opening Night: 1 October 2023, SARTR,
Sarajevo

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Hvala/ Special thanks:
Werkstatt, Bazedžan, Narodno Pozorište Sarajevo

KOPRODUCENTI/ CO - PRODUCERS

SCENA MESS

je produkcijski segment J.U. MES – Međunarodnog teatarskog festivala. Nakon desetina produkcija i koprodukcija od 1993. godine do 2014. godine, djelovanje J.U. MES ozvaničeno je i kao teatarsko, a ne samo festivalsko. MESS je producirao te učestvovao u koprodukcijama kao teatar u 85 predstava. U tom procesu sarađivao je sa 63 pozorišnih kuća i kompanija iz 15 zemalja svijeta. U produkcijama i koprodukcijama MESS-a učešće je uzelo 400 glumaca, a režiralo 47 reditelja. Scena MESS je zamišljena kao prostor pozorišne slobode. Zamišljena je kao mjesto gdje umjetnici/e mogu da istražuju nove forme, da propituju i dekonstruišu književnu klasiku, stvaraju tekstove ili rade praizvedbe, kreiraju autorske projekte. Kada se osnovala Scena MESS, bila je zamišljena kao utopijski projekat. Novo pozorište u Sarajevu. Iako nema svoje pozorište, Scena MESS ima svoj mjesečni repertoar. Koprodukcije su model po kojem J.U. MES funkcioniše, jer predstavljaju kreativnu razmjenu između sredina i država i uveliko doprinose razvoju kulture. Predstave Scene MESS su višestruko nagrađivane na bh. teatarskim festivalima, regionalnim i internacionalnim. Scena MESS do sada egzistira u brojnim teatarskim prostorima, jer su nam kolege/ice iz bh. teatarskih kuća otvorile svoja vrata. Plan Scene MESS u budućnosti je, također, ugostiti kolege/ice iz drugih pozorišnih kuća u prostoru Scene MESS, odnosno stvoriti sjecište regionalnih i internacionalnih saradnji u Sarajevu, mjesto koje diše različitost, bogatstvom drugosti.

SCENE MESS

is the production department of the MESS International Theater Festival. Following numerous productions and coproductions between 1993 and 2014, MESS is now formally participating in theatrical programming, in addition to its festival activities. As a theater company, MESS has produced and co-produced 85 plays. It has collaborated with 63 theater houses and companies from 15 different countries. 400 actors and 47 directors took part in these productions and co-productions. Scene MESS is indented as a place of artistic freedom. It is a place where artists can explore new forms, question, and deconstruct literary classics, write texts and host pre-premieres, make their own projects. Scene MESS aims at creating an environment in which artistic teams working on plays can be put together based on the individual sensibilities of their members. Scene MESS does not have a permanent ensemble. It does not have its team



of authors either. Each play puts together a new team which allows for a greater fluidity, dynamics and innovativeness, and, at the same time, fosters the development of theater in BiH When Scene MESS was first established, it was a utopian idea. A new theater in Sarajevo. Even though Scene MESS doesn't have its own theater venue, Scene MESS has its monthly repertoire. It has chosen co-production as its mode of operation, since it allows for a creative exchange between countries and theatrical companies, but also advances culture. Our performances have won numerous awards at BiH theater festivals, both regional and international. Scene MESS has staged plays in numerous venues throughout BiH, thanks to the hospitality of our colleagues from BiH theater houses. Scene MESS, likewise, plans to return the favor, thus creating a meeting point between regional and international collaborations – a place that exudes diversity and praises otherness.

SARAJEVSKI RATNI TEATAR SARTR

osnovan je 17. maja 1992. godine, tokom opsade Sarajeva. Glumci i ostali pozorišni djelatnici, sarajevskih pozorišta, u toku rata vezali su se za SARTR, te odigrali preko 200 predstava u četiri godine opsade. SARTR, kao teatar osnovan u periodu opsade, svjedoči fenomenu duhovnog i kulturnog otpora fašizmu i agresiji. SARTR ne samo da čuva uspomenu na taj period već i danas nastoji snažno afirmirati univerzalne vrijednosti: bogatstvo različitosti, antifašizam, svetost mira, aktivizam, internacionalizaciju, suosjećanje prema svima onima koji trpe nepravde širom svijeta.

