

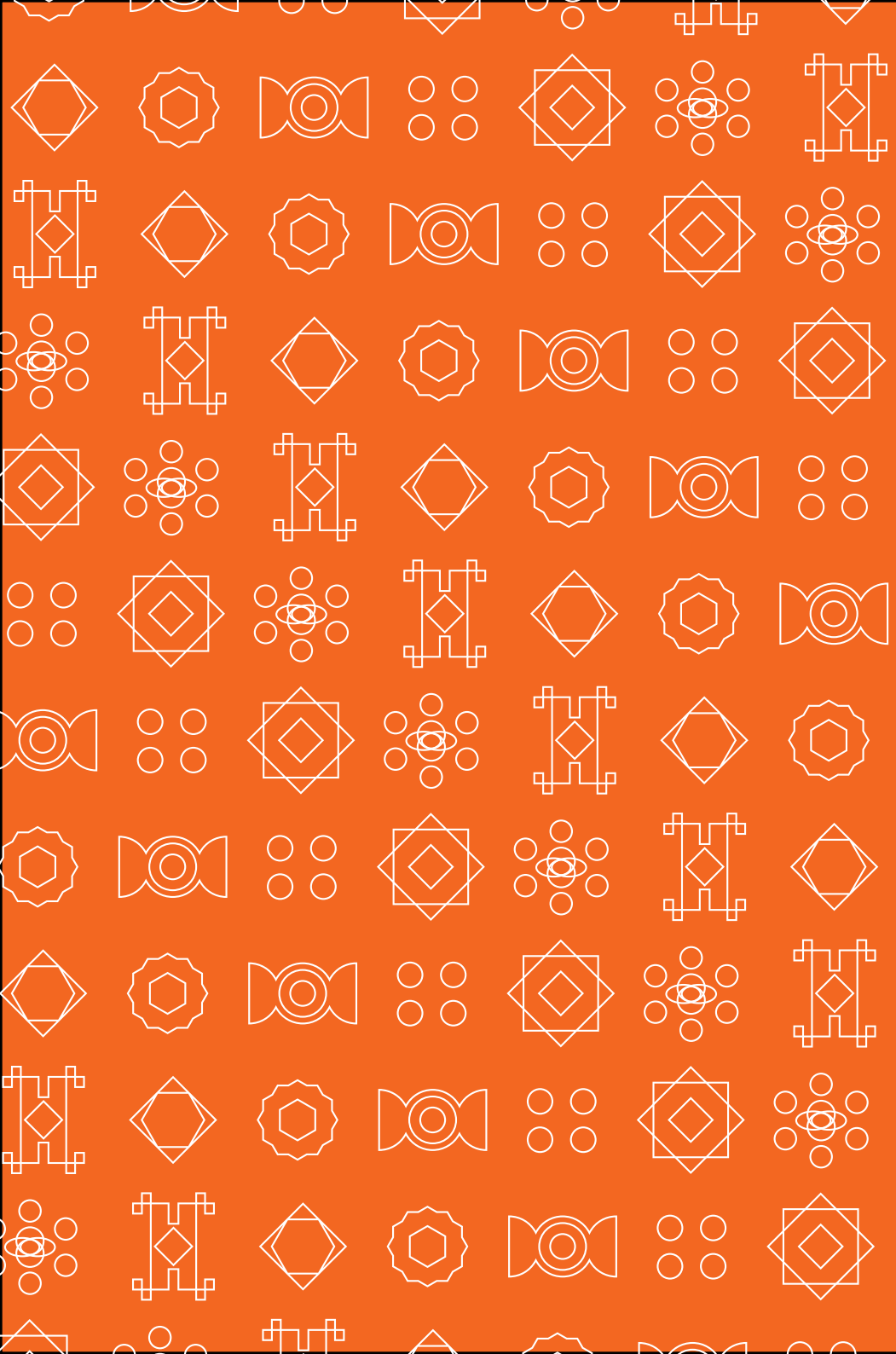


# Tradicija **NOVA**

E T N O S A M I T

1 - 5 . N O V E M B A R 2 0 1 8 .





# TradicijaNOVA

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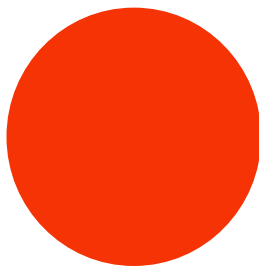
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***Štampa:***

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***Tiraž:***

300 primeraka



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## Drage i dragi,

Dobrodošli na TradicijuNovu. Da, ovo je samit, i festival i konferencija. I da, mi ćemo nastupati, pričati, biti na radionicama, otkrivati i planirati za budućnost, ali ideja iza ovog imena i ovog skupa je mnogo veća od svega toga.

Ideja, ambicija i cilj TradicijeNove su novo ruho naše tradicije, novo ruho našeg ansambla, i novo ruho naše kulture.

Da, mi smo tu da čuvamo tradiciju, istoriju i prošlost kulture Srbije. To radimo prethodnih 70 godina i radićemo narednih 170. To je u srži našeg postojanja i naše misije, i to se nikada neće promeniti. Međutim, mi želimo i moramo da se menjamo sa vremenom, ne samo da bismo mu se prilagodili, već da bismo ga oblikovali i usmeravali u budućnost kakvu mi želimo. Ovde, u svim sferama života, svi stalno pričamo kako hoćemo da dođemo „u korak sa vremenom“. Ne, mi želimo da idemo korak ispred vremena. Da učimo od sveta, ali i da svet uči od nas. Da se razvijamo, učimo i rastemo, ali i da se obrazujemo, širimo i oblikujemo šta svet misli o Srbiji, šta misli o našoj kulturnoj baštini i kako da komunicira, preuzima i gradi na njoj.

To je ideja iza TradicijeNove i posle prvog izdanja etno samita, ovaj, novi, drugi ide korak dalje u postizanju tog cilja. Takođe, uvereni smo da će naredni biti još uspešniji od ovog i da će se taj konstantni napredak, to osvajanje novih prostora ponavljati iz godine u godinu.

TradicijaNova je naša ambicija, naša ideja i naš cilj. Transformacija načina na koji se percipira naša kultura ali i metoda kojim se ona komunicira svetu. Sve najbolje od onoga što imamo u kombinaciji sa najinteresantnijim tokovima sveta koji dolazi. Naša tradicija, ali na potpuno novi način. Još jednom, dobrodošli na TradicijuNovu.

A handwritten signature in blue ink, reading "Marko Ristić". The signature is written in a cursive, flowing style with some loops and flourishes.

**Dear everyone,**

Welcome to TraditionAnew. Yes, this is a summit, and a festival and a conference. And yes, we will perform, talk, take part in workshops, discover things and plan for the future, but the idea behind this title and this gathering is much larger than all this.

The idea, ambition and goal of TraditionAnew is a new image of our tradition, new image of our ensemble and new image of our culture.

Yes, we are here to preserve tradition, history and the past of culture in Serbia. We have been doing that for the past 70 years and will continue to do so for another 170. This is the core of our existence and our mission and this will never change. However, we want to and need to change with the times, not only to adapt to them, but also to shape them and direct them towards the future we ourselves desire. Here, in all spheres of life, we all keep talking of wanting to "keep up with the times". No, we want to take it a step further and be a step ahead of the times. We want to learn from the world, but also have the world learn from us. To develop, learn and grow, but also to educate, expand and have an impact on how the world perceives Serbia, how it perceives our cultural heritage and how to communicate it, embrace it and work on it.

This is the idea behind TraditionAnew, and, following the first edition of the ethno summit, this new, second edition is yet another step towards achieving this goal. Also, we are convinced that the editions to come will be even more successful than this one and that this constant progress, this conquering of new spaces will repeat from one year to another.

TraditionAnew is our ambition, our idea and our goal. Transformation of the way in which our culture is perceived, but also the method in which it is communicated to the world. All the best of what we have, combined with the most interesting trends of the world that is yet to come. Our tradition, yet in a completely new fashion. Once more, we wish to welcome you to TraditionAnew.

A handwritten signature in blue ink, reading "Vlado Ruzić". The signature is written in a cursive, flowing style with a blue ink color.

# ČETVRTAK – 1. 11. 2018.



**07:00 - 10:00** - Doručak<sup>1</sup>

**08:15** - Grupni polazak peške od hotela Royal Inn do Bitef teatra - učesnici kreativne radionice

**09:00** - Baletski klas

**10:00 - 12:00** - Kreativna radionica I<sup>2</sup>

**12:00 - 12:30** - Kafe pauza

**12:30 - 14:00** - Kreativna radionica II

**13:30 - 16:00** - Ručak

**14:30** - Grupni polazak peške od hotela Royal Inn do Privredne Komore Srbije - učesnici konferencije<sup>3</sup>

**15:00 - 16:30** - Otvaranje konferencije i prvi blok predavanja

- "Tetovirati balon od sapunice: beleške o plesnoj kritici" -

Dunja Njaradi

**16:30 - 16:45** - Kafe pauza

**16:45 - 18:15** - Drugi blok predavanja

- Promocija izdavačke delatnosti Ansambala KOLO - Vladimir Dekić, Jelena Janković, Sanja Ranković, Dunja Njaradi

- Promocija projekata "Rumenka" i "Trenutak za tradiciju" -

Zdravko Ranisavljević, Miloš Rašić, Nikola Ljuca

**19:30** - Transfer od hotela do Kombank Dvorane

**20:00** - Kombank Dvorana - RUKU POD RUKU 2.0 - KOLO I LADO

**22:30** - Koktel dobrodošlice u Maršalovom salonu Kombank Dvorane<sup>4</sup>

1 Svi obroci se služe u hotelu Royal Inn osim večera 01.11.2018 i 04.11.2018.

2 Na radionicama učestvuju izabrani članovi svih Ansambala

3 Sva predavanja se održavaju u Privrednoj Komori Srbije

4 Na koktel su pozvani svi učesnici samita i ujedno je zamena za večeru





# THURSDAY – NOVEMBER 1<sup>ST</sup> 2018



**07:00 - 10:00** - Breakfast<sup>1</sup>

**08:15** – Group walk from Royal Inn Hotel to Bitez Theatre – creative workshop participants

**09:00** – Ballet class

**10:00 - 12:00** – Creative Workshop I<sup>2</sup>

**12:00 - 12:30** – Coffee break

**12:30 - 14:00** – Creative Workshop II

**13:30 - 16:00** - Lunch

**14:30** – Group walk from Royal Inn hotel to Chamber of Commerce of Serbia – conference participants<sup>3</sup>

**15:00 - 16:30** – Opening of the conference and first block of lectures  
- "A Tattooed Soap Bubble: Notes on Dance Criticism" - Dunja Njaradi

**16:30 - 16:45** – Coffee break

**16:45 - 18:15** – Second block of lectures

- Launch of KOLO Ensemble's publishing activities - Vladimir Dekic, Jelena Jankovic, Sanja Rankovic, Dunja Njaradi

- Launch of the project "Rumenka" (The Blushing One) and "A Moment for Tradition" - Zdravko Ranisavljevic, Milos Rasic, Nikola Ljuca

**19:30** – Transfer from the hotel to Kombank Hall

**20:00** - Kombank Hall - HAND IN HAND 2.0 - KOLO AND LADO

**22:30** – Welcome Cocktail at the Marshall Salon of Kombank Hall<sup>4</sup>

<sup>1</sup> All meals served at Royal Inn hotel, save for dinner on November 1st and 4th 2018.

<sup>2</sup> Selected members of all Ensembles take part in the workshops

<sup>3</sup> All lectures take place at the Chamber of Commerce of Serbia

<sup>4</sup> All participants are invited to the cocktail and it is at the same time served in place of dinner

# PETAK – 2. 11. 2018.

**07:00 - 10:00** - Doručak

**08:15** - Grupni polazak peške od hotela Royal Inn do Bitef teatra - učesnici kreativne radionice

**09:00** - Baletski klas

**10:00 - 12:00** - Kreativna radionica I

**12:00 - 12:30** - Kafe pauza

**12:30 - 14:00** - Kreativna radionica II

**13:30 - 16:00** - Ručak

**14:30** - Grupni polazak peške od hotela Royal Inn do Privredne Komore Srbije - učesnici konferencije

**15:00 - 16:45** - Prvi blok predavanja

- Koreografisanje pogleda u ukrajinskim scenskim narodnim plesovima - Andrij Nahačevski (Profesor Emeritus, Univerzitet Alberta, Kanada)

- "Od terena do pozornice i natrag" - Iva Niemčić (Institut za etnologiju i folkloristiku, Zagreb)

- "Analiza folklorne koreografije i problematika njenog razvoja" - Milan Bačkulja (Ansambel narodnih igara i pesama Srbije KOLO)

**16:45 - 17:00** - Kafe pauza

**17:00 - 18:15** - Drugi blok predavanja

- "Folklorna slika koja rezonira: Paun, multimedijalna koreografija Jange Liping" - Emili Vilok (Univerzitet Mičigen, SAD)

- "Tradicionalni ples i pozorišni ples: Mark Moris ruši granice" - Stefani Džordan (Univerzitet Rouhempton, Velika Britanija)

**19:30** - Transfer od hotela do Bitef teatra

**20:00** - Bitef teatar - "Melting Pot" - performans Baletске škole u Novom Sadu, odsek za narodnu igru

- "Srpska Fantazija" - Ansambel narodnih igara i pesama Srbije KOLO

**21:45** - Transfer autobusom od Bitef teatra do Bitef Art kafea

**22:00** - Bitef Art kafe - Lado Electro 2.0

**23:15** - Transfer autobusom od Bitef Art kafea do hotela Royal Inn

**21:00 - 01:00** - Večera



# FRIDAY – NOVEMBER 2<sup>ND</sup> 2018

**07:00 - 10:00** – Breakfast

**08:15** – Group walk from Royal Inn hotel to Bitef Theatre – creative workshop participants

**09:00** – Ballet Class

**10:00 - 12:00** – Creative workshop I

**12:00 - 12:30** – Coffee break

**12:30 - 14:00** – Creative workshop II

**13:30 - 16:00** – Lunch

**14:30** – Group walk from Royal Inn hotel to Chamber of Commerce of Serbia – conference participants

**15:00 - 16:45** – First block of lectures

- "Choreographing Eyes in Ukrainian Staged Folk Dance" - Andriy Nahachewsky (Professor Emeritus, University of Alberta, Canada)

- "From Field to Stage and Back" - Iva Niemcic (Institute for Ethnology and Folcloristic, Zagreb)

- "Analysis of folklore choreography and problematics of its development

- Milan Backulja (Serbian National Song and Dance Ensemble KOLO)

**16:45 - 17:00** – Coffee break

**17:00 - 18:15** – Second block of lectures

- "A Folk Image that Resonates: Yang Liping's Multimedia Peacock Choreography" - Emily Wilcox (University of Michigan, USA)

- "Traditional Dance and Theatre Dance: Mark Morris Breaks Borders" - Stephanie Jordan (University of Roehampton, London, UK)

**19:30** – Transfer from the hotel to Bitef Theatre

**20:00** - Bitef Theatre - "Melting Pot" – performance by Ballet School of Novi Sad, Folk Dance Department

- "A Serbian Fantasy" – Serbian National Song and Dance Ensemble KOLO

**21:45** – Bus transfer from Bitef Theatre to Bitef Art Café

**22:00** - Bitef Art Cafe - Lado Electro 2.0

**23:15** – Bus transfer from Bitef Art Café to Royal Inn Hotel

**21:00 - 01:00** - Dinner

# SUBOTA – 3. 11. 2018.

**07:00 - 10:00** - Doručak

**08:15** - Grupni polazak peške od hotela Royal Inn do Bitef teatra - učesnici kreativne radionice

**09:00** - Baletski klas

**10:00 - 12:00** - Kreativna radionica I

**12:00 - 12:30** - Kafe pauza

**12:30 - 14:00** - Kreativna radionica II

**13:30 - 16:00** - Ručak

**14:30** - Grupni polazak peške od hotela Royal Inn do Privredne Komore Srbije - učesnici konferencije

**15:00 - 16:45** - Prvi blok predavanja

- "Dramaturška artikulacija savremene narodne igre" - Dimitrije Kokanov (Doktorant na Fakultetu Dramskih Umetnosti u Beogradu, dramaturg pozorišta "Atelje 212" u Beogradu)

- "Duni mi, duni, lađane. Splet igara i pesama iz Gnjilana", Dramaturški aspekti u koreografskom stvaralaštvu Milorada Lonića- Selena Rakočević i Milorad Lonić (Fakultet muzičke umetnosti Beograd i Ansambl "Vila" Novi Sad)

- "Scenski potencijal sevdaha" - Asja Krsmanović (Samostalna dramaturškinja, Sarajevo)

**16:45 - 17:00** - Kafe pauza

**17:00 - 18:15** - Drugi blok predavanja

- "Tradicionalni narodni ples na sceni kao deo savremene umetnosti u Srbiji" - Zdravko Ranisavljević (Fakultet muzičke umetnosti Beograd, CIOTIS)

- "Kritikovanje narodnog ili kritikovanje plesa?" - Filip Petkovski (Doktorant na Univerzitetu Kalifornije, Los Angeles)

**19:30** - Transfer od hotela do pozorišta "Atelje 212"

**20:00** - Pozorište "Atelje 212" - Performans studenata Irske Svetske Akademije muzike i plesa u Limeriku

**21:00 - 00:00** - Večera

# SATURDAY – NOVEMBER 3<sup>RD</sup> 2018

**07:00 - 10:00** - Breakfast

**08:15** – Group walk from Royal Inn hotel to Bitef Theatre – workshop participants

**09:00** – Ballet class

**10:00 - 12:00** – Creative workshop I

**12:00 - 12:30** – Coffee Break

**12:30 - 14:00** – Creative workshop II

**13:30 - 16:00** - Lunch

**14:30** – Group walk from Royal Inn hotel to Chamber of Commerce of Serbia – conference participants

**15:00 - 16:45** – First block of lectures

-“Dramaturgical articulation of contemporary folk dances” - Dimitrije Kokanov (PhD Candidate at the Faculty of Dramatic Arts, dramaturg with “Atelje 212” Theatre in Belgrade)

-“Blow, oh blow, you Cool Breeze. Medley of Dances and Songs from Gnjilane” Dramaturgical aspects in choreography of Milorad Lonc- Selena Rakocevic and Milorad Lonc (Faculty of Music, Belgrade and “Vila” Ensemble, Novi Sad)

-“Performance potential of sevdah” - Asja Krsmanovic (Independent dramaturg, Sarajevo)

**16:45 - 17:00** – Coffee break

**17:00 - 18:15** – Second block of lectures

-“Staged traditional folk dances as a part of contemporary arts in Serbia” - Zdravko Ranisavljevic (Faculty of Music, Belgrade, CIOTIS)

-Critiquing the folk or critiquing the dance? - Filip Petkovski (PhD Candidate, UCLA, Los Angeles)

**19:30** - Transfer from hotel to “Atelje 212” Theatre

**20:00** - “Atelje 212” Theatre – Performance of the students of Irish World Academy of Music and Dance in Limerick

**21:00 - 00:00** – Dinner

# NEDELJA – 4.11.2018.

**07:00 - 10:00** - Doručak

**08:15** - Grupni polazak peške od hotela Royal Inn do Bitef teatra - učesnici kreativne radionice

**09:00** - Baletski klas

**10:00 - 12:00** - Kreativna radionica I

**12:00 - 12:30** - Kafe pauza

**12:30 - 14:00** - Kreativna radionica II

**13:30 - 16:00** - Ručak

**14:30** - Grupni polazak peške od hotela Royal Inn do Privredne Komore Srbije - učesnici konferencije

**15:00 - 16:45** - Prvi blok predavanja

- "Izražavanje i otelovljavanje kulturnog identiteta: ispitivanje irskih plesnih praksi" - Ketrin Fouli (Irska svetska akademija za muziku i ples, Univerzitet Limerik, Irska)

- "Romantizam bez kritike: pristupi i kritike koreografije tradicionalnog plesa u Srbiji" - Miloš Rašić (Etnografski institut SANU, Beograd, Srbija)

- "Metodika rada s reproduktivnim folklornim ansamblima" - Andrija Ivančan (Umetnički direktor Ansambla narodnih plesova i pesama Hrvatske "Lado", Zagreb, Hrvatska)

**16:45 - 17:00** - Kafe pauza

**17:00 - 18:15** - Okrugli sto sa svim učesnicima konferencije

**19:30** - Transfer od hotela do Bitef teatra

**20:00** - Presentacija kreativne radionice za umetnike profesionalnih ansambala u režiji Nikole Ljuce

- Razgovor sa rediteljem i saradnicima kreativne radionice i kreatorima predstave "Melting Pot"

**22:00** - Transfer od Bitef Teatra do mesta žurke<sup>5</sup>

**22:30 - 04:00** - Žurka povodom zatvaranja Etno samita "TradicijaNova"

**02:00** - Transfer I do hotela<sup>6</sup>

**04:00** - Transfer II do hotela

<sup>5</sup> Transferi se obavljaju dabldeker autobusima koji kreću od Bitef teatra

<sup>6</sup> Doručak narednog dana (05.11.2018.) se odvija u vremenskom intervalu 07-10 časova. Najkasniji Check-out u 12 časova



# SUNDAY – NOVEMBER 4<sup>TH</sup> 2018

**7:00 - 10:00** - Breakfast

**08:15** - Group walk from Royal Inn hotel to Bitef Theatre – workshop participants

**09:00** – Ballet class

**10:00 - 12:00** – Creative workshop I

**12:00 - 12:30** – Coffee break

**12:30 - 14:00** – Creative workshop II

**13:30 - 16:00** - Lunch

**14:30** - Group walk from Royal Inn hotel to Chamber of Commerce of Serbia – conference participants

**15:00 - 16:45** – First block of lectures

-“Expressing and Embodying Cultural Identity: an Examination of Irish Dance Practices” - Catherine Foley (The Irish World Academy of Music and Dance, University of Limerick, Ireland)

-“Romanticism Without Criticism: approaches and criticism of choreography of traditional dance in Serbia” - Milos Rasic (Ethnographic institute of Serbian Academy of Sciences and Arts, Belgrade, Serbia)

- “Methodics of Work with Reproductive Folklore Ensembles” - Andrija Ivancan (Artistic director of Croatian National Song and Dance Ensemble “Lado”, Zagreb, Croatia)

**16:45 - 17:00** – Coffee break

**17:00 - 18:15** – Round table with all conference participants

**19:30** - Transfer from hotel to Bitef Theatre

**20:00** – Presentation of creative workshop for members of professional ensembles, directed by Nikola Ljuca

- Discussion with director and collaborators of the creative workshop and creators of the performance “Melting Pot”

**22:00** – Transfer from Bitef Theatre to the place of the party<sup>5</sup>

**22:30 - 04:00** – Ethno Summit “TraditionAnew” Farewell party

**02:00** - Transfer I to hotel<sup>6</sup>

**04:00** - Transfer II to hotel

<sup>5</sup> Transferi se obavljaju dabldeker autobusima koji kreću od Bitef teatra

<sup>6</sup> Breakfast on the following day (November 5th 2018) takes place from 07-10 AM. Check out by 12 PM at the latest.



