



Bitef  
TEATAR



# BOŽANSTVENA KOMEDIJA

THE DIVINE  
COMEDY

Koreografija / *Choreography:* Edvard Klug / *Edward Clug*

GRAD  
TheATre  
CITY  
BUDVA

BITEFDANCECOMPANY



# BOŽANSTVENA KOMEDIJA

The Divine Comedy

Bitef teatar Beograd  
Grad teatar Budva

## BOŽANSTVENA KOMEDIJA

THE DIVINE COMEDY

*Koncept i koreografija:* Edvard Klug  
*Concept and choreography:* Edward Clug

*Muzika/ Music:* Borut Kržišnik i Milko Lazar  
*Kostimograf/Costume Designer:* Maja Mirković  
*Asistent kostimografa*

*Assistant of the Costume Designer:*  
Biljana Tegeltija Bojanic

*Koncept scene/The concept of scene:*  
Edvard Klug (Edward Clug)

*Dizajn svetla/Lighting Design:*  
Edvard Klug (Edward Clug)

*Igrači Bitef dens kompanije*  
*Dancers of Bitef Dance Company:*

Ašhen Ataljanc, Nikola Tomašević, Strahinja Lacković, Miloš Isilović, Uroš Petronijević, Ana Ignatović Zagorac, Nevena Jovanović, Milica Jević

*Alternacije/Alternative dancers:*  
Nemanja Naumoski, Miona Petrović.

*Baletski pedagog:* Marija Janković

*Fotografija/ Photo:* Jelena Janković

*Organizacija/ Organization:* Danka Milenković

*Šef tehnike/ Head of Technique:*

Ljubomir Radivojević

*Majstor svjetla/ Light technician:*

Dragan Đurković

*Majstor tona/ Sound Technician:* Miroljub Vladić

## PREMIJERA/PREMIERE

petak, 14.10.2011. u 20h, Bitef teatar

Friday, 14th October 2011, 8pm, Bitef Theatre

# REČ KOREOGRAFA

Ideja da radim Božanstvenu komediju u plesnoj formi čini mi se kao samoubistvo, i to vrlo izazovno...

Ironično je da sam svoj motiv pronašao u Danteovom ličnom 'pokušaju samoubistva', hodu kroz područje smrti dok boraviš među živima.

Pitam se da li bi on to ponovo učinio u današnje vreme i kako bi izgledala njegova Divina?

Konstrukcija poeme bi verovatno bila ista: tri različita nivoa stanja duše, možda bi dodao neke neke moderne, sofisticirane grehove i verovatno bi zamenio raspored njihove težine sa stariim grehovima. Verovatno bi mnogo stvari bilo drugačije ali sam uveđen da vreme nikad ne bi promenilo njegovu ljubav prema Beatrice.

Moja namera sa ovim izvođenjem je da stvorim situacioni prostor, lateralnu pre nego paralelnu viziju tri nivoa iz poeme, u kome nalazimo osam igrača u neobičnim situacijama.

**PAKAO** je smešten u takmičenje Standardnih plesova, u kome su plesači takmičari i sudije u isto vreme. Forma Standardnih plesova vrlo dobro opisuje kriterijume koje moderno društvo zahteva:

Biti savršen, biti takmičar, biti veštački lep, i nositi broj (koji se budno prati), a koji može biti izbrisani i zamenjen za životu.

Dijalog i interakcija između realnog i nadrealnog je relativni princip mog koncepta. Mi svi imamo različite percepcije onog što vidimo i kako interpretiramo naša iskustva u vezi objekta koji posmatramo. Vreme će nas okupiti na sat u kome će samo vreme imati drugačije značenje za svakog od nas. Na primer, **čistilište** u mojoj viziji je izmereno na 12 minuta, što je količina vremena potrebna da se obare špageti. Ista količina vremena ima različitu dužinu u pozorištu i različitu u **raju**:

Želim da zagrizem parče Danteove ljubavi, da ga žvaćem nekoliko stotina godina i da onda, kad mi se umore mišići lica i izgubim sve zube, ga polako progrutam i upadnem u dug san. Probudim se sledećeg jutra i požurim u sledeći običan dan kao konsekventan broj sa njegovom konsekventom pozicijom.

**PAKAO (VIDIMO SE) U RAJU!** To je ideja i motiv našeg puta.

*Dobrodošli na ukrcavanje  
Edvard Klug*

# WORD FROM CHOREOGRAPHER

The idea of doing Divine Comedy in a form of dance seems to me like a suicide, a very tempting one...Ironically I found my motive in Dante's very own "suicidal attempt", to walk the realm of death while being among the living. I wonder if he would do it again nowadays and how his Divina would look like? Probably the construction of the poem would be the same: three different levels of the soul's condition, maybe he would add some modern, more sophisticated sins and probably change the order of their gravity with the old ones. A lot of things would be probably different, but I am convinced that time would never change his love for Beatrice. My intention with this performance is to create a situation room, a lateral rather than a parallel vision of the three levels of the poem, in which we find the eight dancers in unusual postures.

Hell is placed in the contest of Standard dances in which the dancers are the competitors and judges at the same time. The form of Standard dances describes very well the criteria that our modern society is demanding: To be, perfect, competitive, beautifully fake and carry a number (well monitored) which may be erased and replaced while you are still alive.

Dialog and interaction between the real and surreal is the relative principle of my concept. We all have deferent perceptions on what we see and how we translate our experiences related to the object observed. Time will gather us for an hour in which time itself will have different meaning for each-one of us. For example, the purgatory in my vision is measured in 12 minutes, which is the amount of time needed for spaghetti to be cooked. The same amount of time has a different length in the theatre and a deferent one in paradise: I want to bite a piece of Dante's love, to chew it for hundreds of years and than, when my facial muscles get tired and I lose all of my teeth, to swallow it slowly and fall in to a long sleep. Wake up next morning and rush into the next ordinary day being a consequent number with its consequent location.

**HELL(O) IN HEAVEN!** This is the idea and the motive of our journey.

*Welcome aboard  
Edward Clug*



# KAD SI LIJEPO LAŽAN

Ljubav i ljubavna iluzija su temelji iz kojih je krenuo Dante pišući jedno od najčuvenijih djela svjetske književnosti Božanstvenu komediju.

Epska potraga kroz Pakao i Čistilište za Beatriče i zajedničko putovanjem Rajem su upravo slavljenje ideje da je ljubavna iluzija dostižna, da se može odnijeti ta važna pobjeda i da ona može biti slatka i nezaboravna, koliko god prethodno bilo teško doći do nje...

Kada se zavjesa spusti, kada taj čin označi kraj još jedne iluzije, shvatimo koliko je ljepote i ljubavi u tom božanstvenom svijetu maštete koja je naš prostor začarala prije više od dvije decenije. Zbog toga je potreba čovjeka za igrom, maštanjem, komunikacijom... neuništiva. Gotovo isto onolikojaka koliko i potreba za ljubavlju. Zato su, ponekad, riječi nepotrebne.

Dovoljan je pokret, mimika, gestikulacija. I eto božanstvene čarolije, iste one koja se u Budvi dešava već 25 godina...

Ne treba se onda čuditi što su se Grad teatar i Bitef teatar odlučili da Dantovo putovanje kroz zagrobniji život, naiintrigantnije putovanje u istoriji čovječanstva, predstave na posve neobičan način – igrom u režiji Edvarda Kluga.

Prvi susret sa radom koreografa Kluga, jednog od najvećih evropskih umjetnika, moju inače iskrivljenu vizuru posmatranja svakog pozorišnog ili baletskog komada koje smo pripremali, još više mi je usložio.

Klugova jasna namjera da gledaoca uvede u bočno posmatranje tri nivoa Dantove Komedije, smjenjujući slike osam sjajnih plesača u najneobičnijim položajima, mene je, i tokom pripreme komada, ostavila bez daha. I ne samo to.



Ples koji tjera na duboko promišljanje, ples koji provočira i buni, koji nas ljuti i razdražuje, upravo postiže sve ono što postoji kod Dantea. Ovaj ples ujedno ima jasnú poruku da se mora biti savršen, konkurentan, lijepo lažan i da se nosi broj (pažljivo praćen) koji se može izbrisati i zamijeniti drugim dok se još živi.

