

# Dunja Jovic Biography

Dunja Jovic is a Serbian/Dutch choreographer. She was born Belgrade, former Yugoslavia in 1978 and grew up in a family of filmmakers. She was a vice champion in rhythmic gymnastics and was on the Yugoslav Olympic team. Graduating Ballet High School Lujo Davico in 1998 and went on to study at the Rotterdam Dance Academy in 2000. She has resided in The Netherlands since.

Dunja graduated Rotterdam Dance Academy in 2002 and has danced with distinguished directors and dance companies, Club Guy and Roni and Emio Greco /PC (Netherlands), Ballet du Nord (France), Saskia Bodekke and Peter Greenaway to mention but a few. For her performance in „Midnight Rising“ by Club Guy and Roni, Dunja Jovic was nominated for a Golden Swan in 2013.

Parallel to her dance career she started her collaboration with theatre director Nikola Zavisic as choreographer for numerous theatre productions (Serbian National Theatre, Belgrade National Theatre, Yugoslavian National theatre).

In 2007, Dunja made her first work No flowers, please, for which she was awarded Best Choreography, Public as well as Special Award for Innovation at the Festival of Choreographic Miniatures in Belgrade. The same festival commissioned her to create the full-length production Not Me, together with Grand Theatre in Groningen.

In 2012, Dunja was commissioned to create Sonnet 66 - Shakespeare for Bitef Dance Company in Belgrade (Serbia).

In her choreographic work Jovic can also be seen on screen, like in her award-winning dance film debut Mirroring (2011) she wrote and co directed with her long-term collaborator film director Marinus Groothof. Mirroring won the Best Short Film at the Belgrade Documentary and Short Film Festival, best dance film at Jumping Frames Festival in Hong Kong, the second price at Ficbueu FF Spain, and Special Achievement Award at the Thessaloniki International Short Film Festival in Greece.

In her, her second film Bird, Jovic propels her ability of the use of film language and exposes the viewer to her meticulous movements and choreography. Bird premiered at the Netherlands Film Festival 2015 and competed for a Golden Calf. The film has been screened at festivals like Filmforum at the Ludwig Museum in Cologne (Germany), Dance on Camera festival in New York (US) and the Dead by Dawn festival in Edinburgh, (Scotland). The Bird was awarded the Cinedance Public Award in 2016 in Amsterdam (Netherlands).

2015 Jovic has created Don't talk to me in my sleep (text by Barbara Markovic) loosely inspired by the relationship of Warhol and his Mother Julia, composed by Hugo Morales. The piece premiered at the Noordernzone Festival in Groningen and toured in the Netherlands and Abroad.

She has in the same year received the BNG Bank Dance Prize for Excellent Talent.

In 2017 Dunja Jovic choreographed "La Mode" a multimedia piece directed by the Japanese / Dutch artist and pianist Tomoko Mukaiyama, featuring the ensemble of Spellbound Contemporary Ballet (Rome). The piece that inaugurated Taichung Metropolitan Opera House in Taiwan was composed by Yannis Kyriakides and designed by acclaimed Japanese

Architect Toyo Ito.

Dunja has also had the pleasure of collaborating as a choreographer / director with the composer Klaas de Vries and the mezzoroprano Gerrie de Vries on the Hundred night, Hundred years opera (composed by Klaas de Vries, libretto by Gerrie de Vries) that premiered at the Musica Sacra (2013) in Maastricht conducted by Gregory Charette.

In her last production for the Ca Dance festival in The Hague (Netherlands) in 2017, Jovic created the choreography for two dancers based on Nabokov's short story Terra Incognita. Jovic leaves the narrative story telling and creates a fast-paced psychedelic dance piece in a vastness of the abstract murky desert, distinctively lit by Pavla Brenova. The music was composed by Hugo Morales.

Jovic creates magnetizing performances exploring the back rooms of the human psyche. She confronts the bizarre with the gentile emotion, skillfully pulling abstraction into sharp, at times, humorous conclusions. She juxtaposes languid movements with jagged force, accelerating to the speed of fast cut film sequence; she creates visually poignant precise choreographies that tell of the dainty human condition.

Jovic work has been showed in theaters like Stadsschouwburg Rotterdam, The Grand Theater in Groningen, Bellville Theater in Amsterdam, Utrecht Stadsschouwburg in Netherlands, Taichung Metropolitan Opera House in Taiwan, Serbian National Theater in Belgrade and Festivals like Nederlandse Dansdagen in Amsterdam (Netherlands), Dance New Air festival in Tokyo (Japan), Trans Art Festival in Bolzano (Italy) and Temps d' Aimer la Dance in Biarritz (France).

She lives and works in Amsterdam (Netherlands).