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HRT / Dramski program Hrvatskoga radija

**Katja Šimunić**  
**„Mala četrnaestogodišnja plesačica“**

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Prevoditeljica: Saša Čohar Mančić  
Premijera: 5. listopada 2021.  
Trajanje: 09:25

*Sažetak*

**“Mala četrnaestogodišnja plesačica”**

Na Šestoj izložbi impresionista održanoj u Parizu 1881. Edgar Degas je predstavio jedinu skulpturu koju će ikada javno izložiti: *Malu četrnaestogodišnju plesačicu* (La petite danseuse de quatorze ans). Mlada plesačica Marie van Goethem pozirala je za skulpturu od voska, balerinu odjevenu u korzet, tutu i baletne papuče, sa satenskom vrpcom na perici od prave kose.

U to doba smatrano izrazito kontroverznim djelom, *Mala četrnaestogodišnja plesačica* danas je hvaljena kao revolucionarno umjetničko djelo, dobro poznato preko 28 brončanih skulptura odljevenih nakon umjetnikove smrti, prema originalnoj voštanoj figuri. Lik Marie van Goethem izložen u svjetskim muzejima i galerijama postao je jedna od najomiljenijih skulptura, ali malo znamo o stvarnoj djevojci, rođenoj u Parizu 1865. koja je nakratko bila članica baleta Pariške opere i radila dvije godine kao model za neka od Degasovih djela, posebice za *Malu četrnaestogodišnju plesačicu*.

PRIX MARULIĆ 2022 /SHORT FORMS  
HRT / Croatian Radio Drama Department

**Katja Šimunić**  
**“Little Dancer Aged Fourteen”**

Author, director and producer: Katja Šimunić  
Sound designer: Tomislav Šamec  
Music editor: Franka Meštrović  
Translated by: Saša Čohar Mančić  
Premiere: October 5, 2021  
Duration: 09:25

*Summary*

**“Little Dancer Aged Fourteen”**

At the Sixth Impressionist Exhibition held in Paris in 1881, Edgar Degas presented the only sculpture that he would ever exhibit in public: *Little Dancer Aged Fourteen* (La petite danseuse de quatorze ans). A young ballet dancer named Marie van Goethem posed for what would be a wax figure dressed in a bodice, tutu and ballet slippers, with a satin ribbon in her real hair wig.

Considered at the time as a highly controversial work, the *Little Dancer Aged Fourteen* is today praised as a groundbreaking work of art, well known through the 28 bronze casts produced from this unique original wax statuette, following the artist's death. The figure of Marie van Goethem exhibited in museums and galleries around the world has become one of the most beloved sculptures, but we have known little of the real girl born in Paris in 1865 who was briefly a member of the Ballet of Paris Opera and worked for two years as a model for some of Degas' works, notably for the *Little Dancer Aged Fourteen*.

*Glazba.*

ŽENSKI GLAS:

Nemamo njezin glas. Ništa nam nije rekla. Nikada ništa nije zapisala. Ona se zove Marie-Geneviève Van Goethem. Ali zvali su je samo Marie.

SPIKERICA:

Katja Šimunić

ŽENSKI GLAS:

Marie Van Goethem.

SPIKERICA:

„Mala četrnaestogodišnja plesačica“

ŽENSKI GLAS:

Zauzmi pozu Marie. I budi mirna.

*Glazba.*

Plesačica je disciplinirano biće. Rođena je 7. lipnja 1865. u Parizu. U devetom arondismanu. Mala Parižanka.

*Glazba.*

Ona je visoka točno 98 centimetara. Modelirana u vosku. Nije ni naravne ljudske veličine, a nije ni lutka. Baletne papučice, naborane čarape, vrpca u kosi, suknjica tutu. Stoji pred nama u četvrtoj baletnoj poziciji, ruke su na leđima, prsti isprepleteni, brada lagano podignuta prema gore, oči napola sklopljene.