Kako onda, kad to znam, samo provokativno ali i životno zvuči prolaziti igrom kroz pakao. Jer i život je igra; ona nas održava u životu, kao i Andrićevu Asku.

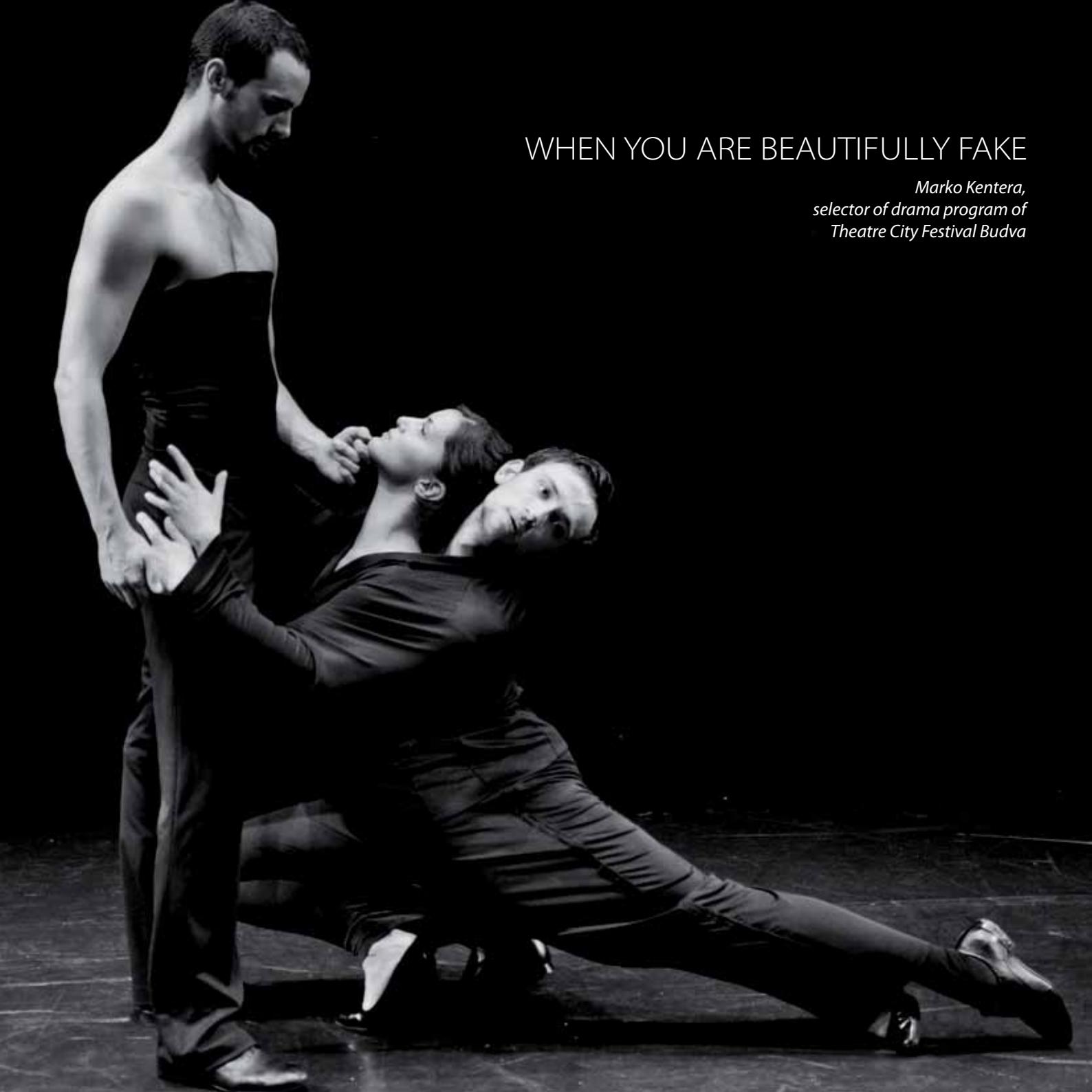
Nisam mogao da ne primijetim da je Dante svoje putovanje započeo na Veliki petak, a da je na Uskrs stigao u Čistiliste. Jasna je aluzija koja ukazuje da bez stradanja nema ni vaskrsavanja, odnosno da su za velike ciljeve potrebne velike žrtve.

Sa druge strane, znam da su tokom 25 godina stvaranja najljepše kulturne i umjetničke istorije ozbiljne žrtve podnosiли svi oni koji su u budvanskom festivalu producirali Kanjoša, Konta Zanovića, Lažnog cara Šćepana Malog, Buru, Banović Strahinju, Don Krsta, Kaligulu, Karolinu Nojber, San Ijetnje noći i mnoge druge. Međutim, ta, u suštini mala, ljudska žrtva je pomogla da se stvori najjači kulturni trend Crne Gore Grad teatar Budva i da desetine hiljada gledalaca domaćstava veličanstvo idealnog svijeta iluzije.

Upuštajući se u realizaciju plesne Komedije iskazali smo, skupa sa kolegama iz Bitefa, i želju za velikim ciljevima i spremnost na žrtve. Dante je za vodiča kroz Raj imao predivnu Beatriče, a mi u uvaženom slovenačkom koreografu Edvardu Klugu vidimo vodiča do željenih ciljeva, do još jedne pobjede igre i umjetnosti.

*Marko Kentera,  
urednik dramskog programa  
festivala Grad teatar*





WHEN YOU ARE BEAUTIFULLY FAKE

*Marko Kentera,  
selector of drama program of  
Theatre City Festival Budva*

Love and love's illusion are the foundations on which Dante started to write one of the most significant works of world literature, the 'Divine Comedy'.

The epic search for Beatrice through Hell and Purgatory and their joint journey through Heaven is exactly the celebration of the idea that love's illusion is reachable, that it is possible to achieve that important victory and that it can be sweet and unforgettable regardless of how difficult it has been to get there...

When the curtain falls, when that act signifies the end of yet another illusion, we understand how much beauty and love there is in that divine world of imagination that had cast its spell on this place more than two decades ago. This is why our need for play, daydreaming, communication is...indestructible, almost as strong as the need for love. Sometimes words are unnecessary for this. A movement, a mime, or a gesture may suffice and there we have that touch of divine magic, of the same kind that has been taking place in Budva for 25 years.

It shouldn't therefore be surprising that Theatre City and BITEF Theatre have decided to present Dante's journey through the afterlife, that most intriguing journey in the history of mankind, in a completely unusual way – through dance, directed by Edward Clug.

The first encounter with the choreographer Clug, one of the greatest European artists, has made my already distorted observational view of every theatre or ballet production we had been preparing even more complex.

Clug's clear intention to introduce me as the viewer into a side-view of the three levels of Dante's 'Comedy', by changing tableaux of eight brilliant dancers in the most unusual positions, left me personally breathless even during rehearsals of the piece.

Not only that, it is dance which asks for deep thinking, dance that provokes and confuses, angers and irritates and thereby precisely achieves all that there is in Dante. This play also carries a clear message that one must be perfect, competitive, beautifully fake and carry a number (carefully monitored) which can be erased or replaced during life. How provocative and life-like it then sounds to dance through hell. Because life is a dance, it keeps us alive, like Andric's Aska.

I couldn't help but notice that Dante started his journey on Good Friday and reached Purgatory on Easter, which clearly points out that without suffering there is no resurrection, or that great goals require great sacrifices.

On the other hand, I know that during the 25 years of creating the most beautiful cultural and artistic history, serious sacrifices were undergone from all those who helped to produce in Budva Festival the performances of Kanjoš, Konte Zanović, False Tsar Stephen the Little, Tempest, Banović Strahinja, Don Krsto, Caligula, Caroline Neuber, Midsummer Night's Dream and many others. However, that essentially small human sacrifice helped to create the strongest cultural brand of Montenegro, Theatre City Budva and made it possible for tens of thousands of viewers to partake in imagination and magnificence of that ideal world of illusion.

