

Festivalski Biltén

/ Festival Bulletin

international
Nišville
Jazz Theatre
Festival

Dream
Blue
Sanjaj plavo!

3-12. 08. 2018



JOŠ JEDNO OKRETANJE ORFEJA ZA EURIDIKOM

POZORIŠTE SA KRITA
U ZNAKU SUBLIMACIJE MUZIKE I IGRE



ORPHEUS AND ERYDICE

CRETAN THEATRE
*IN THE SIGN OF SUBLIME
MUSIC AND PLAY*

Drevna antička priča o Orfeju i Euridici jedna je od najpoznatijih tragičnih ljubavnih priča starog sveta, koja će i u potonjim vremenima doživeti brojne interpretacije i tumačenja. Vekovima nakon nestanka stare Elade, ovaj intrigantni grčki mit inspirisao je mnoge poznate umetnike, kao što su Rubens, Ofembah, ali i veliki srpski savremeni pesnik Branko Miljković. Grčki pozorišnici, koji su otvarajući drugi Nišville Jazz Theatre na ulazu u Nišku tvrđavu rekreirali osnovnu motivsku ravan ove tragične, ali svakako romantične antičke pripovesti, poslužili su se igrom, muzikom i plesnim numerama kao osnovnim izražajnim i interpretativnim sredstvima. I to je u izvođenju posvećenih glumaca iz Iraklion na Kritu (Omnia Studio, režija A.Diamantis) imalo snagu eksprezivnog tumačenja na svim mestima gde je glumačka igra bila promišljena i precizna.

Sa neobičnim i slikovitim maskama koje obogaćuju gustinu znakova na sceni i glumcima koji se kao u vreme Velikih dionizija služe savremenim koturnama (sada sa amortizerima), ova igra deluje na trenutke nestvarno i zavodljivo, a pred gledaocima defiluje živopisna galerija drevnih likova u vidu božanstava kao što su muza Kaliopa, Demetra, Hermes, Had (Pluton), Persefona i drugi. Grčka predstava nema ambiciju da pomera značenja imanentna narativu grčkog mita. Sem što ostaje u okvirima očekivane zadatosti i što događaji na sceni zadržavaju linearni tok mitološke pripovesti, predstava je mešavinom sonornog grčkog izraza i mjesimičnih prevoda na srpski jezik, obezbediла dovoljan izvođački gestus da mnogobrojnoj publici najrazličitijih uzrasta, dočara suštinu staroantičke legende.

Orfej, najdarovitiji starogrčki pesnik, svirao je liru koju mu je darovao bog Apolon. Snaga Orfejeve pesme i muzike bila je čudotvorna, njima je općinjavao ptice i ribe, a divlje zveri postajale bi krotke i umiljate, dok se drveće povijalo u ritmu njegovih melodija. Sve to bilo je pretežno objektivirano kroz telesni izraz grčkih umetnika. U kritskoj predstavi, Orfej kao dramski lik zauzeo je još veći prostor – on je svojim radnjama napustio zonu prostiranja tradicionalnog lika i u igru na sceni uvukao i samu publiku. Kada zavedene čarobnom muzikom i duše umrlih zaigraju u transu, niška publika bila je direktno pozvana da im se pridruži, te se u susretu nespojivog rasplamsavalala igra koja je značenjem ali i estetikom nadilazila okvire konvencionalne teatarske igre. Sasvim paradoksalno, završne scene ove uvodne predstave na ovogodišnjem Nišvilem teatarskom festivalu najviše su podsećale na Euripidove Bakhtantkinje, što je istovremeno i najbolja moguća najava mnogobrojnih svečarskih, muzičkih i scenskih dešavanja, koja će u narednih desetak dana zaokupljati pažnju pozorišne, ali i ostale publike zavedene nesvakidašnjim spojevima muzike i igre.

