



Istorija i identitet umetnice u srpskoj modernoj umetnosti – kreiranje izvora za naučnu i umetničku transpoziciju
History and Identity of Female Artist in Serbian Modern Art – Creating a Source for Scientific and Artistic Transposition



ARS FEMINA IDENTITAS



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– kreiranje izvora za naučnu i umetničku transpoziciju

History and Identity of Female Artist in Serbian Modern Art
– Creating a Source for Scientific and Artistic Transposition



ARSFID
ARS
FEMINA
IDENTITAS



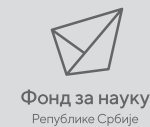
Univerzitet u Novom Sadu
Akademija umetnosti

ARSFID

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Ova publikacija je deo projekta „Istorija i identitet umetnice u srpskoj modernoj umetnosti – kreiranje izvora za naučnu i umetničku transpoziciju ARSFID“ koji se finansira sredstvima Fonda za nauku Republike Srbije u okviru programa IDENTITETI, br. projekta 1010. / This publication is a part of the project „History and identity of female artist in serbian modern art – creating a source for scientific and artistic transposition – ARSFID“ supported by Science Fund of the Republic of Serbia, #Grant No. 1010.

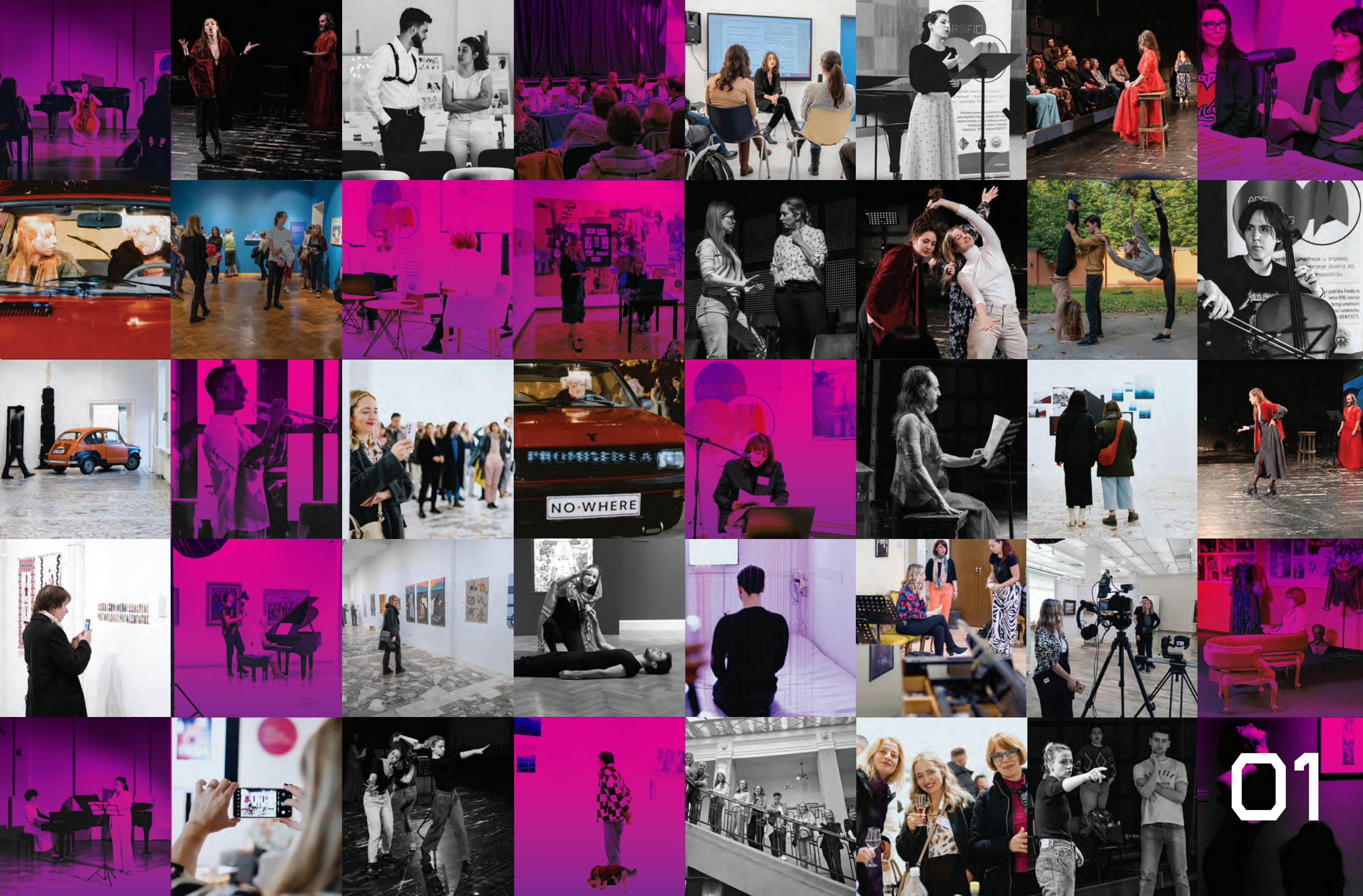


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ARSFID PROJEKAT
Polazna tačka

ARSFID PROJECT
The Starting Point

01

„Istorija i identitet umetnice u srpskoj modernoj umetnosti – kreiranje izvora za naučnu i umetničku transpoziciju – ARSFID” naziv je dvogodišnjeg naučnog projekta koji je sproveden uz podršku Fonda za nauku Republike Srbije, sa ciljem povećanja vidljivosti umetnica na umetničkoj sceni Srbije. Projekat se realizuje kroz saradnju tri institucije: Akademije umetnosti Univerziteta u Novom Sadu koja je i nosilac projekta, Fakulteta muzičke umetnosti Univerziteta umetnosti u Beogradu i Instituta za književnost i umetnost u Beogradu. Na projektu je angažovano ukupno 13 istraživača, naučnika i umetnika.

Ideja da se realizuje jedan ovakav projekat proizašla je iz preliminaranih istraživanja ARSFID tima u kojima su uočeni patrilinearni, represivni i diskriminativni društveni obrasci, odnosno postojanje nejednakosti kada su u pitanju autorske pozicije žena i muškaraca. Premda je broj akademskih umetnica u srpskom društvu u porastu, to se nedovoljno reflektuje na umetničku „scenu” u globalu. Slični podaci dobijeni su u gotovo svim oblastima umetničkog delovanja – radovi umetnica su u značajnoj mernjini, bilo da je reč o galerijskim kolekcijama, dramskim predstavama, književnim nagradama ili muzičkim repertoarima, pa sve do enciklopedijskih izdanja o umetnicima u Srbiji, koja između ostalog nastoje da kreiraju „zvaničnu” istoriju umetnosti. Uz diskontinuitet recepcije ženskog autorstva u Srbiji, ovi uvidi su jasan pokazatelj da bi zaokret od dominantno maskuline tradicije u kulturnoj politici trebalo da predstavlja prioritet kulturnih i obrazovnih institucija.

Ova situacija se može objasniti fenomenom strukturne amnezije koji ukazuje zašto je i u okvirima istorije umetnosti toliko malo pažnje posvećivano ženskom autorstvu, te zašto je zvanični narativ uskraćen za toliko važnih imena i karika u našem srpskom/jugoslovenskom sećanju.

„Suštinsko pitanje u proučavanju (...) svake umetnosti ženskog autorstva, predstavlja naime, **fenomen strukturne amnezije**. Ovaj pojam je 1947. godine uveo Džon A. Barns (John Barnes) u istraživanja genealogije uopšte, a u smislu sećanja i beleženja pre svega onih rodbinskih i kulturnih veza koje su od društvenog značaja i koje su po pravilu uslovljene patrijarhatom. Pojava o kojoj je Barns pisao podrazumeva kulturno i društveno iznuđeni proces zaboravljanja imena onih predaka koji nisu smatrani bitnim karikama u rodoslovu (majki, na primer), odgurivanja na marginu ili čak njihovog potpunog brisanja.”¹

Kako bi se povećala vidljivost umetnica na umetničkoj sceni Srbije, te izvršila revizija ženskog stvaralačkog identiteta u zvaničnom istorijskom

History and Identity of Female Artist in Serbian Modern Art – Creating a Source for Scientific and Artistic Transposition - ARSFID is the title of a two-year scientific project implemented supported by the Science Fund of the Republic of Serbia, and aimed of increasing the visibility of female artists on the Serbian art scene. The project is implemented as a collaborative effort of three institutions: the Academy of Arts of the University of Novi Sad, which serves as the project leader, the Faculty of Music of the University of Arts in Belgrade, and the Institute of Literature and Arts in Belgrade. A team of 13 researchers, scientists and artists is engaged in the project implementation.

The idea for this project arose from preliminary research conducted by the ARSFID team, which identified patrilineal, repressive and discriminatory social patterns, i.e., the noted inequality in the authorial positions of women and men. Although the number of academic female artists in Serbian society is increasing, this shift remains insufficiently reflected in the artistic “scene” in general. Similar data has been found across nearly all artistic fields: works by female artists are significantly underrepresented in gallery collections, theatre productions, literary awards or music repertoires, and even encyclopaedic editions on artists in Serbia, which, among other things, aspire to inform an “official” history of art. In addition to the discontinuity in the reception of female authorship in Serbia, these insights are a clear indicator that cultural and educational institutions should make a shift away from the dominantly masculine tradition in cultural policy their priority.

The phenomenon of structural amnesia can provide an explanation for this situation, as it indicates why female authorship has received so little attention in art history, and explains why the official narrative has been deprived of so many significant names and links in the chain of our Serbian/Yugoslav memory.

“The pivotal issue in the study (...) of any art of female authorship is **the phenomenon of structural amnesia**. This concept was introduced in 1947 by John A. Barnes into the study of genealogy in general describing the practice of remembering and recording primarily those kinship and cultural ties that are socially significant and are, as a rule, shaped by patriarchy. The phenomenon that Barnes wrote about entails a culturally and socially imposed process of forgetting the names of those ancestors who were not deemed important genealogical links (such as mothers), marginalising or even completely erasing them.”¹

narativu i obrazovnim sadržajima, osmišljen je projekat ARSFID [Ars–Femina–Identitas] čiju osnovu predstavlja **digitalna baza** kreirana na zvaničnoj internet stranici projekta (arsfid.edu.rs). Rezultat posvećenog istraživanja ARSFID tima je preko 180 profila umetnica koje pripadaju jednoj od četiri umetničke oblasti: **vizuelne umetnosti, muzika, književnost, drama i pozorište**, i koji uključuju ne samo njihove biograme, već i spiskove radova, recepciju, internet izvore, priloge, intervju e i druge relevantne podatke. Za samo dve godine postojanja digitalna baza postala je referentna tačka stvaralaštva savremenih umetnica i ujedno platforma na kojoj se razvija ženska kreativno-umetnička mreža.

Istraživači ARSFID tima tokom trajanja projekta ukazivali su na mogućnosti korišćenja digitalne baze kao platforme za naučnu i umetničku produkciju. Premda je ARSFID projekat naučnog profila, u okviru njega je organizovan i produciran i niz umetničkih događaja: **Poetski performans Samo proveravam, Masterklas za mlade kompozitore i kompozitorke, Pozorišni performans Biti žena, Koncert Savremene srpske kompozitorke, Izložba radova studenata Akademije umetnosti Pitaćeš me!** koji su imali za cilj da skrenu pažnju javnosti na bogatu kulturnu baštinu naših umetnica, ostvarujući sinhrono i prigodan edukativni karakter. Kako bi se realizovao kontinuitet ove ideje i održivost projekta, jedan od ključnih zahteva za sve pomenute događaje bio je uključivanje mladih u svaki segment projekta bilo kao stvarao ca i izvođača, glumaca, muzičara, likovnih umetnika, kompozitora, dramaturga i drugih. Mladi, odnosno studenti, bili su uključeni i u naučnu produkciju, i to kroz pisanje naučnih, stručnih, seminarskih i master radova, kroz sva tri nivoa studija na Akademiji umetnosti u Novom Sadu i Fakulteta muzičke umetnosti u Beogradu, a priliku da predstave svoje rezultate imali su u okviru projekta na **Susretima studenata** u maju 2024. godine organizovanom u Rektoratu umetnosti u Beogradu.

Krunu projekta je predstavljala dvodnevna **Naučna konferencija ARSFID** u novembru 2024, koja je okupila najveće stručnjake iz zemlje i regiona za žensko umetničko stvaralaštvo i značajan broj mladih istraživača sa ciljem da se nužno prevrednuje kultura i umetnost sa tačke gledišta žena. Tokom dve godine članovi ARSFID tima kontinuirano su objavljivali **naučne radove** u tematskim zbornicima i naučnim časopisima, a nisu izostajali ni stručni radovi i intervju i u periodici i nedeljnicima, kao ni učešća na **međunarodnim konferencijama i nacionalnim skupovima**.

Zahvaljujući izuzetno razrađenoj **medijskoj mreži**, te **internet stranci projekta i društvenim mrežama (Fb, Ig)** koje su uspostavljene od prvog dana projekta, obezbeđena je transparentnost svih umetničkih događaja i naučnih rezultata, dok su pojedine radio i televizijske emisije

The ARSFID [Ars-Femina-Identitas] project was conceived to enhance the visibility of female artists on the Serbian art scene, and to revise women’s creative identity in the official historical narrative and educational content. At its core lies **a digital database** created on the official project website (arsfid.edu.rs). The deeply committed research efforts of the ARSFID team have resulted in over 180 profiles of female artists belonging to one of four artistic fields: **visual arts, music, literature, drama and theatre**, including their biograms, as well as lists of works, critical reception, online sources, contributions, interviews and other relevant data. In just two years, the digital database has become both a key reference for the work of contemporary women artists and a platform fostering a women’s creative and artistic network.

During the project, the ARSFID research team highlighted the possibilities of using the digital database as a platform for scientific and artistic production. Although ARSFID is primarily a scientific project, it facilitated the organisation and production of a number of artistic events: the **poetry performance Just Checking, Masterclass for young composers, the theatre performance To Be a Woman, the concert Contemporary Serbian Female Composers, and the exhibition of works by students of the Academy of Arts You’ll Ask Me!**. These events sought to draw public attention to the rich cultural heritage of our female artists, while maintaining a synchronous and appropriate educational dimension. To ensure the continuity of this idea and the sustainability of the project, one of the key requirements for all these events was to include young people in every segment of the project as creators, performers, actors, musicians, visual artists, composers or playwrights. Young people, that is, students, also contributed to the scientific production by writing scientific, professional and seminar papers as well as and master’s theses, across all three study levels at the Academy of Arts in Novi Sad and the Faculty of Music in Belgrade. They also had the opportunity to present their results as part of the project at the **Student Meetings**, organised in May 2024 by the Rectorate of Arts in Belgrade.

The highlight of the project was the two-day **ARSFID Scientific Conference** in November 2024, which brought together the country’s and the region’s leading experts in women’s artistic creation and a significant number of young researchers with the aim of imperatively re-evaluating culture and art from a female perspective. Throughout the project’s two-year span, the ARSFID team members consistently published **scientific papers** in thematic proceedings and scientific journals. Moreover, they published professional articles and interviews in periodicals and weeklies, while also participating in **conferences on both international and national levels**.

¹ Magdalena Koch, *Majstorice mišljenja. Srpski feministički esej (XIX–XXI veka)*. Beograd: Službeni glasnik, 41.

¹ Magdalena Koch, *The Female Masters of Thought. The 19th-21st Century Serbian Feminist Essay*. Belgrade: Službeni glasnik, 41.

u potpunosti bile posvećene temi projekta ARSFID, kao i pojedinačnim umetničkim događajima. Prvi rezultati projekta predstavljeni su već na Okruglom stolu u septembru 2023. godine pred predstavnicima kulturnih i obrazovnih državnih institucija. Naročito smo ponosni što je u okviru projekta izneden i **ARSFID podkast** kao edukativno-zabavni masmedijski format putem kojeg su se kroz 12 epizoda predstavile 24 umetnice iz različitih umetničkih oblasti, te njihove nesvakidašnje profesije, prednosti i izazovi sa kojima se suočavaju u svakodnevnom životu i radu.

Projekat ARSFID imao je od samog početka punu podršku velikog broja kulturnih institucija, SANU, Muzikološkog instituta, Srpskog narodnog pozorišta, Narodnog pozorišta, Narodnog muzeja Srbije, Galerije Matice srpske, Spomen-zbirke Pavla Beljanskog, Jugoslovenske kinoteke, Muzeja savremene umetnosti i mnogih drugih, koje su svesrdno pomogle da se digitalna baza obogati mnogobrojnim reprodukcijama i da se umetnički događaji realizuju bez prepreka.

