



**1 – 6.**  
**NOV**  
**2022.**

BEOGRAD SRB

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— PET  
SUB —  
— NED



**TradicijaNOVA**  
ETNO SAMIT





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Lišće koje menja boju, košava koja postaje sve češća i jača, jutarnja magla (i smog). I povratak TradicijaNove. Jesen u Beogradu.

Posle višegodišnjeg putovanja i širenja tradicije, nove i stare, u Užicu, naš Etno-samit se vraća u grad odakle je sve počelo. Prvobitno, ove godine je trebalo da posetimo Novi Sad i da tamo istražimo budućnost, sadašnjost i prošlost kulturnog i umetničkog narodnog nasleđa koje baštinimo i čuvamo. Ali, stvari se nisu odvile kako treba. Da li zato što smo navikli da svi budu na našem nivou profesionalizma i organizacije ili zato što smo poverovali u obećanja koja nikada nije bilo realno očekivati da budu ispunjena, saradnja sa Fondacijom Novi Sad 2022 je otkazana, i proslava Evropske prestonice kulture će proteći bez TradicijeNove. Ali gubitak Novog Sada je dobitak Beograda. Vratili smo se. U boljem izdanju nego ikad.

Spremili smo program koji će predstaviti tri osnovna polja istraživanja ovog, šestog po redu Etno-samita. Istraživaćemo, zajedno sa učesnicima samita ali i našom publikom, budućnost tradicije kroz naš veliki projekat „Sokolova pesma“, gostovanje Ansambla SL'UK sa njihovim novim programom „Genezis“, zatim kroz izvođenje plesne predstave „Živka“ KUD-a Vuk Karadžić iz Temerina, ali i kroz performans „Me, Inside Me“ („Nefs“, „Xabze“ and „Hegemonia“) naših kolega i prijatelja iz Turske. Takođe, to što gledamo unapred, ne znači da ne čuvamo ono što nas je dovelo do mesta gde smo sada - Ansambl LADO zajedno sa Ansamblom KOLO nastupiće u već sada prepoznatljivom formatu RUKU POD RUKU. Ova saradnja je postala sastavni deo funkcionisanja oba Ansambla, i veze koje su uspostavljene toliko jačaju da postaju neraskidive.

Takođe, naša kreativna radionica se vraća i ovoga puta ćemo predstaviti retrospektivu rada prethodnih izdanja na jednom nastupu. Radionica je jedna od bazičnih osnova TradicijeNove i ovo njeno izdanje će biti kruna jednog ciklusa razvoja i istraživanja.

Na kraju, sadašnjost tradicionalne umetnosti i kulture biće ispitana na konferenciji koja ove godine nosi naslov VELIKANI, a posetioci festivala imaće priliku i da na samom otvaranju prisustvuju i promociji knjige „Pevačka praksa Ansambla narodnih igara i pesama Srbije KOLO“ dr Sanje Ranković koju prati i vokalno-instrumentalni koncert KOLA pod nazivom „KOLO Unplugged“.

I na samom kraju ove uvodne reči, ali i na samom početku još jednog samita, zadovoljstvo mi je da najavim da ćemo sledeće izdanje, sedmo po redu, vratiti Užicu i Zlatiborskom kraju i to od 17-23.10.2023. godine. Rezervišite na vreme termin u vašim agendama.



Leaves changing colour, košava wind becoming more frequent and stronger, morning fog (and smog). And the return of TraditionAnew. Autumn in Belgrade.

After many years of travelling and spreading traditions, both the new and the old ones, within the city of Užice, nowadays our Ethno-summit returns to the city where it all began. Initially, we were supposed to visit Novi Sad this year and it is there that the exploration of the future, present and past of the cultural and artistic national heritage we preserve, should have taken place. But things didn't go as planned. Whether it is because we are used to a certain level of professionalism and organization or because we believed in promises, that realistically, were never expected to be fulfilled, the cooperation with the Novi Sad 2022 Foundation has been canceled, and the celebration of the European Capital of Culture will continue without TraditionAnew. But Novi Sad's loss is Belgrade's gain. We are back. In a better edition than ever.

This year, for the sixth Ethno-Summit, we have prepared a programme that will present the three basic fields of research. Together with the participants of the summit and our audience, we will explore the future of tradition through our big project "Falcon song", then by hosting the Ensemble SL'UK with their new program "Genesis", furthermore through the dance performance "Živka" by KUD Vuk Karadžić from Temerin, as well as through the performance "Me, Inside Me" ("Nefs", "Xabze" and "Hegemonia") by our colleagues and friends from Turkey. Moreover, the fact that we are looking ahead, does not mean that we do not preserve the very thing that brought us to where we are now - Ensemble LADO together with Ensemble KOLO will perform together in the already recognizable HAND IN HAND format. This cooperation has become an integral part of the functioning of both Ensembles, and the ties established are so strong that they became unbreakable.

Also, our creative workshop is active again and this time we will present a retrospective of the work from the previous editions at one performance. The workshop is one of the basic foundations of TraditionAnew and this edition will be the pinnacle of one cycle of development and research.

Finally, the current state of traditional art and culture will be explored at the conference named THE GREATS, and the visitors of the festival's opening ceremony will have the opportunity to attend the promotion of the book "The Singing Practices of the Ensemble of Folk Dances and Songs of Serbia KOLO" by Dr. Sanja Rankovic, followed by a vocal performance by the Ensemble KOLO, titled "KOLO Unplugged".

And at the very end of this introductory speech, but also at the very beginning of another summit, I am pleased to announce that the next edition, the seventh one in a row, will be returned to the City of Užice and the Zlatibor region, from 17-23 October 2023. Schedule an appointment on your calendars.

A handwritten signature in red ink, likely belonging to the author of the text, written in a cursive style.

# UTORAK – 1.11.2022.

Hronika se emituje na TV5 Užice i zvaničnoj Jutjub stranici Ansambla KOLO

**do 17:00** – Očekivani dolazak gostiju i check-in

**18:30** – Grupni polazak ispred hotela Heritage ka Narodnom muzeju (Ansambl LADO)

**18:30** – Grupni polazak ispred hotela Palace ka Narodnom muzeju

**19:00** – Promocija monografije **PEVAČKA PRAKSA ANSAMBLA NARODNIH IGARA I PESAMA SRBIJE „KOLO“** autorke dr Sanje Ranković u izdanju Ansambla KOLO

**20:00** – Vokalno-instrumentalni koncert Ansambla KOLO – **KOLO Unplugged**

**21:00** – Koktel povodom otvaranja Etno-samita

**22:00** – Povratak ka hotelima



# TUESDAY – NOVEMBER 1<sup>ST</sup> 2022

Chronicle of the Etno-Summit will be broadcasted on TV 5 Užice and official YouTube page of KOLO Ensemble

**until 17:00** – Expected arrival of guests and check-in

**18:30** – Group departure in front of the Heritage Hotel to the National Museum  
(LADO Ensemble)

**18:30** – Group departure in front of the Palace Hotel to the National Museum

**19:00** – Promotion of the monograph „**THE SINGING PRACTICES OF THE NATIONAL ENSEMBLE OF FOLK DANCES AND SONGS OF SERBIA KOLO**“ by

Dr. Sanja Ranković published by Ensemble KOLO

**20:00** – Vocal-instrumental performance of the Ensemble KOLO -

## **KOLO Unplugged**

**21:00** – Ethno-Summit opening ceremony cocktail party

**22:00** – Return to the hotels

# SREDA – 2.11.2022.

Hronika se emituje na TV5 Užice i zvaničnoj Jutjub stranici Ansambla KOLO

**07:00 – 10:00** – Doručak u hotelu

**09:00 – 14:00** – Kreativna radionica (CZK „Vlada Divljan“)

**11:00** – Grupni polazak ka Muzeju savremene umetnosti – Izložba Mrđana Ba-  
jića: Nepouzdana pripovedač

**14:30** – Transfer izvođača Ansambla KOLO ka Sportsko-kulturnom centru  
Obrenovac

**15:30** – Transfer izvođača Ansambla LADO ka Sportsko-kulturnom centru  
Obrenovac

**15:45** – Grupni polazak peške od Hotela Palace ka Privrednoj komori Srbije

**16:00** – Transfer od hotela Heritage ka Privrednoj komori Srbije

**16:30 – 18:30** – **Otvaranje konferencije (PRIVREDNA KOMORA SRBIJE)**

- Assoc. Prof. Dr. sc. Juraj Hamar (SVK) - **“Juraj Kubanka – veliki koreograf  
folklorne scene u Slovačkoj**

- Dr.Sc.Paul-Alexandru Remeș (RO) - **„Aspekti rumunskih tradicionalnih ama-  
terskih scenskih igara na Nacionalnom Festivalu takmičenja za amatere u  
Miovenu, okrug Argeș“**

- Dr. sc. Liz Melish (UK/RO) – **„Istorijski ‘velikani’ - (zaboravljeni) pioniri ru-  
munske plesne etnokoreografije“**

**16:30** – Proba Ansambla KOLO

**17:30** – Proba Ansambla LADO

**18:30** – Zajednička proba

**19:00** – Transfer od Privredne komore Srbije do Sportsko-kulturnog centra  
Obrenovac<sup>1</sup>

**20:00** – Ansambl LADO i Ansambl KOLO – **Koncert RUKU POD RUKU 4.0**

**22:00** – Hronika Etno-samita

**22:30** – Povratak za Beograd

# WEDNESDAY – NOVEMBER 2<sup>ND</sup> 2022

Chronicle of the Ethno-Summit will be broadcasted on TV 5 Užice and official YouTube page of  
KOLO Ensemble

**07:00 – 10:00** – Breakfast at the hotel

**09:00 – 14:00** – Creative workshop (The cultural centre “Vlada Divljan”)

**11:00** – Group departure to the Museum of Contemporary Art - Exhibition of Mrdjan Bajic: Unreliable Narrator

**14.30** – Transfer of the KOLO Ensemble performers to the Sports and Cultural Centre Obrenovac

**15.30** – Transfer of the LADO Ensemble performers to the Sports and Cultural Center Obrenovac

**15.45** – Group departure on foot from Hotel Palace to the Chamber of Commerce of Serbia

**16:00** – Transfer from Hotel Heritage to the Chamber of Commerce of Serbia

**16:30 – 18:30** – **Opening of the conference (CHAMBER OF COMMERCE OF SERBIA)**

- Assoc. Prof. dr. sc. Juraj Hamar (SVK) – **“Juraj Kubánka—the great choreographer of folklore scene in Slovakia”**

- Dr.Sc.Paul-Alexandru Remeș (RO) – **“Aspects of Romanian traditional amateur stage dances at the National Festival Contest for amateurs in Mioveni, Arges county”**

- Dr. sc. Liz Melish (UK/RO) – **“The Historically ‘greats’ - (forgotten) pioneers of Romanian dance ethnochoreography”**

**16:30** – Rehearsal of Ensemble KOLO

**17:30** – Rehearsal of Ensemble LADO

**18:30** – Joint rehearsal

**19:00** – Transfer from Chamber of Commerce of Serbia to Sports and Cultural Center Obrenovac<sup>1</sup>

**20:00** – Ensemble LADO and Ensemble KOLO - **Concert HAND IN HAND 4.0**

**22:00** – Chronicle of the Ethno-Summit

**22:30** – Transfer to Belgrade

**1** Bus departure in front of the St. Marko church, Bulevar kralja Aleksandra 17

# ČETVRTAK – 3.11.2022.

Hronika se emituje na TV5 Užice i zvaničnoj Jutjub stranici Ansambla KOLO

**07:00 – 10:00** – Doručak u hotelu

**09:00 – 14:00** – Kreativna radionica (CZK „Vlada Divljan“)

**do 11:00** – Check out članova Ansambla LADO iz hotela

**11:00** – Grupni polazak ka Muzeju Jugoslavije – Izložba „Muzejska laboratorija“

**17:00 – 19:00** – Konferencija (**PRIVREDNA KOMORA SRBIJE**)

- Dr. sc. Mehmet Öcal Özbilgin (TUR) – „**Uticao lokalnih plesača na postavljanje turskih narodnih igara na scenu**“

- Ruhat Kiliç HOSEİİNİ (TUR) – „**Uzroci i posledice formiranja Državnog ansambla narodnih igara (DHDT) u Turskoj**“

- Ceyda Sarioğlu (TUR) – „**Transformacija plesova Izmirskog Čerkeškog imigrantskog društva u kontekstu kulturnog pamćenja**“

**19:15** – Transfer od Privredne komore Srbije do Centra za kulturu „Vlada Divljan“<sup>3</sup>

**20:00** – Kulturno-umetničko društvo „Vuk Karadžić“ Temerin – **Plesna predstava ŽIVKA**

**21:15** – Povratak ka hotelu

**22:00** – Hronika Etno-samita

3 Postavka autobusa ispred Crkve Svetog Marka, Bulevar kralja Aleksandra 17

# THURSDAY – NOVEMBER 3 2022

Chronicle of the Etno-Summit will be broadcasted on TV 5 Užice and official YouTube page of  
KOLO Ensemble

**07:00 - 10:00** – Breakfast at the hotel

**09:00 - 14:00** – Creative workshop (The cultural centre "Vlada Divljan")

**until 11:00** – Check out of the members of the LADO Ensemble from the hotel

**11:00** – Group departure to the Museum of Yugoslavia - Exhibition "Museum Laboratory"

**17:00-19:00** – Conference (**CHAMBER OF COMMERCE OF SERBIA**)

- Dr. sc. Mehmet Öcal Özbilgin (TUR) – **"The Effect of Local Dancers on Turkish Folk Dances Staging"**

- Ruhat Kılıç HOSEİİNİ (TUR) – **"Causes and Consequences of Formation of the State Folk Dance Ensemble (DHDT) in Turkey**

- Ceyda Sarioğlu (TUR) – **"Transformation of İzmir Circassian Immigrant Society's**

**Dances in the Context of Cultural Memory"**

**19:15** – Transfer from the Chamber of Commerce of Serbia to the Cultural Centre "Vlada Divljan"<sup>3</sup>

**20:00** – Cultural and artistic society "Vuk Karadžić" from Temerin - **Dance show ŽIVKA**

**21:15** – Return to the hotel

**22:00** – Chronicle of the Ethno-Summit

**3 Bus departure in front of the St. Marko church, Bulevar kralja Aleksandra 17**

# PETAK – 4.11.2022.

Hronika se emituje na TV5 Užice i zvaničnoj Jutjub stranici Ansambla KOLO

**07:00 – 10:00** – Doručak u hotelu

**09:00 – 14:00** – Kreativna radionica (CZK „Vlada Divljan“)

**11:00** – Grupni polazak ka Galeriji Srpske akademije nauke i umetnosti – Izložba Olga Jevrić: Kompozicija i Struktura

**17:00 – 19:00** – Konferencija (**PRIVREDNA KOMORA SRBIJE**)

- Suzana Ajhner – Starčević / Dr. sc. Krešimir Starčević (HRV) – „**Ivan Ivančan - obitelj, tradicija i folklor**“

- Dr. sc. Joško Čaleta (HRV) – „**Dinko Fio, velikan hrvatske tradicijske vokalne glazbene scene**“

- Dr. sc. Iva Niemčić (HRV) – „**Plesači - velikani folklorne scene**“

**19:15** – Grupni polazak ispred hotela Heritage ka Domu kulture „Studentski grad“ (Ansambl SL'UK)

**19:15** – Transfer od Privredne komore Srbije do Doma kulture „Studentski grad“

**20:00** – Dom kulture „Studentski grad“<sup>4</sup>

- **Performans „Ja, unutar mene“ („Nefs“, „Xabze“ and „Hegemonia“)**
- **Q&A sa autorima performansa „Ja, unutar mene“**
- **Prezentacija Kreativne radionice „Zidanje Skadra“**
- **Prezentacija Kreativne radionice „Omer i Merima“**

**21:45** – Povratak ka hotelima

**22:00** – Hronika Etno-samita

4 Postavka autobusa ispred Crkve Svetog Marka, Bulevar kralja Aleksandra 17

# FRIDAY – NOVEMBER 4 2022

Chronicle of the Ethno-Summit will be broadcasted on TV 5 Užice and official YouTube page of KOLO Ensemble

**07:00 – 10:00** – Breakfast at the hotel

**09:00 – 14:00** – Creative workshop (The cultural centre “Vlada Divljan”)

**11:00** – Group departure to the Gallery of the Serbian Academy of Sciences and Arts – Exhibition by Olga Jevrić: Composition and Structure

**17:00 – 19:00** – Conference (**CHAMBER OF COMMERCE OF SERBIA**)

- Suzana Ajhner – Starčević / Dr. sc. Krešimir Starčević (CRO) – **“Ivan Ivančan - family, tradition and folklore”**

- Dr. sc. Joško Čaleta (CRO) – **“Dinko Fio, big name of the Croatian traditional vocal music scene”**

- Dr. sc. Iva Niemčić (CRO) – **“Dancers - the greats of the folklore scene”**

**19:15** – Group departure in front of the Heritage Hotel towards the “Student City” Cultural Centre (Ensemble SL’UK)

**19:15** – Transfer from the Chamber of Commerce of Serbia to the Cultural Centre “Studentski grad”

**20:00** – Cultural Centre “Studentski grad”<sup>4</sup>

- **Performance “Me, Inside Me” (“Nefs”, “Xabze” and “Hegemonia”)**
- **Q&A with authors of the performance “Me, Inside Me”**
- **Presentation of the Creative Workshop “The Building of Skadar”**
- **Presentation of the Creative Workshop “Omer and Merima”**

**21:45** – Return to the hotels

**22:00** – Chronicle of the Ethno-Summit

<sup>4</sup> Bus departure in front of the St. Marko church, Bulevar kralja Aleksandra 17

# SUBOTA – 5.11.2022.

Hronika se emituje na TV5 Užice i zvaničnoj Jutjub stranici Ansambla KOLO

**07:00 – 10:00** – Doručak u hotelu

**12:00** – Muzički paviljon Kalemegdanske tvrđave – **TEATRO CARNEVALO**:  
Tradicionalna lutkarska varijetska predstava koju izvode Juraj Hamar i Mihal Veselski

**16:30 – 18:00** – Konferencija (**PRIVREDNA KOMORA SRBIJE**)

- Mr. sc. Ivona Opetčeska Tatarčevska (MKD) – “**Zlatna trojka**” makedonske  
**folklorne scene**”

- Vesna Mitevska / Jovica Blaževski (MKD) – “**Atanas Kolarovski - stub**  
**makedonske folklorne koreografije**”

- Saim ŞEN (TUR) – “**Studije makedonske narodne igre u istanbulskom**  
**okragu Bairampasa**”

**18:30** – Transfer od Privredne komore Srbije do Centra za kulturu Stara Pazova<sup>5</sup>

**20:00** – Ansambl SL'UK – **GENEZA. Priča o nastanku i prvim ljudima**

**21:30** – Povratak za Beograd

**22:00** – Hronika Etno-samita

5 Postavka autobusa ispred Crkve Svetog Marka, Bulevar kralja Aleksandra 17



# SATURDAY – NOVEMBER 5 2022

Chronicle of the Ethno-Summit will be broadcasted on TV 5 Užice and official YouTube page of KOLO Ensemble

**07:00 – 10:00** – Breakfast at the hotel

**12:00** – Musical pavillion of Kalemegdan fortress – **TEATRO CARNEVALO:**  
Traditional puppet variety show performed by Juraj Hamar and Michal Veselský

**16:30 – 18:00** – Conference (**CHAMBER OF COMMERCE OF SERBIA**)

- Mr. sc. Ivona Opetčeska Tatarčevska (MKD) – **“The ‘Golden Trio’ of the Macedonian folklore scene”**

- Vesna Mitevska / Jovica Blaževski (MKD) – **“Atanas Kolarovski - a pillar of Macedonian folk choreography”**

- Saim ŞEN (TUR) – **“Macedonian Folk Dance Studies in Istanbul Bayrampaşa District”**

**18:30** – Transfer from the Serbian Chamber of Commerce to the Stara Pazova Culture Centre<sup>5</sup>

**20:00** – Ensemble SL'UK - **GENESIS. The story of creation and the first people**

**21:30** – Return to Belgrade

**22:00** – Chronicle of the Ethno-Summit

5 Bus departure in front of the St. Marko church, Bulevar kralja Aleksandra 17

# NEDELJA – 6.11.2022.

Hronika se emituje na TV5 Užice i zvaničnoj Jutjub stranici Ansambla KOLO

**07:00 – 10:00** – Doručak u hotelu

**10:00 – 12:30** – Konferencija (**PRIVREDNA KOMORA SRBIJE**)

- Tahsin Ozarlan – „**Zapovednička funkcija u Laz kulturi**“

- Bogdanka Đurić – „**Umetnička kritika u folklornoj umetnosti**“

- Vladimir Dekić – **Završno obraćanje: O planovima i budućnosti Etno-samita i osnivanju Unije profesionalnih ansambala**

**19:30** – Grupni polazak ispred hotela Heritage ka Pozorištu „Atelje 212“ (Ansambl SL'UK)

**19:30** – Grupni polazak ispred hotela Palace ka Pozorištu „Atelje 212“

**20:00** – Ansambl KOLO – **SOKOLOVA PESMA**

**21:45** – Transfer 1 do mesta žurke

**22:15** – Transfer 2 do mesta žurke

**01:00** – Transfer 1 do hotela Palace i hotela Heritage

**02:00** – Transfer 2 do hotela Palace i hotela Heritage

# PONEDELJAK – 7.11.2022.

**07:00 – 10:00** – Doručak

**do 11:00** – Check out iz hotela

**22:00** – Hronika Etno-samita

# SUNDAY – NOVEMBER 6 2022

Chronicle of the Ethno-Summit will be broadcasted on TV 5 Užice and official YouTube page of KOLO Ensemble

**07:00 - 10:00** – Breakfast at the hotel

**10:00 - 12:30** – Conference (CHAMBER OF COMMERCE OF SERBIA)

Tahsin Ozarslan – **Commander Function in Laz Culture (Groom Binding Tradition)**

- Bogdanka Đurić – **“Artistic criticism in folklore art”**

- Vladimir Dekić – **The final speech: About the plans and future of the Ethno-Summit and the establishment of the Union of Professional Ensembles**

**19:30** – Group departure in front of the Heritage Hotel to the “Atelje 212” Theatre (Ensemble SL’UK)

**19:30** – Group departure in front of the Palace Hotel to the “Atelje 212” Theatre

**20:00** – Ensemble KOLO - **FALCON SONG**

**21:45** – Transfer 1 to the party venue

**22:15** – Transfer 2 to the party venue

**01:00** – Transfer 1 to Palace Hotel and Heritage Hotel

**02:00** – Transfer 2 to Palace Hotel and Heritage Hotel

# MONDAY – NOVEMBER 7 2022

**07:00 – 10:00** – Breakfast

**until 11:00** – Check out from the hotel

**22:00** – Chronicle of the Ethno-Summit



BEOGRAD

SRB

### SMEŠTAJ

Hotel Palace, Topličin venac 23, Beograd  
Hotel Heritage, Mije Kovačevića 7a, Beograd

### FESTIVALSKA IZVOĐENJA

Narodni muzej u Beogradu, Trg Republike 1a, Beograd  
Sportsko-kulturni centar Obrenovac, Kralja Aleksandra I 63, Obrenovac  
Centar za kulturu „Vlada Divljan“, Mitropolita Petra 8, Beograd  
Dom kulture „Studentski grad“, Bulevar Zorana Đinđića 179, Novi Beograd  
Muzički paviljon na Kalemegdanu  
Centar za kulturu Stara Pazova, Svetosavska 27, Stara Pazova  
Pozorište „Atelje 212“, Svetogorska 21, Beograd

### KREATIVNA RADIONICA

Centar za kulturu „Vlada Divljan“, Mitropolita Petra 8, Beograd (Priprema)  
Dom kulture „Studentski grad“, Bulevar Zorana Đinđića 179, Novi Beograd

### KONFERENCIJA

Privredna komora Srbije, Resavska 13-15, Beograd

### ŽURKA

Yachting club kej, Ušće bb, Beograd

### IZLOŽBE

Muzej Savremene Umetnosti, Ušće 10, Blok 15, Novi Beograd  
Muzej Jugoslavije, Mihaila Mike Jankovića 6, Beograd  
Galerija Srpske akademije nauke i umetnosti, Knez Mihailova 35, Beograd

## KONTAKTI:

STRAHINJA BOŠKOVIĆ +381608006014

MILOŠ ČAUŠEVIĆ +381608006012

SRĐAN DŽIVDŽANOVIĆ +381644773259



### ACCOMMODATION

Hotel Palace, Topličin venac 23, Belgrade  
Hotel Heritage, Mije Kovačevića 7a, Belgrade

### FESTIVAL PERFORMANCES

National Museum in Belgrade, Trg Republike 1a, Belgrade  
Sports and Cultural Centre Obrenovac, Kralja Aleksandra I 63, Obrenovac  
Cultural Centre "Vlada Divljan", Mitropolita Petra 8, Belgrade  
Cultural centre "Studentski grad", Bulevar Zorana Đinđić 179, New Belgrade  
Musical pavillion of Kalemegdan fortress  
Cultural Centre Stara Pazova, Svetosavska 27, Stara Pazova  
Theatre "Atelje 212", Svetogorska 21, Belgrade

### CREATIVE WORKSHOP

Cultural Centre "Vlada Divljan", Mitropolita Petra 8, Belgrade (Rehearsals)  
Cultural centre "Studentski Grad", Bulevar Zorana Đinđić 179, New Belgrade

### CONFERENCE

Chamber of Commerce of Serbia, Resavska 13-15, Belgrade

### PARTY

Yachting club quay, Ušće bb, Belgrade

### EXHIBITIONS

Museum of Contemporary Art, Ušće 10, Block 15, New Belgrade  
Museum of Yugoslavia, Mihaila Mike Jankovića 6, Belgrade  
Serbian Academy of Science and Arts Gallery, Knez Mihailova 35, Belgrade

## CONTACTS:

STRAHINJA BOŠKOVIĆ +381608006014

MILOŠ ČAUŠEVIĆ +381608006012

SRĐAN DŽIVDŽANOVIĆ +381644773259



## PROMOCIJA KNJIGE „PEVAČKA PRAKSA ANSAMBLA NARODNIH IGARA I PESAMA SRBIJE KOLO“ AUTORKE dr SANJE RANKOVIĆ

Posle višegodišnjeg istraživanja autorke dr Sanje Ranković i njene saradnje sa izdavačkim timom Ansambla KOLO imamo priliku da vam premijerno predstavimo novu knjigu pod nazivom „Pevačka praksa Ansambla narodnih igara i pesama Srbije Kolo“. O knjizi su rekli:

„Pred nama se nalazi studija koja umnogome prevazilazi kako tematske okvire najavljene u naslovu tako i očekivanja čitaoca naviknutog na često suvoparne monografije ove vrste.

