

U ž i c e , R e p u b l i k a S r b i j a

Tradicija **5** NOVA

19–25. OKTOBAR 2021.

UŽICE

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Uprkos svemu

Evo nas ponovo, po peti put na Etno-samitu TradicijaNova. Da kažemo da se susrećemo ovde praćeni brojnim izazovima bilo bi suvišno. Svi znamo u kakvim problemima smo kao kultura, kao društvo, kao svet, ali takođe, znamo da moramo da nastavimo da živimo, da radimo, stvaramo i mislimo - jer bez tih stvari, nema života, nema umetnosti.

Opet se nalazimo u Užicu, u drugoj kući ove manifestacije. Neizmerno smo zahvalni podršci i na saradnji koju imamo sa gradom Užicom i kulturnim institucijama u ovom gradu. Bez ovog dela Srbije ne bi ni bilo naše kulturne baštine, a bez podrške Užica TradicijaNova bi izgubila velikog saveznika.

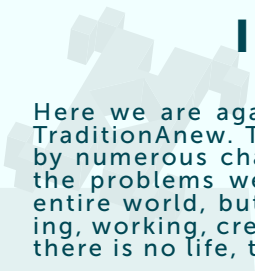
Svake godine, naš Etno-samit postaje veći i razvijeniji. Ove godine okupili smo naše saradnike iz više zemalja, neke naše stare partnere, ali i neka potpuno nova poznanstva. Našoj publici ćemo iz večeri u večer prikazivati šta sve može da postigne tradicionalna umetnost i kultura, ali i šta sve može da postane tradicija i umetnost. Na konferenciji ćemo nastaviti da promišljamo, analiziramo i maštamo o budućnosti ove naše umetnosti, a ova dva aspekta TradicijeNove ćemo spojiti u novom izdanju naše Kreativne radionice.

Takođe, naša saradnja sa TV5 se proširila. Ove godine, po prvi put, svakog dana, od 19. do 25. oktobra, u programu ove televizije će se emitovati hronika Etno-samita TradicijaNova. Rekapitulacije, reportaže, intervjui - sve ovo će omogućiti novi uvid u sadržaj i način funkcionisanja festivala i pružiti mu novi kvalitet.

Naravno, pandemija je i dalje sa nama. Zbog toga, najveći deo našeg programa će biti dostupan i putem interneta na našim stranicama na društvenim mrežama. U prethodnih godinu dana razvili smo razne protokole, navike i pravila koja nam omogućavaju da što bezbednije i sigurnije organizujemo život i rad Ansambla KOLO.

Na kraju, bitno je naglasiti budućnost, pošto je ona u srži svega što pokušavamo da postignemo ovim projektom. Naredne godine, 2022, TradicijaNova će se održati u Novom Sadu, kao deo zvaničnog programa Novi Sad - kulturna prestonica Evrope. Delimo sa vama ovu vest zato što bez vas ona ne bi bila moguća. Sve što smo izgradili u prethodnim godinama na ovom Etno-samitu izgradili smo zajedno, sa misijom i vizijom budućnosti tradicije.

Dobro nam došli na Etno-samit TradicijaNova 5.



In Spite Of It All

Here we are again, for the fifth time, at the Ethno-summit TraditionAnew. To say that our meeting here is accompanied by numerous challenges would be superfluous. We all know the problems we're facing as a culture, as a society, as an entire world, but we also know that we have to carry on living, working, creating and thinking – for without these things there is no life, there is no art.

We are meeting in Užice again, this manifestation's second home. We're immeasurably grateful for the support and collaboration we have with the city of Užice and the cultural institutions in this city. If it had not been for this part of Serbia, there would be no cultural heritage to start with, and without the support of the city of Užice, TraditionAnew would lose a great ally.

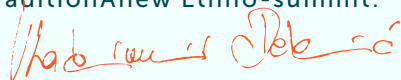
Each year, our Ethno-summit grows bigger and more developed. This year, we assembled our collaborators from a number of countries, some of them our longstanding partners, but also some brand new acquaintances. From one evening to the next we will present our audience what traditional art and culture can achieve, but also all the things that art and tradition can become. At the conference, we will continue to consider, analyse and imagine the future of this craft of ours, and these two aspects of TraditionAnew will be brought together in the new edition of our Creative workshop.

Also, our collaboration with TV5 Channel has expanded. This year, for the first time, the journals of Ethno-summit TraditionAnew will be broadcast every day, from October 19-25. Recaps, reportages, interviews – all this will provide a new insight into the content and the way this festival operates and adds a whole new quality to it.

Of course, the pandemic is still with us. For this reason, most of our programme will be available online, on our social media pages. In the past year, we developed various protocols, habits and rules that make it possible for us to organise the life and work of KOLO Ensemble in the safest and most secure way possible.

In the end, it is important to emphasise the future, since it is at the core of everything we're trying to achieve through this project. Next year, in 2022, TraditionAnew will take place in Novi Sad, as a part of the official programme of Novi Sad – Cultural Capital of Europe. We share these news with you because none of it would be possible without you. Everything we have built at this Ethno-summit in the previous years we built together, with a mission and a vision of the future of tradition.

Welcome to the fifth edition of TraditionAnew Ethno-summit.



UTORAK – 19.10.2021.

Sve kongresne sesije i nastupi će biti strimovani na oficijalnim Jutjub i Fejsbuk stranicama Ansambla KOLO i TV 5. Prenos nastupa možete pratiti uživo i odloženo na kanalu TV 5.



13:00 – Polazak autobusa iz Beograda za Užice, polazak ispred Centra za kulturu Vlada Divljan, Mitropolita Petra 8

16:00 – Očekivani dolazak predavača i učesnika samita

Po dolasku registracija predavača i učesnika i check-in

18:30 – Polazak autobusa ka Skupštini Grada Užice

19:00 – Otvaranje Etno-samita – nastup tango ansambla **LIBERCUATRO**

20:00 – **20:30** – Koktel

20:30 – Transfer do hotela

21:00 – **23:00** – Večera u hotelu

22:00 – Hronika Etno-samita uživo na TV 5

TUESDAY – OCTOBER 19TH 2021

All the congress sessions and performances will be streamed on official Youtube and Facebook pages of KOLO Ensemble and TV5. The performances can be followed live or subsequently on TV5 Channel.



13:00 – Bus departing from Belgrade to Užice, departure in front of the Vlada Divljan Cultural Centre, Mitropolita Petra 8

16:00 – Expected time of arrival of the Summit lecturers and participants
On arrival, registration of the speakers and participants and check in

18:30 – Bus departing to Užice Town Council

19:00 – Opening Ceremony of the Ethno-summit – performance by the tango ensemble **LIBERCUATRO**

20:00 – 20:30 – Cocktail

20:30 – Bus transfer to the hotel

21:00 – 23:00 – Dinner at the hotel

22:00 – Ethno-summit Journal live on TV5

SREDA – 20.10.2021.

Sve kongresne sesije i nastupi će biti strimovani na oficijalnim Jutjub i Fejsbuk stranicama Ansambla KOLO i TV 5. Prenos nastupa možete pratiti uživo i odloženo na kanalu TV 5.

08:15 – Transfer učesnika Kreativne radionice od hotela Zlatiborska noć do pozorišta

09:00 – 14:00 – Kreativna radionica

09:00 – Izlet – Transfer ispred hotela Zlatiborska noć, obilazak Zlakuse i Potpečke pećine

12:30 – Transfer do hotela

14:00 – Transfer učesnika Kreativne radionice do hotela

14:00 – 16:00 – Ručak u hotelu

16:00 – 17:30 – Otvaranje konferencije

- Memet Odžal Ozbilgin „**Proces ustanovljavanja i razvoja nacionalnih institucija za turske narodne igre**“

-Svetlana Gradinac „**Pedagoški i etički principi rada Olge Skovran**“

18:00 – Transfer do bašte Gradskog kulturnog centra Užice

18:30 – Obilazak muzejske postavke u galeriji Jokanovića kuće

19:30 – Koncert, Bašta Gradskog kulturnog centra Užice – **MAESTRO PETAR MARIĆ**

20:30 – Transfer do hotela

21:00 – 23:00 – Večera u hotelu

22:00 – Hronika Etno-samita uživo na TV 5

WEDNESDAY – OCTOBER 20TH 2021

All the congress sessions and performances will be streamed on official Youtube and Facebook pages of KOLO Ensemble and TV5. The performances can be followed live or subsequently on TV5 Channel.

08:15 – Bus transfer of the Creative workshop participants from Zlatiborska noć hotel to the theatre

09:00 – 14:00 – Creative workshop

09:00 – Excursion – Bus transfer in front of the Zlatiborska noć hotel, sightseeing tour of Zlakusa and Potpeće cave

12:30 – Bus transfer to the hotel

14:00 – Transfer of the Creative workshop participants to the hotel

14:00 – 16:00 – Lunch at the hotel

16:00 – 17:30 – **Opening of the conference**

- Mehmet Öcal Özbilgin „**The establishment and development process of national Turkish folk dance institutions**“

-Svetlana Gradinac „**Pedagogical and ethical principles of the work of Olga Skovran**“

18:00 – Transfer to the garden of the City Cultural Centre of Užice

18:30 – A tour of the exhibition at the gallery of the Jokanović House

19:30 – Concert, Garden of the City Cultural Centre of Užice – **MAESTRO**

PETAR MARIĆ

20:30 – Bus transfer to the hotel

21:00 – 23:00 – Dinner at the hotel

22:00 – Ethno-summit Journal live on TV5

ČETVRTAK – 21.10.2021.

Sve kongresne sesije i nastupi će biti strimovani na oficijalnim Jutjub i Fejsbuk stranicama Ansambla KOLO i TV 5. Prenos nastupa možete pratiti uživo i odloženo na kanalu TV 5.

07:00 – 10:00 – Doručak u hotelu

08:15 – Transfer učesnika Kreativne radionice od hotela Zlatiborska noć do pozorišta

09:00 – 14:00 – Kreativna radionica

09:00 – 10:30 – Prvi blok predavanja

-Ivona Opetčeska Tatarčevska „**Makedonski model institucionalizacije folklorne scene**”

- Josip Forjan „**Narodna nošnja u folklornom kontekstu, primjeri dobrih i loših praksi**”

11:00 – 12:30 – Drugi blok predavanja

-Ksenija Zec „**Ugroženi rituali zajedništva**”

-Joško Čaleta „**Hrvatska vokalna tradicijska kultura u vrijeme COVID-a, opstanak u novim uvjetima**”

-Iva Niemčić „**Kako je Poklad preživio Covid-19**”

12:30 – 16:00 – Ručak u hotelu

14:00 – Transfer učesnika Kreativne radionice do hotela

14:00 – Izlet – Transfer ispred hotela Zlatiborska noć ka Zlatiboru, vožnja gondolom

19:00 – Plesna predstava „**SLOVO LJUBAVI**” – Una Saga Serbica, Kulturni centar Zlatibor

20:30 – Transfer do hotela

21:00 – 23:00 – Večera u hotelu

22:00 – Hronika Etno-samita uživo na TV 5

THURSDAY – OCTOBER 21ST 2021

All the congress sessions and performances will be streamed on official Youtube and Facebook pages of KOLO Ensemble and TV5. The performances can be followed live or subsequently on TV5 Channel.

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

08:15 – Bus transfer of Creative workshop participants from Zlatiborska noć hotel to the theatre

09:00 – 14:00 – Creative workshop

09:00 – 10:30 – **First block of lectures**

-Ivona Opetčeska Tatarčevska **"Macedonian model of institutionalisation of the folklore scene"**

-Josip Forjan **"Traditional costume in the folklore context, examples of good and bad practices"**

11:00 – 12:30 – **Second block of lectures**

-Ksenija Zec **"Imperiled rituals of commonality"**

-Joško Čaleta **"Croatian vocal traditional culture at the time of Covid, survival in new conditions"**

-Iva Niemčić **"How Carnival survived Covid-19"**

12:30 – 16:00 – Lunch at the hotel

14:00 – Bus transfer of Creative workshop participants to the hotel

14:00 – Excursion – Bus transfer in front of the Zlatiborska noć hotel towards Zlatibor, a ride on the gondola lift

19:00 – Dance performance **„THE WORD OF LOVE"** – Una Saga Serbica, Cultural Centre Zlatibor

20:30 – Bus transfer to the hotel

21:00 – 23:00 – Dinner at the hotel

22:00 – Ethno-summit Journal live on TV5

PETAK – 22.10.2021.

Sve kongresne sesije i nastupi će biti strimovani na oficijalnim Jutjub i Fejsbuk stranicama Ansambla KOLO i TV 5. Prenos nastupa možete pratiti uživo i odloženo na kanalu TV 5.

07:00 – 10:00 – Doručak u hotelu

08:15 – Transfer učesnika Kreativne radionice od hotela Zlatiborska noć do pozorišta

09:00 – 14:00 – Kreativna radionica

09:00 – 10:30 – Prvi blok predavanja

-Sonja Zdravkova Đeparoska „**Formati nacionalnih igračkih stilova/škola**“

-Janko Dimitrijević „**Politike reprezentacije tradicionalne kulture: Ansambl narodnih igara i pesama Srbije 'Kolo' u poslednjoj deceniji XX veka**“

10:00 – Transfer umetnika Ansambla KOLO do Stopića pećine

11:00 – Transfer učesnika i predavača do Stopića pećine

12:00 – Pevački koncert Ansambla KOLO

13:00 – Transfer do hotela

14:00 – Transfer učesnika Kreativne radionice do hotela

14:00 – 16:00 – Ručak u hotelu

15:30 – 17:00 – Drugi blok predavanja

-Liz Meliš „**Koreografi nove generacije i razvoj pristupa koreografiji rumunskih igara**“

-Elizabet Kolevska „**Tradicija i modernost**“

-Predavanje, gost iznenađenja

17:15 – Polazak autobusa ka skupštini grada

18:00 – Promocija knjige „**Olga Skovran – KOLO S LJUBAVLJU**“ autorke Bogdanke Bobe Đurić

19:30 – Predstava **BOLI KOLO**, Narodno Pozorište Užice

20:30 – Transfer do hotela

21:00 – 23:00 – Večera u hotelu

22:00 – Hronika Etno-samita uživo na TV 5

FRIDAY – OCTOBER 22ND 2021

All the congress sessions and performances will be streamed on official Youtube and Facebook pages of KOLO Ensemble and TV5. The performances can be followed live or subsequently on TV5 Channel.

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

08:15 – Bus transfer of Creative workshop participants from Zlatiborska noć hotel to the theatre

09:00 – 14:00 – Creative workshop

09:00 – 10:30 – **First Block of Lectures**

-Sonja Zdravkova Đeparoska **"Formats of national dance styles/schools"**

-Janko Dimitrijević **"Policies of representation of traditional culture: national dance and song ensemble of Serbia 'Kolo' in the final decade of the twentieth century"**

10:00 – Bus transfer of the Ensemble KOLO artists to Stopića cave

11:00 – Bus transfer of participants and lecturers to Stopića cave

12:00 – Vocal concert of KOLO Ensemble

13:00 – Bus transfer to the hotel

14:00 – Bus transfer of Creative workshop participants to the hotel

14:00 – 16:00 – Lunch at the hotel

15:30 – 17:00 – **Second block of lectures**

-Liz Melish **"New generation choreographers and evolving approaches to Romanian dance choreography"**

- Elizabet Kolevska **"Tradition and modernity"**

- Lecture, Surprise guest

17:15 – Bus transfer to the City Council

18:00 – Book launch, **"Olga Skovran – KOLO WITH LOVE"** by Bogdanka Boba Đurić

19:30 – Performance **BOLI KOLO (THE HURTING KOLO)**, by the National Theatre Užice

20:30 – Bus transfer to the hotel

21:00 – 23:00 – Dinner at the hotel

22:00 – Ethno-summit Journal live on TV5

SUBOTA – 23.10.2021.

Sve kongresne sesije i nastupi će biti strimovani na oficijalnim Jutjub i Fejsbuk stranicama Ansambla KOLO i TV 5. Prenos nastupa možete pratiti uživo i odloženo na kanalu TV 5.

07:00 – 10:00 – Doručak u hotelu

08:15 – Transfer učesnika Kreativne radionice od hotela Zlatiborska noć do pozorišta

09:00 – 12:00 – Kreativna radionica

09:00 – Izlet – Transfer ispred hotela Zlatiborska noć, obilazak Mitrovca i Zaovine

12:00 – Polazak učesnika Kreativne radionice za Perućac

13:00 – Ukrcavanje na brod učesnika Kreativne radionice

14:00 – Ukrcavanje na brod učesnika i predavača Etno-samita

14:00 – 16:00 – Plovidba kanjonom Drine

- Ručak na brodu

16:00 – Transfer do hotela Zlatiborska noć

17:30 – Očekivani dolazak u hotel

19:00 – Transfer do pozorišta

19:30 – Zajednički koncert Slovačkog Ansambla **SLUK** i Ansambla **KOLO**, Narodno pozorište Užice

21:30 – Transfer do hotela

22:00 – 00:00 – Večera u hotelu

22:00 – Hronika Etno-samita uživo na TV 5

SATURDAY – OCTOBER 23RD 2021

All the congress sessions and performances will be streamed on official Youtube and Facebook pages of KOLO Ensemble and TV5. The performances can be followed live or subsequently on TV5 Channel.

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

08:15 – Bus transfer of Creative workshop participants from Zlatiborska noć hotel to the theatre

09:00 – 12:00 – Creative workshop

09:00 – Excursion – Bus transfer in front of the Zlatiborska noć hotel, sightseeing tour of Mitrovac and Zaovine

12:00 – Departure of Creative workshop participants for Perućac

13:00 – Creative workshop participants board the sightseeing ship

14:00 – Ethno-summit lecturers and participants board the sightseeing ship

14:00 – 16:00 – Journey through the Drina canyon

- Lunch on board

16:00 – Bus transfer to Zlatiborska noć hotel

17:30 – Expected arrival to the hotel

19:00 – Transfer to the theatre

19:30 – Concert of Slovakian Ensemble **SLUK** and Ensemble **KOLO**, National Theatre Užice

21:30 – Bus transfer to the hotel

22:00 – 00:00 – Dinner at the hotel

22:00 – Ethno-summit Journal live on TV5

NEDELJA – 24.10.2021.

Sve kongresne sesije i nastupi će biti strimovani na oficijalnim Jutjub i Fejsbuk stranicama Ansambla KOLO i TV 5. Prenos nastupa možete pratiti uživo i odloženo na kanalu TV 5.

