



Bitef
TEATAR



koreografija
EDVARD KLUG

ptice

po **ARISTOFANU**

Bitef
Dance
kompanija

PREMIJERA

3. juli 2015. u 21h, Novi Tvrđava
Teatar, Vila Stanković, Čortanovci

9. oktobar 2015. u 20h, Bitef
teatar, Beograd



Република Србија



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Prvo što mi padne na pamet kad pomislim na ptice, jeste zvuk koji one proizvode. Ono što je tu zanimljivo je to da mi, ljudi, bilo u urbanom okruženju ili u prirodi, ptice uglavnom čujemo ali ih ne vidimo. One se prosto utapaju u zvuke koje čujemo tokom dana. To je ono što želim da postavim na sceni i da ponovo stvorim u pozorištu. Tokom rada na Aristofanovoj komediji „Ptice“, namerno sam se distancirao od radnje i usredsredio na primarnu vezu između ptica i plesa koji potiče iz Erosa, kao što možemo pronaći u jednoj od najcenjenijih analiza Aristofanovih *Ptica*, američkog pisca Vilijama Erousmita, (William Arrowsmith). On navodi da se krila mogu tretirati kao falus, i ova mitološka metafora je postala inicijacija za moj ulazak u Aristofanovu priču. Pokušaćemo da izgradimo naš sopstveni Kukunebograd, naše gnezdo želja ili naš kavez znatiželje. Znamo da su ptice tu utopiju sagradile u visinama između neba i zemlje. Ljudi se od tada trude da grade što više građevine da bi se približili Bogu, a pritom previdaju činjenicu da što se više uzdižu u nebesa, to postaju manji na Zemlji. Ta ljudska ironija sadrži upornosti koliko i detličeva dok uporno buši drvo u potrazi za hranom. Uporno i uzaludno. —



First thing that occupy my mind when I think about birds is the sound they produce. The interesting thing about this is that we, people, in the urban surrounding or in the nature mostly just hear the birds but we do not see them. They simply melt into all the sounds we hear every day. That is what I'd like to show on stage and reinvent in the theatre.

Working on the Aristophanes' comedy *The Birds*, I deliberately distanced myself from the plot and focused on the primary relationship between birds and dance that comes from Eros, which is a connection we can find in one of the most appreciated analyses of the comedy, written by the American author William Arrowsmith. He states that wings can be seen as a phallus and this mythological metaphor was the starting point for my treatment of the Aristophanes' story.

Our idea is to try and build our own Cloudcuckooland, our nest of desires or our cage of curiosity. We know that the birds built that utopia up in the air, between sky and earth. Ever since then, people have been trying to build higher and higher in order to get closer to the God, while forgetting the fact that the higher they get, the smaller on the Earth they become.

There is as much persistence in this human irony as there is in the woodpecker's drilling of the wood in search for food; persistently and vainly. —

— EDWARD CLUG

Komedija *Ptice*, koju je napisao starogrčki komediograf Aristofan, prvi put je izvedena 414. godine pre naše ere na atinskom Dionizijskom festivalu. Ovo je najduži od svih do danas sačuvanih Aristofanovih tekstova. Glavni junak Pisteter nagovara ptice da sagrade novi grad na nebu i tako steknu kontrolu nad komunikacijama između ljudi i bogova. Ovaj grad, koji niče poput Vavilonske kule, jedan je od prvih primera utopije u svetskoj književnosti, i predstavlja beg od nepravdnog društvenog okruženja sa jedne, i od surovosti bogova sa druge strane. —

The comedy *The Birds*, written by Aristophanes, a comic playwright of ancient Athens, was performed for the first time in 414 BC at the festival of Dionysos in Athens. This is the longest of all the Aristophanes' surviving plays. The main protagonist, Pisthetaerus, persuades the birds to build a new city up in the sky and take the control over the communication between people and the gods. This city, which grows like the Tower of Babel, is one of the first utopias in literature and represents an escape from the unjust society but also from the cruelty of the gods. —



