



**GRADOVI
KOJIH VIŠE
NEMA**

Konstanca Makras

Constanza Macras

**REMEMBERING
THE CITIES THAT
NO LONGER EXIST**



Koreograf: Konstanca Makras
Asistenti koreografa: Emil Norbert Bordas, Miki Šodi
Muzika: Aleksandra Đokić
Kostimograf: Selena Orb
Izvođači: Marija Bergam, Ana Ignjatović Zagorac, Branko Mitrović, Tamara Pjević, Miona Petrović, Jakša Filipovac, Nataša Gvozdrenović, Nikola Živković, Una Vujošević
Fotografija: Jelena Janković
Grafički dizajn: Katarina Popović
Izrada scenografije: Ljubomir Radivojević
Prevodilac: Vesna Radovanović
Organizacija: Kristina Jusufović, Aleksa Mijatović
Produkcija: Bitef teatar

Premijera, 1. oktobar 2019,
Bitef teatar



Coreographer: Constanza Macras
Assistants of coreographer: Emil Norbert Bordas, Miki Shoji
Music: Aleksandra Đokić
Costume designer: Selena Orb
Performers: Marija Bergam, Ana Ignjatović Zagorac, Branko Mitrović, Tamara Pjević, Miona Petrović, Jakša Filipovac, Nataša Gvozdrenović, Nikola Živković, Una Vujošević
Photography: Jelena Janković
Graphic design: Katarina Popović
Set design: Ljubomir Radivojević
Translator: Vesna Radovanović
Organization: Kristina Jusufović, Aleksa Mijatović
Production: Bitef Theatre

Premiere, 1st October 2019,
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GRADOVI KOJIH VIŠE NEMA

vodi ka istraživanju umetnosti sećanja, ili ars memoriae, u kojoj se sećanja naročito čvrsto vezuju za fizičke lokacije, prostorije i arhitekturu. Ishodište ovog komada bio je grad kao konkretna geografska lokacija, kao sidrište sećanja. Šta biva sa našim uspomenama, šta biva sa onima koji nastavljaju da pamte ta fizička mesta čak i nakon što ona budu uništena?

Postupci izvođača na sceni odnose se na antičke veštine ars memoriae, prema kojoj, da bismo vratili u sećanje stvar koju želimo da upamtimo, najpre moramo da saberemo utiske. U središtu te mnemoničke tehnike jeste prostorna orijentacija. Na koji nam način u svrhu sećanja mogu poslužiti prostorije i mesta?

Gradovi kojih više nema istražuje arhitektonska mesta u ulozi narativnih instrumenata naše istorije – u svrhu ponovnog pisanja istorije, vidanjem rana prošlosti, i zarad razumevanja savremenih događaja (na ličnom i globalnom planu) kao dela neprekidnog ciklusa koji doživljavamo kao protok vremena.

Sećajući se gradova... priče očevidaca bombardovanja Drezdena u februaru 1945, koje se prepliću se sa sećanjima izvođača i njihovih porodica na slična iskustva iz NATO bombardovanja, ukazuju na to da se talasi istorije i politike ponavljaju.

Komad takođe preispituje odnose arhitekture i memorije kao fizičkog iskustva.

Konstanca Makras

REMEMBERING THE CITIES THAT NO LONGER EXIST explore the art of memory, or ars memoriae, in which memories are particularly strongly associated with physical locations, rooms and architecture. The starting point for this piece was the city as a concrete geographical location, as an anchor for memory. What happens with our memories, what happens to those who are remembering when these physical places are destroyed?

The actions of the performers on stage refer to the ancient techniques of ars memoriae, whereby in order to recall the thing to be remembered, we first have to find and organize our impressions. At the heart of this mnemonic technique is spatial orientation. How do we use rooms and places to remember?

remembering the cities that no longer exist explores architectonic places as narrative instruments of our history – in the rewriting of history, for overcoming the wounds of the past, and for understanding contemporary events (personal and global) as part of a constant cycle that we experience as the passing of time.

In remembering cities... accounts of visual witnesses of the February 1945 bombings in Dresden intercalate with memories of the performers and their families of similar experiences of the NATO bombing reflecting on the ripples of history and political waves repeating.

The piece also examines the relationships of architecture and memory as a physical experience.