By entering into production of a dance 'Comedy' we have expressed, together with our colleagues from BITEF, a desire for great goals and a readiness for sacrifices. Dante had for his guide the wonderful Beatrice whilst we see in the respected Slovenian choreographer Edward Clug our guide toward the desired goals, toward yet another victory of play and art.

# KAD KOMEDIJA POSTANE BOŽANSTVENA

## WHEN COMEDY BECOMES DIVINE



Dante je svoje delo nazvao samo „Komedija“ držeći se tadašnjih shvatanja da su tragedije dela koja počnu tragično i tragično se završe, a komedije dela koja tragično počinju a završavaju se srećno:

„...Na početku ona je zastrašujuća i smrdljiva, jer govori o Paklu, ali ima dobar kraj, poželjan i prijatan, jer govori o Raju....“ Epitet „božanstvena“ pojavljuje se prvi put kod Bokača u njegovom delu o Dantovom životu, ali se kao sastavni deo naslova izdanja uvodi 1555. godine. Poema se sastoji od 14233 stiha u jedanaestercu i rimovanim tercinsama, koje su lančano povezane. Podeljena je na tri dela: Pakao, Čistiliste i Raj, sa po trideset tri pesme, s time sto prvi deo odnosno Pakao, ima i uvodnu pesmu, dakle trideset četiri pesme odnosno ukupno sto pesama. Bazirana je na broju tri (simbol Svetog Trojstva) i savršenom broju deset. Simetrična je i unutrašnja podela: Pakao ima devet krugova i predvorje, što čini deset delova. Čistiliste ima devet delova (Plaža, Predčistiliste i Sedam pojaseva), plus Zemaljski Raj, što takođe daje zbir deset. Raj ima devet neba, plus

Empirej, što opet čini deset. Svaki od tri dela poeme završava rečju zvezda. Svaka šesta pesma u tri dela poeme govori o politici, ali u sve širem smislu (na nivou Firence, pa Italije, Carstva). Duše grešnika razvrstane su u tri grupe, kao i duše pokajnika i duše blaženih. Tri zveri ometaju pesnika na početku puta. Tri vodiča ga vode na njegovom putu.

To je priča u prvom licu o putovanju kroz tri onozemaljska kraljevstva, započetom, kako neki smatraju, na Veliki petak 7. ili 8. aprila, odnosno po drugima 25. marta 1300. godine, na dan prvog Jubileja. Dante ima 35 godina i gubi se u šumi, a tri zveri ga sprečavaju da iz nje izađe. Pomaže mu Vergilije kao simbol razuma i vodi ga dobrim delom puta (kroz Pakao i Čistiliste), a zatim Beatrice i Sveti Bernard (kroz Raj).

Dante je počeo da piše Pakao oko 1306 – 1307. godine (možda i 1304), a završava ga oko 1309 – 1310. Čistiliste piše posle 1308, sve do 1315, a Raj posle 1316. pa skoro do 1321. godine.



Dante entitled his work simply 'Comedy', in accordance with the understanding of his time that tragedies are works that start tragically and end tragically, whereas comedies are works that start tragically and end happily: '...At the beginning it is frightening and malodorous as it speaks of Hell, but it has a good ending, desirable and pleasant, as it speaks of Heaven...' The epithet 'divine' first appears in Boccaccio's writing about the life of Dante and is first printed as part of the title in 1555. The poem consists of 14,233 lines that are hendecasyllabic (lines of eleven syllables) and are composing rhymed tercets which are linked together. It is divided into three parts or canticas: Hell, Purgatory and Heaven with 33 cantos each, but bearing in mind that the first part Hell, has an introductory canto or 34 cantos, that is 100 cantos in total. The poem is based on the numerical pattern of the number three (symbolizing the Holy Trinity) and the perfect number ten. The internal division is also symmetrical: Hell has nine circles and Limbo which makes ten parts. Purgatory has nine parts (the Beach, the Ante-Purgatory and the seven terraces), plus the Garden of Eden which also gives a total of ten.

Heaven has nine skies, plus the Empyrean, which again makes ten. Each of the three parts of the poem ends with the word 'star'. Every sixth canto in the three parts of the poem discusses politics, however in an ever widening context (Florence, Italy, Empire). The souls of sinners are divided into three groups, as are the souls of the repented and the souls of the blessed. Three beasts assail the poet at the beginning of the journey. Three guides lead him on his way. It is a story told in first person about a journey through the three otherworldly kingdoms, which starts, some say, on the Good Friday of the 7th or 8th of April, or as others opine, on the 25th of March 1300, the day of the first Roman Jubilee. Dante is 35 years of age, he gets lost in the forest and three beasts prevent him from finding a way out. He is then helped by the Roman poet Virgil, symbolizing reason, who guides him for the good part of his journey (through Hell and Purgatory), and after that, his guides are Beatrice and St. Bernard (through Heaven). Dante started to write Hell around 1306-1307 (perhaps as early as 1304), and he completed it around 1309-1310. Purgatory was written from 1309 until 1315 and Heaven from 1317 until approximately 1321.

## O PREDSTAVI

Posle velikog uspeha plesnog Otelia na Budvanskom festivalu, u Bitef teatru, kao i na brojnim festivalima i scenama u regionu, zajedno sa našim partnerima u Gradu teatru, upustili smo se u novi izazov, u inscenaciju Dantove Božanstvene komedije. Izbor koreografa bio je lak.

Moj prvi susret sa stvaralaštvom Edvarda Kluga dogodio se na 36. Bitefu na kome je predstavio svoj komad – Tango. Tada se već video njegov veliki koreografski potencijal. Onda je usledio Festival igre u Beogradu i Radio i Džulijet, a potom predstava Pretaporte. Sećam se da smo tada komentarisali da se retko na plesnim scenama nailazi na originalni koreografski rukopis – čini se da je sve viđeno i sve manje više odigrano, sve podseća na nešto što smo već negde videli. Ali Klug je sa Pretaportecom konstruisao novi plesni jezik – fascinantan, suptilan, intrigantan. U njemu se potom ustalo, i nastavio dalje da ga razvija.

Veliko mi je zadovljstvo što su igrači Bitef dens kompanije sada u prilici da svojim telima progovore tim Klugovim jezikom. Zatim, zadovljstvo mi je što nam se u ovoj produkciji pridružila balerina Ašhen Ataljanc, i prosula po sceni obilje svoga dara i harizme.

I na kraju, zadovljstvo mi je što ćemo ovu svedenu, apsurdnu, začudnu, na momente hipnotišuću Božanstvenu komediju videti prvo u Budvi, u prelepom ambijentu starog trga, između dve crkve, na koji dopiru šumovi i mirisi mora. Mislim da bi naši igrači teško mogli poželeti bolju pozornicu.

*Jelena Kajgo, direktorka Bitef teatra*

## ABOUT THE PERFORMANCE

Having had great success with Othello, the dance performance, on the Budva festival, in Bitef theatre, and on several other festivals and stages in the region, we have embarked on another new challenge with our partner, Budva theatre city – the staging of Dante's Divine comedy. Choosing a choreographer was easy.

My first encounter with the artistic creation of Edvard Clug happened on the 36th BITEF where he presented his piece Tango. His remarkable potential in choreography was already obvious. Belgrade Dance festival followed with Radio and Juliette, then the performance Pret a Porter. I remember noticing that one seldom sees an original choreographic handwriting – it seems everything is more or less played, everything reminds you of something you've already seen somewhere. But staging Pret a Porter Clug constructed a new dance language – fascinating, subtle, intriguing. He then settled in it, and continued to develop it further.

I take great pride in the fact that BITEF Dance Company members have the opportunity to speak Clug's language with their bodies. Also, I am very content that Ašhen Ataljanc has joined this production and spilled her vast talent and charisma.

Finally, it is my pleasure that this absurd, surreal, reduced, at times hypnotising Divine comedy will be premiered in Budva, in this gorgeous ambiance of the old square, between two churches with the sound and the smell of the sea. I find that our dancers couldn't wish for a better stage.