KONCEPT I KOREOGRAFIJA / CONCEPT AND CHOREOGRAPHY

EDWARD CLUG

SCENOGRAFIJA / SET DESIGN

MARKO JAPELJ

KOSTIM / COSTUME DESIGN

DEJANA VUČIČEVIĆ

ASISTENT KOSTIMOGRFA / COSTUME DESIGN ASSISTANT

SOFIJA JOVANDIĆ

MUZIKA / MUSIC

KOMPILACIJA RAZLIČITIH AUTORA / A COMPILATION OF DIFFERENT AUTHORS

DIZAJN SVETLA / LIGHTING DESIGN

EDWARD CLUG, DRAGAN ĐURKOVIĆ

FOTOGRAFIJA I DIZAJN / PHOTOGRAPHY AND DESIGN

JELENA JANKOVIĆ, VLADIMIR KONČAR

IGRAČI BITEF DENS KOMPANIJE / DANCERS OF THE BITEF DANCE COMPANY

ANA IGNJATOVIĆ ZAGORAC, MILOŠ ISAILOVIĆ, NATAŠA GVOZDENOVIĆ, DEJAN KOLAROV, IVANA SAVIĆ JACIĆ, NIKOLA TOMAŠEVIĆ, JOVANA ZELENKOVIĆ, VLADIMIR ČUBRILLO