Rankovićeva je u poziciji koja joj omogućava sažimanje akademskog i stručnog iskustva, iskustva naučnika, vokalnog pedagoga i izvođača. Osim toga, dugogodišnje iskustvo insajdera omogućilo joj je da mikroistoriju „Kola“ provuče kroz autorefleksivno sito, da izbegne suvoparni akademski stil, te da u rukopis unese posebnu životnost i dobrodošlu angažovanost. Ona pokreće relevantne teme vezane za kulturne politike i značaj kombinovanja teorijskih i empirijskih znanja u njihovom stvaranju. U tekstu je (latentno) pokrenuto i pitanje odgovornosti pedagoga i kreatora mikropolitika unutar umetničkih struktura i to posebno u pogledu formiranja estetskih standarda i ukusa izvođača i publike.“

### **Dr Aleksandra Pavićević, naučni savetnik u Etnografskom institutu SANU**

„U višedecenijskom razbokorenom mozaiku delovanja Ansambla narodnih igara i pesama Srbije „Kolo“ važno mesto zauzimaju i interpretacije vokalnih melodija, čije repertoarske i stilske scenske postavke odražavaju duh kulturno istorijskog vremena u različitim periodima kontinuirane aktivnosti Ansambla. Upravo presek društveno kulturnih tokova u kojima je „Kolo“ osnovano i u kojima je razvijano njegovo profesionalno delovanje, u razdoblju od 1948. do 2018. godine, predstavlja značajan kontekstualni okvir studije dr Sanje Ranković, fokusirane na pevačku praksu ovog ansambla. Budući da je takav segment muzičkog izražavanja u višedimenzionalnom izvođačkom profilu „Kola“ najmanje razmatran u dosadašnjim stručnim napisima, knjiga dr Sanje Ranković jeste prvo obuhvatno, naučno utemeljeno i jedinstveno svedočenje o ustoličavanim vokalnim metodama u dijahronijskoj praksi Ansambla.

Sinergija praktičnog i teorijskog etnomuzikološkog znanja čini studiju dr Sanje Ranković originalnim, metodološki konzistentnim i izuzetno vrednim naučnim ostvarenjem od šireg javnog značaja.



## **PROMOTION OF THE BOOK "SINGING PRACTICES OF THE SERBIAN FOLK DANCE AND SONGS ENSEMBLE KOLO" BY SANJA RANKOVIĆ, Ph.D.**

After several years of research conducted by the author dr Sanja Ranković and following her cooperation with the publishing team of the KOLO Ensemble, we have the opportunity to present you a new book entitled "Singing Practices of the Serbian Folk Dance and Song Ensemble Kolo".

About the book:

"Here we have a study that goes far beyond both the thematic framework announced in the title and the expectations of a reader accustomed to often dry monographs of this kind.

Ranković is in a position that allows her to summarize her academic and professional experience, the experience of a scientist, vocal pedagogue and a performer. In addition, the long-term experience as an insider allowed her to put the micro-history of "Kolo" through a self-reflexive sieve, to avoid a dry academic style, and to bring a special liveliness and engagement to the manuscript. It raises relevant topics related to cultural policies as well as the importance of combining theoretical and empirical knowledge in their creation. In the text, the issue of the responsibility of pedagogues and creators of micropolitics within artistic structures is (latently) raised, especially with regard to the formation of aesthetic standards and tastes of performers and audiences."

### **Dr. Aleksandra Pavićević, scientific advisor at the Ethnographic Institute of SANU**

"In the decades-long mosaic of activities of the Ensemble of Folk Dances and Songs of Serbia "Kolo", interpretations of vocal melodies have an important role, since the repertoire and stylistic stage settings reflect the spirit of the cultural and historical times in different periods of the Ensemble's continuous activity. The very intersection of social and cultural trends in which "Kolo" was founded and in which its professional activity was developed, during the period from 1948. to 2018., represents a significant contextual framework of the study of Dr. Sanja Ranković, especially focused on the singing practices of this ensemble. Since such a segment of musical expression in the multidimensional performance profile of "Kolo" has been the least considered in previous professional writings, Dr. Sanja Ranković's book is the first comprehensive, scientifically based and a unique testimony of established vocal methods in the Ensemble's diachronic practice.

The synergy of practical and theoretical ethnomusicological

Knjiga je, u isto vreme, posveta svim akterima „Kola“, koji su svoju ljubav, umeće i posvećeni rad ugradili u razvoj ove institucije.”

**dr Mirjana Zakić,**  
**redovni profesor na Katedri za etnomuzikologiju Fakulteta**  
**muzičke umetnosti u Beogradu**

„Značaj ove monografije vidimo i u tome što je u njoj izneta argumentacija u prilog tezi da doprinos etnomuzikološkog angažmana u „Kolu” nesumnjivo može doprineti razvoju društva. U pitanju je, s jedne strane, upoznavanje i prezentovanje folklorne tradicije nacionalnih (i skrivenih) manjina, baš kao i većinskog naroda, i, s druge strane, prikazivanje tradicijskih (univerzalnih) slika sveta, koje su u prošlosti imale ključni značaj za opstanak zajednice i očuvanje njenih etičkih normi, u savremeno doba posebno ugroženih delovanjem pojedinih programa dominantnih medija u Srbiji. Misija „Kola” mogla bi biti u tome da pruža uzor, da bude „ogledalo” pozitivnog u tradiciji, obuhvatajući podsećanje na vrlinu, radost, davanje, etiku, zajedništvo. Kroz ovu prizmu, bilo bi na adekvatan način odgovoreno i na brojna pitanja nacionalnog i etničkog (pa i ličnog) identiteta građana ove zemlje.”

**dr Jelena Jovanović, etnomuzikolog naučni savetnik u Muzi-**  
**kološkom institutu SANU i dopisni član SANU**

#### Biografija autorke

Dr Sanja Ranković, vanredni profesor na Katedri za etnomuzikologiju Fakulteta muzičke umetnosti u Beogradu, svoje profesionalno interesovanje usmerila je na pitanja koja se bave vokalnoprakskom. Diplomirala je na Odseku za etnomuzikologiju FMU u Beogradu u klasi dr Dragoslava Devića sa ocenom 10 i prosečnom ocenom u toku studija 9,45. Tema njenog diplomskog rada bila je usmerena na tradicionalno pevanje žena u Gori (Kosovo i Metohija). Magistrirala je na istom odseku 2001. godine pod mentorstvom dr Dimitrija Golemovića i dr Olivera Vasić baveći se instrumentalnom i plesnom prakskom sokobanjskog kraja. Doktorsku disertaciju pod nazivom „Vokalni dijalekti Dinarskih Srba u Vojvodini” odbranila je 2013. godine pod mentorstvom dr Mirjane Zakić.

Prvo radno iskustvo stekla je radeći kao etnomuzikolog u Ansamblu „Kolo” gde je po prvi put pozicionirala na sceni tradicionalno seosko pevanje bez obrada i stilizacija (od 1994. godine do 1998. godine kao stalno zaposlena, a od 2003. do 2018. godine kao honorarni saradnik).

Od 1998. godine pokrenula je nastavu tradicionalnog pevanja na



knowledge makes Dr. Sanja Ranković's study an original, methodologically consistent and extremely valuable scientific achievement of wider public importance. At the same time, the book is a dedication to all members of "Kolo", who incorporated their love, skill and dedicated work into the development of this institution."

**Dr. Mirjana Zakić,  
Full professor at the Department of Ethnomusicology, Faculty  
of Music in Belgrade**

"The importance of this monograph is evident in its argumentation supporting the thesis that ethnomusicological practices in "Kolo" undoubtedly contribute to the development of society. On one hand, we have investigation and presentation of the folklore traditions of national (and hidden) minorities, just like the ones of national majorities, and, on the other hand, showing traditional (universal) images of the world, which had a key importance for the survival of the community and the preservation of its ethical norms in the past, the same ones that are challenged nowadays, in these modern times, especially by the programmes of the dominant media in Serbia. The mission of "Kolo" could be to provide an example, to be a "mirror" of the positive in tradition, including reminding of virtue, joy, giving, ethics, togetherness. Through this prism, numerous questions of national and ethnic (and even personal) identity of the citizens of this country would be adequately answered."

**Jelena Jovanović, Ph.D., ethnomusicologist scientific advisor at the Institute of Musicology at SANU and corresponding member of SANU**

#### Biography of the author

Dr. Sanja Ranković, associate professor at the Department of Ethnomusicology of the Faculty of Music in Belgrade, has focused her professional interest on issues related to vocal practice. She graduated from the Department of Ethnomusicology of the FMU in Belgrade in the class of Dr. Dragoslav Dević with a grade of 10 and an average grade of 9.45 during her studies. The topic of her thesis was focused on the traditional singing of women in Gora (Kosovo and Metohija). She received her master's degree at the same department in 2001 under the mentorship of Dr. Dimitrije Golemović and Dr. Olivera Vasić, dealing with instrumental and dance practice from the Sokobanja region. She defended her doctoral dissertation entitled "Vocal dialects of the Dinaric Serbs in Vojvodina" in 2013 under the mentorship of Dr. Mirjana Zakić. Her first job experience was as an ethnomusicologist in the "Kolo" Ensemble, where for the first time she positioned traditional rural singing on stage without processing and stylization (from 1994 to

Katedri za etnomuzikologiju FMU u Beogradu gde je stalno zaposlena od 2013. godine. Sa studentima je zabeležila značajne nastupe u zemlji i inostranstvu promovišući nematerijalno kulturno nasleđe Republike Srbije. Njeni studenti su dobitnici brojnih nagrada na međunarodnim takmičenjima u Rusiji i Rumuniji, od čega 4 laureata. Svoj rad sa studentima i njihova izvođenja tradicionalne muzike u okviru Katedre za etnomuzikologiju predstavila je na audio izdanju „Nakičaj se, Lazare“ koje je objavljeno 2017. godine.

Dobitnik je nagrade za uspešan jednogodišnji (2001) i višegodišnji (2006) pedagoški rad Udruženja muzičkih i baletskih pedagoga Srbije. Učestvuje u realizaciji naučnoistraživačkih projekata Katedre za etnomuzikologiju FMU u Beogradu i Matice srpske u Novom Sadu. Podpredsednica je Centra za istraživanje i očuvanje tradicionalnih igara Srbije (CIOTIS), članica Upravnog odbora Srpskog etnomuzikološkog društva i članica međunarodne ICTM (International Council for Traditional Music) organizacije.

### **KOLO Unplugged** **Ansambel narodnih igara i pesama Srbije KOLO**

Kako prethodne tako i ove godine, tokom trajanja Etno-samita, Ansambel KOLO prirediće vokalno-instrumentalni koncert. Za razliku od prošlogodišnjeg u Stopića pećini, publika, stručna javnost i svi koji redovno prate naše nastupe imaće priliku da čuju sasvim nov program koncipiran tako da svojim zvukom dočara i upotpuni promociju nove monografije u izdanju naše kuće – Pevačka praksa Ansambla narodnih igara i pesama Srbije „Kolo“, autorke dr Sanje Ranković.

Uzevši u obzir višedecenijsku istoriju Ansambla i njegovu pevačku delatnost koja je i više nego bogata, rešili smo da sada iznenadimo publiku koncertom iz dva dela – duhovnim i svetovnim. Ovo svakako nije strano za nas, ali ako uzmemo u obzir da je naš osnovni zadatak pre svega sakupljanje, negovanje i prezentovanje tradicionalne igre, pesme i muzike, mi smo rešili da to shvatimo na najširi mogući način koji nam omogućava da izađemo iz domena svetovnog i da zađemo u duhovnu srpsku muziku, crkvene napeve Karlovačkog pojanja koji imaju korene u srpskoj narodnoj muzici.

Imaćete priliku da čujete kompozicije najčuvenijeg srpskog kompozitora – Stevana Stojanovića Mokranjca, čija su duhovna dela zapravo obrada i harmonizacija srpskih crkveno-narodnih napeva, zatim nekoliko crkveno-narodnih pesama, autorska dela koja su svojom popularnošću stekla epitet ‚narodnog‘, a zatim i tradicionalne narodne pesme sa klasičnog repertoara KOLA.

1998 as a full-time employee, and from 2003 to 2018 as freelance contributor).

Since 1998, she has started teaching traditional singing at the Department of Ethnomusicology of the Faculty of Music in Belgrade, where she has been a full-time employee since 2013. With students, she recorded significant performances in the country and abroad, promoting the intangible cultural heritage of the Republic of Serbia. Her students are winners of numerous awards at international competitions in Russia and Romania, of which 4 are laureates. She presented her work with students and their performances of traditional music within the Department of Ethnomusicology on the audio edition „Nakićaj se, Lazare“ (“Dress Up, Lazare”) published in 2017.

She is the winner of the award for successful one-year (2001) and multi-year (2006) pedagogical work by the Association of Music and Ballet Pedagogues of Serbia. She participates in the realization of scientific research projects for the Department of Ethnomusicology of the FMU in Belgrade and Matica Srpska in Novi Sad. She is the vice president of The Center for Research and Preservation of Traditional Dances of Serbia (CIOTIS), a member of the Board of Directors of The Serbian Ethnomusicological Society and a member of the international ICTM (International Council for Traditional Music) organization.

### **KOLO Unplugged** **Ensemble of folk dances and songs of Serbia KOLO**

Just like last year, during the Ethno-Summit, Ensemble KOLO will organize a vocal-instrumental concert this year. Unlike last year's event in Stopić cave, the audience, the professional public and everyone who regularly attends our performances will have the opportunity to hear a completely new program designed in such a way that its sound evokes and completes the promotion of the new monograph issued by the publishing team of the KOLO Ensemble - Singing practices of the Ensemble of folk dances and songs of Serbia "Kolo", authored by Dr. Sanja Ranković.

Taking into account the multi-decade history of the Ensemble and its abundant singing activity, we decided to prepare a surprise for the audience by performing a concert consisting of two segments - religious and secular. This certainly is not an innovation for us, but if we take into account that our main task is to primarily collect, nurture and present traditional dance, song and music, this decision to understand it in the widest possible way, allowed us to leave the domain of the secular and to go into religious Serbian music and the church chants of the Karlovac chant that have

Donosimo vam nešto sasvim drugačije i novo, a što je opet snažno ukorenjeno u tradiciji, u skladu sa nazivom samita „TradicijaNova“.

## **RUKU POD RUKU 4.0**

### **AnsambL LADO i AnsambL KOLO**

Živimo u teškim i neizvesnim vremena. To je nešto za šta smo istovremeno mislili da je iza nas, ali takođe je nešto što nas uopšte ne iznenađuje. Tako smo navikli. I pred sobom imamo izbor, svako od nas. Da li ćemo dozvoliti strahovima i nepoverenju da prevlada zato što je tako lakše, ili ćemo nastaviti da pravimo korake jedni prema drugima. Obične, simbolične i igračke. Da li ćemo ostati sa strane, ili se uhvatiti ruku pod ruku, i krenuti zajedno napred. AnsambL LADO i AnsambL KOLO nastavljaju dalje. Jače i bliže nego ikad. Čekamo vas ispruženih ruku i otvorena srca.

## **Plesna predstava ŽIVKA**

### **Kulturno-umetničko društvo „Vuk Karadžić“ Temerin**

„Živka“ je plesna predstava osmišljena da kroz priču u okviru koje se kombinuju tradicionalni ples, savremeni pokret, scenske borbe, pesma i dramtizacija, uz aranžiranu i komponovanu muziku prikaže položaj žene u strogo patrijarhalnom vremenu i priču o nesrećnoj ljubavi, koja je opevana u tradicionalnoj pesmi „Udade se Živka Sirinička“.

Kako bi se prikazalo stanje i pozicija žene, Živka, iako predstava nosi njeno ime, nije ni protagonist ni heroj. Ona postaje objekat oko kog se odvija priča i čijom sudbinom upravljaju drugi.

Koristeći se jezikom folklora želeli smo da preispitamo i prikažemo na sceni kakva je sudbina žene u palanačkoj sredini. Da li je Živka imala mogućnost izbora, da li je ona tu mogućnost sama sebi oduzela i koliki je uticaj patrijarhalnog društva, odnosno da li je „sistem“ pobedio slobodu unutar nas samih?

Projektni tim

Aranžer/kompozitor – Fran Pogrmilović

Vokalni pedagog – Jovana Nedeljković

Kostimograf – Đorđe Baščarević

Saradnik za koreografiju – Anđelko Đukić

Scenski pokret – Igor Greksa

Dizajn svetla – Marin Jaramazović

Konsultant za režiju – Simo Đukić

Autor i koreograf – Darko Stantić

their roots in Serbian folk music.

You will have the opportunity to hear the compositions of the most famous Serbian composer - Stevan Stojanović Mokranjac, whose religious works are actually arrangements and harmonization of Serbian church and folk chants, followed by several church and folk songs, alongside original songs that gained the epithet "folk" due to their popularity, and finally the traditional folk songs from the classic KOLO repertoire.

We will present something completely different and new, nevertheless strongly rooted in tradition, in accordance with the name of the summit "TraditionAnew".

#### **HAND IN HAND 4.0** **Ensemble LADO and Ensemble KOLO**

We live in difficult and uncertain times. It's something we thought was behind us, but simultaneously it's also something that doesn't surprise us at all. We are so used to it. And we have a choice before us, each of us. Are we going to let fear and mistrust take over because it's easier, or are we going to keep making moves towards each other. Ordinary, symbolic and dancing ones. Are we going to stay on the sidelines, or join hands, and move forward together. Ensemble LADO and Ensemble KOLO continue on. Stronger and closer than ever. We are waiting for you with outstretched arms and open hearts.

#### **Dance performance ŽIVKA** **Cultural and artistic society "Vuk Karadžić" Temer**

"Živka" is a dance performance that combines traditional dance, contemporary movement, stage fights, song and dramatization, with arranged and composed music, designed to show the position of women in a strictly patriarchal time through a story of unhappy love, which is sung about in the traditional song "Živka Sirinić got married".

In order to show the condition and position of a woman, Živka is neither the protagonist nor the hero, although the play bears her name. She becomes an object around which the story unfolds and whose fate is controlled by others.

Using the language of folklore, we wanted to review and show on stage the fate of women in smaller communities. Did Živka have the opportunity to choose, did she take that opportunity away from herself, and what is the influence of the patriarchal society, that is, did the "system" defeat freedom within ourselves?

## Ja, unutar mene

Pod generalnim umetničkim rukovodstvom prof. dr Mehmeta Ocal Ozbilgina, ova predstava, koju su pripremili postdiplomski studenti Ruhat Kilic Hosseini, Ceida Sarioglu i Saim Sen sa Odseka za tursku narodnu igru Državnog turskog muzičkog konzervatorijuma Univerziteta Ege, sastoji se iz tri dela.

Ovaj rad, koji je prvi put primenjen u okviru kursa Produkcija turske narodne igre na postdiplomskom nivou, definisan je kao „Etno-savremeni ples“. Cilj je da se postigne inovativna i savremena plesna koreografija zasnovana na repertoaru „Tradicionalnih turskih narodnih igara“.

U ovoj predstavi se obrađuju tri različite teme, nazvane „Nefs“, „Ksabze“ i „Hegemonija“ i svaka se odnosi na unutrašnje putovanje pojedinca u društvenom poretku.

Ove tri različite teme, koje oponašaju iskustva iz stvarnog života plesača, kombinovane su pod naslovom „Ja, unutar mene“. Koncepti roda, hegemonije i tradicije obrađeni su u koreografijama zasnovanim na osnovnim obrascima pokreta turskih narodnih igara. Ispitivan je sukob između koncepta ličnog ja i društvenog ja, te se postavljalo pitanje koliko ličnosti može biti u nama. U okviru vremensko-prostorne kompresije nastala je etno-savremena prezentacija koja je otkrila postojanje definicija tradicije, modernosti i postmodernosti u telu.

Umetnički direktor

prof. dr Mehmet Ocal OZBILGIN

Plesači

Ruhat Kilic HOSSEINI, Ceida SARIOGLU, Saim SEN

Osvetljenje i zvuk

Dr. Ferruh OZDINCER

Muzički direktor

Serdar KASTELLI

Kostimograf

Merih OLDAC

## **TEATRO CARNEVALO: Tradicionalna lutkarska varijetska predstava**

### **Marionete tradicionalnih lutkara**

Grupe nomadskih lutkara nastupaju u Slovačkoj od početka 17. veka. Igrali su tradicionalni evropski repertoar sa lutkama – marionetama (predstave Don Žuan, Johanes Doktor Faust, Genoveva i dr.). Na kraju svake predstave lutkari su igrali malu varijetsku predstavu sa trik lutkama. Bile su to komične predstave u kojima su nastupali žongleri, akrobate, metamorfoze i razne vrste liko-

Project team  
Arranger/composer - Fran Pogrmilović  
Vocal pedagogue - Jovana Nedeljković  
Costume designer - Đorđe Baščarević  
Choreography assistant -Anđelko Đukić  
Stage movement - Igor Greksa  
Light design - Marin Jaramazović  
Director consultant - Simo Đukić  
Author and choreographer - Darko Stantić

## **Me, Inside Me**

Under the general artistic directorship of Prof. dr. Mehmet Öcal Özbilgin, this show, prepared by Ege University State Turkish Music Conservatory Turkish Folk Dance Department postgraduate students Ruhat Kılıç Hosseini, Ceyda Sarioğlu and Saim Şen, consists of three parts.

