



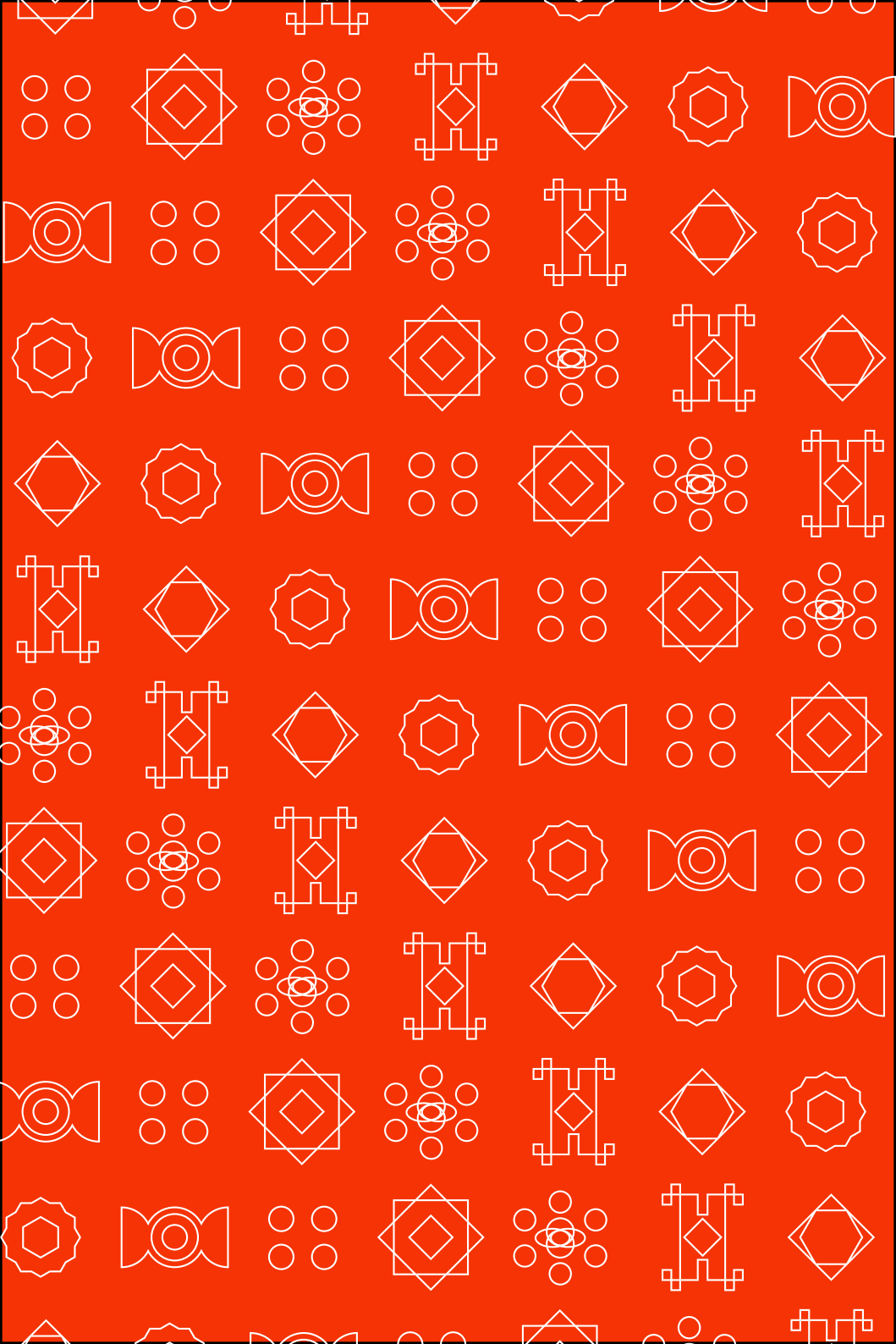
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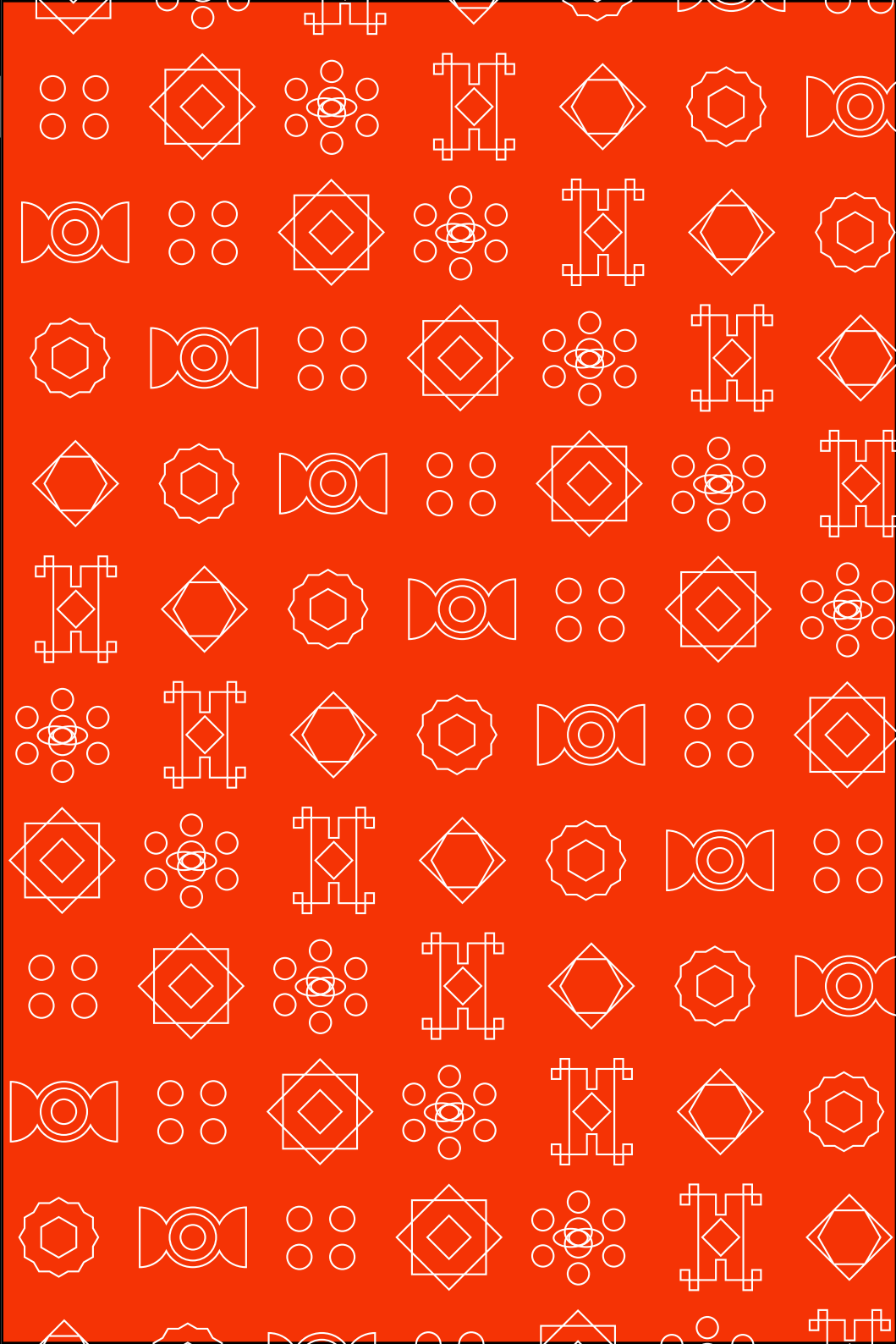
TradicijaNOVA

E T N O S A M I T

22-27. OKTOBAR 2019.

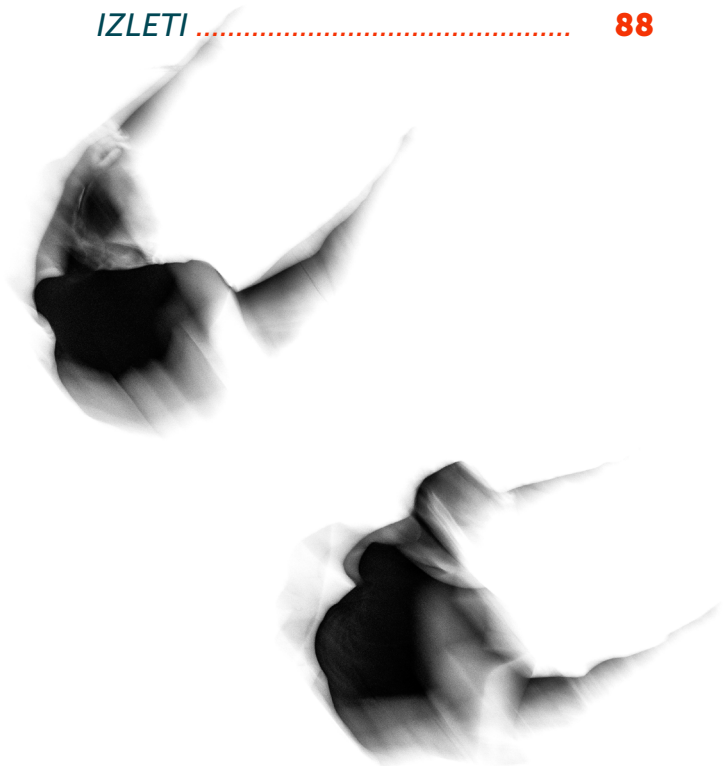
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Ove godine, Etno samit TradicijaNova se seli u Užice. Postoji nekoliko razloga zašto smo se odlučili na ovaj korak, da naš treći etno samit održimo u samom centru Srbije, ali najvažniji je to što se na ovaj način, istovremeno i „vraćamo korenima“ ali i koraćamo hrabro dalje u budućnost. Uz veliku podršku Grada Užice i Narodnog pozorišta koji su prepoznali važnost događaja, želim Vam dobrodošlicu u turistički, a ovih dana i kulturni centar Srbije i regiona.

Narodne pesme i igre koje Ansambl KOLO izvodi, cela naša tradicionalna umetnost i kultura, potiču iz svih predela i Srbije i prostora gde Srbi žive već vekovima. Nama su svaki deo naše tradicije, svaki region, svaka inspiracija podjednako značajne i svakoga dana radimo na tome da sa ponosom i pažnjom predstavimo kulturu koja nam je omogućila da se bavimo ovim čime se bavimo. Užice, i region koji ga okružuje, predstavljaju posebnu tačku okupljanja i zbog toga je ovo savršena prilika da na ovogodišnjem izdanju Etno samita TradicijaNova novoj publici prikažemo sve ono što smo stvorili u prethodne tri godine rada, ali i da ponovo dođemo na jedan od „izvora“ naše kulture i naše tradicije.

Ove godine na Etno samitu TradicijaNova napravićemo novi korak ka daljem razvoju, integraciji i saradnji. Naši međunarodni partneri i kolege iz Mađarske i Hrvatske predstaviće se užičkoj publici. Predstavićemo Kolo na Tašu, prvi film narodnih pesama i igara. Nastupaćemo ponovo sa Ansamblom LADO, ruku pod ruku. Na kongresu će međunarodna grupa stručnjaka govoriti o prošlosti, sadašnjosti i budućnosti tradicionalne umetnosti. Na radionici će grupa umetnika različitih disciplina stvoriti novo dramsko i plesno delo od nule u samo nekoliko dana. Za nedelju dana prikazaćemo i uradićemo mnogo, ali ćemo i naučiti mnogo novog, upoznati stvari koje nismo znali. Ali iznad svega, i učesnici etno samita i publika će se, kroz mnogobrojne i raznovrsne programe promeniti u roku od nekoliko dana. Promenićemo se kroz međusobne interakcije, kroz stvari koje saznamo, kroz iskustva koje doživimo. Promenićemo se zbog toga što ćemo svakog dana živeti i disati tradicionalnu umetnost i kulturu, i našu i stranu, otkrivati nove stvari o njoj, ali i o sebi.

Nadam se da ćemo na kraju ovogodišnjeg izdanja Etno samita TradicijaNova svi iz Užica zakoraćiti hrabro ka budućnosti.

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

This year, the Ethno summit TraditionAnew is moving to Užice. There are several reasons why we decided to take this step and have our third ethno summit in the very heart of Serbia, the most important one being that, on one hand, this way we are "going back to our roots" and also walking boldly further towards the future. With great support from the City Municipality of Užice and the National Theatre which recognized the importance of the event, I welcome you to the tourist, and these days also, cultural centre of Serbia and the region.

Folk songs and dances performed by the Ensemble KOLO and all our traditional art and culture come from all parts of Serbia and the regions which have been populated by Serbs for centuries. To us, every part of our tradition, every region, every inspiration is equally significant, and each day we work to present with pride and care the culture that has made doing what we do possible for us. Užice and the surrounding region are a special gathering point, and this is why this is a perfect opportunity to show to the new audience at this TraditionAnew everything that we have been creating during the last three years while working on this ethno summit but also to return to one of the "sources" of our culture and tradition.

This year, at TraditionAnew, we will take another step towards further development, integration and cooperation. Our international partners and colleagues from Hungary and Croatia will present themselves to the Užice audience. We will present Kolo at Taš, the first folk song and dance film. We will perform with the Ensemble LADO again, hand in hand. At the congress, an international group of experts will talk about the past, present and future of traditional art. At the workshop, a group of artists from different disciplines will create new dramatic and dance works of art from scratch in just a few days. In one week, we will show and do a lot, but also learn many new things, and learn about the things we did not know about. But above all, both the TraditionAnew participants and the audience, will change in the course of a few days, through numerous and various programmes. We will change through mutual interactions, the things we learn, and the experiences we receive. We will change because every day we will live and breathe traditional art and culture, both ours and foreign, discovering new things about them and about ourselves as well.

I hope, that at the end of this TraditionAnew, all of us from Užice will all bravely step out towards the future.

A handwritten signature in black ink, reading "Marko Radošević". The signature is written in a cursive, flowing style with a large initial 'M' and 'R'.

UTORAK – 22. 10. 2019.



07:00 – 10:00 – Doručak u hotelu

12:00 – Polazak autobusa iz Beograda za Užice¹ - članovi Ansambla KOLO, učesnici konferencije, kreativne radionice i gosti samita

13:00 – 15:00 – Ručak u hotelu Zelenkada²

15:30 – Polazak članova Ansambla LADO ka pozorištu

16:00 – Očekivani dolazak autobusa iz Beograda

16:00 – Transfer učesnika konferencije, radionice i gostiju samita od pozorišta do hotela Zlatiborska noć

19:00 – Transfer od hotela do pozorišta

20:00 – Otvaranje Etno samita – Koncert RUKU POD RUKU 3.0

22:30 – Koktel dobrodošlice³

23:00 – Povratak autobusa za Beograd – članovi Ansambla KOLO

23:30 – Transfer od pozorišta do hotela Zlatiborska noć

¹ Svi transferi iz Beograda polaze od CK Vlada Divljan, Mitropolita Petra br. 8;

² Ručak važi za članove Ansambla LADO;

³ Koktel je zamena za večeru;

TUESDAY – OCTOBER 22, 2019



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

12:00 – Bus leaving from Belgrade to Užice¹ - members of the Ensemble KOLO, participants at conference, creative workshop and summit guests

13:00 – 15:00 – Lunch at the hotel Zelenkada²

15:30 – Members of the Ensemble LADO leave for the theatre

16:00 – Expected arrival of the bus from Belgrade

16:00 – Transfer of the conference and workshop participants and summit guests from the theatre to the hotel Zlatiborska noć

19:00 – Transfer from the hotel to the theatre

20:00 – Opening of the Ethno summit – Concert HAND IN HAND 3.0

22:30 – Welcome cocktail³

23:00 – Return of the bus to Belgrade – members of Ensemble KOLO

23:30 – Transfer from the theatre to the hotel Zlatiborska noć

¹ All transfers from Belgrade leave from Cultural centre Vlada Divljan, Mitropolita Petra 8

² Lunch only for members of the ensemble LADO

³ Cocktail is a replacement for dinner

SREDA – 23. 10. 2019.

07:00 – 10:00 – Doručak u hotelu

10:00 – Transfer članova Ansambla LADO od hotela Zelenkada do hotela Zlatiborska noć

do 11:00 – Odjavljivanje Ansambla LADO iz hotela Zelenkada

11:15 – Transfer učesnika kreativne radionice od hotela Zlatiborska noć do pozorišta

12:00 – 13:00 – Zagrevanje

13:00 – 15:00 – Kreativna radionica I

14:00 – 15:00 – Ručak u hotelu za pristigle goste i učesnike samita

14:30 – Polazak autobusa iz Beograd za Užice sa učesnicima i gostima etno samita

15:00 – 16:00 – Pauza za ručak za učesnike kreativne radionice u restoranu Konak

16:00 – 18:00 – Kreativna radionica II

17:30 – Očekivani dolazak autobusa iz Beograda sa učesnicima i gostima etno samita

18:00 – Otvaranje izložbe - KOLOROID Jelene Janković

19:00 – Povratak autobusa ka hotelu Zlatiborska noć

Po dolasku – Prijavljivanje učesnika i gostiju etno samita u hotel

20:30 – 22:00 – Večera u hotelu

WEDNESDAY – OCTOBER 23, 2019

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

10:00 – Transfer of members of Ensemble LADO from the hotel Zelenkada to the hotel Zlatiborska noć

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

11:15 – Transfer of creative workshop participants from the hotel Zlatiborska noć to the theatre

12:00 – 13:00 – Warm-up

13:00 – 15:00 – Creative workshop I

14:00 – 15:00 – Lunch at the hotel for guests who have arrived and summit participants

14:30 – Bus leaving from Belgrade to Užice with participants and guests of the ethno summit

15:00 – 16:00 – Lunch break for creative workshop participants at the restaurant Konak

16:00 – 18:00 – Creative workshop II

17:30 – Expected arrival of the bus from Belgrade with participants and guests of the ethno summit

18:00 – Exhibition opening - KOLOROID by Jelena Janković

19:00 – Bus leaving to the hotel Zlatiborska noć

Upon arrival – Hotel check in of participants and guests of the ethno summit

20:30 – 22:00 – Dinner at the hotel

ČETVRTAK – 24. 10. 2019.

07:00 – 10:00 – Doručak u hotelu

08:15 – Transfer učesnika kreativne radionice od hotela do pozorišta

09:00 – 10:00 – Zagrevanje

09:30 – Polazak za Sirogojno od hotela Zlatiborska noć

10:00 – 12:00 – Kreativna radionica I

12:00 – 12:30 – Pauza za kafu u okviru kreativne radionice

12:30 – 14:00 – Kreativna radionica II

do 14:00 – Dolazak u hotel svih gostiju koji su išli na izlet u Sirogojno

14:30 – Transfer učesnika kreativne radionice do hotela

14:00 – 16:00 – Ručak u hotelu

15:00 – 16:30 – Otvaranje konferencije i prvi blok predavanja

- Krešimir Dabo, „Uloga odnosa s javnošću u komunikaciji tradicijske kulture Ansambla LADO“
- Bojan Pogrmilović, „Kontinuirana edukacija u svrhu potpune profesionalizacije umjetnika ansambla LADO - vokalni aspekt“

16:30 – 16:45 – Kafe pauza

16:45 – 18:15 – Drugi blok predavanja

- Dunja Njaradi, „U potrazi za ‘dovoljno autentičnim’: gest, korak, stil i drugi demoni“
- Vuk Bošković, „Kako bi renesansa kritike donela novu dimenziju (tradicionalnoj) umetnosti“
- Ksenija Zec, „Dekonstrukcija tradicijski prepoznatljivih motiva folkloru i njihova primena u suvremenoj koreografiji“

19:00 – Transfer do pozorišta

19:30 – Prezentacija međunarodnog dečijeg festivala folkloru LICIDERSKO SRCE i Udruženja građana ERA

19:45 – 20:30 – Koncert - KULTURNO UMETNIČKO DRUŠTVO SEVOJNO

21:00 – Transfer do hotela

21:30 – 23:00 – Večera u hotelu

THURSDAY – OCTOBER 24, 2019

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

08:15 – Transfer of creative workshop participants from the hotel to the theatre

09:00 – 10:00 – Warm-up

09:30 – Leaving for Sirogojno from the hotel Zlatiborska noć

10:00 – 12:00 – Creative workshop I

12:00 – 12:30 – Coffee break for creative workshop participants

12:30 – 14:00 – Creative workshop II

until 14:00 – Arrival of all guests who went to the field trip to Sirogojno to the hotel

14:30 – Transfer of creative workshop participants to the hotel

14:00 – 16:00 – Lunch at the hotel

15:00 – 16:30 – First block of lectures

- Introductory lecture: Krešimir Dabo, "Role of public relations in communicating traditional culture of the ensemble LADO"
- Bojan Pogrmilović, "Continuous education with the purpose of complete professionalisation of the LADO ensemble members – vocal aspect"

16:30 – 16:45 – Coffee break

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

- Dunja Njaradi, "Searching the "sufficiently authentic": gesture, step, style and other demons"
- Vuk Bošković, "How criticism could bring a new dimension to (traditional) art"
- Ksenija Zec, "Deconstructing the traditionally recognisable folklore motifs and their application in contemporary choreography"

19:00 – Transfer to the theatre

19:30 – Presentation of the international children's folk festival LICIDER HEART and Citizens Assosiation ERA

19:45 – 20:30 – Concert of the CULTURAL ART SOCIETY SEVOJNO

21:00 – Transfer to the hotel

21:30 – 23:00 – Dinner at the hotel

PETAK – 25.10.2019.