ALTERNACIJE / ALTERNATIONS

LUKA MIHOVILOVIĆ I TAMARA PJEVIĆ

PLESNA PEDAGOŠKINJA / REHEARSING MANAGER

ISIDORA STANIŠIĆ

BITEF TEATAR

DIREKTOR / GENERAL DIRECTOR

MILOŠ LATINOVIĆ

UMETNIČKA DIREKTORKA BITEF DENS KOMPANIJE / ARTISTIC DIRECTOR OF BITEF DANCE COMPANY

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JOVANA JANJIĆ

ORGANIZATORKA / ORGANIZER

TAMARA POVIĆ

PR I PROTOKOL / PR AND PROTOCOL

SLAVICA HINIĆ I ALEKSANDRA BABIĆ

ŠEF TEHNIKE / TECHNICAL MANAGER

LJUBOMIR RADIVOJEVIĆ

MAJISTORI TONA / SOUND TECHNICIANS

MIRO LJUB VLADIĆ, JUGOSLAV HADŽIĆ

GAREDOBERKA / WARDROBE

MARTA NARANČIĆ

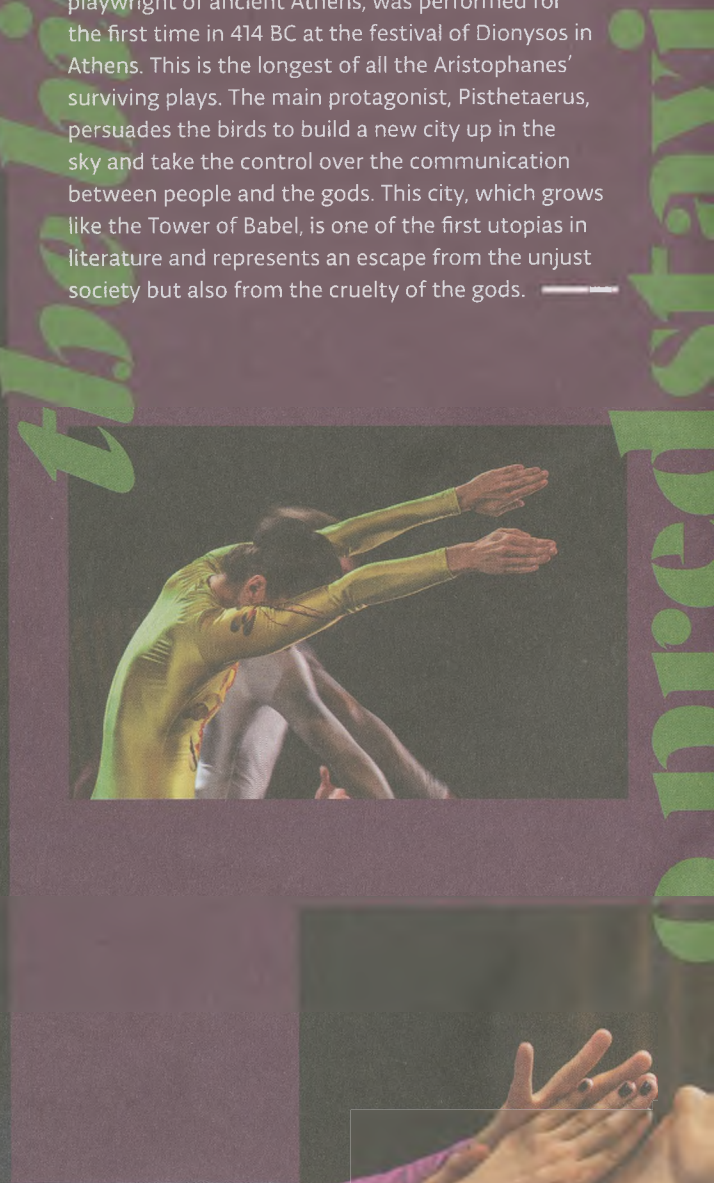
DEKORATERI / DECORATORS

GORAN GAVRANČIĆ, ALEKSANDAR MARINKOVIĆ, VLADAN MILOŠEVIĆ

KOPRODUKCIJA / CO-PRODUCTION

BITEF TEATAR I NOVI TVRĐAVA TEATAR

BITEF THEATRE AND NEW FORTRESS THEATRE



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 channelling
 ptice
 the birds
 komedija



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MARKO JAPELJ
KOSTIM / COSTUME DESIGN
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reč koreografa Edward Klug

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ptice predstavljaju priču o predstavi

— JELENA KAJGO
Umetnička direktorka Bitef dens kompanije
Art directress of Bitef Dance Company

Saradnja sa Edvardom Klugom je privilegija za svakog igrača, i svakako spada u najvažnije trenutke u radu Bitef dens kompanije. Posle velikog uspeha predstave *Božanstvena komedija*, (predstava je dobila nagradu *Vetar* na festivalu u Puli, nagradu za najbolju predstavu na festivalu INFANT i nagradu Dimitrije Parlić za najbolju koreografiju u 2011. godini), upustili smo se sa Edvardom u novi teatarski izazov – plesnu inscenaciju Aristofanovih *Ptica*. To je nastavak repertoarske politike koja ima za cilj da, kroz velika dela svetske književnosti, (poput *Otela*, *Božanstvene komedije*, *Soneta*, *Don Žuana*...), približi publici raznovrsne forme i stilove plesnog teatra. Kao i u prethodnim "čitanjima" i Aristofanove *Ptice* će autoru poslužiti tek kao idejna okosnica, dok će predstava počivati na duhovitim i ironičnim metaforama i simbolima utopije, i na scenskim prizorima radikalnog eskapizma, kao bega od tegobne društvene realnosti. Klug se u svom originalnom i nadahnutom plesnom jeziku vešto poigrava sa ovim pojmovima, koji su bili jednako bliski starim Grcima, kao i današnjem čoveku, ogorčenom i stešnjenom između neba i zemlje. _____

Cooperation with Edward Klug is a privilege for every dancer and definitely belongs to one of the most important moments in the work of Bitef Dance Company. After the huge success of the performance *Divine Comedy* (it won the award *Wind* at the festival in Pula, the best performance award at INFANT festival and the Dimitrije Parlić award as the best choreography in 2011), we decided to join Edward in a new theatre challenge – dance performance of the Aristophanes' *The Birds*. It is a continuation of the repertory policy which has a goal to use literary milestones (*Othello*, *Divine Comedy*, *Sonnets*, *Don Juan*...) in order to acquaint the audience with various forms and styles in dance theatre.

Following the pattern of his previous works, the author will use Aristophanes' *The Birds* just as a starting point in terms of ideas in order to create a performance filled with witty and ironical metaphors and symbols of utopia, images of radical escapism, and an escape of oppressive reality. Klug uses his original and inspired language of dance and toys with those notions which are as recognised by the ancient Greeks as they are to a modern man, frustrated and stifled between the earth and the sky. _____



Edvard Klug je završio studije baleta u Nacionalnoj školi baleta u Kluz-Napoki, 1991. godine. Iste godine angažovan je kao solista u Slovenačkom Narodnom pozorištu u Mariboru. Postavši direktor baleta tog pozorišta 2003., on pravi uzuzetan zaokret. Tokom proteklih deset godina, Klug je privukao pažnju svetske javnosti svojim specifičnim koreografskim stilom. Osim toga, pošlo mu je za rukom da baletskom ansamblu mariborskog pozorišta obezbedi mesto na svetskoj plesnoj sceni. Mariborski balet učestvovao je, sa Klugovim koreografijama, na najvećim svetskim pozorišnim festivalima: na festivalu *Jacob's Pillow Dance* (SAD), festivalu *The Stars of the White Nights* u pozorištu Marinski u Sankt Petersburgu, *Festival of Firsts* u Pitsburgu, *Arts Festival* u Singapuru, festival u Bijaricu u Francuskoj, *O Boticario di danza* u Brazilu, na plesnom festivalu u Tel Avivu, na festivalu u Sintri u Portugaliji, *Festival Des Arts de Saint-Sauveur* u Kanadi, na međunarodnom plesnom festivalu u Koreji, u *Teatro Piccolo* u Milanu, kao i na turnejama po Holandiji, Italiji i zemljama bivše Jugoslavije.

