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RJEČKE
LJETNE
NOĆI

DONŽUAN

BITEF DANCE COMPANY

Plesna predstava



Koreografkinja / Choreography: Maša Kolar

Originalna muzika / Original music: Rundek Cargo Trio

Isabel, Darko Rundek, Dušan Vranić – Duco

Dizajn svetla / Lighting design: Nuno Salsinja

Scenografija / Set design: Jasmina Holbus

Kostim / Costume : Petra Dančević

Fotografija i dizajn / Photography and design: Jelena Janković

Izvršna produkcija / Executive producer: Anđelka Janković

PR / PR: Slavica Hinić

Organizacija / Organization: Tamara Pović

Šef tehnike / Technical manager: Ljubomir Radivojević

Majstor svetla / Lighting technician: Dragan Đurković, Milan Neić i Igor Milenković

Majstor tona / Sound technician: Miroljub Vladić, Nikola Marjanović

IZVODAČI / PERFORMERS:

Igrači Bitef dens kompanije / Dancers of the Bitef Dance Company: Ana Ignjatović Zagorac, Dejan Kolarov, Ivana Savić - Jacić, Milica Pisić, Miloš Isailović, Rikardo Horhe Kampos Freire

Premijera / Premiere:

17.07.2014. Grad teatar Budva, Budva, Crna Gora

23.07.2014. Riječke ljetne noći, Rijeka, Hrvatska

01.10. 2014. Zagrebačko kazalište mladih, Zagreb, Hrvatska

04.10. 2014. Bitef teatar, Beograd, Srbija

17.07.2014, City Theatre Budva, Budva, Montenegro, **23.07.2014.** Rijeka Midsummer Nights, Rijeka, Croatia, **01.10.2014.** Zagreb Youth Theatre, Zagreb, Croatia, **04.10.2014.** Bitef Theatre, Belgrade, Serbia,

Koprodukcija:

Bitef teatar, Grad teatar Budva, HNK Ivan pl. Zajc, festival Riječke ljetne noći i nezavisna producentkinja Maša Kolar. Projekat je realizovan uz podršku Ministarstva kulture i informisanja Republike Srbije, Sekretarijata za kulturu grada Beograda, Ministarstva kulture Republike Hrvatske i Gradskog ureda za kulturu, obrazovanje i sport grada Zagreba.

Co-production: *Bitef Theatre, City Theatre Budva, HNK Ivan pl. Zajc, Rijeka Midsummer Nights festival and independent producer Maša Kolar. The project has been realized with the support of the Ministry of Culture and Information of the Republic of Serbia, the Secretariat of Culture of the City of Belgrade, the Ministry of Culture of the Republic of Croatia and the City Department of Culture, Sports and Education of the City of Zagreb.*



UUNIUNI

Reč autora:

Ne može se sa sigurnošću tvrditi kakav je bio Don Žuan, niti kakav je to čovek danas i kakav će to čovek biti. Sredina ga obeležava, boji, profilira i osuđuje. Društvo ga stavlja na presto, daje mu osobine prestupnika, grešnika i daje mu ovlašćenje da radi ono što on radi, a to radi najbolje.

On je sposoban, arogantan, lud, topao, blizak, a opet nagao i nasilan i još uz to šarmantan i opasan.

Ko može tom jeziku ljubavi odoleti i ko uspeva tom jeziku osvajanja reći ne?

Don Žuan je svestan optužujuće okoline koja ga smatra prestupnikom, nesposoban je postaviti granice svojim željama, ne može prestati. Više mu je stalo do osvajanja nego do ljubavi. Troši sve što mu dođe pod ruku i živi filozofiju "prirodnog bića".

On nije nevin, a nije ni naivan. On je prestupnik, ali je i pobunjenik.

Ne prihvata duh, veru i pravila svog vremena.

To mu je dosadilo, prebacuje se iz epizode u epizodu. U svakoj epizodi traži nešto drugo.

On ne traži isto. Kao svaki čovek ima pravo na sreću i želi to pravo.

Njegova sreća bi bila utaziti neizmernu ljubavnu čežnju koja ga razdire.

Na početku i na kraju imamo hrpu igrača koji u svetu varki, maski, opsena i prikrivanja čekaju na priliku da preuzmu ulogu. Kada se pruži šansa oni je grabe. Prvu ulogu dobija Don Žuan, on oblikuje svoje odbrambeno sklonište... gde ostali, preuzimajući svoje epizodne uloge u njegovom svetu, koriste njemu, Don Žuanu da da maha svojoj prirodi. On razume da u svetu lažnog udvaranja i pretvaranja možes opstati samo ako si u svom zanatu bolji od ostalih.

A word by the author:

One cannot claim with certainty what was Don Juan like, nor what kind of a man he is today or what kind of a man he will be. The milieu marks him, shades him, profiles him and judges him. The society puts him on the pedestal, attributing to him the characteristics of an offender, a sinner and yet grants him a license to do what he is doing and he does it best.

He is capable, arrogant, crazy, warm, intimate, yet impulsive and violent and in addition to all that, charming and dangerous.

Who can resist such language of love and who succeeds in saying no to such language of conquest?

Don Juan is aware of the incriminating environment that considers him an offender, yet he is unable to set limits to his desires, he cannot stop. He cares more about the conquest itself, than about love. He consumes everything that comes to hand and lives by the philosophy of the "creature of nature".

He is not innocent, nor is he naive. He is an offender, but also a rebel.

He does not accept the spirit, the beliefs or the rules of his time.

That has bored him, so he switches from episode to episode. In each episode he searches for something different.

He does not search for the same.