*Jelena Kajgo, director of Bitef theatre*



# DANTE ALIGUERI

Najveći italijanski i jedan od najvećih svetskih pisaca rođio se u Firenci negde između 15. maja i 15. juna 1265. godine u porodici plemenitog gradskog i gvelfskog porekla. Njegovo pravo ime je Durante, a Dante je de-minutiv tog imena.

Njegovo vaspitanje bilo je najbolje kakvo se moglo steći u to doba, a uključivalo je mnogo školskog religioznog obrazovanja, aristotelovske logike i više latinskih klasika. Mladost je proveo učeći mnogo, boreći se u bitkama i proživljavajući ljubav. Odlučujući po njega bio je susret sa Beatrice koja je dala svetlost njegovoj sudsibini i ulila mu duhovnost koju nije mogla da uništi gorčina života. Sreću ju je prvi put 1274. godine, kada je imao 9 godina, a drugi put posle novih 9 godina 1283. godine i to je bilo presudno za njegov život pesnika. Beatrice se kasnije udala za Simonea dei Bardi.

Borio se, kao konjanik, 1299. godine u bici protiv Arentinaca. Oženio se, pošto ga je otac na to ugovorom obavezao, 1277. godine Djemom di Maneto Donati i imao četvoro dece. Neki tvrde da je imao čak sedmoro. Između 1295. i 1304. godine aktivan je u političkom životu. Aktivno je učestvovao u borbi protiv politike pape Bonifacija VIII i njegove želje da vlada i toskanskim gradovima koji su tada bili samostalni. Dante je bio na strani koja je poražena i novi gradski načelnik je počeo da se sveti svima, pa i Danteu koji je 27. januara 1302. godine u odsustvu, osuđen na kaznu od 5000 fiorina, na izgnanstvo iz Toskane i na izbacivanje iz javne službe. Pošto Dante nije platio kaznu, on je već 10. marta iste godine osuđen na doživotno izgnanstvo i smrt na lomači ukoliko bude uhvaćen. 1315. godine odbija ponuđenu amnestiju, smatrajući je ponižavajućom. Umro je u noći između 13. i 14. septembra 1321. godine u Raveni, gde je sahranjen uz velike počasti u odori pesnika i velikog filozofa, u kapeli blizu crkve koja se tada zvala San Pier Mađore, a kasnije crkva Svetog Franje.

# DANTE ALIGHIERI

The greatest Italian and one of the greatest writers of the world was born in Florence, sometime between the 15th of May and the 15th of June 1265 in the family of noble, urban and Guelph origins. His real name was Durante and Dante is a diminutive form of that name. His education was the best available at the time and included plenty of scholarly theological education, Aristotelian logic and study of Roman classics. He spent his youth learning a great deal, fighting in battles and experiencing love. Decisive for him was the meeting with Beatrice, who introduced light into his destiny and inspired him with a spirituality which could not be destroyed by the bitterness of life. He first met her in 1274 at the age of 9, then for the second time after another 9 years in 1283, this second meeting being decisive for his life as a poet. Beatrice later married Simone dei Bardi.

He fought as a cavalryman in the 1299 battle against Arentine forces. He married, as his father bound him to do by a contract, in 1277 and with his wife, Gema di Maneto Donati, had four children. Some sources state that he had seven children.

Between 1295 and 1304 he was active in political life. He actively took part in the efforts against the politics of Pope Boniface VIII and his wish to rule towns in Tuscany which had then been independent. Dante was on the defeated side and the new Lord-Mayor's vengeful reprisals included Dante who was on the 27th of January 1302 sentenced in absentia to pay a fine of 5000 florins, be exiled from Tuscany and banned from public office. Since Dante didn't pay the fine, his sentence was changed on the 10th of March the same year, to exile for life and to be burnt alive if caught. In 1315 he refused the offer of amnesty, considering it humiliating. He died in the night between the 13th and the 14th of September 1321 in Ravenna, where he was buried with great honours, adorned in the robes of a poet and great philosopher in the chapel near the church that at the time bore the name San Pier Maggiore and subsequently became dedicated to St. Francis.



## EDWARD KLUG

Edvard Klug je završio studije baleta 1991. godine na Državnoj baletskoj školi u Klužu-Napoci u Rumuniji i iste godine je angažovan kao solista u Slovenskom nacionalnom teatru (SNG) u Mariboru. 2003-e godine postao je direktor baleta u Slovenskom narodnom pozorištu u Mariboru. 2033. godine u istoj instituciji postaje vođa baleta, koju od tada usmerava ka novim i prepoznatljivim trendovima. U protekloj deceniji Klug je stalno zavređivao pažnju međunarodne javnosti usled svog specifičnog koreografskog pristupa stilu, kojim je u velikoj meri uspeo da postavi i mariborski balet na međunarodnu *plesnu mapu*. Balet mariborskog SNG-a je učestvovao na najvećim pozorišnim festivalima širom sveta izvodeći njegove koreografije: u Evropi, Aziji, Sjedinjenim Državama i Kanadi, a takođe, u skorije vreme, u Marinski pozorištu u St. Petersburgu. Kao koreograf je bio pozvan da postavi nove produkcije za Štugartski balet, Nacionalni balet u Lisabonu, *Station Zuid* kompaniju, Nacionalni balet u Zagrebu, *Alto balet* u Esenu i Grac balet. Njegov najskoriji projekat je kreacija za zvezde Marinskog baleta, Leonida Sarafanova i Denisa Matvienka. Projekat nazvan Kvatro (*Quattro*) svoju premijernu izvedbu je imao u Sankt Petersburgu juna 2010. *Quattro* je nominovan za prestižnu pozorišnu nagradu Ruske federacije, Zlatna maska (Golden Mask) 2010. u kategorijama za najbolje izvođenje i najbolju koreografiju. Klug je dobitnik međunarodnih nagrada za koreografiju u baletu i plesu u Varni, Moskvi, Hanoveru i Nagoj. Dobitnik je najviše slovenačke nagrade za kulturna dostignuća, nagrade Prešernove fondacije za 2005. i nagrade Glejzerove liste (*Glazer Charter*) za 2008. godinu.





## EDWARD CLUG

Edward Clug has completed his ballet studies in 1991 at the National ballet school in Cluj-Napoca (Romania). In the same year he was engaged as a soloist at the Slovene National Theatre (SNG) in Maribor. In 2003 he became ballet director with the Slovene National Theatre (SNG) in Maribor, leading the company towards new and distinctive directions. Throughout the past ten years, Clug drew attention of the international audience to himself, due to his specific choreographic style. He equally succeeded in putting the Maribor Ballet ensemble on the international dancing map. The Ballet of the SNG Maribor participated in the largest theatre festivals throughout the world performing his choreographies: Europe, Asia, USA and Canada and recently in the Mariinski theatre in St. Petersburg. As a choreographer Clug was invited to stage new works for the Stuttgart Ballet, National Ballet in Lisbon, Station Zuid Company, National Ballet in Zagreb, Aalto Ballet Essen, and Graz Ballet. His last project was a creation for the Mariinski Ballet stars Leonid Sarafanov and Denis Matvienko. The piece is entitled Quattro and was premiered in St. Petersburg in June 2010. Quattro was nominated for the prestigious theatre awards of Russian Federation Golden Mask 2010 in the category: best performance and best chorographer. He received international awards for his choreography at the ballet and dance competitions in Varna, Moscow, Hannover and Nagoja and was awarded the highest Slovene prizes in culture for his work, the Award of the Prešern Foundation in 2005 and the Glazer Charter in 2008.



## AŠHEN ATALJANC

Rođena u Beogradu, Srbija 1971. Diplomirala u baletskoj školi Lujo Davičo u Beogradu. U šesnaestoj godini igra u solističkom repertoaru u Narodnom pozorištu u Beogradu. Po završetku škole 1988. postaje najmlađi solista baleta u istom pozorištu.

1990 osvaja jubilarnu nagradu povodom 120-godišnjice Narodnog pozorišta u Beogradu za uloge Odilije i Odete u Labudovom jezeru.

1991 osvaja prvu nagradu u, paru sa Konstantinom Kostjukovim, na svjetskom baletskom takmičenju parova u Osaki.