07:00 – 10:00 – Doručak u hotelu

08:15 – Transfer učesnika kreativne radionice od hotela do pozorišta

09:00 – 10:00 – Zagrevanje

09:00 – Polazak za Etno park Terzića avlija - Zlakusa

– Obilazak Etno parka Terzića avlija - Zlakusa

10:00 – 12:00 – Kreativna radionica I

12:00 – 12:30 – Pauza za kafu u okviru kreativne radionice

12:30 – 14:00 – Kreativna radionica II

14:00 – Transfer gostiju od Zlakuse do hotela

14:30 – Transfer učesnika kreativne radionice do hotela

14:00 – 16:00 – Ručak u hotelu

15:00 – 16:30 – Prvi blok predavanja

- Iva Niemčić, „Zamke i izazovi prenošenja tradicije na scenu - što smo naučili do danas“
- Miloš Rašić i Mirjana Raić Tepić, „MeltingPot: od ideje do realizacije“
- Marie-Pierre Gibert, „Prikazati, očuvati, privući. Logika iz vođenja pojedinih jemenskih etničkih plesnih trupa u Izraelu“

16:30 – 16:45 – Kafe pauza

16:45 – 18:15 – Drugi blok predavanja

- Boba Đurić, „Perspektive: lokalne scene, istorije i tradicije kroz prizmu izvođača“
- Milan Bačkulja, „Raskršće: proces stvaranja jedne plesne predstave“
- Dimitris Siasiaridis, „Perspektive: koreografija tradicionalnog plesa na globalnoj sceni“

18:30 – 20:30 – Večera

20:30 – Transfer od hotela do bioskopa Art

21:00 – Projekcija filma KOLO NA TAŠU

23:30 – Transfer od bioskopa Art do hotela

FRIDAY – OCTOBER 25, 2019

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

08:15 – Transfer of creative workshop participants from the hotel to the theatre

09:00 – 10:00 – Warm-up

09:00 – Leaving for Ethno park Terzića avlija - Zlakusa

– Zlakusa sightseeing

10:00 – 12:00 – Creative workshop I

12:00 – 12:30 – Coffee break for creative workshop participants

12:30 – 14:00 – Creative workshop II

14:00 – Guest transfer from Zlakusa to the hotel

14:30 – Transfer of creative workshop participants to the hotel

14:00 – 16:00 – Lunch at the hotel

15:00 – 16:30 – First block of lectures

- Iva Niemčić, "Traps and challenges of transposing the tradition onto the stage – what we have learned so far"
- Miloš Rašić and Mirjana Raić Tepić, "MeltingPot: from idea to realisation"
- Marie-Pierre Gibert, "Display, Preserve, Attract. Performance logic of some Yemenite Ethnic dance troupes in Israel"

16:30 – 16:45 – Coffee break

16:45 – 18:30 – Second block of lectures

- Boba Đurić, "Perspectives: local stages, histories and traditions through the prism of performers"
- Milan Bačkulja, "'Crossroads': process of creation of one dance show"
- Dimitris Siassiaridis, "Perspectives: traditional dance choreography on global stage"

18:30 – 20:30 – Dinner

20:30 – Transfer from the hotel to the cinema Art

21:00 – Screening of the film KOLO AT TAŠ

23:30 – Transfer from the cinema Art to the hotel

SUBOTA – 26.10.2019.

07:00 – 10:00 - Doručak

08:00 – Transfer učesnika kreativne radionice od hotela do pozorišta

08:30 – Polazak ka železničkoj stanici u Mokroj Gori – Transfer od hotela Zlatiborska noć⁴

09:00 – 10:00 – Zagrevanje

09:30 – Polazak voza Nostalgija za Višegrad

10:00 – 12:00 – Kreativna radionica I

11:30 – Očekivani dolazak u Višegrad

– Pešačka tura

– Slobodno vreme

12:00 – 12:30 – Pauza za kafu u okviru kreativne radionice

12:30 – 14:00 – Kreativna radionica II

13:25 – Ukrcavanje na brod

Po ukrcavanju – Ručak

13:30 – Plovidba od Višegrada do Perućca kanjonom Drine

14:30 – Transfer do hotela za učesnike kreativne radionice

15:00 – 16:00 – Ručak u hotelu⁵

15:00 – 16:00 – Okrugli sto na brodu - učesnici konferencije

17:00 – Iskravanje i povratak ka hotelu

17:30 – Transfer učesnika kreativne radionice od hotela do pozorišta

18:00 – Generalna proba

19:15 – Transfer gostiju od hotela do pozorišta

20:00 – Prezentacija kreativne radionice

21:30 – Transfer do hotela

22:30 – 00:00 – Večera u hotelu

PROMENA VREMENA⁶

4 Svi gosti koji žele na izlet moraju da pošalju broj pasoša i ime i prezime na mejl produkcija@tradicijanova.rs; Državljeni Srbije šalju broj lične karte i ime i prezime na isti mejl;

5 Važi samo za učesnike kreativne radionice;

6 U noći između 26-og i 27-og oktobra završava se letnje računanje vremena pa će se u 3 ujutru kazaljke pomeriti za sat vremena unazad;



SATURDAY – OCTOBER 26, 2019

07:00 – 10:00 - Breakfast

08:00 – Transfer of creative workshop participants from the hotel to the theatre

08:30 – Leaving to the train station at Mokra Gora – Transfer from the hotel Zlatiborska noć⁴

09:00 – 10:00 – Warm-up

09:30 – Leaving on the Nostalgija train to Višegrad

10:00 – 12:00 – Creative workshop I

11:30 – Expected arrival to Višegrad

– Walking tour

– Free time

12:00 – 12:30 – Coffee break for creative workshop participants

12:30 – 14:00 – Creative workshop II

13:25 – Boarding the boat

Upon boarding – Lunch

13:30 – Sailing from Višegrad to Perućac along the Drina river canyon

14:30 – Transfer of creative workshop participants to the hotel

15:00 – 16:00 – Lunch at the hotel⁵

15:00 – 16:00 – Round table on the boat - conference participants

17:00 – Landing and return to hotel

17:30 – Transfer of creative workshop participants from the hotel to the theatre

18:00 – General rehearsal

19:15 – Transfer of guests from the hotel to the theatre

20:00 – Creative workshop presentation

21:30 – Transfer to the hotel

22:30 – 00:00 – Dinner at the hotel

END OF DAYLIGHT SAVING TIME⁶

⁴ All guests who wish to go to the field trip need to send their passport numbers, names and family names to email produkcija@tradicijanova.rs; Serbian citizens send their ID card numbers, their names and family names to the same email;

⁵ Only for creative workshop participants

⁶ In the night between 26th and 27th October Daylight saving time ends, which means that the clocks will be set back one hour at 3 A.M.

NEDELJA – 27.10.2019.

07:00 – 10:00 – Doručak

10:00 – Zatvaranje konferencije sa predavanjem – Gabor Mihalji, „Dijalozi“

12:00 – Polazak za Kremnu

– Obilazak Kremana

– Obilazak Pršutare

14:00 – Povratak

14:00 – 16:00 – Ručak u hotelu

18:15 – Transfer od hotela do pozorišta

19:00 – Koncert - MAĐARSKI DRŽAVNI FOLKLORNI ANSAMBL - MÁNE: PESMA
JELENA

21:00 – Transfer od pozorišta do mesta žurke

02:00 – Transfer od mesta žurke do hotela

PONEDELJAK – 28.10.2019.

07:00 – 10:00 – Doručak

11:00 – Odjavljivanje iz hotela

11:15 – Povratak za Beograd

SUNDAY – OCTOBER 27, 2019

07:00 – 10:00 – Breakfast

10:00 – Closing of the conference with a lecture of Gábor Mihály, "Dialogues"

12:00 – Leaving for Kremna

– Kremna sightseeing

– Prosciutto manufacture sightseeing

14:00 – Return

14:00 – 16:00 – Lunch at the hotel

18:15 – Transfer from hotel to the theatre

19:00 – Concert - HUNGARIAN STATE FOLK ENSEMBLE - MÁNE: SONG OF THE STAG

21:00 – Transfer from the theatre to the party venue

02:00 – Transfer from the party venue to the hotel

MONDAY – OCTOBER 28, 2019

07:00 – 10:00 – Breakfast

11:00 – Check out

11:15 – Return to Belgrade

SMEŠTAJ

Hotel Zlatiborska noć, Bela zemlja bb, 31000 Užice, Srbija
 Hotel Zelenkada, Gajevi br. 1, 31315 Zlatibor, Srbija

FESTIVAL

Narodno Pozorište Užice – Velika scena, Kralja Petra I 12, Užice, Srbija
 Bioskop Art, Petra Čelovića br. 4, 31000 Užice, Srbija

**KREATIVNA RADIONICA**

Narodno Pozorište Užice – Velika scena, Kralja Petra I 12, Užice, Srbija

KONFERENCIJA

Hotel Zlatiborska noć, Bela zemlja bb, 31000 Užice, Srbija

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Nevena Hajduković: +381 64 2802761

ACCOMODATIONS

Hotel Zlatiborska noć, Bela zemlja bb, 31000 Užice, Serbia
 Hotel Zelenkada, Gajevi 1, 31315 Zlatibor, Srbija

FESTIVAL

Užice National Theatre – Main stage, Kralja Petra I 12, Užice, Serbia
 Cinema Art, Petra Čelovića 4, 31000 Užice, Serbia

CREATIVE WORKSHOP

Užice National Theatre – Small stage, Kralja Petra I 12, Užice, Serbia

CONFERENCE

Hotel Zlatiborska noć, Bela zemlja bb, 31000 Užice, Serbia

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RUKU POD RUKU 3.0

Po treći put, Ansambl narodnih pesama i igara Srbije KOLO i Ansambl narodnih plesova i pjesama Hrvatske LADO izaći će pred publiku na zajedničkom koncertu.

Na otvaranju trećeg Etno samita TradicijaNova ova dva ansambla će pred užičkom publikom predstaviti rezultate zajedničke saradnje, ali i bogatu istoriju ova dva Ansambla, koji u svojim „nogama“ imaju gotovo vek i po čuvanja, negovanja i razvijanja tradicionalne kulture i umetnosti.

U poslednjih nekoliko godina, ova dva Ansambla su nakon više od 20 godina obnovila saradnju i u prethodna dva izdanja, Ruku pod Ruku koncerti su pokazali kako je zajedničkim naporima, radom i trudom moguće nastaviti nešto što se prekinulo. Ovoga puta, KOLO i LADO će u Užicu potpuno novoj publici predstaviti kako se tradicionalna umetnost najbolje čuva, neguje i baštini tako što ide u korak sa vremenom.

TradicijaNova je etno samit koji je stvoren sa ciljem da se naša narodna umetnost ne samo sačuva, već ojača u ovom „vremenu budućnosti“. RUKU POD RUKU 3.0 je jedan od načina na koji to radimo.

Čuvamo prošlost dok idemo ka budućnosti. Ruku pod ruku.

KOLOROID Jelene Janković

Ideja iza ove izložbe je bila napraviti seriju intimnih, spontanih portreta koji nisu samo dokumentarni, već opipljivi, stvarni. Nešto što bi istovremeno predstavljalo i sve vrednosti Ansambla KOLO, ali i prikazalo pravu stvarnost umetnosti, onoga što se dešava "iza scene". Lepotu i kaos tih trenutaka.

Takođe, jedan od putokaza ka stvaranju ovih portreta bio je sam kostim igrača. Narodna nošnja ima mnogo značenja u različitim kontekstima, ali za mene, narodna nošnja je u stvari moda jednog vremena i naroda. U tom smislu, igrači mogu da budu slikani kao da su modeli koji nose kreacije.

Dalje, kao fotografkinja Ansambla, ja imam mogućnost da posmatram igrače pre izlaska na scenu. Ti trenuci su uvek prepuni različitim emocija. Svega od strepnje do uzbuđenja.

Fuzija svega ovoga na kraju je dobila oblik: Portret igrača pred izlazak na scenu.





HAND IN HAND 3.0

For the third time, the Serbian folk songs and dances ensemble KOLO and the Croatian folk songs and dances ensemble LADO will perform together in concert.

At the opening of the third Ethno summit TraditionAnew, these two ensembles will present the results of their mutual cooperation to audience in Užice, and also the rich history of these two ensembles, with almost a century and a half of preserving, nurturing and developing traditional culture and art under their belts.

During the last couple of years, these two ensembles have renewed their cooperation after more than 20 years, and in the previous two editions of HAND IN HAND concerts, have shown that through joint efforts, work and resolution, it is possible to continue something which has been interrupted. This time, KOLO and LADO will present to a whole new audience in Užice how traditional art is best preserved, nurtured and inherited by keeping up with the times.

TraditionAnew is an ethno summit created with the aim of not only preserving our folk art, but strengthening it in this "time of future". HAND IN HAND 3.0 is one of the ways we do it.

We preserve the past while moving towards the future. Hand in hand.

KOLOROID by JELENA JANKOVIĆ

The idea behind this exhibition was to create a series of intimate, spontaneous portraits which are not only documentary, but tangible and real. Something that would simultaneously embody all the values of the Ensemble KOLO, but also present true reality of art, of what is happening "behind the stage". Beauty and chaos of those moments.

Also, one of the signposts towards creation of these portraits was a dancer's costume. Folk costumes have many meanings in different contexts, but for me, folk costume is actually a representation of fashion of one period and one people. In this regard, dancers can be photographed as models wearing designs.

Furthermore, as the ensemble photographer, I have the opportunity to observe the dancers before they step on the stage. Those moments are always brimming with different emotions, ranging from anxiety to excitement.

Svaki od portreta nastaje iza scene pred sam nastup, u trenutku kada tamo vlada potpuni kaos: nameštaju se nošnje, igrači jure na svoje početne pozicije, svi su nervozni i uzbuđeni. Baš u tom trenutku, ja ih „hvatam“ dok stoje ispred pozadine koja je plastična mušema koju koristimo u domaćinstvima, vikendicama, po stolovima. Tu mušemu sam umesto stola zalepila na zid. Fotografisem ih polaroidom, jednom, i dok se fotografija „suši“ u ruci, oni jure ka sceni gde odmah počinju svoj nastup.

Sve što se desi za tih 20 sekundi, sve emocije, boje, sav kaos, sve je stalo u jedan kvadrat za koji verujem da predstavlja nešto jako autentično, lepo i jedinstveno. Iznad svega, ovo su portreti jako intimnih trenutaka u kojima se vidi prava priroda umetnika - sve njihove želje, njihov trud, njihovi strahovi. Njihova umetnost.

Jelena Janković

MEĐUNARODNI DEČIJI FESTIVAL FOLKLORA LICIDERSKO SRCE UŽICE

Udruženje ERA jedanaest puta do sada, počev od 2009.godine, organizuje Međunarodni dečiji festival folklor Licidersko srce. Vrlo brzo ovaj festival je postao jedna od najvećih manifestacija ovog tipa u Evropi, a svakako najveća u Srbiji. Od pre nekoliko godina, datum festivala je stalan i programski traje od 15. do 19. avgusta. Festival pored međunarodnog, ima i prekogranični karakter. Centralna scena je na gradskom trgu u Užicu, a festivalski programi se istovremeno odvijaju i na Zlatiboru i u Višegradu (Republika Srpska, BiH). Festival ima podršku lokalnih samouprava na čijoj teritoriji se održavaju festivalske aktivnosti, Predstavništva Republike Srpske u Beogradu, Ministarstva kulture i informisanja Republike Srbije, Turističke organizacije Zlatibora, TO Srbije, Turističke organizacije Beograda, Užica i Republike Srpske, a od ove godine i podršku Ministarstva spoljnih poslova Vlade Republike Srbije.

Međunarodni dečiji festival folklor Licidersko srce već 5 godina za redom ima pokroviteljstvo Predsednika Republike Srbije.

KULTURNO UMETNIČKO DRUŠTVO SEVOJNO

Kulturno umetničko društvo valjaonice bakra i valjaonice aluminijuma IMPOL SEVAL AD - Sevojno osnovano je davne 1954. godine od strane radnika dveju fabrika. Iako je godinama KUD Sevojno u svom sastavu imalo dramsku, tamburašku, recitatorsku, i horsku sekciju, kao narodni i zabavni orkestar, sekcija folklor, zajedno sa narodnim orkestrom, vremenom se izdvojilo u nosioca KUD-a i jedina opstala i dan danas.



The fusion of all of this eventually took the form of: A portrait of a dancer before stepping onto the stage.

Each portrait is created behind the scenes before a show, at a time when there is complete chaos: costumes are being arranged, dancers are rushing to their starting positions, everyone is nervous and excited. At precisely that moment, I “capture” them as they stand in front of an oilcloth background. The background is a plastic oilcloth which we use in households and holiday homes, at tables, and we glued that oilcloth to the wall instead of a table. I photograph them with a Polaroid, once, and while the photo “dries” in my hand, they rush to the stage where they immediately begin their performance.

Everything that happens in a span of those 20 seconds, all emotions, colours, all that chaos, everything fits into one square that I believe represents something really authentic, beautiful and unique. Above all, these are the portraits of very intimate moments where true nature of artists can be seen – all their desires, hard work, and their fears. Their art.

Jelena Janković

THE INTERNATIONAL CHILDREN'S FOLK FESTIVAL LICIDER HEART

For the eleventh time this year Association of citizens ERA has managed to organize The International children folk festival Licider Heart. Founded in 2009, this festival managed to become one of the biggest manifestations of this type in Europe and most definitely the biggest one in the entire Serbia. The date of the festival is regular and it's program starts on the 15th of August and ends on 19th of August. The main stage is set on a city square of town Užice, and the program is simultaneously held on Zlatibor and in Višegrad (Republika Srpska, B&H). The festival has a support of local municipalities on which territories the festival activities are held. It also has a support from the Representation of Republika Srpska in Belgrade, Ministry of Culture and Information of Republic of Serbia, Turistic organization Zlatibor, Turistic organization Serbia, Turistic organizations of Belgrade, Užice and Republika Srpska and from this year the support of Ministry of Foreign Affairs of Republic of Serbia. For the 5th straight year The International children folk festival Licider Heart is under patronage of President of Republic of Serbia.

Folklorni ansambl je rastao iz godine u godinu, kako brojčano, tako i iskustvom i kvalitetom. Danas KUD Sevojno broji oko 400 članova raspoređenih u 12 sekcija folkloru i narodni orkestar.

