

THE INTERNATIONAL SUMMER SCHOOL

JUNE 22 - JULY 8, 2020

DAH THEATRE, BELGRADE, SERBIA



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Lexington Books published the DAH Theatre: A Sourcebook edited by Dennis Barnett, foreword by Eugenio Barba.

During these three weeks, students will work with the director and co-founder of DAH Theatre, Dijana Milosevic and a DAH Theatre actress, Ivana Milenovic Popovic.

The first ten days focus on the actor-director process, including developing a director's montage and exploring the actor's process for their own dramaturgical contributions to the final performance montage. The last five days focuses on personal projects you are currently devising.

We offer you our mentorship, assisting you to find how these processes can integrate with the work you wish to do in the future.

During this final week, you will work on your own piece with director Dijana Milosevic and other professional DAH Theatre actors. We anticipate that new creative energy might inspire new work and new direction for you and we are happy to assist you in devising a new piece with us.

The work will happen at DAH Theatre space in the city center and outdoors by the river and at Dijana Milosevic's personal houseboat.

DAILY SCHEDULE

10:00 - 16:00 Monday - Saturday

All classes and discussions will be in English

THE SCHOOL CONSISTS OF

Every day practical work on performer's and director's skills and techniques

Practical work on developing participants' projects

Performances by DAH Theatre

Lectures by Dijana Milosevic

Video screening of DAH Theatre performances with discussion covering particular topics

Encounters with local artists and activists

Guided City Tours through Alternative Belgrade History.

APPLY NOW

FROM THE PREVIOUS YEAR'S PARTICIPANTS:

After spending three summers participating in the International School, I found myself among committed, highly experienced, politically aware artists. These three qualities have been central for me, since the first time, entering the doors of the theatre in 2009, and are probably the reason I feel at home every time I return. The great passion, love and knowledge which is connected to the work of this group, and the conversations in which I regularly find myself in the space: about European politics, engagement and the great need for arts, created an urge to spend more time in these surroundings, and to exchange also my own work with the people who inspired me the most.

- Petra Adlerberth-Wik, director
at Implodera Scenkonst, Sweden

The DAH Theater method has given me new angles how to approach and achieve the stage presence, initiated by the balance and double-direction principles, and consolidated in the belief of the necessity of synergy of voice, movement and intent. I discovered the power of association and montage, the importance of trust and teamwork. Everything happens spontaneously, without the pressure and just at the end of the process, one realizes how much one has progressed.

- Ivan Nikolic, actor, Serbia

For an actor looking to explore various forms and techniques - DAH offers an extensive exploration through body and voice in space. I personally enjoyed the physical and vocal training, rigorous as they are, they help in understanding one's own body. Movement in space, the understanding of distance & direction in space. Combining this with vocal training and providing techniques, practices that can go a long way and become a part of your daily routine. Creating montages, and ensemble work is one of the strongest take away from this school, as you learn techniques and ways to create montages, working in an ensemble with people from all over the world, helps you understand artistic uniqueness in each one of them and how you can learn & collaborate. A sense of belonging is what you feel when you step into DAH. - Vedanth Ramesh, actor, India

