



**16th International Symposium
of Theatre Critics and Theatre Scholars
COLLECTIVE WORKS:
QUESTIONING COLLECTIVITY IN CONTEMPORARY THEATRE
Novi Sad, Serbia 1st - 2nd June 2018**

Symposium Co-Chairs

Diana Damian Martin (UK) is a performance writer, critic and researcher. She is a Lecturer in Performance Arts at Royal Central School of Speech and Drama, a member of Generative Constraints committee and co-founder of Critical Interruptions with Bojana Janković, *Department of Feminist Conversations* with Mary Paterson and Maddy Costa, with whom she also co-edits *Something Other*.

Her academic writing has been published in *Performance Research*, *Critical Stages*, *Theatre, Dance and Performance Training* and *Contemporary Theatre Review*, and she has contributed chapters to books published by Routledge, Palgrave and Oberon, as well as making a regular appearance in *The Live Art Almanac*. She was Editor of *Platform: Journal of Theatre and Performance* (2012-2015), and founding editor of *Generative Constraints: a practice-based publication* at Royal Holloway, University of London (2013-2015). She is on the editorial boards of the *Journal for Body, Space and Technology*, *Sinais de Cena* (Journal of Theatre and Performance Studies) and a contributing Editor for *Critical Stages*.

Bojana Janković (Serbia / UK) is a performance artist and writer and 1/2 of performance company There There. Within There There, she creates performances and installations that use participation to encourage alternative debates on immigrant and national identities; the company's work has been presented around the UK and in Europe, including at Museum of London and Tate Modern/Tate Exchange.

Bojana has published articles in Serbia (*Teatron*), the UK (*Exeunt*, *Live Art Almanac*), and internationally (*Critical Stages*, *Kajet*). She is a co-founder (with Diana Damian Martin) of Critical Interruptions, a project exploring critical responses to performance and live art, and leads Sumnjiva Lica, a professional development programme for young theatre critics organised by the Serbian Association of Theatre Critics. She is a Visiting Lecturer at the Royal Central School of Speech and Drama (UK).



Keynotes

Bryce Lease (UK) PhD, is Senior Lecturer in Drama & Theatre at Royal Holloway, University of London. His articles and reviews on contemporary international performance have been published in *The Drama Review (TDR)*, *Contemporary Theatre Review (CTR)*, *Theatre Research International (TRI)*, *Theatre Journal*, *European Stages*, *Safundi* and *New Theatre Quarterly (NTQ)*. He has published widely on Polish theatre, including his recent monograph *After '89: Polish Theatre and the Political* (Manchester University Press, 2016). He is Subject Editor for European Theatre/Performance for the Routledge Performance Archive, Assistant Editor for *Contemporary Theatre Review*, and is currently co-editing *Contemporary European Playwrights* (Routledge) with Maria Delgado and Dan Rebellato and *A History of Polish Theatre* (Cambridge University Press) with Katarzyna Fazan and Michal Kobialka. Between 20-18- 21, he is Primary Investigator on the AHRC-funded project 'Staging Difficult Pasts: Of Narrative, Objects and Public Memory'.

Irena Ristić (Serbia) is a researcher-psychologist, writer and art maker. She is an Associate Professor of Psychology of Arts at the Faculty of Dramatic Arts (University of Arts, Belgrade), and co-founder of the art collective Hop.La!

Born in 1970 in Belgrade. Graduated from the Department of Theater Directing at the Faculty of Dramatic Arts. Following that, she completed postgraduate studies in psychology of art at the Faculty of Philosophy, Department of Psychology (MSc) and Faculty of Fine Arts in Belgrade (PhD), as well as specialised education at the Institute of Psychodrama (EAPTI, Belgrade/Vienna).

She has published a number of studies on the creative processes, group creativity, contextual and performing arts. She is the author of *Beginning and The End of Creative Process* (2010), co-author of *Psychology of Creativity* (with T. Mandic, 2013), editor of *Taking Care of the Yard* (2017) and co-editor of *Theatre Within the Context... and Not Just Theatre* (with V. Ilic, 2016), *Theatre and/in the Times of War* (with S. Kock, S. Aita, & D. Hulton, 2009) and *On Creativity and Arts: Contemporary Psychological Research* (with N. Milicevic, V. Nestic and



S. Videnovic, 2015). Her studies and productions have been presented at international festivals, conferences and scientific meetings.