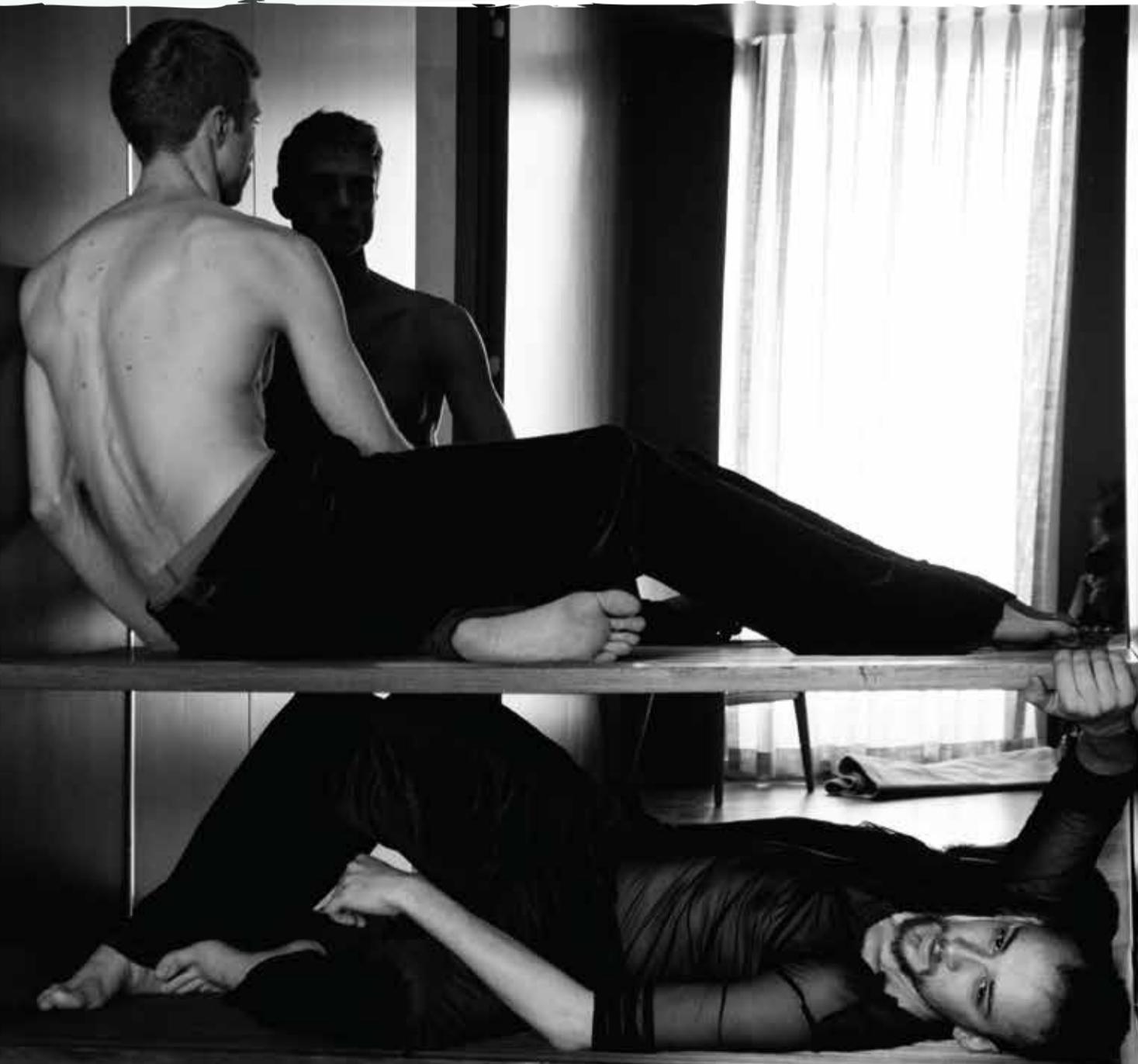
As every human being, he is entitled to happiness and he claims that right.

His happiness would be to quench the immense love thirstiness that tears him apart.

At the beginning and at the end, we have a bunch of dancers, who in the world of illusions, masks, mirages and concealments wait for the opportunity to take a part. When a chance presents itself, they grab it. The first role goes to Don Juan, who forms his secure niche...where others, by assuming their episodic roles in his world, assist Don Juan, in giving momentum to his nature. He understands that in the world of fake courtship and pretence, only those whose craft is better than that of the others can survive.

Maša Kolar





O Don Žuanu Bitef dens kompanije

Bitef dens kompanija je svoju veoma uspešnu saradanju sa koreografkinjom Mašom Kolar otpočela radom na projektu Otelo 2010. godine, plesnom predstavom koja je rađena u koautorstvu sa koreografom Zoranom Markovićem. Igrači kompanije su tada prvi put došli u kontakt sa njenim uzbudljivim i maštovitim plesnim stilom, koji počiva na tradiciji velikih savremenih koreografa, Tosa, Eka, Bigoncetija... Posle uspeha koji je predstava Otelo imala na matičnoj sceni Bitef teatra, ali i na brojnim scenama u regionu, na red je došao plesni Don Žuan. Ponovo jedno delo klasične svetske literature, ispisano simbolikom i duhom našeg vremena. Kakav će biti Don Žuan Maše Kolar? Komičan ili tragičan? Buntovan i slobodan ili pak zatočenik sopstvenog nesputanog eroza? Ko zapravo danas i kako zavodi, a ko biva zaveden?

Interesantno je kako Kjerkegord, veliki danski filozof i pesnik vidi Don Žuana. U svome delu *Ili –ili*, on kaže: "Želja ima u pojedinačnom svoj absolutni predmet, ona želi pojedinačno absolutno. U tome se nalazi zavodljivost... Želja je zato absolutno istinita, pobednička, triumfujuća, neodoljiva i demonska. Ovde naravno nije reč o želji u pojedinačnoj individui, već o želji kao principu, duhovno određenom kao ono što se isključuje duhom". Ovde Kjerkegord uvodi interesantan pojam "čulne genijalnosti".

