

Bazirano na noveli
Aidana Hehira

Cvjetovi Srebrenice

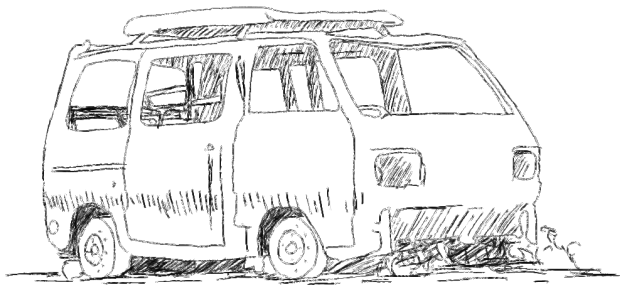


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Cvjetovi
Srebrenice
The flowers of
Srebrenica

BAZIRANO NA NOVELI / BASED ON THE NOVEL BY
Aidan Hehir

IGRAJU / CAST

Selma Alispahić
Taz Munyaneza
Valerija Pohlsha
Edin Suljić
Cillian O'Donnachadha /
Jeremiah O'Connor

REŽIJA / DIRECTION

Lara Parmiani

DRAMATURGIJA / DRAMATURGY

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Becka McFadden

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Rediteljska bilješka

S predstavom *Cvjetovi Srebrenice* nisam željela stvoriti djelo koje govori u ime Bosne. Željela sam napraviti predstavu o *slušanju*. O odavanju počasti. O razumijevanju kako jedna priča, ukorijenjena u određenom mjestu, vremenu i narodu, može odjeknuti preko granica i progovoriti svima nama.

Na prvi pogled, knjiga Aidana Hehira mogla bi djelovati kao klišeizirana priča o zapadnjaku koji putuje u stranu zemlju i doživljava veliko "prosvjetljenje." Ali nije tako. Prije svega, Aidan je Irac, iz zemlje koja je bila kolonizirana i razdirana sektaškim ratom. Istina, on je i predstavnik jedne izrazito britanske institucije (Univerzitet Westminster), ali tokom svog puta udaljava se od uloge "akademskog eksperta za Balkan" i kreće prema dubljoj, ljudskoj vezi.

Osim lične priče, knjiga je i snažan poziv da se Srebrenica ne gleda kao "izuzetak" ili "odstupanje" već kao dio užasnog obrasca, tragedije koja se događala ranije – i koja se, nažalost, i dalje događa. Na Memorijalnom centru u Srebrenici piše "*Nikad više*". Ipak, od 1995. genocidi su se događali – i još uvijek se događaju – širom svijeta. Zato pitamo: *Može li se čovječanstvo promijeniti? I još važnije: Kako sjećanje može postati više od pukog obilježavanja? Kako može postati upozorenje, čin otpora?*

Ta univerzalnost morala je biti srce ove predstave. To je razlog zbog kojeg je LegalAliens, kao međunarodna trupa, odlučila ispričati upravo ovu priču.

Kako bismo to naglasili, znala sam da nam je potreban dramaturški okvir (ali i fizički). Imala sam dvije jake slike u glavi: **zemlju i hor žena.**

Zemlju, jer u sebi nosi tijela mrtvih, ali i sjeme novog života. I hor, jer je rat tragično binaran, a upravo su žene te koje najčešće ostaju da prežive, da pamte, da prenesu sjećanje dalje. Naš hor čine glumice iz tri zemlje koje su prošle kroz nedavne ratove – Ruande, Bosne i Ukrajine – ali one istovremeno predstavljaju i desetine drugih zemalja – Jemen, Sudan, Palestinu, Mjanmar... spisak je, nažalost, dug. One Aidanovu priču podižu iznad pojedinca. One su one koju su preživjele, one koje oplakuju, i one koje pričaju. Postoje izvan vremena i prostora, poput grčkih sudbina ili japanskih *yūrei*. One vode publiku, suočavaju Aidana, prekidaju naraciju i stvaraju prostor za razmišljanje. Donose i crni humor, i, kao ilustracije u Aidanovoj knjizi, pružaju kontrapunkt tekstu.

U ovom svijetu, Mustafa – "turistički vodič" iz romana –



postaje nešto više: figura na granici između dva svijeta, koju priziva hor. Preživjeli koji vodi Aidana (i nas) kroz ovo putovanje.

Zajedno, posjetilac, preživjeli i hor pronalaze zajedničko tlo, mjesto gdje se težina sjećanja može podijeliti, zajedno nositi i predati publici.

Naša predstava ne nastoji da pruži jednostavnu poruku. Bespomoćnost koju mnogi od nas osjećaju gledajući zločine širom svijeta ne može nestati jednim pozorišnim trenutkom. Ali nešto može početi. Pukotina. Sjeme.

Publici nudimo malo zemlje da je neguje.

Šta će s njom uraditi – to je na njima.