Since 2005, she has focused on cross-disciplinary and video experiments, research of arts and creativity.

Opening remarks

Ivan Medenica (Serbia), defended his PhD dissertation (Actualization and Deconstruction as Models of Directing Classics) at the Faculty of Dramatic Arts (FDA). He works at the FDA as a professor, teaching History of World Drama and Theatre. He regularly publishes articles in both national and international journals, such as *Teatron, Scena, Theater, Theater Heute...* Medenica is the author of the book *Classics and their masks* and has edited several conference proceedings. His book *The tragedy of initiation or the inconstant prince* was also awarded the best book on theater published in Serbia (2017). He was the Chairman or Co-Chairman of five international symposiums of theatre critics and scholars organized by Sterijino Pozorje Festival in Novi Sad and the International Association of Theatre Critics (IATC). Medenica has participated in a number of international conferences and given guest lectures at Humboldt University (Berlin), Yale School of Drama, University of Cluj (Romania). He is an active theater critic and has received the national award for theatre criticism six times. He currently has a theater column in weekly NIN. Medenica was the Artistic Director of Sterijino Pozorje, the leading national theater festival in Serbia (2003-2007). He was a fellow at the International Research Center *Interweaving Performance Cultures* at the Freie Universität in Berlin (2011-2013). He is a member of the International Association of Theater Critics' Executive Committee and the Director of its international conferences. He is also member of the editorial board of *Critical Stages*, the web journal of the Association. From October 2015, Medenica is the artistic director of Bitef festival.



Participants

Irina Antonova (Kazakhstan)

Le Festival indépendant des arts performatifs: un espace pour la nouvelle collectivité théâtrale au Kazakhstan / The independent performing arts festival: a space for a new theatrical collectivity in Kazakhstan

PhD, Theater critic from Kazakhstan; member of the International Association of Theatre Critics, UNIMA, and Eurodram. Her research concerns French theater, especially puppet and street theater, and different forms of modern performances. Author of articles in various scientific journals of Kazakhstan, France, Serbia, Croatia, Azerbaijan, Czech Republic, and Russia. Her articles have been translated into French, Azerbaijani, and English. Co-organizer of the International Puppets Carnivals in Kazakhstan. Observer of the annual festival of visual arts *Otkrovenie* in Almaty. Participant of international conferences and round tables devoted to the development of the puppet theater: Almaty 2013 (Kazakhstan), Bialystok 2015 (Poland), Binic 2017 (France), etc. Participant of theater festivals in Charleville-Mézières, Binic (France), Bialystok (Poland), Yekaterinburg, Omsk (Russia).

Noyale Colin (UK)

Practising Embodied Collectivity in Post-Fordist society

Noyale Colin is Senior Lecturer in Choreography at the University of Winchester. She is co-editor of the book *Collaboration in Performance Practices: Premises, Workings and Failures* (2016) published by Palgrave Macmillan. She has also published several journal articles and produced practical works related to her research around issues of embodied practices and the notion of the collaborative self in performance. In 2015, Noyale was awarded a PhD from Middlesex University. Her thesis examines the politics of co-working in contemporary performance making. She co-organised two Symposia and one research network event *On Collaboration* held at Middlesex University in 2012, 2013 and 2016.



Collective Veternica (Biljana Dimitrova, Biljana Miteva and Ivana Nelkovska / FYROM)

Independent theatre for children and youth in Macedonia: self-sustainability as a main protagonist for its endurance

Collective Veternica was created in 2013 as a grassroots artist initiative working in the field of art and education. Consisting of researches and artists, its work is based on a horizontal approach, common cooperation and responsibility in the sharing of knowledge and ideas. Guided by the need for perpetual rediscovery of our common and personal values we believe that art is a mirror of our everyday life and a tool for understanding and transforming ourselves and the environment we inhabit. Veternica's goal is to motivate personal growth through working in a group, and practice techniques of acting, drama, dance, psychical and puppet theater. Through its activities Collective Veternica contributes towards art education of children and their cognitive and motorical growth while at the same time creating a sustainable program that can include its participants in further development of verbal and nonverbal theater expression.