Idealan medij da se predstavi ideja Don Žuana, po Kjerkegordu nije književnost već muzika. Preciznije Mocartova muzika. Jer: "muzika nije prisutna kao ličnost već kao sila", što nas vodi na opšti nivo principa strasti i zavođenja, a dalje od individue. Ali Kjerkegord greši kada kaže da se: "Ono što je suštinsko u Don Žuanu ne može iskazati baletom". Zapravo, budući da je živeo u prvoj polovini devetnaestog veka, ovaj filozof referira na klasičan balet, koji zaista teško može reflektovati opštost i nesputanost ljudskog eroza. Da je bio upoznat sa sredstvima savremenog plesnog teatra, verovatno bi se složio da se "čulna genijalnost" izražena kroz princip zavođenja, upravo najbolje može iskazati kroz nepregledne telesne manifestacije i vizuelne fenomene savremenog plesnog pozorišta.

Jelena Kajgo
umetnička direktorka Bitef dens kompanije

OnThe Bitef Dance Company's Don Juanu

The Bitef Dance Company commenced its very successful collaboration with the choreographer Maša Kolar on the project Othello in 2010, a dance performance that was produced in co-authorship with the choreographer Zoran Marković. That was the first time that the company's dancers came into contact with her exciting and imaginative dance style, rooted in the tradition of the great modern choreographers, Kylian, Ek and Bigonzetti. Following the success of the production of Othello on the Bitef Theatre stage, as well as on numerous stages in the region, the time has now come for a dance Don Juan. It is again a classic work of world literature, rendered with the symbolism and spirit of our time. What will Maša Kolar's Don Juan be like? Comic or tragic? Rebellious and free, or a prisoner of his own unbridled Eros? Who does the seducing today and how, and who gets to be the seduced?

It is interesting how Kierkegaard, the great Danish philosopher and poet, sees Don Juan. In his book Either-Or he claims that: "desire has in the singular its absolute subject, it desires the singular absolutely. There lies the allure... desire is therefore absolutely true, winning, triumphant, adorable and demonic. Here of course we do not discuss the desire in a particular individual, but desire as a principle, spiritually determined as that which is turned off by the spirit." Here Kierkegaard introduces the interesting concept of "sensory genius."

The ideal medium to represent the idea of Don Juan, according to Kierkegaard is not literature but music. Specifically Mozart's music. Since: "music is not present as an individual but as a force", which leads us to the general level of the principle of passion and seduction and away from the individual. However, Kierkegaard errs when stating: "What is essential to Don Juan cannot be expressed in ballet." More precisely, as he lived in the first half of the nineteenth century, the philosopher is referring only to classical ballet, which indeed could only with great difficulty reflect the universality and spontaneity of the human Eros. Had he been familiar with the resources available to contemporary dance theatre, he would have probably agreed that the "sensory genius" represented in the principle of seduction, could actually be best expressed through the vast bodily manifestations and visual phenomena of contemporary dance productions.





BIOGRAFIJE AUTORA

MAŠA KOLAR

Maša Kolar rođena je u Zagrebu gde je završila Školu suvremenog plesa Ane Maletić. 1991. godine diplomirala je na Vlaamse Dansacademie u Brižu, (Belgija). Profesionalnu igračku karijeru započinje u pozorištu Komedija, u Zagrebu 1986. godine, a nastavlja 1992. godine u Ballett Dresden (Nemačka) gde 1995. godine dobija status solistkinje. 1997. godine nagrađena je Mary Wigman nagradom za posebna plesna dostignuća u koreografijama Džona Nojmajera, Stefana Tosa i Mats Eka.

1998. godine dobija angažman u Thoss TanzKompanie u Kili (Nemačka), a od 2001. godine, sa istom kompanijom seli se u Hanover. U ulozi Karmen, u koreografiji Mats Eka, gostovala je sa Lyon Ballett-om u Aziji. Saraduje sa Queensland Ballet-om u Brizbejnu (Australija), a tri godine predaje na Sveučilišnoj plesnoj akademiji u Štokholmu (Švedska), i na Sveučilišnoj plesnoj akademiji u Interlochenu (SAD), asistira Aalto Ballett u Esenu (Nemačka), i vodi plesne radionice u Japanu, Nemačkoj, Hrvatskoj, Srbiji i Australiji.

2007. godine postaje članica Aterballetta u Italiji gde radi sa koreografima Maurom Bigoncetijem, Ohadom Naharinom, Markom Gekom, Djinom Paterson, Andreom Meškitom i Valterom Mateinijem. Asistirala je Stefanu Tosu u Queensland Balletu (Australija).

Od 2006. godine zaposlena je u Učilištu ZKM-a kao plesni pedagog i koreografinja, a internacionalnu karijeru nastavlja kao slobodna umetnica. Za balet Narodnog pozorišta u Beogradu zajedno sa Zoranom Markovićem koreografisala je balet Interval, a za Bitef Dance kompaniju balet Otelo. U Zagrebu producira, koreografiše, (zajedno sa Zoranom Markovićem), i izvodi predstave Bonet, The Morning after the Night Before, i Broadcasting "Shake your booty".

Zatim producira, koreografiše i izvodi The Memory of Water i Merry Christmas for Naughty Kids. Za National Youth Ballet u Hamburgu, koreografiše dve kratke koreografije i za balet HNK Ivan pl. Zajc radi koreografiju Pour Homme et Femme.

Dobitnica je: Nagrade hrvatskog glumišta, 2008. godine; Nagrade kritičarskog stola za Izvanrednu plesačku izvedbu u Ostinu (SAD); Nagrade za izvanrednu plesačku izvedbu u predstavi Bonet, Kopenhagen, 2010. godine; Nagrade publice za koreografiju Bonet, Kopenhagen, 2010. godine; Producčijske nagrade 27. Tjedna suvremenog plesa, za predstavu Bonet i 30. Tjedna suvremenog plesa za predstavu The Memory of Water, 2010. i 2013. godine; Strukovne nagrade UPUH-a, 2010. godine.



Maša Kolar was born in Zagreb where she graduated at the Contemporary Dance School Ana Maletić. In 1991, she graduated at Vlaamse Dansacademie in Bruges (Belgium). Her professional dance career begins at the Comedy Theatre in Zagreb in 1986, and continues in 1992 when she joins the Ballett Dresden (Germany) and where in 1995, she gains the status of soloist. In 1997, she received the Mary Wigman award for exceptional dance achievements in the choreographies by John Neumeier, Stephan Thoss and Mats Ek.