Najveću zahvalnost za veliki uspeh ARSFID projekat duguje predanom i izuzetnom timu: dr Nataši Crnjanski, dr Dijani Metlić, dr Marini Milivojević Mađarev, dr Ivani Miladinović Prici, dr Mariji Karan, dr um. Goranu Despotovskom, dr um. Aleksandri Vrebalov, dr Marijani Prpi Fink, dr Jeleni Milinković, dr um. Ivanu Pravdiću, MA Julijani Baštić, MA Ivani Damjanov Ilić i Anastasiji Milićević. Svi mi zajedno sprovodili smo svoja naučna i umetnička istraživanja verujući da će ovaj projekat postati referentna tačka za utvrđivanje matrilinarnog putanje umetnosti, te da će mnoga imena koja stoje između umetnica Ljubice Marić, Nadežde Petrović, Ljubinke Bobić, Isidore Sekulić, i Radmile Petrović, Maje Pelević, Isidore Žebeljan, Goranke Matić, da navedemo samo neke od njih, dočekati svoju adekvatnu kontekstualizaciju u srpskoj istoriji umetnosti.

dr Nataša Crnjanski, rukovoditeljka projekta ARSFID

The project's well-developed **media network**, along with **the website and social media networks (Fb, Ig)** launched on day one of the project ensure transparency of all artistic events and scientific results, while several radio and television shows were entirely dedicated to the topic of the ARSFID project and/or individual artistic events within it. The projects initial results were presented at the Round Table in as soon as in September 2023 attended by the representatives of cultural and educational state institutions. A particular point of pride is the fact that the project spawned the **ARSFID podcast**, an educational and entertainment mass media format that, over the course of 12 episodes featured 24 female artists from different artistic fields, presenting their unique professions, and discussing advantages and challenges they face in everyday life and work.

From the very beginning, the ARSFID project enjoyed strong support of numerous cultural institutions, the Serbian Academy of Sciences and Arts, the Institute of Musicology, the Serbian National Theatre, the National Theatre, the National Museum in Belgrade, the Gallery of Matica Srpska, the Pavle Beljanski Memorial Collection, the Yugoslav Film Archive, the Museum of Contemporary Art among others. They wholeheartedly helped to enrich the digital database with numerous reproductions and to ensure seamless realisation of the artistic events.

The outstanding achievements of the ARSFID project is owed, above all, to the dedicated and exceptional team: Dr Nataša Crnjanski, Dr Dijana Metlić, Dr Marina Milivojević Mađarev, Dr Ivana Miladinović Prica, Dr Marija Karan, DA Goran Despotovski, DA Aleksandra Vrebalov, Dr Marijana Prpa Fink, Dr Jelena Milinković, DA Ivan Pravdić, MA Julijana Baštić, MA Ivana Damjanov Ilić and Anastasija Milićević. Together, we conducted our scientific and artistic research believing that this project would become a reference point for tracing the matrilineal trajectory of art, and that many names – standing between artists such as Ljubica Marić, Nadežda Petrović, Ljubinka Bobić, Isidora Sekulić, and Radmila Petrović, Maja Pelević, Isidora Žebeljan, Goranka Matić, to name just a few – would finally receive their adequate contextualisation in Serbian art history.

Dr Nataša Crnjanski, the ARSFID project manager













Neophodne su jednake šanse za
prisustvo na umetničkoj sceni

Intervju sa rukovoditeljkom projekta ARSFID dr Natašom Crnjanski
ELEMENTARIUM, Centar za promociju nauke
3. 11. 2023.

Equal Opportunities Are
Necessary for Presence on the Art
Scene - Interview with Dr Nataša Crnjanski

Interview with ARSFID Project Manager Dr Nataša Crnjanski
ELEMENTARIUM, Centre for the Promotion of Science
3 November 2023

U intervjuu za Centar za promociju nauke, dr Nataša Crnjanski govori o značaju projekta ARSFID, problemima sa kojima se njen tim susreće, kao i o promovisanju ženskog stvaralaštva i razlozima zbog kojih je ono dugo bilo potiskivano i stavljano u drugi plan.

Vaš projekat je usmeren na kreiranje prve digitalne baze o srpskim umetnicama 20. i 21. veka, kao i na korišćenje te baze za umetničku i naučnu produkciju. Kako ste došli na ideju da se bavite ovim pitanjem, i koji je krajnji cilj projekta?

Ideja projekta ARSFID je dugo sazrevala i čekala priliku da se pojavi odgovarajući poziv koji bi prepoznao značaj teme koja spada u oblast humanistike. Kada se pojavio poziv Fonda za nauku Republike Srbije u okviru programa IDENTITETI, znala sam da je to pravi resurs za naš projekat. Na ideju da se bavim modernim srpskim umetnicama došla sam nakon prikupljanja saznanja o tome koliko su srpske umetnice, samim tim i njihova dela, bile generalno u istorijskom narativu potisnute i marginalizovane, te mi danas o pojedinim umetnicama znamo ili veoma malo ili ne znamo gotovo ništa. To je čitav jedan paralelni svet koji se odvijao sa zvaničnim narativom kulturne i umetničke Srbije.

Preliminarna istraživanja pokazala su da supresije stvaralaštva srpskih umetnica postoje i u pozorištu, drami, književnosti, likovnoj umetnosti, muzici, i drugim umetničkim oblastima. Obrazac je gotovo uvek isti, primarno umetničko pismo je uvek pripadalo autorima, a ne autorkama, pa su i dela autora prisutnija. Sada su pozicije drugačije i pružaju priliku da se istraži to potisnuto kreativno nasleđe.

Krajnji cilj projekta je da se utiče na kulturne politike institucija u državi kako bi se svima pružile jednake šanse za prisustvo na umetničkoj sceni. Takođe nam je važno da uključimo mlade, kao i da usmerimo uticaj na obrazovne kurikulume u kojima radovi umetnica takođe nemaju prostor koji zaslužuju. Kreiranje digitalne baze treba da omogući i umrežavanje savremenih umetnica kako bi se poboljšala njihova saradnja, kulturna razmena i solidarnost. Nadamo se da ćemo uspeti u tome.

Baza je podeljena na četiri oblasti: književnost, drama i pozorište, vizuelne umetnosti i muzika. Na koje prepreke ste naišli i još nailazite radeći na ovom projektu?

Naša jedina prepreka je vreme. Ogromna građa nam ne predstavlja problem, mi smo srećni što postoje bogata faktografija, mnoštvo materijala i izvora, ali smo isto tako svesni da je dve godine kratak period da se uradi i istraži apsolutno sve što je decenijama bilo potisnuto. Takođe, limitirani smo brojem istraživača u našem timu, koji bez obzira na ogromnu posvećenost ne pokrivaju sve umetničke oblasti. Iz tog razloga, moraju se praviti i određeni kompromisi i određivati prioriteti.

In an interview for the Centre for the Promotion of Science, Dr Nataša Crnjanski talks about the importance of the ARSFID project, the challenges her team faces, as well as the promotion of women's artistic contributions and the reasons why they have been suppressed and put on the back burner for a long time.

Your project is aimed at creating the first digital database on Serbian women artists of the 20th and 21st centuries, utilising it for artistic and scientific production. What inspired you to address this issue, and what is the ultimate goal of the project?

The idea of the ARSFID project has been maturing for a long time, waiting for a suitable call, one that would recognise the importance of the topic falling within the field of humanities. When the Science Fund of the Republic of Serbia announced a call for proposals under the IDENTITIES programme, I knew that it was the right resource for our project. I came up with the idea of focusing on modern Serbian female artists after gathering information that revealed the fact that these women, and subsequently their works, have generally been suppressed and marginalised in the historical narrative, so, today, we know very little or almost nothing about some female artists. It is an entire world that unfolded in parallel with the official narrative of cultural and artistic Serbia.

Preliminary research has shown that the suppression of the work of Serbian female artists includes theatre, drama, literature, fine arts, music, and other artistic fields. The pattern is almost always the same – the primary artistic writing has always belonged to male authors, not female ones, leaving women's works underrepresented. Nowadays, the positions are different and provide an opportunity to explore this suppressed creative heritage.

The ultimate goal of the project is to influence the cultural policies of institutions in the country in order to provide everyone with equal opportunities for presence on the art scene. It is also important for us to engage young people and advocate for changes in educational curricula where works by female artists still lack the space they deserve. The development of a digital database is also aimed at enabling the networking of contemporary women artists in order to advance their collaboration, cultural exchange, and solidarity. We hope that we will succeed in this.

The database is divided into four sections: literature, drama and theatre, visual arts, and music. What obstacles have you been encountering while working on this project?

Our only obstacle is time. The vast amount of material is not a problem for us, we are happy that there is a rich factual record, a multitude of

Koji su glavni kriterijumi odabira umetnica?

Budući da smo u startu bili ograničeni vremenom od 24 meseca, ideja je bila da se bazi pristupi i iz dijahronijske, ali i iz sinhronijske perspektive, što znači da paralelno obrađujemo umetnice sa početka 20. veka i one koje stvaraju danas. Nismo želeli da pravimo tu vrstu kompromisa, da se ograničimo samo na jednu perspektivu, jer smo želeli da baza odmah zaživi i kao platforma za umrežavanje savremenih umetnica i promociju njihovih dela. Važan kriterijum je i dostupnost materijala. Budući da baza sadrži i reprodukcije dela, fotografije i druge informacije, morali smo da se pobrinemo za njihovu bezbednost i dobijemo saglasnost za objavu. Važna nam je i podrška institucija koje ove saglasnosti daju, kao što su Srpsko narodno pozorište, Galerija Matice srpske, Spomen-zbirka Pavla Beljanskog, Pozorišni muzej, Narodni muzej, ali i pojedinci koji imaju autorska prava, kao i same umetnice, koje su ogromna podrška našem istraživanju i radu.

Osim baze, tokom trajanja projekta vaš tim radi i na pozorišnim predstavama, podkastima, koncertima, izložbama i drugim umetničkim ostvarenjima kako bi se povećala vidljivost umetnica u našem društvu. Da li možete da nam kažete nešto više o tome, i kakve su šanse da se ove aktivnosti nastave i nakon završetka projekta?

Na ovaj deo projekta smo izuzetno ponosni. Moja ideja je bila da odmah pokažemo kako se ova baza može koristiti u praksi tako što ćemo kreirati pozorišne predstave, performanse, koncerte, masterklasove i izložbe. U sve ove aktivnosti smo uključili i studente, kojima prenosimo znanje i iskustvo u radu na ovakvim sadržajima. Primera radi, pozorišni performans je baziran na dramama nagrađenih srpskih dramskih spisateljica od početka 20. veka do danas, poetsko veče je posvećeno savremenim pesnikinjama, dok je masterklas za mlade kompozitore organizovan tako da je uslov napisana solo pesma na stihove srpskih pesnikinja. Na taj način mi umrežavamo više umetničkih linija i promovišemo kako žensko stvaralaštvo tako i stvaralaštvo mladih bez obzira na rodnu pripadnost. Studenti koji budu učestovali na likovnoj izložbi svoju inspiraciju će tražiti u delima srpskih vizuelnih umetnica, dok će se na koncertu izvoditi dela srpskih kompozitorki.

Kada je reč o podkastu, ovaj medijski format je od početka bio neodvojivi deo projekta. Želeli smo da budemo u kontaktu i sa onom publikom koja nije u prilici da isprati sve naše događaje uživo, ali i da ostavimo sadržaj koji će živeti na našoj Jutjub platformi i nakon što se projekat završi. Kroz 12 epizoda ugostićemo 24 etablirane umetnice, koje će podeliti sa publikom svoja životna iskustva, pedagogiju, radnu etiku, poruku mladima i slično. Drago nam je što je Fond za nauku prepoznao ovaj format kao značajan za promociju nauke, a mi smo ga iskoristili i za promociju umetnosti.

materials and sources, but we are also aware that two years is a short period to do and research absolutely everything that has been suppressed for decades. We are also limited by the size of our research team, who, despite their extraordinary dedication, cannot cover all artistic fields. For this reason, certain compromises must be made and priorities set.

What are the main criteria for the artists' selection?

Since a timeframe of 24 months was set from the very beginning, the idea was to approach the database from both a diachronic and a synchronic perspective, meaning that we would simultaneously work on female artists from the early 20th century and those who are creating today. We wanted to avoid making a compromise of limiting ourselves to just one perspective, because we wanted the database to immediately become a platform for networking contemporary artists and promoting their work. The availability of material is also a key criterion. As the database also contains reproductions of works, photographs and other information, we had to ensure their safety and obtain consent for publication. The support of the institutions that provided consent has also been invaluable, including Serbian National Theatre, the Gallery of Matica Srpska, the Pavle Beljanski Memorial Collection, the Theatre Museum, the National Museum, as well as individuals who hold copyrights, as well as the artists themselves, who provide huge support to our research and work.

In addition to the database, your team is also working on theatre plays, podcasts, concerts, exhibitions and other works of art to increase the visibility of female artists in our society within the project. Can you tell us more about this, and what are the chances that these activities will continue after the project ends?

We take great pride in this aspect of the project. From the outset, my idea was to demonstrate the practical application of this database by creating theatre plays, performances, concerts, masterclasses and exhibitions. We have also involved students in all these activities, and we transfer knowledge and experience to them while working on such content. For example, the theatre performance is based on plays by award-winning Serbian female playwrights from the beginning of the 20th century to the present day, the poetry night is dedicated to contemporary poetesses, while the masterclass for young composers requires them to write a solo song based on verses by Serbian poetesses. This approach allows us to interweave multiple artistic threads and promote both female creativity and the creativity of young people regardless of gender. Students who participate in the art exhibition will draw their inspiration from the works of Serbian female visual artists, while the concert will feature works by Serbian female composers.

Projekat je počeo u aprilu 2023. i traje do kraja marta 2025. godine
Na čemu ste radili u proteklom periodu i šta je ono što vas očekuje do kraja projekta?

U proteklom periodu smo najviše radili na prikupljanju materijala za digitalnu bazu, ali smo paralelno pripremali i sve umetničke događaje i epizode podkasta. Sve što radimo uključuje mnogo kreativnog rada, jer stvaramo produkciju koja je originalna. Pored toga, do kraja projekta pripremamo i naučnu konferenciju i zbornik radova, kao i foto-mono-grafiju koja će na najbolji način obuhvatiti svu našu produkciju. Naučni deo tima projekta je usmeren i na diseminaciju u vidu objavljivanja naučnih radova, ali i mentorisanja studentskih radova. Tako ćemo na najbolji način prikazati sintezu naučnih dostignuća i umetnosti. Na tom tragu je baziran čitav projekat, a njegov značaj se ogleda i u tome što prati savremene evropske standarde delujući protiv stereotipa, rodnihi normi i predrasuda i zalaže se za principe otvorene nauke.

Ivana Nikolić

In regard to the podcast, this media format has been an integral part of the project from the very beginning. We wanted to stay connected with the audience who might not be able to attend all our events in person, while also creating content that would live on even after the project ends on our YouTube platform. Through 12 episodes, we will host 24 established female artists, who will share with the audience their life experiences, pedagogy, work ethic, and send their message to young people. We are glad that the Science Fund recognised this format as an important tool for promoting science, and we have used it to promote art as well.

The project began in April 2023 and will last until the end of March 2025. What have you been working on in the recent period and what awaits you until the end of the project?

In the recent period, we have worked mostly on collecting material for the digital database, while also preparing all the artistic events and podcast episodes. Everything we do involves a lot of creative work, because we are creating original production. In addition, until the end of the project, we will work on preparing a scientific conference and a collection of papers, as well as a photo-monograph that will best encompass all our production. The scientific part of the project team is focused on both dissemination in the form of publishing scientific papers, and mentoring student papers. In this way, we will best present the synthesis of scientific achievements and art. The entire project is based on this, and its importance is also reflected in the fact that it follows modern European standards, actively challenging stereotypes, gender norms and prejudices and advocating for the principles of open science.

Ivana Nikolić





DIGITALNA BAZA
Žensko umetničko nasleđe
u digitalnom okruženju

DIGITAL DATABASE
Women's Artistic Heritage in
the Digital Environment

02

U savremenom društvu, često nazivanom *Big Data Society*, primena digitalnih medija i tehnologija radikalno je promenila i metodologiju društveno-humanističkih istraživanja i dovela do novih uvida, koji svojim obimom i kvalitetom prevazilaze domete tradicionalne analitičke aparature. Razvoj novih alata u polju digitalne humanistike – posebno digitalnih baza podataka i *onlajn* platformi koje upravljaju velikim brojem istorijsko-umetničkih podataka – preoblikuje i transformiše načine na koje umetničkom nasleđu pristupamo i istražujemo ga.