*Glazba.*

Počela je pozirati Edgaru Degasu kad je imala samo četrnaest godina. Nerazvijeno, mršavo tijelo. Plaha i krhka. Promatra ruke koje je crtaju, modeliraju u vosku.

*Music.*

FEMALE VOICE:

We don't have her voice. She never told us a word. She never wrote anything down. Her name is Marie-Geneviève Van Goethem. But they only called her Marie.

ANNOUNCER:

Katja Šimunić

FEMALE VOICE:

Marie Van Goethem.

ANNOUNCER:

“Little Dancer Aged Fourteen”

FEMALE VOICE:

Strike a pose, Marie. And hold still.

*Music.*

A dancer is a disciplined being. She was born June 7, 1865, in Paris. In the ninth arrondissement. Little Parisienne.

*Music.*

She is exactly 98 centimeters tall. Modeled in wax. It is not a natural human size, nor is it a doll. Ballet slippers, pleated socks, a ribbon in her hair, a tutu skirt. She stands before us in a ballet pose, the open fourth position, her hands on her back, her fingers intertwined, her chin slightly raised upwards, her eyes half closed.

*Glazba.*

She started posing for Edgar Degas when she was only fourteen. Underdeveloped, skinny body. Timid and fragile. She watches the hands drawing, modeling in wax.

*Zvukovi. Glazba.*

Dvije godine je trajao rad. S prekidima. I u te dvije godine si bespoštedno odrastala, Marie. Shvaćala tko su gospoda u crnim odijelima, u foyeru Pariške opere, gospoda koja su plaćala da bi „imali svoju plesačicu“. A ti si bila jedna od „petits rats“, „malih štakora“. Tako su zvali djevojčice koje su tek počele učiti balet i statirale u Pariškoj operi, jer izvirivale ste iz raznih kuteva zamršenih hodnika Palače Garnier, neuhranjene, brze, više ili manje prestrašene.

*Muški glas: Port de bras!*

Nitko ne zna kakav je bio, izvan višesatnih sesija poziranja subotom, odnos između nje i slikara/kipara.

*Glasovi.*

Degas je bio obuzet ženskim tijelom u pokretu. Crtežom je hvatao pokrete pralja, peglačica, kupačica, modistica, plesačica, u trenucima rada ili zamorenosti radom. Tako i u „tvojoj“ skulpturi.

*Glasovi. Glazba.*

Crtao ju je nugu i odjevenu, crtao je dijelove njezina tijela, šaku, stopalo, nagib glave, a tako je i kipario: naga plesačica, odjevena plesačica, noge u poziciji četvrtoj, u pozi *arabesque*, ruke u lijepom širokom *port de bras*... istežanje, opuštanje.

*Glazba. Zvukovi.*

Skulptura za koju si pozirala, jedina je koju je Degas za svoga života izložio. A i nju, samo jedanput.

*Sounds. Music.*

The work lasted for two years. With interruptions. And, in those two years, you were relentlessly growing up, Marie. You understood who the gentlemen in black suits were, in the foyer of the Paris Opera, the gentlemen who paid to "have their very own dancer." And you were one of the "petits rats", "little rats". As the girls who had just started learning ballet and were engaged as extras at the Paris Opera were called, for you peeked around different corners of the maze of corridors of the Palais Garnier, malnourished, swift, some more, some less frightened.

*Male voice: Port de bras!*

No one knows what the relationship between her and the painter/sculptor was like outside multi-hour posing sessions on Saturdays.

*Voices.*

Degas was obsessed with the female body in motion. He captured the gestures of laundresses, ironers, bathers, seamstresses, dancers, in moments of work or work fatigue. As in "your" sculpture.

*Voices. Music.*

He drew her naked and dressed, he drew parts of her body, her fist, her foot, head tilt, and so he sculpted: a naked dancer, a dressed dancer, legs in the open fourth position, in the *arabesque* pose, hands in a beautiful wide *port de bras*... stretching, relaxing.