### SMEŠTAJ:

Hotel Royal Inn, adresa: Kralja Petra 56, Beograd

### FESTIVALSKA IZVOĐENJA

Kombank Dvorana, adresa: Dečanska 14, Beograd

Bitef Teatar, adresa: Skver Mire Trailović 1, Beograd

Bitef Art Cafe, adresa: Mitropolita Petra 8, Beograd

Pozorište Atelje 212, adresa: Svetogorska 21, Beograd

### KREATIVNA RADIONICA:

Bitef Teatar, adresa: Skver Mire Trailović 1, Beograd

### KONFERENCIJA:

Privredna Komora Srbije, adresa: Resavska 13-15, Beograd

### ŽURKA:

Adresa žurke : Yachting club kej, Ušće bb, Beograd

### OSTALO:

Ambasada Republike Hrvatske u Republici Srbiji, adresa: Kneza Miloša 62, Beograd

Ambasada Republike Makedonije u Republici Srbiji, adresa: Gospodar Jevremova 34, Beograd

Ambasada Sjedinjenih Američkih Država u Republici Srbiji, adresa: Bulevar kneza Aleksandra Karađorđevića 92, Beograd

Konzulat Republike Irske u Republici Srbiji, adresa: Kosančićev venac 2/4, Beograd

Ambasada Velike Britanije u Republici Srbiji, adresa: Resavska 46, Beograd



**ACCOMMODATION:**

Hotel Royal Inn, address: Kralja Petra 56, Belgrade

**FESTIVAL PERFORMANCES**

Kombank Hall, address: Decanska 14, Belgrade

Bitef Theatre, address: Square of Mira Trailovic 1, Belgrade

Bitef Art Cafe, address: Mitropolita Petra 8, Belgrade

Atelje 212 Theatre, address: Svetogorska 21, Belgrade

**CREATIVE WORKSHOP:**

Bitef Theatre, address: Square of Mira Trailovic 1, Belgrade

**CONFERENCE:**

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

**PARTY:**

Yachting club, Usce, Belgrade

**OTHER:**

Embassy of Republic of Croatia, address: Knez Milosa 62, Beograd

Embassy of the Republic of Macedonia, address: Gospodar Jevremova 34, Belgrade

U.S. Embassy in Serbia, address: Bulevar kneza Aleksandra Karadjordjevica 92, Belgrade

Honorary Consulate of Ireland, Kosancicev venac 2/4, Belgrade

British Embassy in Serbia, Resavska 46, Belgrade



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### KOLO I LADO: RUKU POD RUKU 2.0

Imamo zadovoljstvo da vam predstavimo zajednički koncert Ansambla narodnih igara i pesama Srbije KOLO i LADA, Ansambla narodnih plesova i pjesama Hrvatske.

Prvog novembra, u Kombank Dvorani, zajedno sa Ansamblom LADO, Ansambl KOLO će zajedničkim nastupom otvoriti naš drugi po redu Etno samit "TradicijaNova".

Pre dve godine, posle punih četvrt veka, ova dva ansambla su obnovila međusobnu saradnju. U ove dve godine, razmenjivali smo iskustva i jačali međusobne odnose. Ovaj koncert u Kombank Dvorani biće kruna te saradnje.

Pozivamo vas sve da nam se pridružite i da, slaveći našu tradiciju kroz ples, igru i pesmu, zajedno gradimo budućnost.

Pokrenimo Momentum 71. sezone KOLA.



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### **KOLO AND LADO: HAND IN HAND 2.0**

It is our pleasure to present to you the joint concert of Serbian National Song and Dance Ensemble KOLO and Croatian National Song and Dance Ensemble LADO.

On November 1st, at the Kombank Hall, together with LADO Ensemble, Ensemble KOLO will open our second Ethno Summit TraditionAnew, with a joint performance.

Two years ago, after quarter of a century, these two ensembles renewed their collaboration. During the past two years, we have been exchanging experiences and strengthening our mutual relations. This concert at the Kombank Hall will crown this collaboration.

We invite you all to join us and help us build our future together, by celebrating our tradition through dance, play and song. Let's start the Momentum of KOLO's 71st season.



**FESTIVAL PERFORMANCES:**

## PROGRAM

### 1. SLAVONSKE KRALJICE

Koreografija i glazba: Zvonimir Ljevaković

### 2. ĐURDEV DAN U PASJANU, igre i pesme iz Binačke morave

Koreografija: Dejan Milisavljević

Muziku zapisao: Nikola Vraneš

Muzička obrada: Zoran Bahucki

### 3. VALPOVAČKO KOLO

Koreografija: Zvonimir Ljevaković

Glazbena obrada: Božidar Potočnik

### 4. IGRE IZ ISTOČNE HERCEGOVINE

Koreografija: Jelena Dopuđa

Muzička obrada: Petar Josimović

### 5. TANAC PO SUSACKU

Koreografija: Zvonimir Ljevaković

Glazbena obrada: Marijan Makar

### 6. IGRE SA STARE PLANINE

Koreografija: Dragomir Vuković

Muzička obrada: Petar Josimović

## KRAJ PRVOG DELA

### 1. IGRE IZ OKOLINE NOVOG PAZARA

Koreografija: Ratomir Đurović

Muzička obrada: Petar Josimović

### 2. POSAVSKI PLESovi

Koreografija i glazba: Zvonimir Ljevaković

### 3. RUMUNSKA IGRE IZ BANATA

Koreografija: Miroslav Marčetić

Muzička obrada: Milenko Skender

### 4. DALMATINSKO KOLO - POSKOČICA LINDO

Koreografija i glazba: Zvonimir Ljevaković

### 5. SPLET IGARA IZ SRBIJE

Koreografija: Olga Skovran

Muzička obrada: Ljubomir Bošnjaković

### 6. NA BANIJ I BUBANJ BIJE

Koreografija: dr. sc. Ivan Ivančan

Glazbena obrada: dr. sc. Ivan Ivančan, Marijan Makar



## PROGRAMME

1. QUEENS OF SLAVONIA  
Choreography and music: Zvonimir Ljevakovic
2. ST. GEORGE'S DAY IN PASJAN, dances from "Binač morava"  
Choreography: Dejan Milisavljevic  
Music written: Nikola Vranes  
Musical treatment: Zoran Bahucki
3. DANCE OF "KOLO" FROM "VALPOVO"  
Choreography: Zvonimir Ljevakovic  
Musical treatment: Bozidar Potocnik
4. DANCES FROM EAST HERZEGOVINA  
Choreography: Jelena Dopudja  
Musical treatment: Petar Josimovic
5. DANCES FROM SUSAK  
Choreography: Zvonimir Ljevakovic  
Musical treatment: Marijan Makar
6. DANCES FROM OLD MOUNTAIN  
Choreography: Dragomir Vukovic  
Musical treatment: Petar Josimovic

### END OF FIRST PART

1. DANCES FROM THE SURROUNDINGS OF NOVI PAZAR  
Choreography: Ratomir Djurovic  
Musical treatment: Petar Josimovic
2. DANCES FROM POSAVINA  
Choreography and music: Zvonimir Ljevakovic
3. ROMANIAN DANCES FROM BANAT  
Choreography: Miroslav Marcetic  
Musical treatment: Milenko Skender
4. DANCE OF "KOLO" FROM DALMACIJA - DANCE "LINDJO"  
Choreography and music: Zvonimir Ljevakovic
5. DANCES FROM SERBIA  
Choreography: Olga Skovran  
Musical treatment: Ljubomir Bosnjakovic
6. AT BANIJA THE DRUM BEATS  
Choreography: dr. sc. Ivan Ivancan  
Musical treatment: dr.sc. Ivan Ivancan, Marijan Makar

## MELTING POT

Baletska škola u Novom Sadu, Odsek za narodnu igru

"Melting Pot" je tačka koja je nastala na osnovu dugog i iscrpnog umetničkog i istraživačkog rada. Glavna inspiracija su muzički i plesni folklorni zapisi iz prošloga veka. Tada su vršena najintenzivnija istraživanja tokom ustanovljenja etnomuzikologije, a zatim i etnokoreologije, kao naučnih disciplina u Srbiji.

Međutim, činjenica da postoji određeni diskontinuitet u samom istraživačkom radu koji nam ne daje sveobuhvatna saznanja o tome kako je folklor "izgledao" pre, odnosno posle samog zapisa, zapravo nam je dala inspiraciju kako da tumačimo narodnu muziku i ples u sadašnjosti i folklorne elemente posmatramo kao motiv koji razrađujemo na različite načine.

Kroz pet različitih delova objedinjenih u jednu celinu "Melting Pot" preispituje upotrebu narodnog plesa i muzike na sceni u savremenom kontekstu upotrebljavajući sva raspoloživa (sa)znanja polazeći od pretpostavke da granice u stvari ni ne postoje i da je, u stvari, sve oko nas folklor. Zbog toga, potpuno svesno menjamo i ispisujemo drugačije značenje narodnih plesova i muzike na sceni. Ime "Melting Pot" se nametnulo kao prirodno i prigodno univerzalno rešenje koje objedinjuje različita tumačenja.

Za nas "Melting Pot" znači da se tradicija ne može izgubiti. Ona se kroz osavremenjivanje i stapanje različitih fenomena i načina njenog prikazivanja ponovo stvara. Program pripremili: Mirjana Raić i Marko Dubovac sa učenicima i profesorima Baletske škole u Novom Sadu.

## PROGRAM

I intro/impro  
Muzika: Ivan Marković i Lenhart Tapes

II kalle mio  
Muzika: Klaudio Monteverdi (Zefiro Torna)

III birtz (a capella)

IV zbrda/zdola  
Muzika: Bojan Milinković

V outro  
Muzika: Pan Sonic (4, 41 / Lähetys)



## MELTING POT

Ballet school of Novi Sad, Folk Dances Department.

'Melting Pot' is a piece created on the bases of a lengthy and comprehensive artistic and exploratory work. Main inspiration is found in the music and dance folklore records from the previous century. That's when the most extensive research was done, at the time when ethnomusicology, followed by ethnochoreology, was being established as scientific discipline in Serbia.

However, the fact of there being a certain discontinuity in the very research work that doesn't provide comprehensive knowledge on what folklore "looked like" before, or after, the records themselves, was the very source of inspiration on how to interpret folk music and dance in the present, viewing the folklore elements as a motif to be elaborated on in different ways.

Through five different parts brought together in a single piece, "Melting Pot" examines the use of folk dance and music on stage in a contemporary context, using all available knowledge and finds, starting from the assumption that there really are no borders and that everything around us is actually folklore. For this reason, and with full awareness, we change and write down a different meaning of folk dances and music on stage. The title 'Melting Pot' imposed itself as a natural and appropriate solution encompassing various interpretations.

For us, "Melting Pot" means tradition can never be lost. Through rendering it in a more contemporary fashion and bringing together different phenomena and modes of its presentation, it is being created anew.

Program prepared by: Mirjana Raić and Marko Dubovac with the pupils and profesors from Ballet school from Novi Sad.

## PROGRAMME

I intro/import

Music: Ivan Markova and Len hart Tapes

II kale moil

Music: Claudio Monteverdi (Zephyr Torne)

III birth (a canella)

IV helter/skelter

Music: Began Milinkovic

V outro

Music: Pan Sonic (4, 41/Laehetyš)

## SRPSKA FANTAZIJA

Budućnost naše tradicije je prostor u kome se naša prošlost i naša sadašnjost sreću. Tako ćemo je graditi i tako ćemo je očuvati. „Srpska fantazija” je naš izraz te težnje, tih ideja i tih ideala.

Kombinujući tekovinu i nasleđe srpske narodne muzike sa tendencijama savremenog plesa i izraza, kompozitor Aleksandar Sedlar i koreografkinja Bojana Robinson stvorili su delo koje pokazuje da umetnost, ples, pokret i muzika mogu da prevaziđu ono što je očekivano i ono što se očekuje.

U desetak minuta, naši igrači kroz ples i kompoziciju na sceni stvaraju delo koje istovremeno izgleda jako poznato, ali je takođe nešto potpuno novo i neočekivano. Muzički aranžman izvodi Umetnički Ansambl Ministarstva Odbrane “Stanislav Binički”, a dizajn kostima potpisuje Jelena Bojović koja svojim radom upotpunjuje ovu impresiju prepoznatljivog, a novog, kroz odeću koja može istovremeno da izgleda kao da joj je mesto na modnoj reviji, ali i na današnjem poselu.

„Srpska fantazija” je delo koje efektno i kreativno pokazuje odakle Ansambl KOLO dolazi, gde je sada i šta sve namerava da postigne u budućnosti.

## LADO ELECTRO 2.0 - Memorabilium

Ansambl LADO je jedan od bastiona hrvatskoga folklornog izričaja, čije koncerte posjećuju sve dobne skupine i ljudi različitih glazbenih ukusa koji uživaju u bogatstvu pjesama, plesa i raznolikosti narodnih nošnji. Kroz svoju povijest često je istupao u predstavljanje tradicijske izvedbene kulture kroz različite umjetničke žanrove, od jazza, baleta, do elektroničke glazbe.

Glazbeni dvojac HR Electro osnovali su 2002. godine Boris Harfman - koreograf, skladatelj i solist Ansambla LADO i Hrvoje Crnić Boxer - skladatelj, producent i D.J.. Već godinu dana kasnije, ovaj elektronički dvojac, u suradnji s Ansamblom LADO izdaje nosač zvuka LADO Electro na kojem je glazba s Ladova repertoara obrađena u suvremenoj, elektroničkoj verziji. LADO Electro 2.0 Memorabilium nastavak je njihove suradnje.

Koncerti Lada Electra nude velik broj vokalnih elemenata koje prati elektronička podloga pjesama od kojih su neke s postojećeg Ladovog repertoara ili su inspirirane dijelovima nekih koreografija, dok druge čine tradicijski napjevi s kojima se pjevači ranije nisu susretali ali su ih otpjevali na način na koji to može izvesti samo LADO.





## A SERBIAN FANTASY

The future of our tradition is the space in which our past and our present meet. It is in this way that we will build it and in this way that we will preserve it. "A Serbian Fantasy" is an expression of this striving, these ideas and these ideals.

Combining the legacy and heritage of Serbian folk music with trends in contemporary dance and expression, composer Aleksandar Sedlar and choreographer Bojana Robinson created a piece that demonstrates that art, dance, movement and music can transcend what has been expected and is being expected.

Within the ten or so minutes on stage, our dancers create, through dance and composition, a piece that both strikes one as very familiar and at the same time something completely new and unexpected. Musical arrangement is performed by the Artistic Ensemble of Ministry of Defence "Stanislav Binički" while the work of costume designer Jelena Bojovic completes this impression of something recognisable, yet new, through costumes that can at the same time appear as if they stepped out of a fashion show, but also a contemporary village gathering. "A Serbian Fantasy" is a piece that effectively and creatively demonstrates where Ensemble KOLO is coming from, where it is now and all the things it intends on achieving in the future.

## LADO ELECTRO 2.0 – Memorabilium

Ensemble LADO is one of the strongholds of Croatian folklore expression, whose concerts are attended by people of all ages and different tastes in music who enjoy the wealth of song, dance and diversity of folk costumes. Through its history the ensemble often ventured to present the traditional performance culture through different artistic genres, ranging from jazz to ballet and electronic music.

HR Electro duo was founded in 2002 by Boris Harfman – choreographer, composer and soloist of LADO Ensemble, and Hrvoje Crnic Boxer – composer, producer and DJ. Only a year later, this electronic duo, in collaboration with LADO Ensemble, releases LADO Electro, where the music from LADO's repertory is performed in a contemporary, electronic rendition. LADO Electro 2.0 Memorabilium is the continuation of their collaboration.

Concerts of Lado Electro offer a large number of vocal elements accompanied by electronic foundation of the songs, some of

“Sva snaga glazbenog izraza HR Electra kao da je još više došla do izražaja spajanjem savršene vokalne izvedbe pjevačica i pjevača Ansambla LADO sa suvremenim klupskim elektroničkim izričajem. Ponovo su uspjeli spojiti tu iznimno bogatu autohtonu glazbenu baštinu i narodnu umjetnost ovih krajeva s elektroničkom uz groove kakvog se ne bi postidjeli ni najslavniji skladatelji elektroničke glazbe, ali ni DJ-i na festivalima elektroničke glazbe na bilo kojem kraju svijeta.”, napisao je glazbeni kritičar Dubravko Jagatić u predgovoru propratne knjižice ovog dvostrukog nosača zvuka.

I zaista, melodije, glasovi Ladarica i koreografije posebno pripremljene za ovu priliku kao i svjetlosna pozadina koja prati nastup od početka do kraja publiku ne može ostaviti ravnodušnom.

## **STUDENTI IRSKE SVETSKE AKADEMIJE MUZIKE I PLESA U LIMERIKU**

Studenti Irske svetske akademije muzike i plesa, sa Univerziteta u Limeriku, u Irskoj, predstavljaju bogat program tradicionalne irske muzike, pesme i plesa. Studenti dodiplomskih i postdiplomskih studija na Irskoj svetskoj akademiji istražuju i izvode ove autohtone prakse. Oni takođe otelovljuju i interpretiraju ove prakse i pomažu u njihovom očuvanju i razvoju u budućnosti. Irska svetska akademija muzike i plesa danas je svetski priznat centar izuzetnosti u sferi izvođačkih umetnosti, a naročito u sferi irskih autohtonih izvođačkih umetnosti.



which are from the existing "Lado" repertory or inspired by parts of certain choreographies, whilst others comprise traditional chants that the singers had not encountered before, but that they nevertheless performed in a way only achievable by LADO.

"The full scope of HR Electro's music expression seems to have gained even more prominence by combining the perfect vocal rendition of Ensemble LADO singers with contemporary electronic expression characteristic of clubbing scene. They once again managed to combine this extremely rich indigenous music heritage and folk art of this region with electronics, attaining a groove that the most famous composers of electronic music, or DJ's at electronic music festivals in any part of the world, would not be ashamed of", wrote music critic Dubravko Jagatic in his foreword to the booklet included in this double CD.

And indeed, the melodies, the voices of Lado singers and choreographies prepared for this very purpose, as well as the lighting background accompanying the performance throughout, can leave no audience feeling indifferent.

## **STUDENTS OF THE IRISH WORLD ACADEMY OF MUSIC AND DANCE, UNIVERSITY OF LIMERICK**

Students of the Irish World Academy of Music and Dance, University of Limerick, Ireland present a rich programme of traditional Irish music, song and dance. The students consisting of undergraduate and postgraduate students study, research and perform these indigenous practices at the Irish World Academy. They also embody and interpret these practices and assist in sustaining and developing them into the future. The Irish World Academy of Music and Dance is today a world renowned centre of excellence in the performing arts, and in particular, the Irish indigenous performing arts.

**KREATIVNA RADIONICA:**

Kao osnovni zadatak samog Etno samita, da istražuje fenomen scenske prezentacije narodne igre, prošle godine smo imali prvu radionicu sa igračima iz regionalnih ansambala. Njihovo dugodišnje profesionalno iskustvo i veština su uzeti kao osnova za (de)rekonstrukciju značenja KNI (koreografije narodne igre) i proširivanje scenskih veština. Ove godine je u planu četvorodnevna radionica na temu rituala i/ili obreda. Kao nešto što svaki narod i tradicija poseduju i što pripada korpusu koreografija svih regionalnih ansambala, smatramo da je bitno posvetiti se samoj scenskoj reprezentaciji obrednih činova. Koja je uloga scenskog prikazivanja obreda? Kakva vrsta izvođačkog angažmana je neophodna zarad efektivnosti recepcije samog čina? Do koje mere se treba ići u scensku stilizaciju i odvojiti od terenske autentičnosti? Kako dolazimo do kolektivnog (sa)učestvovanja scenskog obrednog čina i publike u gledalištu? Svaki ansambl je predložio materijal na kome radimo i ljude sa kojima istražujemo i pomeramo granice u okviru zadate teme.

**KREATIVNI TIM:****Nikola Ljuca**

Nikola Ljuca je rođen u Beogradu 1985. godine. Studirao je filmsku režiju na Fakultetu Dramskih Umetnosti u Beogradu. Njegovi kratki filmovi "Četvrtak", "Narednik" i "Scene sa Ženama" su prikazivani na mnogim internacionalnim festivalima, osvajajući mnogobrojne nagrade. Učestvovao je na filmskim festivalima Sarajevo Talents i Berlinale Talents, na Akademiji filmskih stvaratelja Lokarno a takođe je bio i član žirija u okviru filmskog festivala Sarajevo kao i filmskog festivala Priština. Radio je kao asistent reditelja i direktor kastinga na dugometražnim filmovima i kao video umetnik u mnogobrojnim pozorišnim i savremenim umetničkim projektima. Istovremeno je kustos međunarodnog kratkog filma fikcije "Bašta Fest" i scenski reditelj Ansambla "Kolo". Njegov prvi dugometražni film "Vlažnost" je imao svetsku premijeru 2016. godine na Berlinale-u, posle čega je prikazivan na mnogobrojnim festivalima, osvajajući nekoliko nagrada.



