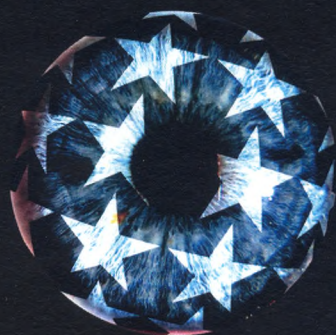


Koreografija: Gaj Vajcman i Roni Haver

Priča o vojniku

L'Histoire du Soldat

Bitef dens kompanija



Bitef
TEATAR
identitet
sezona 2015/2016



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Camilo Chapela

Dramaturgija / Dramaturgs

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Muzika / Music

Igor Stravinski

Kostim / Costume design

Slavna Martinović

Libreto / Libretto

Džudit Herzberg

Dizajn svetla / Lighting design

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Izrada scenografije / Set adaptation and construction

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Marko Berkeš

Plesna predstava

Priča o vojniku (L'Histoire du Soldat)

Često govorimo o žrtvama rata, ali ređe o šteti koju rat čini mladim vojnicima i njihovim dušama. Vojnicima koje njihove Vlade šalju u rat. Ratovati i nanositi bol drugima, kao i podnositi bol, to vas ne može ostaviti indiferentnim i teško možete proći bez posledica.

Nadam se da će ovaj komad kod publike još više povećati ozlojeđenost prema besmislenim ratnim sukobima.

Gaj Vajcman

Predstava „Priča o vojniku“ bazirana je na istoimenom delu Igora Stravinskog, (L'Histoire du Soldat), iz 1918. godine. Ona predstavlja jedan od prvih primera interdisciplinarnog ili totalnog teatra, budući da je zamišljena tako da objedinjuje igru, glumu i muziku. Tema komada je povratak vojnika iz rata, njegova osećanja, i misli sa kojima se suočava. Gaj Vajcman je prepoznao potencijal ovog dela u njegovom novom čitanju, na prvom mestu zato što su koncept, ali i priča kojom se komad bavi univerzalni i svesremini. Jer nažalost, teško je naći trenutak u ljudskoj istoriji kada ova tema nije bila aktuelna. Uvek se na planeti Zemlji vodi neki rat, za nečije interese.

Klub Gaj & Roni je angažovao poznatu holandsku dramsku spisateljicu Džudit Herzberg da napiše libreto koji će komunicirati sa ovim vremenom i koji će pokrenuti važne teme bliske savremenom pozorišnom gledaocu. Na prvom mestu to su pitanja – Kako se pošten čovek suočava sa činjenicom da je bio prinuđen da ubija ljude sa druge strane vatrene linije? Kako ga posle toga prihvata njegova okolina u koju se vraća, da li uspeva da nastavi normalan život? Herzbergova je intervjuisala nekoliko vojnika u Holandiji koji su joj govorili o svojim iskustvima iz rata. Veliki deo libreta zapravo čine ovi autentični iskazi.

Vajcman i Haver su se odlučili za originlanu muziku Igora Stravinskog, dok je njihov koreografski jezik, kao i uvek, kompleksan, intenzivan i veoma zahtevan. On traži od igrača veliku tehničku veštinu, virtuoznost i scensku zrelost, što rezultira uzbudljivim, poetičnim i ekstatičnim scenskim prizorima.

Jelena Kajgo

We often talk about the victims of war, but rarely about the damage that the war causes to the young soldiers and their souls. To the soldiers their Governments send to war. To fight in a war and cause pain to others while also bearing pain, can't leave you indifferent and you can hardly pass through it without the consequences.

I hope that this piece further increase the resentment in the audience towards the meaningless war conflicts.

Guy Weizman

The play "The Soldier's Tale" is based on the eponymous work by Igor Stravinsky (L'Histoire du Soldat), composed in 1918. It represents one of the first examples of interdisciplinary or total theatre, as it was conceived to merge dance, acting and music. The theme of the piece is the return of a soldier from a war, his emotions and the thoughts he faces. Guy Weizman recognized the potential of this work in his new reading, primarily because the concept, but also the story which the piece deals with, are universal and timeless. Unfortunately, it is hard to find a moment in human history when this topic is not current. On planet Earth there is always a war being fought for somebody's interests.

"Club Guy & Roni" engaged the well known Dutch playwright Judith Herzberg to write the libretto, such that it communicates with our time and refers to the important themes relevant to the contemporary theatre viewer. The most essential are the questions:

How does an honest man face the fact that he was forced to kill people on the other side of the line of fire? How is he then received by his social environment, to which he returns, does he succeed in resuming a normal life? Herzberg interviewed several soldiers in the Netherlands who told her about their war experiences. A large part of the libretto is composed from these authentic statements.

Weizman and Haver decided to use the original music by Igor Stravinsky, while their choreographic language remains, as always, complex, intense and very demanding. It seeks from the dancer a great technical skill, virtuosity and stage maturity, which results in exciting, poetic and ecstatic stage scenes.