Ovo je godina jubileja i godina u kojoj KUD Sevojno proslavlja 65. godina rada i postojanja ansambla. Godinama su jedan od najboljih ansambala Srbije i u svojoj kolekciji imaju brojne nagrade, kako iz zemlje, tako i inostranstva. U kolekciji ansambla ima mnogobrojnih zlatnih, srebrnih i bronzanih plaketa osvojenih na raznim takmičenjima, ali ansambl posebno izdvaja 2017. godinu, kada je KUD Sevojno postalo zvanično najbolji amaterski folklorni ansambl Srbije. Takođe, ansambl sa ponosom može da kaže da poseduje jedan od najbogatijih fundusa nošnje u Srbiji, koji se svojim velikim delom bazira na originalnim komadima narodne nošnje koji su stari po više desetina godina.

KUD Sevojno je jedno od retkih društava, koje u današnjem vremenu ima podršku sponzora, u ovom slučaju i osnivača društva, fabrika valjaonice bakra i valjaonice aluminijuma IMPOL SEVAL AD čije ime društvo i danas nosi i bez čije finansijske podrške bi bilo teško opstati i naći se u samom vrhu amaterskog folkloru Srbije.

KOLO NA TAŠU - Prvi film o tradicionalnim pesmama i igrama Srbije

U julu 2019. godine, Ansambl KOLO je održao koncert na Stadionu Tašmajdan. Sada je taj koncert postao film koji ponosno prikazujemo na Etno samitu TradicijaNova.

Snimljen sa 14 kamera i iz drona, film ovog koncerta beleži jedinstveni, spektakularni nastup ansambla koji već sedam decenija čuva, neguje i širi našu narodnu tradiciju i kulturu.

Film Kolo na Tašu predstavlja prekretnicu i u istoriji KOLA, ali i u istoriji naše tradicionalne istorije i kulture. Već više od sedam decenija, KOLO, nastupajući svuda u svetu, širi naše narodne pesme i igre. Međutim, ovo je prvi put da će se ta kultura, ta tradicija i ta umetnost prikazati u filmskom mediju. Ta činjenica čini ovo filmsko delo, u režiji Miška Milojevića, jedinstvenim događajem koji će otvoriti nove horizonte kako Ansamblu, tako i našoj kulturi.

Izvodeći najznačajnije i najčuvenije koreografije i numere iz repertoara koji je razvijan i usavršavan preko 70 godina, u ambijentu čuvenog stadiona Tašmajdan, Ansambl KOLO je doneo u sam centar Beograda umetničku istoriju Srbije. Ovaj film tom nastupu dodaje potpuno novu dimenziju i kvalitet tom spektaklu.



CULTURAL ART SOCIETY SEVOJNO

Cultural art society of the Copper & Aluminium Mills IMPOL SEVAL AD-Sevojno was founded back in 1954, by the workers of the two factories. Although for years the "Sevojno" Cultural art society had its dramatic, tamburitza, reciting ensembles and choir, as well as the folk and pop band, the folk ensemble, together with the folk orchestra, eventually distinguished itself as the pillar of the society and remained the only one to this day.

The folk ensemble grew year by year, both in number, experience and quality. Today the "Sevojno" Cultural art society has about 400 members, divided into 12 folk ensembles and a folk orchestra.

This is a jubilee year and the year when "Sevojno" Cultural art society celebrates the 65th anniversary of its work and existence. For years they have been one of the best ensembles in Serbia and have numerous awards in their collection, both from the country and abroad. The ensemble collection has numerous gold, silver and bronze plaques won at different competitions, but the ensemble singles out the year 2017, when the "Sevojno" Cultural art society officially became the best amateur folklore ensemble of Serbia. Also, the ensemble can proudly say that it has one of the richest folk costume collections in Serbia, mostly based on original pieces of folk costumes, several decades old.

"Sevojno" Cultural art society is one of rare associations today supported by sponsors, in this case its founder, Copper & Aluminium Mills IMPOL SEVAL AD whose name it still bears today and without the financial support of which it would be difficult to survive and be at the very top of the Serbian amateur folklore.

KOLO AT TAŠ – First film about traditional songs and dances of Serbia

In July 2019, the Ensemble KOLO held a concert at the Tašmajdan stadium. That concert has now been turned into a film that we will proudly screen at the Ethno summit TraditionAnew.

Filmed with 14 cameras and a drone, the recording of this concert captures the unique, spectacular performance of the ensemble which has been preserving, nurturing and spreading our folk tradition and culture for seven decades.

Film Kolo at Taš marks a turning point in the history of KOLO and also the history of our tradition and culture. For more than seven

Sada, na Etno samitu TradicijaNova, projekcija ovog filma će biti jedan od putokaza za budućnost naše tradicionalne umetnosti i kulture.

MAĐARSKI DRŽAVNI FOLKLORNI ANSAMBL - MÁNE

Mađarski državni folklorni ansambl osnovan je 1951. godine i sastojao se od tri trupe: plesne, pevačke i orkestra. Muzička pratnja dela bila je zasnovana na tradicionalnom ciganskom orkestru, ali je donekle modifikovana zbog umetničkih obaveza od strane takozvane "folk grupe", koju je vodio Laslo Gulijaš. Pevanje je režirao Imre Čenki. Mikloš Rabai, koreograf, umetnički direktor koji je, kroz ples, plesne svite i narodne tradicije u kojima je skladna saradnja tri grupe ujedinila delo, sa njegovim radom zasnovanom na baladama, nastojao dramatično da utiče na savremene produkcije i dokaže da je ukorenjen u prošlosti.

Pokret plesnih kuća koji se pojavio sedamdesetih doneo je novu perspektivu scenskom narodnom plesu. Pokret je skrenuo pažnju mladih na tradicionalne vrednosti Karpatskog bazena i transformisao vekovima stare plesne i muzičke tradicije u novi oblik moderne zabave.

Jedan od onih koji su praktikovali taj pokret, uz duhovnu podršku narodnog plesača Đorđi Martina bio je Šandor Timar, koji je angažovan u grupi 1981. godine. U Arsovoj poeziji, Timar je smatrao da je ovladavanje izvornim narodnim plesom neophodan preduslov. Era obeležena njegovim imenom dala je prednost prikazivanju individualizma, raznolikosti i lepote autentičnog narodnog plesa, čime je pokrenuto "jezičko" obnavljanje Mađarskog državnog narodnog ansambla.

Od 1998. godine umetnički rukovodilac MÁNE je Ferenc Sebo, narodni muzičar, kompozitor i jedan od osnivača pokreta Mađarske plesne kuće. Pozvao je Gabora Mihaljija da bude direktor hora. On je, kao učenik Šandora Timara – postavio osnove za svoje koreografije na svakoj sceni, kao početnu tačku kompletno poznavanja originalnog narodnog plesa. Novo rukovodstvo kompanije objavilo je u svom programu otvaranje i promenu imidža. Nove predstave sadržale su različite žanrove, uključujući i tradicionalnu predstavu koja sadrži mađarske narodne plesove po regionima i repertoar plesnih koncerata inspirisanih ostatkom sveta, koji maternji jezik plesača stavljaju u novi kontekst.

Od 2002. godine, pod vođstvom umetničkog direktora Gabora Mihaljija, umetnička dela dobila su nove impulse. Težnja za modernošću i aktuelnošću (uz apsolutno poštovanje prošlosti) pojavila se sa elementarnom snagom u duhu ansambla i delima



decades, KOLO has been spreading our folk songs and dances, performing all over the world. However, this is the first time that this culture, this tradition and this art will be presented through a film medium. That fact makes this film, directed by Miško Milojević, a unique event to open up new horizons both for the ensemble and our culture.

By performing the most significant and the most famous choreographies and compositions from the repertoire which has been developed and perfected for over 70 years, the Ensemble KOLO has brought the artistic history of Serbia to the centre of Belgrade in the famous Tašmajdan stadium setting. This film adds a whole new dimension and quality to that spectacle.

Now, at the Ethno summit TraditionAnew, the screening of this film will be one of the roadmaps for the future of our traditional art and culture.

HUNGARIAN STATE FOLK ENSEMBLE - MÁNE

The Hungarian State Folk Ensemble was founded in 1951 and consisted of three faculties: dance, singing and orchestra. The musical accompaniment of the works was based on a traditional Gypsy orchestra, but was slightly modified for the sake of artistic duties by the so-called "folk band" led by László Gulyás. The singing was directed by Imre Csenki. Miklós Rábai choreographer, artistic director as male dances, landscape dance suites and folk traditions in which the harmonious collaboration of the three factions has brought the work together, with his ballad-based work, he has sought to dramatically influence his contemporary productions and to prove that he is rooted in the past.

The dance house movement that emerged in the 1970s brought a new perspective to stage folk dance. The movement drew young people's attention to the traditional values of the Carpathian Basin and transformed centuries-old dance and music traditions into a new form of modern entertainment.

One of the practitioners of the movement, knowing behind the spiritual support of György Martin Folk Dancer, was Sándor Timár, who was appointed to the group in 1981. In Ars' poetry, Timar considered mastering the original folk dance as a necessary precondition. The era marked by his name gave priority to the display of the individualism, diversity and beauty of authentic folk dance, initiating the "linguistic" renewal of the Hungarian State Folk Ensemble.

From 1998, the artistic director of MÁNE became Ferenc Sebő

postavljenim na pozornici. Ova upečatljiva filozofija umetnosti – kombinovana sa stvaralačkom i izvođačkom energijom – ispunjena je danas, što Mađarski državni folklorni ansambl čini jednom od najvažnijih baza modernog teatra narodnog plesa u međunarodnim okvirima.

Od osnivanja Kuće tradicije 2001. godine, Mađarski državni narodni ansambl ispunio je svoju misiju kao njen deo.

Od jula 2016. kompaniju vode Gabor Mihalji i umetnički direktor Ištvan Salona Pal.

PESMA JELENA

Poezija u plesu

Jelen je univerzalno prepoznatljivi, drevni kulturno-istorijski simbol, čiji rogovi koji se obnavljaju svake godine predstavljaju večno ponovno rađanje. Jelen, koji stoji pored kapije do zlatne staze, poziva nas da ga pratimo u naš sopstveni svet duhova. On je demon, šaman, čarobnjak, vila, kralj mrtvih, koji može da pozove bilo kog lovca u drugi svet - novi svet.

Mi, lovci 21. veka, u nadi da ćemo preći prazninu od podređenosti do slobode, doživljavamo Pesmu jelena kao neko mitsko sećanje. Žedni, gledamo u nebesa tražeći slike zemaljskih priča i pojava kako bismo kroz njih mogli da uđemo u svoje svete prostore. Kako bismo prešli taj simbolički most, moramo ostaviti iza sebe ono što znamo – svoje domove, svoje najmilije, svoje ljude – tako da, pošto potčinimo ono čemu svedoče, ponovo stvorimo stare obrasce i budemo ponovo rođeni.

Priče koje se ovde pričaju su o traganju za čovečanstvom, njegovom neprestanom promenljivom stanju, željama, metamorfozama muškarca i žene, prekretnicama srca i uma, stanju koje postoji između smrti i ponovnog rođenja, bezvremenosti. Ono što održava zajedničke korene a što spava duboko u nama hoda koracima plesa, napisano je lirskim frazama i peva se u horskoj pesmi. Seća se. Izgovara se.

Jer promena je dar, put ka otkrivanju sebe, nada da ćemo naći svoje mesto u univerzumu!



folk musician, composer and one of the founders of the Hungarian dance house movement. He invited Gábor Mihályi as the director of the choir, who - as a student of Sándor Timár - set the stage for his choreography on every stage as a starting point for a thorough knowledge of the original folk dance.

The new management of the company announced in its program an opening and a change of image. The new shows featured a variety of genres, including a traditional show featuring Hungarian folk dances by region, and a repertoire of world-inspired dance concerts that put the dancer's mother tongue into a new context.

From 2002, under the guidance of artistic director Gábor Mihályi, artistic work received new impulses. The pursuit of modernity and actuality (with absolute respect for the past) appeared with elemental force in the spirit of the ensemble and in the works set on stage. This striking philosophy of art - combined with the creative and performing energies - has been fulfilled today, making the Hungarian State Folk Ensemble one of the most important bases of the modern folk dance theater internationally.

Since the establishment of the House of Traditions in 2001, the Hungarian State Folk Ensemble has fulfilled its mission as part of it.

From July 2016 the company is headed by Gábor Mihályi and artistic director István Szalonna Pál.

SONG OF THE STAG

Poetry in Dance

The stag is a universally recognized, ancient cultural-historical symbol, whose annually renewed antlers represent eternal recreation. The stag, standing by the gate to a golden path, beckons us to follow him into our own spirit world. He is the demon, the shaman, the wizard, the fairy, the King of the Dead, able to call any hunter into another world – a new world.

We, the hunters of the 21st century, hoping to traverse the void from subordination to freedom, experience the Song of the Stag as a sort of mythical memory. Thirsting, we look to the heavens for the images of earthly stories and occurrences, that through them, we might enter our own sacred spaces. To cross that symbolic bridge we must leave behind what we know – our homes, our loved ones, our people – so that, having brought to heel the witness they bear, we may recreate the old patterns and be ourselves reborn.

The tales told here are of the quest of humankind, its ever-changing condition, its desires, the metamorphoses of man and woman, the turning points of heart and mind, the state that

Smrt, rođenje, transformacija, ljubav, vreme i vera: sve su to večna ljudska pitanja. Kako bi čovečanstvo steklo sposobnost da bude ponovo stvoreno, "ono pije ne iz čaše već iz bistrog izvora". Početak i kraj su jedno: upravo ovaj dramatični kvalitet daje snagu da se održi naša prošlost, kodirana u našem folkloru, kao naša jedina nada za duhovnu obnovu.

Kreativnom snagom poetskog plesa, s pozorišnom istinom pokreta rođenja i smrti, pripovedamo priču o svetoj transubstancijaciji, pronalaženju snage u veri i, kao naslednici pesnika Atila Jozefa, o zajedničkoj duši koja prožima svet:

„Pije iz nebeskih voda,
dok svetlo izbija iz sjajnih mu rogova—
Odras njegove rogate slave
univerzum je večnih zvezda.”



exists between death and rebirth, timelessness.

What sustains the shared roots sleeping deep within us is walked in the steps of a dance, is written in lyric phrases, is sung in choral song. Is remembered. Is pronounced.

For change is a gift, the path to discovering ourselves, the hope of finding our place in the universe!

Death, birth, transformation, love, time, and faith: all are eternal human questions. So that humanity might gain the ability to recreate itself, "it drinks not from the cup, but from the clear spring". The beginning and the end are one: it is this dramatic quality that breeds the strength to sustain our past, encoded in our folklore, as our only hope for spiritual renewal.

With the creative strength of poetic dance, with the theatrical truth of the motion of birth and death, we proclaim a tale of sacred transubstantiation, of finding strength in faith, and, as heirs of the poet Attila József, of the communal soul that pervades the world:

„It drinks from the waters of the sky,
Light emanating from its glinting antlers—
The reflection of its pronged glory,
Is the universe of stars eternal.”



KREATIVNA RADIONICA

Srpske narodne pripovetke Djevojka cara nadmudrila i Mudra snaha, kao i motivi iz mnogih njima tematski srodnih dela, koje preispituju poziciju žene u patrijarhalnom društvu - poslužile su nam kao inspiracija i literarni predložak za razmatranje dva, uglavnom retko zajedno spajana diskursa: dramskog i koreografskog. Tokom četvorodnevne radionice, i kroz dramski i koreografski proseed, članovi ansambala KOLO i LADO, kao i glumci Narodnog pozorišta Užice - paralelno će početi sa radom i probama. Obe grupe će se susreti na prvoj, čitajućoj probi, na konfrontativnoj probi na sredini procesa, kao i na javnom izvođenju, dok će u međuvremenu raditi odvojeno - u individualnim, paralelnim procesima.

Ova vrsta rada treba da omogućiti jednima i drugima proširenje polja delovanja, izoštravanje izražajnih sredstava (glumcima telesnih i neverbalnih, a igračima verbalnih i dramskih), kao i maštovitosti i neuobičajenu igru, van zone komfora.

Vanja Ejodus

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

Tara Manić

Rođena je u Beogradu 1994. godine. Nakon završene Treće beogradske gimnazije, upisuje Pozorišnu režiju na Fakultetu dramskih umetnosti u Beogradu. Diplomira, kao student generacije, 2017. godine, predstavom Fotografija 51, a potom završava i Master studije na istom fakultetu, predstavom Til Ojlenšpigel - o proseravanju u Ujvideki Sinhazu. Od 2018. godine, angažovana je kao stručni saradnik na glavnom predmetu - Pozorišnoj režiji - na FDU, gde saraduje sa prof. Alisom Stojanović. Do danas, Tarine predstave su gostovale u desetak evropskih zemalja, gde su u više navrata osvajale Grand Prix ili Nagrade za najbolju režiju. Dobitnica je Prve nagrade Neda Depolo za radio dramu Hamlet ili propala revolucija?.



CREATIVE WORKSHOP

Serbian folk tales *Girl Outsmarts Emperor* and *Wise Daughter-in-Law*, as well as motifs from many works thematically related to them, which re-examine the position of women in patriarchal society – have served as inspiration and literary template for considering two, seldomly joined discourses: dramatic and choreographic ones. During the four-day workshop, both through dramatic and choreographic processes, members of the KOLO and LADO ensembles, as well as the actors of the Užice National Theatre, will start working and rehearsing in parallel. Both groups will meet during the first, reading rehearsal, at the confrontational rehearsal in the middle of the process, as well as at the public performance, while in the meantime they will work separately – in individual, parallel processes.

This type of work should allow for both to expand their scopes of action, sharpen their means of expression (for actors corporal and non-verbal, and for dancers verbal and dramatic), as well as imaginative and unusual play, outside the comfort zone.

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.

Tara Manić

She was born in Belgrade in 1994. After she finished high school, she started studies on Faculty of Dramatic Arts in Belgrade - Theatre direction. After she graduated as a student of generation in 2017. with a play *Photography 51*, she finished Master studies on the same faculty with the play *Til Ojenšpigel - o proseravanju* in the theatre *Újvidéki Színház*. Since 2018. she is working on the Faculty of Dramatic Arts in Belgrade as an associate on a major subject - Theatre direction - where she is collaborating with professor Alisa Stojanović. Tara's plays were performed in several European countries where they managed to win numerous awards. Some of them are: Grand Prix Award and the award for best direction. She is a winner of First prize *Neda Depolo* for radio drama *Hamlet or a doomed revolution?*.

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 umet-
nosti 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

U ž i c e , 2 2 – 2 7 . o k t o b r a 2 0 1 9 .

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 Dekić, Serbian National Song and Dance Ensemble KOLO
Prof. Dr. Ljiljana Gavrilović, Faculty of Philosophy, University of Belgrade; Ethnographic Institute of Serbian Academy of Sciences and Arts
Prof. Dr. Selena Rakočević, Faculty of Music, University of Arts in Belgrade
Dr. Srdjan Radović, Ethnographic Institute of Serbian Academy of Sciences and Arts
Docent Dr. Dunja Njaradi, Faculty of Music, University of Arts in Belgrade
Milos Rašić, MA, Ethnographic Institute of Serbian Academy of Sciences and Arts

ORGANISATION BOARD:

Vladimir Dekić, Serbian National Song and Dance Ensemble KOLO
doc. Dunja Njaradi, Ph.D, Faculty of Music, University of Arts in Belgrade
Miloš Rašić, MA, Institute of Ethnography SANU
Strahinja Bošković, Serbian National Song and Dance Ensemble KOLO
Miloš Čaušević, Serbian National Song and Dance Ensemble KOLO

U ž i c e , O c t o b e r 2 2 n d t o 2 7 t h 2 0 1 9 .