1991 postaje prima balerina u Narodnom pozorištu u Beogradu, gdje igra prve uloge u baletima: Labudovo jezero (Petipa, D. Parlic), Bajadere (Petipa), Žizela (Petipa, Lavrovski), Don Kihot, Uspavana ljepotica (Petipa, V. Logunov), Vaskrsenje, Samson i Dalila, Dama s kamelijama, Slike (Lidija Pilipenko), Zimski snovi (D. Gray)

1992 Oktobarska nagrada grada Beograda za dostignuće u oblasti muzičke i pozorišne umjetnosti za ulogu Kitri u baletu Don Kihot.

1992 za međunarodni pozorišni festival u Beogradu -BITEF specijalno za nju je kreiran cijelovečernji balet Isidora Dankan (koreografija Jelena Santić)

1991-1993 - kao gost je pozvana u Narodno pozorište u Novom Sadu gdje je igrala u baletima: Uzaludna predostrožnost (I.Otrin), Carmen (V.Logunov).

1996 - kao solista baleta "Staatsoper" u Berlinu igra u koreografijama Rudolfa Nurejeva, Patrisa Barta, Pitera Martinsa, Pjera Lakota, Fokina: Labudovo jezero, Uspavana ljepotica, Verdiana, Silfide, Fearfull Symmetries, Jezero vila...



2000 - Pridružuje se renomiranoj baletskoj kompaniji Aterballetto u Redjo Emiliji, Italija, gde nastupa u brojnim koreografijama Maura Bigonzetja: San letnje noći, Božanstvena komedija, Petruška, Les Noces, Kantata 1 i 2, Kanzoni, Kazimirove boje, Džimi Džimi, Furia Corporis, Vespro, Konstrukcije, Sarada, Who get's this one, Rossini Cards, Romeo i Julija, Pression, WAM, Kameleon (Itzik Galili). Sa kompanjom Aterballetto putuje po celom svetu: Francuska, Nemačka, Belgija, Holandija, Portugal, Švedska, Srbija, Norveška, Švajcarska, Austrija, Litvanija, Rusija, USA, Engleska, Brazil, Egipt, Tunis, Maroko, Malezija, Indonezija, Hong Kong, Meksiko, Kina, Novi Zeland, Španija

2007 - postaje slobodan umetnik i započinje karijeru kao baletski pedagog. Iste godine počinje saradnja sa koreografom i direktorom baletske akademije "Accademia Danza" u Milansu, Suzanom Beltrami, sa kojom sarađuje i kao igrač i kao pedagog.

2007 - u Pozorištu na Terazijama sa predstavom La Capinera u koreografiji Mikelea Merole proslavlja dvadeset godina umetničkog rada.

2007-drugi Medjunarodni festival teatra „Purgatorije“ dodeljuje joj nagradu za ostvarenu ulogu u baletu La Capinera

2011-premijera baleta Songs, koreografija Mauro Bigonzetti u Narodnom pozoristu u Beogradu

2011-gost pedagog u Srpskom Narodnom pozoristu u Novom Sadu i Random Dance kompanijom

U oktobru 2011 otvara Skolu igre ashen ataljanc [www.skolaigre.com](http://www.skolaigre.com)

# ASHEN ATALJANC

Born in Belgrade, Serbia, in 1971. Graduated at The State Ballet School "Lujo Davico" in Belgrade. At the age of 16 she performed solo parts in the repertory of the ballet of The National Theatre, Belgrade. Upon graduating 1988 became the youngest soloist of the ballet of The National Theatre, Belgrade.

1990-Jubilee award regarding 120 anniversary of The National Theatre, Belgrade for the roles of Odile and Odette in Swan Lake.

1991- First prize in World Ballet Couples Competition in Osaka, Japan.

1991 - Nominated principal dancer of the company in Belgrade where she performed principal roles in the ballets: Swan Lake (Petipa, D.Parlic), Bayadere(Petipa), Giselle (Petipa, Lavrovsky), Don Quixote, Sleeping Beauty (Petipa;V.Logunov), Resurrection, Samson and Delilah, Lady with Camellias, Images (L.Pilipenco), Winter Dreams (D.Gray)

1992 - for The International Theatre Festival in Belgrade – BITEF, especially for her created full-length ballet: Isadora Duncan (choreography: J. Santic)

1991 – 1993 – Guest artist in The National Theatre in Novi Sad in the ballets La Fille Mal Gardee (I. Otrin), Carmen (V. Logunov)

1996 - Soloist in the Ballet of the Staatsoper in Berlin where she performed the choreographies of Rudolf Noureev, Patrice Bart, Peter Martins, Pierre Lacotte, Fokin:Swan Lake, Sleeping Beauty, Verdiana, Les Sylphides, Fearful Symmetries, Lac des Fée.

2000 - She joins the renowned company - Aterballetto - Reggio Emilia, Italy, Performing numerous choreographies of Mauro Bigonzetti: Midnight Summer Dream, Comoedia Canti, Petroushka, Cantata 1&2, Canzoni, Les Noces, Cazimir's Colours, Jimi Jimi, Furia Corporis, Vespro, Sarada, Who get's this one, Rossini Cards, Romeo and Juliet, Pression, WAM and Chameleon(by Itzik Galili)

With Aterballetto numerous tours: France, Germany, Belgium, Holland, Portugal, Sweden, Serbia, Switzerland, Austria, Lithuania, Russia, USA, Brazil, Egypt, Tunisia, Morocco, Malaysia, Indonesia, Hong Kong, Mexico, China, New Zealand and Spain, Norway, England...

2007- she becomes a freelance and starts her career as a ballet teacher.

The same season begins collaboration with choreographer and director of the ballet academy "Academia danza" in Milan - Susanna Beltrami - as a dancer and a teacher.

2007 - In the theatre "Pozoriste na Terazijama" with performance "La Capinera" in the choreography of Michele Merola she celebrates twenty years of her professional career.

In October 2011 opens The School of Dance Ashen Ataljanc, [www.skolajre.com](http://www.skolajre.com)



# MAJA MIRKOVIĆ

Rođena je 14.02.1977. godine u Šapcu.

Diplomac FPUD, Beograd, na odseku Kostim, Atelje za scenski kostim, u klasi profesorke Milanke Berberović (2001).

Postdiplomac Interdisciplinarnih magistarskih studija Univerziteta umetnosti u Beogradu, Grupa za scenski dizajn. Članica ULUPUDS-a, i Predsednica sekcije kostimografije i scenografije za 2010. godinu. Stalni saradnik pozorišta Atelje 212, Beograd, u sezoni 2009/10.

Saradnica časopisa za teoriju izvođačkih umetnosti "Teorija Koja Hoda" i izvođačica u teorijskim performansima istoimene grupe.

Jedna samostalna izložba i dvadeset kolektivnih izložbi u zemlji i inostranstvu.

Proteorijski tekstovi objavljeni u časopisima, magazinima i katalozima izložbi.

Pesme objavljene u Antologiji savremene poezije "Tragom roda smisao angažovanja" (2006) i "24/7 Ljubavi" (2007., izdavač: DEVE).

