

IZGUBLJENI PEJZAŽI/ LOST LANDSCAPES

BITEF DENS KOMPANIJA/BITEF DANCE COMPANY

SEZONA/SEASON 2020/2021



Bitef
TEATAR



IZGUBLJENI PEJZAŽI

Koreografija i režija: **Dunja Jocić**
Dramaturgija: **Nikola Zavišić**
Muzika: **Aleksandra Đokić**
Kostim: **Slavna Martinović**
Video produkcija: **Filip Mikić**
Asistent video produkcije: **Jelena Piljić**
Izvođači: **Ana Ignjatović-Zagorac, Miloš Isailović, Marija Bergam, Branko Cvejić, Tamara Pjević, Branko Mitrović, Jakša Filipovac, Nikola Živković, Milica Bajčetić, Mila Lukić (dete), Dušan Bajčetić (alternacija)**
Autor pesme „De Val“: **Renger Koning**
Spiker: **Žarko Obračević**
Fotografija: **Jelena Janković**
Izvršna produkcija: **Sanja Ljumović**
Organizacija: **Aleksandar Bradić**
Prevodilac: **Jelena Babšek Labudović**
Grafički dizajn: **McCann Beograd**
PR i protokol: **Slavica Hinić**
Šef tehnike: **Ljubomir Radivojević**
Inspicijent: **Maja Jovanović**
Majstori svetla: **Dragan Đurković, Igor Milenković**
Majstori tona: **Miroljub Vladić, Jugoslav Hadžić**
Garderoberka: **Marta Narančić**
Dekorateri: **Goran Gavrančić, Aleksandar Marinković, Vladan Milošević**
Sponzori: **Epson, McCann Beograd, Turistička organizacija Šid, Alma Quattro, The Black Turtle**

Produkcija: **Bitef teatar**
Premijera: **16. oktobar 2020, Bitef teatar**

LOST LANDSCAPES

Choreography and directing: **Dunja Jocić**
Dramaturgy: **Nikola Zavišić**
Music: **Aleksandra Đokić**
Costume: **Slavna Martinović**
Video production: **Filip Mikić**
Video production assistant: **Jelena Piljić**
Performers: **Ana Ignjatović-Zagorac, Miloš Isailović, Marija Bergam, Branko Cvejić, Tamara Pjević, Branko Mitrović, Jakša Filipovac, Nikola Živković, Milica Bajčetić, Mila Lukić (child), Dušan Bajčetić (alternate)**
Author of song "De Val": **Renger Koning**
Announcer: **Žarko Obračević**
Photography: **Jelena Janković**
Executive production: **Sanja Ljumović**
Organization: **Aleksandar Bradić**
Translator: **Jelena Babšek Labudović**
Graphic design: **McCann Beograd**
PR and protocol: **Slavica Hinić**
Chef of techniques: **Ljubomir Radivojević**
Stage manager: **Maja Jovanović**
Lighting: **Dragan Đurković, Igor Milenković**
Sound: **Miroljub Vladić, Jugoslav Hadžić**
Wardrobe: **Marta Narančić**
Decorators: **Goran Gavrančić, Aleksandar Marinković, Vladan Milošević**
Sponsors: **Epson, McCann Beograd, Tourist organization Šid, Alma Quattro, The Black Turtle**

Production: **Bitef Theatre**
Premiere: **16 October 2020, Bitef Theatre**



REČ AUTORA

Čovečanstvo oduvek pokušava da zagospodari životom i uspori ili sasvim eliminiše smrt.

U ovom trenutku razvoja čini nam se da smo na domak tog cilja.

Šta nosi budućnost za one koji je dočekaju?

Za sada smo još uvek smrtni, ali to bi moglo da se promeni još za vreme trajanja našeg života.

Radimo na tome.

Želimo da otkrijemo gde je greška u našem kodu, u programu naših gena.

Da li smo pokorili prirodne zakone i prevazišli granice prirode tako što smo je rekonstruisali, projektovali u svojim vizijama, umetničkim delima i naučnim dostignućima?

Da li uopšte možemo da opazimo razliku između naše projekcije prirode i prirode same?

Zašto imamo rok trajanja? Zbog čega umiremo? Kako da postanemo besmrtni? Ili makar

dovoljno dugovečni da sami možemo da odlučimo kada nam je dosta života.

Čovek voli život. Oduvek ga je plašilo starenje, protok vremena koji ga približava ponoru konačnosti o kome ne zna ništa. Oduvek su ga užasavali odlasci bližnjih kao podsećanje na njegovu prolaznost.

Gde su granice našeg tela, a gde našeg uma?