This work, which has been applied for the first time within the scope of the Turkish Folk Dance Production course at the post-graduate level, is defined as "Ethno-contemporary dance". The aim is to achieve an innovative and contemporary dance choreography based on the "Traditional Turkish Folk Dances" repertoire. In this show, three different themes, called as "Nefs", "Xabze" and "Hegemonia" for the inner journey of the individual in the social order, were discussed.

These three different themes, which emulate the dancers' own real-life experiences, were combined under the title of "Me, Inside Me". The concepts of gender, hegemony and tradition were handled in the choreographies based on the basic movement patterns of Turkish Folk Dances. The conflict between personal self and social self concepts was examined and it was questioned that how many personalities can be in a self. Within the time-space compression, an ethno-contemporary presentation that revealed the existence of the tradition, modernity and postmodernity definitions in the body emerged.

Art Director

Prof. dr. Mehmet Öcal ÖZBİLGİN

Dancers

Ruhat Kılıç HOSSEİNİ, Ceyda SARIOĞLU, Saim ŞEN

Light & Sound

Dr. Ferruh ÖZDİNÇER

Music Director

Serdar KASTELLİ

Costume Design

Merih OLDAÇ

va sa razrađenim mehanizmima i kontrolama marioneta. Lutkari su često koristili ove izvedbe kao reklamne ulične predstave za večernji nastup.

Izvođači: Juraj Hamar i Mihal Veselski

### **GENEZA. Priča o nastanku sveta i prvim ljudima** **AnsambL SL'UK**

Jedinstveni plesni teatar u kombinaciji sa projekcijom na velikom platnu inspirisan biblijskom pričom o prvoj Mojsijevoj knjizi. Fascinantna priča o stvaranju sveta i prvih ljudi, kao i sudbini čovečanstva nakon proterivanja iz raja prikazana je kroz razigranu koreografiju koja oduzima dah. Publika će uživati u odličnim plesnim predstavama sa živopisnim kostimima, zadivljujućom muzikom i fascinantnim maštovitim animacijama, dok će u isto vreme biti podstaknuti da razmišljaju o mračnim stranama čovečanstva.

### **SOKOLOVA PESMA** **AnsambL narodnih igara i pesama Srbije KOLO**

Reditelj i koreograf: Gabor Mihalji  
Kompozitor: Gabor Gera  
Scenograf: Đerđ Arvai  
Kostimografkinja: Edit Suč  
Muzički urednik: Atila Gera  
Dizajner svetla: Zoltan Fodor  
Dizajner video animacija: Žolt Korai

Asistenti koreografa: Zorana Mitrović, Milan Bačkulja, Beatriks Borbej, Mate Farkaš i Aneta Jevtić  
Muzički asistenti: Mirko Milanović i Branka Bašić  
Asistentkinja scenografa: Jovana Pešić  
Asistentkinja kostimografkinje: Jelena Bojović  
Stručni saradnici za prevod: Dunja Margušić i Predrag Stepanović

#### **ULOGE**

Sokolica: Iva Vučićević  
Mladić: Vukan Šebez  
Pripovedači: Anđelka Petrović, Tijana Grčić i Tamara Vidaković  
Zajednica: Aleksandar Jankov, Bojan Dimitrijević, Bojana Đorđević, Borisav Delić, Veljko Randić, Dragan Aladžić, Đorđe Petrović, Jelena Čubrilov, Krsto Sijerković, Ljiljana Arandelović, Maja Ilievski, Marko Jevtić, Milan Bačkulja, Milica Miladinović i Nevena Ostojić  
Alternacije: Bojana Gajić, Milan Guteša, Miloš Vulović, Miloš Lazarević i Spasa Vranješ  
Narodni orkestar Ansambla narodnih igara i pesama Srbije KOLO i Orkestar Bojan Krstić k.g.



## **TEATRO CARNEVALO: Traditional puppet variety show Marionettes of traditional puppeteers**

Groups of nomadic puppeteers have been performing in Slovakia since the beginning of the 17th century. They played traditional European repertoire with puppets - marionettes (plays Don Juan, Johannes Doktor Faust, Genová and others). At the end of each performance, the puppeteers played a small variety show with trick puppets. They were comic performances in which jugglers, acrobats, metamorphoses and various types of characters with elaborate mechanisms and marionette controls performed. Puppeteers often used these outputs as an advertising street show for the evening performance.

Performers: Juraj Hamar and Michal Veselský

## **GENESIS. The story of creation and the first people Ensemble SL'UK**

A unique dance theatre combined with large-screen projection inspired by the biblical story of the first book of Moses. The fascinating story of the creation of the world and first people and the fate of mankind after the expulsion from Eden are presented through playful and breath-taking choreography. Audiences will enjoy excellent dance performances complete with colourful costumes, captivating music, and fascinating imaginative animations while at the same time being made to contemplate over the dark sides of humanity.

## **FALCON SONG Ensemble of folk dances and songs of Serbia KOLO**

Director-choreographer: Gábor Mihályi

Composed by: Gábor Gera

Set designer: György Árvai

Costume Designer: Edit Szűcs

Music editor: Attila Gera

Lighting designer: Zoltán Fodor

Video animation: Zsolt Korai

Assistants to the choreographer: Zorana Mitrovic, Milan Backulja, Beatrix Borbély, Máté Farkas and Aneta Jevtic

Music assistants: Mirko Milanovic and Branka Basic

Set designer assistant: Jovana Pesic

Costume designer assistant: Jelena Bojovic

Translation Associates: Dunja Margusic and Predrag Stepanovic

Direktor Ansambla narodnih igara i pesama Srbije KOLO: Vladimir Dekić  
Organizatori i koordinatori u ime Ansambla narodnih igara i pesama Srbije KOLO: Strahinja Bošković i Miloš Čaušević  
Organizatorica i koordinatorica u ime mađarskog autorskog tima: Marija Ferenc  
Grafički dizajner: Miloš Kozlovački  
Fotografkinja: Milica Novaković

Tehnička podrška

Ton majstori: Zvonimir Jelušić i Jan Šaš  
Rasvetljivač: Nemanja Čalić  
Garderoberke: Jelena Bojović i Branka Petrović  
Rekviziter i vozač: Ivan Jovanović  
Dekorateri: Strahinja Mladenović, Veljko Mladenović, Mladen Marković i Vukašin Stevanović

## LIBRETO

„Dubok je studenac prošlosti. Ne bi li ga trebalo nazvati bezdnanim?” - pitanje kojim Tomas Man počinje svoj roman „Josif i njegova braća”.

Igračka pozorišna predstava „Sokolova pesma” želi da odgovori na to pitanje: da, bezdnan je studenac, neiscrpna je dubina u kojoj naši preci počivaju i čekaju, da ih prizovemo i „oživimo”. Njihove poruke nama pokazuju pravac, jer govore o nama samima i o našoj budućnosti.

Pogled unazad ipak sam po sebi nije dovoljan da potražimo pr- etke i podstaknemo da govore – kreativna moć imaginacije – umetnička inspiracija (invencija) – je takođe potrebna kako bismo ih pronašli i bili u mogućnosti da odgonetnemo šta kriju njihove poruke.

U središtu „Sokolove pesme” se nalazi drevna mitska ptica poznata u svetu srpskih legendi – soko, koja pristize u liku devojke – kao spasenje – kako bi spasila jednu zajednicu nevernika.

Soko je neuhvatljivi vladar sunca i neba, koga samo jedno može pobediti i ukrotiti za život na zemlji, a to je čista ljubav koju pronalazi u liku Mladića. Dvoje mladih na svom zajedničkom putu nailazi na mnoga iskušenja koja im je sudbina priredila. U šta drugo mogu da veruju, osim u svoju ljubav i kohezivnu snagu zajednice.

„Sokolova pesma”, je jedan opsežan venac od priča, koji na jeziku

## CAST

Falcon: Iva Vucicevic

Young man: Vukan Sebez

Narrators: Andjelka Petrovic, Tijana Grcic and Tamara Vidakovic

Community: Aleksandar Jankov, Bojan Dimitrijevic, Bojana Djordjevic, Borisav Delic, Veljko Randjic, Dragan Aladzic, Djordje Petrovic, Iva Stankovic, Jelena Cubrilov, Krsto Sijerkovic, Ljiljana Arandjelovic, Maja Ilievski, Marko Jevtic, Milan Backulja, Milica Miladinovic and Nevena Ostojic

Alternates: Bojana Gajic, Milan Gutesa, Milos Vulovic, Milos Lazarevic and Spasa Vranjes

National Orchestra of the Ensemble of Folk Dances and songs of Serbia KOLO and Orchestra of Bojan Krstic

Director of the Ensemble of Folk Dances and Songs of Serbia KOLO: Vladimir Dekic

Organizers and coordinators on behalf of the Ensemble of Folk Dances and Songs of Serbia KOLO: Strahinja Boskovic and Milos Causevic

Organizer and coordinator on behalf of the Hungarian authors: Maria Ferentz

Graphic designer: Milos Kozlovacki

Photographer: Milica Novakovic

## Technical support

Sound masters: Zvonimir Jelusic and Jan Sas

Lightning: Nemanja Calic

Wardrobes: Jelena Bojovic and Branka Petrovic

Props and driver: Ivan Jovanovic

Decorators: Strahinja Mladenovic, Veljko Mladenovic, Mladen Markovic and Vukasin Stevanovic

## LIBRETTO

"Deep is the well of the past. Should we not call it bottomless?" - question that is at the beginning of the Prelude to Thomas Mann's Joseph and His Brothers.

The dance performance "Song of the falcon" wants to answer that question: yes, it is a bottomless well and infinite depth in which our ancestors rest and wait for us to summon and "revive" them. Their messages are showing us the direction, because they speak about ourselves and our future.

Looking back, however, is not enough to look for ancestors and encourage them to speak - the creative power of imagination - artistic inspiration (invention) - is also needed in order to find them

muzike, igre i pesme donosi na pozornicu univerzalna osećanja i emocije kao što su radost, tuga, žal, drugarstvo, suprotstavljanje, sakralno prečišćenje.

Sva ta nagomilana napetost će konačno biti razrešena na tradicionalnom svadbenom veselju, u jednom svetu punom nade.

Igra — naročito narodna — predstavlja tačno onaj sloj karaktera nacije u kojem je skoncentrisano i gde se u istančanoj formi ispoljava za tu naciju ispisana sudbina, kojom je ona iznutra ispunjena: u pokretima, muzici, običajima sačuvana je prošlost samog naroda — u jednoj stvarnosti, koja je pak odgovorna za sopstvenu budućnost!

and to be able to decode their messages.

At the center of the "Falcon song" is an ancient mythical bird well known in the world of Serbian legends - the falcon, and it arrives in the form of a girl - as salvation - to save a community of infidels. Falcon is an elusive ruler of the sun and the sky, and there is only one thing that can conquer and tame it for the life on Earth, and that is pure love that it finds in the character of a Young man. Two young people encounter many temptations that fate has prepared for them on their common path. What else can they believe in but their love and the cohesive strength of the community.

"Falcon song" is an extensive bundle of stories, which by the means of the language of music, dance and songs brings universal feelings and emotions to the stage, including joy, sadness, sorrow, friendship, opposition, sacred purification.

All that accumulated tension will finally be resolved at the traditional wedding festivities, in an atmosphere filled with hope.

The dance - especially folk dance- represents the exact layer of the nation's character in which the written destiny of a nation is concentrated in a subtle form, and which fulfills it from within: the past of the people is preserved in movements, music, customs - in certain reality, that actually bears responsibility for its own future!

Ovogodišnja radionica je koncipirana kao sinteza prethodnih, nastalih tokom Etno-samita u protekle dve godine i predstavlja spoj motiva iz naših radionica: „Zidanje Skadra“ i „Omer i Merima“. Iako ove godine ne radimo na novom predlošku, ovogodišnja radionica predstavlja naš najsveobuhvatniji rad do danas, te je doživljavam kao retrospektivu našeg dosadašnjeg zajedničkog rada u Ansamblu „Kolo“, ali i analizu novog pravca koji smo zajednički otvorili prethodnih godina. Ponovni spoj sa svim autorima, učesnicima (igračima, pevačima, muzičarima) i gostima festivala – predstavlja još jednu značajnu tačku u našem budućem radu, istovremeno, priliku za osvrt na sve što je do sada postignuto, ali i još jedan korak u otkrivanju svih mogućnosti i potencijala našeg zajedničkog rada. Baš kao što je i zamišljeno kroz ime čitavog Etno-samita TradicijaNova, i ove godine, tradicija će nas iznova iznenaditi.

### **Tara Manić, rediteljka**

U sklopu Kreativne radionice učesnici će se spremati za rad uz kolege iz Ansambla S'LUK i njihov projekat pod nazivom „Folki-polki“.

Folki-polki je kombinacija narodnog plesa i aerobika. Vežba kombinuje dinamične elemente narodne igre sa aerobnim pokretima u ritmu narodne i etno muzike. Folki-polki je namenjen svima – članovima folklornih grupa, ali i početnicima, ukratko, svima koji vole da plešu, vole da se kreću ili žele da unaprede svoju kondiciju.

Autor koncepta: Stano Marišler, koreograf i umetnički rukovodilac ansambla S'LUK.

### **Vanja Ejodus**

Vanja Ejodus rođena je u Beogradu 1976. godine. Diplomirala je glumu na Fakultetu dramskih umetnosti u Beogradu 2002. godine. Od tada, stalni je član Narodnog pozorišta u Beogradu, a u pedagoškom radu sa decom i odraslima ima višegodišnje iskustvo. Sa Ansambлом KOLO saraduje više godina. Odigrala je više od 50 uloga u pozorištu, dobitnica je Sterijine nagrade i drugih.

### **Tara Manić**

Rođena je u Beogradu 1994. godine. Nakon završene Treće beogradske gimnazije, upisuje Pozorišnu režiju na Fakultetu dramskih umetnosti u Beogradu. Diplomira, kao student generacije, 2017. godine, predstavom Fotografija 51, a potom završava i Master

This year's workshop was conceived as a synthesis of the previous ones, created during the Ethno-Summit in the past two years, and represents a combination of motifs from our workshops: "The Building of Skadar" and "Omer and Merima". Although we are not working on anything new this year, this year's workshop represents our most comprehensive work to date, and I perceive it as a retrospective of our previous work with the Ensemble "Kolo", in addition to that I see it as an analysis of the new direction that we mutually opened during previous years. The reunion with all the authors, participants (actors, singers, musicians) and guests of the festival - represents another important point in our future work, and that is simultaneously, an opportunity to review everything that has been achieved so far, as well as another step in discovering all the possibilities and the potential of our joint work. Exactly as it was imagined through the name of the entire ethno-summit TraditionAnew, the tradition will surprise us again this year.

**Tara Manić, director**

As a part of the Creative Workshop, its participants will prepare to work with colleagues from the S'LUK Ensemble on their project called "Folky-polky".

Folky-polky is a combination of folk dance and aerobics. The exercise combines dynamic elements of folk dance with aerobic movements to the rhythm of folk and ethnic music. Folky-polky are intended for everyone - members of folklore groups and also beginners, in short, everyone who likes to dance, likes to move or wants to improve their fitness.

Author of the concept: Stano Marišler, choreographer and artistic director of S'LUK ensemble.

### **Vanja Ejodus**

Vanja Ejodus was born in Belgrade in 1976. She holds a degree in Acting from the Faculty of Dramatic Arts, Belgrade, which she completed in 2002. Since then she has been a permanent member of the National theatre in Belgrade, and has many years of experience in teaching children and adults. She has been working with the KOLO Ensemble for many years. She has been cast in more than 50 roles in the theatre, and is a recipient of the Sterija and other awards.

### **Tara Manić**

She was born in Belgrade in 1994. After graduating from the Third

studije na istom fakultetu, predstavom „Til Ojlenšpigel - o proseravanju“ u Ujvideki Sinhazu. Od 2018. godine, angažovana je kao stručni saradnik na glavnom predmetu - Pozorišnoj režiji - na FDU, gde saraduje sa prof. Alisom Stojanović. Do danas, Tarine predstave su gostovale u desetak evropskih zemalja, gde su u više navrata osvajale Grand Prix ili Nagrade za najbolju režiju. Dobitnica je Prve nagrade Neda Depolo za radio dramu „Hamlet ili propala revolucija?“.

### **Milan Bačkulja**

Milan Bačkulja je igrač i koreograf koji živi i radi u Beogradu. Svoje profesionalno igračko iskustvo u oblasti scenske narodne igre stekao je u Ansamblu narodnih igara i pesama Srbije KOLO, gde radi od 2004. godine na mestu igrača - pevača narodne igre/repetitor. Pored pohađanja brojnih seminara iz oblasti narodne igre, radio je i kao pedagog sa volonterima Ansambla KOLO, spremajući ih za izvođenje repertoara. Takođe je radio kao demonstrator na seminarima narodne igre koje je Ansambl KOLO organizovao u Japanu 2010. godine.

Koreograf je tri savremene plesne predstave:

Otisci - Premijera 2017. godine, Narodno pozorište u Beogradu, scena Raša Plaović;

Mesto za nas - Premijera 2015. godine, Dom omladine Beograda;

Raskršće - Premijera 2013. godine, BELEF festival;

Kao i koreografske minijature Devojka se suncu protivila - Nagrada Ohrabrenje na Festivalu koreografskih minijatura u Beogradu 2013. godine.

### **Vuk Bošković**

Rođen 1989. godine. Osnovnu školu i gimnaziju završio u Lazarevcu. Diplomirao na Katedri za dramaturgiju FDU 2012, magistrirao na istoj katedri 2013. Trenutno pohađa doktorske umetničke studije. Njegovih pet komada je postavljano u više beogradskih pozorišta. Komad Novo doba je bio deo selekcije Sterijinog pozorja 2017. godine i nagrađen je međunarodnom nagradom na festivalu u Banjaluci. Pored dramskog pisanja, već skoro deceniju se bavi advetajzingom. Stručni saradnik i sekretar Katedre za dramaturgiju FDU od 2018. godine. Kreativni urednik Ansambla KOLO od 2017. godine.



Belgrade Gymnasium, she enrolled at the Faculty of Dramatic Arts in Belgrade, studying to be a theatre director. She graduated, top of her class, in 2017, with her Photography 51 show, after which she completed her master's degree at the same university with her show Til Ojlenšpigel – on bullshitting' u Ujvideki Sinhaz. As of 2018 she has held the position of associate expert for the course Theatre directing at the Faculty of Dramatic Arts, where she has been working with Professor Alisa Stojanović. Tara's shows have, to this day, had guest appearances in around ten European countries where they have won the Grand Prix or Best director award a few times. She is a recipient of the Neda Depolo First award for her radio drama Hamlet or a failed revolution?

### **Milan Bačkulja**

Milan Bačkulja is a dancer and choreographer who lives and works in Belgrade. He gained his professional dancing experience in the field of performing folk dances in the NATIONAL ENSEMBLE OF FOLK DANCES AND SONGS OF SERBIA 'KOLO', where he has been a dancer and singer of folk dancing/ tutor.

In addition to attending numerous seminars in the field of folk dancing, he has also worked as a tutor to volunteers in the KOLO Ensemble preparing them for performances. Moreover, he has worked as a demonstrator at folk dancing seminars which the KOLO Ensemble organized in Japan in 2010. He has choreographed three contemporary dance performances:

Prints – Premiere in 2017, National Theatre in Belgrade, Raša Plaović Stage

A Place for Us – Premiere in 2015, Dom omladine Belgrade

Crossroads – Premiere in 2013, BELEF Festival

as well as the choreographic miniature The girl opposed the sun – Ohrabrenje (Encouragement) award at the Festival of Choreographic Miniatures in Belgrade in 2013.

### **Vuk Bošković**

Born in 1989. Completed primary and secondary school in Lazarevac. Graduated from the Dramaturgy Department of the Faculty of Dramatic Arts in 2012 from which he also received his master's degree in 2013. He is currently doing his PhD in Art Studies. His five shows have been staged in a number of Belgrade theatres. His piece A New Age was a part of the Sterija pozorje selection in 2017 and received an international award at the festival in Banjaluka. Besides dramatic writing, he has been working in advertising for almost a decade already. He has been an expert associate and secretary at the Dramaturgy Department at the Faculty of Dramatic Arts since 2018. As of 2017, he holds the position of creative editor of the KOLO Ensemble.

# TradicijaNOVA

## NACIONALNA NAUČNA KONFERENCIJA

**Organizator: Ansambl narodnih igara i pesama Srbije „Kolo“ i Institut za etnologiju i folkloristiku iz Zagreba**

### Programski odbor

Vladimir Dekić, Ansambl narodnih igara i pesama Srbije „Kolo“

Dr. sc. Iva Niemčić, Institut za etnologiju i folkloristiku iz Zagreba

Mr. sc. Ivona Opetčeska Tatarčevska, Odjel za nematerijalno kulturno nasleđe, Uprava za zaštitu kulturnog nasleđa pri Ministarstvu kulture Republike Severne Makedonije

### Organizacioni odbor

Vladimir Dekić, Ansambl narodnih igara i pesama Srbije „Kolo“

Dr. sc. Iva Niemčić, Institut za etnologiju i folkloristiku iz Zagreba

Mr. sc. Ivona Opetčeska Tatarčevska, Odjel za nematerijalno kulturno nasleđe, Uprava za zaštitu kulturnog nasleđa pri Ministarstvu kulture Republike Severne Makedonije

Strahinja Bošković, Ansambl narodnih igara i pesama Srbije „Kolo“

Miloš Čaušević, Ansambl narodnih igara i pesama Srbije „Kolo“

Srđan Dživdžanović

**Beograd, 02. novembra – 06. novembra 2022.**

# TradicijaNOVA

## NATIONAL SCIENTIFIC CONFERENCE

**Organizer: Ensemble of Folk Dances and Songs of Serbia "Kolo"  
and the Institute of Ethnology and Folklore from Zagreb**

### Program Board

Vladimir Dekić, Ensemble of Folk Dances and Songs of Serbia "Kolo"

Dr. sc. Iva Niemčić, Institute of Ethnology and Folklore from Zagreb

M.Sc. sc. Ivona Opetčeska Tatarčevska, Department for Intangible Cultural Heritage, Directorate for the Protection of Cultural Heritage at the Ministry of Culture of the Republic of North Macedonia

### Organizing Committee

Vladimir Dekić, Ensemble of Folk Dances and Songs of Serbia "Kolo"

Dr. sc. Iva Niemčić, Institute of Ethnology and Folklore from Zagreb

Mr. sc. Ivona Opetčeska Tatarčevska, Department for Intangible Cultural Heritage, Directorate for the Protection of Cultural Heritage at the Ministry of Culture of the Republic of North Macedonia

Strahinja Bošković, Ensemble of Serbian Folk Dances and Songs "Kolo"

Miloš Čaušević, Ensemble of Serbian Folk Dances and Songs "Kolo"

Srđan Dživdžanović

**Belgrade, 02 November - November 6, 2022**

Assoc. Prof. Dr. sc. Juraj Hamar (SVK) – **„Juraj Kubanka – veliki koreograf folklorne scene u Slovačkoj“**

Dr. Sc. Paul-Alexandru Remeş (RO) **„Aspekti rumunskih tradicionalnih amaterskih scenskih igara na Nacionalnom Festivalu takmičenja za amatere u Miovenu, okrug Argeş“**

Dr. sc. Liz Meliš (UK/RO) – **„Istorijski ‘velikani’ - (zaboravljeni) pioniri rumunske plesne etnokoreografije“**

Dr. sc. Mehmet Öcal Özbilgin (TUR) **„Uticaj lokalnih plesača na postavljanje turskih narodnih igara na scenu“**

Ruhat Kılıç HOSSEİNİ (TUR) **„Uzroci i posledice formiranja Državnog ansambla narodnih igara (DHDT) u Turskoj“**

Ceyda Sarioğlu (TUR) **„Transformacija plesova Izmirskog Čerkeškog imigrantskog društva u kontekstu kulturnog pamćenja“**

Suzana Ajhner – Starčević / Dr. Sc. Krešimir Starčević (HRV) **„Ivan Ivančan - obitelj, tradicija i folklor“**

Dr. sc. Joško Čaleta (HRV) **„Dinko Fio, velikan hrvatske tradicijske vokalne glazbene scene“**

Dr. sc. Iva Niemčić (HRV) **„Plesači - velikani folklorne scene“**

Mr. sc. Ivona Opetčeska Tatarčevska (MKD) **„‘Zlatna trojka’ makedonske folklorne scene“**

Vesna Mitevska / Jovica Blaževski (MKD) **„Atanas Kolarovski - stub makedonske folklorne koreografije“**

Saim ŞEN (TUR) **„Studije makedonske narodne igre u istanbulskom okrugu Bairampasa“**

Tahsin Ozarlan (TUR) **„Zapovednička funkcija u Laz kulturi“**

Bogdanka Đurić (SRB) **„Umetnička kritika u folklornoj umetnosti“**

Vladimir Dekić (SRB) **Završno obraćanje: O planovima i budućnosti Etno-samita i osnivanju Unije profesionalnih ansambala**

Assoc. Prof. dr. sc. Juraj Hamar (SVK) **Juraj Kubánka—the great choreographer of folklore scene in Slovakia**

Dr. Sc. Paul-Alexandru Remeş (RO) **Aspects of Romanian traditional amateur stage dances at the National Festival Contest for amateurs in Mioveni, Argeş county**

Dr. sc. Liz Melish (UK/RO) **The Historically ‘greats’ - (forgotten) pioneers of Romanian dance ethnochoreography**

Dr. sc. Mehmet Öcal Özbilgin (TUR) **The Effect of Local Dancers on Turkish Folk Dances Staging**

Ruhah Kılıç HOŞEİİNİ (TUR) **Causes and Consequences of Formation of the State Folk Dance Ensemble (DHDT) in Turkey**

Ceyda Sarıoğlu (TUR) **Transformation of İzmir Circassian Immigrant Society’s Dances in the Context of Cultural Memory**

Suzana Ajhner – Starčević / Dr. Sc. Krešimir Starčević (CRO) **Ivan Ivančan - family, tradition and folklore**

Dr. sc. Joško Čaleta (CRO) **Dinko Fio, big name of the Croatian traditional vocal music scene**

Dr. sc. Iva Niemčić (CRO) **Dancers - the greats of the folklore scene**

M.Sc. sc. Ivona Opetčeska Tatarčevska (MKD) **The ‘Golden Trio’ of the Macedonian folklore scene**

Vesna Mitevska / Jovica Blaževski (MKD) **Atanas Kolarovski - a pillar of Macedonian folk choreography**

Saim ŞEN (TUR) **Macedonian Folk Dance Studies in Istanbul Bayrampaşa District**

Tahsin Ozarlan (TUR) **Commander Function in Laz Culture (Groom Binding Tradition)**

Bogdanka Đurić (SER) **“Artistic criticism in folklore art”**

Vladimir Dekić (SER) **The final speech: About the plans and future of the Ethno-Summit and the establishment of the Union of Professional Ensembles**

## VELIKANI FOLKLORNE SCENE

Ukoliko kulturnu memoriju promatramo kao konstruirano razumijevanje prošlosti, koja se prenosi s generaciju na generaciju putem izvedbenih umjetnosti, pisane i usmene predaje te preko materijalnih artefakata, onda da bismo mogli razumjeti kontinuitet i višeglasje folklorne scene u najširem kontekstu, ove godine joj pristupamo iz jednog malo drugačijeg ugla.