PANELI

Krešimir Dabo, Ansambl narodnih plesova i pjesama Hrvatske LADO, Zagreb (Hrvatska)

„Uloga odnosa s javnošću u komunikaciji tradicijske kulture Ansambla LADO“

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

„U potrazi za ‘dovoljno autentičnim’: gest, korak, stil i drugi demoni“

DRAMATURGIJA / KOREOGRAFIJA

Miloš Rašić i Mirjana Raić Tepić, Etnografski institut SANU i Baletska škola u Novom Sadu, Beograd i Novi Sad (Srbija)

„MeltingPot: od ideje do realizacije“

Vuk Bošković, Fakultet Dramske Umetnosti - Univerzitet umetnosti u Beogradu (Srbija)

„Kako bi renesansa kritike donela novu dimenziju (tradicionalnoj) umetnosti“

Ksenija Zec, Akademija dramske umjetnosti – Sveučilište u Zagrebu, Zagreb (Hrvatska)

„Dekonstrukcija tradicijski prepoznatljivih motiva folkloru i njihova primena u suvremenoj koreografiji“

GLOBALNE SCENE, EDUKACIJSKI ISKORACI I PRODUKCIJSKI IZAZOVI

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

„Zamke i izazovi prenošenja tradicije na scenu – što smo naučili do danas?“

Bojan Pogrmilović, Ansambl narodnih plesova i pjesama Hrvatske LADO, Zagreb (Hrvatska)

„Kontinuirana edukacija u svrhu potpune profesionalizacije članova Ansambla LADO – vokalni aspekt“



PANELS

Krešimir Dabo, National Folk Dance Ensemble of Croatia LADO, Zagreb (Croatia)

"Role of public relations in communicating traditional culture of the Ensemble LADO"

Dunja Njaradi, Department for ethnomusicology and ethnochoreology / Faculty of Music – University of Arts in Belgrade (Serbia)

"Searching the "sufficiently authentic": gesture, step, style and other demons"

DRAMATURGY / CHOREOGRAPHY

Miloš Rašić and Mirjana Raić Tepić, Institute of Ethnography SANU and Ballet school in Novi Sad, Belgrade and Novi Sad (Serbia)

"MeltingPot: from idea to realisation"

Vuk Bošković, Faculty of Dramatic Arts in Belgrade, Belgrade (Serbia)

"How criticism could bring a new dimension to (traditional) art"

Ksenija Zec, Academy of Dramatic Arts – University of Zagreb, Zagreb (Croatia)

"Deconstructing the traditionally recognisable folklore motifs and their application in contemporary choreography"

GLOBAL STAGES, EDUCATIONAL STEPS FORWARD AND PRODUCTION CHALLENGES

Iva Niemčić, Institute of Ethnology and Folklore Research in Zagreb (Croatia)

"Traps and challenges of transposing the tradition onto the stage – what we have learned so far"

Bojan Pogrmilović, National Folk Dance Ensemble of Croatia LADO, Zagreb (Croatia)

"Continuous education with the purpose of complete professionalisation of the LADO ensemble members – vocal aspect"

Marie-Pierre Gibert, Université Lumière Lyon 2, Lyon (France)

"Display, Preserve, Attract. Performance logic for some Yemenite Ethnic dance troupes in Israel"

Marie-Pierre Gibert, Université Lumière Lyon 2, Lyon (Francuska)
„Prikazati, očuvati, privući. Logika izvođenja pojedinih jemenskih etničkih plesnih trupa u Izraelu“

IZ USTA IZVOĐAČA

Bogdanka Boba Đurić, Beograd (Srbija)
„Perspektive: lokalne scene, istorije i tradicije kroz prizmu izvođača“

Milan Bačkulja, Ansambel narodnih igara i pesama Srbije KOLO, Beograd (Srbija)
„Raskršće‘: proces stvaranja jedne plesne predstave“

Dimitris Siasiaridis, Plesna akademija PARTENON, Pariz (Francuska)
„Prezentacija koreografije „Hellas - Partenon““

Gábor Mihalji, Mađarski državni narodni ansambel MÁNE, Budimpešta (Mađarska)
„Dijalozi“

FROM THE MOUTHS OF PERFORMERS

Bogdanka Boba Đurić, Belgrade (Serbia)

"Perspectives: local stages, histories and traditions through the prism of performers"

Milan Bačkulja, National Ensemble of Folk Dances and Songs KOLO, Belgrade (Serbia)

"Crossroads': process of creation of one dance show"

Dimitris Siassiaridis, Dance academy Parthenon, Paris (France)

"Presentation of the Choreography "Hellas - Parthenon"

Gábor Mihály, Hungarian state national ensemble MÁNE, Budapest (Hungary)

"Dialogues"





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 ansamblima prevaziđen, zastareo i da ansamblu sve više liče na etnografske muzeje. Predlaže se stvaranje nacionalnog baleta, koji bi za osn-

TraditionAnew aims to explore the phenomenon of traditional dance or choreographed traditional dance stage presentation in the conditions in which it has been developing and continues to be developed, within professional and amateur ensembles in the region and Europe. The “phenomenon” of traditional dance stage presentation may imply a number of things: incredible vitality and mass character it fosters in the field of amateur culture, “educated” audience made up of foreign and local enthusiasts and, lately, increased scientific interest (related to ethnomusicology, ethnochoreology and ethnology) for this phenomenon.

However, when it comes to traditional dance choreography, many problems, questions and ambiguities still remain. First, the term choreography in itself is ambiguous. In dance studies, choreography can relate to general distribution of bodies in space, but also to the way of educating individual bodies, through experience of their own movement. Choosing the approach to choreography has essential consequences for its understanding. On the other hand, “folk dance” is also an ambivalent term. Because if the author of the dance are “the people” or “anonymous genius from the people”, what is the role of the choreographer? What is choreography then and who is the choreographer?

These questions have been essentially determining the existence and creation of choreography within the professional and amateur ensembles during the twentieth century. Lack of study programmes for education of traditional dance choreographers and, consequently, professional staff, has led to the area of traditional dance choreography to become heterogeneous and dynamic, where individuals create under the influence of music and dance genres in urban and rural environments, in accordance with their own personal taste and understanding of what is “right”. However, over time, the need for standardisation has become more evident so, occasionally there was the question: what and how to go on? For example, this question was also posed by choreographer Desanka Đorđević back in 1988. Talking about the work of the Ensemble KOLO, she completed her presentation as follows: “Here there are some problems in terms of seeking new working ways and methods. In our cultural public, there are opinions that the way of working in professional ensembles has been outdated and



ovu svoga 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 ko-reografije, dramaturgije, narodne igre i pojma folklor; 2) 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 ko-reografijom 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).

Treći po redu Etno samit TradicijaNova predstavlja, sa jedne strane, kontinuirani dijalog sa temama i praksama prethodnih etno samita dok, sa druge strane, ujedno teži sužavanju fokusa i produbljivanju pitanja i diskusija. Prvi etno samit (2017) predstavljao je neku vrstu mapiranja polja. Okupljajući stručnjake iz polja etnomuzikologije, etnokoreologije, etnologije/antropologije, ali i iz sveta profesionalnog plesa/pozorišta, ovaj etno samit otvorio je niz širokih polja proučavanja. Tako smo razgovarali o istorijskim formacijama amaterskih i profesionalnih ansambala širom Jugoistočne Evrope, uvideli smo trenutne repertoarske i žanrovske modele i probleme i otvorili put diskutovanja edukacije plesača i koreografa. Prvi etno samit predstavio je brojne primere različitih estetskih i političkih praksi širom sveta - od Kine, preko Jugoistočne Evrope, do Irske i Velike Britanije. Uz vremensku distancu od godinu dana, drugi etno samit (2018) nastavio je dijalog sa pre-



obsolete and that ensembles are more and more like ethnographic museums. The proposal is to create a national ballet, which, based on its work, would apply ballet technique and, inspired by folk motifs, would create new works, similar to some ensembles in Eastern European countries. The question is whether all the conditions have been met to move in this direction and with these contents”(1988: 491-492).

Almost thirty years later, TraditionAnew returns to these questions: where and how to continue? Referring to the expert knowledge of ethnomusicologists, ethnochoreologists, ethnologists and playwrights, as well as the experience of executives and dancers from professional ensembles, TraditionAnew offers three programme lines: 1) a round table discussion on choreography, dramaturgy, folk dance and folklore; 2) workshops – for dancers and choreographers: including the exchange of know-how and experience but also work on acquiring new and challenging skills; 3) performance/

presentation of participants i.e. ensembles. Our goal for this conference/festival is to further explore theoretical and practical problems, uncertainties and challenges which arise in professional stage presentation domain of “folk dances” in Southeast Europe and beyond. We want to bring together choreographers, dancers and scientists from different scientific disciplines to further develop discussions about issues related to folk dance choreography, considering the historical development and perspectives of this genre, as well as issues regarding its professionalisation (detecting common interests and topics and creating professional networks and platforms).

The third ethno summit TraditionAnew in a row is, on one hand, a continuous dialogue with topics and practices from the previous ethno summits, while on the other hand, it strives to narrow the focus and deepen questions and discussions. The first ethno summit (2017) was sort of a field mapping. By bringing together experts in the areas of ethnomusicology, ethnochoreology, ethnology/anthropology, but also from the world of professional dance/theatre, this ethno summit opened up a series of broad fields of study. We talked about historical formations of amateur and professional ensembles across Southeast Europe, we familiarised ourselves with the current repertoire and genre models and problems and opened way to discussions about education of dancers and choreographers. The first ethno summit pre-

thodnim pitanjima, prvenstveno u domenu edukacije, premda je otvorio i niz drugih polja proučavanja. Tri ključne reči drugog etno samita bile su koreografija, dramaturgija i plesna kritika. O ovim i drugim temama govorili su izlagači iz sedam zemalja, pomerajući fokus diskusije ka specifičnim tačkama za koje verujemo da su važne za razvoj polja.

Za treći etno samit, pojam koreografije povezali smo sa pitanjem dramaturgije, otvorivši tako diskusiju o dramaturgiji koreografije tradicionalnog plesa (KTP). Ovaj pravac razmišljanja i bavljenja problematikom je u povoju, budući da se oslanja na, sa jedne strane, nestabilan pojam koreografije, a sa druge strane na još uvek nejasnu ulogu dramaturga u KTP-u.

U skladu sa idejom festivala i konferencije, a to je da se platforme i načini diskusije stalno menjaju, treći po redu etno samit donosi nekoliko zanimljivih inovacija. Sa jedne strane, odlučili smo se za manji broj panela kako bismo uključili i niz predavanja, a sa druge strane, pokrenuli smo i sesije dijaloškog tipa, gde ćemo čuti glasove rukovodioca profesionalnih ansambala kao i bivših i sadašnjih plesača. Drugim rečima, odlučili smo se da povećamo edukativni potencijal etno samita (predavanja), ali i da omogućimo čvršći dijalog između akademskog i umetničkog polja – razgovori sa koreografima i plesačima. Treći etno samit će otvoriti Krešimir Dabo s predavanjem o medijskoj prezentaciji tradicionalne kulture na primeru Hrvatske. Kao nekadašnji dugogodišnji rukovodilac Ansambala LADO, Dabo je u privilegovanom položaju da razume šumove, prekide ali i uspele komunikaciju između onih koji stvaraju u domenu (tradicionalne) kulture i medija, koji sve više postaju, ne samo prikazivači, nego i tumači njenog sadržaja. Dalje, nastavljajući dijalog sa pitanjima i dilemama otvorenim na okruglom stolu drugog etno samita, govorićemo o uspešnim praksama 'hibridizacije' tradicionalnih i klasičnih plesnih formi te kroz analizu pojmova gest, pokret, stil ili „najmanja kinetička jedinica“, diskutovaćemo „dovoljnu autentičnost“ neke KTP (Njaradi).

Sam etno samit prati tri različita okvira za diskusiju kroz tri panela. Prvi panel nastavlja sa pitanjima koreografije/dramaturgije KTP iz nekoliko perspektiva. Prva prezentacija će dijaloškim putem trasirati nastanak jedne koreografije/performansa, koja je bila prikazana

sented numerous examples of various aesthetic and political practices around the world - from China, through Southeast Europe, to Ireland and Great Britain.

With a distance of one year, the second ethno summit (2018) continued with the dialogue about the previous issues, primarily in the field of education, although it also opened up a number of other fields of study. Three key words of the second ethno summit were choreography, dramaturgy and dance criticism.

Speakers from seven countries spoke on these and other topics, moving the focus of discussion to specific points which we believed were important for development of the field.

For the third ethno summit, we associated the term choreography with the issue of dramaturgy, thus opening a discussion about dramaturgy of traditional dance choreography. This line of thinking and dealing with problems is in its infancy, since it relies on the unstable notion of choreography on one side, and the still unclear role of playwright in traditional dance choreography on the other side. In line with the idea of the festival and the conference, which is that the discussion platforms and methods are constantly changing, the third ethno summit brings several interesting innovations. On one side, we have decided to have less panels so as to include a series of lectures as well, and on the other side, we have initiated dialogue type sessions, where we will hear voices of professional ensemble leaders as well as those of former and current dancers. In other words, we have decided to increase the educational potential of the ethno summit (lectures), but also to enable a stronger dialogue between academic and artistic sectors – by talking to choreographers and dancers. The third ethno summit will be opened by Dr. Krešimir Dabo with his lecture on media presentation of traditional culture on Croatian example. As a former long-time director of the ensemble LADO, Dabo has a privilege of understanding murmurs, interruptions, and successful communication between those who create in the domain of (traditional) culture and media, and who are increasingly becoming not mere presenters but also interpreters of its content. Furthermore, by continuing the dialogue with questions and dilemmas raised at the round table of the second ethno summit, we will talk about successful practices of 'hybridization' of traditional and classical dance forms and through analysis of the concepts of gesture,

u festivalskom delu prethodnog Etno samita. Nastanak performansa „MeltingPot” biće prikazan kroz prelom narativa izvođača, koreografa, publike ali i šire javnosti. Ova prezentacija imaće formu dijaloga/intervjua (Rašić i Raić Tepić) koji će osvetliti proces stvaranja novog žanra na preseku tradicionalnog plesa (i muzike) i savremenog plesa. Potom, u potrazi za novim tačkama diskusije, definisaće se pitanje kritike u savremenoj interpretaciji tradicionalne umetnosti (Bošković). Najzad, razmatraćemo i već postojeće primere uspešnih produkcija koje koriste folklornu, ali i etnokoreološku građu, kao osnovne motive prilikom stvaranja (Zec). Drugi panel predstavlja najdirektniji nastavak diskusija koje su otvorene na prethodnom etno samitu. Tako će dr Iva Niemčić, kao „hroničarka” Ansambla LADO, govoriti o budućnosti ovog Ansambla, starim i novim izazovima i iskoracima ka novim praksama. Dalje, zadržavajući temu o ansamblu LADO u fokusu, imaćemo priliku da se ponovo osvrnemo na edukaciju u polju vokalnog izvođenja, ideju kontinuiranog razvoja plesača/pevača i inovativnim metodama koje to omogućavaju (Pogrmilović). Nakon primera iz Hrvatske, imaćemo priliku da uronimo u svet savremenog plesa u Izraelu, u njegov odnos sa tradicionalnim materijalom i specijalnim „pedagoškim” i „estetskim” linijama, koje scena pokušava da prati (Gibert). Treći panel stavlja u dijalog penzionisanu plesačicu Ansambla KOLO (Đurić), aktivnog plesača Ansambla KOLO i koreografa (Bačkulja) kao i rukovodioca profesionalnog ansambla PARTENON iz Francuske (Siasiaridis). Iako će njihove priče nesumnjivo funkcionisati kao oralne istorije konkretnog žanra, ali i plesa u vremenu i prostoru, ipak verujemo da će one više izgledati kao fragmenti o plesu, pre nego koherentni narativi. Fragmenti koji će podstaći neprekidan dijalog o značaju, ulozi ali i transformaciji KTP u Evropi i šire. Ovi fragmenti mogu postati značajni trenuci, čak trenuci epifanije u životima onih koji ih pričaju dele i žive.

Poslednji dan etno samita, takođe, donosi promenu - umesto rastanka otvorićemo temu sledećeg etno samita. Koreograf Gabor Mihalji (Gábor Mihály), govoriće o svom radu u okviru ansambla MÁNE (Mađarska), zatvarajući ovaj, treći etno samit i otvarajući put narednom, četvrtom etno samitu.

Dobrodošli u Užice! Uživajte u putovanju!



movement, style or "the smallest kinetic unit", we will discuss the "sufficient authenticity" of some traditional dance choreographies (Njara-di).

The ethno summit itself follows three different discussion frameworks through three panels. The first panel continues with the issues dealing with choreography/dramaturgy issues related to traditional dance choreography from several perspectives. The first presentation will trace, through a dialogue, creation of one choreography/performance, shown in the festival part of the previous ethno summit. Continuation of the "MeltingPot" performance will be presented through overview in narratives of performers, choreographers, audience and the general public. This presentation will have the form of a dialogue/interview (Rašić and Raić Tepić) that will illuminate the process of creating a new genre at the intersection of traditional dance (and music) and contemporary dance. Then, in search of new points of discussion, we'll try to define the role of the critic in modern interpretation of traditional art (Bošković). Finally, we will consider the already existing examples of successful productions which use folklore, as well as ethnochoreological material, as basic motifs during creation (Zec). The second panel represents the most direct continuation of discussions initiated at the previous ethno summit. Dr Iva Niemčić, being the "chronicler" of the ensemble LADO, will speak about the future of this ensemble, old and new challenges and steps towards new practices. Furthermore, keeping the theme of the ensemble LADO in focus, we will have the opportunity to revisit our education in the field of vocal performance, the idea of continuous development of dancers/singers and innovative methods which enable that (Pogrmilović). After the example from Croatia, we will have the opportunity to dive into the world of contemporary dance in Israel, its relationship with traditional material and special "pedagogical" and "aesthetic" lines which the stage is trying to follow (Gibert). The third panel engages in a dialogue with the retired dancer of the ensemble KOLO (Đurić), the active dancer of the ensemble KOLO and choreographer (Bačkulja) and the head of the professional ensemble PARTHENON from France (Siassiaridis). Although their stories will undoubtedly function as oral histories of a concrete genre and dance in time and space, we still believe that they will look more like fragments about dancing rather

PANELI

Krešimir Dabo,

Ansambl narodnih plesova i pjesama Hrvatske
LADO,
Zagreb (Hrvatska)

Uloga odnosa s javnošću u komunikaciji
tradicijske kulture Ansambla LADO

Iznimna raznolikost hrvatskog folklornog stvaralaštva, očuvanje i predstavljanje narodne baštine u fokusu su mnogih etnologa, antropologa, povesničara umetnosti, kulturologa, sociologa, ali i mnogih drugih naučnika. Među- tim, koliko tradicijska kultura uspešno pronalazi put do raznolike javnosti te koliko se o njoj zna, uveliko ovisi o nekolicini ustanova koje se njome bave iz različitih perspektiva. Iako očuvanju folklornog nasleđa uveliko doprinose lokalne amaterske umetničke skupine i udruge koje čuvaju svoje običaje od zaborava, institucionalizirano bavljenje tradicijom trebalo bi da osigura jamstvo dugotrajnog, sistematičnog i kontinuisanog čuvanja i predstavljanja nacionalne baštine. Zato je osobito važno, u današnjem vremenu galopirajućeg razvoja informacionih i komunikacionih procesa, uspešno komunicirati delovanje ustanova koje se bave nekim aspektom čuvanja i predstavljanja baštine. Ovaj rad analizira odnose s javnošću ustanove od nacionalnog značaja, usmerenu na umetničko izvedbenu delatnost jedine takve institucije u Republici Hrvatskoj. Reč je o Ansamblu narodnih plesova i pjesama Hrvatske LADO. Na primjerima triju različitih projekata ustanove, analizovana je strategija komuniciranja s javnostima kroz kvantitativne i kvalitativne metode istraživanja, s namerom da se dobije što precizniji uvid u načine, taktike, a onda i rezultate i produkciju odnosa s javnošću ustanove.