In 1998, she was engaged by the Thoss TanzKompanie in Kiel (Germany), and in 2001, she moved with the same company to Hanover. In the role of Carmen, choreographed by Mats Ek, she toured with the Lyon Ballet in Asia. She collaborates with the Queensland Ballet in Brisbane (Australia), and teaching for three years at the University Dance Academy in Stockholm (Sweden), and at the University Dance Academy in Interlochen (USA), she assists Aalto Ballet in Essen (Germany), and holds dance workshops in Japan, Germany, Croatia, Serbia and Australia. In 2007 she became a member of the AterBalletto in Italy, where she works with choreographers Mauro Bigonzetti, Ohad Naharin, Marco Goecke, Gina Patterson, André Mesquita and Walter Matteiniem. She has assisted Stephan Toss at the Queensland Ballet (Australia).

Since 2006 she is employed at the ZKM School, as a dance teacher and choreographer and continues the international career as a freelance artist. For the Ballet of the National Theatre in Belgrade, together with Zoran Marković she has choreographed the ballet Interval, and for the Bitef Dance Company, the ballet Othello. In Zagreb, she produces, choreographs (together with Zoran Marković) and performs in the productions Bonet, The Morning after the Night Before, and Broadcasting "Shake Your Booty".

Subsequently she produced, choreographed and performs The Memory of Water and Merry Christmas for Naughty Kids. For the National Youth Ballet in Hamburg she has choreographed two short choreographies, and for the ballet HNK Ivan pl. Zajc she contributed the choreography Pour Homme et Femme.

She has been awarded: Croatian Actors' Award for 2008; Critics' Table Award for Outstanding Dance Performance in Austin (USA); Award for Outstanding Dance Performance in the production Bonet, Copenhagen, 2010; Audience Award for Choreography, Bonet, Copenhagen, 2010; Production award at the 27th Week of Contemporary Dance for the production Bonet in 2010, and at the 30th Week of Contemporary Dance for the production The Memory of Water in 2013; professional awards by UPUH association in 2010.





On je prestupnik, ali je i pobunjenik.





U svakoj epizodi traži nešto drugo.



RUNDEK CARGO TRIO

Rundek Cargo Trio sačinjavaju **Isabel** - preparirana violina, **Darko Rundek** - gitara, obrada zvuka, glas, **Dušan Vranić Duco** - klavijature, ukulele, udaraljke, harmonika, glas.

Rundek Cargo Trio je nastao 2009. godine kao frakcija Rundek Cargo Orkestra. Rundek Cargo Orkestar je formiran 2001. godine u Parizu od muzičara okupljenih za snimanje trećeg albuma Darka Rundeka Ruke.

Ovaj trio iza sebe ima jedan studijski album, *Plavi avion*, objavljen krajem 2010. kao i niz koncerata širom Starog kontinenta i muziku za dva filma.

Darko Rundek je diplomirani pozorišni režiser, autor i pevač na desetak albuma, kompozitor muzike za tri-desetak predstava i više filmova i glumac u pozorištu i na filmu.

Isabel se još u detinjstvu bavila baletom i kasnije, kao muzičar, učestvovala u nizu pozorišnih projekata, između ostalih sarađivala je sa Piter Brukom, Bare Filipsom i Ninom Simon, a komponovala je i muziku za pozorište i film.

Dušan Vranić Duco je kao pevač i muzičar u sarajevskoj ratnoj Kosi, započeo svoj angažman u pozorištu, koji je nastavio kao kompozitor, multiinstrumentalist i glumac. Bavio se raznim muzičkim stilovima, od ciganske muzike do elektronike. Svira čitav niz klasičnih i tradicionalnih instrumenata i kreirao je muziku za pozorište, film i reklame.

Stvaranje primenjene muzike je za Rundek Cargo Trio omiljeni zadatak, kao i improvizacija pa će igrači imati uvek svež vетar za svoj let, a publika sresti uvek novog Don Žuana.





Rundek Cargo Trio members are **Isabel** - prepared violin, **Darko Rundek** - guitar, sound processing, vocals, **Dušan Vranić Duco** - keyboards, ukulele, percussion, accordion, vocals.

Rundek Cargo Trio was founded in 2009 as a fraction of the Rundek Cargo Orchestra. Rundek Cargo Orchestra was formed in 2001 in Paris from musicians gathered to record the third Darko Rundek album Hands.