07:00 – 10:00 – Doručak u hotelu

08:15 – Transfer učesnika Kreativne radionice od hotela Zlatiborska noć do pozorišta

09:00 – 14:00 – Kreativna radionica

09:00 – Izlet – Transfer ispred hotela Zlatiborska noć – Uvac

10:30 – Plovidba čamcima, meandri reke Uvac

13:00 – Transfer do hotela

14:00 – Transfer učesnika Kreativne radionice do hotela

14:00 – 16:00 – Ručak u hotelu

16:00 – 17:30 – **Predavanje i zatvaranje konferencije**
–Vladimir Dekić „**Budućnost tradicionalne umetnosti**”

19:00 – Transfer do pozorišta

19:30 – Prezentacija Kreativne radionice

20:00 – Q&A sa učesnicima Kreativne radionice

20:30 – Transfer do hotela

Po dolasku – večera i žurka povodom zatvaranja Etno-samita

22:00 – Hronika Etno-samita uživo na TV 5

00:00 – Transfer 1 od Zlatiborske noći do hotela Agape

02:00 – Transfer 2 od Zlatiborske noći do hotela Agape

PONEDELJAK – 25.10.2021.

07:00 – 10:00 – Doručak u hotelu

10:30 – Check out

11:00 – Polazak autobusa za Beograd

SUNDAY – OCTOBER 24TH 2021

All the congress sessions and performances will be streamed on official Youtube and Facebook pages of KOLO Ensemble and TV5. The performances can be followed live or subsequently on TV5 Channel.

- 07:00 – 10:00** – Breakfast at the hotel
- 08:15** – Bus transfer of Creative workshop participants from Zlatiborska noć hotel to the theatre
- 09:00 – 14:00** – Creative workshop
- 09:00** – Excursion – Bus transfer in front of Zlatiborska noć hotel – Uvac
- 10:30** – Boat trip, the Uvac meanders
- 13:00** – Bus transfer to the hotel
- 14:00** – Bus transfer of Creative workshop participants to the hotel
- 14:00 – 16:00** – Lunch at the hotel
- 16:00 – 17:30** – **Lecture and closing of the conference**
-Vladimir Dekić **"The Future of Traditional Art"**
- 19:00** – Bus transfer to the theatre
- 19:30** – Creative workshop presentation
- 20:00** – Q&A with Creative workshop participants
- 20:30** – Bus transfer to the hotel
- On arrival** – dinner and party celebrating the closing of the Ethno-summit
- 22:00** – Ethno-summit Journal live on TV5
- 00:00** – Transfer 1 from Zlatiborska noć hotel to Agape hotel
- 02:00** – Transfer 2 from Zlatiborska noć hotel to Agape hotel

MONDAY – OCTOBER 25TH 2021

- 07:00 – 10:00** – Breakfast at the hotel
- 10:30** – Check out
- 11:00** – Bus departure for Belgrade

SMEŠTAJ

Hotel Zlatiborska noć, Bela zemlja bb, Užice
Hotel Agape, Čaldov put 4a, Zlatibor
Konačište Kulturni centar Zlatibor, Miladina Pećinara 2
Guesthouse Knežević, Bela zemlja bb, Užice



FESTIVAL

Svečana sala Skupštine Grada Užice, Dimitrija Tucovića 52
Bašta Gradskog kulturnog centra Užice, Trg Svetog Save 11
Kulturni centar Zlatibor, Miladina Pećinara 2, Zlatibor
Stopića pećina, Zlatibor
Narodno pozorište Užice, Kralja Petra I 12

KREATIVNA RADIONICA

Narodno Pozorište Užice, Kralja Petra I 12, Užice, Srbija

KONFERENCIJA

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

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ACCOMMODATIONS

Hotel Zlatiborska noć, Bela zemlja bb, Užice
Hotel Agape, Čaldov put 4a, Zlatibor
Guesthouse Kulturni centar Zlatibor, Miladina Pećinara 2
Guesthouse Knežević, Bela zemlja bb, Užice

FESTIVAL

The Užice City Council auditorium, Dimitrija Tucovića 52
Garden of City Cultural Centre Užice, Trg Svetog Save 11
Cultural Centre Zlatibor, Miladina Pećinara 2, Zlatibor
Stopića cave, Zlatibor
National Theatre Užice, Kralja Petra I 12



CREATIVE WORKSHOP

National Theatre Užice, Kralja Petra I 12, Užice, Serbia

CONFERENCE

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



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LIBERCUATRO

LIBERCUATRO tango ensemble je specijalizovan za izvođenje tango muzike. Cilj ansambla LIBERCUATRO je da širi auditorijum zainteresuje za tango muziku i ovu specifičnu kulturu koja je oktobra 2009. godine uvrštena na UNESCO-vu listu kulturnog nasleđa, a koja na našim prostorima kreće u širu popularizaciju. Na redovnom repertoaru ansambla nalaze se kompozicije tradicionalnog tanga, tango nuevo pravca, savremene tango kompozicije, kao i kompozicije domaćih kompozitora. Posebno mesto zauzima ju kompozicije Astora Piazzolle, s obzirom da je Piazzolla fuzijom jazza, tradicionalnog tanga, neobaroknog stila i teatra stvorio novi stil - tango nuevo, stil koji je uneo revolucionarne promene u muzici. Ansambl održava redovnu koncertnu aktivnost u Srbiji i regionu. Idejni tvorac, autorka muzičkih aranžmana i umetnički direktor tango ansambla LIBERCUATRO je pijanistkinja Ksenija Ristić. Ansambl karakteriše visoki izvođački nivo, izuzetna energičnost i specifična interpretacija. Ansambl LIBERCUATRO je autor više projekata: TangOpera, Tango kroz vreme, Piazzollando, Kabare Borhes, Piazzolla ' prvih 100 godina.... LIBERCUATRO je snimao za RTS i mnoge druge televizijske stanice. Članovi ansambla LIBERCUATRO su članovi Udruženja muzičkih umetnika Srbije (UMUS). Ansambl je zabeležio uspešne nastupe na sledećim festivalima: „Nišville jazz festival“, „Zelenkovac jazz festival“ (BiH), Internacionalni svetski muzički festival ETNIKA – Maribor (Slovenija), festival Eufonija, ALEF – Aleksinački letnji festival, „Šibenik dance festival“ (Tvrdava Barone - Šibenik, Hrvatska), Kalemegdanski sutoni (u organizaciji Muzičke omladine Beograda) festival „Strings“ u Leskovcu, ciklus koncerata Univerziteta u Kragujevcu, ciklus koncerata Zavoda za kulturu Vojvodine – Novi Sad, „Tivat tango night - Milonga del mar“, u organizaciji Turističke organizacije Tivat (Crna Gora) itd.

Projekat tango ansambla LIBERCUATRO „Piazzolla - prvih 100 godina“ je nastao povodom obeležavanja stogodišnjice od rođenja jednog od najintrigantnijih kompozitora 20. veka, kao i reformatora tango muzike - Astora Piazzolle. LIBERCUATRO tango ansambl je publici u Srbiji i regionu premijerno predstavio veliki broj kompozicija Astora Piazzolle i na taj način se profilisao kao jedan od najoriginalnijih tumača muzike ovog kompozitora. Najvažniji reformator modernog tango pravca Astor Piazzolla rođen je u Mar del Plati 11. marta 1921.godine. Piazzolla zauzima centralnu ulogu u istoriji tanga, kombinujući ga sa klasičnom muzikom i džezom, i na određeni način ga modernizuje, povezujući ga sa najnaprednijim strujama svetske muzike. Bio je, svojim genijalnim potezima, predstavnik drugačijih, novih ideja i promena, u svemu kontroverzan umetnik. Piazzolla je želeo da transformiše smernice tradi-





LIBERCUATRO

LIBERCUATRO Tango Ensemble specialises in performing the tango music. The goal of the LIBERCUATRO Ensemble is to broaden the auditorium interested in tango music and the specific culture that became a part of the UNESCO cultural heritage list in October 2009, and which is becoming more broadly popularised in our region. The regular repertoire of the ensemble comprises traditional tango pieces, the Tango Nuevo pieces, contemporary tango compositions as well as those by local composers. A particular significance is placed on the pieces by Astor Piazzolla, considering that his fusion of jazz, traditional tango, neo-baroque and theatre created a whole new style – the Tango Nuevo, a style that brought about revolutionary changes in music. The Ensemble maintains their regular concert activities in Serbia and the region. The idea behind all this comes from the author of the arrangements and artistic director of LIBERCUATRO Tango Ensemble, pianist Ksenija Ristić. One of the features of the Ensemble is high quality of performance, exceptional vibrancy and specific interpretation. The LIBERCUATRO Ensemble is the author of numerous projects: TanOpera, Tango Through Time, Piazzollando, Cabaret Borhes, Piazzolla – the first 100 Years... LIBERCUATRO has recorded for RTS and many other TV stations. All members of LIBERCUATRO Ensemble are members of the Association of Music Artists of Serbia (UMUS). The Ensemble had successful performances at the following festivals: Nišville Jazz Festival, Zelenkovac Jazz Festival (Bosnia and Herzegovina), International World Music Festival ETNIKA – Maribor (Slovenia), Eufonija Festival, ALEF – Aleksinac Summer Festival, Šibenik Dance Festival (Barone Fortress, Šibenik, Croatia), The Kalemegdan Twilights (organised by Youth Music Association of Belgrade), Strings Festival in Leskovac, Concert Cycles of the University of Kragujevac, the series of concerts at Vojvodina Culture Office – Novi Sad, Tivat Tango Night – Milonga del mar, organised by Tourist Organisation of Tivat (Montenegro) etc.

The LIBERCUATRO Ensemble project Piazzolla – the First 100 Years was created to celebrate the centenary of the birth of one of the most intriguing composers of the 20th century, as well as a reformer of tango music – Astor Piazzolla. LIBERCUATRO Tango Ensemble was the first to present Serbian and regional audiences with a large number of Astor Piazzolla pieces and thus profiled themselves as one of the most original interpreters of this composer's music. The most important reformer of the modern tango school, Astor Piazzolla was born in Mar del Plata on March 11 1921. Piazzolla has had a central role in the history of tango, combining it with classical and jazz music, modernising it in a

cionalne tango muzike u Buenos Airesu, i u tom zadatku stalnog obnavljanja, svakodnevnog eksperimenta, razvio je stil koji po mišljenju ljubitelja tradicionalnog tango izraza više nije bio tango. Međutim, za njegove sledbenike, sve što je radio imalo je tango suštinu. Smatrao je da je njegov modernizovani tango muzika koja je tangu nedostajala celog života. „Moja muzika je nastala iz tanga, jer ja sam grad Buenos Aires kada pišem muziku. I kada nastupam u Berlinu, Parizu ili Njujorku, ljudi znaju da moja muzika dolazi iz zemlje koja se zove Argentina. Ne pravim se da je moju muziku lako razumeti. Moja muzika nije za lako varenje. Moja muzika vas tera da slušate i da razmišljate. A moje iskustvo mi omogućava da kažem da su ljudi koji prate Piazzollu ljudi koji misle. Muzika se oseća ili ne oseća. Samo ljudi koji imaju visoko razvijeni senzibilitet primaju emociju koju stvara moja muzika. Moja muzika je veoma promišljena, veoma složena. Verujem da nikada neću biti veći-na. Verujem da ni u jednoj zemlji na svetu nije većina ono što je komplikovano, što je kompleksno. Ja se uvek menjam ... Ja idem napred i zaista je potrebno puno truda da me javnost prati. Mladi su s Piazzollom, jer je muzika Piazzolle uzbudljiva. To je muzika koja nije svečana, to je muzika koja je veoma moćna, dramatična je, ali istovremeno ide napred, ne ostaje.”

Pored obrade tradicionalnih numera Astora Piazzolle program otvaranja će se sastojati i od specijalnog iznenađenja domaćih autora.

MAESTRO PETAR MARIĆ

Harmonika je ALL IN!

Petar Marić je rođen u Srbiji (Beogradu) 1990. godine. Po prvi put se susreo s harmonikom kao petogodišnjak, a muzičko obrazovanje je otpočeo u muzičkoj školi „Dr. Vojislav Vučković”, čuvenoj beogradskoj muzičkoj školi, u klasi profesora Aleksandra Nikolića, s kojim i danas često deli koncertne podijume širom sveta. Po završetku osnovnog i srednjeg muzičkog obrazovanja, Petar je u Francuskoj (Parizu) nastavio profesionalno usavršavanje u oblasti varijetetske muzike u saradnji s profesorom Frederikom Dešanom i profesorom Frankom Anželijem, jednim od najčuvenijih i najuticajnijih profesora u svetu harmonike. Petar trenutno završava svoje obrazovanje u Slovačkoj (Bratislavi), pod mentorstvom uvaženog profesora Tibora Raca.

Petar je pobednik najvećih međunarodnih takmičenja za harmonikaše, kao što su:

-CIA Coupe Mondiale (titula Svetskog šampiona) u Norveškoj – 2006. godine (kategorija juniora, oblast: klasična muzika)

-Internationaler Akkordeon Wettbewerb Klingenthal, Nemačka –



certain way, bringing it closer to with the most advanced currents in global music. His ingenious moves made him a representative of different, new ideas and changes and a controversial artist in every sense. Piazzolla wanted to transform the rules of traditional tango music in Buenos Aires, and in this task of constant renewal and daily experiments, he developed a style which in the opinion of the traditional tango lovers no longer was tango at all. However, for his followers, anything he did comprised the very essence of tango. He believed that his modernised tango is the music that tango had always lacked. "My music was born from tango, because when I write music, I am the city of Buenos Aires. And when I perform in Berlin, Paris or New York, people know that my music comes from the country called Argentina. I don't pretend my music is easy to understand. My music is not easy to digest. My music makes you listen and think. And my experience enables me to say that people who follow Piazzolla are the people who think. You either feel music or you do not. Only people with highly developed sensibilities can receive the emotion my music creates. My music is very thought-out, very complex. I believe I'll never be the majority. I believe that anything complicated or complex can be a majority anywhere in this world. I'm constantly changing... I'm moving forward and it really takes a lot of effort for the public to follow me. The young are with Piazzolla because Piazzolla's music is exciting. It is not ceremonial music, it's very powerful, dramatic music, which at the same time goes forward and never stays behind."

Alongside the covers of traditional numbers by Astor Piazzolla, the opening ceremony programme will also contain a special surprise by local authors.

MAESTRO PETAR MARIĆ

Accordion is ALL IN!

Petar Marić was born in Serbia (Belgrade) in 1990. Petar encountered accordion for the first time at the age of 5 and his music education began in "Dr.Vojislav Vučković" music school, a famous music school in Belgrade, under professor Aleksandar Nikolić with whom he still often shares concert podiums around the world. After having finished elementary and secondary music education, Petar went to France (Paris) where he continued his professional improvement in the area of variété music in cooperation with professor Frederic Deschamps and professor Franck Angelis, one of the most famous and influential professors in the world of accordion. Petar is currently completing his education in Slovakia (Bratislava) under eminent professor Tibor Racz.

2009. (kategorija seniora, oblast: varijete muzika)
 -CMA Trophee Mondiale (titula Svetskog šampiona), Portugalija – 2009. (kategorija seniora, oblast: klasična muzika)
 -Citta Di Castelfidardo, Italija – 2009. godina (kategorija seniora, oblast: klasična muzika)
 -Citta Di Castelfidardo, Italija – 2009. godina (kategorija seniora, oblast: klasična i varijete muzike)
 -CIA Coupe Mondial (Dvostruka titula Svetskog šampiona), Hrvatska – 2010. godina (kategorija seniora, oblast: klasična i varijete muzika)
 -CIA Coupe Mondiale (titula Svetskog šampiona), Italija – 2012. godine (kategorija elektronska muzika)
 -Primus Ikaalinen, Finska – 2014 (popularna muzika)

Pobedivši u kategoriji elektronske muzike izvedene na harmonici, Petar je postao prvi takmičar u 65 godina dugoj istoriji svetskog kupa koji je ostvario četiri pobe, potvrdivši tako i svoju šampionsku poziciju i apsolutnu dominaciju na svetskoj sceni u svim vrstama muzike.

Petar je dobitnik najviših priznanja u oblasti kulture, kao što su Beogradski anđeo, koju dodeljuje Sekretarijat za kulturu grada Beograda, Medalja opštine Stari Grad za doprinos muzici, Povelja Prestolonaslednika Aleksandra Karađorđevića i mnoga druga.

Osim klasične muzike originalno pisane za harmoniku ili transkripcija muzičkih dela pisanih za druge instrumente, Petar takođe svira veliki broj virtuoznih kompozicija iz žanra varijetea iz raznih zemalja i različitih stilova, što ovom mladom umetniku svetske klase omogućava da publici prikaže svu privlačnost i velike mogućnosti harmonike kao instrumenta. Izuzev klasične i varijetetske muzike, obiman repertoar ovog mladog umetnika nudi nešto novo i originalno: elektronsku harmoniku i elektronski zvuk koji ovaj instrument predstavlja iz nove perspektive, a koja će u budućnosti biti sve prisutnija.

Petrova ljubav prema harmonici, njegov izvanredni talenat, muzikalnost i dominacija na sceni učinili su da bude slušan i upamćen širom sveta: u Finskoj, Norveškoj, Nemačkoj, Južnoj Koreji, Italiji, Malti, Austriji, Francuskoj, Grčkoj, Velikoj Britaniji, Češkoj, Poljskoj, Kini, Kanadi, Australiji, Novom Zelandu, Portugalu, Španiji, Slovačkoj, Sjedinjenim Američkim Državama...

Petar Marić nastavlja da svira i zvanični je promoter sledećih marki proizvođača harmonike: Bugari Armando i Bugari Evo.

Na programu u Užicu će biti autorska dela Petra Marića, dela originalno pisana za harmoniku, svetski popularna dela u aranžmanu za elektronsku harmoniku i balkanska muzika sa Maestrovim pečatom.



Petar is the winner of the largest international competitions for accordion players, such as:

- CIA Coupe Mondiale (World champion title), Norway - 2006 (Junior category, field: classical music)
- Internationaler akkordeon wettbewerb Klingenthal, Germany - 2009 (Senior category, field: variété music)
- CMA Trophée Mondiale (World champion title) Portugal - 2009 (Senior category, field: classical music)
- Citta Di Castelfidardo, Italy – 2009 (Senior category, field: classical and variété music)
- CIA Coupe Mondiale (Double world champion title), Croatia - 2010 (Senior category, field: classical and variété music)
- CIA Coupe Mondiale (World champion title), Italy - 2012 (Electronic music category).
- Primus Ikaalinen, Finland – 2014 (Popular Music)

By winning in the electronic music category performed on accordion, Petar became the first contestant in the 65 years of the world cup who managed to achieve four wins, thus also confirming his champion position and an absolute domination in the world stage in all music types.