Uspeli smo, kao najsnalazljiviji i najagresivniji oblik života na planeti (koju besvesno uništavamo)

da dođemo do sofisticiranih naučnih i tehničkih dostignuća koja nam omogućavaju da drastično promenimo način na koji gledamo na život i smrt. Sve je bliža praktična primena veštačkih organa, od mozga preko udova, koji će biti daleko dugotrajniji i efikasniji od ovih koje trenutno imamo i koji nam je podarila priroda. Gde su granice prirodnog i veštačkog? Šta dobijamo a šta gubimo? Gde je tu etika, da li nestaje?

Da li smo time učinili da ovaj oblik postojanja čoveka (kome smo svedoci) bude samo jedna karika, stepenica ka Natčoveku? Ka čoveku-mašini koji nema vremenska i biološka ograničenja kao mi sada?

Da li smo mi poslednja generacija homo sapiensa?

AUTHOR'S NOTE

Mankind has always been trying to master life and slow down or eliminate death altogether.

At this point of development it seems to us that we are closing in on this goal.

What does the future hold for those who will live to see it?

We are still mortal for now, but that could change in our lifetime.

We are working on it.

We want to discover where the error in our code lies, that in the program of our genes.

Have we conquered the laws of nature and transcended the boundaries of nature by reconstructing it, projecting it in our visions, works of art and scientific achievements?

Are we even able to notice the difference between our projection of nature and nature itself?

Why do we have an expiry date? Why do we die? How can we become immortal? Or at least sufficiently

long-lived to be able to decide, for ourselves, when we have had enough of life.

Humans love life. They have always been afraid of aging, of the passage of time that brings them closer to the abyss of finality that they know nothing about. They have always been terrified by the passing away of their loved ones as a reminder of their own transience.

Where are the boundaries of our body and those of our mind?

As the most resourceful and aggressive form of life on the planet (which we are recklessly destroying), we have managed to arrive at sophisticated scientific and technical achievements that allow us to drastically change our perception of life and death. Drawing closer is the practical use of artificial organs, from the brain to limbs, which will be far longer-lasting and more efficient than the ones we currently have and that we have been gifted with by nature. Where are the boundaries of natural and artificial? What do we gain and what do we lose? Where are the ethics, are they disappearing?

Have we thus turned this form of human existence (that we are witnesses to) into merely a link, a step towards the Superhuman? Towards a man-machine with no time or biological limitations that we now have?

Are we the last generation of Homo sapiens?

O BITEF DENS KOMPANIJU

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 jedanaest godina postojanja Bitef dens kompanija je realizovala trideset četiri plesne produkcije, i preko dvesta gostovanja u zemlji i svetu, (Slovenija, Hrvatska, Crna Gora, Poljska, Švedska, Mađarska, Rumunija, Japan, Bosna i Hercegovina, Makedonija...). Kompanija je osvojila dvadeset četiri nagrade i ostvarila saradnju sa nekim od najeminentnijih domaćih, regionalnih i evropskih koreografa, poput Gaja Vajcmana, Roni Haver, Jasmin Vardimon, Isidore Stanišić, Edvarda Kluga, Konstance Makras, Matjaža Fariča, Dalije Aćin, Zorana Markovića, Maše Kolar, Branka Potočana, Lea Mujića, Dunje Jocić...

Predstave „Mirisi cimeta“, „Otelo“, „Božanstvena komedija“, „Karmen u IV rundi“, „Alfa bojsi“, „Soneti“, „Yesterday“, „Don Žuan“, „Ptice“...doprinile 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.

Jelena Kajgo, umetnička direktorka
Bitef dens kompanije

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 eleven years of its existence, Bitef Dance Company has had thirty-four dance productions and over two hundred visits in the country and abroad (Slovenia, Croatia, Montenegro, Poland, Sweden, Hungary, Romania, Japan, Bosnia and Herzegovina, Macedonia...). The company has established twenty-four prizes in cooperation with some of the most eminent 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 repertoire. Moreover, a new dance scene for children has been opened with an aim to bring the art of dance closer to the youngest audience.

Jelena Kajgo, artistic director of
Bitef Dance Company

O RADU SA BITEF DANCE KOMPANIJOM

„Izgubljeni pejzaži“ mi nisu prva saradnja kao koreografu sa ovom fantastičnom grupom igrača. Zbog toga mogu da sa sigurnošću primetim šta se nije promenilo u poslednjih nekoliko godina koliko se nisam sreća sa ovim predanim ljudima. Iako se zapravo gotovo cela trupa izmenila i sada je mnogo mladih, darovitih plesača, smisao njihove igre i zajednička svest su ostali da lebde iznad Bitef Dance kompanije kao neki dobri duh i to je ogromna vrednost. To je ostalo isto, a veoma je retko.

Ovi mladi ljudi su za mene kao koreografa uzbudljivi, snažnog izraza, širokih shvatanja i delikatnog humora. Naizgled teško spojiva razlika njihovih individualnosti predstavlja pravo blago i veliku inspiraciju iz koje je velikim delom nastala i ova predstava. Ovi momci i devojke rade izuzetno profesionalno i na tome im se iskreno zahvaljujem.