Eylem Ejder (Turkey)

Toward A New Experience of Collectivity in Turkish Theatre

Eylem Ejder is a PhD candidate in the Department of Theatre at Ankara University, Turkey. She is a member of the International Association of Theatre Critics – Turkey Section and assistant editor of the IATC-Turkey's theatre magazine *Oyun (Play)*. She studies theatricality, contemporary Turkish theatre, performance theory, modern dramatic theory, monodrama. Her writings appeared in *Critical-Stages*, *European Stages*, *Arab Stages*, *Artism*, and in numerous theatre journals published in Turkish. Her Ph.D. studies are being supported by The Scientific and Technological Research Council of Turkey (TUBITAK) within the National Ph.D. Fellowship Programme.



Nataša Govedić (Croatia)

“Autoriranje”: pregovaranje vlastitosti i vlasništva tijekom autorske izvedbe / *“Authoring”*: negotiating selfhood and creative ownership in devised performance

Natasa Govedić (PhD) is Croatian theatre and media scholar who regularly contributes to the fields of theatre and performance studies, Shakespeare studies, feminism, philosophy of subjecthood, performance ethics, radical pedagogies and communal theatre. She is employed as a full-time lecturer at Academy for Drama (Zagreb). She continually works as editor-in-chief of feminist journal *TREĆA* (since 2000.), she was theatre editor in politically progressive magazine *ZAREZ* (1999.-2017), and she works as a theatre critic in daily newspaper *Novi List* (since 2001). Guest-lectures at Women Studies, Peace studies and at the Faculty for education in Zagreb etc. So far she has published twelve scholarly books on theater and performance (most recent is called *Passions, Conditionals*, 2015), two novels for kids (one awarded with SFera Award), one book of fairy-tales for children and some poems. She is also active as theatre dramaturg and/or performer.

Simon James Holton (UK)

Instituting the Radical and Radicalising the Institution: Collective Working Practices and their Potential for more Egalitarian Theatre and Performance Institutions

For the past five years I have worked as a producer and administrator in live art, dance and theatre, working in London with artists and venues such as Project O, Chisenhale Dance Space and Battersea Arts Centre. Last year I began an AHRC funded PhD research project at the University of Glasgow into the practices of artist-led producing collectives in performance and live art, in the context of austerity politics and neoliberal capitalism. I am interested in the intersections of politics and artistic collaboration; in how radical democracy, socialism and anarchism are manifested in how we work and perform together. The Collective Works conference provides a unique opportunity to present the beginnings of my research, to suggest and mould my future directions, and to make meaningful connections and exchanges with artists, researchers and critics working in my immediate field across multiple cultural contexts and backgrounds.



Dajana Ho (Serbia)

Dajana Ho and Sons - re-collecting an uncommon future

Dajana Ho is a gender phenomenon based in Belgrade, Serbia. Her first public performance was in 2012, in an amateur theater production called *American Burlesque*, where she portrayed herself. She is considered to be one of the oldest Serbian drag performers, having performed at various venues in Belgrade and Novi Sad. In her performances, she incorporates diverse dance styles and theatre approaches, primarily based on Latin and contemporary dance, and clowning and applied theatre techniques. Dajana has participated in several art residencies and projects, including the immersive theatre residency *Diversity is Super-city* (Sremski Karlovci, 2016), and immersive theatre play *Day in Night* which was presented at the 18. BITEF Polifonija (Belgrade, 2017). Her latest project *Dajana Ho & Sons* (Belgrade, 2018) was created as part of the Puzzle #3 project, organised by Stanica (Service for contemporary dance). Her twelve Sons and she are constantly evolving and growing an active community together. They have also been introduced to an international audience at the *Play, Perform, Learn, Grow* conference in Thessaloniki in 2018. Dajana and Sons are currently working on an MA project in Applied Theatre at the Academy of Arts in Novi Sad.