Danas je pred nama rezultat dvogodišnjeg rada istraživačkog tima projekta *Istorija i identitet umetnice u srpskoj modernoj umetnosti – kreiranje izvora za naučnu i umetničku transpoziciju* – ARSFID, kojim rukovodi dr Nataša Crnjanski – digitalna baza podataka posvećena ženskom umetničkom stvaralaštvu u Srbiji u oblasti vizuelnih umetnosti, muzike, književnosti, drame i pozorišta. Zasnovana na primeni digitalnih metoda i sistema usidrenih u internet kulturi, ova specijalizovana *onlajn* baza skreće pažnju na umetničku produkciju žena i njihov doprinos srpskoj modernoj i savremenoj umetnosti, te omogućava sagledavanje njihovih bogatih i raznovrsnih opusa u sasvim novom svetlu, preporučujući dublji i intenzivniji zahvat u građu.

Na talasu aktuelnog sistemskog preobražaja kulturnog pamćenja iz analognog u digitalno, baza podataka ARSFID, koju vode dr Ivana Miladinović Prica i dr um. Goran Despotovski, pronašla je plodno tle na internetu, to jest sajtu ovog projekta. Internet kao prostor javne artikulacije ima važnu ulogu u oblikovanju kulturnog pamćenja, a njegova otvorena priroda omogućava da baza ARSFID neprestano raste. Baza je podeljena na četiri celine odnosno umetničke oblasti (vizuelne umetnosti, muzika, drama i pozorište, književnost) u okviru kojih se nalaze stranice o umetnicama strukturirane na isti način: pored narativne biografije, sabiraju se podaci o radovima, umetničkim/naučnim rezultatima i profesionalnim angažmanima, zatim bibliografija i izvori za proučavanje, lista linkova do drugih internet stranica i baza, kao i vizuelna građa i originalna svedočanstva. U trenutku pisanja ovog teksta baza sadrži podatke o 200 umetnica koje su delovale u najraznovrsnijim formama umetničkog izražavanja, a do završetka projekta i ispunjenja svih planiranih aktivnosti ona će biti proširena uvođenjem novih autorki i ažuriranjem postojećih profila novim podacima, čime se materijalna osnova znanja o ženskom nasleđu u srpskoj umetnosti neprestano proširuje.

Osnovni ciljevi baze ARSFID jesu istraživanje, sakupljanje, sistematizovanje i čuvanje u otvorenom pristupu podataka o životu i stvaralaštvu umetnica u Srbiji u 20. i 21. veku. Bazi se može pristupiti sa udaljenih lokacija, što omogućava širu dostupnost i veću vidljivost njenog sadržaja za istraživanje, umetnički rad i obrazovanje, dok se istovremeno umre-

In contemporary society, often referred to as the *Big Data Society*, the use of digital media and technologies has radically changed the methodology of social and humanistic research, yielding new insights, the scope and quality of which exceed the reach of traditional analytical apparatus. The development of new tools in the field of digital humanities – particularly digital databases and online platforms storing large amounts of historical and artistic data – is reshaping and transforming the ways we access and research artistic heritage.

Today, we present the result of two years of work by the research team of the project *History and Identity of Female Artist in Serbian Modern Art – Creating a Source for Scientific and Artistic Transposition – ARSFID*, led by Dr Nataša Crnjanski – a digital database dedicated to women's artistic contribution to visual arts, music, literature, drama and theatre in Serbia. Utilising digital methods and systems anchored in internet culture, this specialised online database draws attention to the artistic production of women and their contribution to Serbian modern and contemporary art, and offers an insight into their rich and diverse oeuvre in a completely new light, recommending a deeper and more intensive approach to the material.

On the wave of the current systemic transformation of cultural memory from analogue to digital, the ARSFID database, managed by Dr Ivana Miladinović Prica and DA Goran Despotovski, found fertile ground on the Internet, that is, on the project's website. As a space of public articulation, the Internet plays an important role in shaping cultural memory, while its open nature allows the ARSFID database to constantly expand. The database is divided into four sections, corresponding to the artistic fields of visual arts, music, drama and theatre, and literature, each containing pages about artists structured in the same way: in addition to a narrative biography, there is information on works, artistic/scientific achievements and professional engagements, with a bibliography and study sources, a list of links to other websites and databases, as well as visual material and original testimonies. At the time of writing this text, the database contains information on 200 female artists who worked in the most diverse forms of artistic expression, and until the project is completed and all planned activities are accomplished, it will be expanded by introducing new authors and updating existing profiles with new data, thereby continuously expanding the material basis of knowledge about women's heritage in Serbian art.

The primary objectives of the ARSFID database are to research, collect, systematise and preserve open-access data on the lives and works of female artists in Serbia in the 20th and 21st centuries. The database's remote accessibility ensures a broader reach and greater visibility of its

žava i nadopunjuje sa drugim bazama podataka i medijskim platformama (*Teatroslov* Muzeja pozorišne umetnosti Srbije, *Youtube*, *Soundcloud*, sajtovi pojedinih umetnica i sl.).

Izgradnja baze ARSFID složen je multidisciplinarni proces koji, uz odgovarajuću tehničku infrastrukturu i znanja iz specifičnih domena, zahteva čitav spektar aktivnosti, od obimnog istraživačkog rada članova projektnog tima (vizuelne umetnosti – dr Dijana Metlić; muzika – dr Nataša Crnjanski, dr Ivana Miladinović Prica, dr Marija Karan, msr Julijana Baštić, studentkinja Anastasija Milićević; drama i pozorište – dr Marina Milivojević Mađarev, dr Marijana Prpa Fink; književnost – dr Jelena Milinković), preko regulisanja autorskih prava, do poslova na izradi *veb interfejsa*, vizuelnog identiteta sajta i baze podataka koji su povereni dr um. Goranu Despotovskom. U izradi digitalne baze i kolektivitetu sećanja kao komplementarni hroničari učestvuju mnoge ličnosti i institucije. Istraživački rad uključuje tesnu saradnju sa umetnicama ili članovima njihovih porodica, naslednicima i nosiocima autorskih prava. Preko trideset kulturnih i naučnih institucija, među kojima su SANU, Matica srpska, Muzikološki institut SANU, Jugoslovenska kinoteka, kao i mnogi muzeji, galerije, pozorišta i kulturni centri, pružilo je podršku našem projektu i ustupilo nam reprodukcije radova i fotografija koje se nalaze u njihovim fondovima.

Baza podataka projekta ARSFID pokazuje koliko je veliki udeo i doprinos žena srpskoj modernoj i savremenoj umetnosti u gotovo svim umetničkim granama i formama. Zahvaljujući svojoj hibridnoj strukturi ova baza je pogodan medij i kao kulturna forma obuhvata opuse umetnica u njihovoj različitosti i pluralizmu, i uspeva da uspostavi dinamičan odnos među njima. Na fonu obimne građe o stvaralaštvu autorki koje su delovale u rasponu dužem od jednog veka – od prvih glumica, književnica i slikarki s kraja 19. veka, među kojima su recimo slikarka Nadežda Petrović (1873–1915), glumica i književnica Milka Grgurova (1840–1924) i književnica i slikarka Anđelija Lazarević (1885–1926), pa sve do najmlađih generacija, rođenih krajem 20. i početkom 21. veka, kao što su dramaturškinja Svjetlana Pravdić (1998) i harfistkinja Irina Pejoska (2002) – baza ARSFID deluje kao svojevrsan topos kolektivnog memorisanja ženskih kulturnih i umetničkih identiteta, kao akumulirano prostor-vreme koje se odmotava u bezbroj pravaca. Za razliku od klasičnog arhiva, koji nudi linearnu, jednosmernu pretragu, *onlajn* baza ARSFID omogućava različite i brze načine pretraživanja i prolaska kroz građu. I najizolovaniji kutak tradicionalnog arhiva u *onlajn* bazi lako se može osvetliti i umrežiti sa drugim podacima. Korisnicima je omogućeno da se kroz *blisko* i *udaljeno čitanje* otisnu u kulturalnu/medijsku arheologiju i rudarenje raznovrsnih podataka iz biografija i stvaralaštva umetnica koje ohrabruje multiperspektivnost i otvara različita istraživačka pitanja o kulturnoj (srpskoj i

content for research, artistic work and education, while at the same time networking with and complementing other databases and media platforms (*Teatroslov* of the Museum of Theatre Arts of Serbia, *YouTube*, *Soundcloud*, websites of individual artists, etc.).

The development of the ARSFID database is a complex multidisciplinary process that, along with the appropriate technical infrastructure and domain-specific knowledge, requires an entire range of activities, from extensive research by the project team members (visual arts – Dr Dijana Metlić; music – Dr Nataša Crnjanski, Dr Ivana Miladinović Prica, Dr Marija Karan, MA Julijana Baštić, student Anastasija Milićević; drama and theatre – Dr Marina Milivojević Mađarev, Dr Marijana Prpa Fink; literature – Dr Jelena Milinković), to the copyright regulations and the development of the web interface, visual identity of the website and the database, which were entrusted to DA Goran Despotovski. Many individuals and institutions participate in the creation of the digital database and the collectivity of memory as complementary chroniclers. The research effort entails close collaboration with artists or members of their families, heirs and copyright holders. Over thirty cultural and scientific institutions have supported the project, including the Serbian Academy of Sciences and Arts, Matica Srpska, the Institute of Musicology of the Serbian Academy of Sciences and Arts, the Yugoslav Film Archive, as well as many museums, galleries, theatres and cultural centres, providing reproductions of works and photographs from their collections.

The ARSFID project database shows how great the share and contribution of women to Serbian modern and contemporary art is in almost all artistic fields and forms. Thanks to its hybrid structure, this database is a suitable medium, and as a cultural form, it encompasses the oeuvres of female artists in their diversity and pluralism, while managing to establish a dynamic relationship between them. Relying on the extensive material on the work of authoresses spanning more than a century – from the first actresses, female writers and painters from the late 19th century, including painter Nadežda Petrović (1873–1915), actress and writer Milka Grgurova (1840–1924) and writer and painter Anđelija Lazarević (1885–1926), to the youngest generations born in the late 20th and early 21st centuries, such as playwright Svjetlana Pravdić (1998) and harpist Irina Pejoska (2002) – the ARSFID database acts as a kind of topos of collective memorisation of female cultural and artistic identities, as an accumulated space-time unfolding in countless directions. Unlike a classic archive, which offers a linear, one-way search, the online ARSFID database enables different and fast ways of searching and navigating through the material. Even the most secluded corner of a traditional archive can, in an online database, be easily illuminated and networked

jugoslovenskoj) istoriji kojoj žene svedoče kao učesnice i autorke, ili o umetničkim preplitanjima, poput recimo poetske srodnosti skulptorke Olge Jevrić i kompozitorke Ljubice Marić, umetnica čiji radovi stoje u vrhu srpskog modernizma (pomenimo skulpturu *Artikulacije prostora* i kompoziciju *Pesme prostora*, obe iz 1956).

Formiranje baze podataka projekta ARSFID višestruko je značajno, ne samo za očuvanje i unapređenje vidljivosti stvaralaštva umetnica u Srbiji i njegovu kritičku recepciju nego i za sagledavanje u širem kontekstu kulturnoistorijskih označitelja vremena. Mnoge autorke su upravo zahvaljujući profilima u ovoj bazi dobile vidljivost u virtuelnom prostoru i bile podstaknute da sistematizuju svoje biografije i profesionalne rezultate. Potisnuto, zaboravljeno i skoro uništeno znanje o pojedinim umetnicama vraćeno je u život i postavljanjem stranica u bazi organizovano je njegovo novo prisustvo u kulturi i društvenoj svesti. Rad na ovoj bazi je *work in progress* i, poput otvorenog dela, nikada ne mora biti završen. Nadamo se da će u budućnosti rad na bazi podataka ARSFID imati i institucionalnu podršku.

dr Ivana Miladinović Prica

with other data. Through *close* and *remote reading* the users can engage in cultural/media archaeology and mining through diverse information from the biographies and works of women artists, which encourages multiperspectivity and rises various research questions about the cultural (Serbian and Yugoslav) history featuring women as participants and authors, or about artistic intertwining, such as the poetic kinship of sculptor Olga Jevrić and composer Ljubica Marić, artists whose works stand at the forefront of Serbian modernism (exemplified in the sculpture *Articulations of Space* and the composition *Songs of Space*, both from 1956).

The creation of the ARSFID project database holds great significance in many ways, not only in preserving and enhancing the visibility of female artists' work in Serbia and its critical reception, but also in offering a broader perspective on the cultural and historical markers of the times in a broader context. Thanks to the profiles in this database, many authoresses have gained visibility in the virtual space, encouraging them to systematise their biographies and professional achievements. Suppressed, forgotten and almost destroyed knowledge about individual female artists has been brought back to life, and, by integrating their pages into the database, their new presence in culture and social consciousness has been ensured. The work on this database is a work in progress, an open-ended endeavour that may never be finished. We hope that in the future, the work on the ARSFID database will enjoy institutional support as well.

Dr Ivana Miladinović Prica



DRAMA I POZORIŠTE

DRAMA AND THEATRE

03

Deo projekta ARSFID koji se tiče drame i pozorišta imao je za cilj da utvrdi doprinos dramskih umetnica razvoju našeg pozorišta. Kada se govori o značajnim umetnicama u pozorištu pre svega se misli na glumice. Tome u prilog govori i sledeći pokazatelj – u kolokvijalnom govoru jedino za glumice niko nikada nije rekao da su glumci, dok se za rediteljke još i sada može čuti da su reditelji, dramaturškinje da su dramaturzi, spisateljice da su pisci itd. U prilog ovoj „tezi” govori i činjenica da su se dramske spisateljice relativno kontinuirano počele „pojavljivati” na repertoarima velikih pozorišnih kuća tek od polovine sedamdesetih godina 20. veka. Tako je u Jugoslovenskom dramskom pozorištu 1976. godine izveden *Mravinjak* Vesne Janković a u Ateljeu 212 drama *Oj Srbijo nigde 'lada nema* Zorice Jevremović godinu dana kasnije, dakle, čak dve do tri decenije nakon osnivanja ovih pozorišnih kuća. Prva dramska spisateljica koja je dobila nagradu za najbolji dramski tekst na Jugoslovenskim pozorišnim igrama (danas *Sterijino pozorje*) bila je Milica Novković 1978. godine. Kada su navedeni komadi postavljani gotovo da niko nije primetio da su u pitanju spisateljice, već su medijima o njima pisali kao o mladim piscima, a Milica Novković je čak „pohvaljena” da je napisala „muški komad”. Kako je to moguće ako su žene pred zakonom izjednačene sa muškarcima ubrzo nakon kraja Drugog svetskog rata? „Slučaj” dramskih spisateljica je pokazao da je dug put od ravnopravnosti pred zakonom do ravnopravnosti u realnom životu.

Suočavajući se sa ovim saznanjima krenuli smo u istraživanje i otkrili da je prvi dramski tekst jedne spisateljice, uopšte u srpskom stalnom profesionalnom teatru, izveden još 1896. godine u Srpskom narodnom pozorištu – *Emancipovana* Danice Bandić Telečki. Zatim, da su pozorišni komadi, neki i sa velikim uspehom kod publike (*Naši maniri*, *Porodica Blo* i *Otmeno društvo* Ljubinke Bobić), izvođeni između dva svetska rata. Umetnice su pisale stručne eseje o pozorištu (Desa Dugalić i Marija Crnobori), školovane rediteljke režirale značajne predstave (Soja Jovanović), upravnice uspešno vodile institucionalna (Mira Trailović), alternativna i pozorišta za decu (Slobodanka Caca Aleksić), a rediteljka Ognjenka Miličević je bila uvažena profesorka glume, dekanica FDU i rektorka mnogo pre nego što je Milica Novković dobila Sterijinu nagradu.

Korozija zaborava¹ hvata podjednako sećanje na glumice, spisateljice i rediteljke. To se naročito dešava sa umetnicama koje više nisu među nama – nije retka pojava da mlade generacije ne znaju za nekada značajne umetnice čijem nesebičnom i požrtvovanom radu duguju dostojanstven položaj svoje branše. Zato smo istraživački deo projekta kolegica Marijana Prpa Fink i ja počele upravo od umetnica koje odavno

The part of the ARSFID project dedicated to drama and theatre sought to determine the contribution of female theatre artists to the development of Serbian theatre. When discussing significant women in theatre, the focus is implicitly on actresses. This is evident in everyday language – while female directors, playwrights, and writers are often referred to by the same terms as their male counterparts, actresses have never been called actors. This is further reinforced by the fact that female playwrights have only started to “appear” with relative continuity on the repertoires of large theatre houses since the mid-1970s. So, the Yugoslav Drama Theatre staged *Anthill* by Vesna Janković in 1976, and in Atelier 212 the play *O, Serbia, There's No Shade Anywhere* by Zorica Jevremović a year later – two to three decades after these theatres were founded. The first female playwright to win Best Play Award at the Yugoslav Theatre Festival (nowadays Sterijino pozorje) was Milica Novković in 1978. When the aforementioned plays were staged, the fact that they were penned by female authors went largely unnoticed; instead, the media referred to them as young writers, while Milica Novković was even “praised” for writing a “male play.” How is this possible if women gained legal equality to men shortly after the end of World War II? The “case” of female playwrights illustrates the fact that there is a long way from legal equality to equality in real life.