Kao i svi oblici sjećanja, kulturna memorija ima važne funkcije. Na primjer, sažima i klasificira zajednička iskustva, pruža razumijevanje prošlosti te predstavlja vrijednosti i norme zajednice kojoj pripadamo. Također kreira oblik zajedničkog identiteta kojeg potom prenosi novim članovima te zajednice. Pamćenje omogućuje ljudima učenje iz prošlih iskustava i primjenjivanje tog znanja u sadašnjim okolnostima. Tako je i kulturna memorija kao oblik kolektivnog iskustva koje dijeli grupa ljudi sa zajedničkim načinom života ili interesom, u našem slučaju je to zajednica plesača/pjevača, muzičara i koreografa, kao i svih onih koje je folklorna scena oblikovala u profesionalce, uvijek ispred sebe imala VELIKANE kao uzor.

Kulturna memorija često je pohranjena u institucijama kao što su muzeji, memorijalni centri, arhivi i biblioteke u vidu knjiga, spomenika i različitih artefakata prošlosti koji pružaju uvid u to kako se jedan kulturni fenomen pojavio i razvijao. U našem slučaju to su profesionalni ansambli koji su obilježili drugu polovinu 20. stoljeća kao nacionalni čuvari narodnog plesa na sceni. Kulturno sjećanje o fenomenu folklorne igre, koristimo kao znanje o prošlim iskustvima kako bismo mogli napraviti iskorak unaprijed i podići svoju djelatnost na viši stupanj umjetnosti. Sa "sjećanjem unaprijed" omogućuje se kulturni opstanak fenomena folklorne igre i njezine prilagodbe suvremenim okolnostima, zadržavajući tragove onoga što je veliko i vrijedno iz prošlosti.

Upravo zbog toga na ovogodišnjem 6. Etno-samitu nas zanima odnos pojedinca i društva, pojedinaca koje u nizu simbola našeg kulturnog sjećanja o plesu i glazbi na folklornoj sceni, jednostavno nazivamo ili ćemo ih tek početi tako nazivati, velikanima naše scene. Pojedinci na folklornoj sceni mogu biti velikani svatko na svoj način, zbog svog izuzetnog doprinosa u osnivanju, razvoju ili popularizaciji folklorne scene ili zbog svog znanstvenog doprinosa u tumačenju plesa i scene, ili pak zbog unikatnog umjetničkog plesnog ili vokalnog izraza. Vizionari i velikani naše scene

# THE GREATS OF THE FOLKLORE SCENE

If we observe cultural memory as a constructed understanding of the past, which is transmitted from generation to generation through performing arts, written and oral tradition, as well as through material artifacts, then, in order to be able to understand the continuity and polyphony of the folklore scene in the widest context, this year we approach it from a slightly different angle.

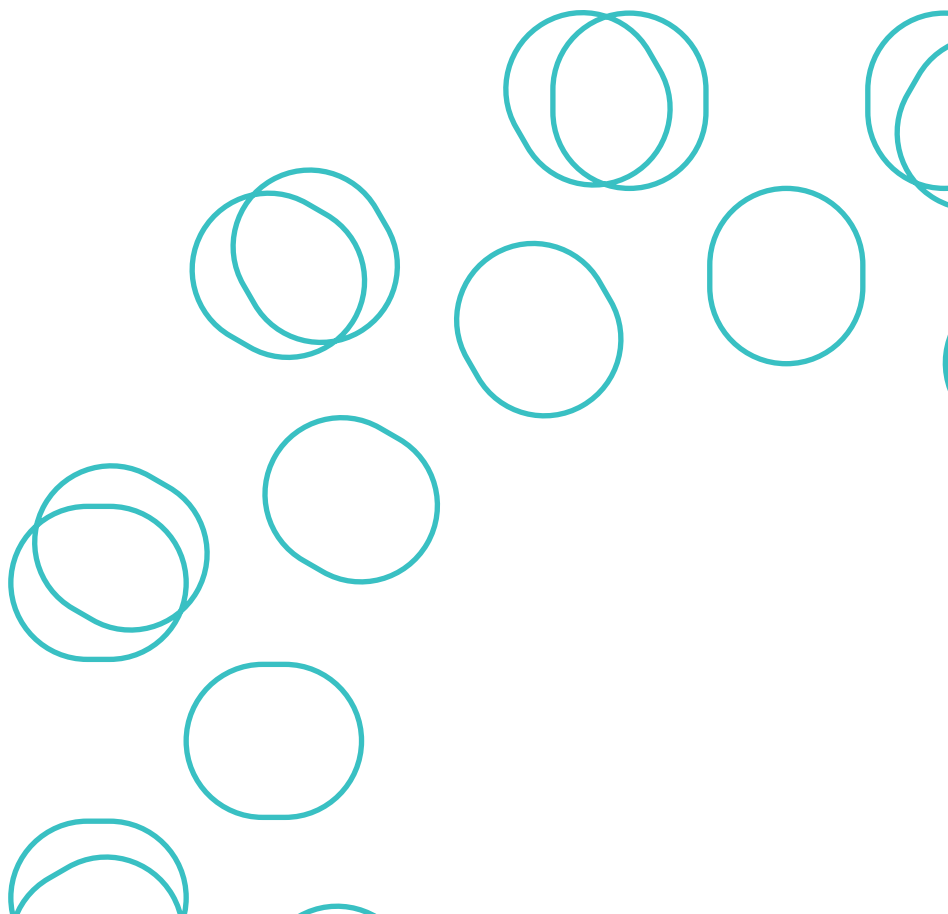
Like all forms of memory, cultural memory has important functions. For example, it summarizes and classifies shared experiences, provides an understanding of the past, and represents the values and norms of the community to which we belong. It also creates a form of common identity that is passed on to the new members of that community. Memory enables people to learn from past experiences and to apply that knowledge to current circumstances. Likewise, cultural memory as a form of collective experience shared by a group of people with a common way of life or interest, that is in our case a community of dancers/singers, musicians and choreographers, including all those whom the folklore scene shaped into professionals, had always had THE GREATS in front of them as role models.

Cultural memory is often stored in institutions such as museums, memorial centers, archives and libraries in the form of books, monuments and various artifacts of the past that provide insight into how a cultural phenomenon emerged and developed. In our case, these are professional ensembles that marked the second half of the 20th century as national guardians of folk dance on stage. We use the cultural memory of the folklore dance phenomenon as a knowledge about past experiences so that we can make a step forward and raise our work to a higher level of art. Using the "forward memory" the cultural survival of the folklore dance phenomenon and its adaptation to contemporary circumstances is made possible, simultaneously preserving traces of what is great and valuable from the past.

That is precisely why, at this year's 6th Ethno-Summit, we are interested in the relationship between the individual and society, that is, the individuals who, in a series of symbols of our cultural memory of dance and music on the folklore scene, we simply call, or will just start calling them, the greats of our scene. Individuals on the folklore scene can be the greats each in their

su i oni pojedinci o čijem djelu ponekad malo znamo, a morali bismo znati. Od velikana danas učimo, oni su nam inspiracija i poticaj, od njih uvijek kreće valoriziranje svakog novog iskoraka na folklornoj sceni, i uvijek u odnosu na njih vrednujemo naša, suvremena umjetnička folklorna djela. Upravo zato 6. Etno-samit TradicijaNova posvetili smo VELIKANIMA FOLKLORNE SCENE. Naš cilj ove godine je osvijetliti život i djela vizionara i osnivača nacionalnih ansambala, nacionalnih koreografskih škola te dati mjesto koje zaslužuju vrhunskim plesačima/prvacima koji su svojim individualnim plesnim stilom obilježili višedesetljetnu tradiciju na folklornim scenama u Europi i u svijetu.

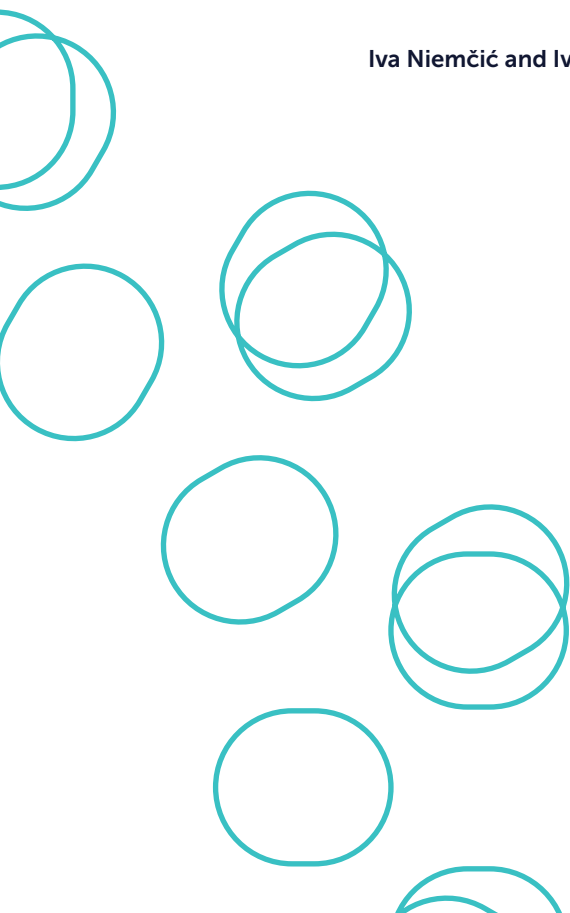
### **Iva Niemčić i Ivona Opetčeska Tatarčevska**





own way, due to their exceptional contribution to the foundation, development or popularization of the folklore scene, as well as due to their scientific contribution to the interpretation of dance and the scene, and ultimately due to their unique artistic dance or vocal expression. The visionaries and the greats of our scene are also those individuals whose work we sometimes know little about, and we should know more. Today we learn from the greats, they are our inspiration and encouragement, they always start the valorization of every new step forward on the folklore scene, and we always value our own steps and contemporary artistic folklore work in relation to them. That is precisely why we dedicated the 6th TraditionAnew Ethno-summit to THE GREATS OF THE FOLKLORE SCENE. Our goal this year is to shed light on the life and works of visionaries and founders of national ensembles, national choreographic schools, and to give the top dancers/champions who have marked decades of tradition on folklore scenes in Europe and the world with their individual dance style, the place they deserve.

**Iva Niemčić and Ivona Opetčeska Tatarčevska**





**Assoc. Prof. Juraj Hamar, PhD**  
**Šef Katedre za estetiku Fakulteta umetnosti.**  
**Univerzitet Komenski u Bratislavi;**  
**Generalni direktor Slovačkog državnog tradi-**  
**cionalnog plesnog pozorišta (SLUK).**

## **JURAJ KUBANKA – VELIKI KOREOGRAF FOLK- LORNE SCENE U SLOVAČKOJ**

Slovačko državno pozorište tradicionalne igre (SLUK) osnovano je u maju 1949. Juraj Kubanka (1928 - 2021) dolazi u ansambl 24. oktobra kao igrač i koreograf. Diplomirao je na Akademiji umetnosti u Bratislavi (VŠMU) 1957. Radio je u SLUK-u do penzionisanja 31. decembra 1993, kao igrač, koreograf i umetnički direktor. Istovremeno je radio od 1971. i kao koreograf u Državnom ansamblu za srpsku narodnu kulturu (SLA u Budišinu – Baucene, Nemačka). Njegov umetnički rad obuhvata oko 250 plesnih dela, manjih, većih ili nezavisnih celina. Kubankina umetnička karijera je najduže vezana za SLUK, ali ima i neobično jaku vezu sa pomenu- tim srpskim ansamblom Lušation (Srpski narodni ansambl – SLA), kao i sa poljskim državnim ansamblom SLASK i drugim ansamblima u Slovačkoj. Saradnja sa pozorištima i filmovi- ma sastavni je deo njegovog koreografskog rada. Radio je i na prvom programu pozorišta Laterna magika (Prag).

**Paul-Aleksandru Remes**  
**Rumunska akademija Folklornog arhivskog**  
**instituta/ Studentski folklorni ansambl Mu-**  
**gurelul Univerziteta Babes Boliai, Kluž**

## **ASPEKTI RUMUNSKIH TRADICIONALNIH AMA- TERSKIH SCENSKIH IGARA NA NACIONALNOM** **FESTIVALU TAKMIČENJA ZA AMATERE U MIO- VENU, OKRUG ARGEȘ**

Ova prezentacija će ponuditi pogled na prva tri izdanja Nacionalnog festivalskog takmičenja za amatere u centru Rumunije, iz dve tačke gledišta: kao učesnik i pobednik prvog izdanja i kao član žirija poslednja dva izdanja.

Posle pandemije, rumunska scenska igra i kulturni život su stradali pre svega zbog udaljenosti ljudi. Neke od tradicionalnih plesnih grupa su nestale, a one koje su ostale u delatnosti i dalje nailaze na poteškoće u reorganizaciji svoje grupe. Takođe, lokalni kulturni život je stradao, ali ne i u slučaju Kulturnog centra Mioveni Argeș, koji je pod odličnim rukovodstvom ponudio zajednici širok spektar kulturnih aktivnosti. Folklorni ansambl koji je održavala gradska uprava evoluirao je u kratkom periodu neverovatnom brzinom, sa velikom odgovornošću u obrazovanju mladih generacija

**Assoc. Prof. Juraj Hamar, PhD**  
**Head of Department of aesthetics, Faculty of**  
**Art. Comenius University in Bratislava;**  
**Director General of the Slovak State Traditional Dance Theatre (SLUK).**

### **JURAJ KUBÁNKA – THE GREAT CHOREOGRAPHER OF FOLKLORE SCENE IN SLOVAKIA**

Slovak State Traditional Dance Theatre (SLUK) was founded in May 1949. Juraj Kubánka (1928 - 2021) came to the ensemble on October 24 as dancer and choreographer. He graduated from the Academy of Arts in Bratislava (VŠMU) in 1957. He worked at SLUK until his retirement on December 31, 1993, as a dancer, choreographer, and artistic director. At the same time, he worked since 1971 as a choreographer in the State Ensemble for Serbian Folk Culture (SLA in Budyšin – Bautzene, Germany). His artistic work includes around 250 dance works, smaller, larger or full-length. Kubánka's artistic career has been associated with the SLUK for the longest time, but he also has an unusually strong connection with the aforementioned Lusatian Serbian ensemble (Serbian Folk Ensemble - SLA), as well as with the Polish state ensemble ŚLĄSK and other ensembles in Slovakia. Cooperation with theatres and films is an integral part of his choreographic work. He also worked on the first program of the theatre Laterna magika (Prague).

**Paul-Alexandru Remeș**  
**Romanian Academy Folklore Archive Institute**  
**/ Mugurelul Student Folk Ensemble of Babeș**  
**Bolyai University, Cluj**

### **ASPECTS OF ROMANIAN TRADITIONAL AMATEUR STAGE DANCES AT THE NATIONAL FESTIVAL CONTEST FOR AMATEURS IN MIOVENI, ARGEȘ COUNTY**

This presentation will offer a perspective view regarding the first three editions of the National Festival Contest for Amateurs in the centre of Romania, from two points of view: as a participant and winner of the first edition and as a member of the jury of the last two editions.

After the pandemic, Romanian stage dances and cultural life suffered firstly because of the people's being distant. Some of the traditional groups of dances have disappeared and the ones that remained in the activity still encounter difficulty in reorganising their group. Also, the local cultural life suffered but not in the case of the Cultural Center of Mioveni Argeș, which under excellent management had offered the community a large spectrum of cultural activities. The folkloric ensemble sustained by the city hall evolved in a short period with incredible speed, having great responsibility in educating the young genera-



igrača i to na način da razumeju ulogu folklorne igre na sceni. Plesači su pružali podršku kulturnom centru, kao i centar njima, tako da imamo pred sobom situaciju u kojoj svi dobijaju.

Izložicu gledište kao neko ko izvana posmatra ovaj značajan festival koji svim rumunskim amaterskim ansamblima narodnih igara nudi odličnu i poštenu konkurenciju.

Videćemo koliko je važno da zajednica ima tim koji ispunjava svaki zadatak neophodan za zabavu ljudi i kako se javnost može obrazovati kroz kvalitetne javne kulturne manifestacije. Ne tragamo ni za kakvim prestižom u ovim odnosima, već prikazujemo činjenice koje su se desile u malom gradu sa vrednim ljudima.

**dr Liz Meliš**  
**Nezavisni akademik**

## **ISTORIJSKI 'VELIKANI' - (ZABORAVLJENI) PIONIRI RUMUNSKE PLESNE ETNOKOREOGRAFIJE**

Ova prezentacija će predstaviti rane pionire rumunske plesne etno-koreografije, etnokoreologije i osnivače rumunske plesne grupe čije su karijere obuhvatale period od kasnog 19. veka do sredine 20. veka. Neka od ovih imena su upisana u kolektivno pamćenje sadašnjih izvođača i naučnika koji se bave rumunskim plesom, dok je uloga drugih uglavnom zaboravljena. Među ove ličnosti spadaju Florija Kapsuli (1900–1982), baletski igrač, koreograf i autor prvog etnokoreološkog članka o rumunskoj igri nakon učešća na terenskom radu u Bukovini 1927. Đorđe Močanu (1838–1909), prvi učitelj gimnastike koji je rumunske plesove uveo kao deo nastavnog programa. Između 1878. i 1893. gostovao je u inostranstvu sa grupom svojih učenika koji su predstavljali rumunski ples i gimnastiku u gradovima Evrope i Sjedinjenih Država. AL Dobresku (1897–1950) strastveni plesač, istraživač plesa i vođa jedne od prvih plesnih grupa u Bukureštu u kojoj su plesali renomirani Gheorghe Baciu i Gheorghe Popescu-Judet. Gheorghe Baciu (1923–2004) je prvobitno bio obučen za klasični ples, i bio je osnivač i koreograf nekoliko ključnih folklornih ansambala u Bukureštu od 1940-ih do 1960-ih godina. Gheorghe Popescu-Judet (1911–1972), plesač, koreograf i istraživač plesa koji je putovao po Rumuniji između 1949. i 1972. istražujući ples u lokalnim zajednicama, objavljujući svoja istraživanja u mnogim knjigama. Konačno, Vera Proca-Ciortea (1915–2002) nastavnica fizičkog vaspitanja, baletska igratičica i koreograf, koja je bila šef etnokoreološke sekcije Instituta za folklor u Bukureštu (1949–1961) i grupe za etnokoreologiju ICTM (1962–1985). Ispitivaću zašto neki

tions of dancers in the manner of understanding the role of folkloric dance on stage. The dancers offer their support for the cultural centrum and vice versa so we have in front a win-win situation. I will expose an outsider's view of this important festival that offers all Romanian amateur folk dance ensembles a excellent and fair competition.

We will see how important is for the community to have a team that meets any task necessary for people's entertainment and how the public can be educated through good cultural public events.

It is not a glory that we look for in this communication, but real facts that started to happen in a small town with industrious people.

**Liz Mellish, PhD**  
**Independent Academic**

## **THE HISTORICALLY 'GREATS' - (FORGOTTEN) PIONEERS OF ROMANIAN DANCE ETHNOCHOREOGRAPHY**

This presentation will introduce the early pioneers of Romanian dance ethno-choreography, ethnochoreology and the founders of Romanian dance groups whose careers spanned the period from the late 19th century to the mid-20th century. Some of these names are inscribed in the collective memory of current practitioners and Romanian dance academics whilst the part played by others is mostly forgotten.

These personalities include Floria Capsuli (1900–1982), ballet dancer, choreographer and author of the first ethnochoreological article on Romanian dance following participation in fieldwork in Bucovina in 1927. Gheorghe Moceanu (1838–1909), first teacher of gymnastics in Romania who included Romanian dances as part of the curriculum. Between 1878 and 1893 he toured abroad with a group of his students presenting Romanian dance and gymnastics in cities in Europe and the United States. A L Dobrescu (1897–1950) passionate dancer, dance researcher and leader of one of the first dance groups in Bucharest where personalities including Gheorghe Baciu and Gheorghe Popescu-Judet danced. Gheorghe Baciu (1923–2004) was originally trained in classical dance, and was the founder and choreographer of several key folk ensembles in Bucharest from the 1940s to 1960s. Gheorghe Popescu-Județ (1911–1972), dancer, choreographer and dance researcher who travelled around Romanian between 1949 and 1972 researching dance in local communities publishing his research in many books. Finally, Vera Proca-Ciortea (1915–2002) physical education teacher, ballet dancer and choreographer, who was head of the ethnochoreology section of the Institute of Folklore in Bucharest (1949–1961), and the ICTM ethnochoreology group (1962–1985).

od ovih pojedinaca i dalje zadržavaju mesto u kolektivnom sećanju rumunskih plesnih izvođača i istraživača koji su aktivni danas u Rumuniji, dok su drugi skoro zaboravljeni. Istražujem koji aspekti njihovog rada su doveli do toga da su do danas zaslužili trajno poštovanje – njihove publikacije, koreografije, doprinos nacionalnom plesnom repertoaru koji se uči u školama ili imidž Rumuna u inostranstvu u ovom periodu.