## CREATIVE WORKSHOP

As a part of the core goal of the Ethno Summit, to explore the phenomenon of presentation of folk dances on stage, we held our first workshops with dancers from regional ensembles last year. Their lengthy professional experience and prowess were taken as a basis for (de)reconstruction of the meaning of choreography of folk dances and expanding their performance skills. This year, a four day workshop was planned with the subject of rituals and/or rites. As something that each nation and tradition possess and something that belongs to the body of choreography of all regional ensembles, we believe it is important to consider the very representation of ritual acts on stage. What is the role of presenting rites on stage? What type of performers' engagement is required for the effectiveness of the reception of the act itself? To what extent should stylization be employed and what distance from the authenticity in the field should be made? How do we achieve a collective (co)participation of the ritual act on stage and viewers in the auditorium? Each ensemble proposed material we work on and people we do our research with and expand boundaries within this subject.

### CREATIVE TEAM:

#### Nikola Ljuca

Nikola Ljuca was born in Belgrade, Serbia in 1985. He studied Film Directing at the Faculty of Dramatic Arts in Belgrade. His short films "Thursday", "Sergeant" and "Scenes With Women" were screened in many international film festivals, winning several awards. He was a participant of the Sarajevo and Berlinale Talents, Locarno Filmmakers Academy and jury member at Sarajevo Film Festival and Pristina Film Festival. He worked as an assistant and casting director on feature films and as a video artist in many theaters and contemporary art projects. He is a curator for international short fiction film festival "Bašta Fest" and works as a stage director for National Dance Ensemble KOLO. His first feature film "Humidity" had its' world premiere in 2016 Berlinale Forum, after which it went on to screen at numerous festivals, winning several awards.

## Vanja Ejđus

Vanja Ejđus 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 Ansamblom "Kolo" saraduje više godina. Odigrala je više od 50 uloga u pozorštu, dobitnica je Sterijine nagrade i drugih.

## Vuk Bošković

Rođen 1989. godine u Beogradu, Vuk je diplomirao i masterirao dramaturgiju na Fakultetu dramskih umetnosti, gde je trenutno na umetničkim doktorskim studijama i ujedno radi kao stručni saradnik i sekretar Katedre za dramaturgiju FDU. Od 2017. godine je kreativni urednik Ansambla "Kolo" i Junior urednik portala VICE Srbija.

Autor je 5 komada koji su producirani u beogradskim pozorištima, od kojih je predstava "Novo doba" bila u zvaničnoj selekciji Sterijinog pozorja.



## Vanja Ejodus

Vanja Ejodus was born in Belgrade in 1976. She graduated acting on the Faculty of Dramatic Arts in Belgrade in 2002. Since then, she's a permanent member of the National Theatre in Belgrade, and she has years of experience in pedagogical work with children and adults. She has played over 50 roles in theatre, and is also a winner of the "Sterija" award. For the past few years she is a frequent collaborator of Ensemble "Kolo".

## Vuk Boskovic

Born in Belgrade in 1989. Vuk has got bachelor and master degree in dramaturgy on the Faculty of Dramatic Arts, where he is currently employed as an associate and secretary of department of dramaturgy. Since 2017. he has become creative editor of Ensemble "Kolo" and junior editor of serbian portal "Vice Serbia".

He is an author of 5 theatre plays that were produced in belgrade theatre's. One of the plays "Novo doba" was in official selection of renowned annual theatre festival "Sterijino pozorje".

# TradicijaNOVA

## NACIONALNA NAUČNA KONFERENCIJA

**Organizatori: Ansambl narodnih igara i pesama Srbije "Kolo"  
i Fakultet muzičke umetnosti - Univerzitet umetnosti u Beogradu**

### PROGRAMSKI ODBOR:

Vladimir Dekić, Ansambl narodnih igara i pesama Srbije „Kolo“  
prof. dr Ljiljana Gavrilović, Filozofski fakultet Univerzitet  
u Beogradu;  
Etnografski institut SANU  
prof. dr Selena Rakočević, Fakultet muzičke umetnosti  
Univerzitet umetnosti u Beogradu  
dr Srđan Radović, Etnografski institut SANU  
doc. dr Dunja Njaradi, Fakultet muzičke umetnosti Univerzitet umetno-  
sti u Beogradu  
Miloš Rašić, MA, Etnografski institut SANU

### ORGANIZACIONI ODBOR:

Vladimir Dekić, Ansambl narodnih igara i pesama Srbije „Kolo“  
doc. dr Dunja Njaradi, Fakultet muzičke umetnosti, Univerzitet umet-  
nosti u Beogradu  
Miloš Rašić, MA, Etnografski institut SANU  
Strahinja Bošković, Ansambl narodnih igara i pesama Srbije "Kolo"  
Miloš Čaušević, Ansambl narodnih igara i pesama Srbije "Kolo"

**Beograd, 01. – 05. novembra 2018.**



# TradicijaNOVA

## NATIONAL SCIENTIFIC CONFERENCE

**Organisers: Serbian National Folk Song and Dance Ensemble "Kolo" and Faculty of Music of the University of Arts Belgrade**

### PROGRAMSKI ODBOR:

Vladimir Dekic, Serbian National Song and Dance Ensemble „Kolo“  
Prof. Dr. Ljiljana Gavrilovic, Faculty of Philosophy, University of Belgrade; Ethnographic Institute of Serbian Academy of Sciences and Arts  
Prof. Dr. Selena Rakocevic, Faculty of Music, University of Arts in Belgrade  
Dr. Srdjan Radovic, Ethnographic Institute of Serbian Academy of Sciences and Arts  
Docent Dr. Dunja Njaradi, Faculty of Music, University of Arts in Belgrade  
Milos Rasic, MA, Ethnographic Institute of Serbian Academy of Sciences and Arts

### ORGANISATION BOARD:

Vladimir Dekic, Serbian National Song and Dance Ensemble „Kolo“  
Doc. dr. Dunja Njaradi, Faculty of Music University of Arts in Belgrade  
Milos Rasic, MA, Ethnographic Institute of Serbian Academy of Sciences and Arts  
Strahinja Boskovic, Serbian National Song and Dance Ensemble „Kolo“  
Milos Causevic, Serbian National Song and Dance Ensemble „Kolo“

**Belgrade, November 1st to 5th 2018.**

## KRITIKA

Dunja Njaradi, Katedra za etnomuzikologiju i etnokoreologiju / Fakultet muzičke umetnosti – Univerzitet umetnosti u Beogradu (Srbija)

„Tetovirati balon od sapunice: beleške o plesntoj kritici“

### O KOREOGRAFIJI I

Andrij Nahačevski, Univerzitet Alberta (Kanada)

„Koreografisanje pogleda u ukrajinskim scenskim narodnim plesovima“

Iva Niemčić, Institut za etnologiju i folkloristiku u Zagrebu (Hrvatska)

„Od terena do pozornice i natrag“

Milan Bačkulja, Ansambel narodnih igara i pesama Srbije „Kolo“, Beograd (Srbija)

„Analiza folklorne koreografije i problematika njenog razvoja“

### O KOREOGRAFIJI II

Emili Vilok, Univerzitet Mičigen, En Arbor (SAD)

„Folklorna slika koja rezonira: Paun, multimedijalna koreografija Jang Lipinga“

Stefani Džordan, Univerzitet Rouhempton, London (Velika Britanija)

„Tradicionalni ples i pozorišni ples: Mark Moris ruši granice“

## PITANJE DRAMATURGIJE

Dimitrije Kokanov, doktorant Fakulteta dramskih umetnosti u Beogradu, stalni dramaturg Pozorišta „Atelje 212“ u Beogradu, Beograd (Srbija)

„Dramaturška artikulacija savremene narodne igre“

Selena Rakočević i Milorad Lonić, Katedra za etnomuzikologiju i etnokoreologiju / Fakultet muzičke umetnosti – Univerzitet umetnosti u Beogradu, Ansambel „Vila“ Novi Sad (Srbija)

„Duni mi, duni, lađane. Splet igara i pesama iz Gnjlana“, Dramaturški aspekti u koreografskom stvaralaštvu Milorada Lonića“

Asja Krsmanović, samostalna dramaturškinja, Sarajevo (Bosna i Hercegovina)

„Scenski potencijal sevdaha“

## CRITICISM

Dunja Njaradi, Department of Ethnomusicology and Ethnochoreology/  
Faculty of Music – University of Arts in Belgrade (Serbia)

“A Tattooed Soap Bubble: notes on dance criticism”

## ON CHOREOGRAPHY I

Andriy Nahachewsky, University of Alberta (Canada)

„Choreographing Eyes in Ukrainian Staged Folk Dance”

Iva Niemicic, Institute of Ethnology and Folkloristic in Zagreb (Croatia)

“From the Field to the Stage and Back”

Milan Backulja, Serbian National Folk Song and Dance Ensemble “Kolo”

“Analysis of Folklore Choreography and Problematics of its Development”

## ON CHOREOGRAPHY II

Emily Wilcox, University of Michigan, Ann Arbor (USA)

„A Folk Image that Resonates: Yang Liping’s Multimedia Peacock Choreography”

Stephanie Jordan, University of Roehampton, London (UK)

„Traditional Dance and Theatre Dance: Mark Morris Breaks Borders”

## THE MATTER OF DRAMATURGY

Dimitrije Kokanov, PhD candidate at Faculty of Dramatic Arts in Belgrade,  
full time dramaturg with “Atelje 212” Theatre in Belgrade, Belgrade (Serbia)

“Dramaturgical Articulation of Contemporary Folk Dances”

Selena Rakocevic and Milorad Lonc, Department of Ethnomusicology  
and Ethnochoreology/ Faculty of Music, University of Arts in Belgrade,  
“Vila” Ensemble, Novi Sad (Serbia)

“Blow, Blow, You Cool Breeze. A Medley of Dances and Songs  
from Gnjilane’ Dramaturgical Aspects in Choreography of Milorad Lonc”

Asja Krsmanovic, independent dramaturg, Sarajevo (Bosnia and Herzegovina)

„Performance Potential of Sevdah”

## POLITIKE/PRAKSE

Zdravko Ranisavljević, Katedra za etnomuzikologiju i etnokoreologiju /  
Fakultet muzičke umetnosti – Univerzitet umetnosti u Beogradu  
„Tradicionalni narodni ples na sceni kao deo savremene umet-  
nosti u Srbiji“

Filip Petkovski, doktorant na Odseku za Umetnosti i kulture/ples sveta,  
Univerzitet Kalifornije, Los Anđeles (SAD)  
„Kritikovanje narodnog ili kritikovanje plesa?“

## STRATEGIJE EDUKACIJE, PREZENTACIJE I KRITIKE

Ketrin Fouli, Irska svetska akademija za muziku i ples, Univerzitet Limerik  
(Irska)  
„Izražavanje i otelovljavanje kulturnog identiteta: ispitivanje irskih  
plesnih praksi “

Miloš Rašić, Etnografski institut SANU, Beograd (Srbija)  
„Romantizam bez kritike: pristupi i kritike koreografiji tradicional-  
nog plesa u Srbiji“

Andrija Ivančan, Ansambl narodnih plesova i pjesama hrvatske „Lado“,  
Zagreb (Hrvatska)  
„Metodika rada s reproduktivnim folklornim ansamblima“



## **POLITICS/PRACTICES**

Zdravko Ranisavljevic, Department of Ethnomusicology and Ethnochoreology/ Faculty of Music – University of Arts in Belgrade

“Staged Traditional Folk Dance as Part of Contemporary Arts in Serbia”

Filip Petkovski, PhD candidate at Department of Worlds Arts and Cultures/Dance, UCLA / University of California, Los Angeles (USA)

“Critiquing the Folk or Critiquing the Dance?”

## **STRATEGIES OF EDUCATION, PRESENTATION AND CRITICISM**

Catherine Foley, The Irish World Academy of Music and Dance / University of Limerick (Ireland)

„Expressing and Embodying Cultural Identity: an Examination of Irish Dance Practices”

Milos Rasic, Ethnographic Institute of Serbian Academy of Sciences and Arts, Belgrade (Serbia)

“Romanticism Without Criticism: approaches and criticism of choreography of traditional dance in Serbia”

Andrija Ivancan, Croatian National Song and Dance Ensemble “Lado”, Zagreb (Croatia)

“Methodics of Work with Reproductive Folklore Ensembles”



TradicijaNova ima za cilj da istraži fenomen scenske prezentacije tradicionalnog plesa ili koreografisanog tradicionalnog plesa u uslovima u kojima se on razvijao i u kojima se i dalje razvija u okviru profesionalnih i amaterskih ansambala regiona i Evrope. Pod 'fenomenom' scenske prezentacije tradicionalnog plesa možemo podrazumevati više stvari: neverovatnu vitalnost i masovnost koju podstiče u amaterskom kulturnom polju, "edukovanu" publiku stranih i domaćih entuzijasta, i u poslednje vreme sve veće naučno zanimanje (etnomuzikološko, etnokoreološko i etnološko) za ovaj fenomen.

Ipak, kada se govori o koreografiji tradicionalnog plesa, brojni problemi, pitanja i nedoumice i dalje postoje. Prvo, pojam koreografije je po sebi višeznačan. U studijama plesa koreografija može da označava generalnu distribuciju tela u prostoru ali i način edukacije individualnih tela kroz iskustvo sopstvenog pokreta. Izbor pristupa koreografiji ima suštinske posledice po njeno razumevanje. Sa druge strane, narodna igra je takođe ambivalentan pojam. Jer, ukoliko je autor igre "narod" odnosno "anonimni narodni genij", koja je onda uloga koreografa? Šta je tu onda koreografija i ko je koreograf?

Ova pitanja suštinski su određivala postojanje i stvaranje koreografije u okviru profesionalnih i amaterskih ansambala dvadesetog veka. Nedostatak studijskih programa za obrazovanje koreografa tradicionalnog plesa i, shodno tome, profesionalnih kadrova, dovelo je do toga da polje koreografije tradicionalnog plesa postane heterogeno i dinamično, u kojem pojedinci stvaraju pod uticajem muzičkih i plesnih žanrova u gradskoj i seoskoj sredini, a u skladu sa svojim ličnim ukusom i razumevanjem "ispravnog". Ipak, tokom vremena, iskristalisala se potreba za standardizacijom, pri čemu se s vremena na vreme postavljalo pitanje: šta i kako dalje? Na primer, ovo pitanje postavlja i koreografkinja Desanka Đorđević još davne 1988. godine. Govoreći o radu Ansambla „Kolo“, ona završava svoje izlaganje na sledeći način: „No, i ovde se javljaju neki problemi u smislu traženja novih puteva i načina rada. U našoj kulturnoj javnosti javljaju se mišljenja da je dosadašnji način rada u profesionalnim ansablama prevaziđen, zastareo, i da ansamblu sve više liče na etnografske muzeje. Predlaže se stvaranje nacionalnog baleta, koji bi za osnovu svoga



TraditionAnew has a goal to research the phenomenon of presentation of traditional dances or choreographed traditional dances on stage in the conditions it developed in and in which it continues to develop within professional and amateur ensembles in the region and Europe. By "phenomenon" of staged presentation of traditional dances we may mean a number of things: incredible vitality and mass character that it encourages in the amateur cultural field, "educated" audiences of international and local enthusiasts and, lately, increasing academic interest (ethnomusicological, ethnochoreological and ethnological) in this phenomenon.

Still, when speaking of choreography of traditional dances, numerous problems, issues and dilemmas still exist. Firstly, the notion of choreography in itself has multiple meanings. In dance studies, choreography can signify general distribution of body in space, but also modes of education of individual bodies through the experience of their own movement. On the other hand, folk dance is also an ambiguous notion. Because, if the author of a dance is "folk", or rather "anonymous folk genius", what is the role of a choreographer? What is choreography then and who exactly is the choreographer?

These questions essentially determined the existence and formation of choreography within professional and amateur ensembles of the twentieth century. The lack of study programmes for education of choreographers of traditional dances and, consequently, absence of trained professionals, lead to the field of choreography of traditional dances becoming heterogeneous and dynamic, a field in which individuals create under the influence of music and dance genres in urban and rural environments, and in accordance with their personal tastes and understanding of what is "right". Still, as time went by, the need for standardization crystallized, and all the while the question was occasionally being posed of what and how to do next. For example, choreographer Desanka Djordjevic also asks this question, as early as in 1988. Speaking of the work of Ensemble "Kolo", she finalizes her lecture in the following way: "And yet, even here problems arise in the sense of searching for new ways and modes of operation. In our cultural public sphere, opinions are voiced that the work in the professional ensembles so has become dated, obsolete, and that the ensembles increasingly resemble ethnographic museums. Creating a national



rada primenjivao baletsku tehniku, a inspirisan narodnim motivima kreirao nova dela po ugledu na neke ansamble u zemljama Istočne Evrope. Pitanje je da li su se stekli svi uslovi da se krene ovim pravcem i sadržajima" (1988: 491-492).

Gotovo trideset godina kasnije TradicijaNova vraća se ovim pitanjima: gde i kako dalje? Pozivajući se na stručno znanje etnomuzikologa, etnokoreologa, etnologa i dramaturga, ali i na iskustva rukovodioca i plesača profesionalnih ansambala, TradicijaNova nudi tri programske linije: 1) okrugli sto – diskusiju na temu koreografije, dramaturgije, narodne igre i pojma folklor; 2) Kreativne radionice – za plesače i koreografe: podrazumeva razmenu znanja i iskustava ali i rad na sticanju novih i izazovnih veština; 3) nastup/prezentaciju učesnika tj. ansambala.

Cilj nam je da ovom konferencijom/festivalom dalje istražimo teorijske i praktične probleme, nedoumice i izazove koji se javljaju u domenima profesionalne scenske prezentacije narodnih igara u jugoistočnoj Evropi, ali i šire. Želimo da okupimo koreografe, plesače i naučnike iz različitih naučnih disciplina radi daljeg razvijanja diskusije o pitanjima koja su u vezi s koreografijom narodne igre, razmatrajući istorijski razvoj i perspektive ovog žanra, kao i pitanja njene profesionalizacije (uočavanje zajedničkih interesa i tema i stvaranje profesionalnih mreža i platformi).

Prošle godine, na prvom etno samitu TradicijaNova, prvi put smo otvorili i podstakli pitanja u vezi s koreografijom i radom profesionalnih i amaterskih ansambala, radi usmeravanja daljeg razvoja polja. Trinaest stručnjaka, iz domena antropologije/etnologije, etnokoreologije i etnomuzikologije, svojim izlaganjima doprinelo je da se postave inicijalna pitanja. Prvo smo se zapitali: šta je to koreografija? Tim pitanjem pokrenuli smo opšte definisanje koreografije kroz prostor i vreme. Ukazali smo na procese stvaranja i prenošenja koreografskog znanja, uviđajući pritom univerzalne okvire ovog fenomena, kao i kontekstualne specifičnosti koreografije u Bugarskoj, Rumuniji i Srbiji. Videli smo da postoji poseban žanr u kontekstu Srbije – „koreografija narodne igre“, koju karakterišu tri pod-žanra: splet, dramatisacija i varijacija. Ipak, klasifikacija nije data sama po sebi, već smo joj pristupili kritički. Postavi-



ballet is also suggested, one that would implement the ballet technique as a foundation of its work, and, inspired by folk motifs, create new pieces following the examples of some ensembles in Eastern European countries. The question remains of whether all conditions are met for this direction and this content to be pursued." (1988: 491 – 492).

Almost thirty years later, TraditionAnew goes back to these same issues: where to go from here and how? Referring to academic expertise of ethnomusicologists, ethnochoreologists, ethnologists and dramaturges, but also experiences of managers and dancers of professional ensembles, TraditionAnew offers three programme lines: 1) round table – discussion with the subject of choreography, dramaturgy, folk dances and the notion of folklore; 2) workshops – for dancers and choreographers: entailing the exchange of knowledge and experiences, but also work on attaining new and challenging skills; 3) performance/ presentation of participants, i.e. ensembles.

Our goal is for this conference/festival to further explore theoretical and practical issues, dilemmas and challenges that emerge in the domain of professional stage presentation of folk dances in South Eastern Europe, but also elsewhere. We want to bring together choreographers, dancers and academics from different scientific disciplines in order to further develop the discussion on matters related to choreography of folk dances, considering historical development and perspectives of this genre, as well as matters of its professionalization (noting shared interests and subjects and creating professional networks and platforms).