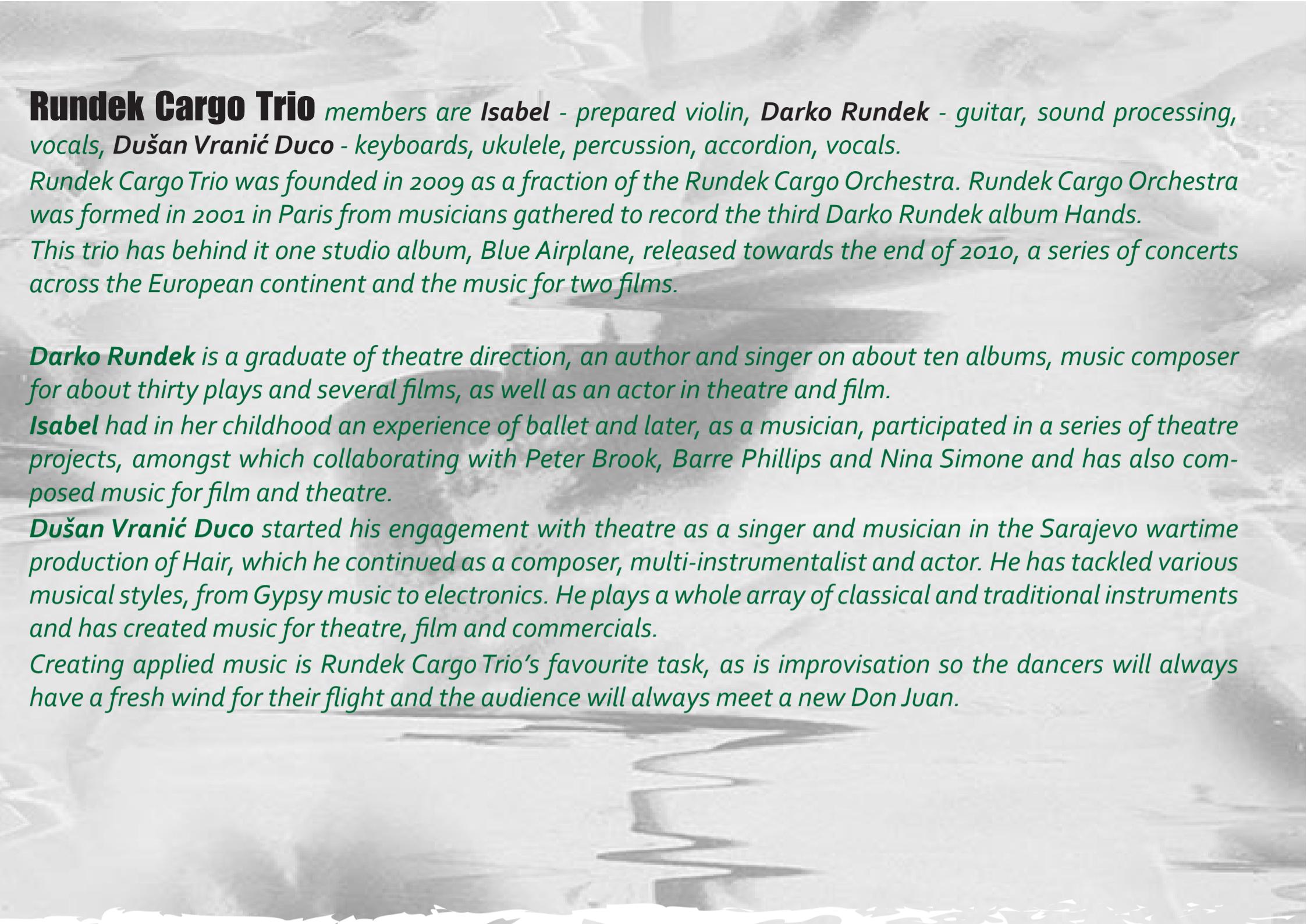
This trio has behind it one studio album, Blue Airplane, released towards the end of 2010, a series of concerts across the European continent and the music for two films.

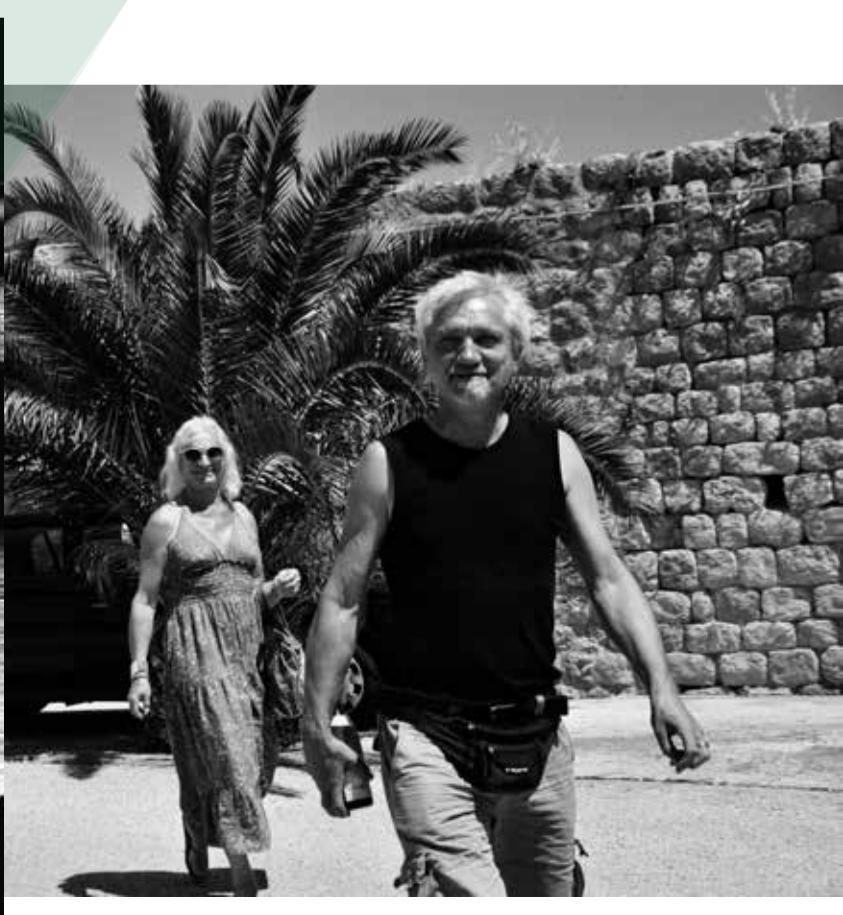
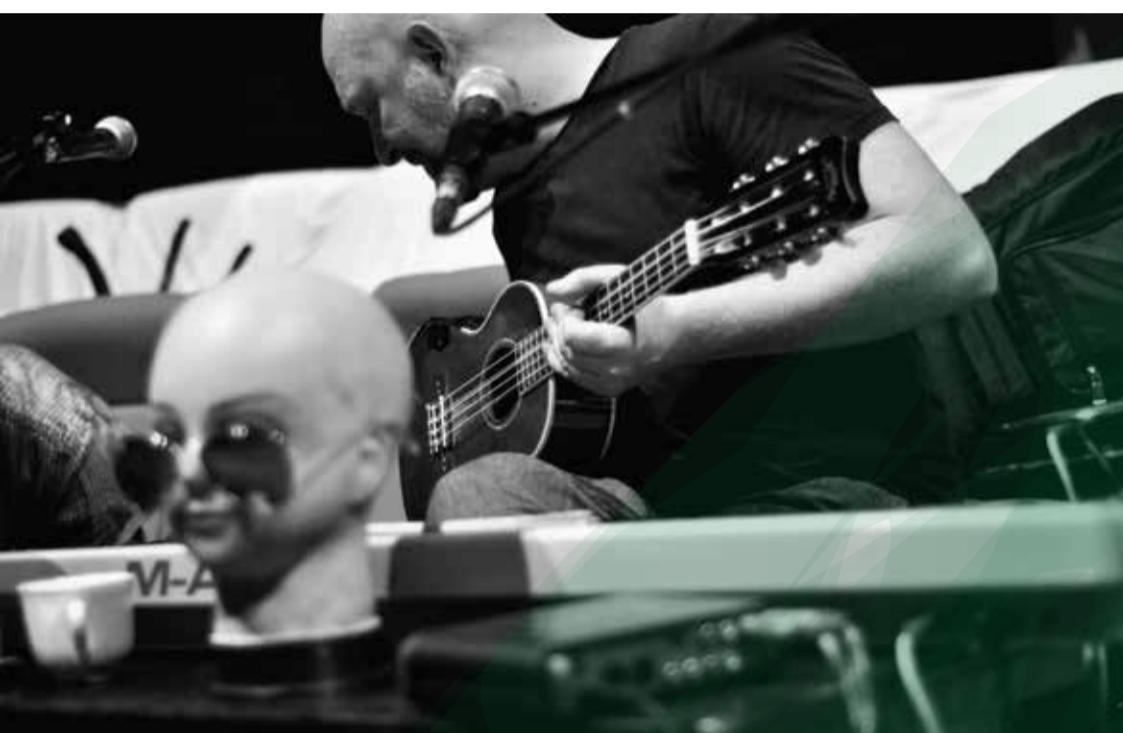
Darko Rundek is a graduate of theatre direction, an author and singer on about ten albums, music composer for about thirty plays and several films, as well as an actor in theatre and film.