**Mehmet Ocal Ozbilgin, PhD**  
**Univerzitet Ege, Turski muzički državni konzervatorijum Odsek za turske narodne igre Izmir**

## **UTICAJ LOKALNIH PLESAČA NA POSTAVLJANJE TURSKIH NARODNIH IGARA NA SCENU**

Narodne igre imaju kolektivnu vrednost zbog svog nastanka i procesa. Karakteristike plesa, koji se definiše kao "tradicionalni", nalaze se u kolektivnom sećanju društva. Pored svog opstanka u tradicionalnom okruženju, narodne igre su se danas pretvorile u granu umetnosti koju čine muzičke i pokretne forme koje su vizuelno i estetski zasnovane na društvenoj prihvatljivosti, a poseduju i etnički i nacionalni identitet. Svaki tradicionalni proizvod iznesen na scenu, još dok je u procesu pribavljanja iz svog prirodnog okruženja, poneće kodove tog okruženja. Ovi kodovi su izvori značenja i estetike plesa i kulturnih boja društva. Nacionalnost i originalnost plesa zavise od ovih boja i pokretnih jedinica koje ih karakterišu. U tom smislu, scenski izvođači crpe znanje od lokalnih majstora plesa za svoju materijalnu bazu i svoje prakse.

Tradicionalni ples je prihvaćen kao proizvod društvenog pamćenja formiranog kombinacijom svih individualnih plesova. Iz tog razloga, individualni doprinosi lokalnih plesača se ignorišu u studijama narodne igre. Ipak, pojedini igrači koji su svojom glumom i produktivnošću osvojili priznanje društva su pojedinci koji daju primer za izvođenje narodnih igara. Svesni doprinosi izvrsnih članova društva u igri imaju moć da utiču na plesnu tradiciju. Ova studija će se fokusirati na individualne doprinose majstora tradicionalnog plesa, kao i njegovog postavljanja na scenu u Turskoj kroz primer plesača koji su balkanski doseljenici u Izmiru. Ovi igrači, koji su se doselili sa Balkana i nastanili se u Anadoliji, imali su važnu ulogu u scenskom postavljanju balkanskih igara, u okviru repertoara turskih narodnih igara. Uloge istorijski značajnih ličnosti u folklornim igrama biće analizirane u kontekstu tradicije, anonimnosti i autentičnosti.

I will ask why some of these individuals continue to retain a place in the collective memory of Romanian dance practitioners and researchers active today in Romania whilst others have been almost forgotten. I question which aspects of their work have resulted in them earning enduring respect until today – their publications, choreographies, contribution to the national dance repertoire taught in schools or the image of Romanian abroad in this period.

**Mehmet Öcal Özbilgin, PhD**  
**Ege University, Turkish Music State Conservatory Turkish Folk Dances Department**  
**Izmir**

## **THE EFFECT OF LOCAL DANCERS ON TURKISH FOLK DANCES STAGING**

Folk dances have a collective value due to their origin and process. The characteristic features of dance, which is defined as “traditional”, are in the collective memory of society. In addition to its continuation in the traditional environment, today folk dances have turned into a branch of art consisting of music and movement forms that are based on the acceptance of society in terms of visuals and aesthetics, and have ethnic and national identity. Every traditional product brought to the stage, while being compiled from its natural environment, carries the codes of its natural environment. These codes are the origins of the meaning and aesthetics of the dance, and the cultural colors of the society. The nationality and originality of the dance depend on these colors and the movement units that characterize them. In this sense, stage practitioners draw from local master dancers for their material base and their practices. Traditional dance is accepted as the product of social memory formed by the combination of all individual dances. For this reason, the individual contributions of local dancers are ignored in Folk Dance studies. However, certain dancers who have won the appreciation of society with their acting and productivity are the individuals who set an example for the staging of folk dances. The conscious contributions of the pioneer members of the society in dance have the power to influence the dance tradition. This study will focus on the individual contributions of masters in traditional dance staging in Turkey through the example of Izmir Balkan immigrant dancers. These dancers, who migrated from the Balkans and settled in Anatolia, played an important role in the staging of the Balkan dances, within the Turkish Folk Dance repertoire. The roles of historically important people in folk dance performances will be analyzed in the context of tradition, anonymity and authenticity.

**Ruhah Kılıç HOSSEINI**

**Univerzitet Ege, Turski muzički državni konzervatorijum Odsek za turske narodne igre, Izmir**

## **UZROCI I POSLEDICE FORMIRANJA DRŽAVNOG ANSAMBLA NARODNIH IGARA (DHDT) U TURSKOJ**

Državni ansambl narodnih igara (DHDT) bio je prva profesionalna folklorna grupa koju je 1975. osnovala država u Turskoj u okviru Ministarstva kulture i promocije. Ima važnu poziciju u istoriji postavljanja narodnih igara na scenu u Turskoj. Posebno tokom 80-ih godina, ansambl je postavio uzor mnogim amaterskim folklornim udruženjima i uticao na scenska dela tog perioda. U Turskoj se DHDT smatra poslednjom i najskorije uspostavljenom od velikih državnih zajednica. Dok imena iz Državnog pozorišta postavljaju predstave na scenu, broj imena u literaturi koji smatraju da DHDT predstavlja primer u pogledu scenske estetike, dekoracije, odevanja i rasvete je prevelik da bi se potcenio. U članku će biti uključene studije otkrivene u ovom kontekstu. Ansambl je godinama bio predstavljen kao državna institucija u zemlji i inostranstvu, a 1988. godine bio je povezan sa Generalnom direkcijom za umetnost pri Ministarstva kulture i turizma, i zaposlio oko 80 ljudi u svoje osoblje. DHDT istorijski predstavlja prelazni period između prvih predstavljanja narodnih igara u republičkom periodu i privatnih profesionalnih plesnih društava osnovanih 2000-ih. Kao državna institucija, istorijske misije ansambla, kao što su predstavljanje turskog naroda u inostranstvu i stvaranje estetsko-umetničkog modela koji bi uticao na domaću scenu, odigrale su veoma važnu ulogu u širenju umetničkih težnji za izvođenje narodnih igara tokom 80-ih i 90-ih godina. U ovoj studiji, doprinosi onih koji su igrali važnu ulogu u formiranju državnog plesnog ansambla, njegovog repertoara i razvoju njegove umetničke perspektive biće analizirani u kontekstu društveno-političkog shvatanja tog perioda. Ispitujući efekat DHDT-a na tradicionalna plesna okruženja i izvođenje narodnih igara u Turskoj, manipulativni efekat individualnih misli na tradicionalni ples biće vrednovan u kontekstu vremena i prostora.

**Ceida Sarioglu**

**Univerzitet Ege, Turski muzički državni konzervatorijum Odsek za turske narodne igre, Izmir**



**Ruhat Kılıç HOSSEİNİ**  
**Ege University, Turkish Music State Conservatory Turkish Folk Dances Department, Izmir**

## **CAUSES AND CONSEQUENCES OF FORMATION OF THE STATE FOLK DANCE ENSEMBLE (DHDT) IN TURKEY**

The State Folk Dance Ensemble (DHDT) was the first professional folk dance group established in 1975 by the state in Turkey under the Ministry of Culture and Promotion. It has an important position in the history of folk dance staging in Turkey. Especially in the 80s, the ensemble set a model for many amateur folk dance associations and had an impact on the staged works of the period. In Turkey, DHDT is considered to be the last and the most recently established of the big state communities. While the names from the State Theater are putting the plays on the stage, the number of names in the literature who think that they take DHDT as an example in terms of stage aesthetics, decor and clothing, lighting is too great to be underestimated. In the article, the studies revealed in this context will be included. Turkey was represented as a state institution in the country and abroad in the years, and in 1988 he was affiliated with the Ministry of Culture and Tourism General Directorate of Fine Arts and recruited approximately 80 people to his staff. DHDT historically represents a transition period between the first folk dance presentations in the republican period and the private professional dance companies established in the 2000s. As a state institution, the ensemble's historical missions such as representation of the Turkish nation abroad and creating an aesthetic/artistic model that would affect domestic staging, played a very important role in the spread of artistic pursuits for folk dance staging during 80s and 90s. In this study, the contributions of those who played a role in the formation of the state dance ensemble, its repertoire, and the development of its artistic perspective will be analyzed in the context of the socio-political understanding of the period. By examining the effect of DHDT on traditional dance environments and folk dance staging in Turkey, the manipulative effect of individual thoughts on traditional dance will be evaluated in the context of time and space.

**Ceyda Sarioğlu**  
**Ege University, Turkish Music State Conservatory Turkish Folk Dances Department, Izmir**

## **TRANSFORMATION OF İZMİR CIRCASSIAN IMMIGRANT SOCIETY'S DANCES IN THE CONTEXT OF CULTURAL MEMORY**

The link between the past and the future of every society is created by cultural tools that create social or cultural mem-

## **TRANSFORMACIJA PLESOVA IZMIRSKOG ČERKEŠKOG IMIGRANSKOG DRUŠTVA U KON- TEKSTU KULTURNOG PAMĆENJA**

Vežu između prošlosti i budućnosti svakog društva formiraju sredstva kulture koja stvaraju društveno ili kulturno pamćenje. Za pamćenje se smatra da nastaje u "društvenoj" prirodi. Ali kroz ljudske odnose sa drugima (našom porodicom, rođacima, prijateljima, itd.), ljudi pamte, definišu i implantiraju sećanje. Napor da se tradicija različitih etničkih kultura zadrži i dalje postoji u Anadoliji gde mnoge kulture koegzistiraju, i održava se brižnim čuvanjem kulture kako ne bi nestala. Posmatračemo povezane strukture kao društvene organizacije u prenošenju plesne tradicije čerkeskog naroda (manjine koja pokušava da nastavi svoj život), kao i njihove kulture i tradicionalnih plesova iz različitih delova sveta, a unutar granica Turske, u ruralnim i urbanim sredinama. U ovoj studiji, kroz čerkeške plesove, fokusiraćemo se na restrukturiranje i izgradnju tradicije prenosa plesa u udruženjima, koja su društvene organizacije u Turskoj .

**Suzana Ajhner-Starčević i Krešimir Starčević,  
PhD  
Atlantic grupa, Zagreb**

### **IVAN IVANČAN - OBITELJ, TRADICIJA I FOLKLOR**

Nije lako zvati se Ivan Ivančan, a ne baviti se folklorom. Naime, već u zapisima iz prošlog stoljeća, nalazimo podatke o baki Evi Ivančan, njezinom sinu Andriji i unuku Ivanu Ivančanu. Premda je potonji (dr Ivan Ivančan) jedan od najpoznatijih hrvatskih etnokoreografa i etnokoreologa, obiteljska tradicija ljubavi prema folklornoj baštini, ipak datira još od bake Eve koja je otpjevala jednu od najpoznatijih podravskih folklornih pjesama, a koju je zapisao upravo njezin unuk dr Ivan Ivančan. U obitelji Ivančan folklor je bio osnovna životna potka pa je bilo gotovo nemoguće odrastati u takvom okruženju, a u konačnici se ne baviti folklorom. Stoga, član obitelji Ivančan, kojeg opisuje ovaj rad, nije niti mogao drugo nego izrasti u istinskog velikana hrvatske folklorne scene. Ivan Ivančan, rođen je 1953. g. u Zagrebu. Nakon kraćeg razdoblje provedenog u amaterskom ansamblu, 1975. započinje karijeru u Ansamblu narodnih plesova i pjesama LADO. U Ansamblu je proveo 41 godinu od čega čak 24 godine kao umjetnički ravnatelj. Tijekom godina koje je proveo kao umjetnički ravnatelj, na repertoar je postavio više od četrdeset novih koreografija te četristo glazbenih brojeva svjetovnog i sakralnog karaktera. Osmis-

ory. Memory is discussed to be emerged in a social" nature. But through human's relationships with others (our family, relatives, friends, et cetera), people remember, define, and implant the memory. The effort to keep the tradition of different ethnic cultures continuing to exist in Anatolia where many cultures coexist, is carried out with the concern of preserving the culture and not disappearing. Observation of the associated structure as a social organization in conveying the dance traditions of the Circassian people (a minority trying to continue their lives), cultures and traditional dances in different parts of the world, within the borders of Turkey, in rural and urban areas. In this study, the restructuring and construction of dance transmission tradition in associations, which are social organizations in Turkey through Circassian dances will be focused on.

**Suzana Ajhner-Starčević and Krešimir Starčević, PhD**  
**Atlantic Group, Zagreb**

## **IVAN IVANČAN - FAMILY, TRADITION AND FOLKLORE**

It is not easy to have a name Ivan Ivančan and not to be in the folklore. Namely, already in records from the last century, we find information about grandmother Eva Ivančan, her son Andrija and a grandson Ivan Ivančan. Although the latter (Dr. Ivan Ivančan) is one of the most famous Croatian ethnochoreographers and ethnochoreologists, the family tradition of love for folklore heritage still dates back to grandmother Eva who sang one of the most famous Podravina folklore songs, which was written down by her grandson Dr. Ivan Ivančan. In the Ivančan family, folklore was the basic fabric of life, so it was almost impossible to grow up in such an environment, and ultimately not to be involved in folklore. Therefore, the member of the Ivančan family, who is described in this work, could not help but to grow into a true eminence of the Croatian folklore scene. Ivan Ivančan was born in 1953. in Zagreb. After a short period spent in an amateur ensemble, in 1975 he began his career in the Ensemble of Folk Dances and Songs LADO. He spent 41 years in the Ensemble, including 24 years as an artistic director. During the years he spent as an artistic director, he put more than forty new choreographies and four hundred musical numbers of secular and religious character into the repertoire. He designed and staged about a hundred special programs for domestic and foreign tours, as well as for other occasions. During his tenure, the Ensemble received as many as 24 Porin discography awards, of which Ivan Ivančan, as a producer, personally received as many as 9 of them. He prepared a representative musical monograph Croatian traditional instruments and ensembles. At the School of Classical Ballet, he taught folk singing and the basics of choreography. From 1983, he taught

lio je i na scenu postavio stotinjak posebnih programa za tuzemne i inozemne turneje i ostale prigode. Za njegova mandata, Ansambl je primio čak 24 diskografske nagrade Porin, od kojih je Ivan Ivančan, kao producent, osobno primio čak njih 9. Priredio je reprezentativnu glazbenu monografiju Hrvatska tradicijska glazbala i sastavi. Na Školi za klasični balet predavao je folklorno pjevanje i osnove koreografije. Od 1983. godine predavao je na Školi folklor Hrvatskog sabora kulture-Hrvatske matice iseljenika gdje je predavao folklorno pjevanje i plesove. Sve navedeno, a što predstavlja samo mali dio iznimno bogate i raznolike folklorne aktivnosti Ivana Ivančana, bez dvojbe ga svrstava u velikane folklorne scene.

**Dr. sc. Joško Čaleta**  
**Institut za etnologiju i folkloristiku, Zagreb**

## **DINKO FIO, VELIKAN HRVATSKE TRADICIJSKE VOKALNE GLAZBENE SCENE**

Gotovo stoljetna aktivnost scenskog predstavljanja tradicijskih glazbeno-plesnih obrazaca iznjedrila je čitav niz zaslužih pojedinaca čijim se dostignućima s posebnom pažnjom i danas divimo. Prva asocijacija spomena velikana folklorne scene redovito upućuje na velikane koreografe koji su svojim radom, talentom i izuzetnom kreativnošću zaslužili da njihova djela generacije nakon njih rado izvode i slave. Također je činjenica da scenski prikaz, posebice u hrvatskoj folklorno-scenskoj praksi, ne bi bio potpun bez nezamjenjive uloge pjevanja. Spomen Lada i njegove slavne povijesti redovito upućuje na velika koreografska imena poput Zvonimira Ljevakovića ili Ivana Ivančana, a tek rjeđe na vokalne „majstore“ poput Emila Cosetta, Bože Potočnika ili pak Dinka Fia. Jedan od razloga za takav stav zasigurno leži u činjenici da se aktivnost spomenutih velikana tradicijskog glazbenog izričaja nije fokusirala isključivo na rad s folklornim ansamblima pa ni jedinim profesionalnim ansamblom Lado. Emila Cosetta mnogi pamte kao izuzetnog zbornskog dirigenta dok Božu Potočnika mnogi znaju kao utemeljitelja ansambla Ladarice koje su paralelno sa svojom aktivnošću u Ansamblu Lado promovirale specifičan pjev centralnog i sjeverno hrvatskog vokalnog izričaja. Treći u nizu spomenutih imena je Dinko Fio najčešće prepoznat kao istaknuti zborovođa (dječji zborovi) i voditelj najpoznatijih dalmatinskih klapa (klapa Ošjak, klapa Nostalgija...). Namjera ovog izlaganja je osvijestiti ulogu Dinka Fija kroz prikaz glazbenih aktivnosti s akcentom na period u kojem je aktivno sudjelovao u postavljanju i promoviranju tradicijskih vokalnih stilova i žanrova različitih od uobičajenog „ladovskog“ pjevanja s brojnim folklornim ansamblima pa i Ansamblom Lado.

at the School of Folklore of the Croatian Culture Assembly of Emigrants, where he taught folk singing and dancing. All of the above, which represents only a small part of the extremely rich and diverse folklore activity of Ivan Ivančan, without a doubt ranks him among the greats of the folklore scene.

**dr. sc. Joško Čaleta**  
**Institute of Ethnology and Folklore, Zagreb**

## **DINKO FIO, BIG NAME OF THE CROATIAN TRADITIONAL VOCAL MUSIC SCENE**

The almost century-long activity of stage presentation of traditional music and dance patterns produced a whole series of deserving individuals whose achievements we still admire with special attention today. The first association to commemorate the greats of the folklore scene regularly refers to the great choreographers who, with their work, talent and exceptional creativity, deserve to have their works eagerly performed and celebrated by generations after them. It is also a fact that a stage presentation, especially in Croatian folklore-stage practice, would not be complete without the irreplaceable role of singing. The memory of Lado Ensemble and its glorious history regularly refers to the great choreographic names such as Zvonimir Ljevaković or Ivan Ivančan, and only rarely to vocal "masters" such as Emil Cossett, Boža Potočnik or Dinko Fio. One of the reasons for such an attitude surely lies in the fact that the activity of the aforementioned greats of traditional musical expression was not focused exclusively on working with folklore ensembles, including ensemble Lado as well. Emil Cosetto is remembered by many as an exceptional choir conductor, while Boža Potočnik is known by many as the founder of the Ladarice ensemble, which, in addition to its activity in the Lado ensemble, promoted the specific singing of central and northern Croatian vocal expression. The third in the series of the mentioned names is Dinko Fio, most often recognized as a prominent choirmaster (children's choirs) and a leader of the most famous Dalmatian klapas (klapa Ošjak, klapa Nostalgija...). The intention of this presentation is to raise awareness of the role of Dinko Fio through a demonstration of musical activities with numerous folklore ensembles, including the Lado ensemble, but with emphasis on the period in which he set up and promoted traditional vocal styles and genres different from the usual "Lado" singing.

**Iva Niemčić, Phd**  
**Institut za etnologiju i folkloristiku, Zagreb**

## **PLESAČI - VELIKANI FOLKLORNE SCENE**

Povijest scenskog prikazivanja tradicijske glazbeno-plesne baštine markirana je brojnim zaslužnim pojedincima koji su svojim znanjem i vještinama oblikovali njen razvoj od samih osnutaka do danas. Ističući pojedince čija se imena spominju i u kontekstu velikana sveukupnog kulturnog života u prvi plan redovito izlaze imena istaknutih koreografa, dirigenata, kompozitora, obrađivača, muzikologa, folklorista, pedagoga... Rijetke su situacije u kojima se spominju i svojim zaslugama ističu umjetnici plesači/ce, pjevači/ce koji su sav svoj talent i vještine kao nositelji svojih ansambla generacijski kvalitativno gradili umjetnički interpretirajući ideje svojih nadređenih. O njihovu djelu se najčešće govori i valorizira na svečanostima koje prate njihov odlazak sa scene u zasluženu mirovinu, ili pak posthumno u svečanim nekrolozima koji na trenutak podsjećaju na ono što je dotični umjetnik tijekom svoje bogate karijere postigao.

Vizionari i velikani su i oni pojedinci o čijem djelu ponekad malo znamo, žive skromno i samozatajno, a zablistaju samo pod reflektorima na sceni. Stoga spomen koji zaslužuju vrhunski plesači/ce – prvaci, koji su svojim individualnim plesnim stilom obilježili višedesetljetnu izvedbenu folklornu scensku tradiciju, zasigurno je od iznimne važnosti za našu struku i vrijeme je da o njima govorimo i od njih učimo dok su još u punoj snazi i dok suvereno vladaju scenom. Naši umjetnici su inspiracija i poticaj za nove interpretacije i scenske dosege, od njih polazi svako valoriziranje novih interpretacijskih iskoraka na folklornoj sceni. Isticanjem njihovih veličina i važnosti uloge u procesu nastajanja prepoznatljivih scenskih stilova ovo izlaganje podsjetit će nas na činjenicu da od spomenutih „velikana“ učimo.

**Ivona Opetčeska Tatarčevska Mr.Sc.**  
**Uprava za zaštitu kulturnog nasleđa, Skopje**

## **„ZLATNA TROJKA“ MAKEDONSKE FOLKLORNE SCENE**

Iako su proizašli sa institucionalizovane folklorne scene u Makedoniji, nakon Drugog svetskog rata, trojica narodnih pevača Aleksandar Sariovski (1922-2002), Vaska Ilieva (1923-2001) i Pece Atanasovski (1925-1996) koje sam ovom prilikom nazvala kao „zlatna trojka“, izgradili su svoj lični muzički izraz po kome su prepoznatljivi ne samo u Makedoniji ili u njejoj dijaspori. Oni su svojim izvođenjem tradicionalnih makedonskih pesama kao i druge autorske pesme

**Iva Niemčić, PhD**  
**Institute of Ethnology and Folklore, Zagreb**

## **DANCERS - THE GREATS OF THE FOLKLORE SCENE**

The history of the stage presentation of traditional music and dance heritage is marked by numerous deserving individuals who, with their knowledge and skills, shaped its development from the very beginning to the present day. Highlighting the individuals whose names are mentioned in the context of the greats of the overall cultural life, the names of prominent choreographers, conductors, composers, arrangers, musicologists, folklorists, pedagogues regularly come to the spotlight. There are rare situations in which artists, dancers and singers are mentioned and their merits are highlighted, and they have spent their lifetimes qualitatively building all their talent and skills as members of their ensembles for generations, while artistically interpreting the ideas of their superiors. Their work is most often talked about and valorized at the ceremonies that accompany their departure from the stage into a well-deserved retirement, or even posthumously in solemn obituaries that remind us for a moment of what the artist in question achieved during his rich career.

Visionaries and the greats are also those individuals whose work we sometimes know little about, they live modestly and discreetly, and they shine only under the spotlights on the stage. Therefore, the top dancers - champions and their individual dance style that has marked the folklore stage tradition for decades, do deserve the attention, moreover it is greatly important for our profession to talk about them and to learn from them while they are still fully active and when they sovereignly rule the scene. Our artists are an inspiration and a stimulus for new interpretations and stage achievements, and every valorization of new interpretative steps forward on the folklore scene starts from them. By emphasizing their greatness and the importance of their role in the process of creating recognizable stage styles, this presentation will remind us of the fact that we learn from the above mentioned "greats".

**Ivona Opetčeska Tatarčevska M.Sc.**  
**Directorate for the Protection of Cultural Heritage, Skopje**

## **"THE GOLDEN TRIO" OF THE MACEDONIAN FOLKLORE SCENE**

Although they emerged from the institutionalized folklore scene in Macedonia, after the Second World War, the three folk singers Aleksandar Sariovski (1922-2002), Vaska Ilieva (1923-2001) and Pece Atanasovski (1925-1996) whom I called the "golden trio" for this occasion, have built their

u duhu tradicije, ostavili trag i u kulturnom miljeu susjednih zemalja bivšeg jugoslovenskog bloka. Generacijski bliski, da su živi, svaki od njih bi proslavio 100 godina od rođenja. Ova prezentacija će imati za cilj da predstavi lik i rad ova tri umetnika, svakog posebno, koji su plemenito preobrazili i proslavili makedonsku narodnu pesmu van Makedonije i obezbedili makedonskom narodu dostojno mesto među folklornim kulturama drugih naroda u regionu. Istorija makedonske narodne muzike beleži mnogo različitih nivoa percepcije ovih velikih a istovremeno skromnih ljudi. Ponekad poricani i degradirani u institucijama u kojima su radili, ali veličani od svetske javnosti na koncertnim podijumima, ova „zlatna trojka“ neizostavni je deo plejade makedonskih narodnih umetnika koji imaju baš tu privilegiju da budu od toliko velikog nacionalnog značaja, da ih možemo nazvati Velikanima.