Dejan Petković

The ancient story of Orpheus and Erydice is one of the most well known tragic love stories of the old world, which will certainly be retold time and time again for generations to come. Centuries after ancient Greece perished, this exciting Greek myth inspired many well known artists. The Greek actors, which have opened Nišville Jazz Theatre on the entrance of Fortress of Niš, have recreated the main motive of this tragic, but romantic antique story. They have used song and dance as the main tool to tell their story. This has helped the Iraklion actors from Crete (Omnia Studio, director A. Diamantis) express the story to the fullest with their amazing dance and play.

With their unusual and colorful masks which enrich the scene, and fantastic actors which use modern jumpers to depict the time of the Great Dionysius, this play looks unbelievable and enticing, and a plethora of interesting characters is presented to the audience in the parts of muse Calliope, Demeter, Hermes, Hades, Persephone and others. Besides the play staying within the boundaries of ancient Greek storytelling and the narrative of the original story, the play has managed to depict the founding principles of the ancient Greek myth to the audiences of all ages.

Orpheus, the most skilled ancient Greek storyteller, played lyre which was given to him by Apollo. The strength of Orpheus' song and music was wonderful, with it he charmed the birds and the fish, and wild animals would become peaceful, as well as trees which would move to their tunes. That all was shown by the moves of the Greek actors. In the Cretan play, Orpheus was given an even greater role – he left the usual boundaries of the traditional role and brought in the audience into the play. When he would play his magical melodies the Niš audience was invited to join and dance, and so this dance made the traditional boundaries of the theater play break with sheer aesthetics of the stage. Paradoxically the ending scenes of this play are reminding of the Euripides, which is also the best possible way to announce the many lively musical, theatrical, and movie events which will be taking place in the following days of the festival which will capture the audiences attention and hearts the same way this play did.

Dejan Petković



KOREOGRAFSKI TRILER SA BESKRAJNOM SLOBODOM DŽEZA

Ahmed Murad:

“Plavi slon”

Trupa za modernu igru Kairske opere

Jedan od najpoznatijih egipatskih pisaca mlađe generacije, Ahmed Murad (rođen u Kairu, 1978.), napisao je roman „Plavi slon“ koji se bavi unutrašnjim svetom junaka, koji uspeva, snagom imaginacije, da se izbori sa demonima prošlosti. Roman je, 2013. godine, proglašen za najbolji na Sajmu knjiga u Kairu, a snimljen je i istoimeni film, po Muradovom scenariju.

Triler, koji izvode izuzetni, sugestivni egipatski igrači, zasniva se na priči romana, da se doktor Jahija vraća na posao, u bolnicu za mentalne bolesti Abasija, u Kairu, gde ga čekaju brojna iznenadenja. Na odeljenju za pacijente, koji su počinili teške zločine, sreće se sa prijateljem iz prošlosti, koju žarko želi da zaboravi. U trenutku, kada se sudbina prijatelja nade u njegovim rukama, život doktora Jahije se, u šokantnim obrtima, okreće naglavačke. Pokušaj da pomogne obolelom prijatelju postaje očajnička potraga za samim sobom, ili za onim što je od njega ostalo...

Trupu za modernu igru Kairske opere, osnovalo je Ministarstvo kulture Egipta 2013. godine, a predstavu „Plavi slon“ je Monadel Antar, koreograf i direktor kompanije, postavio na scenu 2014. Osobenost ove koreodrame je što se mladi egipatski balet uspešno oslobođio tradicionalnih teatarskih okvira i našao, u svojoj igri, modern evropski izraz, svojstven najboljim savremenim svetskim trupama.

U Amfiteatru, na obali Nišave, prve večeri drugog po redu Nišvil Džez Teatar festivala, izuzetni egipatski igrači su, svojim telima i neobičnom strašću, sa kojom su ispričali istoriju unutrašnjih konflikata svog junaka, učinili da ova zaista izuzetna predstava dobije još jednu dimenziju – donela je ideju slobode u otvorenom prostoru, koja se lako povezala sa rekom, nebom, umetničkim duhom Nišvila.