Bitef Dance kompanija je redak primer kako stvari u Srbiji i u Beogradu (što se scene savremenog plesa tiče) mogu da perfektno funkcionišu kada postoji volja, želja za ozbiljnim i napornim radom, i ljubav prema plesu i izvođenju. Velika je šteta i potpuno mi je nezamislivo da jedan grad veličine Beograda ima samo jednu ovakvu trupu i samo jedno pozorište namenjeno za savremeni ples. Treba da ih je više, i trupa i teatar, jer Beograd to zaslužuje i to mu je potrebno. To je povezano. Na taj način se gradi i neguje scena. To je progres. Moja velika ljubav, dubok naklon i ogromna podrška za Bitef Dance kompaniju!

Dunja Jocić

ABOUT WORKING WITH THE BITEF DANCE COMPANY

“Lost Landscapes” is not my first cooperation, as a choreographer, with this fantastic dance troupe. It is because of this that I can notice, with certainty, what hasn't changed in the past few years which is how long I haven't met these devoted people. In spite of the fact that practically the entire troupe has changed and that it now includes many young, gifted dancers, the meaning and the point of their dance and their shared awareness continues to hover over the Bitef Dance Company like some good spirit, which is invaluable. This has remained unchanged and it is something that is seldom seen.

For me as a choreographer these young people are exciting, broad-minded and have a delicate sense of humor. The seemingly irreconcilable differences in their individualities are a real treasure and a huge inspiration that this performance has largely arisen from. These young men and women are true professionals in their work and I sincerely thank them for that.

The Bitef Dance Company is a rare example of how things in Serbia and in Belgrade (in regards to the contemporary dance scene) can work perfectly when there is a will and a desire for serious and hard work, and love for dance and performing. It is a big pity and hard to believe that a city the size of Belgrade has only one such troupe and only one theatre for contemporary dance. There should be more of them, both troupes and theatres, because that is what Belgrade deserves and what it needs. It's all connected. This is how a scene is developed and nurtured. That's progress. My great love, deep respect and huge support for the Bitef Dance Company!

Dunja Jocić







DUNJA JOCIĆ je srpsko-holandska koreografkinja rođena u Beogradu 1978.

Karijeru je započela kao ritmička gimnastičarka, bila je vice-šampion države i članica olimpijskog tima SFRJ. Diplomirala je na Rotterdamskoj plesnoj akademiji u Holandiji. Bavi se plesom i koreografijom. Plesala je kod etabliranih koreografa i reditelja, sa mnogim poznatim plesnim trupama širom sveta (Ballet du Nord / Francuska, Peter Greenaway / Velika Britanija, Saskia Bodekke, Emio Greco / PC, Hans Van Manen, Club Guy and Roni / Holandija).

Nominovana je za prestižnu nagradu Golden Swan (za izvedbu predstave „Midnight rising“ / Club Guy and Roni, Holandija 2013.)

Karijeru kao koreograf-reditelj započinje godine 2007. sa plesnom predstavom „No Flowers please“, sa kojom osvaja skoro sve nagrade na Festivalu koreografskih minijatura u Beogradu.

Takođe, Dunja Jocić uporedo kreira koreografije za različite medije, kako za pozorište tako i za film.

Njen prvi plesni film „Mirroring“ je nagrađen kao najbolji plesni film na festivalu Jumping Frames u Hong Kongu, a nagrađen je na još nekoliko festivala u Španiji, Holandiji i u SAD.

Njen drugi film „Bird“ je premijerno prikazan na Holland film festivalu i bio je u najjužoj konkurenciji za nagradu Golden calf. Film „Bird“ je nagrađen u Amsterdamu na festivalu CineDance public award 2016.

Dunja Jocić je koreografisala multimedijalni komad „La mode“ sa Spellbound contemporary ballet iz Rima.

Ovaj komad je prikazan povodom otvaranja Taichung Metropolitan Opera House na Tajvanu, a scenografiju za ovaj komad radio je čuveni japanski arhitekta Toyo Ito.

Dunja Jocić je u Holandiji koreografisala dve opere. 2016. dobija nagradu BNDG Bank prize za izuzetan talenat.

2018. dobija nagradu za izuzetan koreografski talenat na Holandskim danima savremenog plesa, najprestižnijeg holandskog plesnog festivala.

2019. dobija nagradu na Beogradskom festivalu igre. Sa Bitef dens kompanijom saradivala je na predstavama „Poslednji čovek na zemlji“, „Mirisi cimeta“, „Soneti“ i „Alfa bojsi“.

Njene koreografije se sa uspehom igraju na mnogim prestižnim festivalima širom sveta.

