

**LA CONQUESTA  
DEL POL SUD**

Barcelona, 2020

**MILVION**



**(Radio Sarajevo)**

*"Like water, life always finds a way"*

*Slobodan Minic*

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## **MIVION (Radio Sarajevo)**

MIVION is an acronym in the Serbo-Croatian language, formed by the abbreviation of the words "We", "You" and "They". MIVION was the title of a cultural program (referring to artists, audience and critics), conducted by Slobodan Minic, a renowned journalist who also was director of the Culture programming at Radio Sarajevo. In that radio show, Minic interviewed artists such as Bosnian poet Sidran, filmmaker Emir Kusturica or musician Goran Bregovic.



Slobodan Minic

During the siege of his city (1992-1996), Minic resisted by doing what he knew better: radio and journalism. Finally, like thousands of other people, he fled through the tunnel excavated under Sarajevo and arrived into Spain, where he established himself together with his family in a little village on the coast of Catalonia, in Spain. There, he worked as a waiter and raised her two sons.

Minic's is a testimony to the progressive advance of intolerance, nationalism and authoritarianism, but also to the strength of culture. It is about the power of human voice either to offer comfort through his radio program as well as on how words and speech can be used through the media to promote hatred and begin the construction of a "us" opposed to a "them" that can eventually lead to a civil war.

MIVION (Radio Sarajevo) also explores the crossing of cultures and generations. It is a set of mirrors between the voice and the experience of Minic, and the lives of two young people, bosnian Azra Suljic, who also arrived in Catalonia as a child fleeing from the war, and Catalan dancer and performer Marc Soler who was born in 1998 and hardly knew anything about Bosnian war before joining the project.

MIVION (Radio Sarajevo), magically merges radio and theatrical languages. Journalist Slobodan "Boban" Minic is on the air, broadcasting live from his house. Just as he was at the station from which he resisted the siege of his city. On stage, two young people who due to

the pandemic had experienced a lockdown that somehow connects their experience to Minic's. Azra Suljic, a translator and interpreter who has never performed on a stage before, and performer Marc Soler. There are also the images filmed in Bosnia and Serbia during the documentary travel, an essential part of the creative process of LCPS.



Our referential framework is the eclecticism, variety and dynamism of the radio, the 'natural environment' of our protagonist. A language in which interviews, moments of reflection and intimacy, musical interludes, even connections with correspondents operating in other spaces and, why not ?, at other times can be alternated. The language of the radio offers many possibilities for the imagination.

Besides that, the need to connect with others through the word, even if virtually, has proved essential, as we all have experienced during the lockdowns due to the global pandemic.

"After a long, hard day of fighting, I came up with an idea for my radio show: to invite listeners to dream and imagine our city ten years later, when the war and all the madness we were experiencing were a thing of the past. I was amazed at how many people were listening to the radio in a city that had been without electricity for months. The phones kept ringing even though the main telephone station had been destroyed. But the biggest surprise was that most people did not dream of a bigger,

brighter or cleaner Sarajevo. They just wanted a Sarajevo just like it was before the war. "

Slobodan Minic, "Welcome to Sarajevo, Brother"



The voice, the speech and its impossibility. The light and the Darkness.

Another of the expressive elements that motivate us are voice and speech.

In fact, Boban's experience is also marked by his own inability to speak, as at one point in his work at Radio Sarajevo during the war he completely lost his voice. Only after months of silence could he speak again. We want to explore how speech can lead us along a journey, a journey between images, some corporeal, scenic and others, projected. We are also interested in how speech can 'make us see' in the dark and how the human voice can comfort us. But also how words can create hatred.

The documentary image, the live image, everyday life

Witnessing Boban's experience we have realized that memory, absence and loss are always present. Every day, almost all the time. We want to portray how the voice of memory accompanies him in the small actions of everyday life. Technology will allow us, in some

moments, to turn the stage space into the inner world of our protagonist and enter, in a poetic and measured way, into his most intimate space.

We plan to lead the audience through the following 'discoveries': voice-over and visual documentary tour> discovery that this is a live voice-over (as in a live radio show)> finally, the discovery that we can also enter 'visually' into everyday life.