Last year, at the first edition of Ethno summit TraditionAnew, we for the first time tackled and encouraged questions related to choreography and the work of professional and amateur ensembles, in order to direct further development of the field. Thirteen experts in the field of anthropology/ethnology, ethnochoreology and ethnomusicology, contributed with their lectures to tackling the initial questions. First we asked ourselves: what is choreography? This question initiated a general defining of choreography through space and time. We pointed out the processes of creativity and conveying the choreographic knowledge, observing at the same time universal scope of this phenomenon, as well as contextual specifics of choreography in Bulgaria, Romania and Serbia. We saw that there was a

li smo ključno pitanje u vezi s njom: da li su nam klasifikacije uopšte potrebne i da li one pomažu razvoju polja? Na taj način, pokrenuli smo mogućnost stvaranja i negovanja relevantnog i neophodnog promišljanja koje bi oblikovalo polje koreografije narodne igre putem kritičkog dijaloga. Pokretanje jake i kvalitetne kritike otvorilo je i pitanje edukacije relevantnog akademskog kadra. Jedinstveni kurs s Katedre za etnomuzikologiju i etnokoreologiju Fakulteta muzičke umetnosti u Beogradu – koreografisani folklor, njegovo trasiranje i problematizacija imali su takođe svoje mesto u prošlogodišnjim diskusijama. Slično tome, i dalje u duhu edukacije, predstavili smo amaterske sisteme obrazovanja umetničkih rukovodilaca u Srbiji na primeru Centra za istraživanje i očuvanje tradicionalnih igara Srbije. Povezujući formalne i neformalne sisteme edukacije, ustanovili smo da su društveni odnosi i veze ključna komponenta u oblasti koreografije narodne igre u Srbiji. Oni podrazumevaju maglovitu liniju između profesionalnih i amaterskih ansambala i obuhvataju situaciju u kojoj se koreografi, stvarajući dela, rukovode sopstvenim "osećajem" i razumevanjem kulturnog nasleđa. Nakon ovoga, prešli smo u drugi kontekst, gde smo se upoznali s procesom "dinamičkog nasleđa" u Kini, pod kojim smo podrazumevali skup aktivnosti koje obuhvataju niz plesnih tehnika kao i estetske stilove koji su izvedeni iz tradicionalnih plesova. Vraćajući se u Evropu, upoznali smo se s životom i karijerom profesionalnih plesača u Hrvatskoj. Videli smo kako plesači Ansambla "Lado" daju svoje duše i, posebno, svoja tela bogatom, ali i iscrpljujućem poslu – pesmi i plesu. Uz to, pratili smo kako se načini edukacije menjaju u skladu s umetničkim politikama ansambla dvadesetog veka. Slične opise, dali smo i kroz primer profesionalnog Ansambla "Tanec" iz Makedonije. U kontekstu Irske videli smo kako koreografi tradicionalnog plesa u Irskoj smeštaju svoj rad u okviru sistema i kulturnih praksi koje su politički i estetski obeležene. Pošto se nalaze unutar ovih konkretnih ideoloških diskursa, koreografi tradicionalnog plesa potvrđuju, usklađuju ali i osporavaju granice pojma tradicije. Na istom tragu, ali iz malo drugačije perspektive dali smo pregled razvoja pevačke prakse u Ansamblu „Kolo“. Pitanje koje je otvoreno tom prilikom je: u kojoj meri pevanje u profesionalnom plesnom

specific genre in Serbian context – “choreography of folk dances”, characterized by three sub-genres: medley, dramatization and variation. Still, the classification was not a given in itself, but was instead approached critically. We raised a key question related to it: do we need classifications at all and do they help the development of the field? In this way, we tackled the possibility of initiating and nurturing relevant and necessary thinking that would model the field of choreography of folk dances through a critical dialogue. Initiating a strong and high quality criticism also raised the question of educating relevant academics. A unique course at the Department of Ethnomusicology and Ethnochoreology at the Faculty of Music in Belgrade – Choreographed Folklore, defining and problematizing it, also found its place at the last year’s discussions. Similarly, and still in the spirit of education, we presented amateur systems of education of artistic managers in Serbia using the example of Centre for Research and Preservation of Traditional Dances of Serbia. By linking formal and informal systems of education, we established that social relations and connections were a key component in the field of choreography of folk dances in Serbia. They entail a blurred line between professional and amateur ensembles and include a situation in which choreographers are guided by their own “feeling” and understanding of cultural heritage in creating their pieces. After this, we moved to a different context, where we encountered a process of “dynamic heritage” in China, which entailed a collection of activities that include a series of dance techniques as well as aesthetic styles derived from traditional dances. Returning to Europe, we got familiar with life and career of professional dancers in Croatia. We saw the dancers of “Lado” Ensemble offer their soul and, even more so, their bodies to the rewarding, but also exhausting, work – that of song and dance. Along with this, we followed how the modes of education change in accordance with artistic policies of ensembles in the twentieth century. Similar descriptions were offered through the example of professional Ensemble “Tanec” of Macedonia. In the context of Ireland we saw how traditional dance choreographers situate their work within the frameworks of the system and politically and aesthetically marked cultural practices. Since they find themselves within these concrete ideological discourses, choreographers of traditional dance confirm, adapt

ansamblu treba da odgovara tradicionalnom muzičkom jeziku i koja je uloga publike u obratovanju muzičkog repertoara? Drugim rečima, treba li da se uzimaju u obzir stavovi i ukusi članova publike?

Uz vremensku distancu od godinu dana, ponovo preispitujemo postavljena pitanja, ali i pokrećemo diskusije na neke potpuno nove teme. S tim u vezi, ključne teme ovogodišnjeg Etno samita TradicijaNova odnose se na: edukaciju (formalna/neformalna); koreografiju (iz ugla koreografa kao i teoretičara; savremeni principi koreografije, problemi koreografije narodne igre, mešanje žanrova i eksperimentalni pristupi), dramaturgiju (šta je uloga dramaturga u plesnom delu; dramaturgija koreografije narodne igre) i plesnu kritiku (problemi pisanja plesne i pozorišne kritike; primeri dobre prakse).

Koreografija ima duboku i nestabilnu prirodu, jer je istovremeno predmet rada koreografa (proizvod, rezultat), ali i sam proces stvaranja istog. U boljem razumevanju koreografije, pomoći će nam izlaganja u kojima se govori o koreografiji u različitim kulturnim kontekstima. Vodeći se primerima iz prakse koreografisanja ukrajinskih tradicionalnih plesova među ukrajinskom manjinom u Kanadi, Andrij Nahačevski nudi zanimljiv koncept "koreografskih pogleda". Izdvajajući tri tipa koreografskih pogleda, Nahačevski pokazuje kako se njima postižu jači ili slabiji dramaturški efekti u performansu.

Osvrtom na scensku primenu folkloru razvijenu u okviru zagrebačke škole folkloru, Iva Niemčić nas vodi u kontekst Hrvatske. Svoje višegodišnje istraživačko iskustvo poklada na Lastovu upoređuje s koreografijom lastovskog poklada dva ansambla – Ansambla narodnih plesova i pjesama Hrvatske "Lado" i izvorne folklorne grupe koja je na 44. Međunarodnoj smotri folkloru prikazala ovaj običaj. Niemčić analizira interpretaciju rituala na sceni i odgovara na pitanje da li se lastovski pokladni običaji na sceni održavaju u stvarnom životu ili je reč o njihovoj prvoj egzistenciji.

Naredni kontekst odnosi se na Srbiju. Uviđajući da postoji fiksirani model koreografije tradicionalnog plesa u Srbiji, Milan Bačkulja ukazuje na to da se svaki pokušaj intervencije unutar tog modela doživljava kao poigravanje s kulturnim identitetom i tradicijom. Autor

but also dispute the boundaries of the notion of tradition. Along the same lines, but from a slightly different perspective, we provided an overview of the singing practices within "Kolo" Ensemble. The question raised on that occasion was: to what extent should singing in a professional dance ensemble correspond with traditional music language and what is the role of audience in forming a music repertory? In other words, should stances and tastes of audience members be taken into account?

With a one year's distance, we once again review the issues raised previously, but also start the discussion on some completely new subjects. With that in mind, key subjects of this year's ethno summit TraditionAnew relate to: education (formal/informal); choreography (from choreographers' as well as academics' perspective; contemporary principles of choreography, problems of choreography of folk dances, combining genres and experimental approaches), dramaturgy (what is the role of a dramaturg in a dance piece; dramaturgy of choreography of folk dance) and dance criticism (problems of writing dance and theatre reviews; examples of good practices).

The nature of choreography is profound and unstable, as it is both the subject of choreographers' work (a product, result), and at the same time the very process of creating it. To understand choreography better, we will be helped by talks addressing choreography in different cultural contexts. Guided by examples of choreographing Ukrainian traditional dances among Ukrainian minority in Canada, Andriy Nahachewsky offers an interesting concept of "choreographic gazes". Referring to three types of choreographic gazes, Nahachewsky demonstrates how to achieve stronger or weaker dramaturgical effects in a performance using each of them respectively.

With an overview of the use of folklore on stage, developed within the Zagreb school of folklore, Iva Niemcic introduces us to the Croatian context. She compares her extensive experience as a researcher of "Lastovo" carnival to choreographies of "Lastovo" carnival by two different ensembles – Croatian National Song and Dance Ensemble "Lado" and an indigenous folk group who presented this custom at the 44th International Folklore Festival. Niemcic analyses interpretation of this ritual on stage and answers the question of whether the folk rituals of Lastovo are reflected in real life, or if this is their primary existence.

izdvaja osnovne elemente koreografija koji se pojavljuju na srpskoj folklornoj sceni i mapira problem međusobnog preuzimanja strukture koreografije između koreografa koji rade na tim prostorima. Analizirajući strukturu koreografija, određuje „tipične folklorne koreografije“. Na kraju, Bačkulja razvija predlog za neke nove pravce u koreografisanju tradicionalnog plesa.

Iako prikazuju različite kulturne kontekste, Emili Vilkoks i Stefani Džordan, u metodološkom smislu opredeljuju se za biografski pristup i fokus na pojedinačnim koreografijama. Emili Vilkoks prikazuje kako se određeni elementi folklornog nasleđa mogu iskoristiti kao inspiracija u kreiranju koreografije. Preuzimajući paunov ples iz budističke mitološke literature i koristeći ga u koreografske svhe, Liping Yang postiže velike uspehe. Upravo Vilkoksova pokazuje kako ova koreografkinja paunov ples prilagođava u sopstveni autorski brend kroz seriju multimedijalnih platformi, zadržavajući pažnju na plesu i jedinstvenoj telesnoj estetici u njegovom prikazivanju.

Usredsređujući se na koreografa Marka Morisa i narodnu igru kao inspiraciju njegovim koreografijama, Stefani Džordan nam daje primer kako su svi činioци iz njegove biografije uticali na stvaranje prepoznatljivog koreografskog pravca ovog autora. Kroz takve primere, ukazuje na važnu ulogu koju imaju plesne etnografije i kakvu koristi bi koreografi, kompozitori i drugi stvaraoci mogli da imaju ukoliko bi zaronili u svet tradicionalnog plesa i muzike.

Dalje putovanje nas vodi u koncepte dramaturgije i konkretnije dramaturgije plesa. Dimitrije Kokanov nudi određenje pojedinih pojmova poput artikulacije u plesnim konceptima i važne „opozicije“ – savremenosti u odnosu na tradicionalni ples. Odnose ovih pojmova prikazuje kroz konkretnu analizu izvođenja tradicionalnih plesova u praksi Ansambla „Kolo“. Kroz pomenute prikaze, otvara put ka „kreiranju novih modela, narativa i koncepata“ u svrhu promene politike reprezentacije folklornih ansambala, postavljajući ih u kontekst šireg polja izvođačkih umetnosti.

Selena Rakočević i Milorad Lonić daju zanimljivi spoj u kojem, iz aspekta dramaturgije plesa i dramaturškog uobličavanja plesnog dela, uzimaju u razmatranje koreografiju Milorada Lonića. Ono što ističe ovu analizu, jeste sama metodologija – Lonić kao autor dela

The following context refers to Serbia. Observing that there is a fixed model of choreography of traditional dances in Serbia, Milan Backulja points out that every attempt at intervening within this model is experienced as toying with cultural identity and tradition. The author points out some fundamental elements of choreographies that appear on Serbian folklore scene and maps the problem of choreographers active in these regions adopting each other's choreography structures. Analyzing the structures of choreography, he determines "typical folklore choreographies". Eventually, Backulja develops a suggestion for some new directions in choreographing traditional dances.

Even though representing different cultural contexts, in terms of methodology Emily Wilcox and Stephanie Jordan resort to biographical approach and focus on individual choreographies. Emily Wilcox shows how certain elements of folklore heritage can be used as an inspiration in creating a choreography. Taking the Peacock's dance from Buddhist mythological literature and using it for choreographic purposes, Liping Yang achieves great success. Wilcox herself shows how this choreographer adapts the peacock's dance to her own choreographic brand through a series of multimedia platforms, maintaining the focus of attention on the dance itself and a unique corporeal aesthetics in its performance.

Focusing on choreographer Mark Morris and folk dance as inspiration in his choreographies, Stephanie Jordan offers us an example of how all factors in his biography influenced the creation of a recognizable choreographic direction of this author. Through such examples, she points out the important role of dance ethnographies and the uses choreographers, composers and other artists could make of them if they were to immerse themselves in the world of traditional dance and music.

Further journey leads us to concepts of dramaturgy and more concrete dramaturgy of dance. Dimitrije Kokanov offers definitions of certain notions such as articulation in dance concepts and an important "opposition" – that between contemporaneity and traditional dance. He demonstrates relations between these notions through a concrete analyses of performing traditional dances in the practice of "Kolo" Ensemble. Through these reviews, he opens a road towards "creating new models, narratives and concepts" with the purpose of

govori o sopstvenim umetničkim namerama u kreiranju dramaturškog toka, dok Rakočević nudi teorijska promišljanja o dramaturškom toku date koreografije.

Iako je u Bosni i Hercegovini plesna scena nerazvijena, Asja Krsmanović nas upoznaje s njom i ukazuje na osnovne probleme koji se tamo javljaju. Usled pomenute nerazvijenosti, autorka fokus pomera na danas popularni sevdah, gde govori o ovom žanru, pokazujući potencijale koje sevdah omogućava u dramaturškom smislu.

Uvek zanimljivo pitanje reprezentacije koje je neminovno povezano s politikama i praksama određenog društveno-političkog konteksta, i sledi teme o dramaturgiji. Ketrin Foli ukazuje na to kako su devetnaestovekovni romantizam i dekolonizacijski i postkolonizacijski projekti XX i XXI veka uticali na konstrukciju i prezentaciju kulturnog identiteta u Irskoj kroz sport i druge performanse. Pokazuje kako je irski ples reprezentovan u različitim kulturnim institucijama. Postavljajući pitanje o reprezentaciji, autentičnosti i identitetu, Foli pregleda istorijske i savremene svesti u praksi i pratećoj ideologiji, pokušavajući da razume irske plesne prakse u savremenom, modernom, tehnološki orijentisanom svetu XXI veka.

Govoreći o razvijenoj praksi koreografisanja tradicionalnog plesa u Srbiji, Zdravko Ranisavljević pristup koreografa smešta pre u domene očuvanja kulturnog nasleđa, nego u oblast savremene umetnosti. Cilj mu je da, istorijski prateći prikazivanje tradicionalnog plesa na sceni, predstavi i ukaže na savremene tokove u kojima se ova plesna oblast nalazi, ali i da ponudi kritiku aktuelne situacije.

Osvrćući se na istoriju osnivanja profesionalnih ansambala u istočnoj Evropi, te put razvoja koreografije na tim prostorima, Filip Petkovski uviđa vezu između profesionalnih i amaterskih folklornih ansambala. U toj vezi amaterski ansambli imitiraju one profesionalne, pri čemu ovi potonji diktiraju nacionalne repertoare i prate nacionalne kulturne politike bez kritičkih promišljanja. Pokrećući kritiku ove vrste, autorov cilj je da utiče na pozitivne društveno-kulturne transformacije unutar ovih institucija.

Na kraju, polje koje je najmanje obrađivano i koje gotovo i da ne postoji na našim prostorima, odnosi se na kritiku, umet-



changing folk ensembles' politics of representation, putting them in the context of a broader field of performing arts.

Selena Rakocevic and Milorad Lonc offer an interesting combination in which, from the aspect of dramaturgy of dance and dramaturgical modeling of a dance piece, they survey choreography by Milorad Lonc. What sets this analysis apart is the methodology itself – Lonc, as the author of the piece, speaks of his own artistic intentions in creating a dramaturgical current, whilst Rakocevic offers theoretical thought of dramaturgical current of the said choreography.

Even though the dance scene in Bosnia and Herzegovina is underdeveloped, Asja Krsmanovic introduces us to it and points out some fundamental issues that appear there. As a consequence of the said underdevelopment, the author focuses on currently very popular sevdah, addressing this genre and showing the potentials that sevdah offers in the dramaturgical sense.

The ever intriguing question of representation, inevitably connected to politics and practices of certain social and economic contexts, follows the subjects on dramaturgy. Catherine Foley points out how the nineteenth century romanticism and decolonization and post colonization processes of XX and XXI centuries influenced the construction and presentation of cultural identities in Ireland through sports and other practices. She shows how Irish dance was represented at different cultural institutions. Asking questions on representation, authenticity and identity, Foley reviews historical and contemporary awareness in practice and accompanying ideology, attempting to understand Irish dance practices in contemporary, modern, technologically driven world of XXI century.

Speaking of the developed practice of choreographing traditional dance in Serbia, Zdravko Ranisavljevic places choreographers' approach within the realm of preservation of cultural heritage, rather than that of contemporary arts. His goal is to, through an overview of presentation of traditional dances on stage through history, present and point out the contemporary trends in which this field of dance finds itself, but also to offer criticism of the current situation.

In an overview of the history of founding the professional ensembles in Eastern Europe, as well as journey of development of choreog-

ničku ili stručnu. Kritika kao vrsta pisanja o umetnosti ima svoje različite varijetete – od prevashodno teorijskih, preko istorijskih, pa sve do onih subjektivnih „čitanja” performansa ili, pak, duboko hermeneutičkih interpretacija. Govoreći prvenstveno uopšteno o kritici, Dunja Njaradi svoj fokus prebacuje na plesnu kritiku – na specifičnosti i izazove koje ona pokreće. U tom kontekstu izdvaja tri pitanja koja ples postavlja pred kritičarem: kako videti ples? Kako ga zapamtiti? I konačno: kako ga opisati?

Prateći istoriju razvoja pristupa ko-reografiji tradicionalnog plesa i njenog odnosa s širim društveno-političkim i kulturnim kontekstom, Miloš Rašić ukazuje na probleme koji su doveli do „umetničke hibernacije” ovog žanra. Paralelno s tim, autor izdvaja dostupne kritike i tematski ih deli u dve celine – opšte i stručne. Povezujući promene u pristupu ko-reografiji tradicionalnog plesa sa opštim i stručnim kritikama, Rašić uviđa da li postoji odnos između njih i da li je kritika imala svoju osnovnu funkciju – pozitivan uticaj na razvoj polja.

Uživajte u putovanju!



raphy in this region, Filip Petkovski observes a link between professional and amateur folk ensembles. In this link, the amateur ensembles imitate the professional ones, with the latter dictating national repertoire and following national cultural policies with no critical thought whatsoever. Initiating this sort of criticism, the author's aim was to influence positive social and cultural transformations within these institutions.

Finally, the field least addressed and almost non-existent in our parts relates to criticism, both artistic or academic. Criticism as a type of writing about the arts has its different varieties – ranging from primarily academic, through historical, to subjective “readings” of a performance or, on the other hand, some profoundly hermeneutical interpretations. Starting from criticism in general, Dunja Njaradi moves her focus to dance criticism – specifics and challenges it presents. In this context she underlines the three issues dance presents a critic with: how to see dance? How to remember it? And finally: how to describe it?

Following the history of the development of the approaches to choreography of traditional dance and its relation to broader social, political and cultural contexts, Milos Rasic points out the problems that lead to “artistic hibernation” of this genre. In parallel to this, the author points out some available reviews and thematically divides them in two sections – general and academic. Linking the changes in the approach to choreography of traditional dance to the general and academic reviews, Rasic examines whether there is a relation between them and whether criticism fulfilled its fundamental purpose – positive impact on the development of the field.

Enjoy the journey!

## KRIKTIKA

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“Tetovirati balon od sapunice”: beleške o plesnoj kritici

Reč “kritika” se obično primenjuje na mnogo različitih vrsta pisanja o umetnosti. Neka od ovih pisanja su prevashodno teorijska, dok su neka prevashodno istorijska. U kritiku se, takođe, mogu ubrojati tekstovi različitih senzibiliteta, od subjektivnih, lepršavih, ekstravagantnih “čitanja”, do pribegavanja duboko hermeneutičkim interpretacijama. U kontekstu ovog izlaganja, pod kritikom podrazumevaću proces deskripcije, interpretacije i evaluacije određenog umetničkog (plesnog) dela kao i povezane probleme i dileme pisanja plesne kritike. Pomenuću intrinzičnu i ekstrinzičnu kritiku; pitanje evaluacije (izneti “sud” ili ne); funkcije kritike u odnosu na publiku itd. Nakon izlaganja o kritici uopšte pozabavićemo se plesnom kritikom, njenom specifičnošću i izazovima. Nestalna priroda plesa postavlja pred kritičara tri izazova: kako videti ples? Kako ga zapamtiti? I konačno: kako ga opisati? Izlaganje će, najzad, predstaviti nekoliko rešenja ovih dilema koja su bila primenjivana tokom istorije plesne kritike: od ranih poetskih reminisciranja Teofila Gotjea (Théophile Gautier) do uticajnih pisanja Džona Martina (John Martin), Edvarda Denbija (Edward Denby) i Arlene Kroće (Arlene Croce).

Gljučne reči: kritika, pisanje o umetnosti, plesna kritika, ples

## O KOREOGRAFIJI I

Andrij Nahačevski  
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Kanada

Koreografisanje pogleda u ukrajinskim scenskim narodnim plesovima

Koreografi/dramaturzi često propisuju

## CRITICISM

Dunja Njaradi  
Faculty of music, Belgrade

“Tattooing a soap bubble”: Notes on Dance Criticism

The word “criticism” usually refers to many different types of writing about the arts. Some of these writings are primarily theoretical, whilst others are predominantly historical. Criticism can also include texts of varying sensibilities, ranging from subjective, fluffy, extravagant “readings”, to resorting to profoundly hermeneutical interpretations. In the context of this lecture, by criticism I mean a process of description, interpretation and evaluation of a certain artistic (dance) piece, as well as related problems and dilemmas of writing a dance review. I will mention intrinsic and extrinsic criticism; the matter of evaluation (whether to “pass a judgement” or not); functions of criticism in respect of the audience etc. Following the talk on criticism in general, we will address dance criticism, its specifics and challenges. The inconstant nature of dance presents the critic with three challenges: how to see dance? How to remember it? And finally: how to describe it? The talk will eventually present several solutions of these dilemmas that were implemented throughout the history of dance criticism: from early poetic reminiscing of Théophile Gautier to influential writings of John Martin, Edward Denby and Arlene Croce.