Za nas, kao trupu koja se temelji na želji da predstavi umjetnike koji su prošli kroz migraciju, raseljenost i iskustvo "drugosti," ovo djelo ima duboko značenje. Počašćeni smo što ga izvodimo u Bosni i Hercegovini, na 30. godišnjicu Srebrenice.

Lara Parmiani



Director's Note

With *The Flowers of Srebrenica*, I didn't want to make a show that speaks *for* Bosnia. I wanted to make one about *listening*. About honouring. About understanding how one story, rooted in a specific place, time, and people, can resonate across borders and speak to all of us.

At first glance, Aidan Hehir's book might seem like the clichéd story of a Western man travelling to a foreign country and having a great moment of "awakening." But it isn't. First of all, Aidan is Irish, he comes from a country that was colonised, and torn apart by sectarian war. Yes, he is also a representative of a quintessentially British institution (Westminster University) but along the way, he moves away from the role of "academic expert on the Balkans" and toward a much deeper, more human connection.

And beyond Aidan's personal story, the book is also a powerful invitation to see Srebrenica not as an "aberration" or an "exception," but as part of a horrific pattern, a tragedy that has happened before and continues to happen. A sign at the Srebrenica Memorial Centre reads "*Never Again*." But since 1995, genocides have happened - and are still happening - around the world. So we ask: *Can humanity change? And more urgently: How can remembrance become more than commemoration? How can it become a warning, an act of resistance?*

That universality had to be the heartbeat of this show. It's why LegalAliens, as an international company, chose to tell this story in the first place.

To highlight that, I knew we needed a dramaturgical *frame* (and a physical one too). I began with two strong images in my mind: **soil** and **a chorus of women**.

Soil, because it holds the bodies of the dead but also the seeds of new life. And the chorus, because war is tragically binary, and it is so often women who are left to survive, to remember, to pass memory on. Our chorus is made up of actors from three countries that have experienced recent wars (Rwanda, Bosnia, and Ukraine) but they also stand for dozens of other countries - Yemen, Sudan, Palestine, Myanmar, the list is tragically long. They lift Aidan's story beyond the individual. They are survivors, mourners, and storytellers. They exist outside of time and place like the Greek Fates or the Japanese Yūrei. They guide the audience, confront Aidan, disrupt the narrative, and create room for reflection. They also bring in dark humour, and, like the illustrations in Aidan's book, offer a counterpoint to the text.



Within this world, Mustafa, the “tour guide” in the novel, becomes something more: a liminal figure, summoned by the chorus. A survivor who leads Aidan (and us) through this journey.

Together, the visitor, the survivor, and the chorus find common ground, where the weight of memory can be shared, carried together, and offered to the audience.

Our show doesn't pretend to deliver an easy message. The hopelessness many of us feel when watching atrocities unfold on our screens can't be erased with a single moment of theatre. But it can begin something. A crack. A seed.

We offer the audience a bit of soil to tend.

What they choose to do with it, that's up to them.

As a company rooted in the desire to represent artists who have experienced migration, displacement and being “othered,” this is a deeply meaningful piece for us. We're honoured to present it in Bosnia and Herzegovina, on the 30th anniversary of Srebrenica.

Lara Parmiani





Napisao sam *Cvjetove Srebrenice* jer sam osjećao da to moram. Posjeta Memorijalnom centru u Potočarima bila je najdublje i najpotresnije iskustvo mog života. Užas koji su pretrpjeli hiljade ljudi koji su tamo patili i dalje odjekuje u zemlji, zgradama i samom zraku. Posjetio sam mnoga mjesta širom Balkana gdje su se dogodili zločini, ali Srebrenica je bila drugačija; osjećao sam se kao da sam obuhvaćen ranom koja će zauvijek ostati ožiljak čovječanstva.

Ono što se dogodilo u Srebrenici nikada ne smije biti poricano, umanjeno ili zaboravljeno; nažalost, sektaški nacionalisti su se ponovo pojavili u Bosni i Hercegovini – i širom Balkana – a politički lideri širom svijeta sve više prihvataju razdorni govor mržnje, dok namjerno ignorišu patnje koje trpe oni u Gazi, Ukrajini, Sudanu, Mjanmaru...

Knjiga nije o meni niti o mojim uzaludnim pokušajima da shvatim težinu tog mjesta; radi se o tihoj snazi koju nose oni – poput mog vodiča Mustafe – koji su iz prve ruke svjedočili sposobnosti čovječanstva za zlo. Oni drže ključ naše budućnosti kao vrste; ako ikada želimo živjeti u svijetu bez okrutnosti, nasilja i podjela, moramo slušati one koji su preživjeli rat i genocid i koji nas mole da, kao što je Mustafa rekao, "živimo zajedno i dopuštamo jedni drugima da budemo različiti".