Constanza Macras

O Bitef dens kompaniji

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 deset godina postojanja Bitef dens kompanija je realizovala trideset dve plesne produkcije, i preko sto pedeset gostovanja u zemlji i svetu, (Slovenija, Hrvatska, Crna Gora, Poljska, Švedska, Mađarska, Rumunija, 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, Konstanc Makras, Dalije Aćin, Zorana Markovića, Maše Kolar, Branka Potočana, Lea Mujića, Dunje Jocić...

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

About 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 ten years of its existence, Bitef Dance Company has had thirty-two dance productions and over a hundred and fifty visits in the country and abroad (Slovenia, Croatia, Montenegro, Poland, Sweden, Hungary, Romania, 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, Constanza Macras, Matjaž Farič, Dalija Aćin, Zoran Marković, Maša Kolar, Branko Potočan, Leo Mujić, Dunja Jocić...

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.



O radu sa Bitef dens kompanijom

Kada me je Jelena Kajgo pozvala da radim predstavu u Bitef teatru, osetila sam da je to nešto što sam oduvek želela: da radim u Beogradu sa lokalnim izvođačima, dizajnerima i kompozitorima. Igrači i glumci su bili tako snažni i posvećeni, rad sa kompozitorkom Aleksandrom Đokić bio je sjajan proces, a kostimi Selene Orb savršeni. Za mene je ovo iskustvo predstavljalo upravo ono što volim: rad u gradu prema kom osećam bliskost, sa timom koji prevazilazi granice profesionalizma i prepušta se strasti kako bi kreirao delo od istinske umetničke vrednosti.

Konstanca Makras

About work with Bitef dance company

When I was invited by Jelena Kajgo to make a piece for the Bitef theater I felt that is something I always wanted to do: to develop a work in Belgrade with local performers, designers and composers. The dancers and actors were so strong and committed, working with Aleksandra Đokić in composition has been a great process, and costumes by Selena Orb look perfect. For me this experience is the kind of work I have my heart on, to work in a city that I feel very close to, with a team that goes further of their professionalism for this extra mile of passion that make something artistically worthy.

Constanza Macras





KONSTANCA MAKRAS je studirala ples u Buenos Ajresu, Amsterdamu i u Mers Kaningem Studiju u Njujorku. Od 1995. živi u Berlinu. Godine 2003, zajedno sa dramaturškinjom Karmen Menert, osniva kompaniju Dorki Park, interdisciplinarni ansambl koji stvara u oblasti plesa, teksta, žive muzike i filma, i koji od tada nastupa širom sveta. Makras 2008. dobija nagradu Gete Instituta za komad Pakao na Zemlji. Njen projekat Megalopolis 2010. osvaja nagradu Faust za koreografiju. Iste godine, Makras je bila jedan od predavača na Vilijam L. Abramovič rezidensu Tehnološkog Instituta Masačusetsa. Osim za svoju kompaniju, Konstanca Makras kreira predstave i za Baletski ansambl Teatra Colon u Buenos Ajresu kao i za plesnu kompaniju Geteborške opere. Autor je mnogobrojnih projekata među kojima su: *Pakao na Zemlji, Megalopolis, Otvorena za sve, Prošlost, Duhovi, Palata...* Predstava Konstance Makras *Big in Bombaj* bila je uvrštena u selekciju glavnog programa 40. Bitef Festivala.

CONSTANZA MACRAS studied dance in Buenos Aires, Amsterdam and at the Merce Cunningham Studios in New York. She has lived in Berlin since 1995. In 2003, together with dramaturge Carmen Mehnert, she founded the company Dorkypark, an interdisciplinary ensemble that works with dance, text, live music, film and has been touring worldwide ever since. In 2008 Macras received the Goethe Institute Award for her piece "Hell on Earth". In 2010 her Megalopolis won the Faust prize for best choreography. In the same year, Macras was the incumbent of the William L. Abramowitz Residency at Massachusetts Institute of Technology. Apart from productions for her own company, Constanza Macras has also created pieces for ensembles such as the Teatro Colón's Permanent Ballet Company in Buenos Aires and the Göteborg Opera Dance Company. Works, among others: *Hell on Earth, Megalopolis, Open for Everything, The Past, The Ghosts, Der Palast...* Constanza Macras was part of the selection of the program of 40th Bitef festival with the performance *Big in Bombay*.