Kao koreograf, Klug je razvio blisku saradnju sa baletima u Štutgartu i Cirihi, gde je postavio nekoliko ostvarenja. Nedavno je prvi put i sa uspehom nastupio sa NDT2. Takođe je bio pozivan da radi sa Flandrijskim kraljevskim baletom, Narodnim baletom u Lisabonu, Station Zuid trupom, Hrvatskim nacionalnim baletom u Zagrebu, Hrvatskim nacionalnim baletom u Rijeci, Nacionalnim baletom Bukurešta, Aalto Ballet iz Esena, Bitef Dance Company, Graz Tanz, Ukrajinski nacionalni balet iz Kijeva, Minhenskim baletom na Gartner placu, kao sa West Australian Ballet. Dobitnik je međunarodnih priznanja za koreografije na plesnim takmičenjima i festivalima u Varni, Moskvi, Hanoveru, Nagoji, Beogradu i Sarajevu, a bio je i nominovan za nagradu Zlatna maska u Moskvi 2010. Međunarodni plesni časopis *Tanz* mu je 2014. odao priznanje nazvavši ga koreografskom *nadom*. Za svoj rad, primio je 2005. najznačajniju slovenačku nagradu iz oblasti kulture, *Prešernovu nagradu*, dok je nagradu *Glazer Charter* dobio 2008. _____

Edward Klug 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 artistic director of the ballet with the Slovene National Theatre (SNG) in Maribor, leading the company towards new and distinctive directions. Throughout the past ten years, Klug 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: *Jacob's Pillow Dance Festival* (USA), *The Stars of the with nights festival* in Mariinski theatre St.Petersburg, *Festival of Firsts* in Pittsburgh, *Arts Festival* in Singapore, *Biarritz Festival* in France, *O Boticario di danza* in Brazil, *Dance Festival* in Tel Aviv, *Sintra Festival* in Portugal, *Festival Des Arts de Saint-Sauveur* (Canada), *Seoul International Dance Festival* (Korea), at the Milan *Teatro Piccolo* and toured Netherlands, Italy, and the countries of ex-Yugoslavia.

As a choreographer Klug has developed a strong relation with Stuttgart Ballet and Zurich Ballet where he has created several works. Recently he had a successful debut with NDT2. He was also invited to create new works for Royal Ballet of Flanders, National Ballet in Lisbon, Station Zuid Company, Croatian National Ballet in Zagreb, Croatian National Ballet in Rijeka, National Ballet in Bucharest, Aalto Ballet Essen, Bitef Dance Company, Graz Tanz, Ukrainian National Ballet Kiev, Munich Ballet am Gartner Platz and West Australian Ballet.

He received international awards for his choreography at dance competitions and festivals in Varna, Moscow, Hannover, Nagoya, Belgrade and Sarajevo and was nominated for the Golden Mask award in Moscow 2010. In 2014 international dance magazine *Tanz* acknowledged him as future's hope in the field of choreography. He received the highest Slovene prizes in culture for his work, the *Award of the Prešern Foundation* in 2005 and the *Glazer Charter* in 2008. _____



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Saradnja sa Edvardom Klugom je privilegija za svakog igrača, i svakako spada u najvažnije trenutke u radu Bitef dens kompanije. Posle velikog uspeha predstave *Božanstvena komedija*, (predstava je dobila nagradu *Vetar* na festivalu u Puli, nagradu za najbolju predstavu na festivalu INFANT i nagradu Dimitrije Parlić za najbolju koreografiju u 2011. godini), upustili smo se sa Edvardom u novi teatarski izazov – plesnu inscenaciju Aristofanovih *Ptica*. To je nastavak repertoarske politike koja ima za cilj da, kroz velika dela svetske književnosti, (poput *Otela*, *Božanstvene komedije*, *Soneta*, *Don Žuana*...), približi publici raznovrsne forme i stilove plesnog teatra.