Isabel had in her childhood an experience of ballet and later, as a musician, participated in a series of theatre projects, amongst which collaborating with Peter Brook, Barre Phillips and Nina Simone and has also composed music for film and theatre.

Dušan Vranić Duco started his engagement with theatre as a singer and musician in the Sarajevo wartime production of Hair, which he continued as a composer, multi-instrumentalist and actor. He has tackled various musical styles, from Gypsy music to electronics. He plays a whole array of classical and traditional instruments and has created music for theatre, film and commercials.

Creating applied music is Rundek Cargo Trio's favourite task, as is improvisation so the dancers will always have a fresh wind for their flight and the audience will always meet a new Don Juan.







PETRA DANČEVIĆ

Petra Dančević rođena je 1982. u Zagrebu, diplomirala je Modni dizajn i magistrirala na odseku Kostimografije Tekstilno-tehnološkog fakulteta u Zagrebu.

Kostimografijom se profesionalno bavi od 2005. godine od kada je osmisnila i izradila kostime za mnogo-brojne opere, drame, balete, mjuzikle i filmove širom Hrvatske i Evrope. Stalna je spoljna saradnica Hrvatskog narodnog kazališta u Zagrebu, s kojim ostvaruje značajne projekte renomiranih domaćih i stranih autora.

Sa koreografinjom Mašom Kolar sarađuje dugi niz godina, tokom kojih su stvorene predstave Pour Homme et Femme, The Memory of Water, Broadcasting "Shake your Booty", The Morning after the Night Before, Merry Christmas for Naughty Children, Bonet i Bile jednom...

Članica je ULUPUH-a i HZSU-a.

Petra Dančević was born in 1982 in Zagreb; she graduated Fashion Design and received Masters Degree in Costume at the Textile and Technology Faculty in Zagreb, Croatia.

She has been a professional costume designer since 2005. Since then, she has designed and produced costumes for numerous operas, plays, ballets, musicals and films in Croatia and Europe. She is a Permanent External Associate at the Croatian National Theatre in Zagreb, where she realizes significant projects by the renowned local and international

With the choreographer Maša Kolar, she has been collaborating for a number of years, during which they created the productions Pour Homme et Femme, The Memory of Water, Broadcasting "Shake Your Booty", The Morning After the Night Before, Merry Christmas for Naughty Children, Bonet and Once Upon a Time.

She is a member of ULUPUH and HZSU professional associations.







JASMINA HOLBUS

Diplomirala je Enterijer na Chelsea College of Art & Design u Londonu 1996. godine. Član je Udruženja književnika Srbije od 1993. godine i ULUPUDS-a od 2007. godine sa statusom samostalnog umetnika.

Autor je različitih umetničkih projekata, u arhitekturi, grafičkom dizajnu i u oblasti audio-video instalacija (Art Bienale, Barselona, 2005). Njeni radovi iz oblasti primenjene umetnosti su redovno selektovani i zastupljeni na značajnim grupnim izložbama u zemlji. Bila je Art direktor, (potpisujući pri tom scenografiju, dizajn svetla i video live acts), na koncertima i muzičkim festivalima u Francuskoj, Švajcarskoj i u Srbiji.

U pozorištu radi kao scenograf od 2003. godine. Do sada je izvedeno jedanaest predstava u njenoj scenografiji. Sa Jugoslovenskim dramskim pozorištem sarađivala je kao scenograf na predstavama Pred penzijom Tomasa Bernharda u režiji Dina Mustafića, Banat Uglješe Šajtinca u režiji Dejana Mijača, kao i na predstavama u režiji Miloša Lolića, Druga strana Dejana Dukovskog, Sanjari Roberta Muzila, Otelo Vilijema Šekspira. Adaptirala je scenografiju Vladislava Lalickog Buba u uhu u režiji Ljubiše Ristića. Sa Lolićem je sarađivala i na predstavama Velika bela zavera Dimitrija Vojnova, Muška stvar F.K. Kreca (Atelje 212), Bog je DJ (Malo pozorište „Duško Radović“). U Srpskom narodnom pozorištu bila je scenograf predstave Zojkin stan Dejana Mijača.

Na džez koncertima Bojan Zulfikarpašić Sextet-a u Sava Centru i Sinagogi u Novom Sadu, bila je Art direktor projekta.