Kako bi se dobio jasniji uvid u strategije komuniciranja ustanova, provedeni su dubinski intervjui sa predstavnicima ustanova. Uz to, provedene su fokus grupe sa šest novinara koje prate kulturu u različitim medijima – tiskani mediji, internet, radio i televizija, a s namerom ispitivanja percepcije medijskih delatnika upoznatih sa umetničkom scenom o projektima koji su analizovani u ovom istraživanju te o proceni učinkovitosti i kvaliteti komunikacije



than coherent narratives. Fragments which will foster a continuous dialogue about importance, role and transformation of traditional dance choreography in Europe and beyond. These fragments can become significant moments, even moments of epiphany in the lives of those who speak of them, who share and live them. The last day of the ethno summit will also bring a change – instead of saying good-bye, we will open the topic of the next ethno summit. Choreographer Gábor Mihály will talk about his work within the ensemble MÁNE (Hungary), closing this third ethno summit and opening the way for the next, fourth ethno summit. Welcome to Užice! Enjoy the trip!

PANELS

Krešimir Dabo,

National Folk Dance Ensemble of Croatia LADO, Zagreb (Croatia)

Role of public relations in communicating traditional culture of the Ensemble LADO

Exceptional diversity of Croatian folklore creation, as well as preservation and presentation of national heritage are the focus of many ethnologists, anthropologists, art historians, cultural scientists, sociologists, and many other scientists. However, the way the traditional culture successfully finds its way to diverse public and how well it is known depends largely on a couple of institutions dealing with it from different perspectives. Although local amateur art groups and associations which keep their customs from being forgotten largely contribute to preservation of folklore heritage, institutions dealing with tradition should guarantee long-term, systematic and continuous preservation and presentation of national heritage. That is why it is especially important, in the current times of galloping development of information and communication processes, to communicate successfully about activities of institutions dealing with some aspect of preserving and presenting heritage. This paper analyses public relations of an institution of national importance, focused on artistic performance of the only such institution in the Republic of Croatia. It is the National Folk Dance Ensemble of Croatia LADO. With examples of three different institution's projects,

dviju ustanova. Također, metodom anketnog upitnika ispitana je publika, odnosno pratio- ci društvenih mreža Ansambla LADO s ciljem analize njihove percepcije o komunikaciji usta- nove i njezinih projekata. Uz to, analizovan je zvanični veb-sajt ustanove, kao i aktivnost na društvenim mrežama, odnosno oblikovanje sadržaja za iste te promocijsko vizualni ma- terijal za projekte koji su se istraživali. Nadalje, analizovana su dostupna medijska izvešća o projektima ustanove, kao i celokupni medijski rezultat projekata. Istraživanje je pokazalo kako postoji prostor za poboljšanje i kako tradicijska kultura, iako zanimljiva javnosti, nije često u fokusu medija, delomično zbog nedostatnih ak- tivnosti u strategiji komuniciranja, a delomično zbog općeg manjka zanimanja medija za umet- nost, osobito onu narodnu. S druge strane, ustanovljen je i veliki pomak u novim načini- ma komunikacije Ansambla LADO te metoda- ma pronalaska puta do razvoja publike koje su usklađenije sa psihologijom suvremenog kon- zumenta kulture, odnosno narodne umetnos- ti. Zaključno, rad donosi predloge poboljšanja odnosa s javnošću ustanove, s ciljem potenci- jalnog dugoročnog održavanja interesa javno- sti za tradicijsku kulturu kao neotuđivog dela nacionalnog identiteta.

Ključne reči: odnosi s javnošću, tradicija, kultu- ra, komunikacija, Ansambl LADO

Dunja Njaradi,

Fakultet muzičke umetnosti u Beogradu,
Beograd

U potrazi za „dovoljno autentičnim“: gest, kor- ak, stil i drugi demoni

Nastavljajući dijalog sa debatama otvoren- im na prethodnom etno samitu, ovo izlagan- je postaviće direktno pitanje - šta je to što scenska koreografija tradicionalnog plesa (KTP) treba, odnosno, šta to mora da zadrži od tradi- cionalnog rečnika, da bi se smatrala dovoljno „autentičnom“, a gde su neophodni prostori za inovaciju? Postaviću pitanje, upotrebivši termin etnokoreologa Zdravka Ranisavljevića – „koja je to naša telesna kultura u domenu kinetike?“ Et- nografska istraživanja na ovu temu u Srbiji ot- krivaju da se termin „stil“, često vrlo neodređe- no, koristi kao „pečat autentičnosti“ neke KTP



the strategy of communication with the public through quantitative and qualitative research methods was analysed, with the purpose of obtaining as precise as possible insight into ways, tactics, and subsequently results and production of the institution's public relations. In order to gain a better insight into the communication strategies of institutions, in-depth interviews have been conducted with representatives of the institutions. In addition, focus groups have been done with six journalists in charge of the culture content in different media – print media, internet, radio and television, with the aim of examining the perceptions of media professionals familiar with the art scene about the projects analysed in this research and evaluation of efficiency and quality of communications between the two institutions. Also, the audience i.e. social network followers of the LADO ensemble were surveyed by a questionnaire in order to analyse their perception of communication by the institution and its projects. In addition, the official website of the institution was analysed, as well as social networks activity, i.e. its content design and promotional and visual material for the projects included in the research. Furthermore, the available media reports about the institution's projects have been analysed, as well as their overall media results. Survey has shown that there is room for improvement and how traditional culture, even though interesting to the public, is often not the focus of the media, partly due to lack of communication regarding the strategy activities, and partly due to a general lack of interest in the media for art, especially folk art. On the other hand, a major breakthrough has been detected in new ways of communication of the LADO ensemble and the methods of finding a way to develop audience which are more in concordance with the psychology of contemporary consumer of culture i.e. folk art. In conclusion, the paper proposes to improve public relations of the institution, with the aim to potentially maintain the long-term public interest in traditional culture as an integral part of national identity.

Key words: public relations, tradition, culture, communication, LADO ensemble

- karakteristični koraci, pa i formacije mogu da se menjaju, ali je „stil“ izvođenja ono što daje „dovoljnu autentičnost“ nekoj KTP, omogućavajući joj da zadovolji kriterijume očuvanja tradicionalnog, ali i da zadovolji potrebe umetničkog tržišta, koje zahteva inovativnost i eksperimentisanje. Ipak, kako odrednica „stil“ nije dovoljno jasna, izlaganje će se okrenuti primeru inovacije KTP koje nam dolazi od britanske koreografinje Šobane Džejasing (Shobana Jeyasingh). Šobana Džejasing je jedna od pionirki savremenog plesa u Velikoj Britaniji, koja je razvila svoj koreografski jezik, kombinujući precizan pokret/gest tradicionalnog indijskog plesa Bharatanatyam, sa tehnikama savremenog plesa. Ovo izlaganje analiziraće ove aspekte u njoj koreografiji Faultline iz 2007 godine, koja je od strane kritičara opisana kao 'Melting-Pot gestova'. Izlaganje će ukazati na načine na koji, iako stvarajući nove jezike pokreta, Džejasingova ipak ostavlja jasan i artikulisan dijalog sa autentičnim gestom tradicionalnog indijskog plesa.

Ključne reči: Koreografija tradicionalnog plesa, stil, gest, Šobana Džejasing, Faultline DRAMATURGIJA / KOREOGRAFIJA

Miloš Rašić,

Etnografski institut SANU,
Beograd

Mirjana Raić Tepić,

Baletska škola u Novom Sadu,
Novi Sad

Performans Melting Pot – od ideje do realizacije

Performans #MeltingPot kreirali su profesori Baletske škole u Novom Sadu, Mirjana Raić Tepić i Marko Dubovac, a izveli su ih učenici Odseka za narodnu igru i Odseka za savremenu igru srednje Baletske škole u Novom Sadu. Celokupan performans pripremljen je za potrebe festivala/konferencije TradicijaNova, iz 2018. godine, uz podršku Ansambla narodnih igara i pesama Srbije KOLO. Cilj je bio da se tradicionalni plesovi povežu sa savremenim plesom i da se prikažu u obliku koji nije uobičajen za žanr koreografije tradicionalnog plesa u Srbiji.



Dunja Njaradi,
Faculty of Music in Belgrade
Belgrade

“Searching the “sufficiently authentic”: gesture, step, style and other demons”

Continuing the dialogue with the debates initiated at the previous ethno summit, this presentation will raise a direct question – what is it that the traditional dance choreography needs, i.e. what it must keep from the traditional vernacular, in order for it to be considered “authentic” enough, and where are the necessary fields of innovation? I will ask a question, by using the term of the ethnochoreologist Zdravko Ranisavljević – “what is our bodily culture in the domain of kinetics?” Ethnographic research on this topic in Serbia reveal that the term “style” is often used, quite vaguely, as “seal of authenticity” of some traditional dance choreographies – characteristic steps, even formations, may change, but the “style” of performance is what gives “sufficient authenticity” to a traditional dance choreography, enabling it to meet the criteria for preservation of the traditional, but also to meet the needs of the art market, which demands innovativeness and experimentation. However, as the “style” definition is not clear enough, the presentation will turn to the example of the traditional dance choreography innovation coming from British choreographer Shobana Jeyasingh. Shobana Jeyasingh is one of the pioneers of contemporary dance in Great Britain, who has developed her own choreographic language, by combining precise movement/gesture of the traditional Bharatanatyam Indian dance with contemporary dance techniques. This presentation will analyse these aspects in her Faultline choreography from 2007, which has been described by critics as the ‘MeltingPot of gestures’. The presentation will emphasize the ways in which, while creating new languages of movement, Jeyasingh still leaves a clear and articulated dialogue with the authentic gesture of a traditional Indian dance.

Key words: traditional dance choreography, style, gesture, Shobana Jeyasingh, Faultline-
DRAMATURGY / CHOREOGRAPHY

Celokupan performans sastoji se od pet različitih delova, koji imaju odgovarajuću audiovizuelnu pratnju.

U ovom izlaganju, ponudićemo tri perspektive tumačenja performansa #MeltingPot. Daćemo glas samim izvođačima – učenicima, gde ćemo kroz njihove narative prikazati iskustveni doživljaj stvaranja ovog performansa. Autorka #MeltingPot-a, Mirjana Raić Tepić, govoriće o ličnoj perspektivi osmišljavanja, ali i postavljanja dela. Na samom kraju, iz antropološke perspektive, ukazaćemo na značaj i dublji smisao performansa, analizirajući narative učenika, profesora, ali i sagledavajući utiske publike i šire javnosti, koji su se javili nakon premijernog izvođenja performansa #MeltingPot.



Ključne reči: MeltingPot, Baletska škola u Novom Sadu, tradicionalni ples, savremena igra

Vuk Bošković,
Fakultet Dramskih Umetnosti,
Beograd

Kako bi renesansa kritike donela novu dimenziju (tradicionalnoj) umetnosti

O ukusima se ne raspravlja, ali o načinu na koji se ti ukusi definišu bi trebalo. Tradicionalna umetnost, kao i generalno, sve umetnosti na ovim prostorima pate od manjke kritike. Ne kritike u smislu razgovora o ukusima, već kritike koja sortira, definiše i otkriva uticaje, nasleđe i okolnosti po kojima je nastalo jedno umetničko delo i teme, motive i simbole koje to delo definiše. Kulturni prostor u kome živimo već decenijama pati ne samo od manjka kritike, već i od manjka umetničkih dela koja bi uopšte mogla da budu njen predmet. Ali postoje naznake da je taj period iza nas i da je pred nama prostor koji će moći da bude popunjen kako novim delima, tako i kritikom istih. Postavlja se pitanje kako tradicionalna umetnost - pre svega ples i igra - može da pronađe svoje mesto u zasićenom medijskom i kulturnom prostoru savremenog društva. Kritika može da bude način na koji će se to mesto naći, a međusobni uticaj između umetničkih dela i kritike može da stvori obostranu korist.

Miloš Rašić,
Institute of Ethnography SANU,
Belgrade

Mirjana Raić Tepić,
Ballet school in Novi Sad,
Novi Sad
Performance Melting Pot – from idea to realization

The #MeltingPot performance was created by professors from the Ballet school in Novi Sad, Mirjana Raić Tepić and Marko Dubovac, and performed by students of the Department of Folk Dance and the Department of Contemporary Dance of the Secondary ballet school in Novi Sad. The entire performance was prepared for the 2018 TraditionAnew festival/conference, with the support of the National Ensemble of Folk Dances and Songs KOLO. The goal was to connect traditional with contemporary dance and to present it in a form that is not common for the traditional dance choreography genre in Serbia. The whole performance consists of five different sections, which have adequate audio-visual accompaniment.

In this presentation, we will offer three perspectives on the #MeltingPot performance interpretation. We will give voice to performers themselves – the students, and through their narratives we will present the experience of creating this performance. The author of #MeltingPot, Mirjana Raić Tepić, will talk about the personal perspective of designing and setting a piece. At the end, from an anthropological perspective, we will point out the importance and deeper meaning of the performance, analysing the narratives of students and professors, but also looking at impressions of audience and wider public, after the #MeltingPot performance premiere.

Key words: MeltingPot, Ballet school in Novi Sad, traditional dance, contemporary dance

Vuk Bošković,
Faculty of Dramatic Arts,
Belgrade

How criticism could bring a new dimension to (traditional) art.

It is considered that there's no accounting for taste in art, but one should account for the manner in which such taste is defined. In our



Ključne reči: kritika, istorija umetnosti, savremena umetnost, internet, medijski prostor.

Ksenija Zec,

Akademija dramske umjetnosti, Sveučilište u Zagrebu,
Zagreb (Hrvatska)

Dekonstrukcija tradicijski prepoznatljivih motiva folkloru i njihova primjena u suvremenoj koreografiji.

Tema izlaganja odnosi se na anatomske analize fragmenata folklornih elemenata i njihovu primjenu u suvremenoj plesnoj tehnici i koreografiji. U okviru svojeg izlaganja prikazat će dijelove iz dvije plesne predstave D'après une histoire vraie, koreografa Christiana Rizzo-a i Boli kolo u koreografiji Petre Hrašćanec i Saše Božića koje su inspirirane folklornim elementima. Koreografski materijal razvijen je na principu dekonstrukcije i uslojavanja tradicijski prepoznatljivih motiva folkloru, istražujući pri tom načine na koji ti prepoznatljivi motivi upošljavaju uobičajene obrasce plesanja zajedno unutar neke izvedbe. Današnja folklorna izvedba uvijek je mišljena za publiku; folklor paradoksalno suprotstavlja suvremenom plesu (načinom izvedbe) ali ga i vraća u njegovo izvorno polje: djelovanje u zajednici. Ritualni obrasci, zazivanja plodnosti, odnos prema radu, jednostavna udvaranja plutaju u bizarnom pokušaju ponovnog vježbanja zajedništva.

Ključne reči: analiza fragmenata folklornih elemenata, D'après une histoire vraie, Boli kolo

GLOBALNE SCENE, EDUKACIJA I PRODUKCIJSKI IZAZOVI

dr. sc. Iva Niemčić,

Institut za etnologiju i folkloristiku,
Zagreb, Hrvatska

Zamke i izazovi prenošenja tradicije na scenu – što smo naučili do danas

Predstavljanje tradicijske glazbe i plesa na pozornici u kratkim koreografskim formama kakve i danas imamo, možemo pratiti od osnutka



culture, traditional, and every other kind of art, suffers from lack of criticism. Not in a sense of criticism being a discussion about taste, but in a sense of lacking of criticism that classifies, defines and discovers influences, heritage and circumstances under which a work of art is created, as well as themes, motifs and symbols that a work of art is trying to communicate. In the last several decades, the cultural space in which we live has suffered from a chronic lack of both criticism and works of art themselves which could be subjected to such criticism. However, there are signs this may be changing and that there may be a huge opening of space in front of us that could be filled both with new expressions of traditional art and criticism thereof. The question we are facing is how traditional art can find its place in the overwhelmed media and culture of today. Through criticism one may be able to find this place, and the dialogue between criticism and art could create a mutually beneficial relationship.

Key words: criticism, history of art, contemporary art, internet, media.

Ksenija Zec,

Academy of Dramatic Arts, University of Zagreb,
Zagreb (Croatia)

Deconstructing the traditionally recognisable folklore motifs and their application in contemporary choreography

The topic of the presentation is related to anatomical analysis of fragments of folklore elements and application thereof in contemporary dance technique and choreography. As part of my presentation, I will present pieces from two dance shows *D'après une histoire vraie*, by choreographer Christian Rizzo and *Boli kolo* by choreographers Petra Hrašćanec and Saša Božić, inspired by folklore elements. Choreographic material has been developed based on principle of deconstruction and layering of traditionally recognisable folklore motifs, exploring the ways in which these recognisable motifs employ the usual patterns of dancing within one performance. Today's folklore performance is always intended for the audience; paradoxically, folklore is in contrast to contemporary dance (with performance method) but also brings it back to its original field:

Seljačke Sloge i prvih smotri folklor, od prve polovice 20. stoljeća na kojima su se folklor-na društva predstavljala pjesmama i plesovima svoga kraja. Slijedi osnivanje kulturno-umjetničkih društava odnosno gradskih društava koja počinju predstavljati tzv. koreografirani folklor i time pokrivaju šire područje Hrvatske i tadašnje SFRJ. Najbolji amateri predvođeni Zvonimirom Ljevakovićem i Ivanom Ivančanom, 1949. godine osnivaju profesionalni ansambl narodnih plesova i pjesama LADO. Upravo tom profesionalizacijom struke uvode se pravila/zakoni scene i primjene tradicije na sceni. Paralelno i dalje djeluju seoska izvorna društva koja predstavljaju tzv. izvorni folklor na sceni, ali ne pod nazivom koreografija već prilagodba za scenu. Raspadom SFRJ, mijenja se i program nacionalnog ansambla, ali i svih gradskih društava koja su izvodila koreografske prikaze tradicija naroda tadašnje Jugoslavije. Povratkom na samo hrvatski program, u 90-im godinama prošloga stoljeća pa do danas nastaju brojne nove koreografije, na scenu dolaze novi, mladi koreografi i donose nove pristupe. Bilježimo i smjelije pokušaje predstavljanja tradicije u sasvim novom ruhu kao što je npr. Lado Electro, ili suradnja na prvom hrvatskom folklornom baletu Veronika Desinička, poigravanja s produkcijom, s kostimima koji mijenjaju nošnje do izleta u koreografije samo inspirirane tradicijom. U izlaganju ću kronološki predstaviti razvoj i mijene u pristupima prenošenja i prikazivanja folklorne umjetnosti na sceni u Hrvatskoj. Što smo sve do danas naučili, na koje smo se prepreke spotaknuli i kakva je budućnost tradicije na sceni, pitanja su na koja ću pokušati odgovoriti i kojima ću potaknuti raspravu.

Ključne reči: tradicijska glazba, tradicijski ples, pozornica, koreografija

Bojan Pogrmilović,

Ansambl plesova i pjesama Hrvatske LADO,
Zagreb (Hrvatska)

Kontinuirana edukacija u svrhu potpune profesionalizacije članova ansambla LADO – vokalni aspekt

Članovi Ansambla LADO regrutiraju se na različite načine pa u Ansambl dolaze s različitim stupnjem glazbenog, vokalnog, plesnog, pa



community action. Ritual patterns, fertility invocations, work attitude, simple courtships float in a bizarre attempt to exercise how to be a community again.

