

BITEF DENS KOMPANIJA

Bitef dens kompanija osnovana je 2009. godine kao prva trupa savremene igre u Srbiji koja je vezana za jednu instituciju kulture, i koja je omogućila da publika tokom cele pozorišne sezone može da prati kvalitetan plesni teatar. Tokom sedam godina postojanja Bitef dens kompanija je realizovala čak dvadeset šest plesnih produkcija i preko sto gostovanja u zemlji i svetu, (Slovenija, Hrvatska, Crna Gora, Poljska, Švedska, Mađarska, Japan, Bosna i Hercegovina, Makedonija...). Kompanija je ostvarila saradnju sa nekim od najeminentnijih domaćih, regionalnih i evropskih koreografa, poput Gaja Vajcmana, Roni Haver, Jasmin Vardimon, Isidore Stanišić, Edvarda Kluga, Matjaža Fariča, Dalije Aćin, Zorana Markovića, Maše Kolar, Branka Potočana, Lea Mujića...

Predstave *Mirisí cimeta*, *Otelo*, *Božanstvena komedija*, *Karmen u IV rundi*, *Alfa bojsi*, *Yesterday*, *Don Žuan*, *Ptice...*, doprinele su da se formira nova publika koja redovno prati plesni repertoar, a otvorena je i plesna scena za decu koja ima za cilj da najmlađoj publici približi umetnost igre.

Bilans rada Bitef dens kompanije nakon osam godina čini veliki broj nagrada - čak dvadeset tri. Od toga - tri nagrade „Dimitrije Parlić“, koreografima Edvardu Klugu, Jasmin Vardimon i Milošu Isailoviću, devet nagrada igračima kompanije za plesne interpretacije, nagrade na festivalima za predstave u celini, kao i dve Specijalne nagrade za inovativni pristup u savremenom plesnom teatru koreografkinjama Isidori Stanišić i Daliji Aćin.

MAGBET

Plesna predstava *Magbet*, nastavak je repertoarske politike Bitef dens kompanije, koja ima za cilj da publici predstavi nove pravce razvoja plesnog teatra, kroz koreografske inscenacije velikih dela svetske književnosti. Do sada su realizovani Šekspirov *Otelo*, Danteova *Božanstvena komedija*, Molijerov *Don Žuan*, Aristofanove *Ptice...*

Koreografija predstave *Magbet* poverena je mladom koreografu Milošu Isailoviću, koji je u Bitef dens kompaniji ostvario veliki broj izuzetnih igračkih uloga, a za svoju prvu koreografsku postavku *Dunjaluk* u produkciji Bitef teatra, dobio je nagradu *Dimitrije Parlić*.

I u ovoj plesnoj postavci, baziranoj na klasičnom dramskom konceptu, *Magbet* će biti samo idejno polazište za razvoj autorovog viđenja savremenog sveta, u kontekstu atmosfere koja vlada u ovom čuvenom Šekspirovom delu – to je mračni svet zavere, zločina, psiholoških devijacija, vlastoljublja, strasti...

Savremeno koreografsko tumačenje *Magbeta* nudi pregršt scenskih mogućnosti. Lik Ledi Magbet uvek je izazivao posebnu pažnju, a svakako vrlo je atraktivna i pojava tri veštice, koje će, kao i svi ostali likovi, biti vizuelno uklopljene u vanvremenski okvir, pružajući publici osećaj modernosti, savremenosti i nadasve univerzalnosti Šekspirovih ideja.

Jelena Kajgo, umetnička direktorka Bitef dens kompanije

BITEF DANCE COMPANY

Founded in 2009, Bitef Dance Company is the first contemporary dance company in Serbia attached to a cultural institution, which offers an opportunity to the audience to follow high-quality dance theatre throughout theatre season. In the course of the seven years of its existence, Bitef Dance Company has had twenty-six dance productions and over a hundred visits in the country and abroad (Slovenia, Croatia, Montenegro, Poland, Sweden, Hungary, Japan, Bosnia and Herzegovina, Macedonia...). The company has established cooperation with some of the renowned choreographers in Serbia, the region and abroad, some of whom are: Guy Weizman, Roni Haver, Jasmin Vardimon, Isidora Stanišić, Edward Clug, Matjaž Farič, Dalija Aćin, Zoran Marković, Maša Kolar, Branko Potočan, Leo Mujić...