Faced with these findings, we began our research and discovered that the first dramatic text by a female writer ever in a permanent Serbian professional theatre, was *Emancipated* by Danica Bandić Telečki performed in 1896 at the Serbian National Theatre. We also found that plays by female writers were staged between two wars, some enjoying great success with the audiences, such as *Our Ways*, *The Blo Family*, *The Social-ites* by Ljubinka Bobić. There were female artists who wrote professional essays about theatre (Desa Dugalić and Marija Crnobori), educated female theatre directors staged significant plays (Soja Jovanović), female managers successfully led institutional (Mira Trailović), alternative and children's theatres (Slobodanka Caca Aleksić), while theatre director Ognjenka Miličević was a distinguished professor of acting, dean of the Faculty of Dramatic Arts and rector long before Milica Novković received the Sterija Award.

The corrosion of oblivion¹ equally affects the memory of actresses, and female writers and directors. This is particularly true of female artists who are no longer with us – it is not uncommon for younger generations to be unaware of once-significant female artists deserving their

više nisu među nama, a čiji bi doprinos razvoju umetnosti morao ostati upamćen u digitalnom dobu. Čim smo počele da istražujemo pozorišne i druge arhive na površinu su postepeno izlazile fotografije, zaboravljeni zapisi, intervjui, snimci predstava i drugi materijali. Ubrzo se pokazala potreba da se napravi veza između onoga što je nekada bilo i što je trenutna situacija u savremenoj umetnosti. Kako to da sada imamo puno dramskih spisateljica, a nekada su one bile tako retka pojava? Gde su sve nastupale naše glumice? Šta su i gde su režirale naše rediteljke? Naše umetnice su pratile razvoj medijske scene u Srbiji. Glumice su igrale, a rediteljke režirale istovremeno i na radiju, i na televiziji i na filmu. Spisateljice, za koje nam se u prvom trenutku učinilo da su nestale iz pozorišta nakon drugog komada, napravile su sjajna umetnička ostvarenja na televiziji. Mreža saznanja se širila.

Poseban uspeh za nas predstavljao je naš projekat privukao pažnju savremenih umetnica. Pozvale smo ih da o svom umetničkom odrastanju govore u ARSFID podcastu, da šalju svoje predloge i da u digitalnoj bazi beležimo njihove radove. Naša ARSFID baza posvećena drami i pozorištu do sada je okupila 50 umetnica i verujemo da će još više rasti. Sama činjenica da se na jednom mestu može pročitati toliko izuzetnih biografija daje snagu i samopouzdanje mladim umetnicama koje nam šalju svoje materijale.

Rad na bazi je logično doveo i do potrebe da se pripreme i naučni radovi za reprezentativne međunarodne konferencije i časopise. U *Zborniku Matice srpske za scensku umetnost i muziku* objavljen je rad o Ljubinki Bobić kao prvoj srpskoj komediografinji. Na međunarodnoj naučnoj konferenciji koju je organizovao Institut za književnost i umetnost *Film i književnost* 2 izložen je rad „Odnos Sofije Soje Jovanović prema likovima udavača u komedijama.” Na međunarodnom simpozijumu pozorišnih kritičara i teatrologa – *Pozorište i politička korektnost* prezentovan je rad „Šta znači biti žena? Ili kako srpski dramski pisci prikazuju ženske likove.”² Na naučnoj konferenciji u okviru ARSFID projekta tri autorke Ivana Kronja, Amra Latifić i Aleksandra Petrović imale su zapažena izlaganja o Veri Jocić, Jeleni Šantić i Biljani Jovanović, a svoj doprinos uz naš podsticaj dale su i mlade dramaturškinje Mina Petrić i Divna Stojanov.

Ohrabriti i podstaći mlade da nastave misiju istraživanja i osveščivanja doprinosu umetnica razvoju srpskog teatra važna je misija projekta ARSFID. Koleginica Marijana Prpa Fink je zajedno sa studentkinjama i studentima glume osmislila poetski performans *Samo proveravam* u kome

gratitude for the selfless and dedicated work that laid the foundation for the dignified status of their profession. That is why my colleague Marijana Prpa Fink and I began the research part of the project with female artists who have long since passed away, and whose contribution to the development of art should be remembered in the digital age. Once we delved into theatre and other archives, photographs, forgotten records, interviews, recordings of performances and other materials gradually resurfaced. It soon became apparent that we need to make a connection between what once was and what the current situation is in contemporary art. How is it that we now have so many female playwrights, when once they were so rare? Where did our actresses perform? What and where did our female directors direct? Our female artists followed the development of the media scene in Serbia. Actresses acted and female directors directed across various media: on radio, television and in film. Female writers, who at first glance seemed to have disappeared from theatre after their second play, created remarkable artistic works for television. The network of knowledge expanded.

We find particularly gratifying that our project has attracted the attention of contemporary female artists. We invited them to talk about their artistic journeys on the ARSFID podcast, to send us their suggestions so that we can document their works in the digital database. The ARSFID database section dedicated to drama and theatre has so far included 50 female artists and we believe that it will continue to grow. The very fact that so many remarkable biographies can be read in one place gives strength and confidence to the young female artists who send us their materials.

The work on the base naturally led to the need to prepare scientific papers for representative international conferences and journals. *The Matica Srpska Journal of Performing Arts and Music* published a paper on Ljubinka Bobić as the first Serbian female comedy playwright. The paper entitled “Sofia Soja Jovanović’s Attitude to the Bachelorette Characters in Comedies” was presented at the international scientific conference organised by the Institute of Literature and Arts *Film and Literature 2. At the International Symposium of Theatre Critics and Theatre Scholars – Theatre and Political Correctness*, the paper “What Does It Mean To Be a Woman? Or How Serbian Female Playwrights Depict Female Characters” was presented. At the scientific conference within the ARSFID project, three authors – Ivana Kronja, Amra Latifić and Aleksandra Petrović – gave notable presentations on Vera Jocić, Jelena Šantić and Biljana Jovanović, and with our encouragement, young playwrights Mina Petrić and Divna Stojanov also gave their contributions.

Encouraging and stimulating young people to continue the mission of researching and raising awareness of the contributions of female artists

¹ Ili strukturna amnezija (prim. ur.).

¹ Or the structural amnesia (Editor's note).

² Rad je originalno prezentovan na engleskom jeziku. Videti originalnu referencu u engleskoj verziji teksta.

je izvedena poezija savremenih srpskih pesnikinja. Profesor Ivan Pravdić je zajedno sa studentima Akademije umetnosti iznedrio pozorišni performans *Biti žena* u kome su istraživali kako su srpske dramske spisateljice doživljavale lik žene tokom 20. i 21. veka i šta savremene umetnice misle o ulozi žene u društvu. Projekat ARSFID nastavlja da raste i proširuje svest o doprinosu umetnica razvoju našeg društva, a koncentrični krugovi znanja nastavljaju da se šire.

dr Marina Milivojević Mađarev

to the development of Serbian theatre is an important mission of the ARSFID project. Colleague Marijana Prpa Fink, together with students of acting, created the poetry performance *Just Checking*, which brought to life the verses of contemporary Serbian poets. Professor Ivan Pravdić, together with students of the Academy of Arts, created the theatre production *To Be a Woman*, exploring how Serbian playwrights depicted women during the 20th and 21st centuries and what contemporary female artists think about the role of women in society. The ARSFID project continues to grow and raise awareness of the contribution of female artists to the development of our society, and the concentric circles of knowledge continue to expand.

Dr Marina Milivojević Mađarev





Pozorišni performans ———
BITI ŽENA

Srpsko narodno pozorište
Kamerna scena
Novi Sad
13/14. 2. 2024.

Theatre performance ———
TO BE A WOMAN

Serbian National Theatre
Chamber Stage
Novi Sad
13/14 February 2024

Šta znači „biti žena”? Da li se značenje „biti žena” menjalo tokom vremena i na koji način? Navikli smo da se žene bore za prava žena i da žene govore o položaju žena. Želeli smo da to promenimo, jer se borba za pravo na novi identitet žene tiče ne samo žene već i muškaraca.

Postavljeno je pitanje šta žena govori o ženi kroz svoje ženske likove? Kako se menjala svest o ulozi žene u društvu iz perspektive naših dramskih spisateljica od početka 20. veka do danas? U scenario za performans dr um. Ivan Pravdić je uključio odlomke iz drama 22 srpske spisateljice počev od prvog izvedenog komada *Emancipovana* Danice Bandić-Telečki pa preko međuratnih dramskih spisateljica kao što su Natalija Arsenović (*Leskovčani u Parizu*), Milica Jakovljević Mir-Jam (*Tamo daleko*) i Ljubinka Bobić (*Porodica Blo*). Zatim spisateljica koje su stasavale u drugoj polovini 20. veka poput Vide Ognjenović (*Mileva Ajnštajn*), Mirjane Ojdanić (*Trag ljudskih zuba*) i Mirjane Bobić Mojsilović (*Suze su OK*). Najviše uključenih spisateljica pripada generaciji koja je stasala u prve dve decenije 21. veka – Jelena Kajgo (*Realisti*), Milica Piletić (*Dokle*), Milena Marković (*Brod za lutke*), Danica Nikolić Nikolić (*Situacije*), Ljubinka Stojanović (*Pit*), Maja Pelević (*Poslednje devojčice*), Milena Depolo (*Karma Koma*), Milena – Minja Bogavac (*Crvena*), Iva Brdar (*Bacači prstiju*), Neda Radulović (*Painkillers*), Olga Dimitrijević (*Radnici umiru pevajući*), Tanja Šljivar (*Režim ljubavi*), Gorana Balančević (*Ogvožđena*), Tijana Grumić (*Moćni rendžeri ne plaču*) i Svjetlana Đurić (*Teuta*). Činjenica da sada ima neuporedivo više aktivnih dramskih spisateljica nego ikada do sada u srpskoj istoriji dramskog pozorišta govori u prilog napretku emancipacije žena od Danice Bandić-Telečki do Tijane Grumić, ali i činjenici da je put suštinske emancipacije žene u Srbiji bio dug, trnovit i da i dalje traje.

U performansu *Biti žena* učestvovali su studenti glume Akademije umetnosti u Novom Sadu: Nevena Kovačević, Milena Dautović, Una Beić i Vladimir Beljić, dok su rediteljke Maša Pavlović i Irena Antin kreirale dva komplementarna video rada u kojima su potražile sopstvene odgovore na pitanje šta to znači biti žena danas. Performans *Biti žena* premijerno je izveden na Kamernoj sceni Srpskog narodnog pozorišta 13. februara i repriziran 14. februara 2024. godine. Snimak performansa dostupan je na *YouTube* kanalu ARSFID projekta.

dr um. Ivan Pravdić
dr Marina Milivojević Mađarev

What does it mean “to be a woman”? Has this meaning changed over time and in what way? It is customary that women fight for women’s rights and women talk about the position of women. We wanted to change that, because the fight for the right to a new identity for women concerns not only women but men as well.

The question arose: how do women portray other women through their female characters? How has awareness of the role of women in society evolved from the perspective of our female playwrights from the beginning of the 20th century onwards? Dr Ivan Pravdić composed the script for the production including excerpts from the dramas of 22 Serbian female writers. Starting with the first staged play *Emancipated* by Danica Bandić-Telečki, it included texts of interwar playwrights such as Natalija Arsenović (*Leskovac Folks in Paris*), Milica Jakovljević Mir-Jam (*There, Far Away*) and Ljubinka Bobić (*The Bla Family*), followed by the writers who emerged in the second half of the 20th century such as Vida Ognjenović (*Mileva Einstein*), Mirjana Ojdanić (*Human Bite Marks*) and Mirjana Bobić Mojsilović (*Tears Are OK*). The majority included female writers belong to the generation who emerged in the first two decades of the 21st century – Jelena Kajgo (*The Realists*), Milica Piletić (*How Much Longer!?*), Milena Marković (*Boat for Dolls*), Danica Nikolić Nikolić (*Situations*), Ljubinka Stojanović (*Pit*), Maja Pelević (*The Last Little Girls*), Milena Depolo (*Karma Coma*), Milena – Minja Bogavac (*Red*), Iva Brdar (*Rule of Thumb*), Neda Radulović (*Painkillers*), Olga Dimitrijević (*Workers Die Singing*), Tanja Šljivar (*Regime of Love*), Gorana Balančević (*Strengthened by Iron*), Tijana Grumić (*Power Rangers Don’t Cry*) and Svjetlana Đurić (*Teuta*). The fact that there are now incomparably more active female playwrights than ever before in the history of Serbian drama theatre attests to the progress of women’s emancipation from Danica Bandić-Telečki to Tijana Grumić, as well as to the fact that the path to the genuine emancipation of women in Serbia has been long, thorny, and remains ongoing.

The performance *To Be a Woman* featured students of acting from the Academy of Arts in Novi Sad: Nevena Kovačević, Milena Dautović, Una Beić and Vladimir Beljić, while directors Maša Pavlović and Irena Antin created two complementary videos in which they sought their own answers to the question of what it means to be a woman today. The production *To Be a Woman* premiered at the Chamber Stage of the Serbian National Theatre on 13 February and was repeated performance on 14 February 2024. The recording of the performance is available on the ARSFID project’s YouTube channel.

DA Ivan Pravdić
Dr Marina Milivojević Mađarev











KNJIŽEVNOST

LITERATURE

ARSFID projekat obuhvatio je četiri umetničke oblasti, a za savremenu nauku o književnosti izuzetno je značajno što se književnost našla među njima. Zbog takvog konteksta u okviru projekta pristup književnicama je distinktivan i inovativan u odnosu na prethodne slične projekte u najmanje dva vida. Prvo, projektom su obuhvaćene književnice 20. ali i 21. veka, što je stvorilo prostor za uviđanje poetičkih (dis)kontinuiteta od početaka modernističke ženske književnosti i povezivanje savremenog ženskog stvaralaštva sa književnoistorijskim poetikama i fenomenima. Drugo, književnice su kontekstualizovane drugim umetnostima, što je značajna inovacija u srpskoj nauci o (ženskoj) književnosti. Prvi put je moguće na jednom mestu sagledati žensko književno stvaralaštvo u okruženju slikarske, muzičke i pozorišne prakse. Na ovaj način je ocrtano široko umetničko polje ženskog stvaralaštva unutar koga postaju vidljivi međusobni uticaji, doticaji, veze i inspiracije, direktne ili pak one indirektne koje su posledice delovanja u sličnim društveno-političkim kontekstima.

Središte projekta čini baza gde su prikupljeni portreti književnica. Ovo nije prvi put da se srpske književnice biografski, bibliografski i recepcijski obrađuju za potrebe digitalnih baza, međutim jeste prvi put postavljen ovakav vremenski okvir koji pravi luk od početaka 20. veka do savremenog stvaralaštva. Takođe, prvi put baza nije „samo“ književna, već se portreti književnica uključuju u šire umetničko polje. Zahvaljujući ovome ostvarena je šira kontekstualizacija umetničkih praksi, a većina savremenih autorki i onih druge polovine 20. veka prvi put je dobila svoje biografsko-bibliografsko-recepcijske portrete na ovakvom tipu platformi.

Rad na bazi podrazumevao je nekoliko faza od kojih je najizazovnija bila početna kada su se birale autorke koje će biti obrađene i čiji portreti će se naći u njoj. Kako je reč o celom 20. veku i o književnosti poslednje dve i po decenije, bilo je potrebno vrlo pažljivo praviti selekciju kako bi se sa jedne strane prikazale najreprezentativnije poetike, poput modernističke, kao i one slabije uočljive i osvešćene, ali dugog trajanja, kao što je angažovana književnost, te kako bi se ukazalo i na manje poznate autorke. Takođe, prilikom odabira, vodilo se računa da u zadatom broju autorki budu što ravnomernije zastupljene književnice svih epoha, ali i književnih praksi, odnosno da postoji sličan broj književnica prve polovine 20. veka, njegove druge polovine, ali i onih koje su stvarale i stvaraju u 21. veku. Takođe, težilo se relativno ravnomernoj zastupljenosti pesnikinja i prozaistkinja. Tako je napravljen svojevrsni presek od Anice Savić Rebac (rođ. 1872), kao najstarije autorke u bazi, pa do Radmile Petrović (rođ. 1996) kao najmlađe između kojih su se našle autorke poput Danice Marković i Julke Hlapec Đorđević, Biljane Jovanović i Mirjane Stefano-

The ARSFID project included four artistic fields, and for contemporary literary scholarship it is extremely significant that literature is among them. This context has brought a distinctive and innovative approach to women writers, setting the project apart from previous similar projects in at least two ways. First, the project includes women writers of the 20th and 21st centuries, which created space for recognising poetic (dis)continuities from the early days of modernist women's literature and connecting contemporary women's creativity with literary-historical poetics and phenomena. Second, it situates women writers within the broader context of other arts, introducing a major innovation in Serbian scholarship on (women's) literature. For the first time, it is possible to gain insight into women's literary creativity in a single place and observe it in the context of painting, music and theatre practices. This has created a comprehensive artistic field of women's creativity revealing influences, interplays, interactions, interrelations and inspirations, both direct or those indirect that stem from working in similar socio-political contexts.