Aidan Hehir

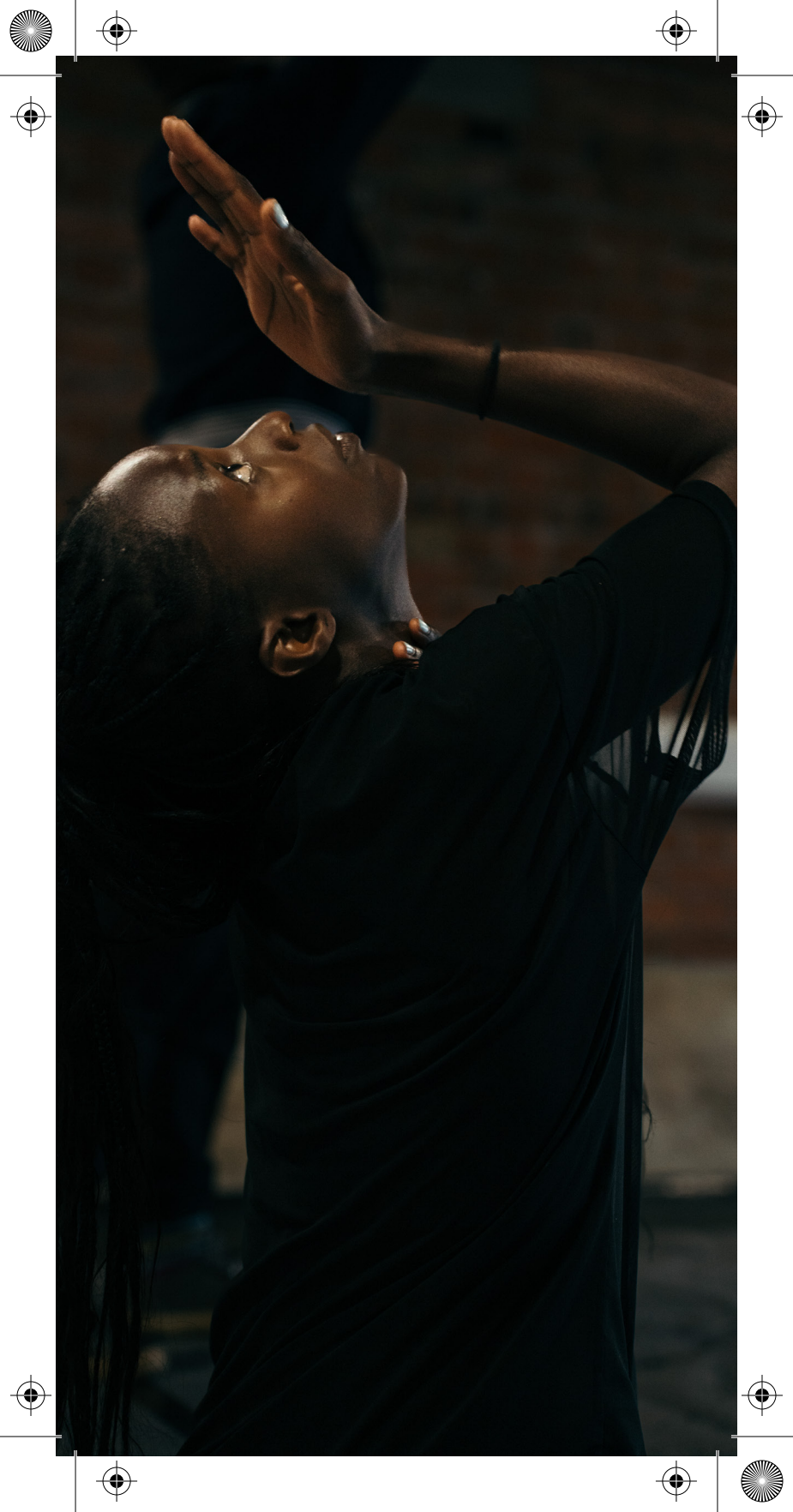


I wrote *The Flowers of Srebrenica* because I felt I had to. Visiting the memorial center at Potočari was the most profoundly moving experience of my life. The horror endured by the thousands of people who suffered there still resonates in the earth, the buildings, and the air itself. I visited many places across the Balkans where atrocities occurred, but Srebrenica was different; it felt like I was engulfed within a wound that will forever scar humanity.

What happened at Srebrenica should never be denied, minimized, or forgotten; sadly, sectarian nationalists have re-emerged in Bosnia and Herzegovina – and across the Balkans – and political leaders around the world have increasingly embraced divisive hate-speech while willfully ignoring the suffering endured by those in Gaza, Ukraine, Sudan, Myanmar...

The book isn't about me or my futile attempts to take in the gravity of the place; it's about the quite power carried by those – such as my tour guide Mustafa – who witnessed first-hand humanity's capacity for evil. They hold the key to our future as a species; if we are to ever live in a world free from cruelty, violence and division, we must listen to those who survived war and genocide who implore us to, as Mustafa said, "live together and allow each other to be different".