Petar has received the highest awards in the field of culture, such as 'Beogradski anđeo (Angel from Belgrade)', awarded by Secretariat for Culture of the City of Belgrade, the Medallion of Starigrad municipality for musical contributions, Crown Prince Alexander Karadjordjevic Charter and many others.

Apart from classical music originally written for accordion or transcriptions for compositions written for other instruments, Petar also plays a large number of virtuoso-compositions from the variété genre consisting of music from different countries and of different styles, enabling this world-class young artist to show the audience all the attraction and possibilities of accordion as an instrument. Apart from classical and variété music, the young artist's wide repertoire offers something new and original: electronic accordion and electronic sound presenting the instrument from a new perspective, which will be even more present in the future. Petar's love for accordion, extraordinary talent, musicality and domination on the stage have made him heard and remembered all around the world: in Finland, Norway, Germany, South Korea, Italy, Malta, Austria, France, Greece, Great Britain, the Czech Republic, Poland, China, Canada, Australia, New Zealand, Portugal, Spain, Slovakia, United States of America...

Petar Marić plays on, and is official promoter of, the following accordion brands: Bugari Armando and Bugari Evo.

The Užice programme will include original pieces by Petar Marić, originally written for the accordion, globally popular pieces transcribed and arranged for electronic accordion and music of the Balkans with the maestro's original twist.

SLOVO LJUBAVI

Koncept i koreografija: Svetozar Krstić i Ana Krstić

Kompozitor: Ivan Ilić

Scenograf: Milan Miladinović

Kostimograf: Mina Miladinović

Plesna predstava „Slovo ljubavi” nastala je u saradnji ansambla „Una Saga Serbika” i Teatra Vuk. Ne zanemarujući tradiciju, dodajući moderne pokrete ansambl „Una Saga Serbika” na savremeni način oživljava lepotu scenske umetnosti Srbije i Balkana.

Predstava „Slovo ljubavi”, kroz muziku, poeziju i igru nastala je po motivima najpoznatijeg književnog dela Stefana Lazarevića, „Slovo ljubve”, koja kao pozadinu ima dramatičnu istorijsku realnost svoga vremena. Stavljajući je u savremeni kontekst i kritičku ravan, ova univerzalna poetska priča i himna lepoti, ljubavi i humanističkim stremljenjima, ne upućuje samo poruku mira, već govori o lepoti iz koje se rađa ljubav, a gde ima ljubavi biće i ljudskog razumevanja.

Zapisano je 1409. godine u Beogradu, pre više od šesto godina, u vreme sukoba sa bratom Vukom, danas se doživljava kao pesničko delo prve vrste, snažne ekspresivnosti. Vođen svojim viteškim pogledima, državnim interesima i svojim moralnim osećanjem, Stefan je osenio potrebu da ovom pesničkom poslanicom pruži ruku mira svojim protivnicima. Ovde je Despot progovorio ne kao državnik i vladalac, nego kao čovek i pesnik.

„Slovo ljubve” je jedna vrsta melanholične dijaloške utopije, to je Stefanov odgovor, kao i odgovor njegovog vremena, na zla ovostranog života. Ovo delo je i molitva i himna i tugovanka koja nad vrtlozima patnje uzdiže svetlosne slike spasenja i slavu ljubavi. To je poetski vapaj za spasenjem smisla od zlobe i očajanja.

Deset strofa u obliku poslanice sa akrostihom koji sadrži naslov pesme, predstavljaju deset delova predstave u kojima se obrađuju različiti motivi, od lepote, prirode, ushićenja, ljubavi i razumevanja, do poziva za mir i pomirenje i želje za uspostavljanjem normalnih ljudskih odnosa.



WORD OF LOVE

Concept and choreography: Svetozar Krstić and Ana Krstić

Composer: Ivan Ilić

Set Designer: Milan Miladinović

Costume Designer: Mina Miladinović

Dance performance "Word of Love" was created in collaboration between the ensemble "Una Saga Serbica" and Vuk Theatre. Building on tradition and adding modern moves, the ensemble "Una Saga Serbica" revives the beauty of performance art of Serbia and the Balkans in a contemporary way.

The performance "Word of Love", comprising music, poetry and dance, is based on the most famous literary work of Stefan Lazarević, "Word of Love", which has a dramatic historical reality of its time as its background. Setting it in a contemporary context and on a critical plane, this universal poetic story and a hymn to beauty, love and humanist strivings does not only offer a message of peace, but also speaks of the beauty from which love is born, and wherever there's love, there's also understanding between people.

Written in Belgrade over 600 years ago, in 1409, at the time of his conflict with his brother Vuk, this piece is considered to be a first rate poetic work of intense expressiveness. Guided by his chivalrous beliefs, the state interests and his own moral sense, Stefan sensed the need to offer his opponents a peace offering. Here, the Despot speaks not as a statesman and a ruler, but as a man and a poet.

"Word of Love" is a kind of a melancholic utopian dialogue, it's both Stefan's response and that of his time to the evils and hardships of this worldly life. This work is also a prayer, a hymn and a lament, raising above the vortexes of hardship the light infused images of salvation and to the glory of love. It is a poetic cry for the salvation of purpose and meaning amongst malice and despair.

Ten stanzas in the form of an epistle with an acrostic revealing the title of the poem represent ten sections of the performance, addressing various motifs, from beauty, nature, bliss, love and understanding to a call to peace and reconciliation and a desire to establish normal and humane relations.

ANSAMBL NARODNIH IGARA I PESAMA SRBIJE KOLO

U okviru ovogodišnjeg Etno-samita, vokalno-instrumentalni koncert obeležiće bogat program uprkos specifičnim uslovima i ograničenjima izazvanih pandemijom. Trudeći se da ispoštujemo sve preporuke i mere, na koncertu će učestvovati nešto manji broj izvođača nego što je publika do sada navikla. Publiku ćemo pesmom i svirkom provesti kroz sve krajeve našeg govornog područja i na kraju joj ostaviti da oceni rezultat našeg rada u ovim posebnim uslovima.

BOLI KOLO - Predstava Narodnog pozorišta Užice

Autor: Dimitrije Kokanov

Režija: Jovana Tomić

Kostimografinja: Maja Mirković

Koreografija: Igor Koruga

Muzika: Luka Mejđžor

Uloge:

Prvi par

Muško 1: Hadži Nemanja Jovanović

Žensko 1: Vanja Kovačević

Drugi par

Muško 2: Branislav Ljubičić

Žensko 2: Biljana Zdravković

Komad BOLI KOLO kao polazišnu tačku, svojevrсни lajtmotiv, čime se i uspostavlja tematski okvir sadržaja, uzima stvarni događaj ubistva gde je izvršilac na društvenim mrežama, nakon čina, obrazložio svoj postupak, ukazao na uzroke i krivice, odao počast svojoj ubijenoj ljubavi i celu ispovest završio izjavom – „nisam hteo jbg“. Ova rečenica je nadalje često citirana, postala je deo pop kulture, prepoznatljiva je kao toponim za - u ovom konkretnom slučaju krajnje paradoksalno – neostvarenu ljubav, oslanjajući se na čuveni lokalni mit o strasti “na balkanski način”, gde se ljubav graniči i/ili izjednačava sa smrću, emocije su afektirane, krvoločne u svojoj manifestaciji, život je dert a nagoni uzimaju primat nad etikom i zakonima. Gore naveden primer ubistva ilustruje fenomen ovih prostora – “balkansku strast”, gde se, ispod flambojantnog, ekspresivnog, čulnog miljea a la Kusturica, zapravo egzotizuje patrijarhalno, konzervativno ustrojstvo polova, gde se šovinizam, mačizam, seksizam uzima kao podrazumevani referentni sistem koji podržavaju i muškarci i žene.



SERBIAN NATIONAL FOLK SONG AND DANCE ENSEMBLE KOLO

As part of this year's Ethno-summit, the vocal-instrumental concert will mark a rich program despite the specific conditions and limitations caused by the pandemic. Trying to follow all the recommendations and measures, a slightly smaller number of performers will participate in the concert than the audience is used to so far. We will take the audience through all parts of our speaking area with song and music and in the end let them evaluate the results of our work in these special conditions.

THE HURTING KOLO - Production of Užice National Theater

Author: Dimitrije Kokanov
Director: Jovana Tomić
Costume Designer: Maja Mirković
Choreography: Igor Koruga
Music: Luka Major

Cast:
First Couple:
Male 1: Hadži Nemanja Jovanović
Female 1: Vanja Kovačević

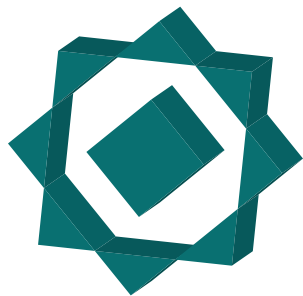
Second Couple:
Male 2: Branislav Ljubičić
Female 2: Biljana Zdravković

The play THE HURTING KOLO (BOLI KOLO) has, as its starting point, a leitmotif of sorts, whereby the thematic framework of the content is established too, an actual event of a murder whose perpetrator explained his actions after the act itself, pointed to the causes and culprits, paid homage to his murdered lover and ended the entire confession by stating – "fuck that, I didn't mean to". This sentence was often quoted afterwards, it's become a part of pop culture, recognisable as synonymous with – quite paradoxically in this case – unrequited love, based on a famous local myth about "Balkan style" passion where love borders on and/or is tantamount to death, emotions are affected, bloodthirsty in their manifestation, all life is oriental 'dert', and urges prevail over ethics and the law. The above mentioned example of a murder illustrates the phenomenon of these regions – a "Balkan passion" where, under the guise of a flamboyant, expressive, sensual milieu "a la Kusturica", the patriarchal, conservative gender structure is exoticised, where chauvinism, machoism and sexism are taken as a self-explanatory system of reference supported by both men and women.

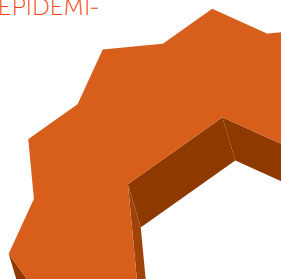
ANSAMBL SLUK I ANSAMBL KOLO

Prethodnih godina Ansambl KOLO je uspostavio saradnju sa Slovačkim Nacionalnim Tradicionalnim Ansamblom SLUK te će publika u Narodnom pozorištu Užice imati priliku da premijerno doživi iskustvo saradnje ova dva ansambla koji će izvesti zajednički koncert na Velikoj sceni Narodnog pozorišta u Užicu.

Slovački Nacionalni Tradicionalni Ansambl SLUK nastao je 1949. godine kao profesionalni ansambl koji se fokusira na obradu i interpretaciju folkloru u Slovačkoj. Kroz svoj kreativni proces, SLUK nastoji da autentične forme slovačke narodne umetnosti transformiše u visokouspešan umetnički program jednako visokog kvaliteta. Trenutno plesni ansambl, ansambl narodne muzike i pevačka grupa Ansambla SLUK broje 45 vrhunskih profesionalnih umetnika. Nedavni kreativni rad Ansambla SLUK obeležile su tendencije potrage za novim licem i novom formom, što odražava trendove novog milenijuma. Kreativne aktivnosti Ansambla SLUK kao profesionalnog reprezentativnog umetničkog tela spajaju tradicionalne pristupe i inovativne i kreativne umetničke projekte koji takođe odražavaju nove umetničke žanrove. Ovakvo umetničko okruženje pruža mladim umetnicima, studentima i profesionalcima kreativne mogućnosti da sprovedu svoje projekte, učestvuju u koprodukcijama, međužanrovskim i multikulturalnim događajima i predstavama, kao i da organizuju radionice, seminare i konferencije.



PROGRAM JE OSMIŠLJEN I PLANIRAN U SKLADU SA EPIDEMIOLOŠKIM MERAMA U EVROPI



SLUK ENSEMBLE AND KOLO ENSEMBLE

In the past several years, KOLO Ensemble has established collaboration with the Slovak National Traditional Ensemble SLUK, so that audience at National Theatre Užice will have the opportunity to experience the premiere of the collaboration of these two ensembles that will share the stage for their concert at the National Theatre in Užice.

The Slovak State Traditional Dance Company was created in 1949, and is a professional artistic ensemble focused on processing and interpreting folklore in Slovakia. Through its creative process, SLUK strives to transform the authentic forms of Slovak folk art into highly successful artistic programmes of equally high quality. Currently the dance ensemble, folk music ensemble, and the singers' group of SLUK comprise of 45 top professional artists. The creative work of recent years of the SLUK ensemble has been marked by tendencies of searching for a new face and new shape, thus reflecting the trends of the new millennium. The creative activities of SLUK as a professional representative artistic body bring together traditional approaches and innovative and creative artistic projects which also reflect new artistic genres. The artistic scene provides creative opportunities for young artists, university students, and professionals to carry out their projects, take part in co-productions, cross-genre and multicultural events and shows, as well as organize workshops, seminars, and conferences.



THE PROGRAMME WAS CONCEIVED AND PLANNED IN ACCORDANCE WITH EPIDEMIOLOGICAL MEASURES IN EUROPE

Ovogodišnja radionica, inspirisana pesmom „Smrt Omera i Merime“, korak je dalje u onome što već godinama zajedno radimo u Ansamblu KOLO, a posebno u okviru Etno-samita TradicijaNova. Kao što i samo ime samita kaže, kroz našu kreativnu radionicu, trudimo se da udahnemo novi dah tradiciji, neopterećeni njenim kanonima i pravilima. Kako rastemo iz godine u godinu, tako će ovogodišnja radionica biti još jedan korak dalje u našoj mašti i slobodi - umetničkoj, ali i produkcionalnoj. Naša predstava će prvi put izaći iz četiri zida uobičajene "scene kutije" i smelo će osvojiti celokupan prostor Narodnog pozorišta Užice. Znatno veći prostor koji koristimo ove godine pomoći će nam u tome da naš ovogodišnji rad bude još složeniji i izazovniji za nas - i nadamo se - jednim sasvim novim iskustvom za sve učesnike radionice, koji je iz godine u godinu čine autentičnim iskustvom. Njihova umeća, veštine, zanat, ritam, glas, kolektivna igra i tanana emotivnost - biće naši oslonci. Naša radionica će se, kao i ovih godina, služiti svim umećima i veštinama igrača/pevača i muzičara Ansambla KOLO: pevačkim, igračkim, muzičkim i dramskim. Radionicu vode: rediteljka Tara Manić, glumica Vanja Ejodus i koreograf i igrač Milan Bačkulja.

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 Ansamblom KOLO sarađuje 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 sarađuje 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?“.

This year's workshop, inspired by the poem "The Death of Omer and Merima", is a step further towards what we've been working on together at KOLO Ensemble for years, and especially within the Ethno-summit TraditionAnew. As the title of the summit indicates, through our Creative workshop, we are trying to breathe a new breath in tradition, unburdened by its canons and rules. As we have been growing, from one year to the next, this year's workshop will be yet another step further towards our imagination and freedom – artistically and in terms of production. Our performance will for the first time step out of the four walls of the usual "box-stage" and will boldly conquer the entire space of the National Theatre Užice. The significantly larger space we inhabit this year will help us in making this year's work even more complex and challenging for us and – we're hoping – a brand new experience for all the workshop participants who make it an authentic experience each year. Their skill, knowledge, craft, rhythm, voices, collective playfulness and subtle emotionality will be what we rely on. As in the past years, our workshop will utilise all the skills and craft of dancers/singers and musicians of KOLO Ensemble: singing, dancing, musical and dramatic talents. The workshop is lead by: director Tara Manić, actress Vanja Ejduš and choreographer and dancer Milan Bačkulja.

Vanja Ejduš

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

Tara Manić

She was born in Belgrade in 1994. After graduating from the Third Belgrade Gymnasium, she enrolled at the Faculty of Dramatic Arts in Belgrade, studying to be a theatre director. She graduated, top of her class, in 2017, with her Photography 51 show, after which she completed her master's degree at the same university with her show Til Ojlenšpigel – on bullshitting' in Ujvideki Sinhaz. As of 2018 she has held the position of associate expert for the course Theatre directing at the Faculty of Dramatic Arts, where she has

Milan Bačkulja

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

Koreograf je tri savremene plesne predstave:

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

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

Raskršće - Premijera 2013. godine, BELEF festival;

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

Vuk Bošković

Rođen 1989. godine. Osnovnu školu i gimnaziju završio u Lazarevcu. Diplomirao na Katedri za dramaturgiju FDU 2012, 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 advetajzingom. Stručni saradnik i sekretar Katedre za dramaturgiju FDU od 2018. godine. Kreativni urednik Ansambla KOLO od 2017. godine.



been working with Professor Alisa Stojanović. Tara's shows have, to this day, had guest appearances in around ten European countries where they have won the Grand Prix or Best director award a few times. She is a recipient of the Neda Depolo First award for her radio drama Hamlet or a failed revolution?

Milan Bačkulja

Milan Bačkulja is a dancer and choreographer who lives and works in Belgrade. He gained his professional dancing experience in the field of performing folk dances in the NATIONAL ENSEMBLE OF FOLK DANCES AND SONGS OF SERBIA KOLO, where he has been a dancer and singer of folk dancing/ tutor. In addition to attending numerous seminars in the field of folk dancing, he has also worked as a tutor to volunteers in the KOLO Ensemble preparing them for performances. Moreover, he has worked as a demonstrator at folk dancing seminars which the KOLO Ensemble organized in Japan in 2010.

He has choreographed three contemporary dance performances:

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

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

Crossroads – Premiere in 2013, BELEF Festival;

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

Vuk Bošković

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

TradicijaNOVA

NACIONALNA NAUČNA KONFERENCIJA

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

PROGRAMSKI ODBOR:

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

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

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

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

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

Srđan Dživdžanović

U ž i c e , 19–25. OKTOBAR 2021.