At the heart of the project is a database featuring collected portraits of female writers. This is not the first example of Serbian female writers being documented biographically, bibliographically and reception-based for the needs of digital databases, yet this is the first time such a broad temporal scope has been set, spanning from the early 20th century to contemporary literary production. Moreover, this database is the first that is not 'just' literary, but portrays female writers within a broader artistic framework. Thanks to this, a broader contextualisation of artistic practices has been achieved, allowing for most contemporary female authors and those active in the latter half of the 20th century to be receive their biographical, bibliographical and reception-based profiles on such a platform.

The development of the database involved several phases, with the most challenging being the initial stage – selecting the authors to be included and whose portraits would be featured. Since the project spans the entire 20th century and the literature of the past two and a half decades, a careful selection was crucial for presenting, on the one hand, the most representative poetics, such as modernism, while also representing those that are not so prominent and that we are less aware of, yet enduring the test of time, such as engaged literature, and highlighting lesser-known authors. Also, when selecting, an effort was made to ensure a balanced representation across different literary periods and practices within a given number of authors, that is, to include a similar number of writers from the first and second halves of the 20th century, as well as those creating in the 21st century. Additionally, an effort was made to achieve a relatively even representation of poets and prose writers. Thus,

vić, Jelene Lengold i Marije Knežević ili Maje Solar i Marijane Čanak. U tom opsegu obuhvaćeno je 30 autorki, u nadamo se, reprezentativnom izboru: odabir je svakako mogao biti i drugačiji, a brojne književnice su ostale izvan ove baze, iako su se podjednako mogle u njoj naći. Prednost digitalnih baza, u odnosu na njihove prethodnike, kao što su štampana leksikonska i enciklopedijska izdanja, pa i biografski rečnici, leži u njihovoj otvorenosti i mogućnostima dopune, kako u vidu unošenja novih saznanja, referenci i objavljenih dela, tako i u vidu novih biografija i portreta. Trenutno stanje u bazi predstavlja jedan mogući presek ženskog stvaralaštva u ovom momentu, koji je obeležen sa jedne strane savremenom produkcijom, sa druge strane postojećim naučnim saznanjima, a sa treće uredničkim preferencijama i radom koji je bio uslovljen ne samo ličnim i profesionalnim „afinitetima“, već i dostupnošću i raspoloživošću materijala.

Baza je nedvosmisleno pokazala i potvrdila trenutno stanje u nauci o književnosti sa aspekta proučavanja ženskog autorstva. U tom smislu nekoliko zaključaka je važno istaći. Prvo, stanje u bazi potvrđuje solidnu istraženost i relativnu „pokrivenost“ autorki prve polovine 20. veka, posebno onih modernističke poetike o kojima postoji kritična masa recentih tekstova na osnovu kojih je moguće praviti pouzdane sinteze. Sledeći zaključak koji proističe iz rada na bazi, a i stanja u njoj, tiče se praznine koja postoji kada je reč o ginokritički i feministički usmerenim istraživanjima književnih praksi autorki druge polovine 20. veka, posebno onih koje su stvarale od 50-ih do 80-ih godina. Jasno je da buduća istraživanja ženskog autorstva treba da se kreću u smeru proučavanja ženskog stvaralaštva u socijalističkoj Jugoslaviji kako bi slika o ženskoj književnosti 20. veka bila što celovitija. I treća tendencija kojoj kao čitateljke i čitaoci svedočimo, a koja je vidljiva i u bazi, jeste značajan broj izuzetnih autorki pogotovo u polju poezije koje su vrlo aktivne zadnjih 15-ak godina, što potvrđuje svojevrsni kvantitativni i kvalitativni uspon ženskog stvaralaštva, kao i propratne kritičko-naučne recepcije.

Kao što je i sa kulturnog i sa naučnog stanovišta značajno posmatrati književnice u široj slici, projekat ARSFID omogućio je takvu perspektivu i kroz saradnju njegovih članica iz različitih naučnih i umetničkih oblasti. Zahvaljujući umreženosti projektnih aktivnosti književnost je predstavljena i različitim izvođačkim praksama koje su na projektu kreirane – poetski performans *Samo proveram*, master klas dr um. Aleksandre Verbalov, pozorišni performans *Biti žena* i izložba *Pitaćeš me*. U kreiranju i osmišljavanju ovih „događaja“ korišćeni su tekstovi književnica ili su njihovi životi bili inspiracija za savremeno umetničko stvaralaštvo.

Jedan od krunskih rezultata rada na ovom projektu jeste naučna konferencija i zbornik radova *ARSFID – Identitet umetnice u srpskoj modernoj*

a kind of cross-section was made from Anica Savić Rebac (born 1872), as the oldest authoress in the database, to Radmila Petrović (born 1996) as the youngest, encompassing authoresses such as Danica Marković and Julka Hlapec Đorđević, Biljana Jovanović and Mirjana Stefanović, Jelena Lengold and Marija Knežević, or Maja Solar and Marijana Čanak. This range includes 30 authors, in a hopefully representative selection: the selection could certainly have been different, and numerous women writers remained outside this database, although they could just as easily have been included. The advantage of digital databases over their predecessors, such as printed lexical and encyclopaedic editions, and even biographical dictionaries, lies in their openness and the capacity for continuous expansion. They allow for the inclusion of new knowledge, references, and published works, as well as the addition of new biographies and portraits. The current state of the database presents a possible cross-section of women's creativity at this moment, shaped not only by contemporary production and the existing scholarly knowledge, but also by editorial preferences and work, guided both by personal and professional "affinities", as well as by the accessibility and availability of materials.

The database has unequivocally demonstrated and reaffirmed the current state of literary scholarship from the aspect of studying female authorship. In this regard, several conclusions must be highlighted. First, the state reflected in the database confirms that the authoresses of the first half of the 20th century are relatively well-researched and 'covered', especially those authoresses belonging to the modernist poetics about whom there is a critical mass of recent texts, providing a strong basis for reliable syntheses. The following conclusion, arising from the work on the database and the state reflected in it, concerns a gap in gynocritical and feminist-oriented research on the literary practices of authoresses of the second half of the 20th century, especially those who were active from the 1950s to the 1980s. This underscores the need for future studies to focus on female literary production in socialist Yugoslavia in order to provide a more comprehensive picture of the 20th-century female literature. The third trend observable to the current readership and reflected in the database is an increased number of exceptional authoresses, particularly poetesses, who have been very active in the past 15 years, pointing to a quantitative and qualitative rise in female creativity, as well as the accompanying critical and scientific reception.

Recognising the cultural and scholarly significance of viewing women writers within a broader artistic and intellectual framework, the ARSFID project fostered such a perspective through the collaboration of its members across various scientific and artistic disciplines. The interdisciplinary

umetnosti gde su se tekstovi o književnosti našli pored onih o drugim umetnostima. Odeljak posvećen književnosti u zborniku predstavlja svojevrsno proširenje određenih portreta iz baze (Judita Šalgo, Biljana Jovanović, Nadežda Tutunović), ali takođe donosi tumačenje stvaralaštva autorki čiji se portreti u ovom trenutku nisu našli u bazi (Selena Dukić i Roksanda Njeguš).

Naučni rad je podrazumevao i istraživanja i pisanje radova, kao i učešće na konferencijama čime je ostvarena diseminacija rezultata i izvan samog projekta. Kao rezultat tih istraživanja objavljen je rad o časopisu *Dan* koji je prvi književni (i to avangardni) časopis koji je uređivala žena. U ovom radu predstavljen je urednički doprinos filozofkinje Ksenije Atanasijević i književni doprinos ranim avangardnim poetikama Anđelije Lazarević. Takođe, na XVIII međunarodnom naučnom skupu održanom na Filološko-umetničkom fakultetu u Kragujevcu (oktobar 2023) prezentovan je referat, a zatim je objavljen i rad koji komparativno sagledava romane Julke Hlapec Đorđević, Simon de Bovoar i Danijele Krin u kontekstu tematizacije ženske starosti. Na međunarodnoj konferenciji *Nova srednjovekovlja* (septembar 2024) u organizaciji Instituta za književnost i umetnost prezentovan je referat „Simbol Nojeve barke u stvaralaštvu Bobe Blagojević“, dok se do kraja 2025. godine očekuje objavljivanje ovog rada u zborniku konferencije.

Sve ove aktivnosti i rezultati objedinjeno su predstavljeni i slobodno dostupni na sajtu projekta, koji istovremeno funkcioniše i kao prostor prezentacije, ali i kao moderna naučno-umetnička laboratorija, te može da posluži kao uzorni model za buduće slične projekte.

dr Jelena Milinković

character of project activities allowed literature to be presented through various performance practices developed within the project – the poetic performance *Just Checking*, the master class of DA Aleksandra Verbalov, the theatrical performance *To Be a Woman* and the exhibition *You'll Ask Me*. These events were created and designed using texts by women writers or their lives were taken as an inspiration to for contemporary artistic expression.

One of the crowning achievements of the work on this project is the scientific conference and collection of papers *ARSFID – The Identity of the Female Artist in Serbian Modern Art*, where texts on literature were included alongside those on other arts. The section dedicated to literature serves both as an extension of certain author portraits from the database – such as those of Judita Šalgo, Biljana Jovanović, and Nadežda Tutunović – and as a platform for new interpretations of writers whose portraits have not yet been included in the database, such as Selena Dukić and Roksanda Njeguš.

The scientific work included both research and writing papers, as well as participation in conferences, facilitating dissemination of results beyond the project itself. As a result of this research, a paper was published on the journal *Dan*, the first literary (and avant-garde) journal edited by a woman. This study presents the editorial contribution of philosopher Ksenija Atanasijević and the literary contribution to early avant-garde poetics by Anđelija Lazarević. Additionally, at the 18th International Scientific Conference held at the Faculty of Philology and Arts in Kragujevac (October 2023), there was a presentation, subsequently published as an article, that comparatively examines the novels of Julka Hlapec Đorđević, Simone de Beauvoir and Daniela Krien in the context thematising female aging. At the international conference *New Middle Ages*, September 2024, organised by the Institute of Literature and Art, the paper entitled “The Symbol of Noah’s Ark in the Work of Boba Blagojević” was presented, with its publication in the conference proceedings anticipated by the end of 2025.

All these activities and results are presented together with free access on the project website, which serves both as a space for presentation, and as a modern scientific and artistic laboratory, so it can serve as an exemplary model for similar projects in the future.

Dr Jelena Milinković





Poetski performans ———
SAMO PROVERAVAM

Galerija Matice srpske
Novi Sad
9. 11. 2023.

Poetic performance ———
JUST CHECKING

The Gallery of Matica Srpska
Novi Sad
9 November 2023

Poetsko veče *Samo proveravam* je muzičko-scenski performans izveden u prostoru Galerije Matice srpske 9. novembra 2023. godine. U ovom performansu predstavljena je poezija savremenih srpskih pesnikinja koje su obeležile srpsku književnost i umetnost kraja 20. i početka 21. veka. Na osnovu odabranih pesama studenti glume Akademije umetnosti u Novom Sadu na srpskom i mađarskom jeziku, kao i prevoditeljka na znakovni jezik, izveli su pesme srpskih savremenih pesnikinja, u izložbenom prostoru Galerije Matice srpske. Studentkinje i studenti treće godine glume Akademije umetnosti u Novom Sadu (klasa: prof. Boris Liješević) koji su realizovali plesno poetsko veče su: Adriana Salahović, Saša Sindelić, Božidar Tomović, Jana Nenadović, Dušan Tomić, Kristina Birčanin, Magdalina Obradović, Ivan Petrušinski i Jana Srečković. Glumica na mađarskom jeziku je Dienes Hajdú Sára i prevoditeljka na znakovni jezik je Marija Gabnai.

Pesme izvedene u plesno-govornoj formi su:

- „Samo proveravam” – Radmila Petrović
- „Tokio” – Ognjenka Lakićević
- „Jesen, i život bez smisla” – Nataša Žižović
- „Komad voća” – Nina Živančević
- „Mrtva priroda” – Maša Seničić
- „Odsutnost” – Nina Živančević
- „Crtice iz Vejavice” – Ivana Maksić
- „Ghost Town” – Milena Marković
- „Voleti” – Radmila Lazić
- „Zbog punoletnog meseca” – Maja Solar
- „Luk i strela” – Danica Vukićević
- „Samo želim nekog da rasklopimo traktor mog oca u tišini” / „Csupán szeretnék valakit akivel csendben szétszedjük apám traktorát” – Radmila Petrović
- „Tebe gledam” – Milena Marković
- „Skadar” – Marija Knežević
- „Ako umreš” – Nina Živančević

Performans *Samo proveravam* zahvaljujući kombinaciji poezije i plesa omogućio je publici visok stepen emotivne participacije i pokazao bogatstvo izraza savremenih srpskih pesnikinja.

Performans je snimljen i dostupan na *YouTube* kanalu ARSFID projekta.

dr Marijana Prpa Fink

The poetic night *Just Checking* is a musical and theatrical performance held in the Gallery of Matica Srpska on 9 November 2023. The performance presented the poetry of contemporary Serbian poets who marked Serbian literature and art of the late 20th and early 21st centuries. Students of acting from the Academy of Arts in Novi Sad performed selected poems by contemporary Serbian poets in Serbian and Hungarian, accompanied by a sign interpreter, in the exhibition space of the Matica Srpska Gallery. The third-year students of acting from the Academy of Arts in Novi Sad (class: Prof. Boris Liješević) who brought this dance-poetry evening are: Adriana Salahović, Saša Sindelić, Božidar Tomović, Jana Nenadović, Dušan Tomić, Kristina Birčanin, Magdalina Obradović, Ivan Petrušinski and Jana Srečković. The Hungarian-language actress was Dienes Hajdú Sára, while Marija Gabnai interpretation in sign language.

Poems performed in the dance-spoken form are:

- “Just Checking” – Radmila Petrović
- “Tokyo” – Ognjenka Lakićević
- “Autumn, and Life without Meaning” – Nataša Žižović
- “A Piece of Fruit” – Nina Živančević
- “Still Life” – Maša Seničić
- “Absence” – Nina Živančević
- “Reminiscences from Blizzard” – Ivana Maksić
- “Ghost Town” – Milena Marković
- “To Love” – Radmila Lazić
- “Because of a Full Age Moon” – Maja Solar
- “Bow and Arrow” – Danica Vukićević
- “I Just Want Someone to Disassemble My Father’s Tractor in Silence” / “Csupán szeretnék valakit akivel csendben szétszedjük apám traktorát” – Radmila Petrović
- “It’s You I’m looking at” – Milena Marković
- “Skadar” – Marija Knežević
- “If You Die” – Nina Živančević

The performance *Just Checking*, through its unique combination of poetry and dance, offered the audience a deeply immersive emotional experience and demonstrated the expressive richness of contemporary Serbian poetesses.

The performance was recorded and is available on the ARSFID project’s YouTube channel.

Dr Marijana Prpa Fink









Koliko poznajemo nasleđe srpske umetnosti 20. veka? Šta nam danas znače imena umetnica koje su učestvovala u kreiranju nacionalne moderne umetnosti? Da li smo dovoljno upoznati sa njihovim opusima i da li su one bile vrednovane u vremenu u kome su stvarale? Postoje li srpske umetnice koje još nisu otkrivene ili su zaboravljene u neistraženim oblastima naše istorijsko-umetničke baštine? Da li nam je poznato da je jednu od prvih umetničkih škola u Beogradu, srčano i s puno vere u budućnost, vodila žena, danas priznata srpska umetnica nemačkog porekla, Beta Vukanović? Koliko su umetnice zastupljene u muzejskim i galerijskim zbirkama? Da li je savremenim umetnicama blisko nasleđe njihovih prethodnica i u kojoj meri su danas one vidljive na javnoj, umetničkoj sceni Srbije?