Kao i u prethodnim "čitanjima" i Aristofanove *Ptice* će autoru poslužiti tek kao idejna okosnica, dok će predstava počivati na duhovitim i ironičnim metaforama i simbolima utopije, i na scenskim prizorima radikalnog eskapizma, kao bega od tegobne društvene realnosti. Klug se u svom originalnom i nadahnutom plesnom jeziku vešto poigrava sa ovim pojmovima, koji su bili jednako bliski starim Grcima, kao i današnjem čoveku, ogorčenom i stešnjenom između neba i zemlje.

Cooperation with Edward Klug is a privilege for every dancer and definitely belongs to one of the most important moments in the work of Bitef Dance Company. After the huge success of the performance *Divine Comedy* (it won the award *Wind* at the festival in Pula, the best performance award at INFANT festival and the Dimitrije Parlić award as the best choreography in 2011), we decided to join Edward in a new theatre challenge – dance performance of the Aristophanes' *The Birds*. It is a continuation of the repertory policy which has a goal to use literary milestones (*Othello*, *Divine Comedy*, *Sonnets*, *Don Juan*...) in order to acquaint the audience with various forms and styles in dance theatre.

Following the pattern of his previous works, the author will use Aristophanes' *The Birds* just as a starting point in terms of ideas in order to create a performance filled with witty and ironical metaphors and symbols of utopia, images of radical escapism, and an escape of oppressive reality. Klug uses his original and inspired language of dance and toys with those notions which are as recognised by the ancient Greeks as they are to a modern man, frustrated and stifled between the earth and the sky.

— JELENA KAJGO

Umetnička direktorka Bitef dens kompanije
Art directress of Bitef Dance Company





bitef dance kompanija

Bitef dens kompanija osnovana je u septembru 2009 godine, kao prva plesna trupa u Srbiji, vezana za jednu instituciju kulture. U šest godina postojanja, kompanija je realizovala devetnaest plesnih produkcija, i preko sedamdeset gostovanja u zemlji i regionu. Među njima su gostovanja u Mariboru, Ljubljani, Zagrebu, Skoplju, na festivalu Budva grad teatar, Infant festivalu u Novom Sadu, Balet festu u Sarajevu, Puf festivalu u Puli, na Dubrovačkim ljetnim igrama, Riječkim ljetnim noćima, MASZK festivalu u Segedinu, na festival Delemundy u Poljskoj, u Zebra Dance pozorištu u Štokholmu...

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, Branko Potočan...

Bitef Dance Company was established in September 2009, as the first dance troupe in Serbia connected to a cultural institution. In the past six years of its existence, the company has produced nineteen dance performances, and has played more than seventy times at various festivals and theatres in country and abroad – Maribor, Ljubljana, Zagreb, Skopje, at Theatre City Budva festival, Infant festival in Novi Sad, Ballet Fest in Sarajevo, Puf festival in Pula, Dubrovnik Summer Festival, Rijeka Summer Nights, MASZK festival in Szeged, Delemundy festival in Poland, in Zebra Dance theatre in Stockholm...

Due to quality of its productions, the company has earned high recognition in country and in the region, while its numerous awards and excellent reviews published in all the media confirm the high quality of its dancers, choreographers and associates. Among the many choreographers who have created dance performances for Bitef Dance Company are also Guy Weizman, Roni Haver, Jasmin Vardimon, Isidora Stanišić, Dalija Aćin, Edward Klug, Maša Kolar, Leo Mujić, Zoran Marković, Dunja Jocić, Matjaž Farič, Snježana Abramović, Branko Potočan...



Bitef teatar nastao je kao pozorište festivala koji je u našoj pozorišnoj sredini uvek bio nosioc novog, avangardnog, svežeg, istraživačkog, slobodnog i društveno angažovanog.

Bitef teatar je pozorište koje je otvoreno, kako je i opisano u osnivačkoj povelji osnivačice gospode Mire Trailović, za sve vrste scensko-izvođačkih umetnosti. Sve vrste čistih i međužanrovskih veza između osnovnih rodova – dramskih, plesnih, vizuelnih i muzičkih scenskih praksi.

Bitef teatar je mesto stalnog otvorenog dijaloga umetnika i sredine. U sadržajnom i formalnom kontekstu. Pozorište živo u socio-političkoj stvarnosti u kojoj nastaje, sa jakom edukativnom ulogom za generaciju mladih izvođača i publike otvorene ka savremenim teatarskim tokovima i smernicama.