TradicijaNOVA

NATIONAL SCIENTIFIC CONFERENCE

**Organiser: Serbian National Folk Song and Dance Ensemble "Kolo"
and Insitute of Ethnology and Folklore Research, Zagreb**

PROGAMME BOARD:

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Strahinja Bošković, Serbian National Folk Song and Dance Ensemble "Kolo"

Miloš Čaušević, Serbian National Folk Song and Dance Ensemble "Kolo"

Srđan Dživdžanović

U ž i c e , O c t o b e r 1 9 t h – 2 5 t h 2 0 2 1

Memet Odžal Ozbilgin **PROCES USTANOVLJAVANJA I RAZVOJA NACIONALNIH INSTITUCIJA ZA TURSKE NARODNE IGRE**

Svetlana Gradinac **PEDAGOŠKI I ETIČKI PRINCIPI RADA OLGE SKOVRA**

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U doba relativizma vrijednosti i moralnog nihilizma, u vremenu u kojem se nalazimo na raskrižju između poznatog, dobrog „starog normalnog“ i nepoznatog i neželjenog „novog normalnog“ posebno na polju umjetnosti, osjećali smo potrebu ponovno propitati što želimo u budućnosti kako bismo znali kako krenuti dalje. Povratak pitanjima o nacionalnim koreografskim školama, o plesnim školama folklora odnosno o koreografsko/scenskim pristupima folkloru koja su snažno odjeknula u istočnoj i jugoistočnoj Europi sredinom 20. stoljeća, povratak je na stabilnu točku/temelj, na uporište iz kojeg možemo mirno preispitati „novo normalno“ i usmjeriti našu umjetnost, našu profesiju, ka budućnosti.

Na profesionalnoj folklornoj sceni na području zapadnog Balkana imamo nekoliko nacionalnih koreografskih škola koje su se razvijale s osnutkom triju profesionalnih ansambala od sredine prošloga stoljeća pa sve do danas. Kao predstavnici tih nacionalnih plesnih škola najveći trag ostavili su ansamblu KOLO, LADO i TANEC koji su bili motiv i nadahnuće da narodni ples zaživi ne samo u folklornim koreografijama profesionalnih ansambala, već da nađu svoje mjesto i na nacionalnim baletnim scenama, folklornom amaterizmu u regiji, kao i da potaknu stvaranje novih ansambala u susjednim državama. U vrlo kratkom vremenu ova su tri profesionalna ansambla snažno razvila svoj folklorno-umjetnički izraz koji je doživio široku recepciju ne samo u regiji već je ostavio snažne tragove i u svjetskoj/zapadnoj plesnoj povijesti druge polovice 20. stoljeća, povlačeći sa sobom pokret kolomanije na američkom tlu, u tada vrlo polariziranom svijetu između Istoka i Zapada.

U Europi i svijetu se za istočne nacionalne koreografske škole koje su se razvijale pod utjecajem ruskog koreografa Igora A. Moyseeva govorilo kao o posebnom fenomenu koji je prodro neposredno prije Drugog svjetskog rata upravo zbog neobične kombinacije tradicije i suvremenih plesnih izraza, scenskih rekvizita i scenografija, predstavljenih ne samo na velikoj profesionalnoj pozornici, već obuhvaćajući i širi spektar folklornog amaterizma, na čijoj je sceni to još uvijek dominantan pristup.

Na 5. Etno-samit TradicijaNova koji je pred vama, postavljamo pitanja i promišljamo o plesno-povijesnim temama folklorne scene, otvaramo kritičku raspravu o nacionalnim koreografskim folklornim i baletnim školama koje su se kao zasebne cjeline razvijale pod različitim kreativnim, političkim, ekonomskim, psihološkim utjecajima.

Od 1991. do danas regija je u stalnoj "tranziciji", napuštanje jednog i prijelazu u drugi potpuno drugačiji političko-ekonomski

At a time of relativism of values and moral nihilism, at a time in which we found ourselves on the crossroads between the familiar, good "old normal" and the unknown and unwanted "new normal", especially in the field of the arts, we felt the need to once again question what it is we want in the future in order to know how to move on. The return to the questions on national schools of choreography, on folklore dance schools and choreographic/performance approaches to folklore, that had a great impact in Eastern and South-eastern Europe in mid-20th century, is a return to a stable point/foundation, a footing from which we can calmly examine the "new normal" and steer our craft, our profession, towards the future.

At the professional folklore scene in the region of the Western Balkans, there are several national schools of choreography that have developed with the foundation of the three professional ensembles since the middle of the past century until present. The greatest impact was made by ensembles KOLO, LADO and TANEC as representatives of these national dance schools, serving as motivation and inspiration to help folk dances not only come to life in folklore choreographies of professional ensembles, but also find their place on national ballet stages and as a part of folklore amateurism in the region, as well as to encourage creation of new ensembles in the neighbouring states. In a very short period of time, these three professional ensembles have strongly developed their folklore based artistic expression that was not only widely welcomed in the region and beyond, but also left its mark in the global/western dance history of the second half of the twentieth century, bringing about the movement of "Kolomania" in the US territories, in a world that was at the time strongly polarised between the East and the West.

In Europe and around the world, the Eastern national choreographic schools developed under the influence of the Russian choreographer Igor A. Moyseev were spoken of as a particular phenomenon that emerged just before World War Two for the very reason of the unusual combination of tradition and contemporary dance expressions, stage props and set designs, presented not only on large professional stages, but also involving a wider range of folklore amateurism, where this approach is still prevalent.

At the Fifth Ethno-summit TraditionAnew which you are about to experience, we pose the questions and consider the dance-historical issues of the folklore scene, we open a critical discussion on national schools of choreography and ballet that have developed as separate wholes under different creative, political, economic and psychological influences.

i socijalno-kulturni sistem, karakterističan za kapitalistički zapadni svijet. Zadnjih godinu dana blokirala nas je i pandemija Covid-19 u puno segmenata života i natjerala da tranzitiramo u virtualnom prostoru što su naročito osjetile sve izvedbene umjetnosti. Kontinuirano smo suočeni s mnogim novim pojavama za koje imamo mnogo pitanja, a malo odgovora, o čemu smo na neki način već počeli razmišljati i razgovarati na prošlom Etno-samitu TradicijeNove. Ove godine imamo priliku da mnoga tada otvorena pitanja sa jednogodišnjim iskustvom života u pandemiji i uz nove kritičke perspektive počnemo introspektivno zatvarati kako bi mogli krenuti ka nekom novom i perspektivnijem diskursu za našu umjetnost.

Ove godine bili smo otvoreni i prema istraživanjima o individualnim plesnim pristupima koreografa koji su ostavili trag na profesionalnoj plesnoj sceni, nismo se ograničili samo na plesački dio profesionalne scene, baš suprotno, komparirali smo s procesima koji se dešavaju u folklornom amaterizmu i radujemo se što imamo radove i o trećem jednako važnom segmentu jedne koreografije - kostimu, nošnji, rekvizitima, scenografiji i sl.

Svi znamo da je *Tradicija na sceni* u nekoliko navrata najavljivala radikalan prekid s prošlošću, no budući da tome odolijeva već gotovo devet desetljeća, i ona je još važna svima nama, pozivamo vas da sa nama obilježite i proslavite naš mali jubilej 5. izdanje Etno-samita TradicijeNove, i da zajedno istražimo je li tranzicija doista otvorila nove perspektive i donijela nove osvježavajuće i plodne ideje u folklornoj kulturi plesa i scene? Kakvi koreografski koncepti su dominirali na profesionalnoj plesnoj sceni u proteklih decenija? Možemo li povući paralelu o postojanju nacionalne koreografske škole pod čijim utjecajem su se razvijali kreativni koreografski izrazi na folklornoj i baletnoj plesnoj sceni? Kako se mijenjala estetika i oprema scene za izvedbu folklornih koreografskih ostvarenja (scenografija, kostim, audiovizualna podrška, rekviziti, šminka)? Kakvi sve menadžerski modeli su tranzitirali kroz profesionalnu i amatersku plesnu scenu? Kakav je odjek mijenja, napretka, ali i kriza i problema s kojima se susreće plesna scena? I da zajedno promislimo novo kulturno razdoblje kako bi zadržali nekadašnji značaj narodnog plesa na sceni i u društvu.

From the year 1991 until present, the region has been in a constant state of "transition", leaving one and moving towards another, completely different political-economic and socio-cultural system characteristic of the capitalist western world. In the past year, in many segments of life we were blocked by the Covid-19 pandemic as well, making us carry out our transits across the digital world, which was particularly felt by all the performance arts. We continually face numerous new phenomena on which we have plenty of questions and very few answers, of which we started thinking and discussing at the past edition of TraditionAnew Ethno-summit. This year, we have the opportunity to start to introspectively close many of the issues we tackled back then, with a yearlong experience of living in a pandemic and with newfound critical perspectives, in order to be able to start moving towards a new and more prospective discourse for our art.

This year, we were also open to explorations into individual dance approaches by choreographers who left their mark on professional dance scene, we haven't limited ourselves to the dance related part of the professional scene, on the contrary, we made comparisons between processes taking place in folklore amateurism and we are happy to have speakers addressing the third, equally important, segment of a choreography – costume design, traditional costumes, props, set design etc.

We all know that *Tradition on stage* has announced a radical break with the past on several occasions, but since it has resisted this for almost nine decades and being, as it is, important to all of us, we invite you to mark and celebrate our anniversary, the 5th edition of Ethno-summit TraditionAnew and together with us explore whether transition has indeed opened new perspectives and brought about new refreshing and fruitful ideas in the folklore culture of dance and the stage? Which choreographic concept dominated the professional dance scene in the past decades? Can we draw parallels about the existence of a national choreography school under whose influence creative choreographic expression developed on folklore and ballet dance scenes? How has aesthetics and stage equipment for performances of folklore choreographic creations changed (set and costume design, audio-visual support, props, makeup)? What management models have transited through the professional and amateur dance scene? What is the impact of changes, advances but also crises and problems the dance scene encounters? And also to think about a new cultural era in order to preserve the significance of folk dances on stage and in society, the significance they once had.



Memet Odžal Ozbilgin

Egejski Univerzitet, Nacionalni turski konzervatorijum, Katedra za turske narodne igre
Izmir, Turska

PROCES USTANOVLJAVANJA I RAZVOJA NACIONALNIH INSTITUCIJA ZA TURSKE NARODNE IGRE

Godine 1947, u tursku je pozvana Madam Ninet De Valoa da ustanovi baletsku školu kako bi se osnovao Turski nacionalni balet. Halil Oulturk je postavljen na mesto učitelja „nacionalnih igara“. Godine 1951, Folklorni ansambl KOLO izveo je koncert u operskoj dvorani u Ankari, u okviru kulturne nedelje koju je organizovala Ambasada Jugoslavije. Scenska snaga i kulturni aspekti ove izvedbe imali su veliki uticaj. Kao rezultat toga, Halila Oulturka je vlada na godinu dana poslala u Jugoslaviju, da obavi iztraživanje o tome kako podučavati, dokumentovati, koreografisati i orkestrirati plesove. Tako je scensko prikazivanje narodnih igara počelo da se širi i pretvara u jednu modernu formu predstavljanja u Turskoj.

Nacionalni ansambl narodnih igara osnovan je 1975. godine u okviru Ministarstva turizma i promocije turizma, kao prvi zvanični profesionalni folklorni ansambl u Turskoj. Inovativni scenski aranžmani Nacionalnog ansambla narodnih igara, koji su tradicionalne igre predstavljali kroz moderni scenski pristup, dodali su novi dimenziju razumevanju scenskog izvođenja narodnih igara. Obuka profesionalnih igrača Nacionalnog ansambla narodnih igara i percepcije za scensko predstavljanje koju su stvarali čuveni koreografi tog doba bili su osnova za stvaranje studijskih programa sporta i izvođačkih umetnosti uvršćenih u nastavne programe katedri za turski folklor.

U ovoj studiji, razmatraće se efekti profesionalnih ansambala za folklorne plesove iz Istočne Evrope, kao i procesi ustanovljavanja i razvoja turskih nacionalnih institucija za folklorne plesove. Ispitivaće se socijalni, ekonomski i politički razvoj izvedbi turskih nacionalnih plesova u periodu Republike. Takođe će se evaluirati efekti istočnoevropskih profesionalnih folklornih ansambala na proces u kome su turske katedre za folklorne plesove postale nezavisna grana umetnosti na univerzitetima.

Svetlana Gradinac

PEDAGOŠKI I ETIČKI PRINCIPI RADA OLGE SKOVRA

Osnovni etički principi koje je Olga Skovran postavila u radu Ansambla KOLO bili su zasnovani na konceptu ispravnog ponašanja i na pravom sistemu vrednosti. Reč je



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THE ESTABLISHMENT AND DEVELOPMENT PROCESS OF NATIONAL TURKISH FOLK DANCE INSTITUTIONS

In 1947, Madame Ninette De Valois was invited to Turkey to establish a ballet school in order to found the National Turkish Ballet. Halil Oğultürk was appointed as a teacher for the 'national dances' class.

In 1951, 'KOLO Folk Dance Ensemble' gave a concert in Ankara opera hall as part of the culture week organized by the Yugoslav Embassy. The staging power and cultural aspects of this performance had a great impact. As a result, Halil Oğultürk was sent by the government to Yugoslavia for a year to do research on how to teach, document, choreograph and orchestrate dances. Thus, folk dance staging started to expand and turn into a modern presentation form in Turkey.

The State Folk Dance Ensemble was established in 1975 under the Ministry of Tourism and Promotion as the first official professional folk dance ensemble in Turkey. The innovative stage arrangements of the State Folk Dance Ensemble, which presents traditional dances with a modern staging approach, added a new dimension to the understanding of folk dance staging. The training activities for the professional dancers of the State Folk Dance Ensemble and the perceptions for the staging created by the famous dance choreographers of the period were the basis for the creation of the sports and performing arts courses included in the curriculum of the Turkish Folk Departments.

In this study, the effect of professional folk dance ensembles established in Eastern Europe and the establishment and development process of National Turkish Folk Dance Institutions will be discussed. The social, economic and political development of Turkish folk dance performances from the Republican period will be examined. The effect of Eastern European Professional Folk Dance Ensembles in the process of Turkish folk dance departments becoming an independent art branch in universities will also be evaluated.

Svetlana Gradinac

PEDAGOGICAL AND ETHICAL PRINCIPLES OF THE WORK OF OLGA SKOVAN

The fundamental ethical principles that Olga Skovran established in the work of the Kolo Ensemble were based on the concept of proper conduct and adequate value system. The focus was on what was good, beautiful, just, truthful, harmonious, on furthering individual and collective virtues,



o dobrom, lepom, pravednom, istinitom, harmoničnom, o unapređivanju pojedinačnih i kolektivnih vrlina, perfekcionizmu i odgovornoj primeni tih vrednosti.

Kada je 1948. godine osnovan Ansambl KOLO, na njegovo čelo je postavljena Olga Skovran. Ona je kao iskusni pedagog već radila sa igračima narodnih igara. Između dva rata je bila polaznica sokolskog kursa u Pragu. Sokolski pokret je afirmisao telesne vežbe i ljubav prema slovenskom rodu.

Kao direktorka nacionalnog Ansambla KOLO, Olga Skovran je smatrala da KOLO treba da neguje igre iz svih krajeva Jugoslavije, svih naroda i narodnosti. To je bio fundamentalni princip rada koji nije u tolikoj meri bio zastupljen ni u radu Ansambla LADO iz Zagreba niti u makedonskom ansamblu TANEC. Igrači KOLA su igrali korerografije i iz Makedonije, iz Crne Gore, iz Hrvatske, Dalmacije, Slovenije, Istre, Vojvodine. Duh jugoslovenstva je u punoj meri bio zastupljen samo u Ansamblu KOLO.

Olga Skovran je bila osoba čiji je autoritet zasnovan na znanju, vrednoći, iskustvu, ljubavi, pravednosti i doslednosti. Negovala je visoke etičke kriterijume: pravdoljublje, lepotu, poštenje, istinu, humanizam, druželjublje, ljubav prema svojoj zemlji, posvećenost radu... Radoznalog duha, izgrađenog ukusa, ogromne ljubavi prema narodnom stvaralaštvu, ona je bila svesna svoje uloge, odgovornosti i misije. Gajila je kult prema radu. Bila je izvrstan pedagog, svoje igrače je dobro poznavala, umela je da ceni požrtvovanost i tačnost, da istakne talentovane soliste, da eksperimentiše, istražuje, otkriva nove sadržaje, ali i čuva autentičnost narodnog izraza. Znala je da izabere najvrsnije saradnike koji su svojim znanjem i veštinama doprinosili kvalitetu ansambla. Znala je kako da se ponaša na turnejama po zemlji i svetu i u tom duhu je vaspitavala i članove Ansambla KOLO koji su u svakom trenutku morali biti svesni koga predstavljaju. Umela je da pokaže igračima svaki korak i pokret, znala je kako da kanališe ogromnu stvaralačku energiju članova ansambla, kad da traži više i da ih kritikuje, a kad da ih pohvali. Uživala je nepodeljeno poštovanje. Poznavala je svakog igrača dobro, uočavala je njegove kvalitete, znala je šta od koga može da očekuje. Svako je imao podjednaku šansu. KOLO je kao magnet privlačilo najbolje igrače i pevače, bilo rasadnik znalaca koji su znanje stečeno u KOLU širili dalje.

Igrači KOLA su poštovali njen autoritet. Na probama su morali da budu tačni, pripremljeni i uvežbani. Olga Skovran ih je raspoređivala i delila im uloge prema talentu, vrednoći i posvećenosti. Bila je pravična i nikakvi prigovori nisu dolazili u obzir. Na putovanjima se znao red, vreme je moralo da se poštuje. Svako je morao da vodi računa o svojim obavezama. Dragocen je opis gostovanja u Nemačkoj, gde su se na koncertu pojavili protivnici nove Jugoslavije sa

perfectionism and responsible application of these values. When KOLO Ensemble was founded in 1948, Olga Skovran was appointed its head. As an experienced pedagogue, she had already worked with folk dances performers. Between the two world wars she was a student of the Sokol course in Prague. The Sokol movement promoted physical exercise and the love of Slavic roots.

As the head of the national Ensemble KOLO, Olga Skovran believed that KOLO should cherish dances from all regions of Yugoslavia, all its nations and nationalities. This was a fundamental principle of her work, the one that was not represented to this extent either in the work of LADO Ensemble from Zagreb, or that of the Macedonian ensemble TANEC. The KOLO dancers performed choreographies from Macedonia, Montenegro, Croatia, Dalmatia, Istria, Vojvodina. The spirit of Yugoslavism was represented to the full only in the KOLO Ensemble.