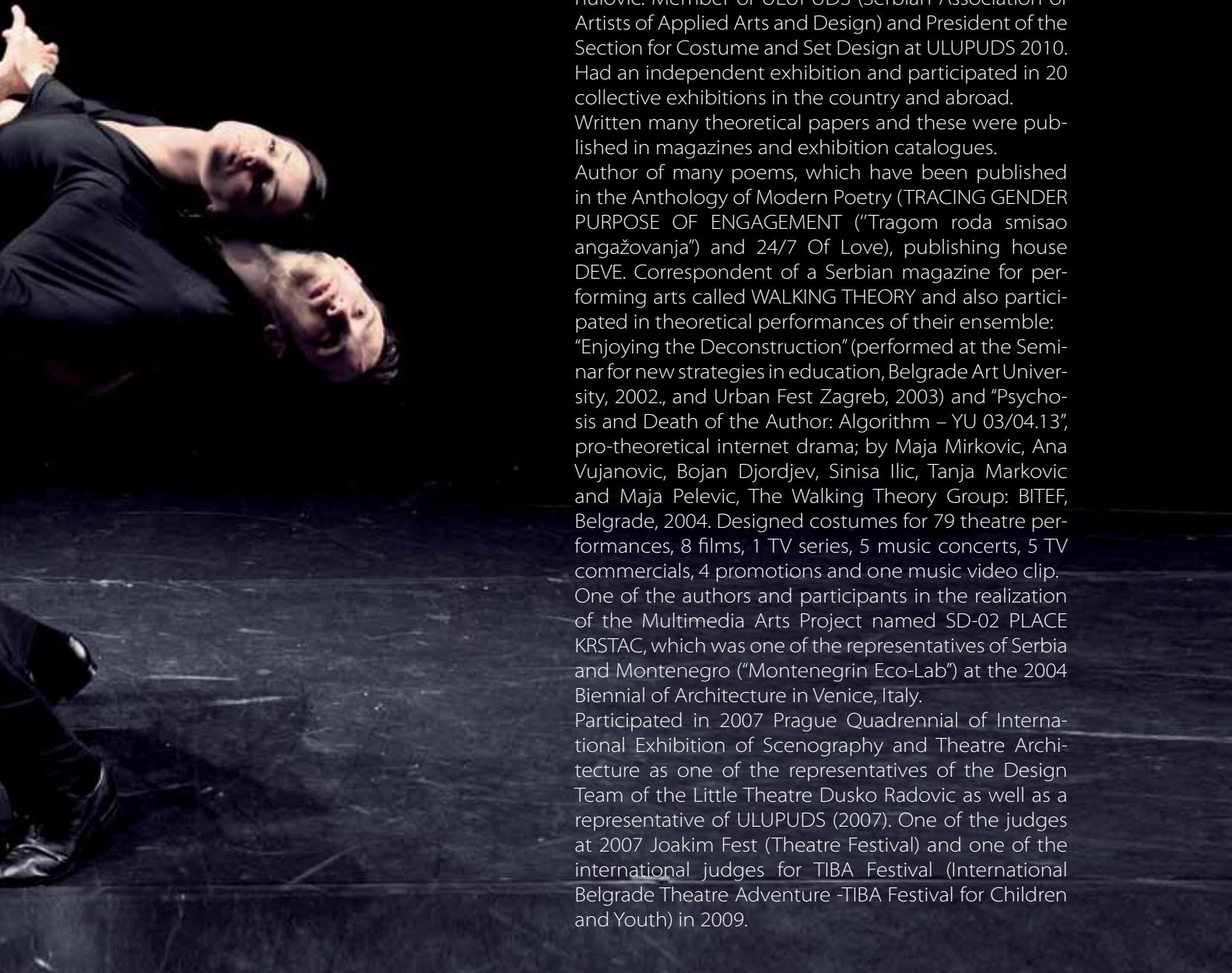
Učesnica Bijenala arhitekture u Veneciji 2004: jedan od autora multimedijalnog umetničkog projekta "SD-02: mesto Krstac", u okviru nacionalne postavke Srbije i Crne Gore „Montenegrin Eco-lab”.

Autorske kostimografije za sedamdeset devet pozorišnih predstava, osam filmova i šest koncerata, pet reklama, četiri promocije i jednu TV seriju.

Sterijina nagrada za najbolju kostimografiju u predstavi „Pazarni dan”, u režiji Egona Savina i produkciji pozorišta Atelje 212, Nagrada za timski rad na operi „Les enfants terribles”, Malog pozorišta „Duško Radović”, Nagrada festivala „Joakim Vujić” za najbolju kostimografiju u predstavama „Dundo Maroje“ 2010. i „Trka sa vremenom“ 2008., Nagrada festivala „Dani komedije“, Jagodina 2010., za najbolju kostimografiju u predstavi „Dundo Maroje“ Kruševačkog pozorišta, Nagrada festivala „Joakim fest“ za najbolju kostimografiju u predstavi „Sabirni centar“ 2006., Velika nagrada VI bijenala scenskog dizajna za umetnički doprinos predstavi „Petar Pan“ (2006.), Plaketa ULUPUDS-a za stvaralačke rezultate 2005. i nagrada Oktobarskog salona u Šapcu: laureat na nivou studentskog rada 2003.



# MAJA MIRKOVIĆ



Born on 14th February 1977 in Sabac, Serbia.

Graduated from FPUD (University of Applied Arts and Design), Belgrade, Department of Costume Design, Atelier for Theatre Costume, in the class of professor Milanka Berberovic (2001).

Masters Degree in the Interdisciplinary Studies at Belgrade University of Arts, Set Design, under Radivoje Dinalovic. Member of ULUPUDS (Serbian Association of Artists of Applied Arts and Design) and President of the Section for Costume and Set Design at ULUPUDS 2010. Had an independent exhibition and participated in 20 collective exhibitions in the country and abroad.

Written many theoretical papers and these were published in magazines and exhibition catalogues.

Author of many poems, which have been published in the Anthology of Modern Poetry (TRACING GENDER PURPOSE OF ENGAGEMENT ("Tragom roda smisao angažovanja") and 24/7 Of Love), publishing house DEVE. Correspondent of a Serbian magazine for performing arts called WALKING THEORY and also participated in theoretical performances of their ensemble: "Enjoying the Deconstruction" (performed at the Seminar for new strategies in education, Belgrade Art University, 2002., and Urban Fest Zagreb, 2003) and "Psychosis and Death of the Author: Algorithm – YU 03/04.13", pro-theoretical internet drama; by Maja Mirkovic, Ana Vujanovic, Bojan Djordjev, Sinisa Ilic, Tanja Markovic and Maja Pelevic, The Walking Theory Group: BITEF, Belgrade, 2004. Designed costumes for 79 theatre performances, 8 films, 1 TV series, 5 music concerts, 5 TV commercials, 4 promotions and one music video clip. One of the authors and participants in the realization of the Multimedia Arts Project named SD-02 PLACE KRSTAC, which was one of the representatives of Serbia and Montenegro ("Montenegrin Eco-Lab") at the 2004 Biennial of Architecture in Venice, Italy.

Participated in 2007 Prague Quadrennial of International Exhibition of Scenography and Theatre Architecture as one of the representatives of the Design Team of the Little Theatre Dusko Radovic as well as a representative of ULUPUDS (2007). One of the judges at 2007 Joakim Fest (Theatre Festival) and one of the international judges for TIBA Festival (International Belgrade Theatre Adventure -TIBA Festival for Children and Youth) in 2009.

## MILKO LAZAR

Milko Lazar je kompozitor, pijanista, harpsikordista, klavijaturista i saksofonista i trenutno radi freelance u oblastima klasične i džez muzike. Studirao je klasični i džez klavir i saksofon na Muzičkoj akademiji u Gracu, (Austrija), a harpsikord i baroknu muziku na Kraljevskom konzervatorijumu u Haagu, (Holandija). Petnaest godina je sarađivao sa Big Bendom RTV Slovenija kao solo saksofonista, kompozitor i vođa benda. I dalje komponuje za dva najbolja simfonijska orkestra u Sloveniji, Slovenski filharmonijski orkestar i Simfonijski orkestar RTV Slovenija.

U toku njegove džez karijere, Lazar je svirao u sopstvenim grupama (Quatebriga, Stefbet Rifi, Milko Lazar Quartet), kao i sa drugim poznatim džez muzičarima kao što su Maria Schneider, Herb Pomeroy, Peter Herbolzheimer i Mathias Ruegg. Svirao je na festivalima kao sto su Perugia Jazz Festival, Leverkussen Jazz Festival, Jazz Nad Odra - Wrotzlav, Ljubljana Jazz Festival, Hannover Expo 2000, Alpentone Festival Altdorf (Švajcarska), kao i mnogim drugim. Milko Lazar je snimio više od 40 ploča i CD-a, sa različitim grupama i više od 10 solo projekata.

Klasične kompozicije Milka Lazara već su imale izvođenja sa međunarodnim ansamblima širom Europe, kao i na prestižnim mjestima u Americi kao što je Carnegie Hall u Njujorku. Među dirigentima njegovih orkestarskih radova, nalaze se Walter Proost, David de Villiers, Olari Elts, George Pehlivanian, David Itkin, Anton Nanut i Marko Letonja.