Bitef teatar je krovna institucija za razvoj novih, svežih pozorišnih praksi ove "bitefovske" vrste, u ostalim pozorištima u Srbiji i regionu. Bitef teatar prati, neguje i direktno učestvuje u kreiranju ovakve vrste različitog, modernog pozorišnog izraza, posebno u našoj zemlji. Detektuje i gaji tekovine "tradicije avangarde" koja u Srbiji postoji i van prestoničke scene. Bitef teatar omogućava da ovakve produkcije budu viđene u Beogradu, upravo na sceni Bitef teatra, ali i da produkcije Bitef teatra imaju svoju viđenost na gostovanjima širom naše zemlje i regiona. To praktično znači da je Bitef teatar otvoren i biće otvoren za sve vrste koprodukcione saradnje sa ostalim pozorištima u Srbiji, te tako pomoći u formiranju, razvoju i mapiranju ovakve, uslovno rečeno "bitefovske" pozorišne tradicije.

Bitef teatar neguje i ohrabruje umetničku slobodu. Slobodu izraza i govora. On potvrđuje zrelost socijalne zajednice, slobodne da se preispituje i socijano unapređuje kroz niz umetničkih praksi.

Publika Bitef teatra je publika mladih intelektualaca sklonih iznalaženju novih formalnih i žanrovskih mogućnosti izraza. Zato se u Bitef teatru posebna pažnja mora skrenuti razvoju scene za mlade. U tom smislu, kroz saradnju sa državnim, gradskim i ngo organizacijama, jačamo ovu scenu. Kroz edukaciju mladih, istraživanje mlade publike, formulisane repertoara u pravcu stalne participacije mladih ljudi.



Bitef theatre was founded as a result of a theatre festival that has always been the benchmark of the new, avant-garde, fresh, explorative, free and socially engaged in the local community.

Bitef theatre is a theatre that was founded, as is written in the founding statement of the founder, Ms Mira Trailović, for all kinds of stage performing arts. As well as all kinds of cross-genre relations between the basic forms: dramatic, dance, visual and musical stage practices.

Bitef theatre is a place of continuous open dialogue between the artist and the community, in both form and content. A living theatre in the socio-political reality, in which it exists with a leading educational role for generations of young performers and audiences open towards contemporary theatre trends and directions.

Bitef theatre is a top institution for the development of new, fresh theatre practices of this 'bitef-esque' kind, in other theatres in Serbia as well as the local region. Bitef theatre follows, encourages and is directly involved in the creation of this different, modern theatrical expression, especially in our country. It detects and nurtures the products of 'avant-garde tradition' which exists in Serbia even outside the Capitol scene. Bitef theatre ensures that these production can be seen in Belgrade, on the stage of Bitef theatre, as well as making sure that Bitef theatre productions are seen all over the country and the region. This means that Bitef theatre has been and will remain open to all kinds of co-productive collaboration with other theatres in Serbia, thus encouraging the formation, development and mapping out of this 'bitef-esque' theatre tradition.

Bitef theatre nurtures and encourages artistic freedom: the freedom of expression and the freedom of speech. It confirms the maturity of a social community, free to question itself and progress socially through a number of artistic practices.

Bitef theatre audience is an audience comprised of young intellectuals eager to discover new possibilities of form and genre in expression. That is why Bitef theatre dedicates special attention to the development of the youth scene. In that respect, collaborating with government and city organizations, as well as NGOs, we are committed to strengthening this scene. This is also done through the education of young people, young audience research, comprising a repertoire targeted at the constant participation of young people.

**ZAHVALJUJEMO SE
WE ARE GRATEFULL**
ANI AĆIM, MILOŠU JURIŠIĆ,
IRINI SOMBORAC, NINA ILIĆ

PREDSTAVU PODRZALO
MINISTARSTVO KULTURE I
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Igranje predstava u tako osobenom, autentičnom okruženju daje pozorišnom izrazu neki poseban ton. Pokazalo se, naime, da je festival na otvorenom prostoru sasvim naročit festivalski žanr, a to teatarsko iskustvo je svojevrstan eksperiment u odnosu na ustaljena ograničenja scenske izražajnosti.

Performing in such an exceptional, authentic surrounding gives a distinctive tone to theatre expression. Festivals in the open are considered to be a unique festival genre and that theatre experience represents an experiment when compared to usual limits of stage area.

— **VIDA OGNJENIĆ**
Umetnička direktorka i selektorka festivala Tvrđava Teatar
Art directress and curator of New Fortress Theatre

novi tvrđava teatar