Key words: analysis of fragments of folklore elements, D'après une histoire vraie, Boli kolo

GLOBAL STAGES, EDUCATIONAL STEPS FORWARD AND PRODUCTION CHALLENGES

dr. sc. Iva Niemčić,

Institute of Ethnology and Folklore Research,
Zagreb, Croatia

Traps and challenges of transposing the tradition onto the stage – what we have learned so far

Presentation of traditional music and dance on stage in the short choreographic forms which we have today as well can be traced from establishment of Seljačka sloga and first folklore festivals, from the first half of the 20th century, where folklore associations presented themselves with songs and dances of their region. This was followed by establishment of cultural and artistic societies, i.e. urban societies, which began to represent the so-called choreographed folklore and cover the wider area of Croatia and former SFRY. The best amateurs, led by Zvonimir Ljevaković and Ivan Ivančan, established the professional folk dances and songs ensemble LADO in 1949. It is through this professionalisation of the trade that the rules/laws of stage and application of tradition on the stage are introduced. In parallel, rural societies, representing the so-called original folklore on stage, still continued their work, not under the name choreography but stage adaptation. With the break-up of the SFRY, the national ensemble programme was changed, as well as those of all urban societies which performed the choreographic interpretations of traditions of the peoples of the former Yugoslavia. After returning to the Croatian programme alone, during the nineties and until today, many new choreographies have been created, new, young choreographers came onto the scene and brought new approaches. We also note bolder attempts to represent the

i općeg obrazovanja. Iznimno bogata i raznolika hrvatska plesna i glazbena tradicija te suvremeni trendovi scenske primjene folklor-a zahtijevaju neprekidnu višeslojnu edukaciju profesionalnih muzičara i plesača - pjevača. Iako muzičari koji dolaze u Lado već vrlo dobro vladaju s nekoliko instrumenata, te su iznimno muzički pismeni, ipak potrebe Ansambla traže od njih intenzivan daljnji rad na proširenju njihovih sposobnosti. Prije svega u preciznom poznavanju brojnih stilskih finesa, ali i rad na daljnjoj multiinstrumentalizaciji svakog glazbenika. Četrnaest glazbenika u Ladu svira oko 90 instrumenata. Jednako tako, i plesači – pjevači moraju neprekidno usavršavati svoje plesne i vokalne vještine. Ovo predavanje koncentrirat će se na vokalni i uopće glazbeni razvoj plesača - pjevača. Prikazat će metode rada koje pomažu da se taj proces edukacije kontinuirano održava unatoč brojnim nastupima tijekom godine s vrlo bogatim i vrlo raznorodnim sadržajima koji se svake godine mijenjaju i obnavljaju. Dolaskom novog umjetničkog ravnatelja na čelo Ansambla, u posljednje tri i pol godine, postavljene su 34 nove koreografije i obnovljene dvije potpuno zaboravljene koreografije, što je više nego u prethodnih trideset godina. Pored toga u programima Antologija I, II i III obnovljeno je ili održavano na repertoaru tridesetak koreografija koje čine takozvani „željezni“ dio koreografskog programa Ansambla. Pored toga napravljeno je nekoliko cjelovečernjih instrumentalnih, vokalno instrumentalnih ili vokalnih programa tijekom tih godina. Sve to ukazuje na velike izazove koji su pred članovima Ansambla, ali i potrebu da rukovodstvo na kvalitetan način rasporedi radno vrijeme te pripremi Ansambl na vrhunsku izvedbu uz povećanje njihovih izvedbenih mogućnosti, ali i očuvanje njihovog zdravlja.

Ključne reči: Vokalni „višeboj“, kontinuirana edukacija, profesionalizacija

tradition in an entirely new way, such as LADO Electro, or cooperation on the first Croatian folklore ballet Veronika Desinička, from playing with production, costumes instead of folk costumes, to ventures into choreographies inspired only by tradition.

In my presentation, I will chronologically present development and phases in approaches to transfer and presentation of folklore art on the Croatian scene. What we have learned to date, what obstacles have hindered us, and what is the future of tradition on the stage are the questions that I will try to answer and use to encourage discussion.

Key words: traditional music, traditional dance, stage, choreography

Bojan Pogrmilović,

National Folk Dance Ensemble of Croatia LADO, Zagreb (Croatia)

Continuous education with the purpose of complete professionalisation of the LADO ensemble members – vocal aspect

Members of the LADO ensemble are selected in different ways and therefore start at the ensemble with different degrees of music, vocal, dance, and even general education. Exceptionally rich and varied Croatian dance and music tradition and contemporary trends in the stage application of folklore require continuous multi-layered education of professional musicians and dancers – singers. Even though the musicians who come to LADO already have a very good command of several instruments and are extremely musically literate, the needs of the ensemble require them to continue with intensive work on improving their abilities. Above all else, in terms of precise knowledge of numerous stylistic finesses, but also by working on further multi-instrumentalisation of each musician. Fourteen musicians in LADO play about 90 instruments. Equally, dancers – singers need to constantly improve their dancing and vocal skills. This lecture will concentrate on vocal and overall musical development of singers and dancers. It will present work methods which help keep this education process continued, in spite of numerous performances throughout the year with very rich and diverse content which are being changed and renewed every year. With the arrival of the new artistic

Marie-Pierre Gibert

Université Lumière Lyon 2,
Francuska

Prikazati, očuvati, privući. Logika izvođenja pojedinih jemenskih etničkih plesnih trupa u Izraelu.

Osnovane šezdesetih i sedamdesetih godina prošlog veka, takozvane "etničke plesne trupe" (lehakot etniot) imaju za cilj da prikažu bogato kulturno nasleđe (muziku, ples, nošnje) neke od mnogih grupa koje čine izraelsko društvo: Jevreja iz Jemena, Maroka, Kurdistana, Libije, Iraka ili Indije, ali i Palestinaca, Druza ili Čarkezijanaca. Prikazujući elemente svoje kulture širokoj publici (u Izraelu i šire), ove trupe su učestvovala u važnom političkom iskazu Izraela iz sedamdesetih: da budu priznate i tretirane kao jednake ostalim delovima stanovništva (Jevreji iz Evrope posebno) u ovoj multikulturalnoj državi.

Moje istraživanje, sprovedeno u Izraelu tokom poslednjih dvadeset godina, bilo je usmereno na plesni repertoar Jevreja koji dolaze (ili čiji su roditelji/babe i dede došli) iz Jemena. Ova prezentacija ima za cilj da pokaže kako su repertoari koje su oni doneli iz Jemena korišćeni za pripremu različitih predstava pojedinih jemenskih etničkih plesnih trupa unutar ovog političkog okvira kulturnog priznavanja, a kasnije i očuvanja. Načini scenskog izlaganja koje je svaka etnička plesna trupa pripremila deluju da su suprotstavljeni između dva antagonistička pola: (1) zadržati sve identično onome kako su radili (ili navodno radili) u Jemenu; (2) predstaviti elemente na način kojim bi se zadovoljila publika. Tako su stvorili plesove (ili scene) prateći dve logike koje sam nazvala „pedagoškim“ i „estetskim“. U novije vreme (tokom 2010-tih) je postao važan i treći parametar: potreba da se privuku mladi plesači da učestvuju u nastupima. Stoga, okretanjem pogleda prema budućnosti plesne trupe, igrači i voditelji idu ka transformaciji predstave koja se izvodi na pozornici.

Ključne reči: „Etničke plesne trupe“, Izrael, jevrejski ples, Jemen



director as head of the ensemble, in the course of the past three and a half years, 34 new choreographies have been set and two completely forgotten ones restored, which has been more than in the previous thirty years. Apart from that, in the I, II and III Anthology programmes, some thirty choreographies have been restored or maintained as part of the repertoire, which form the so-called "iron" part of the ensemble's choreographic programme. In addition to that, several full night instrumental, vocal-instrumental or vocal programmes have been developed during those years. All this points to great challenges facing the ensemble members, but also the need for the management to allocate the working hours in a quality manner and prepare the ensemble for top performance, increasing their performance capabilities, while also preserving their health.

Key words: Vocal "all-around", continuous education, professionalization

Marie-Pierre Gibert

Université Lumière Lyon 2,
France

Display, Preserve, Attract. Performance logic for some Yemenite Ethnic dance troupes in Israel

Created in the 1960s and 1970s, the so-called "Ethnic dance troupes" (lehakot etniot) intend to exhibit the rich cultural heritage (music, dance, costumes) of some of the many groups composing the Israeli society: Jews from Yemen, Morocco, Kurdistan, Libya, Iraq or India, but also Palestinians, Druzes or Circassians. By displaying elements of their culture to a wide audience (in Israel and beyond), these troupes have participated to an important political claim of the 1970s in Israel: to be recognized and treated as equal to other parts of the population (Jews from Europe in particular) of this multicultural State.

My research, conducted in Israel for the last twenty years, have focused on the dance repertoires of Jews coming (or whose parents/grand-parents came) from Yemen. This presentation intends to show how the repertoires they brought from Yemen have been used to construct the various performances of some Yemenite Ethnic dance troupes within this political framework of cultural recognition, and later

IZ USTA IZVOĐAČA

Milan Bačkulja,

Ansambl narodnih igara i pesama Srbije KOLO,
Beograd

RASKRŠĆE: Proces stvaranja jedne plesne pred-
stave

Raskršće je plesna predstava, premijerno izvedena na BELEF festivalu 2013. godine kao autorsko delo koreografskog tima koji su činili Miloš Kecman, Milica Jević i Milan Bačkulja. Kao svojevrsan eksperiment, imala je za cilj da izađe iz strogih žanrovskih okvira koji karakterišu plesnu scenu Srbije, spajajući narodnu i savremenu igru. Predstavi je prethodilo učestvovanje na takmičenju u okviru Festivala koreografskih minijatura u Beogradu, gde je minijatura pod nazivom Devojka se suncu protivila dobila nagradu Ohrabrenje i samim tim mogućnost i budžet da se razvije u celovečernju predstavu. Izvođači su bili igrači Narodnog pozorišta u Beogradu, zajedno sa kolegama iz Ansambla narodnih igara i pesama Srbije KOLO, čime je i u izvođačkoj sferi ostvaren spoj umetnika različitog iskustva i plesnog obrazovanja. Ovom predstavom, moje prethodno koreografsko iskustvo, koje se baziralo isključivo na sferi scenske narodne igre, prošireno je i na domen koreografije savremene igre.

Cilj mi je da u ovom predavanju, analizom postupaka pomoću kojih je predstava kreirana, poteškoćama na koje smo mi kao koreografi nailazili, kao i krajnjim rezultatom ovog eksperimentalnog rada, ukažem na celokupan proces stvaranja koreografije. Nastojaću da kroz iskustvo koreografa otvorim teme ograničenja i mogućnosti koje ovakvo kombinovanje žanrova može da proizvede u daljem razvoju plesne scene Srbije.

Ključne reči: koreografija, savremeni ples, scenska narodna igra, žanrovsko eksperimentisanje, Festival koreografskih minijatura, BELEF

on, preservation. The modes of stage exhibition each Ethnic dance troupe has developed seem in tension between two antagonist poles: (1) keep everything identical to what was done (or supposedly so) in Yemen; (2) present the elements in order to satisfy an audience. Hence, they have created dances (or scenes) following two logics that I have named “pedagogical” and “aesthetic”. More recently (2010s), a third parameter has become important as well: the need to attract young dancers to participate to the shows. Hence, turning their gaze towards the future of the dance troupe, dancers and leaders are proceeding to some transformation of the show performed on stage.

Key words: “Ethnic dance troupes”, Israel, dance of Jews, Yemen

FROM THE MOUTHS OF PERFORMERS

Milan Bačkulja,

National Ensemble of Folk Dances and Songs KOLO,
Belgrade

CROSSROADS: Process of creation of one dance show

Crossroads is a dance show, performed for the first time at the BELEF Festival in 2013 as authors’ work of a choreographic team composed of Miloš Kecman, Milica Jević and Milan Bačkulja. As a kind of experiment, its aim was to leave the strict genre frameworks which characterise Serbia’s dance scene, blending folk and contemporary dance. The show was preceded by participation in a competition at the Belgrade Choreographic Miniatures Festival, where a miniature entitled “Girl Opposes the Sun” was awarded with the “Encouragement” prize and with that, the opportunity and budget to be developed into an evening show. The performers were actors of the National Theatre in Belgrade, together with their colleagues from the National Ensemble of Folk Dances and Songs KOLO. In the performing field, a connection was made between artists with different experiences and dance education.

With this performance, my previous choreographic experience, based solely on stage folk

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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, Austija 2018. godine, NOD Torino, Italija 2016. godine i Tanzwerkerkerstatt Europa Minhen, Nemačka 2016. godine, gde je radio sa mnogim značajnim koreografima 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.

dance, has expanded to the contemporary dance choreography domain. My aim with this lecture is to show the overall process of choreography creation by analysing the procedures by which the show has been created, the difficulties we have encountered as choreographers, and the end result of this experimental work. Through my experience as a choreographer, I will strive to open up the themes regarding limitations and opportunities that such a combination of genres may produce in further developing Serbia's dance scene.

Key words: choreography, contemporary dance, stage folk play, genre experimentation, Festival of choreographic miniatures, BELEF.

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Bačkulja, Milan – m.backulja@gmail.com

Milan Bačkulja is a dancer and choreographer living and working in Belgrade. He obtained his professional dancing experience in stage folk dance at the National Ensemble of Folk Dances and Songs KOLO, where he has been working since 2004 as a dancer – folk singer. Apart from attending numerous seminars in the field of folk dance, he also worked as a teacher with volunteers of the KOLO ensemble, preparing them for repertoire performances. He also worked as a demonstrator at the folk dance seminars organised by the KOLO ensemble in Japan in 2010. He is a second year Master of Choreography student at the Belgrade Dance Institute, where he explores various forms of dance choreography in the fields of theory and practice.

He is a choreographer of three contemporary dance shows:

Imprints – Premiered in 2017, year, Belgrade National Theatre, stage Raša Plaović.

A place for us – Premiered in 2015, Dom omladine Belgrade.

Crossroads – Premiered in 2013, BELEF Festival.

Choreographic miniature Girl Opposes the Sun - Encouragement prize at the 2013 Belgrade Choreographic Miniatures Festival.

He attended numerous seminars in the field of contemporary dance and choreography, the most important being: Impulstanz Vienna, Austria in 2018, NOD Turin, Italy in 2016 and Tanzwerkerkstatt Europa Munich, Germany in

Bošković, Vuk – vuk.boskovic@gmail.com

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

Dabo, Krešimir – dabo.kresimir@gmail.com

Krešimir Dabo završio je preddiplomski studij ekonomije, smjer menadžment na Zagrebačkoj školi za menadžment, a diplomski studij Upravljanje poslovnim komunikacijama završio je na Veleučilištu Vern´ s temom Analiza komunikacijskih aktivnosti Ansambla LADO kao kulturnog branda. Drugi diplomski studij završio je pri Sveučilištu Sjever, na studiju komunikologije, novinarstva i odnosa s javnošću. Završio je jednogodišnji studij pri Centru za mirovne studije u Zagrebu. Sudjelovao je u nizu seminara i radionica iz područja menadžmenta u kulturi, prezentacijskih vještina te medijacije, psihoterapije i savjetovanja. Profesionalnu karijeru počeo je na području novinarstva, radeći u nekoliko medijskih kuća, počevši od Radio Studenta, pa do Hrvatskog radija, Televizije Z1 do RTL Televizije. Radio je u Odjelu za odnose s javnošću na RTL Televiziji, a šest je godina vodio Službu za odnose s javnošću i marketing u Ansamblu LADO. Na mjesto ravnatelja Ansambla LADO imenovan je 1. siječnja 2015. na mandat od četiri godine. Na Veleučilištu Vern´ predaje na studiju Turizma kolegij Marketing manifestacija, a na studiju Odnosa s javnošću predaje kolegije Odnosi s javnošću u kulturi i Uvod u odnose s javnošću. Na Hrvatskom katoličkom sveučilištu predaje na diplomskom studiju Komunikologije dva kolegija – Povijest i teorije odnosa s javnošću i Strategije odnosa s javnošću. Stalno je zaposlen na Visokoj školi za



2016, where he worked with many important choreographers from different countries and with varied dance styles.

In 2018, he held his own workshop entitled Dramatic Character and Body at the Glumijada festival.

As a contemporary dancer, he was professionally engaged in the dance performance "Aliza" by choreographer Ido Gidron (Israel), which premiered in June 2018.

Bošković, Vuk – vuk.boskovic@gmail.com

Born in 1989. MA, Dramaturgy Department, Faculty of Dramatic Arts, Belgrade, Serbia. Currently he is a graduate student, Doctoral studies in dramatic arts and audio-visual arts at the same Faculty, where he works as a graduate student instructor at Dramaturgy Department. Also, he has almost a decade long experience in advertising. Wrote 5 plays that were produced at various theatres in Belgrade. For the last one, A New Age, he was rewarded with regional award for playwriting and the play based on it was selected for "Sterijino pozorje" in 2017. He is a creative editor of Ensemble KOLO since 2017.

Dabo, Krešimir – dabo.kresimir@gmail.com

Krešimir Dabo completed his undergraduate degree in Economics, Management Degree at the Zagreb School of Management, and completed his Bachelor degree in Business Communications Management at Vern University with the topic Analysis of Communication Activities of the LADO Ensemble as a Cultural Brand. He completed his second undergraduate studies at the University Sjever with a degree in Communication Studies, Journalism and Public Relations. He completed his one-year study at the Centre for Peace Studies in Zagreb. He participated in a number of seminars and workshops in the area of cultural management, presentation skills, mediation, psychotherapy and counselling. He began his professional career in journalism, working in several media outlets, starting with Radio Student to Croatian Radio, Television Z1 and RTL Television. He worked in the Public Relations Department at RTL Television and for six years headed the Public Relations and Marketing Department at the LADO Ensemble. He was appointed Director of the LADO Ensemble on January 1, 2015

ekonomiju, poduzetništvo i upravljanje Nikola Šubić Zrinski kao viši predavač i nositelj kolegija iz područja marketinga, marketinškog komuniciranja i odnosa s javnošću. Doktorant je na studiju Komunikologije Sveučilišta Josipa Jurja Strossmayera u Osijeku, licencirani je medijator pri Forumu za slobodu odgoja i psihoterapeut Realitetne terapije.

Đurić, Bogdanka – bogdankadjuric@gmail.com

Rođena u Beogradu 1938. godine. Diplomirala je na Filozofskom fakultetu u Beogradu - Grupa Istorija umetnosti, podgrupa Etnologija. Uporedo sa Gimnazijom završila je i Srednju baletsku školu, klasičan balet i nižu muzičku školu, odsek klavir.

Počela je da radi u Ansamblu narodnih igara i pesama Srbije KOLO u svojstvu igrača-pevača 1958. godine i na tom poslu ostala 12 godina. Nosilac diplome za zvanje koreografa za oblast narodne igre Jugoslavije Prosvjetnog Sabora Hrvatske.

1970. godine osnovala je Studio za narodnu umetnost u Dečijem kulturnom centru, kao Klub ljubitelja narodne igre, pesme i muzike. Jedan od osnivača „Radosti Evrope“.

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

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

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

Učenica je međunarodnih seminara o narod-



for a term of four years. At the Vern University he teaches the course in Marketing at Events at the Tourism department, and at the Public Relations department he teaches the courses Public Relations in Culture and Introduction to Public Relations. He teaches two courses at the Croatian Catholic University at the Communication Studies - Public Relations History and Theories and Public Relations Strategies. He is a full-time employee of the College of Economics, Entrepreneurship and Management Nikola Šubić Zrinski as senior lecturer and course holder in the area of marketing, marketing communication and public relations. He is a PhD candidate at the Department of Communication Studies at the Josip Juraj Strossmayer University in Osijek, a licenced mediator at the Forum for freedom of upbringing and reality therapy psychotherapist.

Đurić, Bogdanka – bogdankadjuric@gmail.com

Born in Belgrade in 1938. She graduated Ethnology, from History of Art department of Faculty of Philosophy in Belgrade. Parallel with middle school, she graduated from Ballet school (classical ballet) and music school (piano).

Started working in KOLO as a dancer/singer in 1958. and worked there until 1970. During that time she graduated in choreography of traditional dances of Jugoslavija from Projsvetni Sabor Hrvatske.

In 1970. she started Studio for traditional art in Children's Cultural Center Belgrade, and the Club of Devotees of traditional dance, songs and music. One of the founders of "Joy of Europe".

She was a director of Ensemble KOLO in two terms where she worked on advancing all aspects of Ensemble's organization and work.

Author of books on traditional dances "Hajd' u kolo", "Negovanje izvornog narodnog stvaralaštva u radu sa decom i omladinom", "Srpske narodne igre". She is associate of many TV shows and winner of many awards and recognitions.