Predstavu „Plavi slon“, imali smo priliku da vidimo u Srbiji, u okviru Meseca egipatske kulture kod nas, a u čast stodesetogodišnjice uspostavljanja diplomatskih odnosa između Egipta i naše zemlje.

I ženski, a naročito muški deo ansambla je sasvim dovoljno pokazao specifičnost egipatske kulture, ali i njihovu duboku uronjenost u složeni moderni žanr evropskog fizičkog i muzičkog teatra.

Na jedinstvenom međunarodnom pozorišnom festivalu, koji kreativnost žeka proširuje na nove forme teatra, u kojima muzika i pokret imaju presudnu ulogu, nastupiće, pod ovogodišnjim naslovom „Sanjaj plavo!“, šestnaest predstava, sa šest kontinenata (Grčka, Egipt, Srbija, Amerika, Kina, Rumunija, Bugarska).



Nostalgia presented by dance

Ahmed Murad:
“Blue Elephant”

Modern Dance Troupe of Cairo Opera

One of the most famous Egyptian writers of younger generation, Ahmed Murad (born in Cairo, 1978.), wrote a novel called “Blue Elephant” about the inner world of the story’s hero, who, with the power of his imagination manages to defeat demons of his past. The novel was proclaimed the best novel in Cairo in 2013, and a movie adaptation was made following its success.

The thriller, performed by excellent, suggestive Egyptian dancers, is based on the story of the novel, where Jahia MD goes to his workplace, a mental asylum in Cairo, where many surprises await him. On the department for patients who committed serious crimes, he meets a friend from his past, a past which he wants badly to forget. In the moment in which lives of his friends come in danger, his life turns rampantly upside down. His attempt to save his ill friend becomes a journey to find his own identity, or for what is left of it.

The Modern Dance Troupe was founded by the Egyptian Ministry of Culture in 2013, and the performance for the “Blue Elephant” was created in 2014. by Monadel Antar. What makes this performance unique is that youthful Egyptian ballet was completely and successfully freed from its traditional theatrical boundaries, and has found its way to replicate a more modern European style which is known to be performed by the best dance troupes of the world.

On the Nišava amphitheatre, on the first night of the second Nišville Jazz Theatre festival, magnificent Egyptian dancers have told the story of their hero and his inner fights with their bodies and with a great passion.

The play “Blue Elephant”, was performed in Serbia as a part of the Egyptian Culture month, and to honor the 110th anniversary of establishing diplomatic relations with Egypt.

Both male and female parts of the ensemble have shown the unique Egyptian culture in the best way, but also their ability to adapt to the complex modern genre of European physical and musical theatre.

Dragana Bošković

Dragana Bošković



Srbija

BOLLYWOOD

Mesto / Venue Народно Pozorište
 Datum / Date 8.08.18.
 Vreme / Time 21:00
 Karte / Tickets 100 rsd

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Text & direction : Maja Pelević
 Composer : Anja Đorđević
 Choreography :igor Đoruga
 Scenography :igor Đoruga
 Costume design : Marina Vukasović Medenica
 Performers : Miloš Đorđević, Jelena Đokić,
 Danijela Ugrenović, Suzana Lukić,
 Pavle Jerinić, Bojana Đurašković

NARODNO POZORIŠTE U BEOGRADU

Osnovano je 1868. godine, a u sadašnju zgradu, na mestu tadašnje Stambol kapije, uselilo se 1869. godine. U okviru njega funkcionišu umetničke jedinice **Opera, Balet i Drama**, a predstave se odigravaju na Velikoj sceni i Sceni „Raša Plaović“. Danas predstavlja jednu od najreprezentativnijih i najznačajnijih kulturnih institucija Srbije.