*Music. Sounds.*

The sculpture you posed for is the only one Degas exhibited during his lifetime. And he only exhibited it once.

*Zvukovi.*

Na petoj Izložbi impresionista 1880, u katalogu je pisalo: Edgar Degas *Mala četrnaestogodišnja plesačica*, ali na mjestu na kojem se trebala nalaziti za cijelo je vrijeme trajanja izložbe stajala prazna staklena vitrina.

Danas bismo mogli reći Duchamp prije Duchampa.

*Zvuk.*

Godinu dana nakon te prve najave izlaganja skulpture balerine, u katalogu 6. Izložbe impresionista je ponovno pisalo: Edgar Degas *Mala četrnaestogodišnja plesačica*.

*Glazba.*

Izložba se održavala od 2. do 16. travnja 1881, u Parizu, nedaleko Opere. Na otvorenju, skulpture ponovno nije bilo. Ni svih sljedećih dana, sve do zatvaranja. I onda je 16. travnja stigla, ispod staklene zaštite stajala je:

Ona.

*Glazba.*

Od voska. Odjevena u pravi korzet, vjerojatno od svile, suknjicu od tarlatana ili tila ili tko zna... nije sačuvan originalni tutu. Obuvena u prave papučice, s perikom od prave kose, na kojoj je vrpca svezana u veliku mašnu.

*Zvukovi. Glazba.*

*Sounds.*

At the Fifth Impressionist Exhibition of 1880, the catalog stated: Edgar Degas *Little Dancer Aged Fourteen*, but for the entire duration of the exhibition, where the sculpture should have been exhibited, there was only an empty glass display case.

Today, one might say, a Duchamp before Duchamp.

*Sound.*

A year after that first announcement of the exhibition of the ballerina sculpture, the catalog of the Sixth Impressionist Exhibition stated again: Edgar Degas *Little Dancer Aged Fourteen*.

*Music.*

The exhibition was held from April 2 to 16, 1881, in Paris, not far from the Opera House. At the opening, once more, there was no sculpture. Not for the next few days, not until the very closing of the exhibition. And then, on April 16, there she was, standing under the glass display case:

She.

*Music.*

Made of wax. Dressed in a real bodice, probably made of silk, a tarlatan or tulle skirt or who can tell... the original tutu has not been preserved. Wearing genuine ballet slippers, with a wig of real hair and a hair ribbon tied in a big bow.

*Sounds. Music.*

Neki od kritičara i posjetitelja su govorili da je ružna, prljava, bestijalna, vulgarna, da izgleda poput majmuna, poput abortiranog fetusa, da više pripada u muzej patološke anatomije nego u galeriju likovne umjetnosti.

*Glazba, glasovi.*

Skulptura je stigla, a ti, Marie? Jesi li je vidjela tako izloženu? Jesi li čula komentare? Jesi li se prepoznala u tom djelu koje će te zauvijek učiniti jednom od najvoljenijih djevojčica-balerina, evo, već drugo stoljeće?

*Zvuk.*

O Marie Van Gothem, nakon što je pozirala za Degasovu skulpturu i još neko vrijeme plesala u baletu Pariške opere, zna se tek da je otpuštena zbog neopravdanih izostanaka s vježbi i pokusa.

*Glazba.*

Kažu da ju je Degas pokušavao pronaći u pariškim noćnim klubovima, ali su tragovi nepouzdati. Kažu da je njezina mlađa sestra Charlotte, posjetila kipara i molila ga da intervenira u direkciji Opere da ne otpuste Marie. Jer bi to značilo gubitak svih njezinih prihoda i neminovno guranje u prostituciju. Navodno se Degas i založio za Marie kod utjecajnih osoba u Operi, ali ona je ipak otpuštena.

Nakon toga više nema tragova. Marie Van Gothem je nestala.