Neiscrpan je broj pitanja koja su se nametala prilikom rada u oblasti Vizuelnih umetnosti projekta ARSFID, posvećenog ženskim identitetima u umetnosti 20. i 21. veka. Najpreciznije bi bilo reći da je projekat ARSFID posvećen ženskim identitetima u kulturi, dok su u sferi vizuelnih umetnosti ovi identiteti sagledavani kroz delatnost slikarki, vajarki, grafičarki, fotografkinja, ilustratorki, umetnica performansa, video arta, hepeninga, digitalne umetnosti, konciznije, konceptualnih umetničkih praksi. U tom pogledu, široko polje formalnog umetničkog izražavanja uticalo je na izbor autorki ukazujući na bogatstvo njihovog stvaralaštva. Upravo zato se u ARSFID bazi Vizuelnih umetnosti u toku protekle dve godine našlo gotovo 50 izabranih umetnica u širokom vremenskom rasponu od početka 20. veka do danas: zastupljene su umetnice koje su svojim delom u temeljima srpske moderne, kao i savremene stvarateljke srednje i mlađe generacije čiji opusi danas ukazuju na polazišta iz prošlosti i podstičaje koji su došli iz vremena kada je u Srbiji postojalo tek nekoliko školovanih slikarki. Kao i svaki izbor i ovaj, sačinjen u oblasti Vizuelnih umetnosti baze ARSFID, rukovođen je kako ličnim odabirom njene urednice, tako i selekcijom koje je „odredilo” vreme: u pitanju su umetnice koje su silinom i snagom svog stvaralaštva prkosile trenutku, koje su se izborile za nove forme izražavanja, koje su pomerale granice tradicionalno shvaćenih likovnih umetnosti i koje su svojim sveukupnim (aktivističkim) angažmanom učinile da se ženski glas jasno čuje, a žene postanu punopravne članice i nosioci razvoja srpske likovne scene tokom 20. i sada, u prvoj četvrtini 21. veka.

Od Nadežde Petrović i Bete Vukanović, od Ljubice Cuca Sokić i Zore Petrović, od Marine Abramović, Katalin Ladik, Goranke Matić, od Olge Jančić i Olge Jevrić, do Anice Vučetić i Biljane Đurđević, Maje Simić i Daniele Fulgosi, Bosiljke Zirojević Lečić i Leonije Milisavljević, Sanje Radusin i Sanje Anđelković, pređen je dug, mukotrpan, ali i izazovni put na kojem je bilo puno strepnji, spoticanja i prepreka koje su uspešno savladane, sa

How well do we know the heritage of Serbian 20th-century art? What significance do the names of female artists who contributed to the creation of national modern art hold for us today? Are we sufficiently familiar with their oeuvres and were they recognised at the time of their creation? Are there Serbian female artists who remain undiscovered or forgotten in unexplored areas of our historical and artistic heritage? Are we familiar with the fact that one of the first art schools in Belgrade was led, with great courage and faith in the future, by a woman, the now recognised Serbian artist of German origin, Beta Vukanović? How prominently are female artists represented in museum and gallery collections? Are contemporary female artists familiar enough with the heritage of their predecessors and to what extent are they visible on the public, artistic scene of Serbia today?

The number of questions that arose during the research in the Visual Arts segment of the ARSFID project, dedicated to female identities in 20th- and 21st-century art, is inexhaustible. The most accurate way to describe the ARSFID project is to say it is dedicated to female identities in culture, while in the visual arts these identities were explored through the work of female painters, sculptors, graphic artists, photographers, illustrators, and artists active in performance art, video art, happenings, digital art – more concisely, in conceptual art practices. In this regard, the vast scope of formal artistic expression influenced the selection of artists, highlighting the richness of their creative opuses. That is why, over the past two years, the ARSFID Visual Arts database has included almost 50 selected female artists, spanning a wide time range from the beginning of the 20th century to the present day, including the artists whose works form the foundation of Serbian modern art, as well as contemporary artists of the middle and younger generations whose oeuvres today reveal their foothold in the past and the inspiration that came from the time when only a handful of women in Serbia had formal art education. The selection for the Visual Arts section of the ARSFID database, like any other selection, was shaped by both the personal choice of its editor and the selection ‘dictated’ by the times: the featured female artists are those who defied their historical moment through force and power of their creativity, who championed new forms of expression, who pushed the boundaries of traditionally understood fine arts, and who, with their overall (activist) engagement, ensured that the female voice is clearly heard, securing women’s rightful place as contributors to the development of Serbian art scene in the 20th century and today, in the first quarter of the 21st century.

From Nadežda Petrović and Beta Vukanović, from Ljubica Cuca Sokić and Zora Petrović, from Marina Abramović, Katalin Ladik, Goranka Matić,

ciljem da se ide napred, čak i onda kada se budućnost nije nazirala, niti se mogla naslutiti, ni u naznakama. Najinspirativniji momenti istraživanja istorije nastaju onda kada se u njoj naiđe na nepoznato, kada se u arheološkim iskopavanjima uoče materijalni tragovi koji proširuju granice našeg znanja o civilizaciji i njenim dometima. U tom smislu od izuzetnog značaja predstavljaju otkrića Danice Nikić, novosadske slikarke, i Krinke Belić, umetnice iz Vrnjačke Banje. Obradom njihovih biografija projekat ARSFID otvorio je mogućnost za dalja istraživanja bogatih opusa dve gotovo potpuno nepoznate autorka u domaćoj sredini.

Izazovi istraživanja u jednom projektu podrazumevaju i javna izlaganja rezultata i objavljivanje u naučnim časopisima i zbornicima. S tim u vezi, projekat ARSFID je u oblasti Vizuelnih umetnosti doprineo produbljenom istraživanju crtačkog opusa umetnice Vere Božićković Popović (o čijem je stvaralaštvu bilo reči na Nacionalnom naučnom skupu o Zadarskoj grupi organizovanom u SANU, oktobra 2023. godine, a tekst dr Dijane Metlić objavljen je u Zborniku *Polemički aspekti srpskog modernizma posle 1945. sa posebnim osvrtom na delovanje pripadnika Zadarske grupe*, krajem 2024). Takođe, u *Zborniku Matice srpske za likovne umetnosti* (br. 52 od 2024), objavljen je koautorski naučni rad Dijane Metlić i Stefana Žarića posvećen ilustracijama Ljubice Cuca Sokić za kompaniju Žifre, dok je povodom obeležavanja pedesetogodišnjice Akademije umetnosti u Novom Sadu, u *Zborniku radova AUNS* (br. 12 od 2024) dr Metlić priredila i razgovor sa prof. emeritom Irinom Subotić, jednom od najistaknutijih istoričarki umetnosti u bivšoj Jugoslaviji i hroničarki jednog turbulentnog vremena, sa bibliografijom u kojoj su mnoge jedinice posvećene srpskim umetnicama 20. i 21. veka. U projektu ARSFID nije izostajao ni neposredni kontakt sa publikom: dr Metlić je u galeriji Poklon zbirka „Rajka Mamuzića” 31. maja 2023. godine održala predavanje pod nazivom „Ljubica Cuca Sokić u umetničkoj orbiti porodice Barbeza”, dok je na Naučnom skupu u okviru projekta ARSFID govorila o srpskoj slikarki, pedagoškinji i dobročiniteljki Danici Nikić i njenom značaju za kulturni razvoj Novog Sada između dva svetska rata.

Konačno, diseminacija ideja u sferi vizuelnih umetnosti ARSFID-a nesumnjivo je najbolje ostvarena u neposrednom kontaktu sa studentima. Saradnja sa njima odvijala se u dva smera: jedan cilj bio je motivisati mlade umetnice i umetnike da teorijski i naučno promišljaju nasleđe srpskih umetnica 20. veka, dok je drugi bio da ga vizuelno komentarišu i (pre)oblikuju. Tako je svojim tekstom „Angažovana fotografija Goranke Matić” student master studija na Katedri za fotografiju AUNS Aleksa Gajić pružio značajan doprinos razumevanju aktivističkog delovanja najpoznatije srpske fotografkinje, a rezultate istraživanja izložio je na jednodnevnom simpozijumu „Susreti studenata Akademije umetnosti

from Olga Jančić and Olga Jevrić, to Anica Vučetić and Biljana Đurđević, Maja Simić and Daniela Fulgosi, Bosiljka Zirojević Lečić and Leonija Milisavljević, Sanja Radusin and Sanja Anđelković, a long, arduous, yet challenging path has been traversed, full of anxieties, setbacks and obstacles that had been successfully overcome, with the goal of moving forward, even when the future was uncertain, unimaginable or unfathomable. The most inspiring moments in exploring history arise when something yet unknown is uncovered, when archaeological excavations reveal material traces that expand the boundaries of our knowledge of civilization and its achievements. In this sense, the discovery of Danica Nikić, a painter from Novi Sad, and Krinka Belić, an artist from Vrnjačka Banja, holds exceptional significance. Through the examination of their biographies, the ARSFID project has opened new possibilities for further exploration of the rich oeuvres of the two artists almost entirely unknown in the national history of art.

The challenges of research in a project extend to include public presentations of papers and their publication in academic journals and conference proceedings. In this regard, the ARSFID project contributed, in the field of Visual Arts, to an in-depth study of the drawings of Vera Božićković Popović (whose work was discussed at the National Scientific Conference on the Zadar Group organised by the Serbian Academy of Sciences and Arts in October 2023, with the paper authored by Dr Dijana Metlić published in the Proceedings *Polemic Aspects of Serbian Modernism after 1945 with a special focus on the work of members of the Zadar Group*, by the end of 2024). Additionally, the *Matica Srpska Journal of Fine Arts* (No 52, 2024), included a co-authored scientific paper by Dijana Metlić and Stefan Žarić dedicated to the illustrations of Ljubica Cuca Sokić for the company Gifrer, while for the *Collection of Papers of the Academy of Arts in Novi Sad* marking its 50th anniversary (No 12, 2024) Dr Metlić prepared an interview with Prof. Emerita Irina Subotić, one of the most prominent art historians in the former Yugoslavia and a chronicler of a turbulent time, with a bibliography featuring a number of items dedicated to Serbian female artists of the 20th and 21st centuries. The ARSFID project also fostered direct contact with the audience: Dr Metlić gave a lecture entitled “Ljubica Cuca Sokić in the Artistic Orbit of the Barbezat Family” at the Gallery of Fine Arts – Gift Collection of Rajko Mamuzić on 31 May 2023, while at the ARSFID Scientific Conference, she presented her research on Serbian painter, educator and philanthropist Danica Nikić and her significance for the cultural development of Novi Sad between the two world wars.

Finally, ARSFID’s dissemination of ideas in the field of visual arts was undoubtedly best achieved in direct contact with students. Collaboration

Novi Sad i Fakulteta muzičke umetnosti Beograd” 15. maja 2024. godine u Rektoratu Univerziteta umetnosti u Beogradu. Njegov završni esej činio je i osnovu predstavljanja opusa Goranke Matić u bazi ARSFID.

Vrhunac delovanja ARSFID-ovog tima u oblasti Vizuelnih umetnosti, predstavljao je zajednički rad dr um. Gorana Despotovskog i dr Dijane Metlič na izložbi *PITAČEŠ ME!* za koju su pripreme trajale preko deset meseci, a podrazumevao je saradnju sa studentkinjama i studentima Akademije umetnosti Novi Sad na (re)valorizaciji nasleđa srpskih umetnica 20. veka. Izložbom je zaokružen dvogodišnji istraživački period u okviru projekta ARSFID, daleko od tačke u kojoj je počeo 1. aprila 2023. godine. Sa brojnim pokrenutim pitanjima i nizom odgovora pruženih u toku 24 meseca trajanja projektnih aktivnosti, oblast Vizuelnih umetnosti u okviru ARSFIDA-a podržan od strane partnerskih institucija, muzeja, galerija, ustanova kulture u Srbiji i regionu, nastavlja da živi zahvaljujući mlađim generacijama koje su prigrllile stvaralaštvo srpskih modernih i savremenih likovnih umetnica, upoznali se sa njim i poneli ga sa sobom u budućnost.

dr Dijana Metlič

with them unfolded along two lines: one aimed at motivating young artists to theoretically and scholarly reflect on the legacy of Serbian women artists of the 20th century, while the other sought to encourage them to visually comment on it and (re)shape it. As a result, the text “Engaged Photography of Goranka Matić”, by an MA student at the Chair for Photography at the Academy of Arts Novi Sad, Aleksa Gajić gave a significant contribution to understanding the activist work of the renowned Serbian photographer. The author presented the results of his research at the one-day symposium “Meetings of Students of the Academy of Arts in Novi Sad and the Faculty of Music Belgrade” on 15 May 2024 at the Rectorate of the University of Arts in Belgrade. His final essay served as the basis for the presentation of Goranka Matić’s oeuvre in the ARSFID database.

The highlight of the ARSFID team’s work in the field of Visual Arts was the collaborative work of DA Goran Despotovski and Dr Dijana Metlič at the exhibition *YOU’LL ASK ME!*, whose preparation took more than ten months, and which involved collaboration with students of the Academy of Arts Novi Sad on the (re)valorisation of the legacy of the 20th century Serbian female artists. The exhibition completed the two-year research within the ARSFID project, reaching far from the point it started from on 1 April 2023. With numerous questions raised and a number of answers offered during the 24 months of project activities, the field of Visual Arts within ARSFID, supported by partner institutions, museums, galleries, and cultural institutions in Serbia and the region, continues to live thanks to the younger generations who have embraced the creativity of Serbian modern and contemporary female artists to carry it into the future.

Dr Dijana Metlič











Izložba —
PITAĆEŠ ME!

Galerija Akademije umetnosti
Novi Sad
16–26. 11. 2024.

Exhibition —
YOU'LL ASK ME!

Gallery of the Academy of Arts
Novi Sad
16–26 November 2024

Izložba *PITAČEŠ ME!* održana je u Galeriji Akademije umetnosti u Novom Sadu od 16. do 26. novembra 2024. godine. Ne postavljajući bilo kakva formalna ili sadržinska ograničenja, izložba je težila da pruži kompleksnu sliku umetničkog stvaralaštva žena 20. veka u Srbiji i da kroz revalorizaciju njihovih opusa ukaže na bogato nasleđe na kome se baziraju savremene umetničke prakse u postjugoslovenskom geografskom i duhovnom prostoru. Egalitarnost rodnog principa bio je imperativ izložbe: ne postoje ženski opusi koji se mogu „čitati” i „tumačiti” isključivo iz tzv. privilegovanog ženskog ugla. Naprotiv, fluidno shvatanje kategorija pola i roda, naročito u prvoj četvrtini 21. veka, omogućilo je suptilno propitivanje graničnih prostora ženskog/muškog/trans/binarnog i svakog drugog rodnog identiteta za čiji se legitimitet bore oni koji osećaju najveću ugroženost slobode govora i kretanja.

Na izložbi su svoja dela predstavili: Luna Jovanović, Mirjana Milovanović, Sara Masnikosa, Gloria Monyov, Jana Panajotović, Sara Savić, Emilija Sandić, Jelena Ostojić, Dunja Berar, Filip Baloš, Dimitrije Despotovski, Filip Najdanović, Ilja Simin i Boris Ivančev. Njihovo polazište bile su temeljne sumnje prisutne u bližoj ili daljoj prošlosti: koliko sam slobodna/slobodan, da li treba da ostanem ili da odem, kako me drugi vide, smem li da budem ono što zaista jesam? Inspiracija za naziv izložbe bilo je delo velike srpske spisateljice Isidore Sekulić koja je u jednom dalekom, izmeštenom prostoru u Norveškoj svakodnevno sebe preispitivala:

„Pitačeš me: da li mi je teško u zemlji kamenja, leda i siromašnih ljudi? Pitaćeš me: zašto sam opet na severu kad ima krajeva gde se gazi cveće, gde sunce i stenu može da užari, i čoveku pravo u srce sija! Zašto! Zato što volim muku i anatemu. (...) Volim onoga koji kamen ore a ipak ima hleba. Onoga koji kaže da je sramota uvući jedrilo kad zatrube vetrovi i bure, i koji otvorenih očiju sme da gleda kako u peni talasa kotrlja brodolom.”

Katalog izložbe *PITAČEŠ ME!* ostaje jedan od materijalnih tragova projekta ARSFID, svedočanstvo jednog delikatnog vremena i dokaz ujedinjene želje njegovih organizatora, studentkinja i studenata Akademije umetnosti u Novom Sadu da se konstantno bore protiv zaborava i za slobodu umetničkog izražavanja.

dr Dijana Metlić
dr um. Goran Despotovski

The exhibition *YOU'LL ASK ME!* was held at the Gallery of the Academy of Arts in Novi Sad from 16 to 26 November 2024. Without setting any formal or content limitations, the exhibition aimed to provide a complex picture of the women's artistic creativity in the 20th-century Serbia and, through the revaluation of their oeuvre, to point out the rich heritage upon which contemporary artistic practices in the post-Yugoslav geographical and spiritual space are built. At its core, the exhibition upheld the principle of gender egalitarianism, rejecting the notion that women's artistic legacies can only be examined through a so-called privileged female lens. On the contrary, the fluid understanding of the categories of sex and gender, especially in the first quarter of the 21st century, enable a subtle exploration of the liminal spaces between female/male/trans/binary and any other gender identity, whose legitimacy is defended by those who face the greatest threats to freedom of speech and movement.