Aidan Hehir







SELMA ALISPAHIĆ

/ Glumica

Selma je jedna od najistaknutijih pozorišnih i filmskih glumica u Bosni i Hercegovini i Evropi. Prvakinja Sarajevskog ratnog teatra SARTR od 1998. godine. Za svoj rad dobila je brojna nacionalna i međunarodna priznanja, među kojima je i

nagrada „Actress of Europe“ za 2018. godinu, zatim priznanja „Žena godine u umjetnosti BiH“ i nagrada „Sloboda“ od Međunarodnog centra za mir Sarajevo. Bila je profesorica glume (za glumce, operne pjevače i režisere). Nositeljica je doktorata iz savremene književnosti. Živi u Sarajevu.

TAZ MUNYANEZA

/ Glumica

Taz je glumica, spisateljica i performerka koja je nastupala širom Ujedinjenog Kraljevstva i inostranstva, sa iskustvom rada u pozorištu i na filmu. Taz je igrala glavnu ulogu u nominiranoj predstavi *Our Lady of Kibeho* (Theatre Royal Stratford East), koje je dobila Olivier nagradu, a zapažene uloge ima i u *Stromboli* (Netflix), *The One* (Netflix), *Murder on the Orient Express* (Chichester Festival Theatre / Theatre Royal Bath). Diplomirala je na Drama Centre London i Institutu Borisa Ščukina u Moskvi.



VALERIIA POHOLSHA

/ Glumica

Valeriia je ukrajinska glumica i multidisciplinarna umjetnica sa sjedištem u Londonu. Diplomirala je na MA Theatre Lab programu na RADA (Royal Academy of Dramatic Art). Njen rad obuhvata pozorište, film, pokret i fotografiju, spajajući snažnu fizičnost s poetskim

jezikom i vizuelnim pripovijedanjem.

Razvija i solo i zajedničke projekte s međunarodnim umjetnicima, često oblikujući novu umjetnost kroz zajednička istraživanja i kreativni rizik. Njen umjetnički pristup ne teži rješenju, već rezonanci – ostavljajući prostor publici da osjeti, preispituje i reflektuje.

SELMA ALISPAHIĆ

/ Actress

Selma is one of the most prominent theatre and film actresses in Bosnia-Herzegovina and Europe. She is a Principal actress of the Sarajevo War Theatre since 1998.

For her work she received many national and international awards, among them Actress of Europe Award for 2018. Women of the Year in the Arts of BiH and Freedom Award from The International Center for Peace Sarajevo. She was a professor of Acting to actors, opera singers and directors and holds a Ph.D. in Contemporary Literature. She lives in Sarajevo.



TAZ MUNYANEZA

/ Actress

Taz is an actress/ writer/ movement artist who has performed all over the UK and abroad for stage and screen. Taz played the lead in Olivier Award nominated play Our Lady of Kibeho (Theatre Royal Stratford East) and credits

include Stromboli (Netflix), The One (Netflix), Murder On The Orient Express (Chichester Festival Theatre/Theatre Royal Bath). She trained at Drama Centre London and the Boris Shchukin Institute in Moscow.

VALERIIA POHOLSHA

/ Actress

Valeriia is a Ukrainian theatre maker and multidisciplinary artist based in London. A graduate of RADA's MA Theatre Lab, her work spans theatre, film, movement, and photography, blending bold physicality with poetic language and visual storytelling.

She develops both solo and collaborative projects with international artists, often shaping new work through shared research and creative risk.

Her art seeks not resolution, but resonance—leaving space for audiences to feel, question, and reflect.



CILLIAN O'DONNACHADHA

/ Glumac

Cillian je diplomirao 2003. godine na Konzervatoriju za muziku i dramu Tehnološkog univerziteta Dublin (TUD) u Rathminesu. Od tada radi kao glumac, lutkar, pisac, reditelj, producent, voditelj, kao i dramski edukator i vokalni trener, u Irskoj i Ujedinjenom

Kraljevstvu.

Cillian je nagrađivani pisac. Njegova najpoznatija djela uključuju osmodijelnu radio seriju Carthanacht Chlíodhna za Raidió na Gaeltachta (Pinch of Sult), koja je 2024. godine osvojila Zebbie Award Udruženja pisaca Irske, zatim višestruko nagrađivanu predstavu Somewhere Under the Rainbow – The Liza Minnelli Story (Olympia Theatre Dublin, nacionalna turneja, Edinburgh, London, Henley, Manchester, Brighton).

EDIN SULJIĆ

/ Glumac

Edin je odrastao u multikulturalnom, multinacionalnom društvu bivše Jugoslavije, a u Ujedinjeno Kraljevstvo se preselio 1991. godine, na početku rata u Jugoslaviji. Diplomirao je elektrotehniku na Univerzitetu u Tuzli i pohađao časove glume u Dramskom studiju Tuzla. Nakon studija je radio na izgradnji vozova u Zagrebu. Istovremeno je sarađivao s nekoliko eksperimentalnih teatarskih grupa, uključujući STELEKT Dramu i Kugla Glumište.