She is also sssociate of: Ethnographic Museum in Belgrade, Association of Serbian Amateurs,

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

Mihályi, Gábor - mane@hagyomanyokhaza.hu

Gabor Mihálji se rodio u gradu Jaszbereni 1958. godine. Njegova karijera je blisko povezana sa Mađarskim državnim Ansamblom, gde se istakao kao igrač solista (1982-1995), v.d. umetničkog direktora (1998-2001) i kao direktor plesne trupe (1998-2001). Između 2002. i 2016. radio je kao umetnički direktor Mađarske kuće nasleđa - Mađarski državni folklorni Ansambl, da bi u 2016-oj godini postao vodeći čovek ansambla. Diplomirao je na Akademiji mađarskog plesa sa diplomama u pedagogiji folklornog plesa (1992) i koreografiji (2007). Pod njegovim umetničkim vođstvom, Mađarski državni folklorni Ansambl je osvojio komemorativnu nagradu Béla Bartók 2006. godine, „Prima“ nagradu i „Prima Primissima“ nagradu publike 2007. godine kao i „Pro Budapest“ nagradu 2014. godine.

Od ranih 90-ih godina, pored svog rada sa Mađarskim državnim folklornim Ansamblom, radio je i kao koreograf za Ansambl „Jászok“, Plesni studio folkloru „Udvrhely“, Ansambl plesa „Háromszék“, Dunavski umetnički Ansambl kao i za plesni Ansambl „Szolnok's Tisza“. Koreografisao je, obradio i režirao mnogobrojne velike produkcije, kao što su Dunavski Karnevali, kao i raznovrsne kulturne programe nacionalnih praznika i proslava. Osvojio je koreografske nagrade na nekoliko plesnih festivala, a takođe je i trostruki osvajač godišnje nagrade Asocijacije plesnih koreografa Mađarske (2000, 2009 i 2013). Takođe je osvojio Plesnu nagradu Mađarske „EuróPAS“ (2007), nagradu „Zoltán Imre“ (2011) i „Seregi“ nagradu (2016). 2011. godine postao je večni član Mađarskog državnog folklornog Ansambla, a 2014. godine dobio je i počastvovanje Umetnik od Značaja.

Culture and Educational Community of Serbia, Association of Cultural Art Societies of Belgrade, and other organizations.

As a student she participates in international seminars on traditional dance in Canada, France, Germany and Sweden and as a competition selector she participates in European Review of Serbian folklore in Germany, France, Austria, Slovakia.

Mihalji, Gabor - mane@hagyomanyokhaza.hu

Gábor Mihályi was born in the town of Jászberény in 1958. His career is closely linked to the Hungarian State Folk Ensemble, where he served as a solo dancer (1982-1995), acting artistic director (1998-2001) and later as dance troupe director (1998-2001). Between 2002 and 2016, he worked as the artistic director of the Hungarian Heritage House - Hungarian State Folk Ensemble, becoming head of the ensemble in the summer of 2016. He is a graduate of the Hungarian Dance Academy with degrees in folk dance pedagogy (1992) and choreography (2007). Under his artistic leadership, the Hungarian State Folk Ensemble won the Béla Bartók Commemorative Award in 2006, the Prima Award and the Prima Primissima Audience Award in 2007 and the Pro Budapest award in 2014.

Since the early '90s, aside from his work with the Hungarian State Folk Ensemble, he has worked as a choreographer for the Jászok Ensemble, the Udvarhely Folk Dance Studio, the Háromszék Dance Ensemble, the Danube Art Ensemble, as well as Szolnok's Tisza Dance Ensemble. He has choreographed, edited and directed numerous major productions, notably the Danube Carnivals and various cultural programmes for national holidays and celebrations. He has won choreography awards at several dance festivals and is also a three-time winner of the Hungarian Dance Association's Choreographer of the Year Award (in 2000, 2009 and 2013), while also receiving the EuróPAS Hungarian Dance Award (2007), the Zoltán Imre Award (2011) and the Seregi Award (2016) and being named an Eternal Member of the Hungarian State Folk Ensemble (2011) and an Artist of Merit (2014).

**Gibert, Marie-Pierre –
Marie-Pierre.Gibert@univ-lyon2.fr**

Marie-Pierre Gibert je vanredni profesor socijalne antropologije na Univerzitetu Lumière Lyon 2 (Francuska) i koordinator evropskog zajedničkog Mastera iz antropologije „Kulturne razlike i transnacionalni procesi“ (CREOLE) na ovom Univerzitetu. Članica je istraživačkog Centra Environment-Ville-Société (UMR 5600 - CNRS).

Njeno doktorsko istraživanje (EHESS Paris 2004) bavilo se ulogom plesa u konstrukciji identiteta, u specifičnom kontekstu stvaranja države-nacije (Izraela). Zatim je bila istraživač u kolektivnom projektu koji je istraživao transnacionalne mreže muzičara između Afrike i Evrope (TNMundi – U. of Southampton/AHRC, UK). Radeći na artikulaciji između upotrebe plesnih i muzičkih praksi s jedne strane i konteksta nacionalizma, transnacionalne mobilnosti, kolektivne mobilizacije i/ili turizma, zainteresovala se za pitanja rada i profesionalnog identiteta proisteklog iz ovih različitih istraživanja.

Publikacije na temu njenih predavanja uključuju: « Danse et constructions identitaires » (Catalogue d'exposition. On danse? Paris MUCEM/ Liénart Éditions, 2019), « Da li je Furijeova „radosť u poslu“ tako utopijska? Istraživanje rada i uživanja u 21. veku » (Journal of the Anthropologist Society of Oxford. VIII/2, 2016), « Façonner le corps, régénérer l'individu et danser la Nation » (Parcours Anthropologiques, n°9, 2014) i « Složenost postojanja kao stanovnika Izraela i Jemena. Etnografska studija jemenskih „etničkih“ plesnih društava u Izraelu » (Qualitative Sociology Review. III/ 3, Decembar 2007).

Niemčić, Iva – iva@ief.hr

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 obranom magistarskog rada s temom Ples i rod



**Gibert, Marie-Pierre –
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Marie-Pierre Gibert is Assistant Professor in Social Anthropology at the University Lumière Lyon 2 (France) and the coordinator of the European joint Master in Anthropology "Cultural Differences and Transnational Processes" (CREOLE) at this University. She is a member of the research Centre Environment-Ville-Société (UMR 5600 - CNRS).

Her doctoral research (EHESS Paris 2004) addressed the role of dance in constructing identities, in the specific context of the creation of a Nation-State (Israel). She was then Research fellow in a collective project exploring transnational networks of musicians between Africa and Europe (TNMundi – U. of Southampton/ AHRC, UK). Working on the articulation between the use of dance and music practices on one hand, and contexts of nationalism, transnational mobility, collective mobilisation, and/or tourism, she became interested on the questions of work and professional identities that emerged from these various researches.

Her publications on the topic of her talk include: « Danse et constructions identitaires » (Catalogue d'exposition. On danse? Paris MUC-EM/ Liénart Éditions, 2019), « Was Fourier's "joy in work" so utopic? Researching work and pleasure in the 21st century » (Journal of the Anthropologist Society of Oxford. VIII/2, 2016), « Façonner le corps, régénérer l'individu et danser la Nation » (Parcours Anthropologiques, n°9, 2014), and « The intricacies of being Israeli and Yemenite. An Ethnographic Study of Yemenite "Ethnic" Dance Companies in Israel » (Qualitative Sociology Review. III/ 3, December 2007).

Niemčić, Iva – iva@ief.hr

Iva Niemčić was born in 25.12.1972. and graduated Ethnology and Czech language and literature at the Faculty of Philosophy in Zagreb in 1997. That same year, she was enrolled in postgraduate studies of ethnology and cultural anthropology also at the Faculty of Philosophy, which she completed in 2002 with a master's thesis entitled "Dance and Gender in the Lastovo Poklad (Festival)". In 2007, she defended her Ph.D. thesis entitled "Dance and Gender" thereby gaining the title of Ph.D. in ethnology and cultural anthropology.

In 1999, she completed the two-semester edu-

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 programa 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 i engleskom jeziku u stručnim časopisima i tematskom 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 – dunjasa82@gmail.com

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 Insti-

educational programme of the Centre for Women's Studies in Zagreb and became an associate in an international research project of the Centre for Women's Studies Women Remembering about Life in Socialism.

Since 1998 she has been employed at the Institute of Ethnology and Folklore Research in Zagreb, and since 2010 she has been a scientific associate. From 2011 to 2014 she has been performing the duties of assistant director.

She participated in some twenty national and international scientific conferences and published twenty scientific papers in Croatian and English in professional journals and thematic magazines, as well as a number of presentations, reviews and professional expertise papers in various publications. She is a co-author of international bibliography of dance research of members of the Ethnomusicology-Ethnochoreology Association of the International Council for Traditional Music (ICTM) and its Ethno-Choreology Study Group (2003). In 2011, she published a book *Lastovo Poklad: A Dance-Ethnological Study*.

From 2012 to 2014, she has been leading the Sword Dance project (website) of the Institute of Ethnology and Folklore Research.

She is a long-time member of the expert committee of the Folk Amateurs Association of the City of Zagreb and folk amateur performers selector at the Cultural Association. She is a member of the Croatian Ethnological Society (HED) and the International Council for Traditional Music (ICTM).

Njaradi, Dunja – dunjasa82@gmail.com

Dunja Njaradi's fields of interest include dance anthropology, traditional, artistic and social dances as well as dances within a religious context. Dunja Njaradi has a rich lecturing experience which includes several disciplines such as dance, drama, theatre and anthropology. In the course of her career, Dunja Njaradi has received several scholarships and awards, such as the Ph.D. scholarship in Lancaster 2007-2010 (ORS); a prestigious dance scholarship DanceWeb 2009 (ImpulzTanz, Vienna) and additional education at the Institute for Advanced Studies at the Central European University of Budapest 2016/17 (IAS CEU). Dunja Njaradi is a review editor at the *Journal of Dance, Movement and Spiritualities*. In 2014, she published the book *Backstage Economies: Labour and Masculinities in Contemporary Eu-*

tutu 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 etnomuzikologiju na odseku za etnomuzikologiju Fakulteta muzičke umetnosti.

Pogrmilović, Bojan - bojan.pogrmilovic@lado.hr

Dirigent, solo pjevač i vokalni pedagog. Diplomirao je solo pjevanje na Muzičkoj akademiji u Zagrebu. Magistrirao je u Skopju na Fakultetu muzičke umjetnosti. Deset godina (1988-1998) bio je glazbeni voditelj Ansambla narodnih plesova i pjesama Hrvatske LADO, a potom je dvadeset godina predavao solo pjevanje na Glazbenoj školi Vatroslava Lisinskog. Kao voditelj dalmatinskih klapa Mareta, Gajeta i Cesarice (čak tri godine za redom apsolutne pobjednice Festivala) osvojio je brojne, nagrade na Festivalu dalmatinskih klapa u Omišu i međunarodnom festivalu zborova u Veroni, a njegovi učenici solo pjevanja osvajali su nagrade na domaćim i međunarodnim natjecanjima. Član je žirija domaćih i međunarodnih natjecanja zborova (Verona, Azzano Decimo, Petrinja, Tuhelj, Rijeka, Puta, Šibenik, Osijek..). Bio je umjetnički ravnatelj Natjecanja zborova u Azzanu Decimu te umjetnički ravnatelj Festivala klapa Školjka u Pakoštanima. Sada je umjetnički ravnatelj Festivala ženskih klapa u Omišlju na otoku Krku. Dvije godine ravnao je i mješovitim pjevačkim zborom iz Verone sastavljenim od članova 15 zborova Udruženja zborova Grada. Uz značajno obogaćenje repertoara snimio je i CD s tim zborom. Od 1988. vodi mješoviti pjevački zbor KUD-a INA, koji je pod njegovim ravnanjem dosegno sadašnju visoku razinu te osvojio brojne domaće i inozemne nagrade te ostvario velik broj nosača zvuka. Od 2003.-2011. vodio je Vokalni ansambl «Samoborke»



ropean Dance for the publisher Chester University Press. The book is dealing with theoretical mapping of the European contemporary dance scene, with special attention in research paid to regional and Serbian contemporary dance scene. Dunja Njaradi teaches ethnology, anthropology and ethnochoreology at the Department for ethnomusicology of the Faculty of Music.

Pogrmilović, Bojan - bojan.pogrmilovic@lado.hr

Conductor, solo singer and vocal teacher. He graduated solo singing at the Zagreb Academy of Music. He received his Master's degree in Skopje at the Faculty of Music. For ten years (1988-1998) he has been the musical director of the National Folk Dance Ensemble of Croatia LADO, and then for twenty years he taught solo singing at the Vatroslav Lisinski music school. As leader of the Dalmatian klapas Mareta, Gajeta and Cesarica (for three years in a row the absolute winner of the Festival), he won numerous awards at the Dalmatian klapa Festival in Omiš and the International Choir Festival in Verona. Also, his solo singing students won awards at local and international competitions. He is a jury member in national and international choir competitions (Verona, Azzano Decimo, Petrinja, Tuhelj, Rijeka, Pula, Šibenik, Osijek ...). He was the artistic director of the Choir Competition in Azzano Decimo and artistic director of the Klapa festival Školjka in Pakoštani. Currently he is the artistic director of the Festival of women's klapa in Omišalj on the island of Krk. For two years he has also led a mixed choir from Verona composed of members of 15 choirs of the City Choir Association. With that choir he recorded a CD and significantly expanded its repertoire. From 1988 he has been leading the mixed choir of the Cultural Artistic Society INA, which reached the present high level under his management and won numerous domestic and international awards and made many sound recordings. From 2003 to 2011, he led the Samoborke vocal ensemble, with significant successful achievements, particularly the title of the winner in the folklore category at the Praga cantat festival. He also led the Český Krumlov String orchestra, the Croatian Chamber orchestra, and the Zagreb Philharmonic. As a soloist and with all his ensembles, he recorded some 30 sound recordings. He was the founder and president of the Croatian Association of Vocal Educators, and is the Vice President of the Croatian Association

s kojim je ostvario značajne uspjehe, a posebice naslov pobjednika folklorne kategorije na Festivalu Praga cantat. Ravnao je i gudačkim orkestrom iz Češkog Krumlova, Hrvatskim komornim orkestrom, te Zagrebačkom filharmonijom. Kao solist i sa svim svojim ansamblima snimio je 30-tak nosača zvuka. Bio je osnivač i predsjednik Hrvatske udruge vokalnih pedagoga, a dopredsjednik je Hrvatske udruge zborovođa. Od 2018. ponovno je glazbeni voditelj - dirigent Ansambla narodnih plesova i pjesama Hrvatske LADO. Jedan je od sedmoro Hrvata koji je ušao u izdanje edicije «Who is Who in Choral Music?»

Raić Tepić, Mirjana – mirjana.raic@yahoo.com

Mirjana Raić Tepić je završila osnovnu i srednju Muzičku školu Isidor Bajić u Novom Sadu, a zatim i studije etnomuzikologije na muzičkom departmanu Akademije umetnosti u Novom Sadu. Osnivačica je i članica a capella grupe Rođenice koja izvodi tradicionalne pesme sa prostora bivše Jugoslavije. Od 2010. godine je zaposlena u Baletskoj školi u Novom Sadu pri Odseku za narodnu igru kao nastavnica stručnih predmeta. Aktivna je i na polju vokalne improvizovane i eksperimentalne muzike saradujući sa značajnim kompozitorima i stvaraočima iz zemlje i regiona. Jedna je od autora performansa Melting Pot koju su učenici Baletske škole u Novom Sadu izveli u okviru Etno samita TradicijaNova 2018. godine. Pored toga, aktivno piše kritike, prikaze i članke za magazin Etnoumlje, koji izdaje World Music asocijacija Srbije.

Rašić, Miloš – rasicmilos6@gmail.com

Mioš Rašić je doktorant na Odeljenju za etnologiju i antropologiju Filozofskog fakulteta Univerziteta u Beogradu. Osnovne (2014) i master (2015) studije završio je na istom Odeljenju. 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 saradnik u nastavi na Odeljenju za etnologiju i antropologiju Filozofskog fakulteta u Beogradu.



of Choir Managers. Since 2018 he has been appointed again as music director-conductor of the National Folk Dance Ensemble of Croatia LADO. He is one of seven Croats included in the edition of "Who is Who in Choral Music?"

Raić Tepić, Mirjana – mirjana.raic@yahoo.com

Mirjana Raić Tepić completed her elementary and secondary music school "Isidor Bajić" in Novi Sad, followed by studies of ethnomusicology at the Music department of the Academy of Arts in Novi Sad. She is the founder and member of the a capella group *Rodeñice* which performs traditional songs from the former Yugoslavia region. Since 2010 she has been employed at the Ballet school in Novi Sad at the Department of Folk Dance as teacher of professional subjects. She is also active in the field of vocal improvised and experimental music, collaborating with renowned composers and creators from the country and the region. She is one of the authors of the *Melting Pot* performance, performed by students of the Ballet school in Novi Sad as part of the Ethnic summit *TraditionAnew* in 2018. In addition to that, she actively writes critical assessments, reviews and articles for "Etnoumlje" magazine, published by the World Music Association of Serbia.

Rašić, Miloš – rasicmilos6@gmail.com

Mioš Rašić is a PhD candidate at the Department of Ethnology and Anthropology at the Faculty of Philosophy, University of Belgrade. He completed his undergraduate (2014) and Master (2015) studies at the same department. For two years he has worked at the Museum of the History of Yugoslavia, and after passing the state licence exam, he obtained the professional title of curator. Subsequently, he was engaged for one school year as a teaching assistant at the Department of Ethnology and Anthropology at the Faculty of Philosophy, Belgrade. He is employed at the Institute of Ethnography SANU, where he works on the project *Multiethnicity, Multiculturalism, Migrations – Contemporary Processes* (no. 177027). He is a member of the Ethnological and Anthropological Society of Serbia, as well as the Centre for Research and Preservation of Traditional Dances of Serbia. His main areas of interest are: dance, music, migrations and identities.

Zaposlen je u Etnografskom institutu SANU, gde radi na projektu Multietnicitet, multikulturalnost, 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, migracije i identiteti.

Siassiaridis, Dimitri - dimitrisiassiaridis@gmail.com

Dimitri Siasiridis je rođen 1984. u Parizu. Sa 18 godina započeo je karijeru kao preduzetnik i otkrio strast prema plesu i muzici. Integrisao se u Akademiju Partenon od samog početka. Dimitri se formirao kao igrač pod nadzorom profesionalnog igrača Jorogsa Antonopulosa. Od 2006. godine postaje koreograf Partenona. Kreirao je više od 80 koreografija za Partenon. Samoučen, svira harmoniku. Njegova iskustva su mu pomogla da evoluirao u svom plesu, ali i da svira druge instrumente pored harmonike, kao što su flauta i tapan, što mu je pomoglo da formira orkestar Akademije Partenon. Osim Partenona, radio je na nekoliko drugih projekata. 2010. godine napravio je koreografiju Zorba za KUD Abrašević iz Beograda povodom 105 godina ovog društva. U 2011. godini pozvan je od strane Brižit Ruan da spremi glumce Gaspara Ulieja, Partick Miljea i Mišela Abitebula za scenu grčkog plesa u filmu Ispoštuj svoju majku i samo svoju majku. Iste godine profesionalna igračica Blanka Li je kreirala događaj Proslava Plesa koji se održao u Velikoj Palati u Parizu. Sa Ansablom KOLO 2014. godine kreirao je koreografiju koja se zvala „Hellas Parthenon“. U 2015-oj producirao je za Nacionalni balet Jermenije „Bari Begadan“ zahvaljujući produkciji DZ čiji je predsednik. Iste godine bio je deo „Cretrois trio“ koji je deo kritske muzike. Zahvaljujući svojim plesnim sposobnostima, njegov stil i njegovim metodama učenja uspeo je da stvori ime od Akademije Partenon u svetu grčkog plesa. Osim što je uspeo u svojim umetničkim poduhvatima sa Partenonom, Dimitri je takođe kreirao kompaniju DIMITRIS 2007. godine koja je specijalizovana za grčku tradicionalnu kulinarsku umetnost. Zahvaljujući svojoj reputaciji kao preduzetnik, takođe radi sa američkom glumicom Skarlet Johanson.



