

Zvezdara teatar 1984–1992: između političkih uticaja i ekonomske održivosti

U radu je reč o funkcionisanju pozorišta Zvezdara teatar, od njegovog osnivanja 1984. godine do trenutka kada grad Beograd preuzima njegova osnivačka prava, 1992. godine. Poseban akcenat je stavljen na proučavanje političkih uticaja, koji su uslovljavali rad ovog pozorišta, ali i na pitanje ekonomske održivosti koncepta.

Zvezdara teatar je nastao da bi svojim posebnim modelom ostvario organizaciju kakva nije postojala u institucionalnim pozorištima. Specifičan repertoarski model Zvezdara teatra je u prvobitnom konceptu uglavnom podrazumevao savremena dramska dela domaćih autora. Imajući na umu da je jedan od razloga osnivanja ovog teatra izvođenje kritički izoštranih predstava, jasna je težnja ka savremenoj domaćoj drami. Od osnivanja i premijere predstave „Mrešćenje šarana“ 1984. godine, pa sve do predstave „Đeneral Milan Nedić“ 1992. godine, analizom tematike predstava na repertoaru ovog pozorišta uviđa se njegova politička angažovanost.

Istorijske pogodnosti su omogućile realizovanje, za tadašnji trenutak, specifičnog modela ekonomskog i programskog organizovanja pozorišta. Međutim, ekonomski koncept se ubrzo pokazao kao neodrživ, o čemu svedoče zaredane finansijske krize među kojima se izdvaja ona iz 1987. godine, kada je i sam rad pozorišta doveden u pitanje. Uticaji lokalne vlasti vide se i u samom radu pozorišta. Zvezdara teatar je bilo lakše kontrolisati dok je bio u sastavu Doma kulture, a samim tim i uticati na njegov rad.

Promene koje su nastajale u okviru Zvezdara teatra inicirane su promenama u celokupnom pozorišnom sistemu, kao i u društvu. Ali sa druge strane, novine (odnosno promene) koje je donosio Zvezdara teatar takođe su imale određen širi uticaj.

Zvezdara Theatre 1984–1992: Between Political Influence and Economic Sustainability

In this paper the work of Zvezdara theatre, from the year 1984 in which it was founded, up until 1992 when the city government takes over the ownership rights, is presented. Special focus is put on political influences, which have conditioned the work of the theatre. These political influences have, over time, faded, differentiated and are manifested in other ways.

Zvezdara theatre was developed as a special model of organization that did not exist in institutional theaters, and in order to arrange the theatrical stage and artistic creation and evaluation of the work as a whole. Zvezdara theatre had a special repertoire model, mainly consisting of contemporary plays by local authors. Bearing in mind that one of the reasons for the foundation of this theatre was the performance of critically sharp plays, striving for contemporary domestic drama is quite expected. Since the establishment and the premiere of “Spawning carp” in 1984, to the premiere of “General Milan Nedić” in 1992, the analysis shows themes in the repertoire that reflect the political commitment of theatre.

A large number of economic and producer-model benefits of the Zvezdara theatre model are not in dispute, but they failed to persist over time. Impacts of local authorities can be easily seen through the work of the theatre. Zvezdara theatre was much more easily controlled while it was part of the cultural center, and thus their performances were affected.

The changes that have been created within the Zvezdara theatre were initiated by changes in the overall theatre system, as well as society. But, on the other hand, the Zvezdara theatre model also had a certain wider influence.

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