Njegov kreativni opus obuhvata: poeziju, kratke priče i eseje; pisanje i produkciju kolaborativnih pozorišnih projekata; kao i fotografiju i kratke filmove. Član je organizacije Exiled Writers Ink iz Londona, koja okuplja pisce iz izbjegličke i migrantske pozadine, od njenog osnivanja 2000. godine, a od 2016. do 2019. bio je i član upravnog odbora.

CILLIAN O'DONNACHADHA

/ Actor

Cillian graduated with a degree from the Conservatory of Music and Drama TUD Rathmines in 2003. Since then, Cillian has worked as an Actor, Puppeteer, Writer Director, Producer, Presenter, Voice Over Artist, as well as a Drama Facilitator and Vocal Coach, in both Ireland and the United Kingdom.

Cillian is an award-winning writer. His most recognised works to date are: Pinch of Sult's 8 part Radio series *Carthanacht Chliodhna* for Raidio na Gaeltachta, which won An Writer Guild of Ireland Zebbie Award 2024, the award winning *Somewhere Under the Rainbow- The Liza Minnelli Story* (Olympia Theatre Dublin, Irish National Tour Edinburgh, London, Henley, Manchester, Brighton).



EDIN SULJIĆ

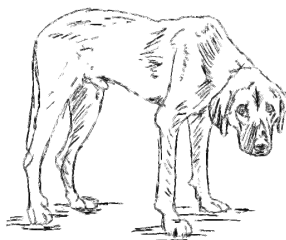
/ Actor

Edin grew up in the multicultural, multinational society of former Yugoslavia, moving to the UK at the onset of the Yugoslavian war in 1991. He studied engineering at Tuzla University and theatre at Drama Studio Tuzla, then worked on building trains in Zagreb; all along

working with several experimental theatre groups, such as, STELEKT Drama and Kugla Glumište.

Creative output includes: poetry, short stories and essays; writing for, and producing collaborative theatrical work; as well as photography and short films.

A member of Exiled Writers Ink, organization for writers of exiled and immigration background, in London, since its formation in 2000 and a committee member from 2016 to 2019.





LARA PARMIANI

/ Režija i dramaturgija

Lara je rediteljica, glumica, dramaturginja i edukatorica. Studirala je dramaturgiju na Univerzitetu Sacro Cuore u Milanu, te glumu na Accademia de' Filodrammatici u Milanu i na Guildhall School of Music and Drama u Londonu. Svoje znanje je dalje usavršavala uz Ludwika Flaszena (Grotowski) i

Jean-Paula Denison-a (Peter Brook).

Lara je bila ključna figura u zagovaranju migrantskog teatra u Ujedinjenom Kraljevstvu, gdje je više od dvije decenije posvetila razvoju teatarskog pejzaža koji podržava interkulturalne narative i prakse. Godine 2012. osnovala je LegalAliens Theatre. Za ovu kompaniju režirala je predstave ansambla Tottenham Ensemble: *The Box We Tick*, *Insomnia*, *Ali in Wonder(Eng)land*, *Tugging At The Sea*, kao i autorsku solo predstavu *Shapeshifting*. Izvan kompanije LegalAliens radila je na klasičnim dramama, savremenim tekstovima, autorskim predstavama i fizičkom teatru, saradujući, između ostalog, sa Teatro Settimo, Greenwich Playhouse, Migration Matters Festivalom i Nacionalnim teatrom (UK).

BECKA MCFADDEN

/ Pokret i dramaturgija

Becka McFadden je autorica performansa, izvođačica i rediteljica sa sjedištem u Pragu, Češka Republika. Saraduje s pozorišnom kompanijom LegalAliens od 2012. godine, za koju je režirala britanske premijere predstava *The Return*, *Poker Face* i *Closed Lands*.

Osnivačica je i umjetnička direktorica kolektiva Beautiful Confusion, koji stvara savremene performanse na raskršću plesa, teatra i live arta, kako u pozorištima tako i na specifičnim lokacijama u prostoru. Neki od njenih projekata uključuju: Movement/Architecture – seriju site-specific performansa koji aktiviraju sposobnost tijela u pokretu da mapira i evocira arhitektonske prostore u tranziciji;

Black Dress – solo performans-predavanje za koji je 2023. godine osvojila Thalia nagradu Udruženja glumaca Češke za alternativni teatar.

Becka je doktorirala pozorišnu umjetnost i performans na Goldsmiths, University of London, te magistrirala pozorišnu umjetnost na Villanova University.