The following artists presented their works at the exhibition: Luna Jovanović, Mirjana Milovanović, Sara Masnikosa, Gloria Monyov, Jana Panajotović, Sara Savić, Emilija Sandić, Jelena Ostojić, Dunja Berar, Filip Baloš, Dimitrije Despotovski, Filip Najdanović, Ilja Simin and Boris Ivančev. They found their starting point in fundamental uncertainties present in the recent or distant past: Am I free? Should I stay or leave? How do others perceive me? Can I be my true self? The exhibition title was inspired by the words of great Serbian writer Isidora Sekulić, who, in a distant and foreign landscape in Norway, questioned herself every day:

“You will ask me: is it hard for me in a land of stones, ice, and impoverished people? You will ask me: why am I again in the north, when there are places where flowers are trampled, where the sun can scorch even the stone and shine directly into a person's heart! Why! Because I love struggle and anathema. [...] I love the one who plows the stone but still has bread. The one who says it is a shame to lower the sail when the winds and storms blow, and who, with open eyes, dares to watch how the wreck rolls in the foam of the waves.”

The exhibition catalogue *YOU'LL ASK ME!* remains as one of the material traces of the ARSFID project, a testament to a delicate time and a proof of the united desire of its organisers and students of the Academy of Arts in Novi Sad to relentlessly fight against oblivion and praise the freedom of artistic expression.

Dr Dijana Metlić
DA Goran Despotovski











MUZIKA

MUSIC

06

Čitaoci ovih redova sigurno znaju ko je bila Ljubica Marić: izuzetna umetnica, učenica velikog Josipa Slavenskog, prva srpska kompozitor-ka, prva članica Srpske akademije nauka i umetnosti iz oblasti muzike, prva sa ovih prostora koja je u Pragu diplomirala kompoziciju davne 1929. godine. Deluje da je njenim korakom u patrilinearni svet muzike srpskim kompozitorkama i muzičarkama bio otvoren put obrazovanja i akademskih krugova još na samom početku 20. veka, ali je distopijska stvarnost ukazivala na to da su one bile prisutne isključivo u školama kao nastavnice, na pozicijama koje su im prepuštene rezonujući sa tadašnjim rodnim ulogama. Ono na šta su nam istraživanja u ARSFID projektu ukazala jeste da postoji veliki broj srpskih muzičarki iz minulog perioda o kojima se gotovo ništa ne zna, te da su pojedine eruditkinje poput Jelenke Dokić, pijanistkinje, i Ivanke Milojević, vokalne umetnice i pedagoškinje, poznatije kao supruge kompozitora Miloja Milojevića, učestvovala u podizanju prve Srpske muzičke škole u Beogradu (danas Muzička škola „Mokranjac“).

Istraživanja u okviru oblasti muzike u ARSFID projektu otpočela su na dva koloseka, jedan je bio dijahronijski, kroz utvrđivanje hronološkog prisustva muzičarki na ovim prostorima: ko su bile, koje instrumente su svirale, gde su se školovale? Drugi kolosek je bio sinhronijski, gde smo nastojale da privolimo što veći broj savremenih umetnica, mlađe i srednje generacije, da se pridruže bazi koja se pokazala i kao izuzetno kreativna mreža za njihove potencijalne saradnje i projekte. Koleginice dr Nataša Crnjanski, dr Ivana Miladinović Prica i dr Marija Karan odredile su spisak umetnica koje će biti obuhvaćene bazom tokom dve godine. Najveći broj umetnica pripadaju oblasti kompozicije, solo pevanja, instrumenata, a manji broj spada u druge oblasti poput dirigovanja. U pitanju su umetnice koje su se kroz svoje školovanje neretko suprotstavljale rodnim stereotipima, te su se izborile za pozicije u obrazovnim i kulturnim institucijama, doprinoseći redefinisanju ženskog identiteta u novijoj srpskoj umetničkoj historiografiji. Raritet digitalne baze iz oblasti muzike su umetnice koje žive u dijaspori, a koje su iako izuzetno uspešne u svojim oblastima na međunarodnoj umetničkoj sceni, domaćoj stručnoj i široj javnosti ostale gotovo nepoznate.

Rezultati iz oblasti muzike tokom realizacije ARSFID projekta prezentovani su na tri međunarodne konferencije: 26. *Pedagoškom forumu scenskih umetnosti* na kojoj je učestvovala dr Ivana Miladinović Prica, na 15. *Međunarodnoj konferenciji o muzičkoj teoriji i analizi* na kojoj je rad predstavila dr Nataša Crnjanski, i na *XIX Međunarodnom skupu srpski jezik, književnost, umetnost* na kome je učestvovala dr Marija Karan. Pored toga, već u prvoj godini projekta u naučnom časopisu *Novi zvuk* objavljena su dva rada posvećana dvema kompozitorkama Jasni Veličković i

The readers of this text are undoubtedly familiar with Ljubica Marić: an exceptional artist, a student of the great Josip Slavenski, the first Serbian composer, the first member of the Serbian Academy of Sciences and Arts in the field of music, the first from this region to graduate in composition in Prague back in 1929. It seems that her step into the patrilineal world of music opened the way for Serbian female composers and musicians to access education and academic circles at the very beginning of the 20th century, but the dystopian reality dictated that women were present almost exclusively as teachers in schools, occupying the limited roles left to them, resonating with the gender roles of the time. What the research within the ARSFID project has revealed is that there are numerous Serbian female musicians from the past about who remain virtually unknown, and that some erudite women such as Jelena Dokić, a pianist, and Ivanka Milojević, a vocal artist and pedagogue, better known as the wives of composer Miloje Milojević, were involved in the establishment of the first Serbian music school in Belgrade (today the “Mokranjac” Music School).

Research in the field of music in the ARSFID project began following two tracks. The first was diachronic, focusing on determining the chronological presence of female musicians in this region: who they were, what instruments they played, where they were educated. The second track was synchronic, aiming to persuade as many contemporary female artists as possible, particularly from the younger and middle generations, to join the database, which also proved to be an extremely creative network fostering their potential collaborations and projects. Colleagues Dr Nataša Crnjanski, Dr Ivana Miladinović Prica and Dr Marija Karan defined the list of female artists who would be included in the database over the course of two years. The majority of female artists belong to the fields of composition, solo singing, and instrumental performance, while a minority work in other fields such as conducting. Throughout their education, these female artists often challenged gender stereotypes and fought for positions in educational and cultural institutions, contributing to the redefinition of female identity in recent Serbian art historiography. A rarity in the digital database referring to music are female artists living in the diaspora, who, despite their remarkable success in their respective fields on the international art scene, remain almost unknown to the domestic professional community and broader audiences.

The results from the field of music during the implementation of the ARSFID project were presented at three international conferences: the 26th Pedagogical Forum of Performing Arts, where Dr Ivana Miladinović Prica participated; the 15th International Conference on Music Theory

Aleksandri Vrebalov, jedan iz pera dr Ivane Miladinović Price i drugi od strane dr Nataše Crnjanski. U *Zborniku radova Akademije umetnosti* (br. 11, 2023) dr Crnjanski je priredila razgovor sa pijanistkinjom i profesor-om Ritom Kinkom, jednom od najuspešnijih predstavnica jugoslovenskog pijanizma.

Implementacija naučnih rezultata ostvarena je i kroz studijske kurikule na Akademiji umetnosti i Fakultetu muzičke umetnosti, i to kroz stručne, seminarske i master radove koji su prezentovani na jednodnevnoj studentskoj konferenciji *Susreti studenata Akademije umetnosti Novi Sad i Fakulteta muzičke umetnosti u Beogradu* 15. maja 2024. godine u Rektoratu Univerziteta umetnosti u Beogradu. Jovana Basara je predstavila deo svog master rada pod nazivom „Nova rukovet za novi milenijum – kompozicija *Rukoveti za sopran i simfonijski orkestar* Isidore Žebeljan”, Dajana Preradović seminarski rad „Dečji svet Ludmile Frajt”, dok su se Dragomir Bratić i Andrijana Božić Ilić kritički osvrnuli na reprezentacije umetnica u masovnim medijima kroz radove „Umetnice i masovni mediji – kritički prikaz radio emisije *Susretanja* (gost: Mirjana Mijanović, kontraalt)” i „*Vreme muzike* (gost Maja Rajković, pijanistkinja) – masmedijska reprezentacija savremenih srpskih muzičkih umetnica.”

Istraživanja u polju muzike pratila su i dva izuzetna umetnička događaja: dvodnevni *Masterklas za mlade kompozitorke i kompozitore* u decembru 2023. godine predvođen kompozitorkom Aleksandrom Vrebalov, profesor-om i dopisnom članicom SANU za oblast muzičke umetnosti, i koncert *Savremene srpske kompozitorke* realizovan u Kulturnoj stanici Edšeg u aprilu 2024. godine na kome su nastupili studenti, saradnici i profesori dve institucije, Akademije umetnosti u Novom Sadu i Fakulteta muzičke umetnosti u Beogradu.

dr Nataša Crnjanski

and Analysis, where Dr Nataša Crnjanski presented her paper, and the 19th International Conference Serbian Language, Literature, Art, where Dr Marija Karan participated. In addition, at during the first project year, two papers dedicated to two composers, Jasna Veličković and Aleksandra Vrebalov, were published in the scientific journal *New Sound*, one penned by Dr Ivana Miladinović Prica and the other by Dr Nataša Crnjanski. To the *Collection of Papers of the Academy of Arts* (No 11, 2023), Dr Crnjanski contributed an interview with pianist and professor Rita Kinka, one of the most successful representatives of Yugoslav pianism.

The implementation of scientific results was also achieved through the curricula at the Academy of Arts and the Faculty of Music, through professional and seminar papers and master’s theses that were presented at the one-day student conference *Meetings of Students of the Academy of Arts Novi Sad and the Faculty of Music in Belgrade* on 15 May 2024 at the Rectorate of the University of Arts in Belgrade. Jovana Basara presented part of her master’s thesis entitled “A New Garland for the New Milenium – composition *Garlands for soprano and symphony orchestra* by Isidora Žebeljan”, Dajana Preradović presented her seminar paper “The Children’s World of Ludmila Frajt”, while Dragomir Bratić and Andrijana Božić Ilić critically examined the representations of female artists in mass media in their papers: “Female artists and mass media – a critical review of the radio show *Susretanja* (guest: Mirjana Mijanović, contralto)” and “*Vreme muzike* (guest Maja Rajković, pianist) – mass media representation of contemporary Serbian female musical artists”.

Research in the field of music was also accompanied by two exceptional artistic events: a two-day *Masterclass for Young Composers* in December 2023 led by composer Aleksandra Vrebalov, professor and corresponding member of the Serbian Academy of Sciences and Arts in the field of musical art, and a concert by *Contemporary Serbian Female Composers* held at the Edšeg Cultural Station in April 2024, featuring performances by students, associates and professors of the two institutions, the Academy of Arts in Novi Sad and the Faculty of Music in Belgrade.

Dr Nataša Crnjanski





Masterklas za mlade
kompozitorke i kompozitore

Muzička škola „Isidor Bajić“
Novi Sad
16–17. 12. 2023.

Masterclass for Young
Composers

Music School “Isidor Bajić”
Novi Sad
16–17 December 2023

Među prvim umetničkim događajima organizovanim u okviru ARSFID projekta bio je *Masterklas za mlade kompozitorke i kompozitore*, realizovan 16. i 17. decembra 2023. godine u Muzičkoj školi „Isidor Bajić” u Novom Sadu. Uslov za učešće na masterklasu bila je napisana solo pesma za sopran i klavir na stihove srpskih pesnikinja. U potrazi za odgovarajućom pesmom mladi kompozitori su se kroz preplitanje ove dve umetnosti upoznavali sa bogatim poetskim nasleđem srpskih pesnikinja. Žiri koji su činili kompozitorka, dopisni član Srpske akademije nauka i umetnosti, prof. dr um. Aleksandra Vrebalov, kompozitorka i rukovoditeljka masterklasa, dr um. Radoslava Vorgić, sopran, i Đorđe Nešić, pijanista, odabrali su petoro polaznika za aktivno učešće na masterklasu: Tamaru Knežević, Ivanu Govorčin i Dimitrija Beljanskog iz Novog Sada, Jelenu Janjić iz Beograda, i Faruka Mehića iz Banja Luke/Bihaća, kao i troje polaznika za pasivno učešće: Petru Spasojević i Milana Jovanovića iz Novog Sada, te Gavрила Markovića iz Niša.

Tokom dva intenzivna dana polaznici masterklasa imali su priliku da slušaju predavanje Aleksandre Vrebalov o delu *Missa supertext* za koje je kompozitorka iste 2023. godine dobila prestižnu Gromajer nagradu (*Grawemeyer Award*), kao i da na primeru svojih solo pesama prodiskutuju i dobiju komentare na tehničke i kompozicione aspekte pisanja za glas. Uz Aleksandru Vrebalov, radionicu su vodile Radoslava Vorgić, vokalna umetnica i sopran, i Nevena Sovtić, pijanistkinja. Odabrane solo pesme izvedene su i zabeležene u profesionalnom AV formatu, te postavljene na *YouTube* kanal ARSFID projekta kako bi bile trajno dostupne publici.

Originalne solo pesme nastale u produkciji ARSFID projekta:

- Ivana Govorčin: *Iščekivanje* (tekst: Mirjana Stefanović)
- Tamara Knežević: *S jeseni* (tekst: Jela Spiridonović Savić)
- Dimitrije Beljanski: *Nešto treće* (tekst: Vitomirka Trebovac)
- Jovana Janjić: *Kada dođeš da me spaseš* (tekst: Nadežda Purić Jovanović)
- Faruk Mehić: *Tvoje su se oči* (tekst: Nadija Rebronja)

dr Nataša Crnjanski

One of the first artistic events organised within the ARSFID project was the Masterclass for Young Composers, held on 16 and 17 December 2023 at the “Isidor Bajić” Music School in Novi Sad. The requirement for participation in the masterclass involved composing a solo song for soprano and piano based on verses by Serbian poets. In the search for a suitable song and lyrics, a fusion of artistic disciplines took place, allowing young composers to engage with the rich poetic heritage of Serbian poetesses through the interlacing of music and poetry. The jury composed female composer, a corresponding member of Serbian Academy of Sciences and Arts, Prof. Dr Aleksandra Vrebalov, a composer and the masterclass leader, Dr Radoslava Vorgić, soprano, and Đorđe Nešić, pianist, selected five participants for active participation in the masterclass: Tamara Knežević, Ivana Govorčin and Dimitrij Beljanski from Novi Sad, Jelena Janjić from Belgrade, and Faruk Mehić from Banja Luka/Bihać, as well as three participants for passive participation: Petra Spasojević and Milan Jovanović from Novi Sad, and Gavriilo Marković from Niš.

During two intensive days, the masterclass participants had the opportunity to hear Aleksandra Vrebalov’s lecture on the piece *Missa Supertext*, which earned the composer the prestigious Grawemeyer Award in 2023, as well as to discuss and receive feedback on the technical and compositional aspects of writing for voice, using their solo songs as examples. In addition to Aleksandra Vrebalov, the workshop was led by vocal artist and soprano Radoslava Vorgić and pianist Nevena Sovtić. The selected solo songs were then performed and recorded in professional AV format, and uploaded to the ARSFID project’s YouTube channel, ensuring their permanent availability to the audience.

Original solo songs created as part of the ARSFID project production:

- Ivana Govorčin: *Expectance* (text: Mirjana Stefanović)
- Tamara Knežević: *In Autumn* (text: Jela Spiridonović Savić)
- Dimitrije Beljanski: *Something Third* (text: Vitomirka Trebovac)
- Jovana Janjić: *When You Come to Save Me* (text: Nadežda Purić Jovanović)
- Faruk Mehić: *Your Eyes Have Been* (text: Nadija Rebronja)

Dr Nataša Crnjanski











Koncert —
SAVREMENE SRPSKE
KOMPOZITORKE

Kulturna stanica Edšeg
Novi Sad
12. 4. 2024.

Concert —
CONTEMPORARY SERBIAN
FEMALE COMPOSERS

Cultural Station Edšeg
Novi Sad
12 April 2024

Koncert *Savremene srpske kompozitorke* održan je 12. aprila 2024. godine u Kulturnoj stanici Edšeg u Novom Sadu. Ovom događaju prethodio je javni poziv upućen kompozitorkama da predlože kompozicije koje će potencijalno biti uvrštene u program, vodeći se zadatom minutažom i dostupnim izvođačkim medijumom (solistička dela za klavir, solo pesme, kamerna muzika za manje sastave i gudački kvartet). Ideja koncerta proistekla je iz analize studijskih kurikuluma izvođačkih programa kojima su kompozicije srpskih kompozitorki nepoznanica, te tako studenti visokoobrazovnih institucija veoma retko ili nikako ne dolaze u dodir sa savremenom umetničkom praksom i delima srpskih kompozitorki. Nakon više meseci kontinuiranog rada profesora, saradnika i studenata Akademije umetnosti u Novom Sadu i Fakulteta muzičke umetnosti u Beogradu, koncipiran je program koji je obuhvatio čak pet premijerno izvedenih kompozicija.