SARTR sa svojim nasljeđem nastoji biti mjesto naše savjesti i hrabrosti. Teatar kao prostor jedinog mogućeg djelovanja, istraživanja, savladavanja stigmatizacije, prostor krika, utjehe i snova. Teatar u kome se rađa ideja, razvija, raste na sceni i u konačnici najbitnije dijeli sa publikom. Sarajevski ratni tetar SARTR nastao je kao egzistencijalna potreba građanki i građana pod opsadom.

Sarajevski - šarmantan, duhovit, snalažljiv, multikulturalan.

Ratni - nikako nasilan, pobunjenički, isključivo kao otpor, nikada žrtva.

Teatar u kome se gleda, vidi i obzervira.

Živimo u savremenom ali okrutnom svijetu, dehumaniziranom, u kome se ljudi suočavaju sa mukama, ne žive, preživljavaju ili tačnije imitiraju život. SARTR pokreće čovjeka, svog gledaoca, umjetnika i svakog ko djeluje u tom prostoru. Čovjek je u SARTR-u potpuno slobodan ali itekako društveno odgovoran. Pokreće čovjeka na stvaranje, iz čega nastaje plemeniti umjetnički čin.

THE SARAJEVO WAR THEATRE (SARTR)

was founded on May 17, 1992, during the siege of Sarajevo. Actors and other theater professionals from Sarajevo's theaters joined SARTR during the war and performed over 200 plays in the four years of the siege. As a theater established during the siege, SARTR bears witness to the phenomenon of spiritual and cultural resistance to fascism and aggression. SARTR not only preserves the memory of that period but also strives to strongly affirm universal values: the richness of diversity, anti-fascism, the sanctity of peace, activism, internationalism, and compassion for all those who suffer injustices around the world.

With its heritage, SARTR aims to be a place of conscience and courage. Theater as a space for the only possible action, exploration, overcoming stigma, a space for cries, solace, and dreams. It is a theater where ideas are born, developed on stage, and, most importantly, shared with the audience. Sarajevo War Theatre emerged as an existential need of citizens during the siege.

Sarajevo - charming, witty, resourceful, multicultural. War - not violent, rebellious, solely as resistance, never as a victim. Theater where one observes, sees, and perceives.

In our present era, we inhabit a harsh and dehumanized world where individuals confront adversity and struggle to truly live, often resorting to mere survival or imitation of life. SARTR serves as a source of inspiration for humanity, touching the lives of its audience, artists, and all who engage within its sphere. Within SARTR, individuals experience a profound sense of freedom while also recognizing their social responsibilities. It stimulates people to create, giving rise to noble artistic acts.

MALADYPE TEATAR

osnovan 2001. - jedan je od najprestižnijih i međunarodno najpoznatijih nezavisnih teataru u Mađarskoj. Njegove izvedbe se razlikuju od onih koje se postavljaju na scenu konvencionalnom dramaturgijom: tekstove klasičnih i savremenih drama postavljaju se na nekonvencionalan način, novim i inventivnim metodama. Nove metode je osmislio Zoltán Balázs, glumac i režiser, osnivač i vođa Maladypea.

Maladype teatar ne prima redovna državna sredstva, održava se isključivo iz grant programa. Autonomija ovog teatra nije samo finansijska; to je temelj njegove stvaralačke nezavisnosti. To omogućava kompaniji umjetničku slobodu koja odjekuje kroz njihov rad.

Kompanija, koju čini tim rezidentnih umjetnika, pozorišnih praktičara i kreativaca, neprestano se iznova obnavlja. Neumorno traži vanredne situacije, stvarajući nove percepcije i prihvaćajući prirodne elemente kao organsku komponentu stvaranja pozorišta. Maladype je također razvio jedinstven jezik i metodologiju koju razumiju ne samo njegovi umjetnici, već i sve širi krug publike. Posebna karakteristika svake pojedinačne predstave je njena sposobnost prilagođavanja fizičkom, kulturnom i emocionalnom kontekstu, ovisno o lokaciji i okruženju bilo koje izvedbe. To čini predstave dostupnim svima. Maladype je dobio brojne nagrade, gostovao je i na nacionalnom i međunarodnom nivou (uključujući više od 40 zemalja Afrike, Azije, Amerike i Evrope).