**Siassiaridis, Dimitri -
dimitrisiassiaridis@gmail.com**

Dimitri Siassiaridis was born in Paris in 1984. At the age of 18, he began a career as an entrepreneur and took an interest in dance and music. He integrated Parthenon academy from the beginning. Dimitri has been formed by the professional dancer Yorgos Antonopoulos. In 2005 he directed the dance Academy and the Greek Community of Paris and became in 2006 the choreographer of Parthenon. He created more than 80 choreographies for Parthenon. Self-taught, he plays accordion. His encounters lead him to evolve in dance but also to play other instruments of music in addition to the accordion, flute and drum and they allow him to naturally create the Parthenon Orchestra. Beyond the Parthenon, he is called on several projects. In 2010 he choreographed "Zorba" for Abrasevic Belgrade on the occasion of their 105th anniversary. In 2011 he was called by the film maker Brigitte Roüan to practice the actors Gaspard Ulliel, Patrick Mille and Michäel Abiteboul for their greek dance scene in the film Honor your mother and your mother only. The same year the professional dancer Blanca Li created the event "The celebration of dance" which took place at the Grand Palais of Paris. In 2014, he created the first greek choreography of the repertoire of the National Dance Ensemble of Serbia (KOLO), named Hellas-Parthenon. In 2015, he produced the National Ballet of Armenia "Bari Begadan" thanks to DZ Production where he is president. The same year, he is part of the Cretois trio of Cretan music. Thanks to his dancer qualities, his style and his learning methods he succeeds making Parthenon a reference in the world of Greek dance. In addition to excelling in the artistic direction of the Parthenon, Dimitri created in 2007 the company "DIMITRIS" that specializes in Greek Traditional culinary art, thanks to his reputation as an entrepreneur, he also works on behalf of the American actress Scarlett Johansson since 2014.

Zec, Ksenija – xenzec@gmail.com

Rođena je 02. veljače 1963. god. u Brežicama (Slovenija).

Još kao učenica Škole za balet i ritmiku započinje profesionalnu karijeru kao autorica plesnih predstava. Umjetničko djelovanje Ksenije Zec vrlo je raznorodno i obuhvaća područja od koreografije, scenskog pokreta, kazališne režije i kreiranja dramskih tekstova u autorskim predstavama do organizacije, produkcije i vođenja umjetničkih organizacija. U profesionalnom radu ostvaruje suradnje sa Zagrebačkim plesnim ansamblom, Studiom za suvremeni ples, Plesnim centrom TALA, Teatrom Exit. Kao suradnica za scenski pokret i koreografkinja radi na dramskim predstavama u gotovo svim hrvatskim institucionalnim kazalištima i festivalskim produkcijama i na filmu. 2002. započinje njezina dugogodišnja suradnja s redateljem, koreografom i dramaturgom Sašom Božićem, s kojim će u narednih deset godina u organizaciji De facto ostvariti brojne koautorske plesne, dramske i multimedijalne projekte. Od 2012. zajedno s Petrom Hrašćanec osniva i vodi Umjetničku organizaciju 21:21. Predsjednica je Upravnog odbora Zaklade Kultura nova, članica Kulturnog vijeća za dramsku i plesnu umjetnost te izvedbene umjetnosti pri Ministarstvu kulture Republike Hrvatske. Zapošlena je na Akademiji dramske umjetnosti Sveučilišta u Zagrebu u zvanju izvanredne profesorice na Katedri scenskog pokreta, a trenutno obavlja dužnost prodekanice za nastavu i studente kazališnih studija.

Zec, Ksenija – xenzec@gmail.com

Born on February 02, 1963 in Brežice (Slovenia).

As a student of the School of ballet and rhythm, she began her professional career as author of dance performances. The artistic work of Ksenija Zec is very diverse and ranges from choreography, stage movement, theatre direction and creation of dramatic texts in plays to organisation, production and management of artistic organisations. In her professional work, she has cooperated with the Zagreb dance ensemble, Contemporary dance studio, TALA Dance centre and the Exit Theatre. She has cooperated as stage movement and choreography associate on dramatic performances in almost all Croatian institutional theatres and festival productions and on film. In 2002, she began her long-term cooperation with director, choreographer and playwright Saša Božić. Over the next ten years, she has prepared with him, at the De facto organisation, numerous co-authoring dance, dramatic and multimedia projects. In 2012, together with Petra Hrašćanec, she founded and managed the Art organisation 21:21.

She is the president of the Management Board of the Cultural Foundation Nova, member of the Cultural Council for Drama and Dance Art and Performing Art at the Ministry of Culture of the Republic of Croatia.

She is employed at the Academy of Dramatic Arts at the University of Zagreb as an associate professor at the Stage movement department, and currently serves as the Vice Dean of Academic Affairs and Students at the Theatre studies.

24.10. - Četvrtak

Muzej Staro selo, Sirogojno

U selu Sirogojno, 26 km od turističkog centra Zlatibor, nalazi se jedini muzej na otvorenom u Srbiji Staro selo. Na lokaciji od pet hektara, pored crkve Svetog Petra i Pavla, iz svih delova Zlatibora ovde su prevučene stare brvnare, kako bi se ovde prezentovale i čuvale.

Muzej čine dve celine. Prva je skup kuća koje su sačuvale svoj prvobitni izgled i namenu, i one sačinjavaju stalnu muzejsku postavku formiranu u dve zlatiborske okućnice. Drugu grupu čine kuće koje su sačuvale svoj prvobitni izgled, ali im je namena promenjena, adaptirane su i prilagođene turističkim potrebama. To su dvorana, prodavnica suvenira, krčma, apartmanske zgrade...



25.10. - Petak

Etno park Terzića avlija - Zlakusa

Etno park Terzića avlija, kao seosko turističko domaćinstvo, predstavlja posebnu vrstu muzeja.

Datira sa početka 20. veka, i izgleda kao tipično seosko domaćinstvo iz okoline Užica iz tog vremena, sa starim kućama i okućnicom kao što su salaš, šupa, mlekar, bunar, kačara.

Pored obilaska muzejskog dela i usluga prenoćišta, organizovanim turističkim ponudama etno park nudi mogućnost organizovanja prolaznih ručkova, prezentaciju starog grnčarskog zanata, posete grnčarskim domaćinstvima i Potpečkoj pećini, pešačenje markiranim pešačkim stazama, mini folklorne koncerte Etno udruženja Zavičaj, izložbe i prezentacije izrade narodne nošnje, organizovanje manjih seminara i slično.

26. 10. - Subota

Voz i pruga

Pruga uskog koloseka Mokra Gora - Višegrad predstavljala je deo nekada čuvene Istočne pruge (nem. Bosnische Ostbahn, ili pruga Sarajevo – Ostgrenze, odnosno Sarajevo - istočna granica) koju je izgradila Austrougarska u periodu od 1903. do 1906. godine, povezujući na taj način istočnu Bosnu sa Sarajevom i ostatkom Austrougarske Monarhije. Sa cenom od 75 miliona zlatnih kruna (450 hiljada zlatnih kruna po kilometru) to je bila jedna od najskupljih pruga u svetu izgrađenih do tog doba. Kada se preračunaju svi troškovi gradnje pruge dolazi se do neverovatne cene od 1 kilograma čistog zlata za metar pruge.



24.10. - Thursday

“Staro selo” museum Sirogojno

In the village of Sirogojno, 26 km from the tourist centre Zlatibor, there is the only open-air museum in Serbia called “Staro selo” (old village). Old cabins were moved from all areas of Zlatibor here, to the five-hectare site, next to St. Peter and Paul church, to be presented and preserved here.

The museum consists of two parts. The first is a group of houses with preserved original appearance and purpose, and they represent the permanent museum exhibit, in the form of two households in Zlatibor. The second group consists of houses that have preserved their original appearance, but their purpose has been changed, adapted and tailored to tourist needs. They are the hall, souvenir shop, inn, apartment buildings ...

25. 10. - Friday

Ethno park Terzića avlija - Zlakusa

Ethno park Terzića avlija, as a rural tourist household, is a special kind of museum.

It dates back to the beginning of the 20th century, and looks like a typical rural household in the area of Užice from that time, with old houses and households such as farmhouse, shed, milking shed, well, barrel making shed.

Apart from touring of the museum area and accommodation services, the ethno park offers with its organised tourist offers the possibility of organising lunches, presentation of the old pottery craft, visits to pottery households and Potpečka cave, hiking along marked hiking trails, mini folklore concerts of the Ethno association “Zavičaj”, exhibitions and presentations on how folk costumes are made, organisation of smaller seminars and similar.

26. 10. - Saturday

Train and railway

The Mokra Gora - Višegrad narrow-gauge railway was part of the once famous Eastern railway (German *Bosnische Ostbahn* or *Sarajevo-Ostgrenze* i.e. Sarajevo-Eastern border) built by Austro-Hungary in the period between 1903 to 1906, connecting that way Eastern Bosnia with Sarajevo and the rest of the Austro-Hungarian Empire. With a cost of 75 million gold kronen (450 thousand gold kronen per kilometre) it was one of the

Na Drini ćuprija

Višegradska ćuprija na Drini je zadužbina velikog vezira Mehmed-paše Sokolovića, velikog osmanskog vojskovođe poreklom iz Bosne. Most je izgrađen u periodu od 1571. do 1577. godine, a gradio ga je tada najčuveniji turski arhitekta Kodža Mimar Sinan.

Most ima 11 lukova sa blagim usponom prema sredini i silaznom rampom na levoj obali. Iznad lukova čitavom dužinom mosta proteže se profilisani venac iznad koga je ograda mosta. Ukupna dužina iznosi 179,5 metara, visina nad normalnim vodostajem reke je 15,40 metara, a širina mosta 6,30 metara. Most je građen od kamena, sedre i bigra iz Višegradske banje. Iznad šestog stuba, sa obe strane su proširenja. Na sredini mosta se nekada nalazila kućica sa drvenom kapijom i stražom, pa je zbog toga ovaj deo mosta nazvan kapija. Tu se nalaze i dve ploče od belog mramora sa stihovima pesnika Nihadija, na arapskom pismu, koji govore o graditelju i godini izgradnje. Istorija ovog mosta bila je inspiracija Ivi Andriću za istoimeni roman za koji je nagrađen Nobelovom nagradom za književnost.

Andrićgrad

Andrićgrad, poznat i kao Kamengrad, posvećen je Nobelovcu Ivi Andriću. To je turistički, kulturni, administrativni i edukativni kompleks smešten na poluostrvu između reka Drine i Rzava.

Andrićgrad je nastao kao ideja prof. Kusturice o kamenom srednjovekovnom gradu inspirisanog delima i likovima nobelovca Ive Andrića. U arhitektonskom pogledu sam grad je mešavina različitih epoha i stilova koji su je smenjivali kroz istoriju ovog područja: vizantijski stil, otomanski period, renesansa, klasicizam.

Brod GRIZLI

Brod Grizli 2 je katamaranskog tipa, dimenzija 22,8 x 6,7 m i kapaciteta 140 mesta. Ima dva nivoa. Na prvom nivou se nalazi zatvoren salon, dok je na drugom nivou otvorena paluba. Na brodu se nalazi još i kapetanska kabina, kuhinja, šank i 3 toaleta. Opremljen je profesionalnim ozvučenjem, video bimoto, kamerama za nadzor.

Kanjon reke Drine

Reku Drinu smatraju jednom od najlepših reka u Evropi. U prošlosti je bila čuvena po plahovitoj naravi i splavarima koji su krotili njene bukove. Do danas su na Drini izgrađene 3 hidroelektrane, koje su veći deo njenog toka pretvorile u mirnu jezersku površinu.

Svega par kilometara od Višegrada, jezero ulazi u potpunu divljinu, bez puteva i naselja. Tu su samo po neka stara seoska kuća i ribolovci na njihovim čamcima.



most expensive railways in the world built up to then. When you calculate all expenses of building a railway, you come up with an incredible cost of 1 kilogram of pure gold per metre of railway.

Bridge on the Drina

The Višegrad bridge on the Drina is the endowment of the Grand Vizier Mehmed Pasha Sokolović, a great Ottoman war leader, originally from Bosnia. The bridge was constructed in the period between 1571 to 1577 by the then most famous Turkish architect Koca Mi'mâr Sinân.

The bridge has 11 arches with a slight ascent towards the middle and a descending ramp on the left bank. Above the arches, along the entire length of the bridge there is a profiled wreath with the bridge fence above it. The total length is 179,5 meters, the height above the normal water level of the river is 15,40 meters and the width of the bridge is 6,30 meters. The bridge is made of stone and tufa from the Višegrad spa. Above the sixth column, there are extensions on both sides.

In the middle of the bridge there used to be a cabin with a wooden gate, thus this part of the bridge was called the gate. There are also two white marble slabs with verses by poet Nihadi, in Arabic script, which speak of the builder and the year of construction. The history of this bridge was an inspiration for Ivo Andrić for the eponymous novel for which he was awarded the Nobel Prize for Literature.

Andrićgrad

Andrićgrad, also known as Kamengrad, is dedicated to the Nobel Laureate Ivo Andrić. It is a tourist, cultural, administrative and educational complex located on the peninsula between the rivers Drina and Rzava. Andrićgrad was created as an idea by prof. Kusturica about a stone medieval town inspired by the works and characters of the Nobel Laureate Ivo Andrić. In architectural terms, the town itself is a mixture of different epochs and styles which have alternated throughout the history of this area: Byzantine style, Ottoman period, Renaissance, Classicism.

Boat GRIZLI

Boat Grizzly 2 is a catamaran, 22,8 x 6,7 m in dimensions, with capacity of 140 seats. There are two levels. On the first level there is a closed lounge area, and on the second level there is an open deck. There are also the captain's cabin, kitchen, bar and 3 toilets on the boat. It is equipped with a professional sound system, video beam and surveillance cameras.

Drina river canyon

The river Drina is considered one of the most beautiful rivers in Europe.

Na mnogim mestima, Drina prolazi kroz tesnace u kojima se iz vode skoro vertikalno izdižu visoke stene. Reka Drina nizvodno od Višegrada prolazi između planina, i upravo tu je njen kanjon najdublji, jer se pojedini vrhovi izdižu preko 1000 m nadmorske visine. Čitavo područje je obraslo borovom šumom, koja je stanište brojne divljači, a moguće je videti i razne vrste ptica, koje su tu našle svoje utočište.

27.10. – Nedelja

Kremna

Kremna je mala vazдушna banja u zlatiborskom okrugu sa izuzetno povoljnom nadmorskom visinom od 800 metara i klimom gde se sudaraju morski i kontinentalni vetrovi. Ovo malo naselje se nalazi među zelenim livadama koje okružuju planinski vrhovi prekriveni četinarskim šumama. Kremna je najpoznatija po čuvenom Kremanskom proračanstvu sprskih seljaka Mitra i Miloša Tarabića. Tarabići su navodno predvideli neke važne događaje iz 19. i 20. veka, a njihova predskazanja zabeležio je prota Zaharije Zaharić verujući da taj glas dolazi od Boga. Beležnica se danas čuva kao kulturno nasleđe i u vlasništvu je Zaharijevog unuka. U selu Kremna može se posetiti takozvani "Dom proroka", odnosno kuća Miloša i Mitra Tarabića gde su izloženi razni suveniri, slike, novinski članci i gde možete čuti mnogo priča o Tarabićima i njihovim čuvenim proročanstvima.

Pršutara

Najposećenija srpska planina Zlatibor, pored svojih lepota i zdravstvenih pogodnosti, posetioce privlači i svojim tradicionalnim gurmanskim specijalitetima. Stanovnici su umeli da iskoriste sve što je priroda darovala pa su, čuvajući tradiciju, pokrenuli veliki broj pogona za preradu mesa u kojima nastaju čuvena zlatiborska goveda i svinjska pršuta, slanina, stelja, razne vrste kobasica i druge đakonije specifične za Zlatibor i njegova sela.



In the past, it was famous for due to its tempestuous nature and rafters who placated its whirlpools. To this day, 3 hydropower plants have been built on the river Drina, which have turned most of its flow into a peaceful surface akin to lake.

Just a few kilometres from Višegrad, the lake enters a complete wilderness, with no roads or settlements. There are only scattered old farmhouses and fishermen on their boats.

In many locations, the river Drina passes through straits where high rocks rise almost vertically from the water. The river Drina flows downstream from Višegrad between the mountains, and this is where its canyon is at its deepest, since individual peaks rise above 1000 m above sea level. The entire area is overgrown with pine forests, habitat of numerous game species, where it is possible to see various species of birds, which have found their sanctuary there.

27.10. - Sunday

Kremna

Kremna is a small air spa in the Zlatibor district with an extremely favourable altitude of 800 meters and a climate where sea and continental winds collide. This small settlement is located among green meadows surrounded by mountain peaks covered in pine forests.

Kremna is best known for the famous Kremna prophecy of Serbian peasants Mitar and Miloš Tarabić. Tarabić brothers allegedly foretold some important events of the 19th and 20th centuries, and their prophecies were recorded by Zaharije Zaharić, believing that the voice came from God. The notebook is now preserved as cultural heritage and is owned by Zaharije's grandson. In the village of Kremna you can also visit the so-called "Home of the Prophets", that is, the house of Miloš and Mitar Tarabić, where various souvenirs, photographs, and newspaper articles are displayed and where you can hear many stories about the Tarabić brothers and their famous prophecies.

Prosciutto manufacture

The most visited Serbian mountain Zlatibor, in addition to its beauty and health related benefits, also attracts visitors with its traditional gourmet specialties. The inhabitants were able to put to use all that nature has given them and, following the tradition, they started a large number of meat processing plants where the famous Zlatibor beef and pork prosciutto, bacon, sheep bacon, various types of sausages and other delicacies specific for Zlatibor and its villages are made.

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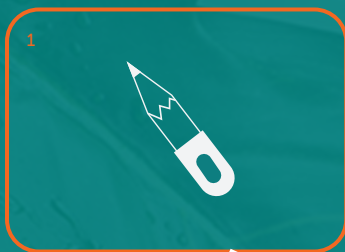
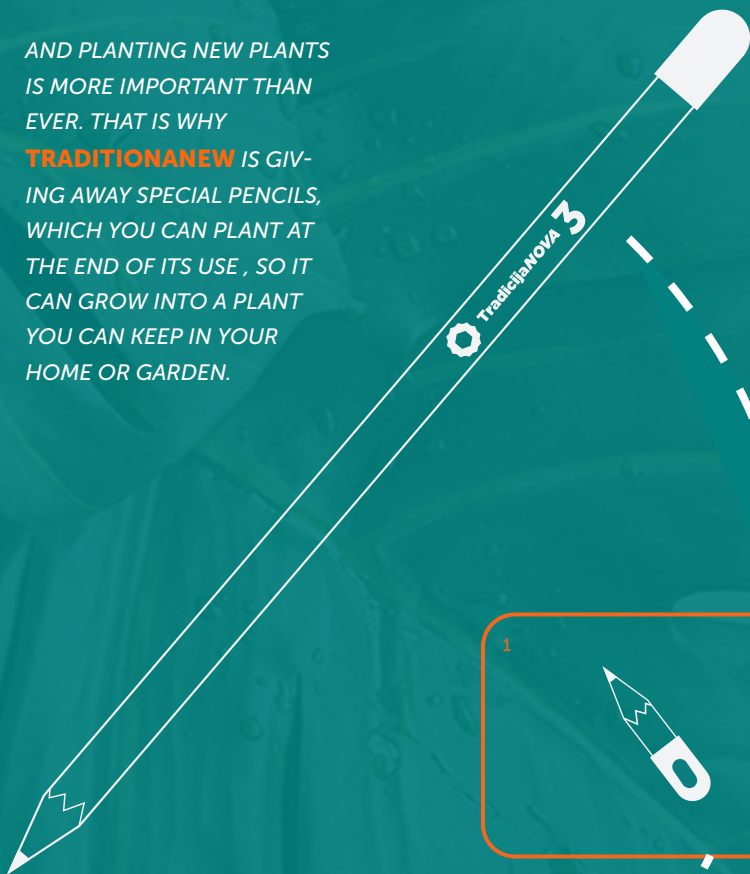
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