Nagrade za scenografiju: 2009. – GRAND PRIX BITEF-a , I nagrada internacionalnog festivala za predstavu Sanjari u produkciji JDP-a; 2013. – Godišnja nagrada ULUPUDS-a za scenografiju.

Književnim radom bavi se od 1990. godine. Do sada je objavila devet knjiga poezije u izdanju izdavačkih kuća: Prometej, Prosveta, Rad i Plato. Poezija joj je publikovana i u književnoj periodici.



JASMINA HOLBUS

She graduated Interior Design at the Chelsea Collage of Art & Design in London in 1996. She has been a Member of the Writers' Association of Serbia since 1993 and ULUPUDS since 2007, with the status of an independent artist. She is the author of diverse range of art projects: in the field of architecture, graphic design and audio-video installations (Art Biennale, Barcelona 2005). Her works of applied art are regularly selected and represented in the significant group exhibitions in the country. She was the Art Director (the author of the set design, lighting design and video live acts), at concerts and music festivals in France, Switzerland and Serbia.

In the theatre, she has been working as a set designer since 2003. So far eleven productions have been released with her set design. With the Yugoslav Dramatic Theatre (JDP) she collaborated as a set designer on productions: Eve of Retirement by Thomas Bernhard, directed by Dino Mustafić, Banat, by Uglješa Šajtinac, directed by Dejan Mijač, as well as in productions directed by in Miloš Lolić, The Other Side, by Dejan Dukovski and Othello by William Shakespeare. She adapted the set design by Vladislav Lalicki for the A Flea in Her Ear directed by Ljubiša Ristić. With Lolić she also collaborated on the productions The Great White Conspiracy by Dimitrije Vojnov, Man's Business, by Franz Xaver Kroetz (Atelje 212 Theatre) and God is a DJ (Duško Radović Theatre). In The Serbian National Theatre, she was the set designer for production Zojka's Apartment by Dejan Mijač.

For the jazz concerts of the Bojan Zulfikarpašić Sextet in the Sava Center, Belgrade and in the Synagogue in Novi Sad, Serbia, she was the Project Art Director.

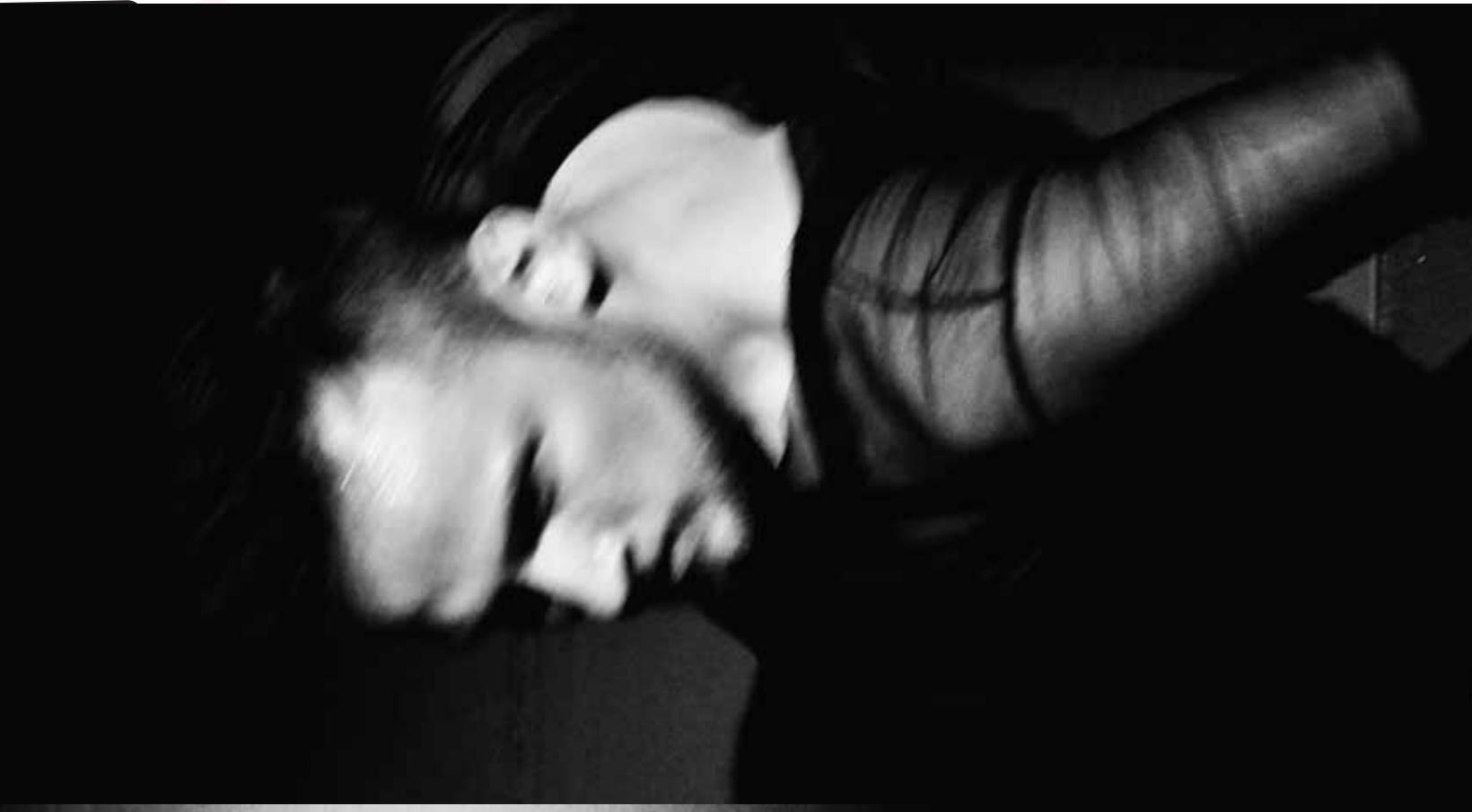
Awards for set design: 2009 – BITEF GRAND PRIX, First prize at this the international festival for the production The Dreamers produced by JDP; 2013 - Annual Award of the professional association ULUPUDUS for set design.