Keywords: criticism, writing about art, dance criticism, dance

## ON CHOREOGRAPHY I

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Choreographing Eyes in Ukrainian Staged Folk Dance

Choreographers/dramaturges frequently prescribe specific eye movements as they try to make their Ukrainian staged folk dances as



određene pokrete očiju u nastojanju da scensko izvođenje ukrajinskih narodnih plesova bude što efektnije. Postoje brojne mogućnosti, ali preovlađuju tri pravca pogleda plesača: 1) gledanje u oči plesnih partnera; 2) gledanje u gledaoce; i 3) fokusiranje na druge pravce – pozivanje gledalaca da prate linije pogleda izvođača i uoče druge ključne elemente izvođenja. Koreografi/dramaturzi mogu da uspostave izvesnu ravnotežu ovih pogleda koje smatraju prikladnim za određenu kompoziciju. Ja tvrdim da ti izbori nisu površni, već da su oči zaista "ogledalo duše" i imaju veliki uticaj na značenje plesa i na poruke koje se prenose gledaocima.

U ovom radu istražujem kako ove tri vrste pogleda pojačavaju ili umanjuju određene dramaturške efekte. Prva vrsta pogleda (aktivno gledanje plesnih partnera) naglašava međusobnu povezanost između igrača i ima tendenciju da gledaoce postavlja kao spoljašnje posmatrače ovog ponešto samodovoljnog imaginarnog sveta na sceni – možda nekog idealizovanog "autentičnog" sela, punog radosti i duha zajednice. Nasuprot tome, druga vrsta pogleda (gledanje u publiku) snažnije naglašava aktuelni kontekst izvođenja, gde gledaoci i izvođači aktivno probijaju "četvrti zid" proscenijumskog luka i dele plesnu energiju ovde i sada, u ovoj pozorišnoj zgradi. Fizički plesni koraci često su u prvom planu dok igrači gledaju "izvan plesa, ka publici, kao da pozivaju gledaoce da se dive i uživaju u njihovim... uzoritim pokretima" (Foster 1986:16). Treća vrsta pogleda (usmeravanje pogleda u nekom drugom pravcu) najčešća je u narativnim pasażima, gde pomaže gledaocima da se usredsrede na neki ključni lik ili element priče.

Prezentacija je zasnovana na nekoliko decenija učestvovanja u Ukrajinskim scenskim narodnim igrama u Kanadi, Ukrajini i drugim mestima, pažljivog promatranja video zapisa, kao i stručne literature o korišćenju očiju. Predstaviću nekoliko kratkih videa, da bih ponudio primere ove tri strategije pogleda.

Ključne reči: koreografija, dramaturgija, koreografisanje očiju, Ukrajinski scenski narodni plesovi



effective as possible. Numerous options are available, but three directions of dancers' gazes are dominant: 1) looking into the eyes of co-dancers; 2) looking out to the spectators; and 3) focusing in other directions - inviting the spectators to follow the line of their gaze to see other key elements of the performance. Choreographers/dramaturges may assign a particular balance of these gazes that they deem appropriate for each different composition. I argue that these choices are not superficial, but the eyes are indeed "windows to the soul," and have a great impact on the meaning of the dance and the messages communicated to the spectators.

In this paper, I explore how these three kinds of gaze reinforce or reduce particular dramaturgic effects. The first type of gaze (looking actively at dance partners) highlights inter-dancer connections, and tends to situate the spectators as external viewers of a somewhat self-contained imagined world on the stage - perhaps an idealized "authentic" peasant village, full of joy and *communitas*. By contrast, the second type of gaze (looking out to the audience) highlights the present performance context more strongly, spectators and performers actively breaking through the "fourth wall" of the proscenium arch and sharing the dance energy here and now in this theatre building. The physical dance steps themselves are often brought to focus as the dancers gaze "out from the dance toward the audience, as if enjoining viewers to admire and take pleasure in their ... exemplary movement" (Foster 1986:16). The third type of gaze (modeling a gaze in some other direction) is most common during narrative passages, to help the spectators focus on a key character or story element.

This presentation is based on several decades of participation in Ukrainian staged folk dance in Canada, Ukraine and elsewhere, focused observations of video recordings, as well as scholarly literature on the use of eyes. I will present several brief videos to provide examples of the three different gaze strategies.

Key words: choreography, dramaturgy, choreographing eyes, Ukraine staged folk dances

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### Od terena do pozornice i natrag

U ovom izlaganju govorit ću o koreografijama koje na pozornici prikazuju lastovska pokladna zbivanja.

Koncept scenske primjene folkloru u hrvatskim stručnim krugovima poznat pod imenom zagrebačka škola folkloru (Sremac 2009:97) u prvom redu naglašava da folklorne koreografije moraju što više odgovarati predlošku iz kojeg su nastale, da se koreografi mogu služiti različitim geometrijskim rješenjima, ali uz preporuku da plesni koraci strukturom i stilskom izvedbom budu što bliži onima na terenu (Ivančan 1971). Upravo takav pristup razlikuje zagrebačku školu folkloru na kojoj se temelje koreografije o kojima ću govoriti od scenske primjene folkloru kod naših susjeda (Srbija, Makedonija). Koreografije Lada su se uvijek smatrale bliskima izvedbama na terenu, dok je druga dva profesionalna ansambla tadašnje SFRJ, Kolo i Tanec krasila visoka stiliziranost koja slijedi ruski pristup scenskoj primjeni folkloru.

Kako se ipak pristupa interpretaciji rituala na sceni, pokazat ću na primjeru pokladnog zbivanja na Lastovu. Usporedit ću koreografiju nacionalnog ansambla Lado koja je na programu već pola stoljeća s plesnim zbivanjem na terenu koje prikazuje. Isto tako, osvrnut ću se na izvornu folklornu grupu koje između svog autentičnog ritualnog zbivanja i dugogodišnjeg scenskog prikaza kojeg potpisuje autoritet struke, za svoje predstavljanje na 44. Međunarodnoj smotri folkloru bira neki srednji put. Upravo u scenskim interpretacijama lokalnih folklornih skupina najviše dolazi do izražaja utjecaj struke koji dugoročno ostavlja traga i na rituale na terenu.

Doprinosi li lastovski poklad na pozornici očuvanju poklada u njegovom stvarnom životu, u njegovoj prvoj egzistenciji? Ili pak ta dva poklada (izvorni i onaj na pozornici) paralelno egzistiraju neovisni jedan o drugome?

Ključne reči: koreografija, Lado, pozornica, teren



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## From the Field to the Stage and Back

In this presentation I shall be discussing carnival ritual in situ and their interpretation on stage.

The concept of theatrical application of folklore known in Croatian academic circles as the Zagreb School of Folklore (Sremac 2009:97) primarily emphasises that folklore choreographies must match the original models from which they developed. It allows choreographers to use various geometrical patterns, but with the recommendation that the dance steps resemble as much as possible those found in situ in terms of structure and stylistic performance (Ivancan, 1971.). That approach is what differentiates the Zagreb School of Folklore, on which the choreographies I shall be discussing are based, from the theatrical application of folklore in Macedonia (Tanec) or Serbia (Kolo). The choreographies of the Lado Ensemble have always been considered to closely resemble the in situ performances, while the other two professional ensembles of the former Yugoslavia, Kolo and Tanec, were characterised by high stylization following the Russian approach to the theatrical application of folklore.

Using the examples of carnival ritual ceremonies on the island of Lastovo, I aim to show how ritual is necessarily interpreted on stage. I shall be comparing one choreography of the Lado national Ensemble that are considered to be excellent theatrical performances and have been on the repertoire for more than thirty years, with the local ritual ceremonies that they represent. Furthermore, I shall be considering original folklore groups that choose the middle path between their authentic ritual ceremonies and the long-standing theatrical representations on stage authored by professionals.

It is in the theatrical interpretations of local folklore groups that the impact of professionals becomes most obvious and in the long term influences the rituals in situ. Does stage performance of the "Lastovo" carnival contribute to the preservation of the carnival in its original surroundings, its original incarnation? Or do these two carnivals (the original one and the one performed on stage) exist in parallel, independently of each other?

Key words: choreography, Lado, stage, field

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## Analiza folklorne koreografije i problematika njenog razvoja

Koreografija u oblasti scenske narodne igre se u najvećoj meri smatra nepromenljivom u svim svojim sastavnim delovima. Ona je do te mere postala fiksirana da je njen pojavni oblik prepoznatljiv i očekivan čak i kod šire publike. Na pokušaje propagiranja ideje uvođenja promene u folklornu koreografiju se uglavnom gleda kao na zadiranje u sam kulturni identitet i samim tim i njegovo „skrnavljenje”. Ovo je delimično posledica velikog broja neuspelih pokušaja uvođenja značajnih promena u pristup koreografisanju scenske narodne igre, a delimično osnovnog nerazumevanja nastanka i razvoja onoga što danas vidimo kao najčešći oblik prikazivanja narodne igre kod onih koji se promenama opiru.

Cilj ovog rada jeste da se istraži poreklo i razvoj osnovnih elemenata koji čine ono što je model koreografisanja koji je zastupljen na ovdašnjoj koreografskoj sceni u sferi narodne igre. Ono što koči uvođenje promena jeste i to što postoji nerazumevanje u vezi s idejom šta to treba promeniti, i iz kog razloga. Ako bismo otišli dalje, dolazimo do zaključka da je neophodno istražiti postojeći pristup da bismo mogli da ga razvijamo i menjamo. Koreografi uglavnom preuzimaju već postojeću strukturu koju, ugledajući se na radove svojih prethodnika, ne dovode u pitanje ni u jednom aspektu. Osnovna zabluda koju ovaj rad teži da ospori jeste taj da je koreografija scenske narodne igre nastala kao nezavisna grana umetnosti, a da u tom procesu nije crpila uticaje ostalih umetničkih pravaca. Oспорavanje ove teze je važno usled toga što nam daje slobodu i legitimitet propagiranja razvoja scenske narodne igre van okvira u kojima se ona trenutno nalazi. Scenska narodna igra je svakako nastala u okolnostima gde je scenska igra već postojala kao umetnička disciplina. Folklorna koreografija dakle preuzima zakonitosti koreografisanja čije temelje je već utvrdio balet a kasnije i ostali oblici scenske igre, o čemu će se u radu detaljnije govoriti. Osvrtanje na ovu tezu dalje omogućava da uvidimo da se od trenutka nastanka



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## Analysis of Folklore Choreography and Problematics of its Development

Choreography in the field of staged folk dances is mostly considered unchangeable in all its constituent parts. It has become fixed to such an extent that its appearance is recognizable and expected even among the public in a broader sense. All attempts at advocating the idea of introducing changes to folklore choreography are mostly seen as intrusion into the very cultural identity and therefore its "desecration". This in part is a consequence of a large number of unsuccessful attempts at introducing significant changes to the very approach to choreographing staged folk dances, and in part also of the fundamental lack of understanding of the onset and development of what we now see as the most frequent form of performing folk dances by those who resist changes.

The goal of this paper is to research the origins and development of fundamental elements that constitute what has become a predominant choreographic model in local choreography scene in the sphere of folk dances. What also holds the introduction of changes back is the lack of understanding in regard to the idea of what needs to be changed and for what reason. If we were to take it a step further, we would come to the conclusion that it is necessary to research the existing approach in order for us to be able to develop and change it. Choreographers mostly adopt the already existing structure based on the work of their predecessors as a model, without questioning any one of its aspects. The basic misconception that this paper seeks to dispute is that choreography of staged folk dances emerged as an independent branch of the arts, and that it hasn't drawn from the influences of other artistic fields in the process. Disputing this thesis is important for the reason that it gives us freedom and legitimacy to advocate the development of staged folk dances beyond the boundaries in which it currently finds itself. Staged folk dances by all means emerged in the circumstances where staged dance had already existed as an artistic discipline. Folklore choreography thus adopts the laws of choreograph-

scenske narodne igre na ovim prostorima mnogo toga promenilo u ostalim oblicima scenske igre, a da je narodna igra uglavnom propuštala priliku svog daljeg razvijanja.

Ispitaće se osnovni elementi strukture jedne tipične folklorne koreografije kao što su vreme trajanja koreografije i s tim u vezi struktura jednog folklornog koncerta, izbor istorijskog perioda koji koreografija predstavlja, i uloga koreografa scenske narodne igre. Uloga koreografa je ključan element koji u sebi sadrži mnoštvo prostora za istraživanje i koreografsko eksperimentisanje u budućnosti. Dakle, ovo ispitivanje strukture bi trebalo da prikaže trenutno stanje i omogući uvid u kom pravcu se ovi elementi mogu razvijati u budućnosti. Istražiće se na koji način crpljenje uticaja trenutnih umetničkih tokova može da se iskoristi za razvoj koreografije scenske narodne igre u današnjici, kao i šta scenska narodna igra može da pruži ostalim umetničkim pravcima.

Želja autora ovog rada jeste da pospeši razvoj koreografije scenske narodne igre na način koji bi za nju bio relevantan i omogućio joj da iskoristi sve potencijale koji u njoj leže kao već postojeće grane umetnosti.

Ključne reči: koreografija, scenska narodna igra, razvoj, uticaj, struktura, umetnički tokovi

## O KOREOGRAFIJI II

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Folklorna slika koja rezonira: Paun, multimedijalna koreografija Jange Liping

Jang Liping (1958) je najuspešnija kineska koreografkinja narodnih igara. Pored toga što je čuvena među plesačima, takođe je dostigla status opšte prihvaćene popularne slavne ličnosti, koja održava ravnotežu između svoje reputacije kao umetnice i kulturne čistunice i istovremeno postiže estradni uspeh. Jang ima lanac prodavnica odeće koji nosi njeno ime, pojavljuje se u modnim reklamama i članica je žirija veoma gledanog televizijskog plesnog



ing whose foundations had already been determined by ballet, and later also other forms of staged dance, which will be discussed in more detail. Looking further into this thesis enables us to see that since the onset of staged folk dances in these parts many changes occurred in other forms of dance, whereas folk dances mostly missed the opportunities of their further development.

Fundamental elements of the structure of a typical folk choreography will be examined, such as its duration and, in relation to this, the structure of a folk concert, the choice of a period in history that the choreography represents and the role of the choreographer of the staged folk dance. Choreographer's role is a key element that provides a lot space for research and choreographic experiments in the future. Therefore, this examination of structure should elaborate on the current state and offer insight in the direction in which these elements could develop in the future. The research will further focus on the ways in which drawing from the influences of current artistic trends can be used towards the development of choreography of staged folk dances in the present, as well as on what staged folk dances can offer to other artistic fields.

The desire of the author of this paper is to encourage the development of staged folk dances choreography in the ways that would be relevant for it, and make it possible for it to use all the potentials already contained in it as already existing branches of art.

Key words: choreography, staged folk dances, development, influences, structure, artistic trends ...

## ON CHOREOGRAPHY II

Emily Wilcox,  
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USA

A Folk Image that Resonates: Yang Liping's  
Multimedia Peacock Choreography

Yang Liping (b. 1958) is China's most successful contemporary folk dance choreographer. Beyond being famous among dancers, she has also achieved the status of a mainstream popular celebrity, keeping a balance between her reputation as a fine artist and cultural purist

takmičenja, pored toga što redovno nastupa na televiziji i na sceni. Njen plesni ansambl u njenom rodnom gradu nastupa svakog dana kao velika turistička atrakcija, a ona sama redovno potpisuje ugovore s vodećim umetničkim festivalima. Početkom ove godine, Edinburški međunarodni festival angažovao je njenu trupu da izvede kinesko Posvećenje proleća na festivalskom izdanju 2019. godine.

Kako je Jang postigla ovakav uspeh savremenom koreografijom narodne igre? U ovom predavanju ispitujem njen umetnički put do slave, koji počinje krajem sedamdesetih godina, kroz transformaciju ikonične kineske narodne slike: paunovog plesa. Ovaj ples koristi elemente mitološke priče iz budističke literature, pri čemu se jedna vrsta seoskog plesa koja se izvodi unutar određene etničke grupe u Kini adaptira u multimedijalnu nacionalnu sliku koja se reprodukuje na filmu, u vizuelnim umetnostima i plesnoj koreografiji. Pokazujem kako je Jang spretno pretvorila paunov ples u svoj lični brend putem niza multimedijalnih platformi, održavši naglasak na plesu i jedinstvenoj telesnoj estetici kao samu srž svoje privlačnosti.

Ključne reči: Jang Liping, savremeni narodni ples, paunov ples, Kina  
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Tradicionalni ples i pozorišni ples: Mark Moris ruši granice

„Sav moj rad potiče od narodnih plesova, sve što radim“, kaže proslavljeni američki koreograf savremenog plesa Mark Moris o temeljima svog scenskog rada. Zatim govori o držanju za ruke, redovima i krugovima, tim značajnim delovima svojih radova. „I ljudi se gledaju u lice i sve je prelepo.... Ne ova grozna pirotehnika“. Za to vreme, Morisova publika često kaže: „To je ples koji mi izgleda kao da mogu i sama da ga zaigram, igrači su ljudi kao mi, najviše bih volela da im se pridružim na sceni“.

Moris je učio narodne plesove šezdesetih godina, i to, što je neobično, ne moderni ples niti balet, nego ponajviše balkanske plesove, najpre u Sijetlu, SAD, a zatim i na studijskom putovanju kroz istočnu Evropu 1973. godine. Njegovo interesovanje za narodne plesove traje sve od tad i prožima njegov rad, kroz kružne i



while also succeeding in the commercial arena. Yang has a line of clothing stores named after her, she appears in fashion advertisements, and she judges a widely watched television dance competition, in addition to regularly performing on television and stage. Her dance ensemble performs daily as a major tourist attraction in her home city, while she also regularly signs contracts with leading art festivals. Earlier this year, the Edinburgh International Festival contracted her company to perform a Chinese Rite of Spring at their 2019 festival. How has Yang achieved this success through contemporary folk dance choreography? In this talk, I examine Yang's artistic rise to fame beginning in the late 1970s through her transformation of an iconic Chinese folk image: the peacock dance. This dance uses elements of a mythological story from Buddhist literature with a type of village dance performed in one particular ethnic group in China and adapts it into a multimedia national image that gets reproduced in film, visual art, and dance choreography. I show how Yang has deftly adapted the peacock dance into her own signature brand through a series of multimedia platforms, while she maintains an emphasis on dance and a unique bodily aesthetic as the core of her appeal.

Key words: Yang Liping, contemporary folk dance, peacock dance, China

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Traditional Dance and Theatre Dance: Mark  
Morris Breaks Borders

"All my work comes from folk dance, everything I do", says America's celebrated modern dance choreographer Mark Morris about the fundamentals of his work for the stage. He goes on to talk about the hand holds, lines and circles that are such a feature of his pieces. "And people look each other in the face, and it's gorgeous...Not all those horrible pyrotechnics". Meanwhile, Morris's audiences often respond: "It's dance that I feel that I could do myself, the dancers are people like us, and I'd just love to join them up on stage". Morris trained in folk dance in the 1960s, unusually not in ballet or modern, indeed most-

linijske plesove, formacije s plesačima koji su licem okrenuti jedni drugima, licem ili leđima ka nama, uz korišćenje opuštene svakodnevne telesne slike (umesto ekstremnog izvlačenja i otvorenosti nogu zapadnjačkih tehničkih formi). Takođe izostaje i hijerarhijski poredak solista i ansambla, od čega potiče i samo ime Plesna grupa Marka Morisa. Iznad svega, Morisova koreografija najviše se bavi zajednicom.

Ali u ovome postoji i politički aspekt, podsticanje empatskog razumevanja dok ljude na sceni doživljavamo kao nekog "poput nas", za razliku od nečeg što se izazivački projektuje ka nama, što nas navodi da se divimo virtuoznosti, ili da naš pogled utvrđuje moć koju ima nad igračem. U isto vreme, tu je i radost i laka teatralnost koje većina današnjeg "radikalnog" plesa ili konceptualnog performansa ne prihvata.

Nažalost, nova zapadna plesna praksa distancirala se od tradicionalnog plesa, a moj rad će ukazati na to da je pre dvadesetog veka postojao značajan korpus pozorišnog stvaralaštva koje je uključivalo narodne tradicije, kao i one iz plesnih dvorana. Danas, istorijski dobro utemeljena teorija ponovnog oživljavanja Marian Smit i Daga Fulingtona u SAD, kojom se rukovode stvarne produkcije Žizele i Pakite, ukazuje na apetit za promenom, jednu snažnu komponentu društvenog plesa koja se sad doživljava kao osveženje.

Takođe možemo da razmotrimo i sofisticirani ritmički doprinos. Neurolog Oliver Saks (2008) piše: "Ritam pretvara slušaoca u učesnike, čineći slušanje aktivnim i motoričkim, on sinhronizuje mozgove i umove... svih učesnika". Obratite pažnju na ključni naglasak na empatiji, zajednici, moguće baš zajednici publike, koreografa, muzičara i plesača koji rade zajedno. Ovo se može posmatrati i sa stručnog stanovišta, kao ohrabrenje teoretičarima scenske igre da od etnografa uče o strukturi, ritmu i snazi koreomuzičkih odnosa, što uski krugovi plesnih stručnjaka trenutno previđaju. Tradicionalne igre i muzika mogu koreografima, kompozitorima i teoretičarima da otvore vrata ka jednom sofisticiranijem alternativnom svetu.

Kao ilustraciju, predstaviću snimljene i skicirane primere iz Morisovog repertoara, na primer iz L'Alegro (1988, uz Hendla), The Office (1994, uz Dvoržaka) i Festival Dance (2011, uz Humela), kao i iz Lejle i Madžnuna, 2016, azarbejdžanske plesne opere.



ly in Balkan dance, first in Seattle, USA, later during a study trip to Eastern Europe in 1973. His interest in folk dance has continued ever since, permeating his work, in circle dances, line dances, formations with dancers focusing in towards each other, with their backs as well as fronts towards us, using a relaxed everyday body image (rather than the extreme pull-up and turnout of western technical forms). And he abandons the hierarchy of soloists and corps de ballet, hence the name Mark Morris Dance Group. Above all, Morris's choreography is about community.

But there is a political aspect to this, an encouragement of empathetic understanding, as we regard people on stage "like us", an alternative to the challenging projection out towards us, forcing us to admire virtuosity, or to our gaze asserting power over the dancer. At the same time, there is an exuberance and easy theatricality that much of today's "radical" dance or conceptual performance work does not embrace.