Vlatko Ilić (Serbia)

Participatory Art and the Question of Authenticity

Vlatko Ilić, PhD, is assistant professor at the Faculty of Dramatic Arts (Belgrade, Serbia) and visiting lecturer at the Faculty of Arts, UDG (Podgorica, Montenegro). His main interests are in theory of culture, aesthetics, philosophy of media, as well as performing art practice. Ilić's works have been performed in Serbia and abroad (Vienna, Lyon, Leipzig, Berlin). He was awarded the Special Prize for Directing at the 52nd Sterijino Pozorje theater festival (2007), and his book *An Introduction to New Theory of Theatre* (Nolit/Altera, Belgrade) was published in 2011.



Ivana Ivković (Croatia)

A real place, where real people go to work, and where their work takes the form of 'conversation'

Ivana Ivković is a dramaturg based in Zagreb, Croatia. A former editor-in-chief of *Frakcija Journal for Performing Arts* (2008-2012) and program coordinator at the Centre for Drama Art in Zagreb, she has also published in several other publications (*Maska, The Drama Review, TkH...*). As a member of performance collective BADco. she has co-authored a series of artistic projects since 2004 that have been presented internationally, including at the Steirischer Herbst Festival, Berlin's Volksbühne and the Venice Biennale. She regularly holds workshops and presents at international festivals, symposia and conferences.

Ivana Jarčevska (FYROM)

Koncept kolektiviteta u makedonskom pozorištu / The concept of collectivity in Macedonian theatre

Ivana Jarčevska, PhD (1976, Skopje, Macedonia) is theatre scientist. She received her BA in 2007 in the field of Macedonian theatre set design, from the Faculty of History of Art with Archaeology, St. Cyril and Methodius University, Skopje. Received her PhD from the Faculty of Dramatic Arts in 2014, in the field of Macedonian theatre costume design. She works at the Museum of Macedonian National Theatre, Skopje, as a curator. She is also an associate professor of history of art and design at the Faculty of Design and Multimedia, FON University, Skopje. She has participated in several projects and symposia in the field of art, theatre, culture and education. She curated several exhibitions, collaborated with Macedonian printed media and worked on books. Participated as an author of six essays in the mega-project *History of Macedonian culture: theatre in Macedonia in the XX century* (published by the Macedonian Academy of Sciences and Arts).



Nenad Jelesijević (Slovenia)

All for Everyone: Thoughts on Collectivity in Performative Context

Nenad Jelesijević researches performance (art), contemporary theatre and film. He is focused on aestheticisation of resistance, politics of trash, and disidentification. He has a PhD in philosophy and theory of the visual (*Critical Artwork and Symbolic Capital*), and an MA in video and new media. He has been working as a critic, publicist and lecturer since 2003, affiliated mostly to Kitch—Institute for Art Production and Research, where he is a co-founder and coordinates the long-term program *Theories and Practices of Performance*. In the performance tandem Kitch, he is a co-author of concepts and a performer. He has written more than 200 texts for scientific journals, books, magazines, newspapers, radio broadcasts, web portals, playbills... Currently, he regularly writes for his blog Performans (www.performans.si), journals *Amfiteater*, *Maska* (member of the editorial board), *Kino!* and *Annales*, as well as contributing to Radio Student and Radio Slovenia. His book *Performance-critique* will be released by Knjižnica MGL in 2018.

Tomaž Krpič (Slovenia)

The Collectivity, the Creativity and the Theatregoers: The case of Slovenian theatre group Via Negativa

Tomaž Krpič, PhD, is a sociologist of the body interested in theatre and performance studies. Currently, he works as an independent researcher and editor. See more about the author's work on <https://independent.academia.edu/Toma%C5%BEKrpi%C4%8D>.

Elyssa Livergant (UK/Canada)

On the margins of collective work: new work and the strike

Elyssa Livergant, PhD, is an artist, researcher and community organiser. She currently teaches in the Department of Drama at Queen Mary University of London. Her research centres on marginalised bodies, artistic and cultural practices and forms of social organising and how these intersect with industrial conditions, spatial politics and institutional narratives. She has



participated in numerous international critical and artistic projects alongside working with various arts activist groups in the UK. She contributes to running Limehouse Town Hall, a counter-institutional arts and cultural space in London. She was co-editor of *Contemporary Theatre Review*'s online *Interventions* (2014-2017) and has taught theatre and performance at the Royal Central School of Speech and Drama and Goldsmiths.