**Vesna Mitevska, Jovica Blaževski  
N.U. Ansambl za narodne igre i pesme Makedonije TANEC - Skopje**

**ATANAS KOLAROVSKI – STUB MAKEDONSKE FOLKLORNE KOREOGRAFIJE**

Nacionalnu koncepciju modernizacije makedonske narodne kulture, pa tako i plesova, dijeli ansambl „Tanec“, čiji prvi naraštaji plesača i glazbenika imaju zadatak ne samo biti nositelji njegove koncertne aktivnosti, već i prvi učitelji, korepetitori, koreografi i sakupljači znanja o narodnim plesovima u Makedoniji. U tom poslijeratnom procesu afirmacije posebnosti makedonskog jezika, povijesti i kulture kao jedan od prvih promoviranih koreografa makedonske folklorne scene, kasnije i međunarodno priznat, pojavljuje se Atanas Kolarovski (1926-2022), čije će antologijske koreografije „Dračevka“, „Kalajdziko“ i „Nevestinsko“ ostaviti dubok i neizbrisiv trag u cjelokupnoj makedonskoj kulturi i šire na području bivše Jugoslavije. Njegovo pedagoško djelovanje kao predavač makedonskog plesa u Sjedinjenim Američkim Državama i Japanu, dovodi ga među rijetke makedonske kulturne ambasadore koji su u drugoj polovici 20. stoljeća širili makedonsku priču u takozvanom „zapadnom svijetu“. Glavni naglasak ovog rada će biti lik i djelo Atanasa Kolarovskog i što je on ostavio za sobom u svim segmentima svog rada kao plesač, umjetnički voditelj, solist, koreograf. Spoj izvornog i suvremenog koji je Kolarovski ostvario u svojim produkcijama ne odudara od izvornog tradicionalnog plesnog izričaja makedonskog čovjeka, njegova intervencija u makedonski ples je učinjena uz poštovanje tradicije i na dostojan način koji ne uništava tradicionalni koncept plesa. Atanas Kolarovski svjesno ili



own personal musical expression that is recognizable far beyond Macedonia and its diaspora. They have left a mark in the cultural milieu of the neighboring countries belonging to the former Yugoslav republics, by cherishing the spirit of tradition in their performances of both traditional Macedonian and original songs alike. Generationally close, if they were alive, each of them would celebrate 100 years since their birth. This presentation will aim to present the character and work of these three artists, each separately, who have nobly transformed and glorified the Macedonian folk song outside of Macedonia and ensured the Macedonian people a worthy place among the folklore cultures in the region. The history of Macedonian folk music recorded many different levels of perception concerning these great and humble people. Sometimes being denied and degraded in the institutions where they worked, but glorified by the public on concert podiums, this "golden trio" is an indispensable part of the prominent group of Macedonian folk artists, and having the privilege to be of national importance, it is certain that we can call them the Greats .

**Vesna Mitevska, Jovica Blaževski  
National Ensemble of folk dances and songs  
of Macedonia "TANEC" - Skopje**

**ATANAS KOLAROVSKI – A PILLAR OF MACEDONIAN FOLKLORE CHOREOGRAPHY**

The national conception of the modernization of Macedonian folk culture, including dances, is carried out by the "Tanec" ensemble, whose first generations of dancers and musicians have the task of not only being the bearers of its concert activity, but also the first teachers, accompanists, choreographers and gatherers of knowledge about folk dances in Macedonia. In that post-war process of affirming the uniqueness of the Macedonian language, history and culture, Atanas Kolarovski (1926-2022) appears as one of the first promoted choreographers of the Macedonian folklore scene, being internationally recognized later on, owning collection of choreographies such as "Dračevka", "Kalajdziko" and Bridal". He left a deep and indelible mark on the entire Macedonian culture as well as in the entire area of the former Yugoslavia. His pedagogical activity as a lecturer of Macedonian dance in the United States of America and Japan places him among the rare Macedonian cultural ambassadors who have spread the Macedonian story in the so-called "Western world" during the second half of the 20th century . The main emphasis of this work will be the character and work of Atanas Kolarovski and what he left behind in all segments of his work as a dancer, artistic director, soloist and a choreographer. The fusion of original and contemporary that Kolarovski achieved in his productions does not deviate from the original traditional dance expression of the Macedonian man, because his in-

nesvjesno postavlja temelje modernog koreografskog izraza u Makedoniji, imajući u vidu da će njegov način rada spontano biti široko prihvaćen od strane novih generacija koreografa o kojima će također biti riječi u ovom radu. Za nove generacije koje stvaraju nova koreografska rješenja Atanas Kolarovski postao je stub makedonske koreografije, kamen međaš oko kojeg se uređuje kronologija makedonske koreografije.

**Saim Sen**  
**Univerzitet Ege, Turski muzički državni konzervatorijum, Katedra za turske narodne igre, Izmir**

## **STUDIJE MAKEDONSKE NARODNE IGRE U ISTANBULSKOM OKRUGU BAIKAMPASA**

Nakon što su granice Otomanskog carstva u Evropi počele da se sužavaju, tursko muslimansko stanovništvo, koje nije htelo da bude lišeno zaštite svoje države usred hrišćanskog sveta, proterani su u otadžbinu. Dok su Osmanlije migrirale sa Balkana tokom Balkanskih ratova, muslimanski narodi kao što su Turci, Albanci, Bosanci i Pomaci koji su živeli u regionu morali su da napuste svoje zemlje i migriraju u Tursku. Nakon ove prisilne migracije, ljudi su pretrpeli promene kao što su zavičaj i identitet, ali su sa sobom doneli svoju kulturu.

Na osnovu volonterizma, udruženja i fondacije prednjače među nevladinim organizacijama radeći na postizanju ciljeva za dobrobit društva. Nakon pomenute seobe, javila se potreba da se Rumeljsko-balkansko-tračko društvo organizuje u organizovanu strukturu i da stvori most između Balkana i Turske. Ova potreba, koja se godinama ispoljava, uslovlila je osnivanje većih koordinatorskih organizacija koje su van postojećih struktura udruženja.

U ovoj studiji biće vrednovani efekti udruženja na širenje balkanskih plesova koji se izvode u istanbulskom okrugu Baikampasa u Turskoj, kao i efekti raznih škola i takmičarskih i festivalskih organizacija koje pokazuju aktivnosti društvenih udruženja, na razvoj tradicionalnih makedonskih igara i njihovo usvajanje u javnosti.

**Tahsin Ozarslan**  
**Univerzitet Ege, Državni turski muzički konzervatorijum, Odeljenja za turske narodne igre**

## **ZAPOVEDNIČKA FUNKCIJA U LAZ KULTURI**

U Anadoliji postoji mnogo etničkih raznolikosti. Jedna od važnih etničkih zajednica koja živi u Turskoj je Laz.

tervention in Macedonian dance was done with respect for tradition and in a dignified way that does not destroy the traditional concept of dance. Atanas Kolarovski consciously or unconsciously laid the foundations of modern choreographic expression in Macedonia, bearing in mind that his way of working will spontaneously be widely accepted by new generations of choreographers who will also be discussed in this paper. For new generations that create new choreographic solutions, Atanas Kolarovski has become a pillar of Macedonian choreography, a cornerstone around which the chronology of Macedonian choreography is organized.

**Saim ŞEN**

**Ege University, Turkish Music State Conservatory Turkish Folk Dances Department, Izmir**

### **MACEDONIAN FOLK DANCE STUDIES IN İSTANBUL BAYRAMPAŞA DISTRICT**

After the borders of the Ottoman Empire in Europe began to narrow, the Turkish Muslim population, who did not want to be deprived of the protection of their state in the middle of the Christian world, were expelled to the homeland. While the Ottomans migrated from the Balkans during the Balkan Wars, Muslim nations such as Turks, Albanians, Bosnians and Pomaks living in the region had to leave their lands and migrate to Turkey. After this forced migration, people have undergone changes such as homeland and identity, but they brought their culture with them.

On the basis of volunteerism, associations and foundations are at the forefront of non-governmental organizations that aim to achieve goals for the benefit of society. After the mentioned migration, the need for the Rumelian-Balkan-Thracian Society to be organized in an organized structure and to create a bridge between the Balkans and Turkey arose. This need, which has been voiced for years, necessitated the establishment of larger umbrella organizations outside the existing structure of the associations. In this study, the effects of associations on the spread of Balkan dances performed in Bayrampaşa district of İstanbul in Turkey, as well as various schools and competition and festival organizations that show social association activities, on the development of traditional Macedonian dances and their adoption and spread by the public will be evaluated.

**Tahsin Özarslan**

**Ege University, State Turkish Music Conservatory Turkish Folk Dance Department**

### **COMMANDER FUNCTION IN LAZ CULTURE (GROOM BINDING TRADITION)**

There are many ethnic diversities in Anatolia. One of the important ethnic communities living in Turkey is the Laz.

Ova studija je pripremljena sa ciljem da ispita tradiciju mladoženje i komandnu funkciju u tradiciji venčanja Laza koji žive u crnomorskom regionu, a sve u okviru socioloških teorija unutar tradicionalnih plesnih društava. Kao rezultat studije, kao glavni cilj je da se u okviru socioloških teorija proceni mladoženjin ritual vezivanja i komandna funkcija, što je svadbena tradicija u kulturi Laza. Uzorak istraživanja čine svadbene tradicije održane u okrugu Artvin-Arhavi.

Posebna pažnja je posvećena činjenici da etničko društvo koje je ispitivano još uvek živi ove tradicije. Jedan od najvažnijih elemenata Lazove svadbe su komandiri. Dobro upravljanje horonom zavisi i od veštine komandira. Kada treba da se zapleše Horon, oči se odmah okreću ka onima koji su kompetentni za ovaj događaj. S obzirom na tradiciju vezivanja mladoženje, u kontekstu društvenih odnosa; „Pojedinci treba da budu svesni postojanja i ponašanja drugih oko sebe. Pojedinci određuju obrasce ponašanja kao rezultat međusobnog prepoznavanja postojanja i ponašaju se u skladu sa tim obrascima“ (Bahar, 2009, str. 33). Kao primer ovih zapažanja, komandir i nadzor se biraju među najiskusnijima, a mlađi znaju da ako će da komanduju, treba da dobiju odobrenje starijih.

U prikupljanju podataka evaluacija je vršena snimanjem i tehnikom intervjua. Kao rezultat studije, tradicija vezivanja mladoženja i zapovedničke funkcije u svadbenim tradicijama izvornog društva je nestala i pokušali smo utvrditi savremene situacije u kojima bi se običaj primenio. Međutim, nedostatak studija o zajednici Laz stvorio je problem u prikupljanju podataka iz literature.

## **Bogdanka Đurić**

### **UMETNIČKA KRITIKA U FOLKLORNOJ UMETNOSTI**

Kritika je sastavni deo života svake izvođačke. I ne samo izvođačke umetnosti. Kvalitet i značaj kritike se razvija sa godinama i iskustvom. Praksom, posvećenošću. Ona je samo još jedan izraz ljubavi prema tradicionalnoj igri i kulturi. Ili je, bar to bila. Istorijskim osvrtom na velikane umetnosti, ali i umetničke kritike postavljamo pitanje: Zašto stručna i relevantna Kritika i kritičari ne postoji danas i ovde, u Srbiji?

This study has been prepared to examine the groom's tradition and the commanding function in the wedding traditions of the Laz living in the Black Sea region within the framework of sociological theories in traditional dance societies. As a result of the study, it has been adopted as the main aim to evaluate the groom's binding ritual and the command function, which is a wedding tradition in Laz culture, within the framework of sociological theories. The sample of the research consists of wedding traditions held in Artvin-Arhavi district.

Attention was paid to the fact that the ethnic society evaluated was a society still living these traditions. One of the most important elements of Laz weddings is the commanders. Good management of the horon also depends on the skill of the commanders. When the Horon is to be danced, eyes immediately turn to those who are competent in this event. Considering the tradition of tying the groom, in the context of social relations; "Individuals should be aware of each other's existence and behavior. Individuals determine behavioral patterns as a result of recognizing each other's existence and act in accordance with these patterns" (Bahar, 2009, p. 33). As an example of these observations, the commander and the overalls are chosen among the most experienced, and the younger ones know that if they are going to command, they should get permission from the older ones.

In the collection of data evaluation was made with emic approach and interview technique. As a result of the study, the tradition of tying the groom and the commanding function in the wedding traditions of the source society has passed and the current application situations have been tried to be determined. However, the scarcity of studies on the Laz community has created a problem in collecting literature information.

## **Bogdanka Đurić**

### **ARTISTIC CRITICISM IN FOLKLORE ART**

Criticism is an integral part of the life of every performer. And not only in performing arts. The quality and importance of criticism develops with age and experience. By practice, dedication. It is just another expression of love for the traditional dance and culture. Or at least it was. With a historical review of the greats in the art, but also of the art critics, we should ask the question: Why professional, relevant criticism and critics do not exist here in Serbia today?

**JURAJ HAMAR DR.SC.** (1965) diplomirao na Univerzitetu Comenius, na Fakultetu umetnosti gde je studirao estetiku i književnost. Doktorsku tezu iz oblasti Etnografije odbranio je na Institutu za etnologiju Slovačke akademije nauka. Šef je Katedre za estetiku Fakulteta umetnosti Univerziteta Comenius. Autor je mnogih monografija, naučnih studija i stručnih članaka objavljenih u zemlji i inostranstvu. Od 2005. Juraj Hamar je kreirao nekoliko celovečernih programa za S'LUK kao reditelj i scenarista. Od 2010. godine je generalni direktor SL'UK-a.

**POL ALEKSANDRU REMES** je naučni saradnik u oblasti etnologije, sa specijalizacijom iz etnokoreologije u okviru Folklornog arhiva Rumunske akademije, ogranak Kluž-Napoka i takođe koreograf i umetnički koordinator studentskog folklornog ansambla "Murgurelul" pri Univerzitetu Babeš-Boljai u Kluž-Napoki. Magistrirao je muzičke izvođačke umetnosti (koreografija) na Fakultetu muzičke umetnosti Gheorghe Dima u Kluž-Napoki. Zanimaju ga procesi prenošenja seoskih igara na scenu, muzičko-plesne veze i muške plesne tradicije u Transilvaniji.

**LIZ MELIŠ, DR. SC.** University College London (2014). Sekretar ICTM studijske grupe za Muziku i Ples Jugoistočne Evrope i članica ICTM studijske grupe za ethnokoreologiju. Trenutno je nezavisna istraživačica koja se bavi istorijom scenskih folklornih plesova u Rumuniji i životima koreografa i plesača rumunskih ansambala; socijalnim plesom, kulturnim događajima i koreografskim praksama u rumunskom Banatu, te vezama između plesova Balkana i Velike Britanije. Nedavne publikacije obuhvataju „Ples, terensko istraživanje i interkulturalne perspective: Uskršnji običaji u selu Svinica“ (2016), u kouredništvu sa Selenom Rakočević, „Kulturni razvoj festivala folklornih plesova i održivost tradicije“, u kouredništvu s Memetom Odžalom Ozbilginom (2018) i „Takmičenje i participacija zajednice na rumunskim plesnim festivalima“ (2019), objavljena u „Oksfordskom priručniku za plesove i takmičenja“, ur. Šeril Dods.

**MEHMET OCAL OZBILGIN, DR. SC.** inženjer, diplomirani filozof (BA), Profesor plesa (PhD), Nacionalni turski konzervatorijum Ege Univerziteta, Katedra za turske narodne plesove, u Izmiru, Turska. Od 1991. godine predaje na studijskim programima o tipovima, žanrovima, istoriji i scenskom izvođen-

**JURAJ HAMAR DR.SC.** (1965) graduated from Comenius University, Faculty of Arts where he studied aesthetics and literary science. He defended his doctoral thesis in the field of Ethnography at the Institute of Ethnology of the Slovak Academy of Sciences. He is a head of the Department of Aesthetics, Faculty of Arts, Comenius University. He is the author of many monographs, scientific studies and expert articles published both at home and abroad. Since 2005, Juraj Hamar has created several full-length programs for SLUK as a director and screenwriter. Since 2010, he has been the director general of SLUK.

**PAUL ALEXANDRU REMES** is a Research Assistant in the field of ethnology, ethnochoreology specialization within the Folklore Archive of the Romanian Academy, Cluj-Napoca branch and also choreographer and artistic coordinator of the "Murgurelu" Student Folk Ensemble of the Babeş-Bolyai University in Cluj-Napoca. He has a masters degree in Musical Performance Arts (Choreography), from the Faculty of Music Gheorghe Dima in Cluj-Napoca. He is interested in the process of transfer of village dances to the stage, music and dance connections and men's dance traditions in Transilvania.

**LIZ MELLISH. DR. SC.** University College London (UCL) (2014). Secretary ICTM study group on Music and Dance in Southeastern Europe and member of ICTM study group on ethnochoreology. Currently an independent researcher investigating the history of performance folk dance in Romania and the lives of Romanian ensemble choreographers and dancers; social dance, cultural events and choreographic practices in the Banat region of Romania, and dance connections between the Balkans and the UK. Recent publications include 'Dance, field research and intercultural perspectives: The Easter customs in the village of Svinița' (2016) co-edited with Selena Rakočević, 'The Cultural Development of Folk Dance Festivals and the Sustainability of Tradition' co-edited with Mehmet Öcal Özbilgin (2018) and 'Competition and Community Participation in Romanian Dance Festivals' (2019) in 'The Oxford Handbook of Dance and Competition' edited by Sherril Dodds.

**MEHMET ÖCAL ÖZBILGIN, DR. SC.** Engineer, Philosophy (BA), Dance Professor (PhD), Ege University State Turkish Music Conservatory, Turkish Folk Dance Department in İzmir, Turkey. Since 1991 taught courses on types, genres, history and staging of traditional dances in Turkey. Publications and re-

ju tradicionalnih plesova u Turskoj. U svojim publikacijama i istraživačkim prezentacijama bavi se strukturalnom analizom tradicionalnih igara iz Anadolije i promenama u socio-kulturnom kontekstu. Predsednik je ICTM Studijske grupe za muziku i plesove u Jugoistočnoj Evropi i član Etnokoreološke studijske grupe. Objavio je tri knjige o Etnokoreologiji. Član je uredničkog odbora i recenzent stručnih časopisa o muzici i studijama plesa u Turskoj.

**RUHAT KILIC HOSSEINI** nakon srednjoškolskog obrazovanja u Derepazari, Rize; Ruhata Kilića Hosseini pridružila se Odeljenju za poslovnu administraciju Kafkas univerziteta Kagizman, na Državnom konzervatorijumu turske muzike Univerziteta Ege (za osnovnu diplomu), Institutu društvenih nauka Univerziteta Ege, na Odsek narodnih igara. Trenutno nastavlja studije na postdiplomskim studijama na istoj instituciji od 2021. godine. Zatim je pohađala obuku za art terapeuta i plesnu radionicu Izmir Tobav Cagdas. Takođe nastavlja da radi u Kolektivnom studiju u Cansu Ergin Radionici savremenog plesa. Kao svoje radno iskustvo u ovoj oblasti, radila je kao učitelj turske narodne igre u privatnim školama i javnim obrazovnim centrima u Izmiru. Učestvovala je kao igračica u projektima koje je organizovao ansambl Turskog državnog konzervatorijuma Univerziteta Ege „Ekin“ i nastavlja da pleše u mnogim projektima Izmirskog državnog turskog plesnog i muzičkog ansambla, a učestvovala je i kao igračica i koreograf u projektima Gecilmez Bogaz i Son Soz. Učestvovala je kao igrač u pozorišnoj predstavi Gangster u Gradskom pozorištu Izmirske gradske opštine, kao i u mnogo projekata u okviru opštinskog Međunarodnog pozorišnog festivala. Predavajući predmete pod nazivom Ritmika i ples, Muzičke igre, Tradicionalna narodna igra i Osnovno plesno obrazovanje na Odseku za scenske umetnosti Fakulteta likovnih umetnosti Univerziteta Dokuz Ejlul, takođe je učestvovala na mnogim takmičenjima u organizaciji Turske federacije narodnih igara i stekla diplome. Svira klavir, viseći bubanj, bendir, def (erbane).

**CEIDA SARIOGLU** (1999) pošto je diplomirala na Turskom državnom muzičkom konzervatorijumu Univerziteta Ege, trenutno radi i kao asistent na istom institutu. Ona je dugi niz godina u tradicionalnim plesnim sredinama kao plesačica i instruktorka. Radila je kao trener u institucijama kao što su Čerkeško kulturno udruženje Izmir, Udruženje kavkaske kul-



search presentations treat structural analysis of Anatolian traditional dances and changes in socio-cultural context. Chair of ICTM Study Group on Music and Dance in Southeastern Europe and member of Ethnochoreology Study Group. Published three books on Ethnochoreology. Editorial board and referees of journals of music and dance studies in Turkey.

**RUHAT KILIÇ HOSSEINI** After her high school education in Derepaşarı, Rize; Ruhât Kılıç Hosseini joined Kafkas University's Kağızman Vocational School Business Administration Department, Ege University's Turkish Music State Conservatory Turkish Folk Dance Department (for Bachelor's), Ege University's Social Sciences Institute Turkish Folk Dance Department. She currently continues studying in the Graduate Program in the same institution since 2021. She then attended Art Therapist Training and İzmir Tobav Çağdas Dance Workshop. Also she continues to work at the Collective Studio in Cansu Ergin's Contemporary Dance Workshop. As her work experience in the field, she worked as a Turkish Folk Dance Teacher in private schools and public education centers in İzmir. She took parts as a dancer in projects organized by Ege University Turkish Music State Conservatory Ekin Ensemble and continues to dance in many projects of the İzmir State Turkic World Dance and Music Ensemble, and contributed as a dancer and choreographer in the projects Geçilmez Boğaz and Son Söz. Took part as a dancer in the theater piece called Gangster under İzmir Metropolitan Municipality City Theater. and many many projects within the scope of the Municipality's International Theater Festival Having taught courses titled Rhythmic and Dance, Musical Dances, Traditional Folk Dance and Basic Dance Education in the Department of Performing Arts, Faculty of Fine Arts of Dokuz Eylül University, she also participated in many competitions organized by the Turkish Folk Dance Federation and achieved degrees. She plays the piano, hanging drum, bendir, def (erbane) instruments.

**CEYDA SARIOĞLU** (1999) Being a graduate student of Ege University Turkish State Music Conservatory, she also works currently as an assistant in the same institute. She has been in traditional dance environments for many years as a dancer and also an instructor. She worked as a trainer in institutions such as İzmir Circassian Culture Association, Aydın Caucasian Culture Association, Ödemiş Public Education Center and Kuşadası Public Education Center. In 2017, she voluntarily taught folk dances and music lessons to girls at the Association for Supporting Contemporary Life (ÇYDD). Between

ture Aidin, Centar za javno obrazovanje Odemis i Centar za javno obrazovanje Kušadasi. 2017. godine dobrovoljno je predavala narodne igre i časove muzike devojkama u Udruženju za podršku savremenom životu (CIDD). Između 2017-2019, plesala je na Ekin Dance Ansamblu Turskog državnog konzervatorijuma Univerziteta Ege. Istovremeno je predavala pripremne kurseve konzervatorijuma, časove narodnih igara i muzike u privatnim kursevima. Živeći u kulturi koja drži do svojih tradicija, zainteresovana je za ispitivanje kulturnih koncepata u okviru istorijske perspektive i istraživanje tradicionalnog okruženja.