MALADYPE THEATRE

founded in 2001 - is one of the most prestigious and internationally well-known independent theatres in Hungary. Its performances differ from those put on stage with conventional dramaturgy: we present the texts of the classical and contemporary dramas in a non-conventional way with new and inventive methods. The new methods have been conceived by Zoltán Balázs, actor and director, founder, and leader of Maladype.

Maladype Theatre does not receive regular governmental funds, it maintains itself exclusively from grant programs. Maladype's autonomy is not only financial; it is the foundation of its creative independence. It allows the company artistic freedom that resonates throughout their work.

The company, comprising of a team of resident artists, theatre practitioners and creatives, is constantly reinventing itself. It relentlessly seeks extraordinary situations, generating new perceptions and embracing natural elements as an organic component of theatre making. Maladype has also developed a unique language and methodology that is not only understood by its artists but also by its ever-growing audience. The distinctive characteristic of each, individual piece is its capability to adapt according to the physical, cultural, and emotional context depending on the location and setting of any given performance. This makes the shows accessible to all. Maladype has received numerous awards, has toured both nationally and internationally (including more than 40 countries in Africa, Asia, America and Europe).

O PREDSTAVI/ ABOUT THE PLAY

Kao doprinos ovogodišnjem obilježavanju 90 godina od rođenja Susan Sontag, u koprodukciji Internacionalnog teatarskog festivala MESS, SARTR-a i Maladype teatra nastaje predstava „Alice u krevetu” prema drami apsurdna od Susan Sontag, a u režiji Zoltán Balázs-a.

Alice u krevetu s nespontanom fantazijom priča priču o stvarnoj historijskoj ličnosti. Alice James (1848.-1892.), sestri svjetski renomiranog američkog romanopisca Henryja Jamesa i velikog psihologa i filozofa Williama Jamesa. U dobi od devetnaest godina Alice je pala u duboku depresiju, patila je od nekih opskurnih i iscrpljujućih bolesti, ostajala u krevetu, htjela počiniti samoubistvo, pisala dnevnik i umrla u dobi od četrdeset četiri godine. U Sontaginoj drami, Alice James se stapa s još jednom velikom Alice svog vremena, junakinjom avantura u zemlji čudesa Lewisa Carrolla. Jedinствeno strukturirana drama smatra se cikličkom projekcijom apoteoze očaja, frustracije, bijesa i pobjeda. Kružni narativ na više razina otkriva labirinte Aliceine traumatizirane duše, razloge porodičnih sukoba. Zaokretna, višeslojna priča istražuje labirinte Aliceine ranjene duše i uzroke vječnog porodičnog sukoba.

Susan Sontag je o vlastitom radu napisala: „Mislim da sam se cijeli život pripremala napisati Alice u krevetu. Predstava, dakle, o tuži i ljutnji žena; i naposljetku, predstava o mašti. O stvarnosti mentalnog zatvora. Trijumfima mašte. Ali pobjede mašte nisu dovoljne.“

Zoltán Balázs, međunarodno uspješni mađarski redatelj, postavio je na scenu priču punu dinamike i razigranosti koja se odvija na više razina i niti, spajajući višeslojnu sinhronizaciju, specifična sadržajno-formalna rješenja, emocionalnu i intelektualnu nadogradnju glumačke izvedbe s verbalnim i neverbalnim znakovima. Predstava Alice u krevetu odaje počast sjećanju na Susan Sontag i odaje priznanje njenim herojskim naporima da pomogne Bosni i Hercegovini i Sarajevu. Sontag, jedna od najuticajnijih filozofkinja prošlog stoljeća, čije su knjige prevedene na više od trideset jezika, duboko je vjerovala u humanost i jednakost. Kao spisateljica, smatrala je važnim zauzeti se za prava ljudi.

“Balázs je vizionarski reditelj čija su djela na rubu irealnog, između sna i jave.” – MGP. Njegova režija se ne prilagođava modi, izbjegava klišeje, manire i uvjetovanosti. Produkcije, koje su inspirirane različitim kulturama i pozorišnim tradicijama, praćene su s velikom pažnjom širom svijeta.