Unfortunately, recent western dance practice has distanced itself from traditional dance, yet my paper will indicate that, prior to the twentieth century, there was a considerable body of theatre work that introduced folk and ballroom traditions. Today, the historically-informed revival theory of Marian Smith and Doug Fulington in the US, marking actual productions of *Giselle* and *Paquita*, suggests an appetite for change, a strong component of social dance seen now as a refreshing option.

We can also consider the sophisticated rhythmic contribution. Neurologist Oliver Sacks (2008) wrote: "Rhythm turns listeners into participants, makes listening active and motoric, and synchronizes the brains and minds... of all who participate". Note the crucial emphasis here on empathy, community, potentially with audiences, choreographers, musicians and dancers working together. But there is a scholarly point to add here, encouraging theatre dance scholars to learn from ethnographers about structure, rhythm and the power of choreomusical relations, currently overlooked by a narrow dance academia. For choreographers, composers, and scholars, traditional dance and music can open the door to a more sophisticated alternative world.

As illustration, I will introduce filmed and sketch-danced examples from the Morris repertoire, for instance, from *L'Allegro* (1988, to Handel), *The Office* (1994, to Dvorak) and

Ključne reči: Mark Moris, koreomuzički odnosi, moderni ples, ritam

## PITANJE DRAMATURGIJE

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Dramaturška artikulacija savremene narodne  
igre

Definišu se pojmovi zadati u naslovu rada/  
izlaganja: šta je dramaturgija igre, zatim dra-  
maturška artikulacija u plesnim konceptima i  
partiturama za ples, potom pojam savremenosti  
u kontekstu tj. u odnosu na tradicionalne ok-  
vire koje narodna igra sopstvenom definicijom  
priziva. Izvršiće se analiza odnosa navedenih  
pojmova u praksama izvođenja narodnih igara  
na primeru izvedbi Ansambla "Kolo" u skorijoj  
istoriji. Razmatraće se mogućnost istraživanja  
plesnog vokabulara narodnih igara za kreiranje  
novih modela, narativa i koncepata u savre-  
menim plesnim okvirima sa ciljem artikulacije  
nečega što bi mogla biti dramaturško reper-  
toarska ili programska obrada celine u kontek-  
stu rada jednog folklornog ansambla kao šire  
shvaćenog plesnog ansambla koji za cilj može  
da ima ne samo negovanje tradicije već i njenu  
nadgradnju, problematizaciju i redefinisanje  
postojećih elemenata smeštanjem istih u nove  
konteskte šireg polja izvođačkih umetnosti.

Ključne reči: savremeni ples, narodna igra,  
dramaturgija plesa, koncept/partitura, reper-  
toarsko ili programsko uređenje

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Milorad Lonić,  
Folklorni ansambl „Vila”,  
Novi Sad

„Duni mi, duni, lađane. Splet igara i pesama iz  
Gnjilana”  
Dramaturški aspekti u koreografskom st-  
varalaštvu Milorada Lonića

Festival Dance (2011, to Hummel) as well as the 2016 Layla and Majnun, an Azerbaijani dance opera.

Key words: Mark Morris, choreomusical relations, modern dance, rhythm

## THE MATTER OF DRAMATURGY

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Dramaturgical Articulation of Contemporary Folk Dances

The notions given in the title of the paper/lecture are defined: what is dramaturgy of dance, followed by dramaturgical articulation in dance concepts and dance scores, the notion of contemporaneity in context, i.e. in relation to traditional framework that folk dances invoke by its very definition. Analysis will be conducted of relations between the given notions in the practices of performing folk dances, using the example of Ensemble "Kolo" performances in the more recent history. The possibility will be discussed of researching folk dances' dance vocabulary for creating new models, narratives and concepts in contemporary dance frameworks, with the goal of articulating what could be considered a dramaturgical repertory or programming treatment of the whole, in the context of the work of a folk ensemble as a dance ensemble in a broader sense, aiming to not solely nurture tradition but also build upon it, problematize and redefine its existing elements by placing them in new contexts of a broader field of performing arts.

Key words: contemporary dance, folk dances, dramaturgy of dance, concept/score, repertory or programme determination ....

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Milorad Lonc,  
"Vila" Folk Ensemble,  
Novi Sad

Mada je u teoriji scenskih umetnosti pojam dramaturgije višeznačan, njegovo određenje se primarno vezuje za strukturu dramskog teksta. Pitanja dramaturgije plesa i dramaturškog uobličavanja plesnog dela tek odnedavno počinju da zaokupljaju pažnju teoretičara i stvaralaca uz njihovo jasno idejno i funkcionalno razgraničavanje od domena koreografskog delovanja. Uz klasično stanovište da dramaturgija svakog scenskog ostvarenja počiva na osnovnoj trijadnoj kompozicionoj shemi – uvod, razvoj i rasplet (završetak), istraživači se slažu da se dramaturško oblikovanje javlja i u svim konstitutivnim elementima koreografije: idejno-narativnom toku, kinetici, prostornoj kompoziciji i muzici.

U polju istraživanja scenskog prikazivanja tradicionalnog plesa u Srbiji, uprkos određenim teoretskim promišljanjima, do sada u analitičkom smislu nisu u većoj meri razmatrani dramaturški aspekti pojedinačnih koreografskih ostvarenja. Cilj ovog rada jeste, stoga, da se sagledaju idejne osnove i načini dramaturškog uobličavanja koreografije tradicionalnog plesa jednog od najsamostojnijih i umetnički najverodostojnijih stvaralaca u Srbiji – Milorada Lonića, a na primeru dela pod nazivom „Duni mi, duni, lađane. Splet igara i pesama iz Gnjilana“ nastalog 2007. godine (muzički aranžman Ivan Sabo). Budući da je koreograf i plesni dramaturg ovog ostvarenja jedan od autora ovoga rada, poseban kvalitet analize činiće njegove neposredne naznake i objašnjenja o sopstvenim umetničkim namerama u kreiranju dramaturškog toka ove koreografije. Metodološka osnova ovog rada će, stoga, predstavljati isprepletanu i neraskidivu mrežu sasvim praktičnih iskustava stvaranja određene koreografije tradicionalnog plesa i teoretskih promišljanja o njenom dramaturškom uobličavanju.

Ključne reči: dramaturgija, tradicionalni ples, koreografija tradicionalnog plesa, dramaturško uobličavanje

“Blow, oh Blow, you Cool Breeze. Medley of Dances and Songs from Gnjilane”  
Dramaturgical aspects in choreographic work of Milorad Lonc

Even though in theory of performance art the notion of dramaturgy has multiple meanings, its definition is primarily related to the structure of dramatic text. The matters of dramaturgy of dance and dramaturgical shaping of a dance piece only recently started to attract attention of academics and artists, with clear distinction between these matters and the domain of choreographic work in terms of idea and functionality. Along with the classic stance that dramaturgy of any piece of performance art rests upon a fundamental triadic composition pattern – introduction, development and denouement (ending), researchers agree that dramaturgical shaping of a piece also appears in all constitutive elements of choreography as well: in the course of idea and narrative, kinetics, spatial composition and music.

In the field of research of staged performances of traditional dances in Serbia, in spite of certain theoretical thoughts, dramaturgical aspects of individual choreographic pieces have not been analytically considered so far to any significant extent. The goal of this paper is, therefore, to consider idea related foundations and modes of dramaturgical shaping of choreography of traditional dance authored by one of the most autonomous and artistically most credible artists in Serbia – Milorad Lonc, using the example of the piece entitled “Blow oh Blow you Cool Breeze. Medley of dances and songs from Gnjilane”, of 2007 (music arranged by Ivan Sabo). Since the choreographer and dance dramaturg of this piece is one of the authors of this paper, his immediate notes and explanations of his own artistic intentions in creating the dramaturgical course of this choreography will offer a particular quality of the analysis. Methodological foundation of this paper will thus represent an intertwined and inseparable network of very practical experiences of creating a certain choreography of traditional dance and theoretical thoughts on its dramaturgical shaping.

Key words: dramaturgy, traditional dance, choreography of traditional dance, dramaturgical shaping

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### Scenski potencijal sevdaha

U Bosni i Hercegovini tradicionalna muzika, sa akcentom na sevdah, aktivno se razvijala krajem sedamdesetih i početkom osamdesetih uz produkciju RTV Sarajevo, a u sklopu kulturno-umjetničkih društava postojala su folklorna društva koja su njegovala tradicionalne plesove. Danas je plesna scena u Bosni i Hercegovini generalno nerazvijena. Osim baletskog ansambla Narodnog pozorišta Sarajevo ne postoji niti jedan drugi ansambl koji se profesionalno bavi ni savremenim, ni tradicionalnim plesom. Opera i balet Narodnog pozorišta Sarajevo su najaktivniji u očuvanju narodne tradicije i neki od najpopularnijih naslova su upravo "Zmaj od Bosne" i "Hasanaginica". Ipak, ovaj spoj ne donosi ništa novo u scenskom izričaju, već prosto posuđujući teme za libretto iz narodne poezije ili epa klasičnim baletskim i operskim izražajnim sredstvima donose ove priče publici. Novi prostor koji se otvara, a koji se još uvijek češće percipira kao dio estrade, nego kao posebna vrsta umjetnosti je sevdah scena. Iako broji tek nekoliko autora, njihov rad već počinje zauzimati značajno mjesto na svetskoj muzičkoj sceni. Osim doprinosa kroz praktični rad, uvođenje novih elemenata u sevdah i kombiniranje sa drugim muzičkim žanrovima poput bluzā i džezā, neki od autora, poput Damira Imamovića se bave i historijatom i estetikom ovog žanra kroz svoj teorijski rad. Ovi autori već su ostvarili i značajne suradnje sa pozorišnim i filmskim umjetnicima, te se njihova đela često mogu čuti u nekim od aktuelnih predstava i filmova. Manjkavost ovog pristupa je što većinom ova nedijagetička muzika služi da "pojača" emotivni doživljaj kod gledatelja ili podcrta ideju djela i samo je jedan od znakova kojim se reditelji služe da bi ispričali priču, dok sama muzika nudi mnogo više, te bi iz nje moglo proizići zasebno scensko djelo.

Ključne riječi: sevdah, opera, balet

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### Performance Potential of Sevdah

Traditional music in Bosnia and Herzegovina, with particular emphasis on sevdah, was actively developed in late nineteen seventies and early nineteen eighties within the production of RTV Sarajevo, whereas folklore societies nurturing traditional dances existed within the cultural artistic societies. Nowadays the dance scene in Bosnia and Herzegovina is generally underdeveloped. Apart from the ballet ensemble of National Theatre Sarajevo, there isn't a single other ensemble professionally addressing either contemporary or traditional dance. Opera and ballet departments of National Theatre Sarajevo are the most active in sustaining the folklore tradition, with "The Dragon of Bosnia" and "The Wife of Hasanaga" being among the most popular productions. Nevertheless, this brings nothing new in terms of expression, but rather presents these stories to audience by simply borrowing the libretto subject matter from folk poetry or epics and using classical ballet and opera means of expression. The new field currently opening, still perceived as a part of commercial music scene rather than a separate art form, is the sevdah scene. Even though only comprising several authors, their work has already started to occupy a significant place on the world music scene. Along with making a contribution through their practical work by introducing new elements into sevdah and combining them with other music genres such as blues and jazz, some of these authors, such as Damir Imamovic, also address the history and aesthetics of the genre in their theoretical work. These authors have already realised significant collaboration with theatre professionals and filmmakers, and their pieces can often be heard in some of the recent plays and films. The shortcoming of this approach is the fact that this non-diegetic music mostly serves to "intensify" the emotional experience of the viewers or to underline the idea of the piece itself and is but one of the means the directors use to tell a story, whilst the music itself offers so much more, enough for a separate piece of performance art to be derived from it.

Key words: sevdah, opera, ballet

## POLITIKE/PRAKSE

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Tradicionalni narodni ples na sceni kao deo  
savremene umetnosti u Srbiji

I pored duge i bogate tradicije prikazivanja tradicionalnih narodnih plesova na sceni, ova oblast plesa u Srbiji suočava se sa velikim izazovima sopstvenog preživljavanja. Modeli prikazivanja, odavno utvrđeni u praksi koreografisanog folklora, dominantno se baziraju na poštovanju tradicionalnih plesnih obrazaca, što ovu praksu implicitno smešta u sferu očuvanja nematerijalnog kulturnog nasleđa, pre nego u oblast savremene umetnosti. Estetska načela uspostavljena u drugoj polovini 20. veka u profesionalnom ansamblu narodnih igara i pesama Srbije „Kolo”, od strane tadašnjih autoriteta i intelektualne elite, do danas su opstala u praksi ovog ansambla zahvaljujući zadržavanju većine koreografskih dela tog vremena na sopstvenom repertoaru. Koreografske interpretacije tradicionalnih narodnih plesova zastupljene u tzv. amaterizmu, dobile su šansu i svojevrsan legitimitet uvrštavanjem nekolicine postavki ove stvaralačke orijentacije na repertoar „Kola”, nakon 2000. godine, međutim, ove postavke nisu zaživele kao model scenskog prikazivanja tradicionalnih narodnih plesova na profesionalnoj – umetničkoj sceni.

Uopšteno govoreći, čini se da je opstanak tradicionalnih plesova na sceni prevashodno ideološki uslovljen. Aktuelno praktikovanje ovih plesova u okviru tzv. folklornih ansambala, profesionalnih ili amaterskih, indikuje ideološke okvire „prošlosti”, koji se u savremenom kapitalističkom društvu ispostavljaju pogubnim za opstanak ove, zapravo, jedinstvene scene. I dok se amaterska kulturno-umetnička društva bore za njen opstanak administrativnim sredstvima – stvaranjem novih pravnih tela (saveza, asocijacija itsl.), ali bez promene ideologije, profesionalna scena je u fazi reformisanja, odnosno



## POLICIES/PRACTICES

Zdravko Ranisavljevic, Department of Ethnomusicology and Ethnochoreology, Faculty of Music – University of Arts in Belgrade, Belgrade, Serbia

### Staged Traditional Folk Dances as a Part of Contemporary Arts in Serbia

In spite of a long and rich tradition on performing traditional folk dances on stage, this field of dance in Serbia faces great challenges with regard its own survival. The models of performance, long ago established in the practice of choreographed folklore, are predominantly based on observing traditional dance patterns, implicitly placing this practice in the sphere of preservation of intangible cultural heritage, rather than that of contemporary arts. Aesthetic principles established in the second half of the twentieth century at the professional Serbian National Folk Songs and Dances Ensemble "Kolo" by contemporary authorities and intellectual elite survived to this very day in the practice of this ensemble thanks to sustaining the majority of choreographic pieces of those times in their own repertoire. Choreographic interpretations of traditional folk dances present in the so called amateurism were given an opportunity and certain legitimacy by the fact that several pieces of this creative provenance have become a part of "Kolo"'s repertoire following the year 2000. However, these choreographic pieces haven't become predominant as a model of staging traditional folk dances on professional-artistic scene.

Generally speaking, it appears that the survival of traditional dances on stage is primarily ideologically conditioned. Current practicing of these dances within the so called folklore ensembles, both professional or amateur ones, invokes an ideological framework of "the past", which in capitalist society turns out to be detrimental for the survival of this, in fact, unique scene. And while the amateur cultural-artistic societies fight for their survival with administrative means, by constituting new legal entities (federations, association and the like), but with no changes in ideology, the professional scene is in the reformation stage, i.e.

formiranja „nove scene“. Ovaj proces se direktno sprovodi kroz liniju TradicijaNova Ansambla narodnih igara i pesama Srbije „Kolo“ i u skladu je sa opštim tendencijama u sferi savremene umetnosti u ovom delu Evrope.

U radu se reinterpreтира istorija scenskog prikazivanja tradicionalnih narodnih plesova u Srbiji, sa posebnim osvrtom na kontekste u kojima su različiti modeli nastajali, a sa ciljem boljeg razumevanja aktuelnog trenutka u kojem se ova plesna oblast nalazi. Pored toga, razmatraće se mogući modeli primene koncepta TradicijaNova na sam plesni sadržaj (igru i muziku), sa ciljem usmeravanja pažnje stručne javnosti na neophodnost razvoja kreativnog mišljenja u domenu tradicionalnog narodnog plesa kao dela savremene umetnosti.

Ključne reči: tradicionalni narodni ples, aktuelna praksa, savremena umetnost

Filip Petkovski,  
Doktorant na Odseku za Umetnosti i kulture/  
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SAD

Kritikovanje narodnog ili kritikovanje plesa?

Ova prezentacija fokusiraće se na problematičnu temu pisanja plesne kritike izvođenja „narodnih igara“ – temu kojom se retko bave stručnjaci ili uopšte uzev retko postoji u štampanom materijalu. S razvojem nacionalnih ansambala narodnih igara u istočnoj Evropi i nastankom koreografije i „profesionalnih narodnih igara“, ove institucije stvorile su jedan hegemonistički odnos prema preostalim „amaterskim ansamblima“ koji su često ove ansamble imitirali. Uživajući takvu moć, nacionalni ansamblu diktiraju nacionalni repertoar i previše često slede nacionalne kulturne politike, dok su u isto vreme retko predmet kritike. Stvoreni kao proizvod modernosti, usled evropske potrage za kulturnom i kasnije nacionalnom baštinom i identitetom, ovi ansamblu ostali su statični u svojoj misiji da „čuvaju, bogate i izvode folklor“, bez obzira na najnoviji kulturni razvoj u globalnoj umetnosti i svetu plesa. Njihova glavna misija, reprezentacija socijanog konstrukta „naroda“ kao i njegovog „folklor“, naglašena kroz izvođenje „tradicionalnih“ ili „narodnih“

forming a “new scene”. This process is directly carried out through the ideas of Tradition-New of the Serbian National Song and Dance Ensemble of “Kolo” and is in accordance with general trends in the sphere of contemporary arts in this part of Europe.

In the paper, the history of performances of traditional folk dances in Serbia is reinterpreted, with particular accent on contexts in which different models emerged, with the goal of better understanding the current moment in which this dance field finds itself. Along with this, possible models of implementing the concept of TraditionAnew in terms of the very dance content (dance and music) will be considered, with the purpose of drawing the attention of the academic public to the necessity of development of creative thinking in the domain of traditional folk dance as a part of contemporary arts.

Key words: traditional folk dance, current practice, contemporary art

Filip Petkovski,  
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Critiquing the folk or critiquing the dance?

This presentation will focus on the problematic topic of writing a dance critique for “folk dance” performances - a topic that is rarely addressed in academia or generally in print, as well. With the development of the national folk dance ensembles in Eastern Europe and the emergence of choreography and “professional folk dances”, these institutions created a hegemonic relationship with the remaining “amateur ensembles” that would often imitate these ensembles. Enjoying such power, national ensembles dictate national repertoires and too often follow national cultural politics, while they are rarely criticized. Created as a product of modernity, due to the European quest for cultural, and later national heritage and identity, these ensembles have remained static in their missions to “preserve, enrich and perform folklore”, regardless of the latest cultural developments in the global art and dance world. Their main mission, the representation of the social construct of the “folk” as well as their “lore”, emphasized through performance of “traditional” or “folk” dance and music, has not evolved

igara i muzike, nije evoluirala s postmodernošću i nije rekonceptualizovala i rekontekstualizovala svoj rad. Ovi i mnogi drugi razvoji, više nego ikad pozivaju na kritiku koja je dugo bila odsutna u krugovima koreografa narodnih igara i ansambala narodnih igara uopšte. Razgovor o radu ansambala bio je ograničen na internet platforme i često su se njime bavili pojedinci koji se oslanjaju isključivo na praktično iskustvo u toj materiji, dok im često nedostaje teoretska podloga. U takvim slučajevima, razgovor i kritika ostaju inkluzivni i mogu se posmatrati kao nešto što se odvija „iza zatvorenih vrata“, dok se kritika koja potiče iz naučnih krugova ne smatra dobrodošlom i doživljava se kao napad. Dok predstavljam kritiku rada ansambala, zalažući se za razgovor između teorije i prakse kao neophodne komponente u radu plesnih ansambala, nadam se da ću započeti diskusiju o kritici, a koja će, nadamo se, dovesti do pozitivnih promena koje bi socijalno i kulturno transformisale ove institucije.

Ključne reči: plesna kritika, ansambli narodnih igara, istočna Evropa

## STRATEGIJE EDUKACIJE, PREZENTACIJE I KRITIKE

Ketrin Fouli  
Irska svetska akademija za muziku i ples, Univerzitet Limerik,  
Irska

Izražavanje i otelovljavanje kulturnog identiteta: ispitivanje irskih plesnih praksi

Romantični nacionalizam devetnaestog veka i projekti dekolonijalizacije u dvadesetom i dvadeset prvom stoleću pratili su konstrukciju izraza kulturnog identiteta u nacionalnim državama u razvoju ili onim već postojećim. Sport i autohtone izvođačke umetnosti korišćene su i izmišljane (Hobsbaum 1983) u političke i socio-kulturne svrhe. Irska je jedna od takvih nacija; njeni autohtoni sportovi i izvođačke umetnosti igrane su važnu ulogu u procesima dekolonizacije i postkolonizacije tako što su kulturno izražavali i otelovljavali irski kulturni



with postmodernity and has not reconceptualized and recontextualized its work. These, and many other developments, more than ever, are inviting a critique that has long been absent within the circles of folk dance choreographers and folk dance ensembles in general. Conversation about the work of ensembles have been limited to online platforms and too often carried by individuals that solely rely on practical experience with the matter, while they often lack theoretical background. In such instances, conversation and critique remains inclusive and can be perceived “behind closed doors” while, critique coming from the fields of academia are unwelcoming and perceived as attacks. While I pose a critique to the work of the ensembles, by advocating for conversations between theory and practice, a necessary component in the work of dance ensembles, I hope to raise discussion about critique that will hopefully result in positive changes that will socially and culturally transform these institutions.