Dobitnik je više nagrada, a nagrađen je i najprestižnijom nacionalnom nagradom za umjetnost, Nagrada Prešernovega sklada za 2005, za svoj rad u oblasti kompozicije.

## MILKO LAZAR

Milko Lazar is a composer, pianist, harpsichordist, keyboardist and saxophonist and is currently working freelance in the fields of classical and jazz music. He studied classical and jazz piano and saxophone at the Music Academy in Graz, Austria and harpsichord and baroque music at the Royal Conservatory in Haag, Holland. For fifteen years he was engaged with Big Band RTV Slovenia as a solo saxophonist and composer-leader. He is still composing or two of the best symphonic orchestras in Slovenia, The Slovenian Philharmonic Orchestra and the RTV Slovenia Symphony Orchestra.

During his jazz career, he has performed with his own groups (Quatebriga, Stefbet Rifi, Milko Lazar Quartet) and other well known jazz musicians like Maria Schneider, Herb Pomeroy, Peter Herbolzheimer, and Mathias Ruegg. He performed on the festivals like Perugia Jazz Festival, Leverkussen Jazz Festival, Jazz Nad Odra - Wrotzlav, Ljubljana Jazz Festival, Hannover Expo 2000, Alpentone Festival - Altdorf (CH) and many others. Milko Lazar has recorded over 40 LPs and CDs with different groups and more than 10 solo projects.

Milko Lazar's classical compositions have already been performed with international ensembles all over Europe, and in such prestigious U.S. venues as the Carnegie Hall in New York. Among the conductors of his orchestral works one finds such names as Walter Proost, David de Villiers, Olari Elts, George Pehlivanian, David Itkin, Anton Nanut and Marko Letonja.

Among other awards he has been awarded with the most prestigious national award for art Nagrada Prešernovega sklada in 2005 for his compositional work.



# BORUT KRŽIŠNIK

Borut Kržišnik (1961, Zagreb) je slovenački kompozitor savremene muzike, baziran u Ljubljani. Diplomirao je Psihologiju na Univerzitetu u Ljubljani, ali se ubrzo nakon toga posvetio muzici.

Izdao je šest albuma: „Valse Brutal“ (KUD France Prešeren, 2009), „Sacre du Temps“ (Station Zuid, 2007), „A Life in Suitcases“ (First Name Soundtracks, 2006), „Stories from Magatrea“ (KUD France Prešeren, 1997, američko izdanje: Falcata-Galia Recordings, 1999), „La Dolce Vita“ (FV, Ljubljana/Discordia, Willich, 1995) i „Currents of Time“ (Recommended Records, London, 1991; ponovno izdanje: Tone Casualties, Hollywood, 1998).

Pisao je muziku za filmsku trilogiju Pitera Grinaveja „Tulse Luper Suitcases“ i njenu integralnu verziju „A Life in Suitcases“.

Sa Edvardom Klugom sarađivao je na „Sacre du Temps“ (Tilburg, 2007) i „Skitzen“ (Graz, 2010). Takođe značajne su brojne kolaboracije sa slovenačkim rediteljem Emilom Hrvatinom i britanskim rediteljkom Džuli-An Robinson, kao i sa američko-brazilskim rediteljem Džeraldom Tomasom.

Borut Kržišnik je takođe bio pokretač i član DATA DIRECT, grupe koja je uključivala slovenačke, italijanske i jugoslovenske muzičare iz različitih muzičkih domena. Uz brojne druge kolaboracije, poznat je i po saradnji sa grupama „Lajbah“ i „Borgezija“.

Kržišnik je dobio nagradu „Vesna“ za najbolju muziku na Slovenskom festivalu filma 2008. (film Landscape No2) i Prvu nagradu na „Napoli Danza Festival“; „Il Coreografo Elettronico“ (za umjetnički video Labyrinth).

# BORUT KRŽIŠNIK

Borut Krzisnik (1961, Zagreb) is a Slovenian contemporary composer, based in Ljubljana. He graduated in Psychology from the University of Ljubljana, but soon afterwards devoted himself to music.

He released six albums: VALSE BRUTAL (KUD France Prešeren, 2009), SACRE DU TEMPS (Station Zuid, 2007), A LIFE IN SUITCASES (First Name Soundtracks, 2006), STORIES FROM MAGATREA (KUD France Prešeren, 1997, US's release: Falcata-Galia Recordings, 1999), LA DOLCE VITA (FV, Ljubljana/Discordia, Willich, 1995) and CURRENTS OF TIME (Recommended Records, London, 1991; re-release: Tone Casualties, Hollywood, 1998).

He scored the music for Peter Greenaway's film trilogy, Tulse Luper Suitcases and its integral version A Life in Suitcases.

He collaborated with Edward Clug on Sacre du Temps (Tilburg, 2007) and Skitzen (Graz, 2010).

Also significant are his collaborations with Slovenian director Emil Hrvatin and British director Julie-Anne Robinson as well as with American-Brazilian director Gerals Thomas.

Borut Krzisnik was also the initiator and a member of DATA DIRECT, a group that united Slovenian, Italian and Yugoslav musicians who stem from various musical areas. Among numerous other collaborations, he is also known for his work with the groups Laibach and Borghesia.

Krzisnik won Vesna prize for best music at Slovenian Film festival in 2008 (film Landscape No2) and 1st prize at the Napoli Danza Festival; Il Coreografo Elettronico (art video Labyrinth).



# BUDVANSKO FESTIVALSKO ISKUSTVO ČETVRT VEKA "GRADA TEATRA"

"Grad teatar" je jedna od najprestižnijih kulturnih manifestacija zemlje i regiona koja se odvija tokom jula i avgusta u Budvi.

Već dvadeset i pet godina, ovaj festival obnavlja mediteranski duh Starog grada i svaki od njegovih trgova i pjaceta, ali i delova grada izvan starogradskog jezgra, pretvara u scenu na otvorenom na kojoj i posetilac i slučajni prolaznik postaju svedoci umetničkog čina.

Zamišljen kao presek savremenih ostvarenja pozorišnog, likovnog, muzičkog i književnog stvaralaštva, "Grad teatar" i dalje kvalitetom programa potvrđuje svoj renome ne samo kao domaćin brojnim trupama i stvaraocima, već i kvalitetom producijske delatnosti kojom preispituje autentično kulturno nasleđe kako Budve i Crne Gore tako i svetske kulturne baštine, i njegovo implementiranje u savremene modele egzistencije. Najpoznatije predstave proistekle iz produkcione radionice "Grada teatra", "Kanjoš Macedonović", "Lažni car Šćepan Mali", "Čekajući Godoa", "Karolina Nojber", "Banović Strahinja", "San ljetnje noći", "Jegorov put", "Konte Zanović", "Montenegrini", "Bura", "Hamlet", „Rasprava“, „Kalogula“, „Skočidevojka“, „Don Krsto“, poslednjih godina postavile su nove standarde u pozorišnom stvaralaštvu zemlje i regionala.

Brojni inostrani gosti, kao australiska trupa "Strange Fruit", nemačka "Titanik", "Volcano theatre", moskovski teatar "Ruben Simonov", teatar Roma "Parlige", izraelska trupa "Vertigo", Teatar na Ruru, prisutni su na ovom festivalu. Brojni likovni i muzički stvaraoci, poput svih najznačajnijih živih slikara bivše Jugoslavije, te Marine Abramović, svetski poznate performerke, violinista Gantvarga, Jašvili, Žislina, Romana Simovića i Stefana Milenkovića, i drugih solista, Paremski, Rensli, Jang, Aleksandara Serdara, Aleksandra Madžara, Ne-manje Radulovića i dr, takođe svedoče o kvalitetu festivala koji zadovoljava i svetske standarde. Poseban fenomen festivala predstavlja i književna manifestacija "Trg pjesnika", jedinstveni susret književnih stvaralaca i publike, najposjećeniji u regionu. Gosti "Trga" su bili Ronald Harvurd, Đerđ Konrad, Aleksandar Genis, Dušan Kovačević, Vladimir Pištalo, Zoran Živković, Svetislav Basara, Miljenko Jergović, Dragan Radulović...