Therefore, the projected image will perform the following functions:

- Use of amplification of the protagonist witness, entering, as we said, from a certain moment, in spaces of his daily life.
- Poetic use from the combination of real materials.
- Live camera on stage, working on both the performance on stage and the audience space (creating the effect of spectator participation).
- Documentary use: using the original material of the company, obtained in different documentation trips to Bosnia, Serbia and Croatia. At times, the viewer must perceive the projected image as if we were connecting with other spaces, creating the illusion of real time.



## **MIVION. (Radio Sarajevo)**

**Created by:** Slobodan "Boban" Minic, Azra Suljic, Marc Soler & La Conquesta del Pol Sud.

**Performed by:** Slobodan "Boban" Minic, Azra Suljic, Marc Soler.

**Stage Direction:** Carles Fernández Giua

**Set & Video Design:** Eugenio Szwarczer

**Movement:** Ariadna Montfort

**Lighting Design:** Luis Martí

**Sound Design:** Damien Bazin

**Live Stream Video Operator :** Xavi Domènech

**Assistant Director:** Mònica Molins

**Executive Production:** Carol Murcia

A production of La Conquesta del Pol Sud

With the support of the Catalan Institute for Cultural Companies (ICEC) and Terrassa Arts Escèniques

With the collaboration of Taula de cultura de les Escoles Velles i l'Ajuntament de Sant Esteve de Palautordera & of Nau Ivanow

With appreciation to: Dina Minic, Goran Minic, Borchi Minic, Vera Bilbija, Sifa Suljic.

Length: 80 minutes

The show is performed in Catalan, Spanish and Bosnian.

**Slobodan 'Boban' Minic** was born in Sarajevo in 1950. He has a degree in law and is a



Slobodan Minic, 1982

journalist. He was director of Culture programming and conductor of the program 'Mivion' on Radio Sarajevo. Once the site of the city began, he refused to leave it to continue 'resistance' through the microphone. After two and a half years of siege, he decided to reunite with his family who had already taken refuge in Catalonia. Since then, he has named himself "Boban" which was an easier way to pronounce his name for Spaniards.

He has participated in many artistic and cultural initiatives, travelling around Catalonia and Spain giving lectures and talks. He has collaborated in different audiovisual media as well as with the written press. He participated in the session of the Permanent People's Court for the crimes of the former Yugoslavia. In 2005 he received the LiberPress Award. Boban has always been a great communicator. Most of these activities were carried out while working in the cafeteria of the social center of L'Escala. For years, as a good journalist, he has been writing down his experiences as a foreigner in all kinds of papers, notebooks, receipts and napkins. Scraps of conversations that mix with his memories and his thought, always lucid, always skeptical. Boban has built his life in the Empordà: his two children were born in Sarajevo but were educated in Catalonia and he, although he will always declare himself a citizen of Sarajevo, has decided that he will never return to the Balkans. His experience is built on two different realities and contexts that continually dialogue. His gaze is that of the one who carries journalism in his blood: curious and erudite, insightful and skeptical, terribly human.

## Azra Suljic



She was born in Bosnia, but fled with his mother to Spain because of the war. She has a Bachelor in Translation and Interpretation for the Autonomous University of Barcelona. She has further education by the University of Perpignan Via Domitia and is an specialist in environmental governance in African countries (Master's degree from the University of Geneva). She is passionate about language learning, as well as about environmental protection through community management of natural resources. Thanks to the dance, she has always been related to Performing Arts, although Mivion is her first professional experience on stage.

## Marc Soler



He was born in El Masnou (Barcelona). He graduated in Dramatic Art for the Esart Campus in Barcelona (Bath Spa University). He has taken further courses such as Meisner and Chekhov acting technique and method Suzuki and Viewpoints, Spanish and Catalan diction classes, Estill Voice Training and studied contemporary dance, tap, jazz, acrobatics and HipHop. In theater, he has appeared in "Maremar" by Dagoll Dagom, "La Partida" by Vero Cendoya, "Six characters in search of an author" by Marti Torras, "Des-Espera" by Les Impuxibles, among others. He also worked in the films "Todos Mienten" by Pau Freixes's and "Minutos de espera" by Mikel Uraide.