**SUZANA AJHNER-STARČEVIĆ** rođena 1.9.1966.g. na Filozofskom fakultetu u Zagrebu - Profesor povijesti i geografije. Završila je tečaj za voditelja dječjeg folklor, sudjelovala na UNICEF projekt: „Za sigurno i poticajno okruženje u školama“, održala predavanje na ICCN-u na temu: „NEMATERIJALNA KULTURNA BAŠTINA I MLADI U TURIZMU - Krepat ma ne molat“ (Dubrovnik 2013.); Organizator je i scenarist koncerta „Tarara –Croatian tour“ (Opatija, 2013.); 5.) nagrađena od strane HGD za najboljeg profesora geografije u 2020.g. 2022. godine je održala samostalnu izložbu fotografija.

**KREŠIMIR STARČEVIĆ** rođen 13.9.1968.g. Pohađao je pravni fakultet u Zagrebu - dipl. pravnik. Ekonomski fakultet u Osijeku - doktor znanosti. Završio ke Menadžment Akademiju – „Top Executive Education“, u organizaciji Management Zentrum St. Gallen (Švicarska). U ostalim vještinama se nabrajaju: strateški menadžment, razvoj i vođenje projekata, upravljanje poslovnim procesima, upravljanje ljudskim resursima, upravljanje promjenama u velikim sustavima, zaštita osobnih podataka, turizam i kultura,povezivanje pravnog i ekonomskog znanja u praksi, timski rad, upravljanje promjenama, komunikacijske i prezentacijske vještine, analitičke/istraživačke vještine, fleksibilnost/prilagodljivost/postavljanje i upravljanje prioritetima, planiranje/organizacija, rješavanje problema/kreativnost, uspostava kvalitetnih poslovnih odnosa, pregovaračke sposobnosti.

**JOŠKO ČALETA, DR. SC.** (Trogir, 1964.), etnomuzikolog, glazbeni pedagog, kompozitor, glazbeni producent i dirigent, znanstveni je suradnik Instituta za etnologiju i folkloristiku. Uz znanstveno-istraživački rad, koji je većinom fokusiran na glazbene prakse Dalmacije i Dalmatinsoga zaleđa,

2017-2019, she danced in Ege University Turkish State Conservatory's Turkish Folk Dances Department Ekin Dance Ensemble. At the same time, she taught conservatory preparatory courses, folk dance and music lessons in private course centers. Living in a culture that adheres to its traditions, she is interested in examining cultural concepts within a historical perspective and exploring traditional environment.

**SUZANA AJHNER-STARČEVIĆ** was born on September 1, 1966. Graduated from the Faculty of Philosophy in Zagreb - Professor of History and Geography. Selected references: 1.) completed the course for the pedagogue of children's folk groups, 2.) participated in the UNICEF project: "For a safe and stimulating environment in schools", 3.) gave a lecture at the ICCN on the topic: "INTANGIBLE CULTURAL HERITAGE AND YOUTH IN TOURISM - Krepit ma ne molat" (Dubrovnik 2013); 4.) organizer and screenwriter of the concert "Tarara - Croatian tour" (Opatija, 2013); 5.) awarded by HGD for the best professor of geography in 2020. 6.) held an independent photo exhibition - 2022.

**KREŠIMIR STARČEVIĆ** born on September 13, 1968. Graduated from the Faculty of Law in Zagreb - B.Sc. lawyer and from Faculty of Economics in Osijek - Doctor of Science. Graduated from the Management Academy - "Top Executive Education", organized by the Management Zentrum St. Gallen (Switzerland). Other skills: strategic management, project development and management, business process management, human resource management, change management in large systems, personal data protection, tourism and culture, connecting legal and economic knowledge in practice, teamwork, change management, communication and presentation skills, analytical/research skills, flexibility/adaptability/setting and managing priorities, planning/organization, problem solving/creativity, establishing quality business relationships, negotiation skills.

**JOŠKO ČAleta, DR. SC.** (Trogir, 1964), ethnomusicologist, music pedagogue, composer, music producer and conductor, is a scientific associate of the Institute of Ethnology and Folklore Research. Along with his scientific and research work, mostly focusing on musical practices of Dalmatia and mainland Dalmatia, his field of scientific interest is also focused on the field of applied ethnomusicology. Numerous vocal workshops and seminars including collaboration with a large number of vocal ensembles are a part of the aforemen-

područje znanstvenog rada fokusirano je i na polje primijenjene etnomuzikologije. Brojne vokalne radionice i seminari uz suradnju s velikim brojem vokalnih ansambala dijelom su spomenute primjene. Savjetodavnu ulogu u formiranju glazbeno-scenskih izričaja folklornih skupina ostvaruje kao član stručnih, savjetodavnih i ocjenjivačkih komisija, smotri i festivala diljem Hrvatske. Od 2001. godine surađuje s Ansambлом LADO kao skladatelj, obrađivač, vokalni pedagog i dirigent. Također, osnivač je i voditelj vokalnog ansambla Kantaduri specijaliziranoga za tradicijsku vokalnu glazbu jadranskog i dinarskog kulturnog područja. Posebno se ističe suradnja s Katarinom Livljanić i ansambлом Dialogos iz Pariza, što je rezultiralo glazbenim djelima Dalmatica (inspirirano srednjovjekovnom crkvenom glazbom južne Hrvatske) i Anđeli heretici (inspirirano stećcima i religijskom baštinom srednjovjekovne Bosne i Hercegovine). Glazbeni je producent 30-tak nosača zvuka, voditelj i dirigent brojnih klapa (Trogir,...) i vokalnih ansambala (Harmonija disonance, Pučki pivači KBF-a). Rezultat toga su brojne nagrade i priznanja: Josip Andreis, Porin (16), Orlando, Ivan Lukačić, Franjo Ksaver Kuhač (2014. i 2018.), Ljubo Stipišić Delmata, Milovan Gavazzi. Posljednje priznanje u nizu je Orden Reda Danice Hrvatske s likom Marka Marulića za osobiti doprinos i zasluge u promociji hrvatske tradicijske kulture.

**IVAN NIEMČIĆ DR. SC.** rođena u Zagrebu, diplomirala je 1997. etnologiju i češki jezik i književnost na Filozofskom fakultetu Sveučilišta u Zagrebu. Magistrirala je 2002. s radom Ples i rod u lastovskom pokladu. Godine 2007. obranila je disertaciju pod naslovom Ples i rod te stekla zvanje doktora znanosti iz područja humanističkih znanosti, polje etnologija i kulturna antropologija. Od 1998. godine zaposlena je u Institutu za etnologiju i folkloristiku u Zagrebu (IEF), u zvanju znanstvene suradnice od 2010. godine. Članica je Znanstvenog vijeća IEF-a, predsjednica u dva mandata (2017. – 2018.), sudjeluje u radu uredništva institutskog časopisa Narodna umjetnost, kojem je od 2019. glavna urednica. Koordinatorica je Izdavačkog odbora Instituta. U mandatu od 2011. do 2014. bila je pomoćnica ravnatelja, a od 2019. ravnateljica je Instituta. Kontinuirano sudjeluje u provedbi institutskih znanstveno-istraživačkih projekata. Od 2000. intenzivno surađuje s međunarodnom Studijskom skupinom za etnokoreologiju pri Međunarodnom savjetu za tradicijsku glazbu – International Council for Traditional Music (ICTM) Study Group

tioned application. As a consultant in forming musical performance expression of folklore groups he has been a member of professional, consulting and evaluating committees, festivals and gatherings throughout Croatia. Since 2001, he has collaborated with LADO Ensemble as a composer, arranger, vocal pedagogue and conductor. He is also the founder and head of vocal ensemble Kantaduri, specialising in traditional vocal music of Adriatic and Dinaric cultural region. Collaboration with Katarina Livljanić and Paris based ensemble Dialogos is particularly notable, resulting in musical pieces Dalmatica (inspired by medieval ecclesiastical music of Southern Croatia) and Heretic Angels (inspired by tombstones and religious heritage of medieval Bosnia and Herzegovina). He has been the music producer of around 30 music editions, the leader and conductor with many vocal groups (Trogir...) and vocal ensembles (Harmonija disonance, Pucki pivači KBFa). This resulted in numerous prizes and awards (awards: Josip Andreis, Porin (16), Orlando, Ivan Lukačić, Franjo Ksaver Kuhač (2014, 2018.), Ljubo Stipišić Delmata, Milovan Gavazzi). His latest award is the Medal of the Order of Danica Hrvatska with the portrait of Marko Marulić for extraordinary contributions and merits in promoting Croatian traditional culture.

**IVA NIEMČIĆ DR. SC.** Born in Zagreb, graduated from the Departments of Ethnology and Czech Language and Literature from Faculty of Philosophy in Zagreb in 1997. In 2002 she obtains her MA degree with the thesis entitled Dance and Gender in Lastovo Carnival Festivities. In 2007 she defends her doctoral thesis entitled Dance and Gender and obtains the title of Doctor of sciences of ethnology and cultural anthropology. Since 1998, she works with the Institute of Ethnology and Folklore Research in Zagreb, with the status of scientific intern, and, as of 2010, scientific associate. She is a member of Scientific Council of IEF and was its head for two terms of office (2017 – 2018), collaborates on the editorial work on the Institute journal Folk Art, whose editor in chief she has been since 2019, and is a coordinator of the Publication Board of the Institute. From 2011-2014 she was the assistant director, and the director of the Institute since 2019. She continuously collaborates on the work on scientific and research projects of the institute. As of 2000, she closely and intensely collaborates with International Study Group on Ethnochoreology of the International Council for Traditional Music (ICTM), and as of 2003 with its Sub-Study Group on Round Dances -19th Century Derived Couple Dances), and from 2010 also with the Study Group on Music and Dance in South-eastern Eu-

on Ethnochoreology, od 2003. posebno s njezinom podskupinom za kružne i parovne plesove (ICTM Study Group on Ethnochoreology Sub-Study Group on Round dances – 19th century derived couple dances), a od 2010. i sa Studijskom skupinom za glazbu i ples jugoistočne Europe istoga udruženja (ICTM Study Group on Music and Dance in South-eastern Europe). Od 2014. razvila je višegodišnju suradnju s udrugom „Anatomija otoka – centar za istraživanje i razvoj”. Redovito sudjeluje izlaganjima na simpozijima navedenih istraživačkih skupina, a nerijetko se uključuje i u njihovu organizaciju.

Rezultate istraživanja objavljuje, izlaže na znanstvenim skupovima te primjenjuje u stručnom radu. Do 2021. sudjelovala je na trideset jednom domaćem i međunarodnom znanstvenom skupu. Objavila je tri knjige: jednu autorsku znanstvenu (Lastovski poklad: plesno-etnološka studija, 2011.), jednu suautorsku stručnu (Ženski biografski leksikon: Sjećanje žena na život u socijalizmu, 2004.) i jednu suuredničku stručnu (Dance Research Published or Publicly Presented by Members of the Study Group on Ethnochoreology, 2003.), trideset znanstvenih radova na hrvatskom i engleskom jeziku u časopisima i tematskim zbornicima te niz prikaza, osvrti i stručnih ekspertiza u raznim publikacijama. Dugogodišnja je članica stručne komisije Smotre folklornih amatera grada Zagreba i selektorica za folklorni amaterizam pri Hrvatskom saboru kulture. Od 2015. članica je Vijeća za kulturno-umjetnički amaterizam Grada Zagreba. Znanstveni rad i etnokoreologiju popularizira u javnim izlaganjima, tiskanim medijima te nastupima u radijskim i televizijskim emisijama.

**IVONA OPETČESKA TATARČEVSKA, MR. SC.** Šef odjela za nematerijalno kulturno nasljeđe pri makedonskom Ministarstvu kulture. Mr.sc.in Ethnology, BA. iz etnomuzikologije na Univerzitetu „St. Ćirila i Metodija”-Skopje; Od 2015. doktorand na Odsjeku za etnologiju i kulturnu antropologiju Sveučilišta u Zagrebu; Glavni interesi za međukulturne studije muzike i plesa u jugoistočnoj Evropi; zaštita nematerijalne kulturne baštine. Od 2010. do 2012. Istraživač-saradnik u berlinskoj arhivi fonograma na digitalizaciji kolekcije voštanih cilindara Cuppers-Sonnenberg (projekat nagrađen nagradom „Bruno Nettle” 2013). 2007-2010. predavač na Fakultetu muzičke umjetnosti u Skoplju; 1998-2004. Asistent-istraživač na Institutu za folklor „Marko Cepenkov” - Skopje. Aktivan član ICTM-a, SIEF-a i Udruženja kompozitora Makedonije.

rope of the same association. Since 2014 she has developed the collaboration with the association "Anatomy of Islands – Centre for Research and Development". With her papers and lectures, she regularly takes part in the symposia of the said research groups, and is often involved in their organisation. She publishes the results of her research, presenting them on scientific gatherings and applying them in her professional work. Until 2021, she has taken part in thirty one local and international scientific gatherings. She published three books so far: a scientific one, as author (The Carnival of Lastovo: Dance-Ethnologic Study, 2011), a professional one, as co-author (Dance Research Published or Publicly Presented by Members of the Study Group on Ethnochoreology, 2003), thirty papers in Croatian and English in journals and collections, as well as a series of reviews, overviews and expert analyses in various publications. She is a longstanding member of professional jury of Festival of Folklore Amateurs of the City of Zagreb and a folklore amateurism selector with Croatian Ministry of Culture. Since 2015, she is a member of the City of Zagreb Cultural-Artistic Amateurism Council. She promotes scientific work and ethnochoreology in her public lectures, printed media and appearances in radio and television programmes.

**IVONA OPETCHESKA TATARCHEVSKA, MR. SC** Head of Department of Intangible Cultural Heritage of the Ministry of Culture of the Republic of Macedonia. Mr.sc. in Ethnology, BA in Ethnomusicology from the University "St. Cyril and Methodius" in Skopje. Since 2015, PhD student at the University in Zagreb, Department for Ethnology and Cultural Anthropology. Main interests: dance anthropology, cross-cultural study of dances in South-Eastern Europe, safeguarding of the intangible cultural heritage. From 2010 – 2012, assistant researcher at the Berlin Phonogram archive at the project of digitisation of Cuppers-Sonnenberg wax-cylinder collection (awarded with the Bruno Nettle prize in 2013). From 2007 – 2010, Lecturer at the Faculty of Music in Skopje; 1998 – 2004 Assistant researcher at the Folklore Institute "Marko Cepenkov" in Skopje. An active member of: ICTM, SEM, SIEF and Association of Composers of Macedonia. Continually published in national and international scholarly journals.

**VESNA MITEVSKA** (1986) is a young ethnochoreologist and postgraduate student at the Institute of Ethnology and Anthropology of the University of "St. Cyril and Methodius" in Skopje. She began her education at the "Ilija Nikolovski-Luj"

Kontinuirano objavljuje u domaćim i stranim naučnim časopisima.

**VESNA MITEVSKA** (1986) je mladi etnokoreolog i student postdiplomskih studija na Institutu za etnologiju i antropologiju Univerziteta „Sv. Ćirila i Metodija“ u Skoplju. Školovanje je započela u Srednjoj muzičkoj i baletskoj školi „Ilija Nikolovski-Luj“ u Skoplju, a diplomske studije etnokoreologije završila na Fakultetu muzičke umetnosti Univerziteta „Goce Delčev“ u Štipu. Ona je prvenac igrač/pevač u N.U. Ansambl za narodne igre i pesme Makedonije „Tanec“ od 2006. godine i relizirala je brojne koncerte u i van Makedonije, kao što su Australija, Turska, Kina, Japan, Letonija, Švedska, Belgija i dr. Takođe je 7 godina radila kao koreograf u amaterskom KUD-u „Jonce Hristovski“ iz Skoplja, pohađala seminare kod prof. dr Olivere Vasić, Kreativnu radionicu za igrače TradicijeNove (2016) u Beogradu. Takođe je zainteresovana za naučni rad i rad na terenu, prikuplja znanja o makedonskoj orskoj tradiciji. Njena prva knjiga je „Monografija o folklornoj grupi iz sela Petrovec“ – Skoplje.

**JOVICA BLAŽEVSKI** (1977) zaposlen je u N.U. Makedonski ansambl narodnih igara i pjesama TANEC od 2001. Nakon devet godina rada kao igrač/ pjevač, Blaževski je od 2010. godine postao voditelj igračkog zbora i na istoj je poziciji do danas. Aktivan je na mnogim poljima u svojoj profesiji, radio je kao umjetnički voditelj folklorne sekcije u DKC „Karposh“ Skoplje 2003-2013, Kud „Izvor“ Jegunovce od 2005; Kud „Racin Kichevo“ od 2010. Osnivač je Folklornog studija „Blaževski“ Skoplje 2013, Stručni saradnik u FC Etnos Skoplje, Kud „Drimkol“ Vevčani, Kud „Tase Milosheski“ Resen i dr. Član je umjetničkog vijeća Saveza folklornih ansambala Makedonije. Član je umjetničkih vijeća i žirija nekoliko festivala i smotri folkloru kao što su Međunarodne smotre folkloru „Folklorni most“ Struga 2006. Umjetnički ravnatelj Međunarodne smotre folkloru, dr. Vladimir Poližinoski, Kičevo 2012.-2018. Član umjetničkog vijeća/selektor smotre folkloru „Preobraženje“ Vevčani 2015; Član savjetodavnog odbora Festivala folkloru „Balkan Festival“ Ohrid 2015-2018; Član Vijeća Smotre folkloru „Radoviški sabor“ 2022. Drži svoje seminare i folklorne radionice u Makedoniji, Hrvatskoj, Crnoj Gori, Poljskoj, Gruziji i dr. Autor je 5 koreografija izvedenih u TANECU i drugim kulturno umjetničkim društvima („Poselje“ 2008; „Maleševka“ 2010; „Pijanec“ 2013; „Kumanovka“ 2013; „Radoviški sabor“



High School of Music and Ballet in Skopje, and completed her graduate studies in ethnochoreology at the Faculty of Music of the University "Goce Delčev" in Štip. She is the debut dancer/singer in the National Ensemble for folk dances and songs of Macedonia "Dance" since 2006 and has released numerous concerts in and outside of Macedonia, such as Australia, Turkey, China, Japan, Latvia, Sweden, Belgium and others. She also worked for 7 years as a choreographer in the amateur KUD "Jonce Hristovski" from Skopje, attended seminars with prof. Olivera Vasić, Ph.D., Creative Workshop for Tradition and dance (2016) in Belgrade. She is also interested in scientific work and work in the field, gathering knowledge about the Macedonian dance tradition. Her first book is "Monograph about a folklore group from the village of Petrovec" - Skopje.

**JOVICA BLAŽEVSKI** (1977) is employed at National Macedonian ensemble of folk dances and songs "TANEC" since 2001. After nine years of working as a dancer/singer, Blaževski became the leader of the choir in 2010 and is in the same position to this day. He is active in many fields in his profession, he worked as the artistic director of the folklore group "Karposh" Skopje 2003-2013, Group "Izvor" Jegunovce since 2005; group "Racin" Kichevo since 2010 - ; is the founder of the Folklore Studio "Blaževski" Skopje 2013 -; - Professional associate at FC Etnos Skopje; group "Drimkol" Vevčani; group "Tase Milosheski" Resen etc. He is a member of the artistic council of the Union of Folklore Ensembles of Macedonia. He is a member of artistic councils and juries of several folklore festivals and shows, such as the International Folklore Shows "Folklorni most" Struga 2006-; - artistic director of the International Folklore Festival " dr. Vladimir Polžinoski" Kičevo 2012-2018; Member of the artistic council/selector of the folklore show "Transformation" Vevčani 2015; Member of the Advisory Board of the Folklore Festival "Balkan Festival" Ohrid 2015-2018; Member of the Council of the Folklore Review "Radoviški Sabor" 2022-; He lectures at seminars and folklore workshops in Macedonia, Croatia, Montenegro, Poland, Georgia, etc. He is the author of 5 choreographies performed by Tanec and other cultural and artistic groups ("Poselje" 2008; "Maleševka" 2010; "Pijanec" 2013; "Kumanovka" 2013; "Radoviški sabor" 2019). He also choreographed musical spectacles and performances such as "Makedonium" for the occasion of 20 years of independence of the Republic of Macedonia in 2011, as well as a music and dance spectacle for the opening of the UEFA SUPER CUP football final in Skopje in 2017.

2019). Koreografirao je i glazbene spektakle i performanse kao što su „Makedonium“, povodom 20 godina neovisnosti Republike Makedonije u 2011. kao i glazbeno-plesni spektakl za otvaranje nogometnog finala UEFA SUPER KUPA u Skopju 2017 godine.

**SAIM ŠEN** se bavi plesom oko 27 godina. Započevši plesni život sa narodnim igrama 1995. godine kao učenik Tuncai Okiara 1997. godine, osvojio je prvo mesto na takmičenjima u organizaciji Ministarstva narodnog obrazovanja, na kojima je 1998. godine postao prvi širom Turske. Postigao je uspehe i osvojio razne diplome na takmičenjima na kojima je učestvovao. 2004. godine nastavio je obrazovanje u domenu narodnih igara kao plesač u Kulturnom centru Bariš Mančo u opštini Istanbul Avcılar. Iste godine sa svojim ansamblom osvajaju prvu svetsku nagradu na Svetskom takmičenju narodnih igara održanom u Zakopanu u Poljskoj. Od 2006. do 2008. godine radio je kao instruktor plesa u okviru istog ansambla. Napustio je moderni ples 2014. koji je započeo 2008. pošto je primljen na Odsek za modernu igru Državnog konzervatorijuma na Univerzitetu lepih umetnosti Mimar Sinan; da bi prešao na Odsek turskih narodnih igara na Univerzitetu Ege. Diplomirao je sa pohvalom u februaru 2020. godine i trenutno tu i radi kao asistent. Takođe i dalje radi kao menadžer, trener i koreograf u ogranku Tuana Art Cluba u Izmiru, gde se pridružio 2015.

**TAHSIN OZARSLAN** je stekao obrazovanje u Gimnaziji Artvin Arhavi, te na Univerzitetu Gaziantep, Turski muzički državni konzervatorijum, Odsek za tursku narodnu igru (BA). Trenutno je na masteru Instituta društvenih nauka Univerziteta Ege. Radio je kao nastavnik turske narodne igre u mnogim privatnim i javnim školama i javnim obrazovnim centrima u Gaziantepu, Artvinu i Bursi. Učestvovao je kao plesač u mnogim projektima koje je organizovao Turski muzički državni konzervatorijum Turskog odseka za narodnu igru Univerziteta Gaziantep. Aktivno radi kao stalni nastavnik muzike u državnim školama pri Ministarstvu nacionalnog obrazovanja Republike Turske.

**BOGDANKA ĐURIĆ** je rođena u Beogradu 1938. godine. Diplomirala je na Filozofskom fakultetu u Beogradu - Grupa Istorija umetnosti, podgrupa Etnologija. Uporedo sa Gimnazijom završila je i Srednju baletsku školu, klasičan balet i

**SAIM ŐEN** has been dancing for about 27 years. Having started dance life with folk dancing in 1995 as a student of Tuncay Okyar in 1997, he won the first place in the competitions organized by the Ministry of National Education, in which he became the first place throughout Turkey in 1998. Afterwards, he sustained his success and won various degrees in the competitions he participated in. In 2004, his folk dance education continued as a dancer in İstanbul Avcılar Municipality's Barış Maņo Cultural Center. The same year, with his ensemble they won the World First Prize in the World Folk Dance Competition held in Zakopane, Poland. Between 2006-2008, he worked as a dance instructor within the same ensemble. He left modern dancing in 2014 which he started in 2008, being accepted to the State Conservatory Modern Dance Department in Mimar Sinan Fine Arts University; in order to switch to the Turkish Folk Dances Department at Ege University. He graduated with the Honor Degree in February 2020 where he both graduated and currently works as an assistant lecturer. He also still works as a manager, trainer and choreographer at the Tuana Art Club's İzmir branch, where he joined in 2015.