Olga Skovran was a person whose authority was based on knowledge, diligence, experience, love, righteousness and consistence. She nurtured high ethical standards: righteousness, beauty, honesty, truth, humanism, sociability, love of one's country, dedication to work... Of curious spirit, sophisticated taste, with an enormous love of folklore, she was aware of her own role, responsibility and mission. She encouraged the cult of work. She was an extraordinary pedagogue, knew her dancers well, knew how to value dedication and punctuality, to make the talented soloists stand out, to experiment, explore, discover new contents, but also preserve the authenticity of traditional expression. She knew how to select the most exquisite of collaborators who contributed to the quality of the ensemble through their knowledge and skills. She knew how to carry herself on local and international tours and in that spirit she trained members of KOLO Ensemble, who had to be aware of who and what it is they represented at all times. She knew how to demonstrate each move and each step for the dancers, she knew how to channel the huge creative energy of the ensemble members, when to ask for more and criticise, and when to commend. She enjoyed the undivided respect. She knew each dancer well, noted their qualities, knew what she could expect from each and every one. Everyone was given equal opportunities. Like a magnet, KOLO attracted the best dancers and singers and acted as a nursery for experts who further disseminated the experience they gained at KOLO.

The KOLO dancers respected her authority. In rehearsals, they had to be punctual, well prepared and well rehearsed. Olga Skovran cast dancers in accordance with the dancers' talent, diligence and commitment. She was just, and objections were out of the questions. While touring, order was maintained, time had to be respected. Everyone had to take care of their duties. A description of a performance in Germany is precious, where opponents of new Yugoslavia appeared, with provocations. Through her authority, Olga

provokacijama. Olga Skovran je svojim autoritetom umirila igrače, pokazala im kako dostojanstveno i ponosno treba da se ponašaju i da ignorišu sve provokacije.

Ivona Opetčeska Tatarčevska

Uprava za zaštitu kulturne baštine, Skopje, Makedonija

MAKEDONSKI MODEL INSTITUCIONALIZACIJE FOLKLORNE SCENE

U periodu od 70 godina postojanja institucionalizirane folklorne scene u Makedoniji, još uvek nije do kraja jasno izdvojena razlika između akademskog/profesionalnog i amaterskog načina stvaranja i prenošenja folklorne umetnosti sa terena na javnu scenu. Kao da nauka i obrazovanje iz oblasti tancove kulture nikada nisu uspjeli da drže korak sa brzim tempom razvoja folklorne scene, koja je u suštini u drugoj polovini 20. veka preuzela ulogu kreatora, selektora i glavnim stožerom koji je modelirao, preoblikovao i više puta "obnavljao" igračku tradiciju Makedonije.

Zbog nedostatka politike upravljanja ljudskim resursima u kulturi, nedostatak dugih godina od obrazovne strategije u ovoj sferi, institucionalizirana folklorno-igračka scena nije do kraja uspjela da podigne standarde u svom radu, ali zato uspjela je preuzeti čast da više od pola veka stvara, kategorizira, selektira i da na neki način zamrzne folkloriziranu verziju igračke tradicije Makedonije, sve to preko strukture koja je u sebi integrirala jedan profesionalni tancov ansambl (do 2018. godine), i još široko razvijenu mrežu amaterskih plesnih ansambala organiziranih u takozvanom folklornom amaterizmu na regionalni i lokalni nivo.

Folklorna tancova scena u Makedoniji zarobljena u međuprostoru svoje repetitivnosti sa retkim kreativnim intervencijama visoko obrazovanih igrača i koreografa i bez interakcije sa naukom, stigla je samo do pozicije da unificira nacionalni plesni repertoar, prirodno je stigla do stagnacije na području umetničke transpozicije ne samo plesne nego i celokupne folklorne baštine što je u ovu zadnju deceniju rezultiralo čak i do samo/marginalizacije u širem kulturnom miljeu Makedonije.

Josip Forjan

Kulturni centar Travno, Posudionica i radionica narodnih nošnji, Zagreb, Hrvatska

NARODNA NOŠNJA U FOLKLORNOM KONTEKSTU, PRIMJERI DOBRIH I LOŠIH PRAKSI

Zagrebačka je folklorna škola oduvijek osobitu pažnju pridavala narodnoj nošnji. Njezin utemeljitelj Zvonimir Ljevaković stvorio je niz umjetničkih djela u kojima kostim ima istaknutu ulogu.

Skovran calmed the dancers and demonstrated how they should carry themselves with dignity and pride and ignore all provocation.

Ivona Opetčeska Tatarčevska

Cultural Heritage Safeguarding Office, Skopje, Macedonia

MACEDONIAN MODEL OF INSTITUTIONALISATION OF THE FOLKLORE SCENE

In the period of 70 years of existence of institutionalised folklore scene in Macedonia, the distinction between academic/professional and amateur modes of creation and transferring the folklore art from the field to the public stage has still not been clearly defined. It is as though the science and education from the field of the culture of dance have never managed to keep abreast with the fast pace of development of folklore scene, which has in the second half of the twentieth century essentially taken over the role of a creator, selector and main headquarters that modelled, remodelled and “reinvented” dance tradition of Macedonia many times over.

Due to the lack of policies of managing human resources in the field of culture, the longstanding lack of education strategy in this sphere, institutionalised folklore-dance scene has never fully managed to raise the bar in its work, but has instead taken over the “honour” of creating, categorising, selecting and in a way freezing the folklorised version of the dance tradition of Macedonia for over half a century, all of this through a structure integrating within itself a professional dance ensemble (up until 2018) and along with it a widely developed network of amateur dance ensembles organised within the so called “folklore amateurism” at regional and local levels.

The folklore dance scene in Macedonia, imprisoned in the space between its repetitiveness with rare creative interventions by highly educated dancers and choreographers and with no interaction with science, has only managed to reach the position of unifying national dance repertoire, and naturally reached a state of stagnation in the field of artistic transposition not only of dance-related, but entire folklore heritage, which in the past decade even resulted in (self)marginalisation in the wider cultural milieu of Macedonia.

Josip Forjan

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TRADITIONAL COSTUME IN FOLKLORE CONTEXT, EXAMPLES OF GOOD AND BAD PRACTICES

The Zagreb school of folklore has always paid particular

Prateći razvoj kostimografije, možemo uočiti nekoliko faza. Početak karakterizira odabiranje tipične folklorne građe - karakterističnih plesova, glazbe i nošnji većih makro regija kao cjelina (Prigorja, Posavine, Slavonije, Like itd.). Bili su to najčešće starijih tipovi nošnji izrađeni na autarkičan način. Nošnja je imala isključivo ulogu plesnog kostima, rekvizita. U sljedećoj fazi koreografije posežu za glazbeno-plesnom građom pojedinih lokaliteta unutar velikih regija (npr. folklornim tradicijama Brodskog Posavlja unutar Slavonije) ali praksa primjene narodnih nošnji ostaje ista. Suvrste nošnji u kojima su se izvodile prve folklorne umjetničke izvedbe, postale su paradigme, tipovi karakteristični za pojedine regije. To se opravdavalo njihovom autentičnošću, sceničnošću i estetskim vrijednostima. Novo razdoblje karakteriziraju folklorne točke u kojima stvaratelji otkrivaju raznovrsnu i bogatu folklornu baštinu. Ljevakovićevski smisao za detalj i originalnost odijevanja se s više ili manje uspjeha sačuvao do danas. Tome je pogodovala činjenica da se tradicijska narodna odjeća u pojedinim hrvatskim regijama dugo upotrebljavala u svakodnevnom životu a u pojedinim se područjima kontinuirano izrađuje do današnjih dana. Kreativni autori iskorištavaju likovne vrijednosti tekstila za stvaranje efektnih scenskih slika i najrazličitijih dojmova. Kostimografijom se pojačavaju određene koreografske figure, markiraju solisti, razvija scenska radnja i dinamika. Nošnja je i dalje u službi plesa, ali se sve više pažnje posvećuje njenim likovnim vrijednostima. Najnovije trendove mogli bismo nazvati „likovnim pristupom“ u stvaranju folklornih umjetničkih izvedaba. Koreografi obrađuju folklor određenih mikroregija, čak pojedinih sela (nazivi točaka su npr. „Žetva u Kupljenovu“ ili „Fašnik u Turopolju“). U kostimografskom smislu to je eksperimentiranje s manje poznatim, specifičnim varijantama nošnji, novijim odjevnim slojevima u kojima pronalaze estetiku dostojnu pozornice. Težište se sa plesa i glazbe prebacuje na likovnost.

Razvoj kostimografije prate negativne i pozitivne pojave. Neke od negativnih pojava su: šablonsko kopiranje (primjena jednog te istog tipa nošnje bez imalo inventivnosti) i ogoljivanje (lišavanje nakita, detalja, ukrasa, obuće, oglavlja), iskrivljavanje pojedinih pravilnosti u odijevanju (umjesto stila odijevanja određene regije nastaje stil odijevanja pojedinih ansambala) i unificiranje (svi plesači na sceni moraju biti identično odjeveni). Pozitivne su pojave: čuvanje izvornosti i poštovanje zakonitosti odijevanja prema uzrastu (dječja nošnja razlikuje se od nošnje odraslih) i zakonitost odijevanja prema prigodi (radno i svečano ruho, obredno i običajno ruho), afirmiranje manje poznatih suvrsta nošnji pojedinih regija te uvrštavanje na scenu i novijih odjevnih slojeva (formiranih pod utjecajem građanske mode i europskih modnih stilova).

Zaključno, u djelima mlađe generacije koreografa sačuvane



attention to folk costume. Its founder, Zvonimir Ljevaković, has created a series of pieces in which costume design plays an important part.

Following the development of costume design, we can observe several phases. The beginning is characterised by selection of typical folklore material – characteristic dances, music and costume from the major macro-regions as wholes (those of Prigorje, Posavina, Slavonija, Lika etc). These were mostly older types of costume, manufactured in an autarchic way. The costume had the exclusive role of a dance costume, a stage prop. In the next phase, choreographers reached for musical-dance material of certain localities within the major regions (e.g. folklore traditions of Brodsko Posavlje, a part of Slavonija), but the practice of utilising the folk costume remained the same. The subtypes of costume in which the first artistic folklore performances were performed became a paradigm, types characteristic of individual regions. This was justified by their authenticity, their scenic appearance and aesthetic worth. The recent past is characterised by folklore performances in which their creators discover diverse and rich folklore heritage. Ljevakovićesque eye for detail and originality of dressing has been preserved to this very day, with more or less success. This was further enabled by the fact that traditional folk wear in certain regions of Croatia has for a long time been used in everyday life and in certain areas it's continually manufactured until this very day. Creative authors make use of the visual qualities of fabric in order to create striking stage images and most diverse impressions. Costume design enhances certain choreographic figures, soloists are emphasised, action and dynamics are developed on stage. Costume is still in the service of dance itself, but more and more attention is being paid to its visual value. The latest trends could be called a "visual approach" in terms of creating artistic folklore performances. Choreographers address folklore of certain micro-regions, even individual villages (pieces are entitled, for example, "The Harvest in Kupljenovo" or "Festival in Turopolje"). In terms of costume design, this is experimenting with the less known, specific variants of costume, certain more recent sartorial layers in which they find and aesthetic worthy of the stage. The focus shifts from dance and music towards the visual aspects.

Development of costume design is accompanied by both negative and positive effects. Some of the negative effects include: a cookie-cutter style copying (using the same type of costume with no inventiveness whatsoever) and laying bare (omitting jewellery, details, adornments, footwear, headdress), distorting certain regularities in terms of attire (instead of a dressing style of a certain region there appears to be the style of costume of certain ensembles), and unifications (all the dancers on stage must wear identical costumes). Positive effects include: preserving authentic-

su osnovne odlika zagrebačke folklorne škole – smisao za izvornost i originalnost. Smatrajući da su ples, glazba i nošnja jednako važni čimbenici u stvaranju umjetničkog dojma, pružena je i nošnji mogućnost samostalne scenske prezentacije.

Ksenija Zec,

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UGROŽENI RITUALI ZAJEDNIŠTVA

Tema izlaganja odnosi se na pandemijske uvjete kreiranja i distribucije radova u polju izvedbenih umjetnosti. Kako zabrana dodirivanja i grljenja utječe na kreiranje novih scenskih djela? Da li bez fizičkog kontakta mijenjamo odnos prema poimanju anatomskeg krajolika vlastitog tijela? Kako se poimanje vlastitog tijela kao integriranog i socijalno konstituiranog subjekta u okolnostima izolacije dezintegrira zbog nedostatka izravne, tjelesne komunikacije s drugim subjektom? Kako pandemijske mjere utječu na značajne događaje određenih zajednica poput rođenja, bolesti, smrti? Utječe li zabrana fizičke bliskosti na promjenu kolektivnih rituala slavlja i/ili žalovanja. Hoće li lockdown i prisilna digitalizacija ugroziti kolektivno sjećanje zajednica. Gasi li se potreba kolektivnog formatiranja i pamćenja rituala, obreda i tradicija, što izvedbene poetike ostavlja bez uporišta životne prakse. Problem koji se odnosi na istraživanje posljedica izolacije, također uključuje kritičko propitivanje on-line kulture kao nasilnog virtualnog transmitera kulturnih sadržaja koji itekako pospješuje dominantan osjećaj izoliranosti i nepripadanja. Nadalje, ovim izlaganjem želim denuncirati pandemiju kao najveći problem devastacije kulturnog sektora. Pandemija nas je samo zaustavila u vremenu i time skrenula pažnju s negativnih trendova koji ugrožavaju umjetnički sektor. Jačanje društvene odgovornosti u projektima koji u centar problema isključivo stavljaju pandemijske uvjete života, dvosjekli je mač, jer zanemaruje značaj devastacije društva u vremenu prije pandemije, kada je započela ekonomska destabilizacija kulturnog okruženja i devastacija javnih prostora. Ovakvo, svima još neshvatljivo okruženje zahtijeva traženje novih kodova, obrazaca i izvedbenih rituala namijenjenih drugačijim, još neistraženim postupcima stvaranja. Zajednica se treba ponovno otkriti i ponovno pustiti da živi želju za susretom, dodirivanjem i ostajanjem ZAJEDNO.

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HRVATSKA VOKALNA TRADICIJSKA KULTURA U VRIJEME COVID-A, OPSTANAK U NOVIM UVJETIMA

Hrvatska vokalna tradicijska kultura integralna je i važ-

ity and observing the rules of dressing according to age (children's wear differs from that of the grown-ups) and regularities in terms of occasion (work and festive wear, ritual and custom wear), affirming the less known co-types of costume of certain regions and inclusion of more recent layers of garments on stage (emerging under the influence of townsfolk wear and European fashion styles).

In conclusion, in the works of younger generation of choreographers, the fundamental traits of the Zagreb school of folklore have been preserved – a sense of authenticity and originality. In the belief that dance, music and costume are equally important agents in creating an artistic impression, costume has also been given the opportunity of independent stage presentation.

Ksenija Zec,

Academy of Dramatic Arts, University of Zagreb, Croatia

IMPERILED RITUALS OF COMMONALITY

The subject of the presentation refers to pandemic conditions of creating and distributing the work in the field of performance arts. How does the ban on touching and hugging impact the creation of new performance pieces? Without physical touch, do we change our relation to perceiving the anatomical landscape of our own bodies? How does the notion of our own body as an integrated and socially constituted subject disintegrate in the circumstances of isolation, due to the lack of direct, physical communication with another subject? How do the pandemic related measures impact the important events within certain communities, events such as birth, illness, death? Does the ban on physical closeness impact the changes in collective rituals of festivals and/or grieving. Will lockdowns and forced digitalisation imperil communities' collective memory. Does the need for collective formatting and remembering rituals, rites and traditions die down, leaving the performance poetics without their footing in living practices. The issue relating to researching the problems of isolation also includes critical questioning of on-line culture as a violent virtual transmitter of cultural contents that very much promotes the prevailing sense of isolation and not belonging. Furthermore, in this lecture I would like to denounce the pandemic as the biggest problem of devastation of cultural sectors. Pandemic has merely frozen us in time and thus drawn attention away from the negative trends endangering the artistic sector. Strengthening social accountability through projects that treat pandemic related living conditions as the core of the problem is a two-edged sword because it neglects the significance of devastation of society in the time preceding the pandemic, when economic destabilisation of cultural surroundings and devastation of public spaces had commenced. This environment, still dif-

na sastavnica hrvatske tradicijske kulture. Karakterizira je raznolikost vokalnih stilova u različitim hrvatskim regijama, različitim etnografskim zonama. Od polovine prošlog stoljeća, mnogi od vokalnih stilova doživjeli su raznovrsne stilske preinake kroz izvedbe različitih ansambala dok su se drugi manje ili više uspjeli održati u svojem izvornom obliku. U posljednjih godinu i pol dana svi oni dijelili su istu sudbinu zatvorenog javnog izvedbenog prostora kojeg su jedino mogli zamijeniti zajedničkim virtualnim prostorom. Primjeri nove virtualne vokalne prakse imale su svoj učinak i osigurale prividan kontinuitet u novim (nemogućim) uvjetima. Primjeri dobre i drugačije prakse predstaviti će raznolike pristupe aktivnosti, prenošenja i učenja vokalne glazbe u novim uvjetima.

Iva Niemčić

Institut za etnologiju i folkloristiku, Zagreb, Hrvatska

KAKO JE POKLAD PREŽIVIO COVID-19

Epidemiološko ludilo koje uz razna uvođenja i popuštanja mjera traje već više od godinu dana, uveliko je promijenilo svakodnevni život usmjerivši svaki segment društvenog života na digitalnu društvenost. Fizička distanca kao jedan od temeljnih zahtjeva u doba pandemije koronavirusom donijela je značajne promjene u predstavljanju, produkciji pa i recepciji svih umjetničkih i kulturnih formata pa tako i tradicijskih praksi. Prema etomuzikologinji Naili Ceribašić, mahom se uvodi „praksa i iskustvo na daljinu“ što iz temelja mijenja izvedbene odnose prezentera i receptora – interakciju izvođača i publike. U svijetlu nove normalnosti zanimalo me predstavljanje lastovskog poklada u lokalnoj zajednici u kojem posljednjih desetak godina sudjeluje oko 150 aktivnih izvođača, uz stotinjak promatrača - mještana, novinara, istraživača i hrabrih zimskih turista. Kako će se ljudi na terenu snaći u „novom normalnom“ s epidemiološkim mjerama koje ne dozvoljavaju okupljanja, zabavu i druženje. Prošlogodišnji pokladni običaj održao se netom prije pojave epidemije, dok su okupljanja, slavlja i druženja velikog broja ljudi bila sastavni dio svakodnevnice. Ovo-godišnji, poklad 2021. ulazi u tzv. „ново normalno“ u kojem sve što je prije bilo regularno i uobičajeno to više nije. U ovom izlaganju predstaviti ću kako je lastovski poklad preživio Covid-19.