The performances *The Scents of Cinnamon*, *Othello*, *Divine Comedy*, *Carmen in IV Rounds*, *Alpha Boys*, *Yesterday*, *Don Juan*, *Birds...* have all contributed to the creation of a new audience which follows dance repertory. Moreover, a new dance scene for children has been opened with an aim to bring the art of dance closer to the youngest audience.

During these eight years, Bitef Dance Company has won twenty three awards, out of which three “Dimitrije Parlić” awards, for choreographers Edward Clug, Jasmin Vardimon and Miloš Isailović, nine awards for the dancers’ interpretations, festival awards for the performances, and two Special awards for innovative approach in contemporary dance theatre to the choreographers Isidora Stanišić and Dalija Aćin.

MACBETH

Dance performance *Macbeth* follows the already established Bitef Dance Company policy which adheres to the intention of presenting new streams of dance theatre development to its audience, through choreographed staging of great literary works. The works staged so far are Shakespeare’s *Othello*, Dante’s *Divine Comedy*, Moliere’s *Don Juan*, Aristophanes’ *Birds...*

The choreographer of *Macbeth* is young Miloš Isailović, who has created many memorable dance roles with Bitef Dance Company, and has won “Dimitrije Parlić” award for his first choreography, *Dunjaluk*, produced by Bitef Theatre.

This dance performance, based on a classic drama concept, takes Shakespeare’s *Macbeth* only as a starting point for the development of the author’s image of the contemporary world, filled with the atmosphere which rules the play itself – the dark world of conspiracy, crime, psychological deviations, desire for power, passion...

Contemporary choreographic interpretation of *Macbeth* offers various stage possibilities. The character of Lady Macbeth has always drawn a lot of attention, as well as the appearance of the three witches. Together with all the other characters, they will be visually adjusted within a timeless frame, conveying a sense of modernity, of a contemporary spirit and, above anything else, the feeling of universal value inherent to all Shakespeare’s ideas.

Jelena Kajgo, Bitef Dance Company artistic director

REČ AUTORA:

Magbeta doživljam kao priču o unutrašnjoj borbi dvoje ljudi. Ljudi sa velikim ambicijama. Cela priča je prožeta ženskim principom, odlučnošću, ali i manipulacijom. Sve je dozvoljeno u borbi za presto, ili danas u borbi za vlast i visoku poziciju. I na kraju se plaća previsoka cena, kraljevstvo je dobijeno u krvi, ludilu i kajanju. Šekspir nas kroz priču o Magbetu upozorava da ko želi vlast pod svaku cenu nikad nema dobre namere, i spreman je na sve. I upozorava da pazimo na svoje želje i žudnje, jer nam se mogu ostvariti. A na vrhu ostajemo sami, tu duvaju jaki vetrovi, i na toj čistini vidi se sva naša prljavština.

MILOŠ ISAILOVIĆ - koreograf

Rođen 1988. godine u Loznici. Tokom školovanja u Baletskoj školi *Lujo Davičo*, kao jedan od najdarovitijih učenika, dobija stipendiju na Baletskoj akademiji u Cirihi. Posle povratka iz Ciriha, diplomira u školi *Lujo Davičo*.

Od 2009. godine igrao je na sceni Narodnog pozorišta u Beogradu, a istovremeno je i član Bitef dens kompanije u Bitef teatru. U Narodnom pozorištu je igrao je u baletima *Uspavana lepotica*, *Labudovo jezero*, *Žizela*, *Don Kihot...*, zatim u predstavama *Interval*, *Ko to tamo peva*, *Viva la Vida*, *Dama sa kamelijama*, *Lisabonska priča...* U Bitef dens kompaniji igrao je u produkcijama *Voljen*, *Otelo*, *Božanstvena komedija*, *Alfa Bojsi*, *Kada bismo svi malo utihnuli*, *Yesterday*, *Seti se da zaboraviš*, *Želeće mašine*, *Don Žuan*, *Ptice...*

Od 2014. godine uspešno void seminare i radionice u Hrvatskoj, Makedoniji, Rumuniji, Češkoj, Poljskoj, Americi, sa “York Circuit Debris” company iz Njujorka.

2015. godine kreira svoju prvu profesionalnu predstavu *Dunjaluk* u produkciji Bitef teatra i izvođenju Bitef dens kompanije.

Iste godine radi u Narodnom pozorištu u Mariboru, (SNG) i postaje asistent Edvarda Kluga, sa kojim kao solista realizuje balet *Per Gint*.