„BOLLYWOOD“ reč autorke

Život stanovnika malog grada na granici prekida iznenadna vest o dolazak velikog bolivudskog producenta koji hoće da kupi malu fabriku, u njoj napravi veliki bolivudski studio i otvoriti nova radna mesta, što u malom gradu nije pojava česta. Ta iznenadna vest je uzbudila glumce iz pozorišta koji su odlučili da producentu naprave priredbu i time povećaju šanse za uloge u budućem bolivudskom spektaklu. Grad je opet ujedinila zajednička ideja i kolektivni entuzijazam, ali život kožnog pun je neočekivanih obrta. Kroz bajkovitu utopiju o dolasku Bolivuda u naše krajeve pokušali smo da ispričamo priču o svima nama i na šta smo sve spremni kada nam se nudi bolja budućnost. Dolazak Bolivuda tako postaje povod za priču o krahu industrije, ksenofobiji, divljoj privatizaciji, lamenim svetovima, a sve to kroz pesmu i igru pod sloganom „eba ako nemaju, dajte im kolače“.

БОЛІВУД ОПЕРА У БОЛІВУДУ

Was founded in 1868. Year, and in the present building, in the place of the then Stambol Gate, moved in 1869. Years. Within it the artist units **Opera, Ballet and Drama** are functioning, and performances are performed on the Great Scene and the “Raša Plaović” scene. Today it is one of the most representative and most important cultural institutions of Serbia.

БОЛІВУД у арт-театру

The citizens in a small town near the border is interrupted by sudden news a great Hollywood producer is coming to buy a small theater and open a big Hollywood studio there. This would result in many job opportunities, which is something that does not happen often in such a small town. The sudden news brought excitement amongst actors in the theatre, who decide to organize a ritual, thus hoping to increase their chances of getting roles in a future Hollywood spectacle. The town is united by a common idea and collective enthusiasm, but little takes its own course until unexpected events. Through this fairytale-like utopia of Hollywood's arrival to our country, we tell the story about all of us and about the things we are prepared to do when better future becomes a prospect. Hollywood's arrival thus becomes the background for the story about collapse of industrial xenophobia, disreputable privatization process, false worlds, while everything has been portrayed through song and dance under the slogan “If they don't have bread, let them eat cake”

Музичари:

Nevena Pejčić
 Aleksandar Solunac
 Danilo Tiraninić



Srbija

EROTIZAM VRROOM

Music & concept : Marko Grubić
 Text : Milena Šilja Bogavač
 Voice : Isidora Simijonović
 Saxophone : Amal Kisani
 Bass guitar, electronics : Marko Grubić
 Voice : Natjana Šatejić
 Percussions : Vladimir Marinković



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Mesto / Venue

Datum / Date
 Vreme / Time

VRROOM

As one of the most significant electronic rock groups in Serbia. VRROOM members created over 50 theatre performances, as well as music video features and documentary films, big events, exhibitions and performances. Over the years VRROOM received many awards.

VRROOM

Je jedna od najznačajnijih elektro-rock grupa u Srbiji. Komponovali su muziku za preko 50 pozorišnih predstava, svirajući u nekim od njih uživo, kao i za mnoge performanse, događaje, izložbe, dokumentarne i igrane filmove. Dobitnici su brojnih priznanja.

VRROOM

U želji da o seksualnosti govorimo na način koji nije ni pornografski, ali ni naučno-medinski, cilj nam je da napravimo intermedijalno delo hibridne forme. Ono uključuje elemente koncerta, performansa pozorišta i video-arta, kao i sekvence interakcija sa publikom. Dramaturšku osnovu dela čini sedamnaest pesama, čiji se tekstovi bave fenomenima vezanim za tretman seksualnosti u savremenom društву.

VRROOM

Wishing to speak about sexualit in a non-pornographic way, but also in a non-scientific or medical manner, our goal is to create an intermedia piece of a hybrid form. It includes elements of concert, theater and video-art, but also sequences of interaction with the audience. Dramaturgical base is consisted of seventeen poems dealing with the phenomenon of sexualit in modern society.