She has been involved in literature since 1990. She has so far published nine books of poetry published by the publishing houses: Prometej, Prosveta, Rad and Plato. Her poetry has also been published in literary periodicals.



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NUNO SALSINJA

Nuno Salsinja se školovao u oblasti filmske montaže na Escola Superior de Teatro e Cinema, (Lisabon, Portugal). 1989. godine započinje profesionalnu karijeru u izgradnji i superviziji svetlosnih sistema. 1995. godine počinje da se bavi dizjanom svetla u pozorištu i na muzičkim koncertima.

Od 1997. do 2006., Nuno je bio dizajner svetla za grupu Madredeuš na njihovoj svetskoj turneji. Razvijao je i koordinirao kao dizajner mnoge projekte za umetnike poput José Peixoto, António Chainho, Rodrigo Leão, Cristina Branco, Mayra Andrade, Jacinta, Santos e Pecadores, Rádio Macau, Anonimato, Dead Combo, Lucia Moniz...(PORTUGALSKI)

U plesnom teatru sarađivao je sa Companhia Dançarte, Companhia de Dança Contemporânea, Companhia de Dança de Almada, Companhia de Dança de Évora, Tok'Art, i sa Baletom Hrvatskog Narodnog Kazališta Ivan pl. Zajc, Rijeka. Radio je sa koreografima André Mesquita, Gagik Ismailian, Paulo Ribeiro, Maša Kolar, Andrea Diegues, Sofia Belchior, Hugo Vieira, Maria Franco, Peter Michel Dietz...(PORTUGALSKI)

2005. godine osnovao je kompaniju Tela Negra, Lda, zajedno sa Miguelom Ramosom, u kojoj je nastavio saradnju i rad na projektima sa velikim brojem umetnika i festivala, poput Festival Musicas do Mundo in Sines (2005.), Festival de Ópera of Òbidos (2009.), Festival de Jazz of Gulbenkian (2010.), Festival Sintra Misty (od 2010. do 2013.) i Festival Musica na Cidade (2006.).





Nuno Salsinha was educated in the area of film montage at the Escola Superior de Teatro e Cinema in Lisbon, Portugal. In 1989 he began a professional career in the area of construction and supervision of lighting systems. In 1995 he started to work in lighting design for theatre and music concerts.

From 1997 to 2006, Nuno was the lighting designer for the group Madredeus on their world tour. He developed and coordinated as a designer many projects for artists such as José Peixoto, António Chainho, Rodrigo Leão, Cristina Branco, Mayra Andrade, Jacinta, Santos e Pecadores, Rádio Macau, Anonimato, Dead Combo, Lucia Moniz.

In the field of dance theatre, he collaborated with Companhia Dançarte, Companhia de Dança Contemporânea Companhia de Dança de Almada, Companhia de Dança de Évora, Tok'Art, and the Ballet of the Croatian National Theatre Ivan pl. Zajc in Rijeka. He has worked with choreographers André Mesquita, Gagik Ismailian, Paulo Ribeiro, Maša Kolar, Andrea Diegues, Sofia Belchior, Hugo Vieira, Maria Franco, Peter Michel Dietz, amongst others.

In 2005 he founded the company Tela Negra, Lda, along with Miguel Ramos, where he continued the cooperation and work on projects with a large number of artists and festivals, such as Festival Musicas do Mundo in Sines (2005), Festival Opera of Obidos (2009) Festival de Jazz of Gulbenkian (2010), Festival Sintra Misty (2010 to 2013) and the Festival Musica na Cidade (2006).

Bitef Dance kompanija je prva profesionalna trupa savremene igre u Srbiji vezana za jednu instituciju kulture. Kompanija je osnovana 2009. godine pri Bitef teatru u Beogradu, i za pet godina postojanja realizovano je čak petnaest plesnih produkcija, i preko sedamdeset gostovanja u zemlji i regionu. Među njima su gostovanja u Mariboru, Ljubljani, Zagrebu, Sarajevu, Skoplju, na Puf festival u Puli, na Dubrovačkim ljetnim igrama, Riječkim ljetnim noćima, MASZK festival u Segedinu, Budva Grad Teatru, Infant festivalu u Novom Sadu..., i mnogim drugim.

Kvalitetom svojih produkcija kompanija je stekla visoki renome u zemlji i našem okruženju, a brojne nagrade i odlične kritike u elektronskim i štampanim medijima svedoče o visokom kvalitetu njenih igrača, koreografa, saradnika... Za Bitef dens kompaniju plesne komade kreirali su Gaj Vajcman, Roni Haver, Jasmin Vardimon, Isidora Stanišić, Dalija Aćin, Edvard Klug, Maša Kolar, Leo Mujić, Zoran Marković, Dunja Jocić, Matjaž Farič, Snježana Abramović i Branko Potočan.

The Bitef Dance Company is the first professional contemporary dance troupe in Serbia bound to an institution of culture. The company was founded in 2009 at the Bitef Theatre in Belgrade and has in five years of existence to date, realized fifteen dance productions and over seventy guest appearances in the country and the region. Amongst them are the performances in Maribor, Ljubljana, Zagreb, Sarajevo, Skopje, on the PUF festival in Pula, the Dubrovnik Summer Festival, the Rijeka Midsummer Nights festival, the MASZK festival in Szeged, the Budva Theatre City, the Infant festival in Novi Sad and many others.

With the quality of their productions, the company has gained a very good reputation at home and in the regional countries, whilst a number of awards and excellent reviews in the electronic and printed media testify to the high quality of its dancers, choreographers, collaborators... For the Bitef Dance Company, the dance productions have been created by Guy Weitzman, Roni Haver, Jasmin Vardimon, Isidora Stanišić, Dalija Aćin, Edward Clug, Maša Kolar, Leo Mujić, Zoran Marković, Dunja Jocić, Matjaž Farič, Snježana Abramović and Branko Potočan.