2016. godine realizuje predstavu *Stranac*, u koprodukciji Nacionalne fondacije za igru i Hartefakt fonda. Iste godine postavlja *Per Ginta* u Nacionalnoj Operi u Rigi i osvaja nagradu *Dimitrije Parlić* za predstavu *Dunjaluk*, koju dodeljuje Udruženje Baletskih Umetnika Srbije.

2017. godine kao asistent Edvarda Kluga postavlja balet *Per Gint* u Novosibirsku.

BITEF TEATAR

Izvršna produkcija / executive producer:

Jovana Janjić

PR i protokol / PR and Protocol: Slavica Hinić

Šef tehnike / Tehnic manager:

Ljubomir Radivojević

Inspicijentkinja / Stage manager: Maja Jovanović

Svetlo / Light technicians:

Dragan Đurković, Igor Milenković

Ton / Sound technicians:

Miroљub Vladić, Jugoslav Hadžić

Garderoberka / wardrobe: Marta Narančić

Dekorateri / Decorators: Goran Gavrančić,

Aleksandar Marinković, Vladan Milošević

AUTHOR’S CONCEPT:

For me, *Macbeth* is a story of two people’s internal struggle; the struggle of two people with great ambitions. The whole story is permeated with female principle, determination but also manipulation. All is fair in the fight for a throne or, from the contemporary point of view, for the power and high position. In the end, the price which has to be paid is very high, the kingdom is won in bloodshed, madness and repentance. Through the story of *Macbeth*, Shakespeare warns us that people who strive for power at all costs are never led by good intentions and are ready for anything. He warns us that we should be careful what we wish for, because it might come true. Once on the top, we remain alone, exposed to harsh winds which bring all our dirt out in the open.

MILOŠ ISAILOVIĆ - choreographer

He was born in 1988 in Loznica. As one of the most gifted students of *Lujo Davičo* ballet school, he obtained a scholarship from the Ballet Academy in Zurich. Upon the return from Zurich, he graduated from *Lujo Davičo*.

Since 2009, he has danced in the National Theatre in Belgrade, while at the same time he has been a member of Bitef Dance Company within Bitef Theatre. In the National Theatre, he has had roles in the ballets *Sleeping Beauty*, *Swan Lake*, *Giselle*, *Don Quixote...* in the performances *Interval*, *Who’s Singing over There?*, *Viva la Vida*, *Lady with Camellias*, *Lisbon Story...* With Bitef Dance Company, he has played in *Beloved*, *Othello*, *Divine Comedy*, *Alpha Boys*, *If Everyone Could Hush Down a Bit*, *Yesterday*, *Remember to Forget*, *Wishing Machines*, *Don Juan*, *Birds...*

Since 2014, he has been successfully leading seminars and workshops in Croatia, Macedonia, Romania, Czech Republic, Poland, America, with “York Circuit Debris” company from New York.

In 2015, he choreographed his first professional performance *Dunjaluk*, produced by Bitef Theatre and performed by Bitef Dance Company.

In the same year, he worked at the National Theatre in Maribor (SNG) and became an assistant to Edward Clug with whom he made the ballet *Peer Gynt*.

In 2016, he created the performance *Stranger*, in coproduction with the National Foundation for Dance and Heartefact Fund. The same year, he staged *Peer Gynt* in the National Opera in Riga and won “Dimitrije Parlić” award for the performance *Dunjaluk*, awarded by the Association of Ballet Dancers of Serbia. In 2017, as the assistant to Edward Klug, he staged *Peer Gynt* in Novosibirsk.

Kritika:

„Premijera „Magbeta“ ostavila je publiku bez daha....Pokretom, plesom, mimikom, govorom tijela plesači su dočarali priču o vlastoljublju i bolesnim ambicijama... Fascinantno je kako su inscenirani i koreografski osmišljeni odnos Magbeta i njegove ambicijom ostrašćene supruge, njihova ljubavna igra koja se graniči sa patologijom... Ostajemo zatečeni koreografskim umjećem da se isprepletanost prošlosti, sadašnjosti i budućnosti iskaže kroz bičevanje krvlju o leđa Ledi Magbet. I to kosom suđaja. Jezik plesa je pokazao svoju snagu dokazujući da svaki dio tijela može imati umjetničku ekspresiju. ... Pamtiće se koreografija mladog Miloša Isailovića koji je briljirao u glavnoj ulozi, kao i neponovljiva Ana Ignjatović Zagorac kao Ledi Magbet..... Neobična tišina u publici tokom izvođenja više govori o njenoj opčinjenosti od ovacija na kraju“.