Sonja Zdravkova Đeparoska

Fakultet muzičke umetnosti, Skopje, Makedonija

FORMATI NACIONALNIH IGRAČKIH STILOVA/ŠKOLA

U vreme segmentacije i potrebe da se bude drugačiji, autentičniji od drugih, legitimno se postavlja pitanje formata izvođačkih škola. Napori da se kreira model koji će



ficult for everyone to comprehend, calls for the search for new codes, patterns and performance rituals intended for different, still unexplored procedures of creativity. Community needs to be rediscovered and allowed to live out its desire for meeting, touching and remaining TOGETHER.

Joško Čaleta

Institute of Ethnology and Folklore Research, Zagreb, Croatia

CROATIAN TRADITIONAL VOCAL CULTURE IN THE TIMES OF COVID, SURVIVAL IN THE NEW CIRCUMSTANCES

Croatian traditional vocal culture is an integral and important part of Croatian traditional culture. It's characterised by diversity of vocal styles in different regions of Croatia, different ethnographic zones. Since mid-twentieth century, many of the vocal styles experienced diverse stylistic transformations through performances of different ensembles, whilst others managed to maintain their original form. In the past year and a half they all shared the same fate of closed public performance spaces that could only be substituted by a shared virtual space. The examples of new virtual vocal practice had their effect and ensured a semblance of continuity in the new (impossible) conditions. The examples of good and different practices will present diverse approaches to activities, transmitting and learning vocal music in the new circumstances.

Iva Niemčić

Institute of Ethnology and Folklore Research, Zagreb, Croatia

HOW CARNIVAL SURVIVED COVID-19

Epidemiological madness that has lasted for over a year, accompanied by introducing and withdrawing of different measures, has largely changed the everyday life, directing every segment of social life to digital socialising. Physical distance, as one of the fundamental requirements in the time of the coronavirus pandemic brought about significant changes in presenting, producing and even the very reception of all artistic and cultural formats, including traditional practices. According to ethnomusicologist Naila Ceribašić, the "distance practice and experience" is introduced, which fundamentally changes performance relations of presenters and receptors – the interaction between performers and spectators. In the light of the new normal, I was interested in the presentation of the Carnival of Lastovo in the local community in which around 150 active participants took part for the past ten or so years, alongside the 100 or so spectators – locals, journalists, researchers and courageous wintertime tourists. How will

razvijati konkretni nacionalni izvođački diskurs (generalno u odnosu na različite stilove scenske igre) na primeru Makedonije su vidljivi. Izlaganje se odnosi na analizu edukativnih planova i programa koji su implementirani, bili su ili su još na snazi u jedinoj profesionalnoj baletskoj školi u Makedoniji. DMBUC „Ilija Nikolovski Luj“ u Skopju ima odsek za balet, moderni ples i folklor (tradicijski smer). Sa jedne strane vidljivo je preuzimanje postojećih modela i njihovo prilagođavanje domaćim karakteristikama i okolnostima. Sa druge tendencija kreiranja potpuno novih programa i postupak provjere očekivanih rezultata, analogna mogućnost za promjene i intervencije u slučaju nefunkcionalnosti i neprikladnosti. Na prvi pogled, naravno, prednost se daje stvaranju autentičnih modela plesnog obrazovanja, ali to je pre svega povezano sa scenskim igračkim stilovima i njihovim specifikacijama. Vremenski okvir analize obuhvata tri decade, od početka neovisnosti Makedonije 1991. do danas.

Janko Dimitrijević

Ansambl narodnih igara i pesama Srbije „Kolo“, Beograd, Srbija

POLITIKE REPREZENTACIJE TRADICIONALNE KULTURE: ANSAMBL NARODNIH IGARA I PESAMA SRBIJE „KOLO“ U POSLEDNJOJ DECIENIJI XX VEKA

Ovaj rad ima za cilj da osvetli transformaciju celokupne politike rada i prezentacije Ansambla narodnih igara i pesama Srbije „Kolo“ koja se odigrala paralelno sa raspadom SFRJ, i da komparativno utvrdi dihotomne, ali nadopunjujuće odlike ove dve programske orijentacije u periodu od 1990. do 2000. godine. Pored toga, cilj je da se celokupno delovanje Ansambla sagleda u kontekstu širih društveno-političkih dešavanja koja su delovala kao ključni inicijator promena u datom vremenskom periodu. Repertoarski zaokret, kojim se ovaj rad bavi, konkretno se ogleda u činjenici da u poslednjoj deceniji XX veka sa repertoara nestaju koreografije koje obrađuju plesno nasleđe van prostora Republike Srbije, što se jasno može videti na programskim knjižicama toga perioda. Istovremeno, na repertoar Ansambla postavljeno je 13 premijernih koreografija tradicionalnog plesa, od kojih je velika većina bazirana na tradicionalnim seoskim plesovima.

Liz Meliș

Nezavisni istraživač, Velika Britanija/Rumunija

KOREOGRAFI NOVE GENERACIJE I RAZVOJ PRISTUPA KOREOGRAFIJI RUMUNSKIH IGARA

Ova prezentacija razmatraće nedavne razvoje u rumunskom scenskom plesu i karijere koreografa nove generacije. Navedeće se na moju prethodnu prezentaciju na samitu

people in the field cope in the “new normal” with epidemiologic measures that do not allow gatherings, celebrations and socialising. Last year’s traditional carnival ritual took place just before the epidemic commenced, whilst gatherings, celebrations and socialising of a large number of people were an integral part of the everyday. This year’s Carnival, that of 2021, took place during the so called “new normal” in which everything that used to be regular and common is no longer so. In this presentation, I will present how the Carnival of Lastovo survived Covid-19.

Sonja Zdravkova Djeparoska

Faculty of Music, Skopje, Macedonia

FORMATS OF NATIONAL DANCE STYLES/SCHOOLS

At the time of segmentation and the need to be different, more authentic than others, the legitimate question arises of formats of performance schools. Efforts to create a model that will develop a concrete national performance discourse (generally in relation to the various styles of performance dance) are visible in the case of Macedonia. This lecture will address the analysis of educational plans and programmes that were implemented, that used to be, or still are, in use at the sole professional ballet school in Macedonia. DMBUC “Ilija Nikolovski Luj” in Skopje comprises Departments of Ballet, Modern Dance and Folklore (traditional department). On one hand, accepting the existing models and adapting them to local characteristics and circumstances is evident. On the other, there are the trends of creating completely new programmes and the procedure of testing the expected results, and thence the opportunities for changes and interventions in the case of their being non-functional or inappropriate. At the first glance, naturally, the emphasis is placed on creating authentic models of dance education, but this is primarily linked to the stage dance styles and their specifics. Timeline of the analysis includes three decades, from the start of Macedonia’s independence until present.

Janko Dimitrijević

Serbian National Folk Dance and Song Ensemble “Kolo”,
Belgrade, Serbia

POLICIES OF REPRESENTATION OF TRADITIONAL CULTURE: SERBIAN NATIONAL SONG AND DANCE ENSEMBLE “KOLO” IN THE FINAL DECADE OF THE 20TH CENTURY

This paper has the goal of shedding light on the transformation of the overall policy of work and presentation of Serbian National Song and Dance Ensemble “Kolo”, which took place parallel to the fallout of Socialist Federal Re-

TradicijaNova pre pet godina, koja je obuhvatala istoriju ansambalskih izvođenja sve do naših dana.

“Novija” generacija rumunskih koreografa u najvećem broju slučajeva grupiše svoje aktivnosti pod krovim naslovom poput *scoala de dans de XXXX*. Ove organizacije obuhvataju časove plesa za decu, tinejdžerske ansamble i rekreativne časove plesa za odrasle. Često, zbog izvora finansiranja, matični ansambl (bilo profesionalni ili amaterski) deluje kao odvojeni, ali blisko povezani, subjekat.

Trenutno dostupne aspiracije mladih koreografa vezane za obuku imaju dve odvojene linije. Oni šire svoje koreo-etnografsko znanje tako što redovno pohađaju seminare na kojima lokalni ili regionalni koreografi drže obuku iz oblasti rumunskih plesova. Regularnost ovih seminara omogućila je stvaranje jake mreže trenutno aktivnih koreografa i entuzijastičnih mladih plesača u Rumuniji (uzrasta od 20-70 godina).

Mnogi od najaktivnijih koreografa takođe su stekli akademske kvalifikacije masters nivoa na nekoj od akademskih institucija u većim gradovima Rumunije, iz oblasti scenske koreografije, umetnosti muzičkog spektakla ili koreografske pedagogije.

Učešće na ovim akademskim kursevima na kojima se izučava umetnost scenske igre kao rezultat je dalo to da koreografi brojnih istaknutih ansambala (kako profesionalnih, tako i amaterskih) eksperimentišu s različitim formama scenskog prikazivanja koje često obuhvataju dramske elemente.

Uz svoje aktivnosti vezane za ples, mnogi koreografi su diversifikovali svoje ekonomske i/ili kulturne profile srodnim preduzećima, među koje se ubrajaju radionice izrade kostima s kompjuterizovanim vezom, konkurišući za EU projektno finansiranje specifičnih etnografskih projekata, od kojih neki podrazumevaju terenski rad vezan za aplikacije o nematerijalnim kulturnim dobrima i etnografske publikacije.

Elizabet Kolevska

Privatna baletska škola „Arabeska”, Štip, Makedonija

TRADICIJA I MODERNOST

Tranzicija tradicije zasnovana na političkom i kulturnom društvenom razvoju jeste duboka i zanimljiva oblast koja nudi mnogo različitih aspekata i koncepata narodne kulture i igre. Studija narodnih igara počinje arhiviranim istraživanjima i prikupljanjem pesama i notacije, plesovi su snimani, pokreti analizirani, a arhive pohranjene u državnim institucijama. Oformljeni su i podržavani mnogi amaterski ansambli, akademije i škole folklorne umetnosti/muzike/igre.

public of Yugoslavia, and to comparatively determine the dichotomous, but also complementary, traits of these two programme orientations in the period from 1990 – 2000. Along with this, the goal is for the overall activity of the Ensemble to be viewed in the context of broader socio-political occurrences that acted as a key initiators of the changes in the given time period. The turnaround in terms of repertoire that this paper addresses is reflected in the fact that in the final decade of the twentieth century choreographies that address dance heritage from the regions outside of Republic of Serbia disappear from the repertoire, which is clearly visible in the programme booklets of the period. At the same time, 13 traditional dance choreographies were included in the repertoire of the Ensemble, the majority of which is based on traditional village dances.

Liz Melish

Independent researcher, UK/Romania

NEW GENERATION CHOREOGRAPHERS AND EVOLVING APPROACHES TO ROMANIAN DANCE CHOREOGRAPHY

This presentation will consider recent developments in Romanian performance dance and the careers of the new generation choreographers. It will follow on from my previous presentation at TraditionAnew five years ago which covered the history of ensemble performance to the current time.

The 'newer' generation of Romanian choreographers in most cases group their activities under the umbrella of a title such as 'scoala de dans de XXXXX'. These organisations incorporate children's dance classes, teenage ensembles and recreational dance classes for adults. Often due to funding sources the parent ensemble (whether professional or amateur) operates as a separate entity but is closely linked.

The currently available training aspirations for the younger choreographers have two separate lines. They widen their choreo-ethnographic knowledge by attending regular seminars where Romanian dances are taught by local or regional choreographers. The regularity of these seminars has enabled a strong network to be established among the currently active choreographers and enthusiastic young dancers in Romania (ages between 20 and 70).

Many of the most active choreographers have also pursued an academic qualification at masters level based at one of the academic institutions in the major cities in Romania in either choreographic staging, the art of musical spectacol or else in choreographic pedagogy.

Participation in these academic courses teaching the art

Komunistička era promenila je estetiku interpretacije folkloru i uživanja u njemu, stvorivši estetsko iskustvo u kome folklor počinje da služi savremenom životu. Kako je ovo promenilo tradiciju i je li tradicija i dalje autentična ili je to u našoj zemlji jedna adaptivnija forma tradicije? Makedonska tradicionalna muzika i ples institucionalizovani su 2001. godine u Nacionalnoj muzičkoj i baletskoj školi „Ilija Nikolovski Luj“, kao edukativna forma prakse. Postali su i predmet jednog od odseka u okviru Katedre za balet. Makedonija je zemlja koja neguje tradiciju, ali kad govorimo o plesu uopšte, posle perioda tranzicije ne možemo da nađemo mnogo toga u smislu inkorporiranja folklorne tradicije u balet ili savremene plesne predstave. Iz perioda od početka razvoja makedonskog baleta do perioda tranzicije (nakon 1990. godine) kao reference moguće je navesti mnoge klasične balette koji tradiciju uključuju u pokrete, muziku i kostime. Ali kasnije nailazimo na svega nekoliko pokušaja. Tašula – nastala 2004. godine jeste jedan od njih.

Znači li to da baletska tradicija raskida s folklornom i da moderni ples nalazi sopstvene načine da provocira publiku, a da tradicija više nije aktuelna tema. Treba li tradicija da bude prilagodljivija modernosti ili mi nastojimo da ne izgubimo autentičnost svog istorijskog i kulturnog identiteta? Moje istraživanje zasnivaće se na paralelnoj liniji edukativnog folklornog plesa, njegovog postavljanja na scenu i interesovanja publike za tradiciju ili njene modifikovane forme. Bugarski folklorni ples stvorio je jedan oblik aranžiranog folkloru, što predstavlja proces transformacije seoskih plesnih praksi na način na koji one postaju pogodne za scensko prikazivanje. Mnoge folklorne i koreografske akademije zahtevaju klasično baletsko obrazovanje kao preduslov za prijem. Ovo istraživanje pokušać da otkrije šta je tačno zajedničko tradiciji i modernosti i kako ove dve oblasti jedna drugu podržavaju i nadopunjuju - ili to ne čine.

Vladimir Dekić

Ansambl narodnih igara i pesama Srbije „Kolo“, Beograd, Srbija

BUDUĆNOST TRADICIONALNE UMETNOSTI

Šta je budućnost tradicionalne kulture i umetnosti? To je pitanje za čijim odgovorom tragam prethodnih šest godina kao direktor Ansambla KOLO i prethodnih četvrt veka kao radnik u kulturi.

Svet se menja oko nas neverovatnom brzinom. Tako je prethodne dve decenije i taj trend će se nastaviti i u narednom periodu. Izazovi su svuda oko nas, kulturni sadržaji koji su konkurencija našoj umetnosti se svakog dana umnožavaju, nove tehnologije omogućavaju generisanje kulture za mlade ljude koja je u potpunosti odvojena od kulturnog



of staging has resulted in choreographers of a number of prominent ensembles (both professional and amateur) experimenting with different forms of staging that often incorporate dramatic elements.

In addition to their dance activities, many choreographers have diversified their economic and/or cultural profiles with associated enterprises including costume making workshops with computerised embroidery, applying for EU project funding for specific ethnographic projects some involving fieldwork connected to intangible cultural heritage applications and ethnographic publication.

Elizabet Kolevska

Private ballet school Arabesque, Shtip, Macedonia

TRADITION AND MODERNITY

The transition of tradition based on political and cultural social development is deep and interesting field which provides many different aspects and concepts of folk culture and dance. The study of folk dancing begins with filed researches collecting songs and paper notation, dances were recorded and filmed, movements have been analysed and archives were stored in state facilities. Many amateur ensembles, academies and schools of folk art/music/dance were formed and supported.

The Communist era changed the aesthetic of folklore interpretation and degustation, by creating an aesthetic experience where folklore grows to serve the contemporary living. How has this changed the tradition and is the tradition still authentic or more adaptive form of tradition in our country? Macedonian traditional music and dance was institutionalized into the National Music and Ballet School "Ilija Nikolovski Luj" in 2001 as educational form of practice. It has become one of the sections of study as part of the Ballet department. Macedonia is a country that cherishes traditions, but speaking of dance in general, after the period of transition we can't find a lot in combining the folklore tradition into ballet or contemporary dance performances. From the period of the beginning of the development of Macedonian ballet to the period of transition (after 1990) we can refer to many classical ballets that incorporate the tradition in movements, music and dance costumes. But later, we can speak for just a few attempts. "Tashula" – created in 2004 is one of them.

Does that mean that the ballet tradition is breaking up with the folklore tradition and the modern dance is finding its own ways of provoking the audience where tradition is not a current topic anymore. Does the tradition need to be more adaptive to modernity or are we trying not to lose the authenticity of our own historical and cultural identity? My exploration will be based on the parallel line of educational folklore dance, its placement of the stage and the interest

nasleđa na kome mi gradimo naše profesionalne živote. Problemi izgledaju kao da su na svakom koraku. Ili barem tako izgleda.

Ali ako me je nešto naučio rad u prethodne više od dve decenije u umetnosti, to je da svi trendovi, svi izazovi i svi "problemi" u sebi kriju i određene prilike u kojima možemo da ne samo osiguramo budućnost, već i da osvojimo prostor za koji nismo mislili da je moguć. Da, brzina kojom se kreće kultura se promenila, ali je istovremeno i postala plića. U takvom okruženju, nasleđe koje ima dubinu, koje se stvara vekovima, koje iza sebe ima istoriju i jedinstvenu šansu da učestvuje u stvaranju budućnosti koristeći digitalna i druga oruđa savremenog sveta. Poenta ove prezentacije nije da ohrabri kolege i saradnike "da za nas ima budućnosti", nego da demonstrira, kroz primere i rad, da vreme tradicionalne umetnosti i kulture dolazi i da u budućnosti mi ne samo da možemo da postojimo, već da koristeći savremeni svet, možemo da ovu našu umetnost vratimo bliže centru kulturnog života naših društava.



of the audience for the tradition or the modified form of it. Bulgarian folklore dance has created form of arranged folklore which is the process of transforming the village dance practices making them suitable for stage observing. Many of the folklore and choreography academies needed a background in classical ballet to gain admission. The research will try to find out where exactly does the common line lies between tradition and modernity and how do they support and fulfill each other or not.

Vladimir Dekić

Serbian National Folk Song and Dance Ensemble "Kolo",
Belgrade, Serbia

THE FUTURE OF TRADITIONAL ART

What is the future of traditional culture and art? I've been on a quest for the answer to this question for the past six years as head of KOLO Ensemble, as well as for the quarter of a century before that as a culture worker.