Jelena Kajgo

Bitef dens kompanija osnovana je u septembru 2009.godine, kao prva plesna trupa vezana za jednu instituciju kulture. Tokom šest i po godina postojanja kompanija je realizovala dvadeset tri plesne produkcije, i preko osamdeset gostovanja u zemlji i inostranstvu. Među njima su gostovanja u Mariboru, Ljubljani, Zagrebu, Štokholmu, Skoplju, na festivalu Delemundy u Poljskoj, na festivalu Budva grad teatar u Budvi, festivalu Purgatorije u Tivtu, INFANT festivalu u Novom Sadu, Balet festu u Sarajevu, PUF festivalu u Puli, na Dubrovačkim ljetnim igrama, Riječkim letnjim noćima, FIAT festivalu u Podgorici, DEZIRE festivalu u Subotici, THEALTER festivalu u Segedinu...

Kvalitetom svojih produkcija Bitef dens kompanija je stekla visoki renome u zemlji i našem okruženju, a brojne nagrade i odlične kritike u štampanim i elektronskim 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...

Autori i igrači kompanije osvojili su: dve nagrade Dimitrije Parlić za koreografiju, (Edvard Klug i Jasmin Vardimon), dve Specijalne nagrade za inovativni pristup u savremenom plesnom teatru, (Isidora Stanišić i Dalija Aćin), igrači su osvojili osam nagrada za plesnu interpretaciju, a kompanija je dobila i nagrade za predstave u celini, na festivalima u zemlji i regionu.

Klub Gaj & Roni je poznata holandska plesna kompanija koja prevazilazi plesni, i prelazi u sferu totalnog teatra, zbog svog zavodljivog spoja plesa, muzike i drame. Koreografi Gaj Vajcman i Roni Haver kreiraju poetična, uzbudljiva dela, koja često sadrže kritičku oštricu i ukazuju na neke društvene probleme. Oni prevazilaze teatar-ske konvencije i žanrovska ograničenja, i nude publici priliku da sagleda široko polje savremenog plesnog teatra, kroz inovativne i maštovite scenske forme.

Beogradska publika mogla je da vidi radove Gaja Vajcmana i Roni Haver na 43 Bitef festivalu, (Jezik zidova), predstava je dobila nagradu publike, kao i na Beogradskom festivalu igre (Poetični porazi). Za Bitef dens kompaniju Gaj Vajcman i Roni Haver postavili su predstave Miris cimeta (2010.) i Alfa bojsi (2011).



Zahvaljujemo se

Poslovnom kompleksu Airport City u Beogradu, Marini Deleon, Klubu književnika, Vinariji Temet, Dečijem kulturnom centru "Majdan", Dečjem kulturnom centru Beograd

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 Clug, Maša Kolar, Leo Mujić, Zoran Marković, Dunja Jocić, Matjaž Farič, Snježana Abramović, Branko Potočan...

Club Guy & Roni is a well known Dutch dance company that goes beyond the dance and crosses into to the sphere of total theatre, due to its seductive blend of dance, music and drama.

The choreographers, Guy Weizman and Roni Haver, create poetic, exciting works, which often include a critical edge, pointed at certain social issues. They transcend theatrical conventions and genre limitations and offer the audience the opportunity to overview a wide field of contemporary dance theatre, through innovative and imaginative stage forms.

The Belgrade audience had an opportunity to see the works of Guy Weizman and Roni Haver at the 43rd Bitef Festival (Language of Walls) - the production won the Audience Award, as well as at the Belgrade Dance Festival (Poetic Disasters). For the Bitef Dance Company, Guy Weizman and Roni Haver have set the productions of Myrrh and Cinnamon (2010) and Alfa Boys (2011).



We are grateful to

Airport City Belgrade, Marina Deleon, Klub književnika, Temet Winery, Children's Cultural Centre Majdan, Children's Cultural Centre Belgrade

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.

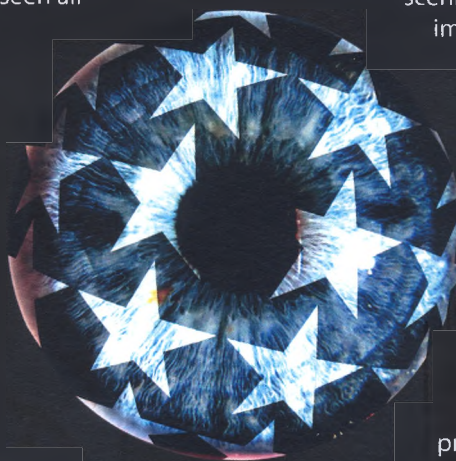
Bitef theatre is a theatre that was founded, as is written in the founding statement of the founder, Ms Mira Trailović, for all kinds of stage performing arts. As well as all kinds of cross-genre relations between the basic forms: dramatic, dance, visual and musical stage practices.

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.



Bitef TEATAR identitet sezona 2015/2016

Direktor / General manager

Miloš Latinović

Pozorišna rediteljka i dramaturškinja /

Theatre director and dramaturge

Jelena Bogavac

Umetnička koordinatorica Bitef dens kompanije / Artistic

curator of Bitef dance company

Jelena Kajgo

Izvršna produkcija / Executive producer

Jelena Knežević

Produkcija / Production

Jovana Janjić

Umetnički sekretar / Artistic secretary

Vesna Bogunović

PR i protokol / PR and protocol

Slavica Hinić

Vizuelni identitet / Visual identity

Marko Berkeš

IT Menadžer/ IT Manager

Nenad Šugić

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 gospođe 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, formulisanje repertoara u pravcu stalne participacije mladih ljudi.

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