Sezona 2019/20 NASTAVIMO IZ POČETKA

U okviru strategije Bitefa koja podrazumeva čvršće povezivanje programa festivala sa teatrom, u sezoni 2019/20 Bitef teatar započinje sa novim konceptom. Radi se o naporima da se napravi organska veza između svakog izdanja festivala i pozorišne sezone koja mu sledi. U ovakvoj postavci, sezone Bitef teatra bi predstavljale reakciju na festivalska izdanja, ulazile u dijalog sa njim i bile neka vrsta njegove „produžene ruke” tokom godine, čime se nadamo da bi se u potpunosti ostvarilo ono što je Bitef teatru namenila Mira Trailović pre trideset godina.

Pod sloganom *Nastavimo iz početka*, nova sezona Bitef teatra se oslanja na koncept 53. Bitef festivala koji se bavio raspadom zajednice na svim nivoima i pokušajem definisanja alternativa za stanje u kome se nalazi naša civilizacija. U formalnom smislu, predstave će pokušati dodatno da istražuju elemente imerzivnosti u pozorištu, odnosno, one pozorišne forme u kojima se briše jasna granica između izvođača i publike.

Ne slučajno, sezonu započinjemo predstavom Konstance Makras u kojoj učestvuju plesači Bitef dens kompanije, jednog od stubova Bitef teatra.

Season 2019/20 LET'S CONTINUE OVER

As a part of the Bitef strategy which entails the creation of a stronger link between the festival programme and the theatre, Bitef Theatre launches a new concept in the season 2019/20. It strives to create an organic link between each festival edition and the season that follows. This idea implies that Bitef Theatre seasons will turn into a form of response to festival editions, that they would establish a dialogue with them and become their “extended arm” throughout the year, which we hope will implement the plan Mira Trailović devised for Bitef Theatre thirty years ago.

Under the slogan *Let's Continue Over*, new Bitef Theatre season leans on the concept of 53rd Bitef Festival which addressed the problem of the disintegration of community on every level and an attempt to define the alternatives for the state our civilization is currently in. Formally speaking, performances will try to explore the elements of immersiveness in theatre, i.e. the theatre forms which obliterate a clear barrier between the performers and the audience.

We intentionally begin the season with a performance choreographed by Constanza Macras and performed by the dancers of Bitef Dance company, which is one of the supporting pillars of Bitef Theatre.

BITEF TEATAR

Terazije 29/1, Skver Mire Trailović 1
11000 Beograd
Tel. +381 11 32 43 108
e-mail: bitef@bitef.rs
www.bitef.rs

Generalni direktor: Miloš Latinović

Umetnički direktor Bitef dens

kompanije: Jelena Kajgo

Urednici programa: Filip

Vujošević, Jelena Bogavac, Jelena
Kajgo

Izvršna produkcija: Jelena

Knežević

Produkcija: Sanja Ljumović

PR i protokol: Slavica Hinić

Šef tehnike: Ljubomir Radivojević

Inspicijent: Maja Jovanović

Majstor svetla: Dragan Đurković,
Igor Milenković

Majstor tona: Miroljub Vladić,
Jugoslav Hadžić

Video i motaža: Nenad Šugić

Arhiva: Vesna Bogunović

Garderoberka: Marta Narančić

Dekorateri: Goran Gavrančić,
Aleksandar Marinković, Vladan
Milošević

BITEF THEATER

Terazije 29/1, Skver Mire Trailović 1
11000 Belgrade
Tel. +381 11 32 43 108
e-mail: bitef@bitef.rs
www.bitef.rs

General manager: Miloš Latinović

Artistic director of Bitef dance

company: Jelena Kajgo

Program editors: Filip Vujošević,

Jelena Bogavac, Jelena Kajgo

Executive production: Jelena

Knežević

Production: Sanja Ljumović

PR and protocol: Slavica Hinić

Chef of techniques: Ljubomir

Radivojević

Stage manager: Maja Jovanović

Lighting: Dragan Đurković, Igor
Milenković

Sound: Miroljub Vladić, Jugoslav
Hadžić

Video editing: Nenad Šugić

Archive: Vesna Bogunović

Wardrobe: Marta Narančić

Decorators: Goran Gavrančić,
Aleksandar Marinković, Vladan
Milošević



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