The world around us is changing at an incredible speed. It has been for the past two decades and the trend will continue in the forthcoming period too. Challenges surround us, cultural contents of our craft is in competition with multiply on a daily basis, new technologies enable generating culture for young people, a culture entirely separate from the cultural heritage we build our professional lives on. Problems seem to be facing us at each step. Or at least they appear to be.

But if there's one thing I've learned working in the arts for over two decades, it is that all trends, all challenges and all "problems" hide within themselves certain opportunities through which we not only can secure our future, but also conquer spaces we never thought possible. Yes, the pace culture moves at has changed, but culture has also become more shallow. In such an environment, heritage that has depth, that has been created for centuries, which has history behind it, also has a unique chance to take part in creating the future utilising digital and other tools of the contemporary world. The point of this presentation is not to assure colleagues and collaborators that "there is a future for us", but rather to demonstrate, through examples and work, that the time of traditional arts and culture is yet to come and that we not only can exist in the future, but that we also can, by making use of the contemporary world, return our craft to the centre of cultural lives of our societies.

MEMET ODŽAL OZBILGIN, Dr. sc. inženjer, diplomirani filozof (BA), Profesor plesa (PhD), Nacionalni turski konzervatorijum Ege Univerziteta, Katedra za turske narodne plesove, u Izmiru, Turska. Od 1991. godine predaje na studijskim programima o tipovima, žanrovima, istoriji i scenskom izvođenju tradicionalnih plesova u Turskoj. U svojim publikacijama i istraživačkim prezentacijama bavi se strukturalnom analizom tradicionalnih igara iz Anadolije i promenama u socio-kulturnom kontekstu. Predsednik je ICTM Studijske grupe za muziku i plesove u Jugoistočnoj Evropi i član Etnokoreološke studijske grupe. Objavio je tri knjige o Etnokoreologiji. Član je uredničkog odbora i recenzent stručnih časopisa o muzici i studijama plesa u Turskoj.

SVETLANA GRADINAC PROF. (1946) rođena je u Somboru gde je završila Osnovnu školu „Avram Mrazović“ i Gimnaziju „Veljko Petrović“. Diplomirala je na Filološkom fakultetu u Beogradu na grupi za jugoslovensku književnost i srpskohrvatski jezik. Radila je u kulturi i obrazovanju. Bila je urednik programa Susreti i Radost Evrope u Dečjem kulturnom centru. Potom je bila profesor srpskog jezika i književnosti i retorike u Pravno-poslovnoj školi u Beogradu. Jedan je od osnivača republičkog takmičenja u besedništvu, osnovanog 1996. godine. U Dečjem kulturnom centru Beograd vodila je radionicu govorne kulture „Javni nastup i ja“. Na Pravnom fakultetu Univerziteta Union, 13 godina je bila predavač po pozivu na kursu Pravna retorika i odnosi s javnošću, a godinu dana je bila predavač retorike i na Fakultetu za medije i komunikaciju. Od 2010. radi u Srednjoj školi za ekonomiju, pravo i administraciju kao profesor retorike i kulture jezičkog izražavanja, vodi novinarsku i retoričku sekciju, urednik je školskog časopisa EPA glas i redovno piše i objavljuje priloge iz jezičke kulture „Jezička metla“. Učenici i studenti Svetlane Gradinac osvajali su brojnih nagrada na republičkim takmičenjima u besedništvu, kao i na prestižnom Festivalu besedništva „Lux verbi“ u Sremskoj Mitrovici. Objavila je više od 50 članaka iz oblasti književnosti i retorike u stručnim časopisima. Moderator je književnih susreta. Voditelj je mnogih radionica i seminara. Bavi se lekturom i pisanjem recenzija za pojedine knjige i učestvuje na promocijama. Koautor je ridera „Pravna retorika i odnosi s javnošću“. Vodila je višednevne seminare o govornoj kulturi i javnom nastupu u Kikindi, Beogradu, Despotovcu i u Obrenovcu. Dobitnik je priznanja Najboljima za rad sa najmlađima i prvi je dobitnik Ben Akibinog besedničkog venca, nagrade Fondacije Branislav Nušić na Desetoj Nušićijadi. Jedan je od osnivača Udruženja za kulturu, umetnost i međunarodnu saradnju Adligat.

MEHMET ÖCAL ÖZBILGIN, Dr. sc. Engineer, Philosophy (BA), Dance Professor (PhD), Ege University State Turkish Music Conservatory, Turkish Folk Dance Department in İzmir, Turkey. Since 1991 taught courses on types, genres, history and staging of traditional dances in Turkey. Publications and research presentations treat structural analysis of Anatolian traditional dances and changes in socio-cultural context. Chair of ICTM Study Group on Music and Dance in Southeastern Europe and member of Ethnochoreology Study Group. Published three books on Ethnochoreology. Editorial board and referees of journals of music and dance studies in Turkey.

SVETLANA GRADINAC, PROF. (1946), born in Sombor, where she completed primary school "Avram Mrazović" and high school "Veljko Petrović". She graduated from the Faculty of Philology in Belgrade, Department of Yugoslav Literature and Serbo-Croatian Language. She has worked in the fields of culture and education. She was a programme editor of "Encounters" and "The Joy of Europe" at Children's Culture Centre. After this, she was a professor of Serbian language and literature and rhetoric at the High School for Law and Business in Belgrade. She is one of the founders of Republic Oratory Competition, founded in 1996. At the Children's Culture Centre in Belgrade she lead the public speech workshop, Public Performance and Myself. At the Faculty of Law of Union University, she was a guest lecturer at the course of Legal Rhetoric and Public Relations, and a lecturer of Rhetoric at the Faculty of Media and Communication for a year. Since 2010, she has worked at the High School of Economics, Law and Administration as a professor of rhetoric and the culture of verbal expression, she leads the journalism and rhetoric clubs, she is the editor of the school journal EPA Voice and is a regular contributor with her columns on language, "The Linguistic Broom". Svetlana Gradinac's students are laureates of numerous awards at the republic-level competitions in rhetoric, as well as at the prestigious Rhetoric Festival Lux Verbi in Sremska Mitrovica. She has published over 50 papers in the field of literature and rhetoric in academic journals. She is a moderator of literary events and a leader of numerous workshops and seminars. She also works as a proof-reader and reviewer of select books and takes part at their launches. She is co-author of the "Juristic Rhetoric and Public Relations" reader. She has held seminars on speech culture and public performance in Kikinda, Belgrade, Despotovac and Obrenovac. Laureate of the award "For the Best Ones in the Work with the Youngest ones", and the first laureate of the "Ben Akiba Oratory Wreath", the award presented by the Branislav Nušić Foundation during the Tenth Nušićijada Festival. One of the founders of the Association for Culture, Arts and International Collaboration Adligat.

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

JOSIP FORJAN diplomirao je na Filozofskom fakultetu u Zagrebu 1986. godine. Od 1987. godine radi kao stručni suradnik za folklornu djelatnost u Zajednici kulturno-umjetničkih društava Zagreba, od 1989. godine kao voditelj Posudionice i radionice narodnih nošnji, a od 2008. godine ravnatelj je Kulturnog centra „Travno“. Razvija i unaprjeđuje djelatnost Posudionice i radionice narodnih nošnji primjenjujući u praksi etnološka, muzeološka i folkloristička znanja. Istražuje narodne nošnje, rekonstrukciju i restauraciju, te proučava različite mogućnosti njihove folklorne primjene. Bio je predavač kolegija o hrvatskom tradicijskom odijevanju na Školi folklor. Voditelj je ljetne Radionice tradicijskih tekstilnih vještina, izrade i restauracije narodnih nošnji. Aktivno prati i profesionalnim i stručnim radom doprinosi razvoju hrvatskog folklornog amaterizma. Ravnatelj je Međunarodne smotre folklor Zagreb. Autor je folklornih koncerata te različitih umjetničkih programa. U koreografskom radu začetnik je likovnog pristupa u folklornoj scenskoj umjetnosti. Ističe likovne i estetske vrijednosti narodnih nošnji i afirmira folklornu kostimografiju koja postaje ravnopravni čimbenik u stvaranju scenskog umjetničkog dojma. Autor je nekoliko izložbi, radionica, revija i članaka u kojima istražuje tradicijsko tekstilno rukotvorstvo i narodne nošnje, te utjecaj građanske mode i europskih stilskih epoha na narodne nošnje. Za zasluge u kulturi odlikovan je državnim ordenom. Od Hrvatskog etnološkog društva dobio je posebno priznanje za stručni rad na obnovi narodnih nošnji u okviru projekta Ministarstva kulture Republike Hrvatske na rekonstrukciji i obnovi tradicijske kulturne baštine poplavljenih sela Hrvatske (županjske Posavine).

IVONA OPETČESKA TATARČEVSKA, MR. SC.

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

JOSIP FORJAN graduated from the Faculty of Philosophy in Zagreb in 1986. Since 1987 he has been working as an expert associate for folklore activity in to the Association of Cultural and Artistic Societies of Zagreb, since 1989 as the head of the The Folk Costume Manufacturing and Rental Department, and since 2008 he has been the director of the Travno Cultural Center. Develops and enhances the activity of The Folk Costume Manufacturing and Rental Department, applying ethnological, museological and folkloristic knowledge in practice. He researches folk costumes, reconstruction and restoration, and studies various possibilities of their folklore application. He was a lecturer in the course on Croatian traditional dressing at the School of Folklore. He is the leader of the Summer Workshop on Traditional Textile Skills, Folk Costume Design and Restoration. Actively monitors and contributes to development through professional and professional work Croatian folklore amateurism. He is the director of the Zagreb International Folklore Festival. He is the author of folklore concerts and various art programs. In the choreographic work he initiated the fine arts approach in folklore performing arts. It emphasizes the artistic and aesthetic values of folk costumes and affirms folklore costume design, which becomes an equal factor in creating a stage artistic impression. He is the author of several exhibitions, workshops, magazines and articles exploring traditional textile handicrafts and folk costumes, as well as the impact of civic fashion and European style epochs on folk costumes. For his cultural merits he was awarded the State Order. He received special recognition from the Croatian Ethnological Society for his professional work on the restoration of national costumes within the project of the Ministry of Culture of

KSENIJA ZEC, prof. rođena 1963. godine u Brežicama (Slovenija). Njezino umjetničko djelovanje 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. Od 2012. zajedno s Petrom Hrašćanec osniva i vodi Umjetničku organizaciju 21:21. Predsjednica je Upravnog odbora Zaklade „Kultura nova“. Zaposlena je na Akademiji dramske umjetnosti Sveučilišta u Zagrebu u zvanju redovite profesorice na Katedri scenskog pokreta, a trenutno obavlja dužnost prodekanice za nastavu i studente kazališnih studija.

JOŠKO ČAleta, DR. SC. (Trogir, 1964.), etnomuzikolog, glazbeni pedagog, kompozitor, glazbeni producent i dirigent znanstveni je suradnik Instituta za etnologiju i folkloristiku. Uz znanstveno-istraživački rad, koji je većinom fokusiran na glazbene prakse Dalmacije i Dalmatinskoga zaleđa, područje znanstvenog rada fokusirano je i na polje primijenjene etnomuzikologije. Brojne vokalne radionice i seminari uz suradnju s velikim brojem vokalnih ansambala dijelom su spomenute primjene. Savjetodavnu ulogu u formiranju glazbeno-scenskih izričaja folklornih skupina ostvaruje kao član stručnih, savjetodavnih i ocjenjivačkih komisija, smotri i festivala diljem Hrvatske. Od 2001. godine surađuje s ansamblom LADO kao skladatelj, obrađivač, vokalni pedagog i dirigent. Također, osnivač je i voditelj vokalnog ansambla Kantaduri specijaliziranoga za tradicijsku vokalnu glazbu jadranskog i dinarskog kulturnog područja. Posebno se ističe suradnja s Katarinom Livljanić i ansamblom Dialogos iz Pariza, što je rezultiralo glazbenim djelima Dalmatica (inspirirano srednjovjekovnom crkvenom glazbom južne Hrvatske) i Anđeli heretici (inspirirano stećcima i religijskom baštinom srednjovjekovne Bosne i Hercegovine). Glazbeni je producent 30-tak nosača zvuka, voditelj i dirigent brojnih klapa (Trogir,...) i vokalnih ansambala (Harmonija disonance, Pučki pivači KBF-a). Rezultat toga su brojne nagrade i priznanja: Josip Andreis, Porin (16), Orlando, Ivan Lukačić, Franjo Ksaver Kuhač (2014. i 2018.), Ljubo Stipišić Delmata, Milovan Gavazzi. Posljednje priznanje u nizu je Orden Reda Danice Hrvatske s likom Marka Marulića za osobiti doprinos i zasluge u promociji hrvatske tradicijske kulture.

the Republic of Croatia on the reconstruction and restoration of the traditional cultural heritage of the flooded villages of Croatia (Posavina County).

KSENIJA ZEC, prof. Born in 1963 in Brežice (Slovenia). Her artistic activities are very diverse and span across the fields ranging from choreography, movement, theatre direction and devising performance playtexts to organisation, production and leading artistic organisations. In her professional work, she realised collaborations with Zagreb Dance Ensemble, Contemporary Dance Studio, Dance Centre TALA, Exit Theatre. As a movement coach and choreographer, she has worked on plays in almost all Croatian institutional theatres, festival productions and cinema. In 2012, together with Petra Hrašćanec, she establishes and is the head of the Artistic Organisation 21:21. Chairperson of the Management Board of the Kultura nova Foundation. Employed at the Academy of Dramatic Arts of the University in Zagreb, as a professor at the Department of Stage Movement, and she is currently serving as vice-dean for teaching and students of theatre studies.

JOŠKO ČALETA, DR. SC. (Trogir, 1964), ethnomusicologist, music pedagogue, composer, music producer and conductor, is a scientific associate of the Institute of Ethnology and Folklore Research. Along with his scientific and research work, mostly focusing on musical practices of Dalmatia and mainland Dalmatia, his field of scientific interest is also focused on the field of applied ethnomusicology. Numerous vocal workshops and seminars including collaboration with a large number of vocal ensembles are a part of the aforementioned application. As a consultant in forming musical performance expression of folklore groups he has been a member of professional, consulting and evaluating committees, festivals and gatherings throughout Croatia. Since 2001, he has collaborated with LADO Ensemble as a composer, arranger, vocal pedagogue and conductor. He is also the founder and head of vocal ensemble Kantaduri, specialising in traditional vocal music of Adriatic and Dinaric cultural region. Collaboration with Katarina Livljanić and Paris based ensemble Dialogos is particularly notable, resulting in musical pieces Dalmatica (inspired by medieval ecclesiastical music of Southern Croatia) and Heretic Angels (inspired by tombstones and religious heritage of medieval Bosnia and Herzegovina). He has been the music producer of around 30 music editions, the leader and conductor with many vocal groups (Trogir...) and vocal ensembles (Harmonija disonance, Pucki pivači KBFa). This resulted in numerous prizes and awards (awards: Josip Andreis,

IVA NIEMČIĆ DR. SC. rođena u Zagrebu, diplomirala je 1997. etnologiju i češki jezik i književnost na Filozofskom fakultetu Sveučilišta u Zagrebu. Magistrirala je 2002. s radom Ples i rod u lastovskom pokladu. Godine 2007. obranila je disertaciju pod naslovom Ples i rod te stekla zvanje doktora znanosti iz područja humanističkih znanosti, polje etnologija i kulturna antropologija. Od 1998. godine zaposlena je u Institutu za etnologiju i folkloristiku u Zagrebu (IEF), u zvanju znanstvene suradnice od 2010. godine. Članica je Znanstvenog vijeća IEF-a, predsjednica u dva mandata (2017. – 2018.), sudjeluje u radu uredništva institutskog časopisa Narodna umjetnost, kojem je od 2019. glavna urednica. Koordinatorica je Izdavačkog odbora Instituta. U mandatu od 2011. do 2014. bila je pomoćnica ravnatelja, a od 2019. ravnateljica je Instituta. Kontinuirano sudjeluje u provedbi institutskih znanstveno-istraživačkih projekata. Od 2000. intenzivno surađuje s međunarodnom Studijskom skupinom za etnokoreologiju pri Međunarodnom savjetu za tradicijsku glazbu – International Council for Traditional Music (ICTM) Study Group on Ethnochoreology, od 2003. posebno s njezinom podskupinom za kružne i parovne plesove (ICTM Study Group on Ethnochoreology Sub-Study Group on Round dances – 19th century derived couple dances), a od 2010. i sa Studijskom skupinom za glazbu i ples jugoistočne Europe istoga udruženja (ICTM Study Group on Music and Dance in Southeastern Europe). Od 2014. razvila je višegodišnju suradnju s udrugom „Anatomija otoka – centar za istraživanje i razvoj“. Redovito sudjeluje izlaganjima na simpozijima navedenih istraživačkih skupina, a nerijetko se uključuje i u njihovu organizaciju.

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

Porin (16), Orlando, Ivan Lukačić, Franjo Ksaver Kuhač (2014, 2018.), Ljubo Stipišić Delmata, Milovan Gavazzi). His latest award is the Medal of the Order of Danica Hrvatska with the portrait of Marko Marulić for extraordinary contributions and merits in promoting Croatian traditional culture.

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

She publishes the results of her research, presenting them on scientific gatherings and applying them in her professional work. Until 2021, she has taken part in thirty one local and international scientific gatherings. She published three books so far: a scientific one, as author (The Carnival of Lastovo: Dance-Ethnologic Study, 2011), a professional one, as co-author (Dance Research Published or Publicly Presented by Members of the Study Group on Ethnochoreology, 2003), thirty papers in Croatian and English in journals and collections, as well as a series of reviews, overviews and expert analyses in various publications. She is a longstanding member of professional jury of Festival of Folklore Amateurs of the City of Zagreb and a folklore amateurism selector with Croatian Ministry of Culture. Since 2015, she

SONJA ZDRAVKOVA DJEPAROSKA DR. SC. je profesor na Fakultetu muzičke umetnosti Univerziteta „Sv. Ćirilo i Metodije“. Diplomirala je i magistrirala baletsku pedagogiju i koreografiju na Akademiji za pozorišnu umetnost (GITIS), Moskva, Rusija. Magistrarske i doktorske studije iz teatrologije stekla je na Fakultetu dramskih umetnosti u Skopju, Makedonija. Učestvuje na mnogim međunarodnim naučnim projektima i skupovima na kojima promoviše makedonsku plesnu kulturu. Napisala je šest knjiga. Članica je nacionalnog odbora za ICTM i ITI. Kao učesnik u projektu Pozorište u Makedoniji; (FDA, 2003.) dobitnik je nacionalne nagrade Goce Delčev.