DUNJA JOCIĆ is a Serbian/Dutch choreographer. She was born in Belgrade in 1978. She began her career as a rhythmic gymnastics, she was a state vice-champion and a member of the Socialist Federal Republic of Yugoslavia Olympic team.

Dunja graduated from the Rotterdam Dance Academy in the Netherlands and her focus is on dance and choreography. She has danced with distinguished choreographers and directors and with many famous dance companies across the world (Ballet du Nord / France, Peter Greenaway / Great Britain, Saskia Bodekke, Emio Greco / PC, Hans Van Manen, Club Guy and Roni / the Netherlands).

She was nominated for the prestigious Golden Swan award (for her performance in “Midnight Rising” / Club Guy and Roni, the Netherlands, 2013).

Jocić started her choreographic / directing career in 2007 with the dance piece “No Flowers, Please”, with which she won almost all of the awards at the Belgrade Festival of Choreographic Miniatures.

In addition, Dunja creates choreographies for different media, for both stage and film.

Her dance film debut “Mirroring” won the best dance film award at the Jumping Frames Festival in Hong Kong and was also awarded at a number of other festivals in Spain, in the Netherlands and the USA. Her second film, “Bird”, premiered at the Netherlands Film Festival and was nominated for the Golden Calf. “Bird” was awarded the CineDance Public Award in 2016 in Amsterdam (the Netherlands).

Dunja Jocić choreographed the multimedia piece “La Mode” featuring the ensemble of Spellbound Contemporary Ballet (Rome). The piece inaugurated the Taichung Metropolitan Opera House in Taiwan and was designed by acclaimed Japanese architect Toyo Ito.

Dunja Jocić has also choreographed two operas in the Netherlands.

Dunja received the BNDG Bank prize for Excellent Talent in 2016.

In 2018 she won the extraordinary choreographic talent award at Nederlandse Dansdagen, the most prestigious Dutch dance festival.

In 2019 she was awarded at the Belgrade Dance Festival.

She cooperated with the Bitef Dance Company on the performances “The Last Man on Earth”, “Fragrances of Cinnamon”, “Sonnets” and “Alpha Boys”.

Her choreographies are successfully performed at numerous prestigious festivals all over the world.





Sezona 2020/2021

NA IVICI

U protekloj sezoni je uspostavljen princip po kome Bitef teatar ulazi u dijalog sa izdanjem Bitef festivala kome prethodi i predstavlja neku vrstu njegove „produžene ruke“ tokom cele godine i u lokalnom kontekstu.

Aktuelni slogan Bitefa (održanog Bitef Prologa, ali i 54. izdanja odloženog za sledeću godinu) je Na ivici budućnosti, a festival se fokusira na pojmove transhumanizma i posthumanizma, istražujući vizije sveta koji nas čeka, ali i eksperimentišući na formalnom planu sa dehumanizacijom izvodača na sceni, bilo kroz koreografske i druge forme, bilo kroz upotrebu robota, kiborga i avatara na sceni. U ovom kontekstu, a imajući u vidu situaciju u kojoj se pozorište u ovom trenutku nalazi, nije nam preostalo ništa drugo nego da sezonu teatra nazovemo samo - Na ivici i to, iz više razloga. Prvo, ona direktno korespondira sa temom i estetskim fokusom festivala. Drugo, ona je na ivici održavanja zbog pandemije koronavirusa. Treće, umetnici koji stvaraju u pozorištu ovih dana su mahom na ivici egzistencije.

Ove sezone, publika Bitefa će imati priliku da gleda predstave autora kao što su Bojan Đorđev, Dunja Jocić, Nikola Zavišić i Maja Pelević, kao i projekte nezavisne scene koje tradicionalno podržavamo.



Season 2020/2021

ON THE EDGE

A principle was established last season by which Bitef Theatre enters into a dialogue with the Bitef Festival edition that it precedes and serves as a kind of a Festival's "extended arm" all year round also in the local context.

The current slogan of Bitef (of Bitef Prologue but also of the 54th Bitef edition that has been postponed for next year) is Edge of the Future, and the festival focuses on the concepts of transhumanism and posthumanism, exploring the visions of the world that awaits us but also experimenting, at the formal level, with the dehumanization of performers onstage, either through choreographic and other forms or by using robots, cyborgs and avatars. In this context and in the light of the situation that the theatre is currently facing, we had no option but to call this theatre season simply - On the Edge, and for a number of reasons. Firstly, it directly corresponds with the Festival topic and its aesthetic focus. Secondly, it is on the edge of its holding due to the coronavirus pandemic. Thirdly, the artists creating in the theatre are nowadays mostly on the edge of existence.

This season the Bitef audience will have a chance to see performances by authors such as Bojan Đorđev, Dunja Jocić, Nikola Zavišić and Maja Pelević, as well as independent scene projects that we traditionally support.