Key words: dance critique, national folk dance ensemble, Easter Europe

## STRATEGIES OF EDUCATION, PRESENTATION AND CRITICISM

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The Irish World Academy of Music and Dance  
University of Limerick,  
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Expressing and Embodying Cultural Identity: an Examination of Irish Dance Practices

Romantic nationalism in the 19th century, and decolonization projects in the 20th and 21st centuries, witnessed the construction of expressions of cultural identity within developing and existing nation states. Sport and indigenous performing arts were utilized and invented (Hobsbawm 1983) for political and socio-cultural purposes. Ireland is one such nation; its indigenous sports and performing arts played important roles in the decolonization and post colonization processes in culturally expressing and embodying an Irish cultural identity. In this paper, I examine how

identitet. U ovom radu ispitujem kako su različite kulturne institucije u ovim naporima predstavljale irski ples. Na taj način se bavim pitanjem reprezentacije, autentičnosti i identiteta i zalažem se kako za istorijsku tako i savremenu svest u praksi i pratećim ideologijama. Taj poduhvat može da obogati aktuelna istraživanja i razumevanje irskih plesnih praksi unutar modernog, tehnološki orijentisanog sveta dvadeset prvog veka.

**ključne reči:** kulturni identitet, irske plesne prakse, Irska, kulturne institucije

Miloš Rašić,  
Etnografski institut SANU,  
Beograd

**Romantizam bez kritike: pristupi i kritike koreografije tradicionalnog plesa u Srbiji**

Pristupi koreografisanju tradicionalnog plesa u Srbiji čvrsto su omeđani romantičarskim idejama o „čuvanju tradicije“. Prve pristupe koreografiji tradicionalnog plesa možemo uočiti već tridesetih godina XX veka, kada je ključni cilj prikazivanja plesova bio da se ukaže na njihovu „autentičnost“ i „izvornost“. Promena se dešava nakon Drugog svetskog rata, kada se u gradskim sredinama formiraju kulturno-umetnička društva. U tim ustanovama produkovana su koreografska ostvarenja koja će u kasnijim godinama biti označena, ne potpuno adekvatnim i jasnim terminom – „stilizacija“. Raspadom Jugoslavije i nacionalizacijom njenih država, dolazi do nacionalizacije pristupa koreografiji tradicionalnog plesa, kada koreografije ponovo počinju da liče na one iz tridesetih godina. Iako se pristup koreografiji donekle menjao, jasna umetnička ili naučna kritika koja bi pratila ili čak uticala na takve promene uglavnom je izostajala. Vodeći se ovim istorijskim tokovima i prateći postojeće kritike pristupa, cilj mi je da u ovom izlaganju koreografiju tradicionalnog plesa u Srbiji sagledam iz nekoliko aspekata. Prvenstveno, predstaviću tezu o sputavanju razvoja umetničkog pristupa ovom žanru, koje je povezano s pomenutim „romantičarskim okovima“. Potom, ukazaću na do sada postojeće kritike koje, tematski, delim u dve celine: 1) opšte kritike koje podrazumevaju klasičan opis izvedbe i reakcije publike ili samog

Irish dance was represented by diverse cultural institutions in these endeavours. In doing so, I address questions of representation, authenticity and identity and I argue for both historical and contemporary consciousness in practice and accompanying ideologies. This endeavour may enrich current explorations and understandings of Irish dance practices within a modern, technologically-driven, 21st century world.

Key words: cultural identity, Irish dance practice, Ireland, cultural institutions

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Ethnographic Institute of Serbian Academy of  
Sciences and Arts,  
Belgrade

Romanticism without Criticism: Approaches  
and Criticism of Choreography of Traditional  
Dance in Serbia

Approaches to choreographing traditional dance in Serbia were firmly bound by romanticist ideas of "preserving tradition". The first approaches to choreography of traditional dance can be perceived as early as in nineteen thirties, when the key goal of performing the dances was to emphasise their "authenticity" and "indigenoussness". A shift occurs after the World War Two, when cultural artistic societies are formed in urban environments. In these institutions, choreographic creations were produced that would in the years that followed be labelled with a not entirely adequate and clear term – "stylization". With fallout of Yugoslavia and nationalization of its states, nationalization of the approach to choreography of traditional dances also takes place, when choreographies once again begin to resemble those of the nineteen thirties. Even though the approach to choreography changed to a point, a clear artistic or academic criticism that would follow or even influence such changes was mostly not there. Guided by these historical trends and following the existing criticism of the approach, my goal in this paper is to view choreography of traditional dances in Serbia from several angles. Firstly, I will present the thesis on limitations of the development of artistic approach to this genre, linked to the said "romanticist shackles". I will then point out to the reviews in existence so far, which

kritičara na izvedeni performans; 2) stručne kritike koje podrazumevaju, pored opšteg opisa, i dublju analizu performansa, te njegovu kontekstualizaciju u odgovarajući društveno-kulturni i politički kontekst. Povezujući promene u pristupu koreografiji tradicionalnog plesa sa opštim i stručnim kritikama, cilj mi je da uvidim postoji li odnos između njih i da li je kritika do sada imala uticaja na koreografiju tradicionalnog plesa u Srbiji.

Ključne reči: koreografija tradicionalnog plesa, romantizam, pristupi, kritika

## BIOGRAFIJE AUTORA

### Bačkulja, Milan

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. 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. Student je druge godine Master studija koreografije na Institutu za umetničku igru u Beogradu gde istražuje razne oblike plesne koreografije u teorijskoj i praktičnoj sferi.

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.

Pohađao je brojne seminare iz oblasti savremene igre i koreografije, od kojih su značajniji: Impulstanz Beč, Austrija 2018. godine, NOD Torino, Italija 2016. godine i Tanzw-



I thematically divide in two wholes: 1) general reviews that include a classic description of the performance and audience's, or critics', reactions to the performance in question; 2) academic reviews that include, along with general descriptions, a more in-depth analysis of the performance and its contextualization within the adequate sociocultural and political context. Matching the shifts in approaches to choreography of traditional dances with general and academic reviews, my goal is to look into whether there is a relationship between them and whether the criticism so far has had any influence in terms of choreography of traditional dance in Serbia.

Key words: choreography of traditional dance, romanticism, approaches, criticism

## AUTHORS' BIOGRAPHIES

### **Backulja, Milan**

Milan Backulja is a dancer and choreographer living and working in Belgrade. He obtained his professional experience as a dancer in the field of staged folk dances in Serbian National Song and Dance Ensemble "Kolo", where he's worked since 2004 as a folk dancer-singer. Along with attending numerous seminars in the field of folk dances, he has worked as a pedagogue with Ensemble "Kolo" volunteers, preparing them for performing the repertory. He has also worked as a demonstrator at the folk dance seminars that Ensemble "Kolo" organized in Japan in 2010. He is a student of the second year of MA studies of choreography at the Institute for Artistic Dance in Belgrade, where he explores various forms of dance choreography in theoretical and practical spheres.

He is the choreographer of three contemporary dance performances:

Imprints - Premiere in 2017, National Theatre in Belgrade, Rasa Plaovic Stage.

A Place for Us - Premiere in 2015, Belgrade Youth Centre

Crossroads - Premiere in 2013, BELEF Festival  
As well as choreographic miniatures "A Young Girl Opposed the Sun" - "Encouragement" award at the Festival of Choreographic Miniatures in Belgrade in 2013.

He attended a number of seminars in the field of contemporary dance and choreography, most notably: Impulstanz Vienna, Austria in



erkerkstatt Europa Minhen, Nemačka 2016. godine, gde je radio sa mnogim značajnim ko-reografima iz raznih zemalja i različitih plesnih stilova.

2018. godine održao je na Festivalu "Glumijada" sopstvenu radionicu pod nazivom "Dramski lik i telo".

Kao igrač savremene igre ostvario je profesionalni angažman u plesnoj predstavi "Aliza" koreografa Ido Gidron (Izrael), premijera jun 2018.

## **Fouli, Ketrin**

Voditeljka master kursa etnokoreologije i MA programa Izvođenje irskog tradicionalnog plesa.

Dr Ketrin Fouli je osmilisa i vodi MA kurs Etnokoreologije i MA kurs Izvođenje irskog tradicionalnog plesa na Irskoj svetskoj akademiji za muziku i ples, na Univerzitetu u Limeriku. MA iz Etnokoreologije je bio prvi program ove vrste u Evropi; MA Izvođenje irskog tradicionalnog plesa bio je prvi program ove vrste na celom svetu. Godine 1997, Ketrin je ustanovila Trath na gCos, godišnji tradicionalni plesni festival radionica, predavanja/seminara i koncerata, kako bi zabeležila i razvila svest o raznovrsnosti i bogatstvu irske i svetskih plesnih tradicija. Ketrin je sve do 2005. godine bila direktorka i koordinatorka Trath na gCos. Godine 2003, bila je lokalna predsednica Dvadeset šeste godišnje međunarodne konferencije Društva stručnjaka iz oblasti istorije plesa, čiji je domaćin Univerzitet u Limeriku. Ketrin je 2003. godine osnovala Irski forum za proučavanje plesa i bila njegova Predsednica; bila je predsednica Prve međunarodne konferencije Irskog foruma za istraživanje plesa, čiji je domaćin bio Univerzitet u Limeriku, 2006. godine. Ketrin je jedna od osnivača Enarta-e (Evropska Mreža za istraživanje i podučavanje etnokoreologije).

Ketrin je mnogo godina provela sakupljajući irsku tradicionalnu muziku, pesmu i igre. Dugi niz godina bila je članica odbora Irske arhive tradicionalne muzike, a članica je i mnogih profesionalnih organizacija, uključujući i Kongres istraživanja plesa, Međunarodni savet za tradicionalnu muziku, An Coimisiun le Rinci

2018, NOD Turin, Italy 2016, and Tanzwerkstatt Europa, Munich, Germany, in 2016, where he worked with many prominent choreographers from various countries and different dance styles.

In 2018, as a part of the festival "Glumijada", he held his own workshop entitled "Dramatic Character and Body".

As a contemporary dancer, he realised professional engagement in the dance performance "Aliza" by choreographer Ido Gidron (Israel), premiere in June 2018.

## **Foley, Catherine**

Course Director of the MA in ethnochoreology and the MA in Irish Traditional Dance Performance. Dr. Catherine Foley designed and is course director of both the MA in ethnochoreology and the MA in Irish Traditional Dance Performance at the Irish World Academy of Music and Dance, University of Limerick. The MA in ethnochoreology was the first programme of its type in Europe; the MA in Irish Traditional Dance Performance was the first programme of its type in the world. In 1997 Catherine established Tráth na gCos, an annual traditional dance festival of workshops, lectures/seminars and concerts to develop an awareness of, and to record, the diversity and richness within Irish and world dance traditions. Catherine remained the director and co-ordinator of Tráth na gCos until 2005. In 2003, she was the local Chair for The Society of Dance History Scholars 26th Annual International Conference, hosted at the University of Limerick. Catherine was the founder of Dance Research Forum Ireland in 2003 and was its first Chair; she was the local Chair for Dance Research Forum Ireland's 1st International Conference, hosted by the University of Limerick in 2006. Catherine is a founding member of Enarta (European Network for Research and Teaching of ethnochoreology).

Catherine has spent many years working as a collector of Irish traditional music, song and dance. She was a member of the board of the Irish Traditional Music Archive for many years, and is a member of many professional organizations, including the Congress of Research on Dance, the International Council for Traditional Music, An Coimisiún le Rincí Gaelacha, the Association of Professional Dancers of Ireland, and the Society of Dance History Scholars. Catherine has taught music and dance studies

Gaelacha, Udruženje profesionalnih plesača Irske i Društvo stručnjaka iz oblasti istorije muzike. Ketrin je predavala muziku i ples na svim nivoima u obrazovnom sistemu, od osnovne škole do doktorskih studija, kako kao predavač, tako i kao izvođač. Predstavljala je i objavljivala članke na međunarodnom nivou iz svojih oblasti, a nastupala je, predavala i vodila plesne radionice u mnogim evropskim zemljama, Skandinaviji i SAD.

## **Džordan, Stefani**

Stefani Džordan je profesorka i istraživačica plesa na Univerzitetu Rouhempton u Londonu. Ima stručno i akademsko obrazovanje u oblastima muzike i plesa i diplomirala je na Univerzitetu u Birmingemu, UCLA i Goldsmith Koledžu Univerziteta u Londonu. Objavila je knjige: *Striding Out: Aspects of Contemporary and New Dance in Britain* (1992), *Moving Music: Dialogues with Music in Twentieth Century Ballet* (2000), *Stravinsky Dances: Re-Visions across a Century* (2007, o modernom/post-modernom plesu kao i o baletu) i *Mark Morris: Musician-Choreographer* (2015), sva u izdanju Dance Books. Trenutno radi na istraživačkom projektu o Šopenu i plesu.

Godine 2010, Džordan je dobila nagradu za Izuzetno teorijsko istraživanje plesa koju dodeljuje Kongres za istraživanje plesa (CORD, SAD). Za knjigu *Moving Music*, dobila je nagradu Special Citation koju dodeljuje njujorška Dance Perspectives fondacija. Godine 2002, saradivala je s New York City Ballet na analitičkom video Music Dances: *Balanchine Choreographs Stravinsky*, po narudžbini Džordž Balanšin Fondacije. Godine 2004, zajedno s Džeraldin Moris, napravila je video/DVD produkciju *Ashton to Stravinsky*, u saradnji s Kraljevskim baletom. U međuvremenu, s Larejn Nikolas, stvorila je internet bazu podataka *Stravinsky the Global Dancer*, u kojoj se navodi preko 1200 koreografskih dela na muziku Stravinskog. Džordan je dobitnica donacija od Radcliffe Trust, Britanske Akademije, AHRC, Paul Sacher Stiftung, Univerziteta Harvard i Leverhulme Trust.

Džordan je takođe bila učesnica i konsultantkinja u brojnim televizijskim i radio programima, između ostalih u dokumentarnom filmu o Posvećenju proleća, u produkciji BBC,



at all levels within the education system, from primary level to doctorate level, within both an academic and performance capacity. She has presented and published articles internationally within her areas of expertise and has performed, lectured and given dance workshops in different countries in Europe, Scandinavia, and the United States.

## **Jordan, Stephanie**

Stephanie Jordan is Research Professor in Dance at the University of Roehampton in London. She has had professional and academic training in both music and dance and holds degrees from University of Birmingham, UCLA and Goldsmiths College, University of London. Her books are: *Striding Out: Aspects of Contemporary and New Dance in Britain* (1992), *Moving Music: Dialogues with Music in Twentieth-Century Ballet* (2000), *Stravinsky Dances: Re-Visions across a Century* (2007, covering modern/postmodern dance as well as ballet), and *Mark Morris: Musician-Choreographer* (2015), all published by Dance Books. Her current research project is on Chopin and dance.

In 2010, Jordan was honored with the award for Outstanding Scholarly Research in Dance from the Congress on Research in Dance (CORD, USA). For *Moving Music*, she received the 2001 Special Citation of New York's Dance Perspectives Foundation. In 2002, she collaborated with New York City Ballet on the analytical video *Music Dances: Balanchine Choreographs Stravinsky*, commissioned by the George Balanchine Foundation. In 2004, with Geraldine Morris, she completed the video/DVD production, *Ashton to Stravinsky*, in collaboration with The Royal Ballet. Meanwhile, with Lorraine Nicholas, she created the internet database *Stravinsky the Global Dancer*, listing over 1,200 works choreographed to Stravinsky's music. Jordan has received grants from the Radcliffe Trust, British Academy, the AHRC, the Paul Sacher Stiftung, Harvard University, and the Leverhulme Trust.

Jordan has also contributed as a speaker and consultant to numerous television and radio programmes, including the 2002 BBC documentary on *The Rite of Spring* and broadcasts of the Royal Ballet in *Firebird* and *Les Noces*. During 2013, she researched and presented a documentary on *The Rite of Spring* as a dance for BBC Radio 3 and, in 2014, on *Mark Morris* for BBC Radio 4. In 2018, she discussed *Morris* for the Sky Arts series "South Bank Show Orig-

2002. godine, kao i u prenosima Žar ptice i Svadbe u izvođenju Kraljevskog baleta. Tokom 2013. godine, radila je istraživanje i predstavljala dokumentarnu emisiju o Posvećenju proleća u plesnoj verziji za BBC Radio 2, a 2014. godine emisiju o Marku Morisu za BBC Radio 4. Godine 2018. raspravljala je o Morisu za serijal "South Bank Show Originals" u produkciji Sky Arts.

### **Kokanov, Dimitrije**

Dimitrije Kokanov (1986), studirao je filozofiju na Filozofskom fakultetu u Beogradu, diplomirao dramaturgiju na Akademiji umetnosti u Beogradu. Interdisciplinarne master studije teorije umetnosti i medija završio na Univerzitetu Umetnosti u Beogradu. Trenutno je student treće godine naučnih doktorskih studija Teorije dramske umetnosti, medija i kulture na Fakultetu dramskih umetnosti u Beogradu. Stalno je zaposleni dramaturg Pozorišta "Atelje 212" u Beogradu. Radi kao pozorišni dramaturg, filmski i televizijski scenarista.

### **Krsmanović, Asja**

Asja Krsmanović je rođena u Sarajevu, 1988. godine. Studirala je na Akademiji dramskih umetnosti, na katedri za dramaturgiju. Aktivna je na mnogim poljima pozorišne, filmske, TV i radio produkcije. Najviše je radila kao dramaturg u pozorištu („Dobrodošli“, Kontakt produkcija, „Strah i beda Trećeg Rajha – 99%“, B. Breht, ŠARTR pozorište, „Tartif“, Molijer, „Pobunjenik M.K“ po motivima Klajstove novele „Mihael Kolhas“, sve u režiji Nermina Hamzagića, Narodno pozorište Sarajevo, „Balkanski Rekvijem“, D. Baša, A. Imširević, N. Antulov, T. Bijelić, u režiji Stevana Bodrože, Bosansko narodno pozorište Zenica i plesna predstava „Posao iz snova“ Željka Božića, Cankarjev Dom, Ljubljana). Autorka je scenarija za kratki film „Polovna roba“, u režiji Nermina Hamzagića, Pro. ba, 2015. godine. Selektorka je Međunarodnog pozorišnog festivala srednjih škola Juventafest, od 2013. godine. Od 2015. godine članica je umetničkog kolektiva Moving Island, s fokusom na umetnički rad s marginalizovanim grupama.



inals”.

### **Kokanov, Dimitrije**

Dimitrije Kokanov (1986), studied philosophy at the Faculty of Philosophy in Belgrade, graduated from the Department of Dramaturgy at the Academy of Arts in Belgrade. He completed his interdisciplinary MA studies of Theory of the Arts and the Media at the University of Arts in Belgrade. He is currently a third year student of doctoral studies of Theory of Dramatic Arts, Media and Culture at the Faculty of Dramatic Arts in Belgrade. He is a full time dramaturg with “Atelje 212” Theatre in Belgrade. He works as a dramaturg in theatre, as well as a film and television scriptwriter.

### **Krsmanovic, Asja**

Asja Krsmanovic is born in Sarajevo 1988. She studied at the Academy of Performing Arts, Dramaturgy department. She is active in many fields of theatre, film, TV and radio production.

She mostly worked as a dramaturg in theatre (“Welcome”, Kontakt production, “Fear and misery of the III Reich – 99%, B. Brecht, SAR-TR theater, “Tartuffe”, J.B.Moliere, “Pobunjenik M.K.”, based on Heinrich von Kleist’s novel “Michael Kohlhaas”, all directed by Nermin Hamzagic, National Theater Sarajevo, “Balkan Requiem”, D. Basha, A.Imsirevic, A. Basovic, and “Svakog trena mislim na te, zemljo moja”, A. Imsirevic, N. Antulov, T. Bijelic, directed by Stevan Bodroza, Bosnian National Theater Zenica and dance performance “Dream job” by Zeljko Bozic, Cankarjev Dom, Ljubljana). Wrote a script for a short film “Damaged goods” directed by Nermin Hamzagic, Pro.ba, 2015.

Selector of International festival of high school theatre Juventafest, since 2013.

From 2015 she is a member of artist collective Moving Island, focused on artistic work with marginalized groups.

She is also working as a Feature and Short Competition Programme Coordinator at Sarajevo Film Festival from 2011, preselecting short films for Competition Programme – Short Film section from 2014. From 2017 she is programming Competition Programme – Student Film section.

Takođe radi kao koordinatorka takmičarskog programa igranih i kratkih filmova na Sarajevskom filmskom festivalu, selektujući kratke filmove za takmičarski program kratkih filmova od 2014. do 2017. godine. Od 2017. programska je urednica takmičarskog programa studentskih filmova na istom festivalu.

### **Nahačevski, Andrij**

Andrij Nahačevski – Univerzitet Alberta, Kanada (PhD 1991) – aktivan je u ICTM studijskoj grupi za etnokoreologiju od 1986. godine. Njegovo istraživanje često se fokusiralo na odnose između participativnog i prezentacionog plesa, a naročito time kako se na ovom kontinuumu kreću plesne tradicije. Pisao je o pitanjima „reflektivnosti“ (istorijska samosvest) unutar zajednica, te kako povećanje reflektivnosti („baštinizacija“) može da dovede do dubokih promena u plesnim tradicijama i plesnim formama, čak i ako se ime tradicije ne menja. Andrij ima folklorističko obrazovanje, s fokusom na ukrajinske igre, na osnovu terenskog rada u Kanadi, Ukrajini i osam drugih zemalja.

### **Niemčić, Iva**

Iva Niemčić rođena 25.12.1972. diplomirala je godine 1997. na Filozofskom fakultetu u Zagrebu etnologiju i češki jezik i književnost. Iste godine upisuje poslijediplomski studij etnologije i kulturne antropologije također na Filozofskom fakultetu, kojeg završava 2002. godine odbranom magistarskog rada s temom „Ples i rod u lastovskom pokladu“. Godine 2007. brani doktorsku disertaciju pod naslovom „Ples i rod“ te stiče zvanje doktora znanosti etnologije i kulturne antropologije.

Godine 1999. završava dvosemestralni obrazovni program Centra za ženske studije u Zagrebu i postaje suradnica na međunarodnom istraživačkom projektu Centra za ženske studije „Sjećanje žena na život u socijalizmu“.