Radio Tivat, „I Šekspir bi aplaudirao“, Dragan Popadić i Sonja Štilet

„Ova predstava koreografa Miloša Isailovića u izvođenju plesača Bitef dens kompanije donela je uzbuđljivo plesno tumačenje Šekspirove političke tragedije. Akteri su obučeni u istančano stilizovane, preovlađujuće crne kostime, (kostim Slavna Martinović), perfektno uklopljene u gotičku atmosferu škotske tragedije. Muzika kompozitora Draška Adžića jedan je od ključno važnih sastojaka igre, ona presudno utiče na građenje tamne osećajnosti, mreže pohlepe, zločina, ludila.... Miloš Isailović sugestivn je kao Magbet, ledenog lica i telesnih pokreta... Ana Ignjatović Zagorac kao Ledi Magbet, takođe je vrlo espresivna. Jedna od najmaštovitijih scena u predstavi je Magbetova borba sa Dankanom, ostvarena kroz igru senki. Simbolika senki je vrlo jaka, razumemo ih kao znak relativizacije ljudskog položaja na zemlji, iluzije moći. Kako je starogrčki pesnik Pindar napisao, čovek je san senke, prolazan na ovome svetu, privremen kao i njegova vlast“

Politika, „Zarobljenost u okovima vlasti“, Ana Tasić

Critiques:

The opening of *Macbeth* left the audience breathless... Through movement, dance, mime, and body language, the dancers brought the story of power and sick ambitions... The choreography of the relationship between Macbeth and his overly ambitious wife is fascinating, that love play of theirs which is constantly on the verge of pathology... We are stunned by the art of choreography which brings the interlinked past, present and future told through blood-whipping against Lady Macbeth's back; and by the witches, nonetheless. The language of dance has shown its full power, demonstrating the fact that each part of the body can have its own artistic expression... We will remember the choreography by the young Miloš Isailović, who was also brilliant in the leading role, as well as the amazing Ana Ignjatović Zagorac like Lady Macbeth... The uncommon silence in the audience during the performance, speaks more of their impression than the ovations at the end”.

Radio Tivat, “Shakespeare Would Applaud, Too”, Dragan Popadić and Sonja Štilet

This performance by the choreographer Miloš Isailović, performed by Bitef Dance Company, brings an exciting dance interpretation of Shakespeare's political tragedy. The actors are wearing subtly stylized, mostly black costumes (costumes by Slavna Martinović), perfectly fitting to the gothic atmosphere of the Scottish play. Music by Draško Adžić represents one of the important elements which crucially contribute to the development of the dark sensibility, the network of greed, crime, madness... Miloš Isailović is suggestive in the role of Macbeth, brought with icy cold face expressions and movement... Ana Ignjatović Zagorac, in the role of Lady Macbeth, is also very expressive. One of the most imaginative scenes is Macbeth's fight with Duncan, shown through shadow play. Shadow symbolism is very powerful, understood as a sign of relativizing man's position on the Earth, and the illusions of power. As the ancient Greek poet Pindar wrote, man is a dream of shadow, transient in this world, temporary like his own shadow.

Politika, “Trapped in the Chains of Power”, Ana Tasić

BITEF TEATAR

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BITEF TEATAR I CENTAR ZA KULTURU TIVAT

PLESNA PREDSTAVA, PO MOTIVIMA DRAME VILIJAMA ŠEKSPIRA

M A G B E T

KOREOGRAFIJA | MILOŠ ISAILOVIĆ

KOMPOZITOR | DRAŠKO ADŽIĆ

DRAMATURGIJA | JELENA KAJGO

SCENOGRAFIKINJA | JASMINA HOLBUS

KOSTIMOGRAFIKINJA | SLAVNA MARTINOVIĆ

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IGRAČI | SEZONA 2017-2018

MILOŠ ISAILOVIĆ, DEJAN KOLAROV, ANA IGNJATOVIĆ-ZAGORAC,

NATAŠA GVOZDENOVIĆ, TAMARA PJEVIĆ, JELENA BULATOVIĆ,

MIONA PETROVIĆ I BRANKO MITROVIĆ



TEATAR