Sergio Lo Gatto (Italy)

Theatre Criticism on Web 2.0: Publishing, sharing, authoring critique in the light of human-computer interaction. Virtual communities and the critical dialogue of the social media.

Journalist, theatre critic and researcher based in Rome. Holds a permanent workshop in Theatre Criticism at Sapienza University of Rome. Chief Editor and author for the major daily web magazine *Teatro e Critica* (www.teatrocritica.net). Regular contributor to *Plays International and Europe* (UK), author and Editorial Assistant for *Conflict Zones Reviews* (www.conflict-zones.review), published by Union des Théâtres de l'Europe. Former author for *Tanz* (DE), *Exeunt* (UK) and national newspapers in Italy. Co-founder of Writingshop, a transnational project in collective writing and criticism.

Nataša Nelević (Montenegro)

Pozorište grada – zadnja linija odbrane / The city's theatre - the last line of defense

Nataša Nelević is a theatre critic and playwright. Her theatre reviews and theatrological texts were published in Montenegrin weekly newspapers *Monitor* and *Polis*; the local and regional journals *Gest*, *Montenegro Mobil Art* and *Sarajevske sveske*; in daily newspapers *Dan* and *Pobjeda*; as well as on *Portal Analitika*. From 2010 to 2012, she was the editor-in-chief of the magazine *Gest*, published by the Association of Drama Artists of Montenegro. She is one of the founders and the editor of www.pertipetija.me, and electronic magazine for theatre criticism, published by the Association of Montenegrin Theatre Critics and Theatrolgists, of which she is a member.



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She is the author of book *Drama Transit – Anthology of Drama Texts in Montenegro from 1994 to 2005* (Nova knjiga, Podgorica and Kraljevsko pozorište Zetski dom, Cetinje, 2008) and the editor of chrestomathy *Women's Voices in the Western Balkans Performing Arts 1990-2010* (NGO NOVA, Podgorica, 2012). She is the author of the play *Jaja* (Eggs; CNP, 2011), awarded the Best Contemporary National Play award at Montenegrin National Theatre Competition in 2010, as well as the collection *Plays* (Nova knjiga, Podgorica, 2017). In 2003, she received the Sterija Award for theatre criticism.

Anette Therese Pettersen (Norway)

Working collectively as curatorial critics

Anette Therese Pettersen (b.1979) is a theatre and dance critic, editor, curator and freelance writer. She has an MA in theatre science from the University in Oslo, and writes reviews for the weekly paper *Morgenbladet* as well as periodicals; co-founder of Writingshop, a long-term collaborative project with three European critics examining the processes and politics of contemporary critical practice. In addition to being a critic, she gives guest lectures and tutors students at the University of Agder and Oslo Metropolitan University, as well as being an editor of a series of books on criticism, theatre and dance. Project leader of projects of criticism, such as *Critics in Conversation* and *Dansekritikerrørsla*. Curator of theory at the art festival TPublic, and of a lecture series on scenography and costume design at Oslo National Academy of the Arts (2015-17). Part of theisen/pettersen, which curates a series of guest performances in Kristiansand.

Madhav Vaze (India)

Collective Theatre and the Indian Scene

Madhav Vaze, from Pune City, India. Retired lecturer in English, Wadia College, Pune, India. Actor, director, theatre teacher and theatre critic. Member of the Indian section of the IATC. Closely associated with the Parallel Theatre movement in Maharashtra State. Founder member of experimental Theatre group Jagar (Awakening). Silver medals for Best Acting at the State Drama Competitions, Grant from Sangeet Natak Academy to study theatre in Kolkata (India).



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Ran column on theatre in *Weekly Sakal* for fifteen years. Visiting professor at the theatre department of Pune University and the Kala Academy, Goa, India. Presented papers at National and International theatre conferences. Visits to France, UK, USA, and Serbia to study theatre and attend International theatre festivals including Avignon theatre festival. Recipient of the Best Book State award, for the book that contains in-depth interviews of eminent theatre personalities in India. Acted in a few films.
