



GRAD  
TheATRE  
CITY  
BUDVA  
BITEF  
TEATAR

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 denc 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

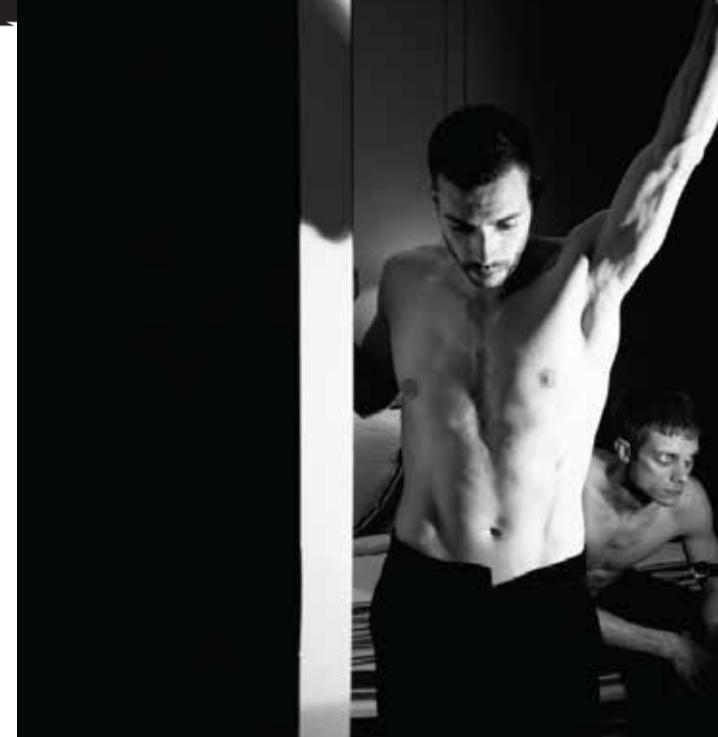
**17.07.2014, City Theatre Budva, Budva, Montenegro, 23.07.2014. Rijeka Midsummer Nights, Rijeka,**

**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.*



## 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 utažiti 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.

Maša Kolar

## 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, then 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 Kjerkegor, veliki danski filozof i pesnik vidi Don Žuana. U svome delu Ili –ili, on kaže: "Želja ima u pojedinačnom svoj apsolutni predmet, ona želi pojedinačno apsolutno. U tome se nalazi zavodljivost... Želja je zato apsolutno istinita, pobednička, trijumfujuća, 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 Kjerkegor uvodi interesantan pojam "čulne genijalnosti".

Idealan medij da se predstavi ideja Don Žuana, po Kjerkegoru 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 Kjerkegor 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 fist 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, Eka 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.

Jelena Kajgo

Bitef Dance Company artistic director

## 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 Brigu, (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 Carmen, u koreografiji Mats Eka, gostovala je sa Lyon Ballett-om u Aziji. Saraduje sa Queensland Ballet-om u Brizebejnu (Australija), a tri godine predaje na Sveučilišnoj plesnoj akademiji u Štokholmu (Švedska), i na Sveučilišnoj plesnoj akademiji u Interlochen (SAD), assistira 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 Patterson, 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 koreografkinja, 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 koreografij 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, Copenhagen, 2010. godine; Nagrade publike za koreografiju Bonet, Copenhagen, 2010. godine; Produciske 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 Eka.

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 Matteini. 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.

## 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 iz 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 tridesetak 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 saradivala je sa Peter Brookom, 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. Bario 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 zadatok, kao i improvizacija pa će igrači imati uvek svež vetr 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.

**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 igraca, koreografa, saradnika... Za BITEF dens kompanuju 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.