Ovogodišnjim programom će upravo i biti obeleženi neki od najvećih dometa festivala što rimejkovima predstava "Kanjoš Macedonović" u režiji Vide Ognjenović i "Konte Zanović" u režiji Radmila Vojvodić, rediteljki dobitnica nagrade za dramsko stvaralaštvo, producijama tri nova komada, mjuzikla "Grk Zorba", baleta "Božanstvena komedija" i predstave "Višnjik", i repriznim programom predstava koje i dalje igraju na scenama koproducentskih kuća, "Kokoška", "Rasprava", "Pipi Duga Čarapa", "Otelo" i "Don Krsto".

Ove godine "Grad teatar", kroz predstavljanje 5 novih pozorišnih produkcija i nizom programa iz drugih festivalskih celina, proslavlja 25 godina od osnivanja i time se jasno ukazuje na značaj "Grada teatra" za definisanje kulturnog identiteta i visokog kvaliteta turističke ponude Budve i Crne Gore što potvrđuje i to da će se ovogodišnji festival odvijati pod svečanim pokroviteljstvom predsednika Republike Filipa Vučanovića.

# BUDVA FESTIVAL EXPERIENCE A QUARTER OF A CENTURY OF THE 'THEATRE CITY'

'Theatre City' is one of the most prestigious cultural manifestations in this country and the region and takes place during July and August in Budva. For the past 25 years this festival has been regenerating the Mediterranean spirit of the Old Town and each of its squares and 'piazzettas' as well as parts of the city outside the Old Town walls, by turning them into a stage on which both a visitor and a passer-by become witnesses of acts of art. Conceived as a platform for contemporary works of theatrical, visual, musical and literary creation, 'Theatre City' continues to strengthen its reputation by means of the quality of its programming, not only as a host to numerous troupes and artists but also by the quality of its production activities which aim to question the authentic cultural heritage of Budva and Montenegro, as well as the cultural heritage of the world and its implementation in contemporary models of existence. The best known performances to come out of the production workshop of 'Theatre City', such as 'Kanjoš Macedonović', 'False Tsar Stephen the Little', 'Waiting for Godot', 'Caroline Neuber', "Banović Strahinja", 'Midsummer Night's Dream', 'Jegor's Journey', 'Konte Zanović', 'Montenegrini', 'Tempest', 'Hamlet', 'The Dispute', 'Caligula', 'Skočidevojka', 'Don Krsto', have in recent years set new standards in the theatrical arts in this country and the region.

Numerous international guests, such as the Australian troupe 'Strange Fruit', troupe 'Titanick' from Germany, 'Volcano Theatre', 'Ruben Simonov' from Moscow, Roma theatre 'Parlige', 'Vertigo' from Israel, 'Theater an der Ruhr' are present in this festival. Numerous visual artists and musical authors, such as all of the most significant living painters of former Yugoslavia, also Marina Abramović, performance artist of world renown, violinists Gantvarg, Jaschwili, Geslin, Roman Simović, Stefan Milenković, and other soloists, Paremski, Rensley, Young, Aleksandar Serdar, Aleksandar Madžar, Nemanja Radulović and others, also testify to the quality of this festival which meets international standards. A special part of the festival is a literary manifestation 'The Square of Poets', a unique meeting of literary creators and audience, the most visited in the region. Guests of the 'Square' included Ronald Harwood, Georg Conrad, Alexander Genis, Dušan Kovačević, Vladimir Pištalo, Zoran Živković, Svetislav Basara, Miljenko Jergović, Dragana Radulović...

This year's program will be marked by some of the greatest achievements of the festival, by remakes of the plays 'Kanjoš Macedonović' directed by Vida Ognjenović and 'Konte Zanović' directed by Radmila Vojvodić, both directors being award winners for theatrical arts, by productions of three new plays, the musical 'Zorba the Greek', the ballet 'Divine Comedy', and the play 'Cherry Orchard', together with a program of repeat performances of plays currently on the repertoire of co-production houses, "The Hen", "The Dispute", "Pippi Longstocking", "Othello" and "Don Krsto".

The significance of the 25 years of 'Theatre City' in defining the cultural identity and the high quality of the tourist offering in Budva and Montenegro is further confirmed by the fact that this year's festival will take place under the ceremonial patronage of the president Filip Vujanović.

## BITEF TEATAR

Bitef teatar u poslednje dve sezone profiliše svoj repertoar u pravcu, na prvom mestu, plesnog i fizičkog teatra, ali takođe ostavlja prostor za razvoj raznovrsnih graničnih pozorišnih produkcija koje spajaju muzički ili eksperimentalni dramski teatar.

Kao jedan od najvažnijih aspekata razvoja plesnog teatra u okrilju Bitefa je projekat osnivanja i razvoja Bitef dens kompanije, prve profesionalne plesne trupe u Beogradu koja je vezana za jednu instituciju kulture. Za dve godine postojanja Bitef dens kompanija iza sebe ima čak devet plesnih produkcija, brojna gostovanja u regionu, kao i saradnju sa eminentnim domaćim i stranim koreografima – poput Isidore Stanišić, Zorana Markovića, Maše Kolar (Hrvatska), Gaja Vajcmana i Roni Haver (Izrael), zatim, Matjaža Fariča, Branka Potočana, Edvarda Kluga (Slovenija), Kjersti Miler (Norveška), i Snježane Abramović (Hrvatska).

Rad kompanije podrazumeva svakodnevni klasični trening, vođen od strane baletskog pedagoša Marije Janković, trening savremenih plesnih tehniki, kao i svakodnevni rad na novim, raznovrsnim pozorišnim produkcijama.

## BITEF THEATRE

During the last two theatre seasons, Bitef Theatre has been defining its repertoire towards primarily dance and physical theatre whilst also leaving adequate room for the development of diverse, borderline theatre productions which bring together musical or experimental dramatic theatre.

One of the most significant aspects of the development of dance theatre within Bitef is the project of the founding and development of The Bitef Dance Company, as the first professional troupe in Belgrade which is based in an institution of culture.

During its two years of existence, The Bitef Dance Company has produced no less than nine dance productions, numerous guest appearances in the region, and collaborations with some of the most eminent domestic and international choreographers – such as Isidora Stanišić, Zoran Marković, Maša Kolar (Croatia), Guy Weizman and Roni Haver (Israel), as well as Matjaž Farič, Branko Potočan, Edward Clug (Slovenia), Kjersti Müller (Norway), and Snježana Abramović (Croatia).

The work of the company incorporates daily classical training, under the guidance of the ballet pedagogue Marija Janković, training in contemporary dance techniques and daily work on new and diverse theatre productions.

## IMPRESUM

Izdavači: JU Gradteatar i Bitef teatar  
Za izdavače: Merin Smailagić i Jelena Kajgo  
Urednici: Marko Kentera i Jelena Kajgo  
Dizajn: Slaven Vilus  
Štampa: Global Print, Beograd  
Tiraž: 500kom



Република Србија  
Министарство културе, информисања  
и информационог друштва



Osnivač i pokrovitelj  
Opština Budva



Pokrovitelj



Partner Festivala



VLADA CRNE GORE  
Ministarstvo kulture

**Bitef Teatar**

Terazije 29/1  
11 103 Beograd  
Srbija/Serbia  
tel/phone: +381 11 33 46 160  
fax: +381 11 32 36 234  
[www.bitef.rs](http://www.bitef.rs)

**JU Grad teatar Budva**

Ul. 13. jul, Poslovni centar BSP  
85310 Budva, Crna Gora  
Tel/fax: +381 (0) 33 40 29 35  
+381 (0) 33 40 28 28  
tel: +381 (0) 33 40 29 31  
+381 (0) 33 40 29 32  
E-mail: [orgtcity@t-com.me](mailto:orgtcity@t-com.me)  
[gteatar@t-com.me](mailto:gteatar@t-com.me)  
[theatrecity@t-com.me](mailto:theatrecity@t-com.me)  
[www.gradteatar.me](http://www.gradteatar.me)