Od 1998. godine djelatnica je Instituta za etnologiju i folkloristiku u Zagrebu u statusu znanstvene novakinje, a od 2010. znanstvene suradnice. Od 2011. do 2014. obavlja dužnosti pomoćnice ravnatelja.

Sudjelovala je na dvadesetak domaćih i međunarodnih znanstvenih skupova i objavila je dvadesetak znanstvenih radova na hrvatskom





## **Nahachewsky, Andriy**

Andriy Nahachewsky – University of Alberta, Canada (PhD, 1991) – has been active in the ICTM study group for ethnochoreology since 1986. His research has often focused on relations between participatory and presentational dance, and particularly when dance traditions shift along this continuum. He has written on issues of „reflectiveness“ (historical self-consciousness) in communities, and how increasing reflectiveness („heritageization“) can cause profound changes in dance traditions and dance forms, even if the name of the tradition remains. Andriy is trained as a folklorist, centring on Ukrainian dance, based on fieldwork in Canada, Ukraine and 8 other countries.

## **Niemcic, Iva**

Iva Niemcic was born on December 25 1972. In 1997 she graduated from the Departments of Ethnology and Czech Language and Literature from Faculty of Philosophy in Zagreb. In the same year she enrolled in post graduate studies of Ethnology and Cultural Anthropology, also at Faculty of Philosophy, that she completes in 2002, with MA thesis with the title "Dance and Gender in Lastovo 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.

In 1999, she completes a two-semester education programme of Centre for Women's Studies in Zagreb and becomes an associate on international research project of Centre for Women's Studies "Women's Memories of Life in Socialism".

Since 1998, she works with the Institute of Ethnology and Folkloristic in Zagreb, with the status of scientific intern, and as of 2010, a scientific associate. From 2011 to 2014, she acts as the Director's Assistant.

She took part at around twenty local and international scientific gatherings and published around twenty scientific papers in Croatian and English, in journals and thematic collections, as well as a series of reviews, summaries and academic papers in various publications. She is a co-editor of international bibliography of dance researches of members of ethnomusico-

i engleskom jeziku u stručnim časopisima i tematskim zbornicima, te niz prikaza, osvrti i stručnih ekspertiza u raznim publikacijama. Ko-urednica je međunarodne bibliografije plesnih istraživanja članova etnomuzikološko-etnokoreološkog udruženja International Council for Traditional Music (ICTM) i njegove Studijske skupine za etnokoreologiju (2003). Objavila je 2011. godine autorsku knjigu Lastovski poklad: plesno-etnološka studija.

Od 2012. do 2014. godine voditeljica je projekta Mačevni plesovi (internetska prezentacija) Instituta za etnologiju i folkloristiku.

Dugogodišnja je članica stručne komisije Smotre folklornih amatera grada Zagreba i selektorica za folklorni amaterizam pri Saboru kulture. Članica je Hrvatskog etnološkog društva (HED) i International Council for Traditional Music (ICTM).

## **Njaradi, Dunja**

Polje interesovanja Dunje Njaradi obuhvata antropologiju plesa, tradicionalne, umetničke i društvene plesove kao i plesove u religijskom kontekstu. Dunja Njaradi ima bogato predavačko iskustvo koje obuhvata više disciplina kao što su ples, drama, teatar, i antropologija. Tokom karijere Dunja Njaradi je bila dobitnica više stipendija i nagrada, kao što su stipendija za doktorske studije u Lankasteru 2007-2010 (ORS); prestižna plesna stipendija DanceWeb 2009 (ImpulzTanz, Beč) i usavršavanje na Institutu za Napredne Studije na Centralno-Evropskom Univerzitetu u Budimpešti 2016/17 (IAS CEU). Dunja Njaradi je urednica za recenzije u časopisu Ples, Pokret i Spiritualnost (Journal of Dance, Movement and Spiritualities). Objavila je knjigu Backstage Economies: Labour and Masculinities in Contemporary European Dance pri izdavačkoj kući Chester University Press, 2014 godine. Knjiga se bavi teorijskim mapiranjem Evropske scene savremenog plesa a specijalna pažnja u istraživanju bila je posvećena regionalnoj i srpskoj savremenoj plesnoj sceni. Dunja Njaradi predaje etnologiju, antropologiju i etnokoreologiju na odseku za etnomuzikologiju Fakulteta muzičke umetnosti.

logical-ethnochoreological association International Council for Traditional Music (ICTM), and its Study Group for Ethnochoreology (2003). In 2011, she authored the book "Lastovo" Festivities: A Dance-Ethnological Study.

From 2012 to 2014 she moderated the project Fencing Dances (Internet Presentation) of Institute for Ethnology and Folkloristic. She is a long-standing member of experts' commission of the Amateur Folklore Festival of the City of Zagreb and a folklore amateurism selector with the Ministry of Culture. She is a member of Croatian Ethnologic Society (CES) and International Council for Traditional Music (ICTM).

### **Njaradi, Dunja**

Dunja Njaradi's field of interest includes dance anthropology, traditional, artistic and social dances as well as dances in religious contexts. Dunja Njaradi has a wealth of experience as a lecturer, comprising various disciplines such as dance, drama, theatre and anthropology. During her career, Dunja Njaradi was the recipient of numerous scholarships and awards, such as scholarship for doctoral studies in Lancaster, 2007-2010 (ORS); prestigious dance scholarship DanceWed 2009 (ImpulzTanz, Vienna), and studies at the Institute for Advanced Studies at Central European University in Budapest 2016/2017 (IAS CEU). Dunja Njaradi is the editor of reviews in the Journal of Dance, Movement and Spiritualities. She published the book *Backstage Economies: Labour and Masculinities in Contemporary European Dance*, Chester University Press, 2014. The book deals with theoretical mapping of European contemporary dance scene, with special focus on the research of regional and Serbian contemporary dance scene. Dunja Njaradi teaches ethnology, anthropology and ethnochoreology at the Department of Ethnomusicology of Faculty of Music in Belgrade.

### **Petkovski, Filip**

Filip Petkovski is a PhD candidate of Culture and Performance at the Department of World Arts and Cultures/Dance at The University of California Los Angeles where he also works as Teaching Associate. He has graduated in a performing arts high school focusing on folk dance and ballet, for later to continue his

## **Petkovski, Filip**

Filip Petkovski je doktorant na katedri za Svet-sku umetnost i kulture/ples na Univerzitetu Kalifornija Los Angeles, gde takođe radi kao asistent. Završio je srednju školu za predstavljačke umetnosti, s fokusom na narodne igre i balet, da bi kasnije nastavio karijeru kroz profesionalne narodne igre u ansamblu istočnoevropskih narodnih igara i pesama – Tamburitzans, iz Pitsburga, Pensilvanija. Filip je diplomirao pozorišnu režiju i multimedije na Dukejn Univerzitetu u Pitsburgu. Obrazovanje je nastavio kroz program Choreomundus: International Master of Dance Knowledge, Practice and Heritage, u saradnji četiri evropska univerziteta. Diplomirani je istraživač plesa, a polje interesovanja mu obuhvata plesnu antropologiju, istoriju plesa i kritičke studije plesa. Kao plesač, Filip je radio kao profesionalni plesač, koreograf i učitelj plesa u Sjedinjenim Državama i Evropi. Nastupao je na oko 200 koncerata širom SAD sa ansamblom Tamburitzans Dukejn Univerziteta, te vodio različite seminare i radionice o makedonskim i istočnoevropskim narodnim igrama. Autor je koreografija i scenskih izvođenja narodnih igara u različitim ansamblima. Njegova master teza istražuje pristupe koreografisanju i scenskom predstavljanju narodnih igara u Makedoniji i Ansamblu narodnih igara Tanec. Trenutno stažira u Odeljenju za nematerijalnu kulturnu baštinu u UNESCO-u u Parizu i piše doktorsku tezu koja se bavi plesom kao nematerijalnom kulturnom baštinom.

## **Rakočević, Selena**

Vanredni profesor dr Selena Rakočević je od 1997. godine nastavnik na Katedri za etnomuzikologiju na predmetu Etnokoreologija. Do sada je objavila veći broj stručnih radova, četiri CD i DVD izdanja, i šest knjiga: Vokalna tradicija banatskih Srba okoline Pančeva (1999), Vokalna tradicija Srba u Donjem Banatu (2002), Igre plesnih struktura (2011), Tradicionalni plesovi Srba u Banatu (2012), Festival kao strategija dijaloga. Deset godina ETHNO.COMa (2014) i Dance, Field Research and Intercultural perspectives. Eastern Customs in the village of Svinița (eds. Liz Mellish and Selena Rakočević) (2015).



career with professional folk dancing in the ensemble for Eastern European folk dances and songs- Tamburitzans, based in Pittsburgh, PA. Filip has graduated at Duquesne University in Pittsburgh, PA focusing on theatrical directing and multimedia. He continued with his education with the Choreomundus programme: International Master of Dance Knowledge, Practice and Heritage, through a consortium of 4 European Universities. He has graduated as a dance researcher and he is focusing on dance anthropology, dance history and critical dance studies. When it comes to dancing, Filip has worked as a professional dancer, choreographer and dance teacher in the United States and Europe. He has performed at around 200 concerts throughout the United States with the Duquesne University Tamburitzans, taught various seminars and workshops on Macedonian and Eastern European folk dance and choreographed and staged folk dances for various ensembles. His MA dissertation explores the approaches of staging and choreographing folk dance in Macedonia and the National Folk Dance Ensemble Tanec. Currently, he is doing an internship at the Sector for Intangible Cultural Heritage at UNESCO in Paris and he is in the process of writing his PhD dissertation that focuses on dance as intangible cultural heritage.

### **Rakocevic, Selena**

Part time lecturer Dr Selena Rakocevic has been a lecturer at the Department of Ethnomusicology, Ethnochoreology course, since 1997. Published a number of academic papers, four CD's and DVD's and six books: Vocal Tradition of Banat Serbs in the Vicinity of Pancevo (1999), Vocal Tradition of Serbs in Lower Banat (2002), The Games of Dance Structures (2011), Traditional Dances of Banat Serbs (2012), Festival as Dialogue Strategy. Ten Years of ETHNO.COM (2014) and Dance, Field Research and Intercultural Perspectives. Eastern Customs in the Village of Svinita (eds. Liz Mellish and Selena Rakocevic) (2015).

Selena Rakocevic's fields of interests in pedagogical and scientific-research focus on music and dance tradition of Banat in the light of multicultural and multiethnic contexts and history of ethnochoreology as a scientific discipline in its own right. She is a Board Member of Study Group for Music and Dance of South

Oblasti pedagoških i naučno-istraživačkih interesovanja Selene Rakočević su usmerene na muziku i plesnu tradiciju Banata u svetlu multikulturalnog i multietničkog konteksta i istorija etnokoreologije kao samosvojne naučne discipline. Član je Borda Studijske grupe za muziku i ples jugoistočne Evrope Međunarodnog saveća za tradicionalnu muziku i upravnog odbora Centra za istraživanje i očuvanje tradicionalnih igara Srbije (CIOTIS).

## **Ranisavljević, Zdravko**

Zdravko Ranisavljević (Sremska Mitrovica, 23.10.1981.) je završio master studije na Odseku za etnomuzikologiju Fakulteta muzičke umetnosti u Beogradu 2008. godine. Student je završne godine doktorskih studija na ovom odseku. Od 2004. do 2015. godine bio je zaposlen kao nastavnik predmeta Narodna igra u Muzičkoj školi "Mokranjac" u Beogradu, a od oktobra 2010. godine radi na Katedri za etnomuzikologiju Fakulteta muzičke umetnosti u Beogradu.

Predsednik je Centra za istraživanje i očuvanje tradicionalnih igara Srbije (CIOTIS), gde priređuje igru i muziku za potrebe seminara, u organizaciji ovog udruženja. Od 2009. god. do danas sukcesivno je angažovan kao stručni saradnik na umetničkim projektima Nacionalnog ansambla Srbije "Kolo". Umetnički je rukovodilac narodnog orkestra KUD "Stanko Paunović" iz Pančeva, jednog od eminentnijih društava ovog tipa u Srbiji danas i stručni konsultant za narodni orkestar pri KUD "Kosta Abrašević" iz Bačke Palanke. Dobitnik je na desetine "zlatnih" plaketa i nekoliko specijalnih nagrada za muzičke aranžmane na festivalima koreografsnog folklora u Srbiji, regionu i dijaspori.

Aktivan je član ICTM-a i ICKL-a, renomiranih međunarodnih udruženja za proučavanje tradicionalne igre i muzike. Od 2006. godine do danas učestvovao je na nekoliko simpozijuma u organizaciji navedenih udruženja, predstavljajući aktuelnu srpsku etnokoreološku i etnomuzikološku praksu u svetskim naučnim okvirima. Autor je i urednik različitih pisanih, dvd i audio izdanja iz oblasti etnokoreologije i primenjene etnomuzikologije, i učesnik mnogobrojnih etnokoreoloških/etnomuzikoloških simpozijuma



Eastern Europe of International Council for Traditional Music and Management Board of the Centre for Research and Preservation of Traditional Dances of Serbia (CIOTIS).

### **Ranisavljevic, Zdravko**

Zdravko Ranisavljevic (Sremska Mitrovica, 23 October 1981) completed his master's studies at the Department of Ethnomusicology of Faculty of Music in Belgrade in 2008. He is a student of the final year of doctoral studies at the same Department. From 2004 to 2015 he was employed as the instructor of Folk Dances at "Mokranjac" music school in Belgrade, and as of October 2010 he works at the Department of Ethnomusicology of Faculty of Music in Belgrade.

He is the president of the Centre for Research and Preservation of Traditional Dances of Serbia (CIOTIS), where he arranges dances and music for the needs of seminars organized by this society. From 2009 until present, he has successively been engaged as an associate on artistic programmes of Serbian National Ensemble "Kolo". He is the artistic director of folk music orchestra of Cultural Artistic Society "Stanko Paunovic" of Pancevo, one of the more eminent societies of this type in present day Serbia and an expert consultant for the folk music orchestra of cultural artistic society "Kosta Abrasevic" of Backa Palanka. He is the laureate of dozens of "gold" plaques and several awards for musical arrangements at festivals of choreographed folklore in Serbia, the region and internationally.

He is an active member of ICTM and ICKL, renowned international associations for study of traditional dances and music. From 2006 until present, he took part in several symposiums organized by the said associations, representing current Serbian ethnochoreological and ethnomusicological practice in international academic settings. He is the author of various printed, DVD and audio releases in the field of ethnochoreology and applied ethnomusicology, and participant of numerous ethnochoreology and ethnomusicology symposiums locally and internationally. He has been engaged on several international projects in the field of culture, in the past five years, realized by and under the auspices of European Union.

i seminara u zemlji i inostranstvu. Bio je an-  
gažovan na nekoliko internacionalnih projekata  
u oblasti kulture, u poslednjih pet godina, koji  
su realizovani pod pokroviteljstvom Evropske  
Unije.

### **Rašić, Miloš**

Mioš Rašić je doktorant na Odeljenju za et-  
nologiju i antropologiju Filozofskog fakulte-  
ta Univerziteta u Beogradu. Osnovne (2014) i  
master (2015) studije završio je na istom Odel-  
jenju. Dve godine je radio u Muzeju istorije  
Jugoslavije, a položivši državni ispit, stekao  
je stručno zvanje: kustos. Nakon toga, jednu  
školsku godinu je bio angažovan kao sarad-  
nik u nastavi na Odeljenju za etnologiju i an-  
tropologiju Filozofskog fakulteta u Beogradu.  
Zaposlen je u Etnografskom institutu SANU,  
gde radi na projektu Multietnicitet, multikul-  
turalnost, migracije – savremeni procesi (br.  
177027). Član je Etnološkog i antropološkog  
društva Srbije, kao i Centra za istraživanje i  
očuvanje tradicionalnih igara Srbije. Osnovne  
oblasti interesovanja su mu: ples, muzika, mi-  
gracije i identiteti.

### **Vilkoks, Emili**

Emili Vilkoks je asistent na predmetu Moderne  
kineske studije na Univerzitetu Mičigen, En  
Arbor (SAD). U svom istraživanju bavi se kine-  
skim plesom i predstavama iz transnacionalne  
perspektive. Njeni članci i eseji objavljeni su u  
časopisima The Journal of Asian Studies, TDR:  
The Drama Review, Asian Theatre Journal,  
Journal for the Anthropological Study of Hu-  
man Movement, te u knjigama Chinese Dance  
(Wesleyan, 2016), Queer Dance (Oxford, 2017),  
i Rethinking Dance History, Vol. 2 (Routledge,  
2017), i na drugim mestima. Rukopis njene kn-  
jige Revolutionary Bodies: Dance and China's  
Socialist Legacy trenutno je u procesu recen-  
ziranja.



## **Rasic, Milos**

Milos Rasic is a PhD Candidate at the Department of Ethnology and Anthropology of Faculty of Philosophy of the University of Belgrade. He completed his BA (2014) and MA (2015) studies at the same Department. For two years, he worked at the Museum of History of Yugoslavia, and by passing the state exam he attained the title of curator. Following this, he was engaged as teaching associate at the Department of Ethnology and Anthropology of the Faculty of Philosophy in Belgrade for one school year. He is employed at the Ethnographic Institute of Serbian Academy of Sciences and Arts where he is working on the project Multiethnicity, Multiculturalism, Migrations – Contemporary Processes (no. 177027). He is a member of Ethnologic and Anthropologic Society of Serbia, as well as the Centre for Research and Preservation of Traditional Dances of Serbia. His main focus of interest are: dance, music, migrations and identities.

## **Wilcox, Emily**

Emily Wilcox is Assistant Professor of Modern Chinese Studies at the University of Michigan, Ann Arbor (USA). Her research focuses on Chinese dance and performance in transnational perspective. Her articles and essays appear in *The Journal of Asian Studies*, *TDR: The Drama Review*, *Asian Theatre Journal*, *Journal for the Anthropological Study of Human Movement*, the books *Chinese Dance* (Wesleyan, 2016), *Queer Dance* (Oxford, 2017), and *Rethinking Dance History*, Vol. 2 (Routledge, 2017), and other venues. Her book manuscript *Revolutionary Bodies: Dance and China's Socialist Legacy* is currently under review.

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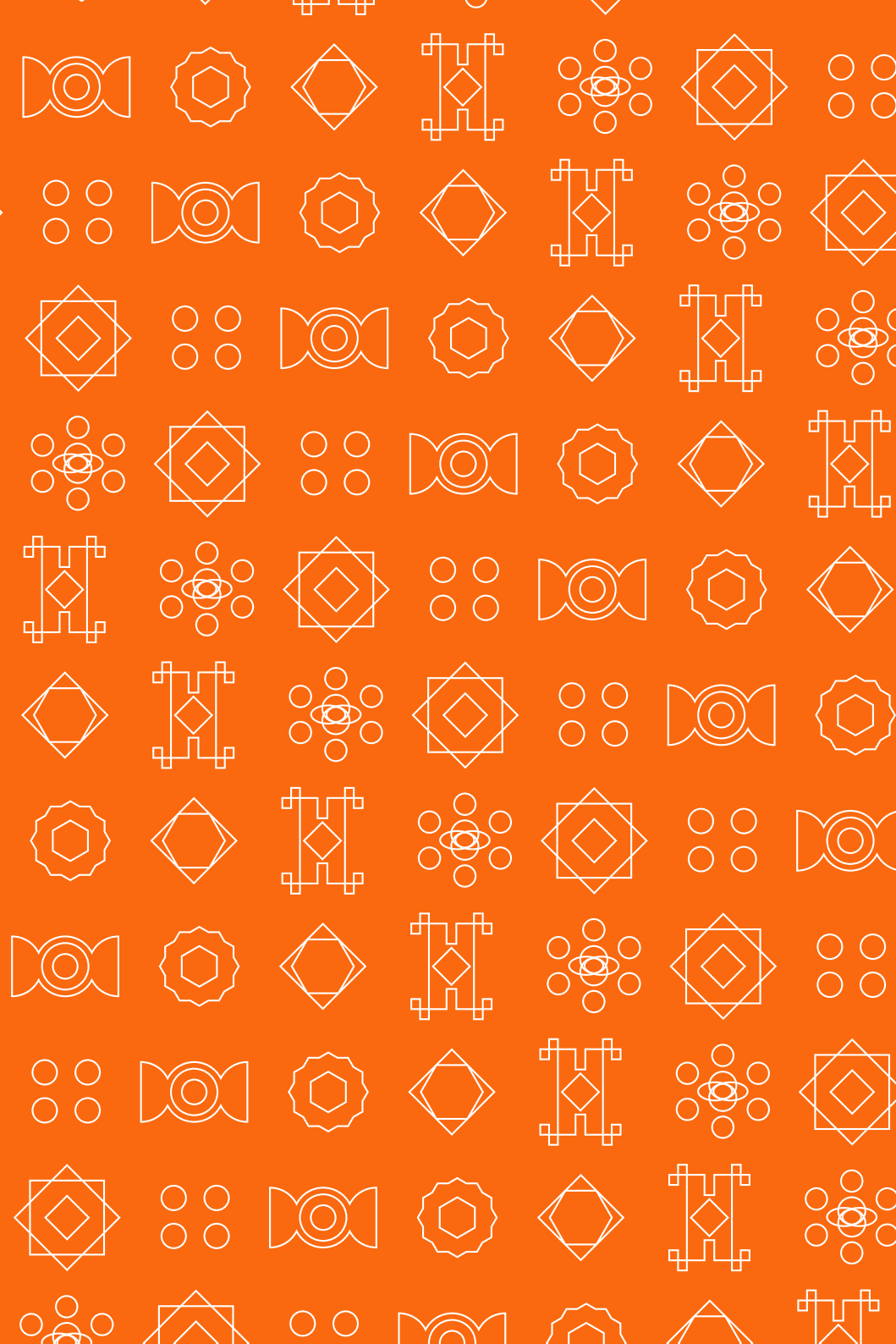
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