LARA PARMIANI

/ Director & dramaturg

Lara is a director, actor, dramaturg, and facilitator. She studied Dramaturgy at University of Sacro Cuore, Milan, and acting at Accademia de' Filodrammatici, Milan and Guildhall School of Music and Drama, London, further developing her practice with Ludwik Flaszen (Grotowski) and Jean-Paul Denison (Peter Brook).

She has been a pivotal force in advocating for migrant theatre in the UK and creating a theatre landscape that fosters cross-cultural narratives and practices. In 2012, Lara founded LegalAliens Theatre. For the company, she has directed the Tottenham Ensemble shows *The Box We Tick*, *Insomnia*, *Ali in Wonder(Eng)land*, *Tugging At The Sea* and devised the solo *Shapeshifting*. Outside LegalAliens, she has worked on classical plays, new writing, devised performances, and physical theatre, collaborating, amongst others, with Teatro Settimo, Greenwich Playhouse, Migration Matters Festival, The National Theatre (UK).



BECKA MCFADDEN

/ Movement director & dramaturg

Becka McFadden is a performance maker, performer and director based in Prague, Czech

Republic. She has collaborated with LegalAliens since 2012, directing the UK premieres of *The Return*, *Poker Face* and *Closed Lands* for the company. She is the founder and artistic

director of *Beautiful Confusion*, creating contemporary performance at the intersection of dance, theatre and live art for theatres and site-specific locations. Her projects include *Movement/Architecture*, a series of site-specific projects activating the moving body's capacity to map and evoke architectural spaces in transition, the solo performance-lecture *Black Dress*, for which she won the Czech Actors' Association's 2023 Thalia Award for alternative theatre. Becka holds a PhD in Theatre and Performance from Goldsmiths, University of London and an MA in Theatre from Villanova University.



ISABELLA VAN BRAECKEL

/ Scenografija i kostimografija

Isabella je višestruko nagrađivana scenografkinja koja radi na predstavama iz oblasti teatra, plesa, opere i imerzivnih produkcija. Svoj rad je predstavljala na pozorišnim

scenama širom Ujedinjenog Kraljevstva, kao i u Evropi, Južnoj Americi i na Bliskom istoku.

Teatar i opera (kao scenografkinja): *The Ring Cycle* (York Hall); *As Long as We Are Breathing* (Arcola); *Dorian* (nominacija za Offie 2024 za najbolji kostim), *Blanket Ban*, *The Lesson*, *Gatsby* (Southwark Playhouse); *Jules and Jim*, *Cancelling Socrates*, *The Oyster Problem* (Jermyn Street); *Liminal* (Kings Head); *Dual* (VAULT Festival, Uk tour); *The Dream*, *Piloten*, *Midnattståget till Marrakech* (Teateri, Jönköping); *A Funny Thing Happened...*, *Into the Numbers* (Finborough); *Red INK* (Leicester Curve / Southbank Centre).

EDALIA DAY

/ Pokret i dramaturgija

Edalia je dizajnerka projekcija, animatorka, umjetnica govorne poezije i glumica. Obučena na Lecoq školi i ALRA-u, njeno pozorište spaja komediju, živu muziku i interaktivno mapiranje projekcija. Njeni klijenti u oblasti projekcija i animacije uključuju Nacionalno pozorište, The Young Vic, HOME, Harrogate Theatre i Barbican, a njeni radovi prikazivani su na Zebra Poetry Film Festivalu u Berlinu i Sundance Film Festivalu u SAD-u. Trenutni lični projekti uključuju pisanje dva nova djela (*Queericles* i *Let People Like You*) i vođenje dva trans kvarteta u stilu barbershop muzike (*Music To My Queers* i *The Transposers*).

ISABELLA VAN BRAECKEL

/ Set & Costume designer

Isabella is an award-winning Designer for Theatre, Dance, Opera and Immersive Productions which she has presented in venues across the U.K. as well as in Europe, South America and the Middle East.

Theatre & Opera (as Designer): The Ring Cycle (York Hall); As Long as We Are Breathing (Arcola); Dorian (Offe 2024 Nominated Costume Design), Blanket Ban, The Lesson, Gatsby (Southwark Playhouse); Jules and Jim, Cancelling Socrates, The Oyster Problem (Jermyn Street); Liminal (Kings Head); Dual (VAULT Festival, UK Tour); The Dream, Piloten, Midnattståget till Marrakech (Teateri, Jönköping); A Funny Thing Happened[...], Into the Numbers (Finborough); Red INK (Leicester Curve / Southbank Centre).



EDALIA DAY

/ Projection designer

Edalia (she/her) is a Projection Designer, Animator, Spoken Word Artist, Actor and Theatre Maker. Trained at Lecoq and Alra, her theatre combines comedy, live music and interactive projection mapping. Projection and animation clients have included The National Theatre, The Young Vic, HOME, Harrogate Theatre

and The Barbican, and her work has appeared at Zebra Poetry Film Festival in Berlin and Sundance Film Festival in the USA. Current personal projects include writing two new shows (Queericles & Let People Like You) and running two trans barbershop quartets (Music To My Queers & The Transposers).