JANKO DIMITRIJEVIĆ M.A. student rođen je 1987. godine u Kragujevcu. Od 2006. godine je zaposlen u Ansamblu „Kolo“. Diplomirao je na Odeljenju za etnologiju i antropologiju, Filozofskog fakulteta u Beogradu. Trenutno pohađa master studije Etnomuzikologije i etnokoreologije, na Fakultetu muzičke umetnosti u Beogradu. Sarađuje sa brojnim ansamblima u zemlji, i inostranstvu. Intenzivno se bavi koreografijom tradicionalnog plesa od 2015. godine.

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

ELIZABET KOLEVSKA, MA, rođena 4.5. 1992. u Skopju, republika Makedonija. Obrazovanje sticala u oblasti klasičnog baleta, savremenog i džez plesa, uz diplomske i postdiplomske studije baletske pedagogije – savremenog plesa na Fakultetu muzičke umetnosti u Skopju. Godine 2018. postaje deo kolektiva DMBUC „Ilija Nikolovski Luj“ kao pedagog na predmetima Teorija plesa, Istorija baleta, Savremena plesna metodologija i Prakse modernog i džez plesa. Vlasnica privatne baletske škole „Arabeska“ u Štipu, Makedonija.

is a member of the City of Zagreb Cultural-Artistic Amateurism Council. She promotes scientific work and ethnochoreology in her public lectures, printed media and appearances in radio and television programmes.

SONJA ZDRAVKOVA DJEPAROSKA DR. SC. is a professor at the Faculty of Music of the University St. Cyrill and Methody in Skopje. She obtained her BA and MA degrees in Ballet Choreography and Choreography at the Academy of Theatre Art (GITIS), Moscow, Russia. She completed her master and doctoral studies in Theatrology at the Faculty of Dramatic Arts in Skopje, Macedonia. She takes part in numerous international scientific projects and gatherings where she promotes Macedonian dance culture. She is the author of six books and a member of National Board of ICTM and ITI as a participant in the project Theatre in Macedonia (FDA, 2003). She is a laureate of the Goce Delčev National Award.

JANKO DIMITRIJEVIC, MA Student. Born in 1987 in Kragujevac. Employed at the KOLO Ensemble since 2006. Received his BA at the Department of Ethnology and Anthropology of the Faculty of Philosophy in Belgrade. Currently attending his MA studies in Ethnomusicology and Ethnochoreology at the Faculty of Music in Belgrade. He's collaborated with numerous ensembles locally and internationally. Since 2015, he is intensely involved in choreography of traditional dance.

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

ELIZABET KOLEVSKA, M.A. born 4.5.1992 in Skopje, Republic

VLADIMIR DEKIĆ

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

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

Zvanični jezici Etno-samita: srpski, hrvatski i engleski jezik

of Macedonia. Education background in the fields of classical ballet, contemporary dance and jazz dance with a Bachelor and Master degree in ballet pedagogy – contemporary dance on FMU Skopje. In 2018 became part of the collective of DMBUC “Ilija Nikolovski Luj” as a pedagogist of dance theory, history of ballet, contemporary dance methodology and modern and jazz dance practice. Owner of a private ballet school Arabesque in Shtip, Macedonia.

VLADIMIR DEKIĆ

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

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

Official languages of the Ethno-summit: Serbian, Croatian and English



SELO ZLAKUSA NA UNESCO LISTI NEMATERIJALNOG KULTURNOG NASLEĐA

Međuvladin komitet UNESCO doneo je odluku 16. decembra 2020. godine o upisu ZLAKUSKOG GRNČARSTVA na Reprezentativnu listu nematerijalnog nasleđa. To je četvrti element iz Srbije koji se našao na toj listi (tu su i narodne igra „Kolo“, Pevanje uz gusle i slava).

Izrada zlakuske grnčarije odnosi se na znanja i veštine u vezi sa izradom posuda za termičku obradu hrane a izrađene su od materijala koji se nalaze u neposrednoj blizini ovog sela. Tokom posete, imaćemo priliku da se upoznamo sa kompletnim procesom proizvodnje ove grnčarije, onako kako je on dospelo na listu.

Demonstracija će se izvesti u porodičnoj radionici Darka Tešića čija se porodica bavi ovim zanatom više od 200 godina.

POTPEČKA PEĆINA

Potpečka pećina je spomenik prirode koji se nalazi 14 kilometara od Užica. Ono što ovu pećinu čini izuzetnom je sam ulaz koji se ubraja u monumentalno delo prirode u obliku potkovice visine 50 metara i predstavlja najviši pećinski ulaz u Srbiji. Potpečka pećina je izvorskog tipa, jer su je izgradile vode ponornica koje posle podzemnog toka izbijaju ispred pećine i grade pećinsku reku Petnicu. U unutrašnjosti pećine pronađeni su ostaci još iz vremena neolita: keramika, kremensko oruđe, obrađeni jelenski rogovi. Stene u pećini su beličaste boje, masivne, delom bankovite i slojevite. Naslage bigra koje su nastale iz voda pećinskih reka se posebno ističu među geološkim tvorevinama.

Potpečka pećina ima svojstvo prirodnog dobra i zaštićena je zbog svog karakterističnog ulaza, raznovrsnih oblika kalcitne ornamentike, specifičnih hidroloških obeležja, načina nastanka i geo-morfo-hidrološke serije koju čine kraška drežnička depresija.

ZLATIBOR

Planina Zlatibor je područje jedinstvene ekološke, biološke, kulturne i estetske vrednosti, očuvanih predela, živopisnih pejzaža, livada, pašnjaka i stoletnih borovih šuma, sa vrednim objektima narodnog graditeljstva, kulturno istorijskog nasleđa i prepoznatljivo je zbog svojih zdravstveno-turističkih i rekreativnih sadržaja. Turistički centar je izrastao u najveći u Srbiji koji svake godine privlači stotine hiljada posetilaca.



THE VILLAGE OF ZLAKUSA, PART OF THE UNESCO LIST OF INTANGIBLE CULTURAL HERITAGE

On December 16 2020, the UNESCO Intergovernmental Committee made a decision on including the ZLAKUSA POTTERY in the Representative List of Intangible Cultural Heritage. This is the fourth element from Serbia that made it to that list (alongside folk dance "Kolo", singing to the gusle, and the Slava).

The making of Zlakusa pottery relates to knowledge and skills in producing vessel for thermal processing of food, and it is made from materials found in the immediate vicinity of this village.

During the visit, we will have the opportunity to acquaint ourselves with the entire process of making of this pottery, in the way it was included in the List.

Demonstration will take place in the family workshop of Darko Tešić, whose family has practiced this craft for over 200 years.



THE POTPEĆE CAVE

The Potpeće cave is a natural monument situated 14 km from Užice. What makes this cave extraordinary is the entrance itself, which is considered to be one of the monumental natural masterpieces, of horseshoe shape and 50 metres in height, representing the tallest cave entrance in Serbia. Potpeće cave is of the inflow type, as it was formed by waters of subterranean streams that, after their subterranean course, emerge right in front of the cave itself, creating the river of Petnica. Inside the cave, remains from the Neolithic period were found: pottery, flint tools, modelled deer antlers. The rocks inside the cave are of whitish colour, massive, partly sedimented. Layers of gypsum formed by the waters of the cave streams stand out among the geological formations. The Potpeće cave has the characteristics of a natural heritage and is protected because of its characteristic entrance, various types of calcite ornaments, specific hydrological features, manner of formation and geo-morpho-hydrological series formed by the karst depression of Drežnik.

ZLATIBOR

The mountain of Zlatibor is a region of unique ecological, biological, cultural and aesthetic value, with intact landscapes, picturesque scenery, meadows, pastures and centennial pine forests, valuable objects of traditional architecture and cultural historical heritage, well known for its health-tourism and recreational contents too.

ZLATIBORSKA ZLATNA GONDOLA

Gondola je zvanično puštena u rad 11. januara 2021. godine. Sa svojih impresivnih devet kilometara trase, preuzela je titulu najduže panoramske gondole na svetu. Zlatiborska zlatna gondola povezuje centar Zlatibora sa skijalištem Tornik, što je ujedno i najviši vrh planine. Sa trenutnim kapacitetom od 600 putnika po satu u 55 zasebnih kabina sa po 10 mesta, gondola pruža mnogobrojnim turistima nezaboravan doživljaj i 25 minuta uživanja u živopisnim pejzažima Zlatibora, koliko traje vožnja u jednom pravcu.

Gondola ima jednu međustanicu na Ribničkom jezeru, gde je planiran razvoj projekta Novi Zlatibor (turizam visoke kategorije, na preko 200 ha zemljišta).

PLANINA TARA

Tara je 13. jula 1981. godine proglašena za Nacionalni park. Pretpostavlja se da su trijaski krečnjaci, na severnim stranama Tare u tercijeru bili obala Panonskog mora. Zbog povoljne klime i zabačenosti na Tari je opstao relikv i endemit balkanskog poluostrva Pančićeve omorike, kao i mnogi drugi spomenici prirode, blago rečeno živi fosili. Tara je uglavnom izgrađena od krečnjaka, prosečne nadmorske visine 1000-1200 metara. Otkriveno je 34 šumske i 19 livadskih botaničkih zajednica, 53 vrste sisara, 135 vrsta ptica.

JEZERO ZAOVINE

Izgradnjom brane na reci Beli rzav formirano je jezero koje se zvezdasto razliva u najnižim delovima sela Zaovine. Brana je visoka 130 metara a najveća dubina jezera je 80 metara. Pri maksimalnom nivou ovo jezero na 892 metara nadmorske visine i sa 150 hm³ vode, pruža izvanredan vizuelni efekat.

U akumulacijama je evidentirano 14 vrsta riba, predstavnika 6 familija: potočna pastrmka, kalifornijska pastrmka, skobalj, klen, mrena i dr.

KANJON DRINE

Nakon obilaska - ukrcavanje na brod i plovdba kanjonom reke Drine, jednog od najdubljih kanjona u Evropi. Okomite stene koje se spuštaju sa vrhova visokih i 1500 metara pružaju jedinstven osećaj. Inače plovdba se odvija jezerom Perućac, nastalim pregrađivanjem reke Drine.

The tourist centre has become the largest in Serbia, attracting hundreds of thousands of visitors each year.

THE GOLDEN GONDOLA OF ZLATIBOR

The Gondola was officially launched on January 11th 2011. With its 9 km long route, it has earned the title of the longest panoramic gondola in the world. The Golden Gondola of Zlatibor links the centre of Zlatibor with the Tornik Ski slope, which is, at the same time, the highest summit of the mountain. With its current capacity of 600 passengers per hour in 55 separate carriages with 10 seats each, the 25 minute ride on the gondola offers numerous tourists an unforgettable experience and 25 minutes of sheer enjoyment in the scenic landscapes of Zlatibor.

The Gondola has one stop at the Ribnik Lake, where the development of New Zlatibor is planned (high class tourism resort on over 200 acres of land).

MOUNT TARA

On July 13 1981, Tara was proclaimed a National Park. It is assumed that the Triassic karst slopes on the northern side of Tara used to be the shores of the Pannonia sea in the tertiary period. Due to its favourable climate and remoteness, a relict and an endemic species of Balkan peninsula, the Pančić spruce, survived there as well as many other relics of nature, the living fossils, to put it mildly. Mount Tara consists mostly of limestone, and is 1000-1200 metres in height, on average. So far, 34 forest and 19 meadow botanical communities were discovered, 53 mammal and 135 bird species.

THE ZAOVINE LAKE

After the construction of a dam on the Beli Rzav river, a star shaped lake was formed, spreading across the lowest parts of the village of Zaovine. The dam is 130 m high, and the lake's maximum depth is 80 meters. At its maximum water level, at the elevation of 892m and with 150 hm³ of water, the lake offers a remarkable visual effect. In the accumulations, 14 species of fish are recorded, representatives of 6 different families: brown trout, rainbow trout, common nase, chub, common barbel etc.

MEANDRI UVCA

Specijalni rezervat prirode Uvac nalazi se u jugozapadnoj Srbiji, okružen je planinama i obuhvata površinu od više od 7.500 hektara. Dve trećine rezervata su na teritoriji opštine Nova Varoš, a ostatak pripada Sjenici. Minimalna nadmorska visina je 760 metara, a maksimalna 1.322 metara.

Rezervat je najpoznatiji po meandrima reke Uvac, čije su vode usekle sebi put između visokih stena. Zbog specifičnog sastava zemljišta, ovaj predeo je bogat pećinama. Park prirode slovi i za stanište oko 130 vrsta ptica, među kojima je i čuveni beloglavi sup, jedna od dve preostale vrste lešinara koji se danas gnezde na području Srbije. Beloglavi sup je kod nas upravo ovde spasen od istrebljenja. Rezervat Uvac drugi je po veličini ove vrste u Evropi, a prvi na Balkanu.

Zahvaljujemo:

Gradu Užice
dr Jeleni Raković Radivojević, gradonačelnici
Dragoljubu Stojadinoviću, zameniku gradonačelnice
Ratku Trmčiću, članu Gradskog veća za društvene delatnosti
dr Zoranu Militarovu, članu Štaba za vanredne situacije Grada Užice
Ivanu Stanisavljeviću, članu Gradskog veća za javna preduzeća
Branislavu Mitroviću, predsedniku skupštine Grada

Miroslavu Rađenu, direktoru Turističke organizacije regije Zapadna Srbija
Zoranu Stamatoviću, direktoru Narodnog pozorišta
Nemanji Rankoviću, umetničkom direktoru Narodnog pozorišta
Ljiljani Matić, glavnoj organizatorki Narodnog pozorišta
Jeleni Vasović, direktorki Gradskog kulturnog centra Užice
Milošu Milojeviću, programskom direktoru Gradskog kulturnog centra Užice
Slavici Stefanović, direktorki Narodnog muzeja Užice
Darku Tešiću, predsedniku Udruženja lončara Zlakusa

Turističkoj organizaciji Zlatibora i Kulturnom centru Zlatibor
Vladanu Živanoviću, direktoru turističke organizacije Zlatibor
Jovi Pavloviću, Stopića pećina



THE DRINA CANYON

The sightseeing tour is followed by a boat trip along the canyon of the river Drina, one of the deepest canyons in Europe. Near vertical rocks plummeting from the summits up to 1500 metres high offer a unique feeling. The rest of the journey takes place on the lake of Perućac, formed by the division of the river Drina.

MEANDERS OF THE UVAC

Special nature reserve Uvac is situated in South-western Serbia, on the area of over 7500 hectares surrounded by mountains. Two thirds of the reserve are a part of the municipality of Nova Varoš and the rest is in the municipality of Sjenica. Minimum elevation is 760 metres, maximum 1322 metres. The reserve is best known for the meanders of the river Uvac, whose waters forge their way between the tall rocks. Due to specific ground composition, this area abounds in caves. The nature reserve is considered to be a habitat of around 130 bird species, including the famous griffon vulture, one of the two remaining vulture species nesting in Serbia today. The griffon vulture is saved from extinction in this very area. The Uvac reserve is the second largest nature reserve of this kind in Europe, and the largest one in the Balkans.

We would like to extend our gratitude to:

The city of Užice
dr Jelena Raković Radivojević, Mayor
Dragoljub Stojadinović, Deputy Mayor
Ratko Trmčić, member of City Council for Social Activities
dr Zoran Militarov, member of Emergency Headquarters of the city of Užice
Ivan Stanislavljević, member of City Council for Public Companies
Branislav Mitrović, president of the City Council

Miroslav Rađen, head of Tourist organisation of the region of Western Serbia
Zoran Stamatović, head of the National Theatre Užice
Nemanja Ranković, artistic director of the National Theatre Užice
Ljiljana Matić, head producer of the National Theatre
Jelena Vasović, director of Užice cultural center
Miloš Milojević, programme director of Užice cultural center
Slavica Stefanović, director of Užice Nation Museum
Darko Tešić, president of "Zlakusa" association

Tourist organisation of Zlatibor and Zlatibor Cultural Centre
Vladan Živanović, head of the Tourist organisation of Zlatibor
Jova Pavlović, Stopića cave



НАРОДНО ПОЗОРИШТЕ



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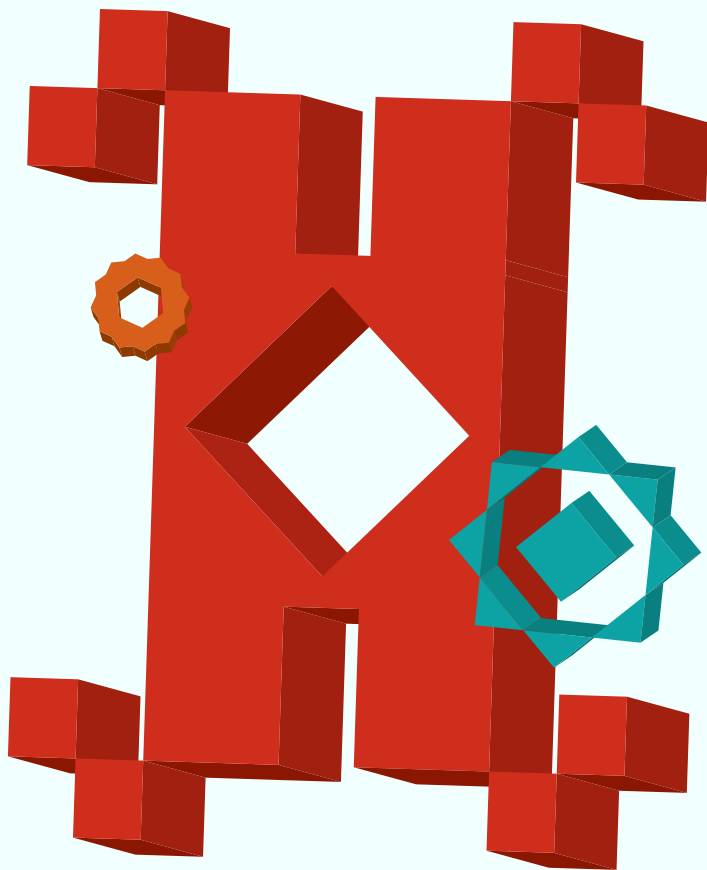
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