As a contribution to this year's commemoration of the 90th anniversary of the birth of Susan Sontag, in the co-production of the International Theater Festival MESS, SARTR and the Maladype Theater, presents the play "Alice in Bed" based on the play of the absurd by Susan Sontag, directed by Zoltán Balázs.

Alice in bed with unfettered fantasy tells the story of a real historical figure. Alice James (1848-1892), the sister of the world renowned American novelist Henry James and the great psychologist and philosopher William James. At the age of nineteen Alice fell into deep depression, suffered in the grip of some obscure and weakening diseases, stayed in bed, wanted to commit suicide, wrote a diary, and died at the age of forty-four. In Sontag's play, Alice James merges with another great Alice of her time, the heroine of Lewis Carroll's Alice's Adventures in Wonderland. The uniquely structured drama is considered as a cyclical projection of the apotheosis of despair, frustration, rage, and winnings. The circular, many level narrative



discloses the labyrinths of Alice's traumatized soul, the reasons of the family conflicts. The twisting, multi-plane story explores the labyrinths of Alice's wounded soul and the causes of perpetual family conflict.

Susan Sontag wrote about her own work:

„I think I have been preparing to write *Alice in Bed* all my life. A play, then, about the grief and anger of women; and, finally, a play about the imagination. The reality of the mental prison. The triumphs of the imagination. But the victories of the imagination are not enough.“

Zoltán Balázs, the internationally acclaimed Hungarian director, has staged a story telling full of dynamism and playfulness, running on several levels and threads, combining multi-layered synchronisation, specific content-formal solutions, emotional and intellectual enhancement of the actors' performance with verbal and non-verbal signs. Performance *Alice in Bed* tributes to the memory of Susan Sontag and acknowledges her heroic efforts made to help Bosnia-Herzegovina and Sarajevo. Sontag, one of the most influential philosophers of the last century, whose books have been translated into more than thirty languages, believed deeply in humanity and equality. As a writer, she felt it important to stand up for the rights of people.

“Balázs is a visionary director whose works are on the verge of irreality, between dream and reality.” - MGP. His directions do not conform to fashions, avoids clichés, mannerisms and conditionings. Productions, which are inspired by different cultures and theater traditions, are surrounded by great attention all over the world”.

O AUTORICI/ ABOUT AUTHOR



Susan Sontag, jedna od najuticajnijih filozofkinja prošlog stoljeća, čije su knjige prevedene na više od trideset jezika, duboko je vjerovala u humanost i jednakost. Osim pisanja, također je smatrala važnim zauzimati se za prava drugih. Kao predsjednica američkog sjedišta Međunarodnog PEN kluba, slobodu izražavanja i razvoj književnosti vidjela je kao glavne ciljeve organizacije, a pod njezinim se vodstvom Sindikat književnika solidarizirao s brojnim progonjenim i zatvaranim književnicima. Susanina nepopustljiva osobnost i njezina strast za traženjem istine bile su inspiracija slobodnim misliocima širom svijeta. Njezina zbirka eseja „Against Interpretation” zalagala se za osjetilnu recepciju umjetnosti, a ne za akademska djela. Napisala je i kratke priče, historijske romanse i fikciju, te četiri drame, od kojih je najpoznatija „Alice u krevetu”. Njena posljednja

knjiga, monografija o ratu i katastrofama, "The Pain of Others" objavljena je 2003. godine.

Umrla je 28. decembra 2004. nakon dugotrajne borbe sa leukemijom. Sukladno oporuci, pokopana je u Parizu, uz grobove Samuela Becketta i Jean-Paula Sartrea. Trg ispred Narodnog pozorišta u Sarajevu nazvan je u njenu čast.