JOVANA BACKOVIC

/ Dizajn zvuka

Dr. Jovana Backovic je srpska kompozitorka i izvođačica sa sjedištem u Londonu, specijalizovana za improvizovanu elektroakustičku i elektronsku muziku. Njena umjetnost istražuje prelaz iz usmene tradicije u autorsko stvaralaštvo, često opisana kao filmska i

emotivna. Osim komponovanja za pozorište, igrane i dokumentarne filmove, Jovana nastupa u okviru indie trija La Nouvelle Musique i dua ArHai, koji su nastupali širom Velike Britanije, EU i Balkana. Duo ArHai, koji čine Jovana i britanski muzičar Adrian Lever, objavio je dva albuma: Eastern Roads (2013) i Where Light Resides (2019). Njihov najnoviji album, debitantski za La Nouvelle Musique, objavljen je 30. juna 2025. godine za izdavačku kuću Fruits de Mer Records.

ANGELLA POULIMA

/ Asistent režije

Poulima je grčka pozorišna rediteljica sa iskustvom rada na projektima s fokusom na zajednicu. Radila je kao pomoćnica reditelja u Grčkoj sa Euripidom Laskaridisom (Biennale Atina 2017) i Patari Project-om (Festival Epidaurus 2019). Godine 2024. bila je rezidencijalna umjetnica u Jana Sanskriti Centru u Indiji, gdje je oblikovala svoje prakse rada u zajednicama kroz pozorište. Posljednje tri godine radi kao pozorišna stvarateljica u Londonu sa različitim grupama kao što su Vertebra Theatre, Women for Refugee Women i Sujata Banjee. Angela se u svom kreativnom radu fokusira na amplifikaciju glasova zajednice, istraživanje muzikalnosti tijela i prihvatanje neuspjeha unutar ansambla.

Angela je tokom posljednje dvije godine radila sa LegalAliens Theatre, podržavajući produkcije Ali in Wonder(Eng)land i Tugging at the Sea.

JOVANA BACKOVIC

/ Sound designer

Dr. Jovana Backovic is a Serbian born composer and performance artist based in London, U.K. Her main interest lies within the field of improvisational electroacoustic and electronic music performance and composition, and how they can help facilitate transition from oral tradition to authorship. Her sound has often been described as cinematic. As well as composing for theatre, feature and documentary movies Jovana performs as a part of indie trio La Nouvelle Musique and duo ArHai that have been touring the UK, EU and the Balkans extensively. Arhai duo has two releases 'Eastern Roads' (2013) and 'Where Light Resides' (2019). La Nouvelle Musique has their debut album released on Fruits de Mar records on 30th of June 2025.



ANGELLA POULIMA

/ Assistant director, Stage manager

Angela Poulima is a Greek Theatre Director with a background in directing communities. She worked as an Assistant Director in Greece with Euripides Laskaridis (Biennale Athens 2017) and the Patari Project (Epidauros Festival 2019). In 2024, she worked as a Residency Artist at the Jana

Sanskriti Centre in India, where she shaped her community theatre practices.. The last 3 years, she has been working as a Theatre Maker in London with various companies such as Vertebra theatre, Women for Refugee Women, and Sujata Banjee.

Angela's creative practice is about amplifying community voices, exploring the musicality of the body, embracing failure within ensemble work.



AMY SZE

/ Produkcija

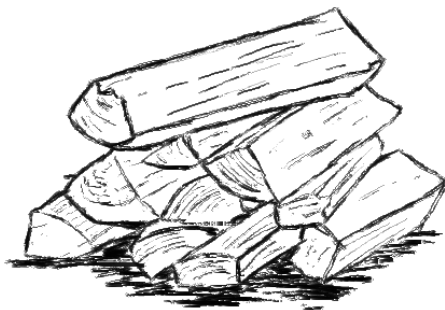
Amy Sze je pozorišna stvarateljica i producentica rođena i odrasla u Hong Kongu, trenutno sa sjedištem u Londonu i Hong Kongu. Diplomirala je kulturni menadžment na Kineskom univerzitetu u Hong Kongu i magistrirala naprednu pozorišnu praksu na Royal Central

School of Speech and Drama. Njen rad nastoji predstaviti priče o imigraciji, zaboravljenim historijama i istražiti kulturni identitet Hong Konga kroz multidisciplinarne umjetničke forme. Također se fokusira na međunarodne i međukulturne suradnje.

AMY SZE

/ Producer

Amy is a theatremaker and arts producer born and raised in Hong Kong, currently based in London and Hong Kong. Graduated with a Bachelor of Arts in Cultural Management at the Chinese University of Hong Kong and an MA in Advanced Theatre Practice at the Royal Central School of Speech and Drama, she endeavours to present stories of immigration, forgotten histories, and explore the cultural identity of Hong Kong through multidisciplinary art forms. She also focuses on international and cross-cultural collaborations.