*Zvukovi. Glazba.*

Some of the critics and visitors said that she was ugly, dirty, bestial, vulgar, that she looked like a monkey, like an aborted fetus, that she belonged more to the Museum of Pathological Anatomy than to the Gallery of Fine Arts.

*Music, sounds.*

The sculpture arrived, and you, Marie? Did you see it exhibited like that? Did you hear the comments? Did you recognize yourself in this work that will forever make you one of the most beloved ballerina girls, voilà, for the second century?

*Sound.*

After posing for Degas sculpture and dancing in the Paris Opera Ballet for some time after that, Marie Van Gothem is only known to have been fired due to unjustified absences from trainings and rehearsals.

*Music.*

It is said that Degas tried to find her in Parisian nightclubs, but such clues are unreliable. It is said that her younger sister Charlotte visited the sculptor and begged him to intervene in the Opera Directorate for Marie not to get fired. Because that would mean losing all her income and inevitably pushing her into prostitution. Degas allegedly advocated for Marie with influential people at the Opera, but she was fired anyway.

After that, nothing was ever heard about her fate. Marie Van Gothem had vanished into thin air.

*Sounds. Music.*

U doba kada modelira *Malu četrnaestogodišnju plesačicu* Degas kipari i *Školarku*. Skulpturicu visine petnaestak centimetara koja prikazuje djevojčicu sa šeširićem na glavi, u suknji do listova i dugačkoj jakni.

Koraknula je prema naprijed, u desnoj ruci nosi školsku torbu, a lijevu je ruku postavila otraga na leđa i prstima obuhvatila svoju dugu pletenicu. Podignuta brada, sličan izraz lica (ali ipak malo spokojniji).

Jesi li to ti, Marie?

Ti, koja si izostajala s baletnih vježbi i pokusa, jer je željela učiti. Jesi li trčala pariškim ulicama odlazeći u školu?

Želim misliti da su to tvoje dvije ravnopravne pojave: plesačica i školarka.

*Zvukovi. Glazba.*

Želim misliti kako danas voziš bicikl niz Boulevard Saint Michel, noseći u ruksaku laptop, u džepu zaštitnu maskicu protiv virusa, kako juriš prema predgrađu Pariza, prema Sveučilištu Pariz 8, kako studiraš plesnu teoriju i želiš dokazati da je Degasova skulptura – suvremeni misaoni ples. Kako razvijaš aplikaciju za pristup suvremenom plesu u digitalnom dobu...

*Glazba.*

Tijelo je tu.

Njezin je plesni dah u našim ušima.

I šapće nam neki algoritam budućnosti.

Emancipirana, mala, borbena plesna junakinja.

*Svršetak.*

At the time when he modeled the *Little Dancer Aged Fourteen*, Degas also sculptured *The Schoolgirl*. A fifteen-centimeter-tall sculpture depicting a girl with a little hat on top of her head, wearing a calf-length skirt and a long jacket.

She took a step forward, carrying a school bag in her right hand, placing her left hand behind her back and wrapping her fingers around her long braid. A raised chin, a similar facial expression (yet a bit more serene).

Is that you, Marie?

You, who missed ballet trainings and rehearsals because you wanted to learn. Did you run the streets of Paris hurrying to school?

I'd like to believe that these are your two equal appearances: the dancer and the schoolgirl.

*Sounds.Music.*

I'd like to believe that you are riding a bike down Boulevard Saint Michel today, carrying a laptop in your backpack, an anti-virus face mask in your pocket, rushing to the suburbs of Paris, to the University Paris 8, studying dance theory and intending to prove that the Degas sculpture is a contemporary thinking dance. How you are developing an application to access contemporary dance in the digital age...

*Music.*

The body is here.

Her dancing breath is in our ears.

Whispering to us some algorithm of the future.

The emancipated, little, combating, dance heroine.

*The end.*