Susan Sontag, one of the most influential philosophers of the last century, whose books have been translated into more than thirty languages, believed deeply in humanity and equality. As well as writing, she also considered it important to stand up for the rights of others. As president of the International PEN Club's American headquarters, she saw freedom of expression and the development of literature as the main goals of the organisation, and under her leadership the Writers' Union stood in solidarity with many persecuted and imprisoned writers. Susan's unapologetic personality and her passion for truth-seeking have been an inspiration to free thinkers worldwide. Her collection of essays, "Against Interpretation", advocated a sensory reception of art rather than academic works. She also wrote short stories, historical romance and fiction, and four plays, the best known of which is *Alice in Bed*. Her last book, a monograph on war and disaster, "The Pain of Others", was published in 2003.

She died on 28 December 2004 after a long suffering from leukaemia. In accordance with her will, she was buried in Paris, next to the graves of Samuel Beckett and Jean-Paul Sartre. The square in front of the National Theatre in Sarajevo is named in her honour.

O REŽISERU/ ABOUT DIRECTOR



Zoltán Balázs (Cluj, 3. srpnja 1977.) - Jászai Mari nagradivani mađarski glumac, reditelj, scenograf, teatarski reditelj. Jedna je od najsvestranijih i najoriginalnijih figura u mađarskom i svjetskom pozorišnom svijetu, pozorišni inovator sa vlastitom kreativnom metodom, uz čije se ime veže niz znakovitih glumačkih predstava i inscenacija. Studirao je glumu (1998.-2002.) i režiju (2000.-2003.) u Budimpešti na Univerzitetu za pozorišnu i filmsku umjetnost. U međuvremenu je sudjelovao u nekoliko radionica sa svjetski poznatim redateljima i koreografima, kao što su Anatoli Vasiliev, Josef Nadj i Min Tanaka u Avignonu, te je studirao kod Roberta Wilsona u Parizu. Zatim je završio studij režije Unije europskih pozorišta u Stuttgartu.

U Budimpešti je 2001. godine utemeljio avangardno pozorište Maladype Theatre, koje je u kratkom vremenu postalo međunarodno poznato i traženo na brojnim mjestima, čiji je od tada umjetnički ravnatelj i režiser. Balázs je čest gost raznih festivala i pozorišta diljem svijeta. Već je režirao u Francuskoj, Njemačkoj, Poljskoj, Rumunjskoj, Slovačkoj, Sloveniji i SAD-u. Predavao je glumu na Muzičkoj akademiji

Liszt Ferenc u Budimpešti, Univerzitetu pozorišne i filmske umjetnosti u Budimpešti i Univerzitetu umjetnosti Târgu-Mureș. Redovito održava master class tečajeve i radionice temeljene na svom pozorišnom metodičkom konceptu pod nazivom Golden-Bug i FIVE GATES za studente mađarskih i stranih umjetničkih univerziteta i pozorišnih zajednica. Njegov višestruk i svestran umjetnički rad te njegove predstave kojima eksperimentiše sa novim teatarskim jezikom nagrađene su mnogim pozorišnim i državnim nagradama.

Zoltán Balázs (Cluj, July 3, 1977) - Jászai Mari award-winning Hungarian actor, director, scenographer, theater director. He is one of the most versatile and original figures in the Hungarian and international theater world, a theatrical innovator with his own creative method, whose name is associated with a series of emblematic acting performances and productions. He studied Acting (1998-2002) and Directing (2000-2003) in Budapest at the University of Theatre and Film Arts. Meanwhile he participated in several workshops with world-famous directors and choreographers, such as Anatoli Vasiliev, Josef Nadj and Min Tanaka in Avignon, and studied from Robert Wilson in Paris. Then he completed the directing course of The Union of European Theatres in Stuttgart.

In 2001 he founded the avant-garde Maladype Theatre in Budapest, which became internationally famous in a short time and was sought after in many places, of which he has been the artistic director and director ever since. Balázs is a frequent guest of various festivals and theaters around the world. He has already directed in France, Germany, Poland, Romania, Slovakia, Slovenia and the US. He taught acting at the Liszt Ferenc Academy of Music in Budapest, University of Theatre and Film Arts in Budapest, and the University of Arts Târgu-Mureș. He regularly holds master classes and workshops based on his theater methodical concept entitled Golden-Bug- and FIVE GATES Method for students of Hungarian and foreign art universities and theater communities. His many-sided and versatile artistic work and his performances experimenting with new theatrical language have been honoured with many theatre and state awards.



MESS



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