LegalAliens Theatre

LegalAliens Theatre je ansambl kojeg vode migranti i žene, te je Pozorište utočišta smješteno u Haringeyu, Sjeverni London. Od 2012. godine pružamo platformu migrantima i izbjeglicama kao učesnicima, umjetnicima i kreativcima. Naš rad je hrabar, originalan i ne boji se izazvati postojeće strukture moći. Inspiraciju pronalazimo u velikim pionirima 20. stoljeća (Brecht, Boal, Brook, Lecoq, Bogart), ali sa sopstvenim originalnim pristupom. Od predstava u prevodu, preko adaptacija romana, do osmišljenih performansa, naše produkcije odbacuju tokenizam, ruše klišee i razgrađuju dominantne narative, pokazujući transformativni potencijal pozorišta.

LegalAliens Theatre is a migrant-led, women-led ensemble and Theatre of Sanctuary based in Haringey, North London. Since 2012, we have platformed migrants and refugees as participants, artists and creatives. Our work is bold, original, and unafraid of challenging power structures. We are inspired by the great pioneers of the 20th Century (Brecht, Boal, Brook, Lecoq, Bogart) but with our own original twist. From plays in translation, to novel adaptations, to devised performances, our productions resist tokenism, disrupt clichés and dismantle dominant narratives, demonstrating theatre's transformative potential.

www.legalalienstheatre.com
Instagram: @legalalienstheatre
Facebook: LegalAliens Theatre

Sarajevski ratni teatar

Sarajevski ratni teatar – SARTR osnovan je 17. maja 1992. godine, tokom opsade Sarajeva, kao odgovor na potrebu građana za kulturnim otporom. Nastao je okupljanjem glumaca i pozorišnih radnika iz tri sarajevska teatra koji su zbog agresije morali prekinuti rad. Tokom rata SARTR je izveo više od 200 predstava, a njegova prva premijera bila je "Sklonište".

SARTR je simbol duhovnog otpora, mjesto savjesti i umjetničke hrabrosti, koje njeguje vrijednosti poput mira, različitosti, antifašizma i društvene odgovornosti. Teatar je 1993. postao javna ustanova od posebnog interesa za grad Sarajevo, a od 1997. osnivač mu je Kanton Sarajevo.

U 30 godina postojanja, SARTR je ostvario preko 100 premijera i nastupao širom BiH, Evrope i svijeta. Predstava Ay Carmela igrala je više od 20 godina i postala dio stalne postavke Historijskog muzeja BiH. Za svoj rad, SARTR je 2003. dobio Šestoaprilsku nagradu Grada Sarajeva.

Danas SARTR djeluje kao savremeni istraživački i umjetnički centar, otvoren za saradnju s domaćim i međunarodnim umjetnicima, fokusiran na teme identiteta, društvene pravde i humanizma.

Sarajevo War Theatre – SARTR was founded on May 17, 1992, during the siege of Sarajevo, as a response to the citizens' need for cultural resistance. It emerged from the uniting of actors and theatre professionals from three Sarajevo theatres that had been forced to cease work due to the aggression. During the war, SARTR staged over 200 performances, with its first premiere being "The Shelter."

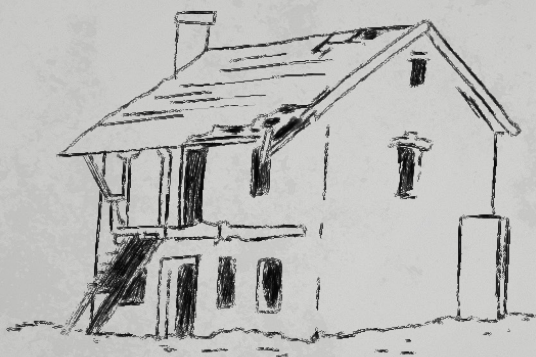
SARTR became a symbol of spiritual resistance—a place of conscience and artistic courage—that upholds values such as peace, diversity, anti-fascism, and social responsibility. In 1993, the theatre was declared a public institution of special significance to the city of Sarajevo, and since 1997, it has operated under the patronage of the Sarajevo Canton.

Over the course of 30 years, SARTR has produced more than 100 premieres and performed across Bosnia and Herzegovina, Europe, and the world. Its production of Ay Carmela ran for over two decades and became part of the permanent exhibition at the Historical Museum of Bosnia and Herzegovina. In recognition of its contribution, SARTR received the April 6 Award of the City of Sarajevo in 2003.

Today, SARTR functions as a contemporary artistic and research center—open to collaboration with both local and international artists—focusing on themes of identity, social justice, and humanism.

www.sartr.ba / Instagram: @sartr_sarajevo / Facebook: sartr1992





LOTTERY FUNDED

Supported using public funding by

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