**TAHSİN ÖZARSLAN** education life consists of Artvin Arhavi High School, Gaziantep University Turkish Music State Conservatory Turkish Folk Dance Department (BA), Ege University Social Sciences Institute Turkish Folk Dance Department Master's Program (2021- Ongoing). As for his work experience goes, he worked as a Turkish Folk Dance Teacher in many private and public schools and public education centers in Gaziantep, Artvin and Bursa. He took part as a dancer in many projects organized by Gaziantep University Turkish Music State Conservatory Turkish Folk Dance Department. Tahsin is actively working as a permanent music teacher in public schools affiliated to the Ministry of National Education of the Republic of Turkey.

**BOGDANKA ĐURIĆ** was born in Belgrade in 1938. She graduated from the Faculty of Philosophy in Belgrade with a major in the History of Art, minor in Ethnology. While attending the gymnasium she also attended the Ballet (secondary) school, classical ballet, receiving diplomas from both institutions. Furthermore, she studied piano at the primary music school. She began working in the National Ensemble of folk dances and songs of Serbia 'Kolo' as a dancer and singer in 1958 and held that position for 12 years. She has a diploma in choreography for folk dances of Yugoslavia from the Educational Council of Croatia.

nižu muzičku školu, odsek klavir.

Počela je da radi u Ansamblu narodnih igara i pesama Srbije KOLO u svojstvu igrača-pevača 1958. godine i na tom poslu ostala 12 godina. Nosioc diplome za zvanje koreografa za oblast narodne igre Jugoslavije Prosvjetnog Sabora Hrvatske. 1970. godine osnovala je Studio za narodnu umetnost u Dečijem kulturnom centru, kao Klub ljubitelja narodne igre, pesme i muzike. Jedan od osnivača „Radosti Evrope“.

Radni vek završila je kao Direktorka Ansambla narodnih igara i pesama Srbije KOLO gde je u toku dva mandata (8 godina) svojim stručnim znanjem unapredila programe ovog svetski renomiranog ansambla.

Autorka knjiga o narodnim igrama „Hajd u kolo“, „Negovanje izvornog narodnog stvaralaštva u radu sa decom i omladinom“, „Srpske narodne igre“. Stručni saradnik je na brojnim TV emisijama i dobitnica velikog broja nagrada i priznanja.

Saradnica je Etnografskog muzeja, Saveza amatera Srbije, Kulturno prosvetne zajednice Srbije, Saveza KUD-ova BEOGRADA, i drugih stručnih institucija širom naše zemlje.

Učenica je međunarodnih seminara o narodnoj igri za rukovodioce Folklornih ansambala u Torontu (Kanada), Parizu (Francuska) i više mesta u Nemačkoj i Švedskoj. Kao selektor učestvovala je u izboru folklornih ansambala za Evropsku smotru srpskog folkloru u Nemačkoj, Francuskoj, Austriji i Slovačkoj.

**VLADIMIR DEKIĆ** je rođen u Beogradu 12. septembra 1974. Završio je osnovne i master studije na Fakultetu dramskih umetnosti, smer Pozorišna i radio produkcija. Tri godine uzastopno (1996-1999.) bio je stipendista Beogradskog dramskog pozorišta. U tom periodu organizovao je 10 predstava za pozorište. Njegovo znanje i iskustvo o pozorištu i nastupima uživo je proisteklo iz više od deset godina rada sa Jugoslovenskim Dramskim Pozorištem, saradnji sa drugim kulturnim institucijama kao što su Bitef teatar, BEMUS – Beogradski muzički festival, Grad teatar Budva i rad u raznovrsnim kulturnim projektima kao što su letnji festival „Beogradilište Coolture“, gde je obavljao funkciju izvršnog producenta.

Od 2011. do 2014. godine bio je tehnički direktor Jugoslovenskog dramskog pozorišta, a od 2015. godine stupio je na čelo Ansambla narodnih igara i pesama Srbije KOLO gde je kao direktor u 2020. godini započeo svoj drugi mandat.

In 1970 she founded the Studio for folk arts in the Children's cultural centre, as a Club for fans of folk dance, songs and music. She is one of the founders of the 'Joy of Europe,' She completed her career as the Director of the National Ensemble of folk dances and songs of Serbia 'Kolo' where, in the course of her two terms (eight years) she advanced the programs of this world renowned ensemble.

She is the author of the following books about folk dances: Come on into the kolo, nurturing the original folk creations in the work with children and adults and Serbian folk dances. She has worked as an expert associate on numerous TV shows and is the recipient of a large number of prizes and awards.

She is an associate of the Ethnographic Museum, the Council of Amateurs of Serbia, the Cultural and Educational Community in Serbia, the Council of the Associations of culture and arts and other expert institutions around Serbia.

She attended international seminars on folk dance for managers of folklore ensembles in Toronto (Canada), Paris (France) and a number of places in Germany and Sweden. She took part, as a selector, in the contest of folklore ensembles for the European review of Serbian folklore in Germany, France, Austria and Slovakia.

**VLADIMIR DEKIĆ** was born in Belgrade on September 12th 1974. He completed his graduate and postgraduate studies at the Faculty of Dramatic Arts in Belgrade, Department of Theatre and Radio Production. For three years in a row (1996-1999) he was engaged at Belgrade Drama Theatre as a stipend student. During this period he was production manager of 10 different productions. His knowledge and experience on theatre and other live performances stems from over ten years of working with Yugoslav Drama Theatre, collaboration with other cultural institutions such as Bitef Theatre, BEMUS – Belgrade Music Festival, City Theatre Budva and work on various cultural projects such as "Beogradilište Coolture" summer festival, where he was an executive producer.

From 2011 to 2014, he was Technical Director at Yugoslav Drama Theatre, and as of 2016 he is the head of Serbian National Song and Dance Ensemble KOLO, where his second term of office commenced in 2020.



## MUZEJ SAVREMENE UMETNOSTI U BEOGRADU

Od samog osnivanja 1965. godine, MSUB je izlagačku politiku zasnivao na predstavljanju najznačajnijih umetnika, razdoblja, pokreta i tendencija jugoslovenske, srpske i strane umetnosti 20. veka.

Takođe, MSUB je na evropskoj i svetskoj mapi moderne i savremene umetnosti stekao zavidnu reputaciju koja je otvorila mogućnost intenzivne međunarodne razmene i saradnje sa relevantnim stranim muzejima, galerijama, kolekcijama, kustosima i kritičarima.

Muzej takođe učestvuje u predstavljanju i promovisanju ovdašnje umetnosti u inostranstvu, a često je bio u prilici i da organizuje nastupe domaćih umetnika na međunarodnim bijenalima i trijenalima (Venecija, Sao Paolo, Pariz itd).

Prilagođavajući se savremenim muzeološkim principima zaštite kulturnog nasleđa i politikama izlaganja, MSUB danas predstavlja dinamičnu instituciju koja obimom i raznovršnošću svojih programa, istraživačkim i pedagoškim radom, intenzivnom međunarodnom saradnjom i otvorenošću za različite oblike kulturnih aktivnosti i saradnje, predstavlja važan činilac umetničkog i kulturnog života Beograda i Srbije.

Pored zgrade na Ušću, u sastavu Muzeja savremene umetnosti su i Salon MSUB i Galerija-legat Milice Zorić i Rodoljuba Čolakovića.

### MRĐAN BAJIĆ: NEPOUZDANI PRIPOVEDAČ

Izložba „Nepouzdana pripovedač“ predstavlja višedecenijski stvaralački opus Mrđana Bajića, jednog od najprominentnijih aktera savremene umetničke scene u Srbiji. Postavljena na svih pet nivoa i u neposrednom okruženju Muzeja, izložba je strukturirana kroz hronološke i tematske celine ('80 vs '90, Yugomuzej, Nepouzdana priče) koje prate sve faze razvoja Bajićevog skulptorskog rada i građenja jedne specifične autorske poetike, pristupa i izraza u mediju skulpture. Postavkom su obuhvaćeni umetnici, sad već, amblematski radovi i projekti koji su poslednje četiri decenije obeležili umetnička dešavanja kod nas, u regionu i internacionalno, uključujući i novu interpretaciju projekta Yugomuzej kao i produkciju koja je namenski rađena za aktuelnu izložbu.

## MUZEJ JUGOSLAVIJE

Muzej Jugoslavije je otvorena institucija koja savremenom interpretacijom prošlosti podstiče različite aktere da aktivno sagledavaju sadašnjost. Misija nam je da budemo mesto otvorenog dijaloga, da razmenjujemo znanja i iskustva o društvenim i kulturnim pojavama 20. veka sa svim ustanovama, organizacijama i pojedincima zainteresovanim za pitanja



## MUSEUM OF CONTEMPORARY ARTS IN BELGRADE

Since its foundation in 1965, the Museum of Contemporary Art has based its display policy on the representation of the most relevant artists, periods, movements and tendencies in Yugoslav, Serbian and international art of the 20th century.

Furthermore, the Museum held a respectable position on the map of European and international museums of modern and contemporary art, which enabled it to intensely cooperate with relevant foreign museums, galleries, collections, curators and critics.

The Museum also takes an active role in the promotion of local art abroad, and has often had the opportunity to organize the appearance of domestic artists at international biennials and triennials (Venice, Sao Paulo, Paris etc.).

Staying in sync with contemporary museological principles of the conservation of cultural heritage and the politics of display, the Museum today represents a dynamic institution which by the scope and diversity of its program, by its research and pedagogical work, its intensive international collaboration and openness to diverse modes of cultural activity and cooperation, stands for an important factor of the cultural and art life of Belgrade and Serbia.

Besides the building at Ušće, Museum of Contemporary Art comprises of the Salon of the MoCAB and the Milica Zorić and Rodoljub Čolaković Gallery-Legacy.

### Mrdjan Bajic: UNRELIABLE NARRATOR

The exhibition "Unreliable Narrator" presents the decades-long creative work of Mrdjan Bajic, one of the most prominent actors of the contemporary art scene in Serbia. Displayed on all five levels as well as in the immediate surroundings of the Museum, the exhibition is structured through chronological and thematic units (1980s vs 1990s, Yugomuzej, Unreliable Stories) that follow all stages of the development of Bajic's sculptural work and the evolution of his distinctive artistic poetics, approach and expression in the medium of sculpture. The exhibition includes the artist's now emblematic works and projects that have defined artistic events in our country, in the region and internationally for the last four decades, including a new interpretation of the Yugomuzej project, as well as the work specially made for the current exhibition.

## MUSEUM OF YUGOSLAVIA

Museum of Yugoslavia is an open institution that encourages different actors to actively perceive the present by modern interpretation of the

jugoslovenskog nasleđa i jugoslovenske prošlosti. Kroz svoje programe i aktivnosti podstičemo društveno pamćenje i kulturu sećanja vezanu za razvoj jugoslovenske ideje, od nastanka države Jugoslavije kao kraljevine do njenog nestanka, početkom devedesetih godina. Inovativnim pristupom jedinstvenim zbirka i sačuvanim svedočanstvima o Jugoslaviji, posetiocima nudimo autentične uvide, saznanja i doživljaje kroz izlagačke, edukativne i interaktivne program Današnji Muzej Jugoslavije do kraja 2016. godine nosio je naziv Muzej istorije Jugoslavije. Ime je promenjeno dvadeset godina nakon što je MIJ osnovan (1996) spajanjem i ujedno prestankom postojanja dve institucije: Memorijalnog centra Josip Broz Tito i Muzeja revolucije naroda i narodnosti Jugoslavije. Usled društveno-istorijskih okolnosti, ratova i raspada Jugoslavije tokom devedesetih godina, ti muzeji postali su balast budući da su svedočili o nepoželjnoj prošlosti čiji su se tragovi aktivno brisali iz sadašnjosti. Fondovi te dve institucije poslužili su kao osnova na kojoj, političkom odlukom, nastaje nov muzej, koji je trebalo da Jugoslaviju muzealizacijom „smesti na policu“, u skladu sa shvatanjem muzeja kao skladišta „starih i bespotrebnih stvari“. Uprkos tome, fondovi, istorije, dokumentacija i zaposleni ove dve institucije postali su osnova dvadesetogodišnjeg traganja za načinima baštinjenja Jugoslavije.

Izložba „Muzejska laboratorija“ reflektuje rad na stalnoj postavci Muzeja Jugoslavije. Polazeći od muzejskog fonda kao glavnog izvora za istraživanje društvenih pojava i istorijskih trenutaka važnih za razumevanje iskustva života u Jugoslaviji, ova izložba preispituje jugoslovensko nasleđe i samu instituciju Muzeja. Osim kustosa, u laboratoriju su uključeni i drugi stručnjaci, različite zajednice, kao i publika, dok su umetničke intervencije na postavci deo prakse zajedničkog promišljanja jugoslovenskog nasleđa sa akterima lokalne umetničke scene koju naš Muzej kontinuirano afirmiše.

## **GALERIJA LIKOVNE I MUZIČKE UMETNOSTI SRPSKE AKADEMIJE NAUKA I UMETNOSTI**

Srpska akademija nauka i umetnosti osnovala je Galeriju Srpske akademije nauka i umetnosti 1968. godine i ona i danas deluje kao jedinica u sastavu SANU. Galerija SANU čini dostupnijom delatnost institucije široj javnosti. Organizujući izložbe iz različitih oblasti, čuvajući umetnička dela iz fonda Umetničke zbirke i održavajuće koncerte, Galerija sprovodi kulturnu misiju u životu prestonice.

Uz posebno angažovanje članova Odeljenja likovne i muzičke umetnosti Srpske akademije nauka i umetnosti, prema projektu Grigorija Samojlova, koji je 1949–1952. rekonstruisao enterijer čitave palate Akademije, godine 1967. preduzeti su obimni poslovi rekonstrukcije lokala u prizemlju, na uglu Knez Mihailove i Ulice Vuka Karadžića, i preuređenja prostora u izložbenu galeriju.



past. Our mission is to be the place of open dialogue, to exchange knowledge and experiences on the social and cultural phenomena of the 20th century with all institutions, organizations and individuals interested in issues on Yugoslav heritage and Yugoslav past. Through our programs and activities, we encourage social memory and culture of remembrance related to development of the Yugoslav idea, since the creation of the Yugoslav state as a kingdom, until its breakup in the early 1990s. By the innovative approach to unique collections and preserved testimonies of Yugoslavia we offer authentic insights, knowledge and experiences through exhibition, educational and interactive programs to our visitors.

Today's Museum of Yugoslavia was called the Museum of Yugoslav History (MYH) until the end of 2016. The name was changed twenty years after the MYH was founded<sup>1</sup> (1996) by merger of two institutions following which they ceased to exist as such: the Memorial Center "Josip Broz Tito" (MC)<sup>2</sup> and the Museum of the Revolution of Yugoslav Nations and Ethnic Minorities (MR). Due to the socio-historical circumstances that resulted in violent breakup and war between the states that once formed Yugoslavia during the 1990s, these museums became a burden, as witnesses of the unwanted past, traces of which were thoroughly erased from the present. It was a political decision that placed the collections of the two institutions under the same roof.

Even though this musealization of Yugoslavia was supposed to "put it on the shelf" in accordance with the understanding of a museum as a storage place for "old and unnecessary things", it turned out that the collections, histories, documentation and employees of these two institutions became the basis of a twenty years long search for ways of acknowledging Yugoslavia as a heritage.

The exhibition „Museum Laboratory“

The exhibition „Museum Laboratory“ reflects the work on the permanent exhibition of the Museum. Starting from the Museum collection as the main source for researching social phenomena and historical moments important for understanding the experience of life in Yugoslavia, the exhibition examines the Yugoslav heritage and the institution of the Museum. In addition to the curators, other experts, various communities, as well as the audience are involved in the Laboratory, while the artistic interventions on the exhibition are part of the practice of joint reflection on Yugoslav heritage with actors from the local art scene.

## **SERBIAN ACADEMY OF SCIENCES AND ARTS GALLERY OF VISUAL ARTS AND MUSIC**

The Serbian Academy of Sciences (SASA) opened the Gallery in 1968. The Gallery provides the general public with an insight into SASA activities. By staging exhibitions of works from various fields, preserving the works of art in the holdings of the Art Collection, and organizing concerts, the Gallery fulfills its mission of promoting art in Belgrade.

U novembru 1967. godine Predsedništvo SANU imenuje Umetnički savet Galerije, sačinjen od izabranih članova SANU i renomiranih stručnjaka, na čelu s Nedeljkom Gvozdenovićem, dopisnim članom SANU. Maja 1968. godine otvorena je prva izložba – Srpski umetnici XIX veka – akademika Lazara Trifunovića, i člana Saveta Galerije.

Osnovna delatnost Galerije SANU jeste organizovanje izložbi iz oblasti umetnosti i nauke i predstavljanje aktivnosti Akademije. U saradnji sa odeljenjima SANU i najistaknutijim stručnjacima iz različitih oblasti, do danas je prikazano više od 240 postavki. Galerija je povremeno domaćin izložbama drugih institucija iz zemlje i inostranstva, a pojedine izložbe u organizaciji Galerije SANU gostuju u galerijama u Srbiji i izvan zemlje.

Galerija SANU organizuje predavanja u vezi sa izložbenom delatnošću, kao i stručna vođenja kroz izložbe, formira dokumentaciju o izložbama, a raspolaže i priručnom stručnom bibliotekom zatvorenog tipa.

#### OLGA JEVRIĆ – KOMPOZICIJA I STRUKTURA

„Olga Jevrić – Kompozicija i struktura” – naziv je izložbe koja će biti priređena u Galeriji SANU povodom značajnog jubileja: stogodišnjice rođenja istaknute jugoslovenske i srpske vajarke.

Olga Jevrić je rođena u Beogradu gde je završila odsek za klavir Muzičke akademije 1946. godine, a zatim i vajarski odsek Akademije likovnih umetnosti 1948. godine. Izabrana za dopisnog člana SANU 1974. godine, a 1983. postaje prva i jedina žena vajar redovni član SANU.

Opus Olge Jevrić spada u vrhunske domete naše i evropske moderne umetnosti druge polovine 20. veka. Njene vizionarske skulpture su novim materijalima, apstraktnom formom i specifičnim likovnim jezikom trasirale novo poglavlje jugoslovenske skulpture, istovremeno ostajući jedinstvena pojava na našem podneblju. Zbirka koju je umetnica zaveštala Srpskoj akademiji nauka i umetnosti dobila je 2015. godine status kulturnog dobra od nacionalnog značaja, dok brojna inostrana izlaganja i uvrštenje njenih skulptura u značajne svetske umetničke kolekcije, poput kolekcije Muzeja Izraela u Jerusalimu, Nacionalne galerije u Berlinu i Tate Modern u Londonu, potvrđuju da delo Olge Jevrić prevazilazi nacionalne okvire.

Publici će ovom jubilarnom izložbom biti predstavljena dela iz dva legata umetnice koja su poklonjena SANU i Kući legata u Beogradu u svom integralnom obimu, kao i manji broj radova iz Muzeja savremene umetnosti Vojvodine, Centra za likovnu i primenjenu umetnost Tera (Terra) i privatnih kolekcija. Više od pet decenija plodonosnog stvaralašt-

In 1967, owing to the efforts of the members of the SASA Department of Visual Arts and Music, a massive reconstruction of the ground floor premises on the corner of Kneza Mihaila and Vuka Karadžića Streets was undertaken, based on the design of Grigorije Samojlov, who had reconstructed the entire interior of the Academy Palace between 1949 and 1952, and the premises were turned into an exhibition gallery.

In November of 1967, the SASA Presidency instituted the Art Council of the Gallery, whose members were selected from the ranks of SASA members and renowned professionals. Corresponding Member Nedeljko Gvozdrenović was appointed head of the Council. May of 1968 saw the opening of the first exhibition, Serbian Artists of the 19th Century, curated by Academician Lazar Trifunović, who was also a member of the Art Council of the Gallery.

The basic task of the SASA Gallery is to organize art and science exhibitions and present the activities of the Academy. In collaboration with SASA departments and the most prominent experts in various fields, over 240 exhibitions have been staged to date. Occasionally, the Gallery hosts exhibitions organized by other Serbian and foreign institutions, whereas some of the exhibitions of the SASA Gallery are also staged as visiting exhibitions in galleries in Serbia and abroad.

The SASA Gallery organizes lectures related to exhibition activities, as well as guided tours of exhibitions. It also documents exhibitions and has a closed stack library.

## OLGA JEVRIĆ – COMPOSITION AND STRUCTURE

'Olga Jevrić – Composition and Structure' is the title of the exhibition to be presented at the SASA Gallery, on the occasion of an important anniversary: the centenary of the birth of the distinguished Yugoslav and Serbian sculptor.

Olga Jevrić was born in Belgrade, where she graduated from the Piano Department at the Music Academy in 1946, followed by her graduation from the Sculpture Department at the Academy of Fine Arts in 1948. She was elected a SASA corresponding member in 1974, and in 1983, she became the first and only female sculptor, a full member of SASA. Olga Jevrić's oeuvre has had a superior reach in our and European modern arts of the second half of the 20th century. Her visionary sculptures paved the way for a new chapter in Yugoslav sculpturing, with new materials, abstract forms and a unique art language, simultaneously remaining an original phenomenon in our regions. The Collection that she bequeathed to the Serbian Academy of Sciences and Arts was named cultural property of national importance in 2015, while numerous exhibitions abroad, and the inclusion of her sculptures into important world

va Olge Jevrić biće predstavljeno sa preko dvesta njenih dela, koja uključuju sve značajne cikluse i pojedinačne radove – od Predloga za spomenike (1951–1965), koji su prvi smeli iskorak nacionalne skulpture izvan figuracije ka apstrakciji, sve do poslednjih radova u kojima su glavna preokupacija autorke taktilna svojstva materijala.

Tokom trajanja izložbe biće prikazan film Skulptura u svetu predmeta i pejzaža – Olga Jevrić (scenario akademik Ljubomir Simović, Marko Karadžić, režija Marko Karadžić), planirana su stručna vođenja i tribine na kojima će se diskutovati o životu i delu Olge Jevrić.

Pored obeležavanja značajnog jubileja i odavanja priznanja delu Olge Jevrić i njegovom nespornom značaju u okviru srpske, tadašnje jugoslovenske, ali i evropske umetničke scene druge polovine 20. veka, izložba ima za cilj i upoznavanje mlađe generacije sa opusom naše istaknute autorke. Sa druge strane, starija publika će imati priliku da se ponovo susretne sa prepoznatljivim apstraktnim formama koje su je uvrstile u red najznačajnijih skulptorki 20. veka.

art collections, such as the collection of the Israel Museum in Jerusalem, the National Gallery in Berlin and the Tate Modern in London, confirm that Olga Jevrić's work transcends national boundaries.

The audience will be presented with the works from two endowments, the SASA Legacy and Heritage House in Belgrade in its integral units, as well as a few works from the Museum of Contemporary Art of Vojvodina, Terra Centre for Fine and Applied Arts and private collections. More than five decades of fruitful work of Olga Jevric will be showcased with over 200 works, which include all major cycles and individual works, from Proposals for Monuments (1951-1965), which were the first bold steps of the national sculpture, from figuration towards abstraction, to her last works, which demonstrate her engrossment into textile features of materials.

In addition to marking an important anniversary and recognizing the work of Olga Jevrić and its unquestionable importance within the Serbian, then Yugoslav, as well as European art scene of the second half of the 20th century, the exhibition's purpose is to enlighten younger generations with the opus of our distinguished author.

On the other hand, the mature audience will have the opportunity of seeing again the distinct abstract forms which placed her among the most acclaimed sculptors of the 20th century.



# TN6

***Izdavač:***

Ansambl narodnih igara i pesama  
Srbije „Kolo“, Mitropolita Petra 8, 11000 Beograd,  
tel. 276 31 44,  
office@kolo.rs, www.kolo.rs

***Glavni i odgovorni urednik:***

Vladimir Dekić

***Prevod na engleski:***

Sanja Đokanović

***Dizajn i tehnička priprema:***

Miloš Kozlovački

***Štampa:***

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SRB

GLAVNI I ODGOVORNI UREDNIK  
VLADIMIR DEKIĆ

EDITOR IN CHIEF  
VLADIMIR DEKIĆ

DIZAJN  
MILOŠ KOZLOVAČKI

DESIGN  
MILOŠ KOZLOVAČKI

АНСАМБЛ КОЛО  
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