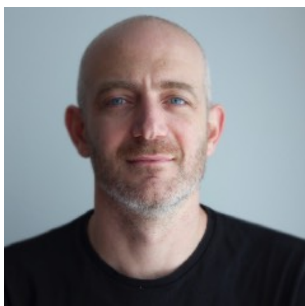


## The Team



### **Carles Fernández Giua – Director**

Has a degree in Law and Theater Direction. After studying Art History and visual arts (sculpture), he chose the theater for the possibility it offers to integrate the different live and plastic arts. In 2009 he created alongside with Eugenio Szwarcer the company La Conquesta del Pol Sud. From its origins, the company's work has explored the connection between many compelling themes of daily life using the Theater as a space for collective debate.



### **Eugenio Szwarcer – Set and Video Design**

Studied in Argentina and Barcelona. Combines set design with video design in numerous productions. The essential themes of his work are the interaction between the action on stage and projected image and the use of space as an expressive element and engine for resistance and movement. Abroad he has recently worked with premier international creators like Sidi Larbi Cherkaoui (Milonga, 2013) and (Shellshock 2014) and in Catalonia he has collaborated with directors such as Carme Portaceli, Joan Ollé, Josep M<sup>a</sup> Pou, Toni Casares and Rafel Duran.



### **Damien Bazin – Sound Design**

Studied sound techniques in Paris. His work as a technician started in 1998. Since then he has worked at the Grande Halle de la Villette in Paris, and at the MC93 theater in Bobigny as well as different festivals and cultural conventions in France. In 2002 he did his first work with Carles Santos on "Samaruk, suck, suck" at the Villette in Paris and has since worked regularly with him as a sound designer.



### **Luis Martí – Light Design**

Studied in Barcelona and Valencia. He has worked with the most important directors in the country on a special collaboration at Barcelona's Sala Beckett. He has collaborated with La Conquesta del Pol Sud on different productions including Macbeth, Contra la Democracia, Variacions sobre el model de Kraepelin, producing extremely expressive light designs specifically designed to combine with projected image.

## Conceptual framework for the work of La Conquista del Pol Sud

Our starting point at an ideological level is to avoid intermediaries. How can theatre guide us towards a direct understanding of the world? How can we offer the members of the audience, which are a part of society, the opportunity to draw conclusions by directly accessing the sources?

Our performances combine the experience of real-life testimonies on stage with journalistic investigation.



Nadia, 2014

The central theme in our pieces is the relationship between the individual and the collective. The former is provided by the life experience of our witnesses. The latter emerges from the company's work with documentary sources. We are interested in finding the points of contact between one and the other. In other words, we are interested in juxtaposing individual experience with certain facts of collective relevance. In our performances, history is embodied in the voices of those giving testimony. Together, we build scenic moments that move between factual details and individual emotions.

In our assemblies there are no intermediaries. On stage there are no 'actors' who perform emotions, sensations and characters. La Conquista del Pol Sud constructs its performances from the direct experience of individuals, who, via the symbolic space of the stage, relate to the public.

Together with us, those giving testimony are authors of our pieces. This shared authorship is essential to preserve the ethical integrity of our work. The narrative that emerges from our

performances has been previously agreed in depth. Maybe we live more surrounded by fiction than we think. In the digital age, our sources of information are limited to what we observe through a screen. Perhaps the theatre can offer a space for reality.



Ckaudia, 2016

Reality also breaks through onto the stage through our own direct experiences arising during our documentation trip: an unequivocal and irreplaceable part of the originality of the work of La Conquista del Pol Sud.



Raphaëlle, 2018

The trip is designed as an essential part of the creation process. Through the trip, members of the company's creative team enter the world of the witness and become part of it. In the first person, they confront other perspectives; they forge experiences and their own vision that enter into dialogue with those of the protagonist of the piece.

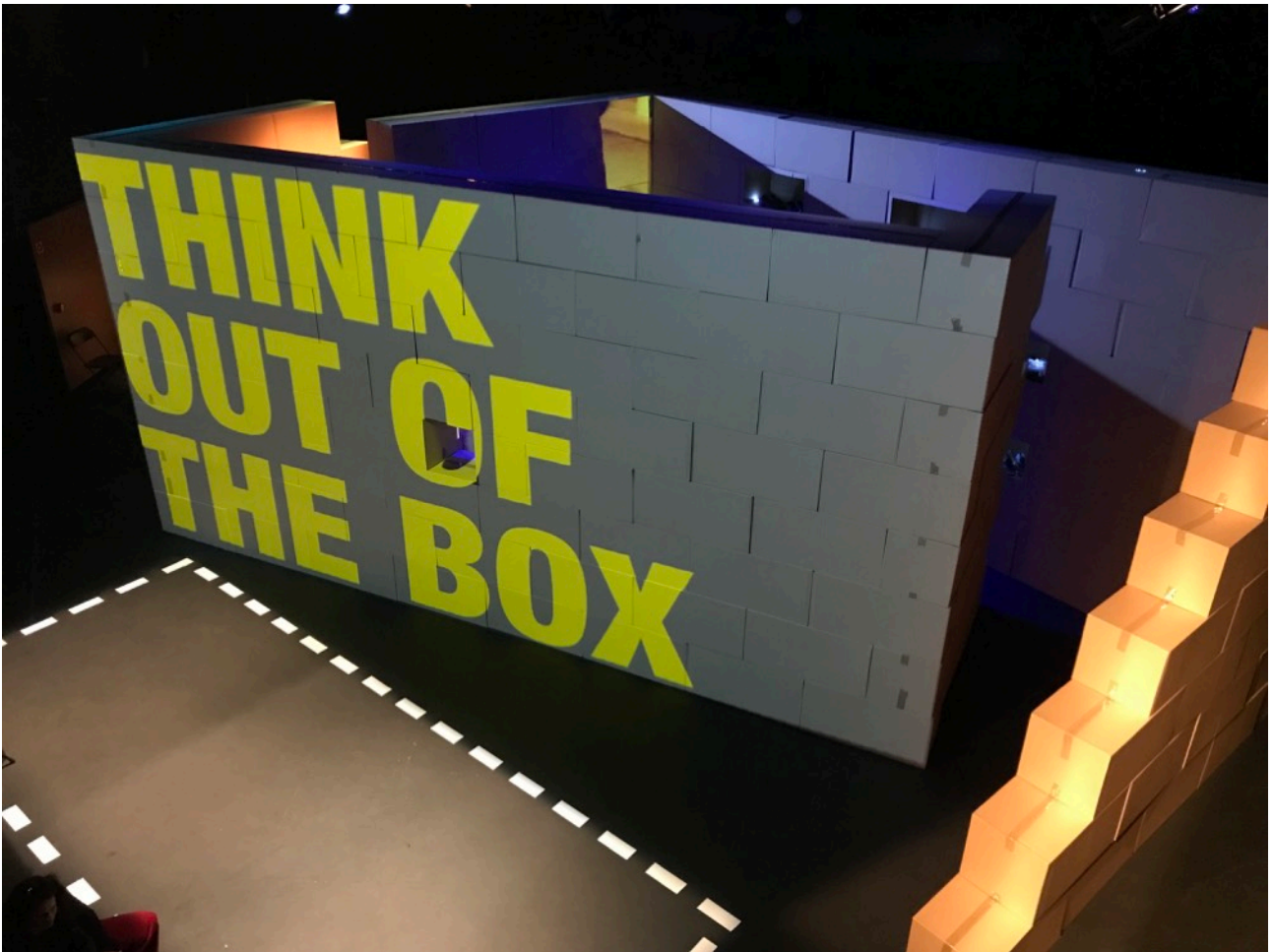
Finally, with regard to form, we use all the languages that the particular context can offer; our work is marked by eclecticism. Throughout our development as a company, we have perfected the integration of the image projected on stage, turning it into a character in itself. We combine archive images and others, most of them obtained by us in our process of documentation. We use brief dialogues and theatrical scenes based on improvisation. We play games with objects and create moments descriptive of the spaces we have visited ... We are interested in creating a performance as rich and complex as possible, with both informative moments and those of great poetic and visual power.



A Land Full of Heroes, 2019

In our work, then, the notion of 'assembly' is essential, that is, a combination of the various elements, the dialogue established between the different languages: how the word coexists with the image, the movement with the sound, an interview with a witness statement, etc. Our work seeks to create an ideal space for the viewer to build associations, contrasts and conflicts between these elements, so that, perhaps, from all this the rare poetry of reality emerges.

We like to see in our documentary theatre a form of knowledge that brings together reason and emotion in the same space.



Suburbana, 2019.