Program koncerta *Savremene srpske kompozitorke*:

Ivana Govorčin: *Iščekivanje* (2023) – premijera

Solo pesma za sopran i klavir
Radoslava Vorgić, sopran; Nevena Sovtić, klavir

Tamara Knežević: *S’ jeseni* (2023) – premijera

Solo pesma za sopran i klavir
Radoslava Vorgić, sopran; Nevena Sovtić, klavir
Akademija umetnosti, Novi Sad

Tamara Knežević: *Moontrap* (2013)

Svetlana Savić: *Sensible* (2019)

Svetlana Maksimović: *Fragmenti molitve za mir* (2019)

Ivana Damjanov Ilić, klavir
Akademija umetnosti, Novi Sad

Aleksandra Stepanović: *U okovima sopstvene duše* (2021) za solo violončelo – premijera

Isidora Krmpotić, violončelo, III godina, AUNS
Klasa: Prof. Marko Miletić

Nataša Bogojević: *Pjenije* (2020) za violinu i violončelo

Aleksandar Ilijovski, violina, III godina FMU
Vuk Mladenić, violončelo, I godina FMU
Klasa: Prof. Nemanja Stanković

Tamara Basarić Quadroni: *Landscapes* (1999) za dve trube i klavir, I stav – premijera

Andrija Borković, III godina AUNS
Bogdan Radović, II godina AUNS
Klasa: Prof. Nenad Marković
Klavir: Anja Riđešić, III godina AUNS
Prof. Milan Miladinović

The concert *Contemporary Serbian Female Composers* was held on 12 April 2024 at the Edšeg Cultural Station in Novi Sad. This event was preceded by a public call for female composers to propose compositions for potential inclusion in the programme, taking into consideration the given time frame and available performance medium (solo works for piano, solo songs, chamber music for smaller ensembles and string quartets). The concept was inspired by an analysis of the curricula for performing study programmes, which revealed that the works of Serbian female composers remain largely unknown, so students of higher education institutions very rarely or never come into contact with contemporary artistic practice and the works of Serbian female composers. Following several months of continual efforts of professors, associates and students of the Academy of Arts in Novi Sad and the Faculty of Music in Belgrade, a programme was conceived, featuring no fewer than five premiered compositions.

***Contemporary Serbian Female Composers* - concert programme:**

Ivana Govorčin: *Expectance* (2023) – premiere

Solo song for soprano and piano
Radoslava Vorgić, soprano; Nevena Sovtić, piano

Tamara Knežević: *In Autumn* (2023) – premiere

Solo song for soprano and piano
Radoslava Vorgić, soprano; Nevena Sovtić, piano
Academy of Arts, Novi Sad

Tamara Knežević: *Moontrap* (2013)

Svetlana Savić: *Sensible* (2019)

Svetlana Maksimović: *Fragments of the Prayer for Peace* (2019)

Ivana Damjanov Ilić, piano
Academy of Arts, Novi Sad

Aleksandra Stepanović: *In the Chains of My Soul* (2021) for solo violoncello – premiere

Isidora Krmpotić, violoncello
Class: Prof. Marko Miletić
Academy of Arts, Novi Sad

Nataša Bogojević: *A Chant for* (2020) for violin and violoncello

Aleksandar Ilijovski, violin
Vuk Mladenić, violoncello
Class: Prof. Nemanja Stanković
Faculty of Music, Belgrade

Tamara Basarić Quadroni: *Landscapes* (1999) for two trumpets and piano, 1st movement – premiere

Andrija Borković, trumpet
Bogdan Radović, trumpet

Aleksandra Vrebalov: *Prayers for Isa* (2013) za klarinet i preparirani klavir

II, III, IV, VII stav

Katarina Marjanov, klarinet, master AUNS
Klasa: Prof. Aleksandar Tasić
Anja Riđešić, klavir, III godina AUNS
Klasa: Prof. Milan Miladinović

Stanislava Gajić: *Burundijska svita* (2022) za flautu, klarinet i fagot

1. Svadbena pesma
2. Uspavanka
3. Rodoljubiva pesma
4. Tužbalica
5. Deca na putu do škole
6. Mama
7. Zgodna žena

Andrijana Pantić, flauta, master AUNS

Klasa: Prof. Laura Levai Aksin

Jovan Aćimović, klarinet, master FMU

Klasa: Prof. Veljko Klenkovski

Bogdan Đuranović, fagot, III godina AUNS

Klasa: Prof. Nenad Janković

Ivana Vojnović: *City Storm* (2011/2022) za gudački kvartet – premijera

Katarina Badnjar, violina, IV godina AUNS
Milica Mrđenović, violina, IV godina AUNS
Maša Filipović, viola, IV godina AUNS
Maša Dragaš, violončelo, master AUNS
Klasa: Prof. Aleksandra Krčmar

Snimak koncerta *Savremene srpske kompozitorke* dostupan je na *YouTube* kanalu ARSFID projekta kao jedan od najvažnijih materijalnih tragova borbe za „jednake šanse na umetničkoj sceni“ i pravednije društvo lišeno rodni stereotipa i diskriminacije.

dr Nataša Crnjanski

Class: Prof. Nenad Marković
Piano: Anja Riđešić
Prof. Milan Miladinović
Academy of Arts, Novi Sad

Aleksandra Vrebalov: *Prayers for Isa* (2013) for clarinet and prepared piano

2nd, 3rd, 4th, 7th movement

Katarina Marjanov, clarinet
Class: Prof. Aleksandar Tasić
Anja Riđešić, piano
Class: Prof. Milan Miladinović
Academy of Arts, Novi Sad

Stanislava Gajić: *Burundi Suite* (2022) for flute, clarinet and fagot

1. Wedding Song
 2. Lullaby
 3. Patriotic Song
 4. Dirge Song
 5. Children on their Way to School
 6. Mother
 7. Muya Vanga
- Andrijana Pantić, flute

Class: Prof. Laura Levai Aksin

Jovan Aćimović, clarinet

Class: Prof. Veljko Klenkovski

Bogdan Đuranović, fagot

Class: Prof. Nenad Janković

Academy of Arts, Novi Sad

Faculty of Music, Belgrade

Ivana Vojnović: *City Storm* (2011/2022) for string quartet – premiere

Katarina Badnjar, violin
Milica Mrđenović, violin
Maša Filipović, viola
Maša Dragaš, violoncello
Class: Prof. Aleksandra Krčmar
Academy of Arts, Novi Sad

The recording of the concert *Contemporary Serbian Composers* is available on the ARSFID project’s YouTube channel as one of the most important material traces of the struggle for ‘equal opportunities on the artistic scene’ and a fairer society free from gender stereotypes and discrimination.

Dr Nataša Crnjanski







NAUČNA PRODUKCIJA

SCIENTIFIC PRODUCTION

07

Pored kontinuiranog dvogodišnjeg istraživanja i posvećenosti digitalnoj bazi projekta, članice tima ARSFID paralelno su bile angažovane na di-seminaciji rezultata u referentnim međunarodnim i nacionalnim nauč-nim časopisima i zbornicima. S tim u vezi, objavljeno je devet naučnih radova iz oblasti istorije umetnosti, istorije književnosti, muzikologije, muzičke teorije i teatrologije u kategorijama M14, M23, M24, M44 i M51, kao i tematski zbornik *Identitet umetnice u srpskoj modernoj umetnosti* kategorije M41. Izuzetna vrednost projekta ARSFID naročito se poka-zala u segmentu prezentovanja referata na međunarodnim i nacional-nim konferencijama, gde su članice tima sa velikim uspehom proširile svoja „arheološka” istraživanja u digitalnoj bazi, te su se bavile i veoma specifičnim pitanjima i postavljale hipoteze koje nisu obrađivane u ra-nijim naučnim studijama, neretko otkrivajući „nove” umetnice o kojima do tog trenutka nije bilo precizno i stručno evaluirane naučne građe. U tom smislu izdvajaju se učešća na međunarodnim i nacionalnim konfe-rencijama na kojima su prezentovane inovativne teme, poput kompara-tivnog sagledavanja romana Julke Hlapec Đorđević, Simon de Bovoar i Danijele Krin u kontekstu tematizacije ženske starosti, a potom i stvara-laštvo Bobe Blagojević koje je istraživala dr Jelena Milinković; zatim su tu prezentacije crteža Njujorka Vere Božićković Popović iz studije dr Dijane Metlić, kao i predavanje dr Marine Milivojević Mađarev na temu odnosa srpskih dramskih spisateljica prema ženskim likovima, te analiza odnosa rediteljke Sofije Soje Jovanović prema ženskim likovima u komedijama; u polju muzike dr Nataša Crnjanski je primenila semiotički pristup na stvaralaštvo mlade kompozitorke Ivane Govorčin, dok je dr Ivana Mila-dinović Prica svoj rad posvetila kompozitorki Veri Milanković i njenom raritetnom stvaranju žanra posvećenom deci; dr Marija Karan je predsta-vila rad koji je govorio o značaju ARSFID podkasta, odnosno prezentaciji savremenih srpskih umetnica u metamasmedijskom kontekstu. Pored toga, dr Dijana Metlić i dr Jelena Milinković podigle su i dva „spomenika” dvema zaboravljenim srpskim umetnicama, Danici Nikić i Nadeždi Tu-tunović, produbljujući svoja istraživanja u posebnim naučnim člancima koji su objavljeni u tematskom zborniku sa naučne konferencije ARSFID, na kojoj su prethodno i predstavljani stručnoj i široj javnosti.

Implementacija istraživanja ARSFID projekta svoj puni smisao dobila je kroz kurikulum predmeta koji se predaju na Akademiji umetnosti u No-vom Sadu, Fakultetu muzičke umetnosti u Beogradu i Interdisciplinarnim studijama u okviru Univerziteta umetnosti u Beogradu, prikazujući svu raznovrsnost tema i otvorene mogućnosti disciplinarnih i interdiscipli-narnih istraživanja i pisanja naučnih i stručnih radova koje nudi digitalna baza ARSFID. Na *Susretima studenata* ove tri institucije koji su organizova-ni 15. maja 2024. godine u Rektoratu Univerziteta umetnosti u Beogradu, okupili su se studenti sva tri nivoa akademskih studija: Dajana Preradović,

In addition to two years of continuous research and dedication to the project’s digital database, the members of the ARSFID team were si-multaneously engaged in the disseminating their results in widely ref-erenced international and national scientific journals and collections of papers. In this regard, nine scientific papers have been published in the fields of art history, literary history, musicology, music theory and theatre studies in the categories M14, M23, M24, M44 and M51, as well as the thematic collection of papers *Identity of the Female Artist in Serbian Mod-ern Art* categorised M41. The exceptional value of the ARSFID project was particularly evident in the presentation of papers at international and national conferences, where the team members successfully expanded their “archaeological” research in the digital database, but also explored highly specific issues and posed hypotheses previously unaddressed in scientific studies, often uncovering “new” artists who had not yet been the subject of precise and professionally evaluated scientific research. This was exemplified in national and international conference appear-ances involving presentations of innovative topics, such as a compara-tive analysis of the novels of Julka Hlapec Đorđević, Simone de Beauvoir and Daniela Krien in the context of the theme of female aging, as well as the work of Boba Blagojević, researched by Dr Jelena Milinković. Dr Dijana Metlić presented her research of the New York drawings by Vera Božićković Popović, while Dr Marina Milivojević Mađarev gave a lecture on the relationship of Serbian female playwrights towards female char-acters, and an analysis of the relationship of theatre director Sofija Soja Jovanović towards female characters in comedies. In the field of music, Dr Nataša Crnjanski applied a semiotic approach to the works of young composer Ivana Govorčin, while Dr Ivana Miladinović Prica focused on composer Vera Milanković and her contribution to the rare genre ded-icated to children. Dr Marija Karan presented a paper that spoke about the importance of the ARSFID podcast, i.e., the presentation of contem-porary Serbian female artists in a meta-mass media context. In addition, Dr Dijana Metlić and Dr Jelena Milinković erected two ‘monuments’ to two forgotten Serbian female artists, Danica Nikić and Nadežda Tutuno-vić, deepening their research through dedicated scientific articles pub-lished in the thematic proceedings of the ARSFID scientific conference, where their findings were first presented to the professional and broader audience.

The implementation of the ARSFID project research has gained its full significance through the curricula of courses taught at the Academy of Arts in Novi Sad, the Faculty of Music in Belgrade and Interdiscipli-nary Studies within the University of Arts in Belgrade, showcasing the full diversity of topics and the broad spectrum of opportunities for dis-ciplinary and interdisciplinary research and for producing scientific and

Jovana Basara, Aleksa Gajić, Dragomir Bratić, Andrijana Božić Ilić i Irena Antin, i njihove mentorke: red. prof. dr Dijana Metlić, red. prof. dr Marina Milivojević Mađarev, doc. dr Marija Karan, doc. dr Ivana Miladinović Prica i vanr. prof. dr Nataša Crnjanski, te su predstavljeni najuspešniji radovi iz njihove zajedničke saradnje.

Pored naučne produkcije ARSFID tima, treba spomenuti i dva značajna intervju koja su objavljena u *Zborniku radova Akademije umetnosti* (br. 11, 2023; br. 12, 2024) povodom proslave 50 godina Akademije umetno-sti Univerziteta u Novom Sadu. U pitanju su razgovori sa eminentnim profesorkama, dr Irinom Subotić, istoričarkom umetnosti, i pijanistki-njom i profesorkom Ritom Kinkom, koje su priredile dr Dijana Metlić i dr Nataša Crnjanski. Nisu izostali ni tekstovi upućeni najširoj javnosti. Jedan od takvih bio je i članak o srpskoj dramaturškinji i rediteljki Miri Trailo-vić, povodom 100 godina od njenog rođenja, koji je priredila dr Marina Milivojević Mađarev i koji je objavljen u nedeljniku *Vreme* (januar 2024).

Objavljeni naučni članci:

- Miladinović Prica, Ivana. 2023. „Proširena zvučna realnost: *Underneath* za hiperorgulje Jasne Veličković”. *Novi zvuk, međunarodni časopis za muziku*. 61/I: 85–95.¹
- Crnjanski, Nataša. 2023. „Semioza opere *The Knock* Aleksandre Vre-balov”. *Novi zvuk, međunarodni časopis za muziku*. 62/II: 55–79.²
- Milivojević Mađarev, Marina. 2024. „Srpska komediografinja Lju-binka Bobić”. *Zbornik Matice srpske za scensku umetnost i muziku*. 70: 37–52.
- Metlić, Dijana. 2024. „Crteži Njujorka Vere Božićković Popović: grad kao optički spektakl.” *Polemički aspekti srpskog modernizma po-sle 1945. sa posebnim osvrtom na delovanje članova Zadarske gru-pe* (Zbornik odabranih radova sa naučnog skupa održanog 17. i 18. oktobra 2023. godine). Beograd: Srpska akademija nauka i umetno-sti: 355–359.
- Metlić, Dijana, Žarić, Stefan. 2024. „Ilustracije Ljubice Cuće Sokić za kompaniju *Žifre* u kontekstu razvoja industrije lepote i mode 1950-ih i 1960-ih godina.” *Zbornik Matice srpske za likovne umetnosti*. 52: 237–252.
- Milinković, Jelena. 2024. „Dva glasa, dva sveta, jedan život: *Jedno dopisivanje, Nesporazum u Moskvi, Požar.*” *Starost 2. Srpski jezik, knji-ževnost i umetnost*. Zbornik radova sa XVIII međunarodnog nauč-nog skupa održanog na Filološko-umetničkom fakultetu u Kragu-

professional papers offered by the ARSFID digital database. The *Student Meetings* of these three institutions, organised on 15 May 2024 at the Rectorate of the University of Arts in Belgrade, gathered students from all three levels of academic studies: Dajana Preradović, Jovana Basara, Al-eksa Gajić, Dragomir Bratić, Andrijana Božić Ilić and Irena Antin, and their mentors: Full Professor Dr Dijana Metlić, Full Professor Dr Marina Milivo-jević Mađarev, Assistant Professor Dr Marija Karan, Assistant Professor Dr Ivana Miladinović Prica and Associate Professor Dr Nataša Crnjanski, pre-senting the most successful works from their joint collaboration.

In addition to the scientific production of the ARSFID team, there were two noteworthy interviews that were published in the *Collection of Pa-pers of the Academy of Arts* (No 11, 2023; No 12, 2024) marking the cele-bration of the 50th anniversary of the Academy of Arts of the University of Novi Sad. These interviews, prepared by Dr Dijana Metlić and Dr Nataša Crnjanski, feature eminent professors: Dr Irina Subotić, an art historian, and pianist and professor Rita Kinka. There were also texts intended for a broader audience, including an article about Serbian playwright and theatre director Mira Trailović, prepared to mark the 100th anniversary of her birth by Dr Marina Milivojević Mađarev and published in the weekly magazine *Vreme* (January 2024).

Published scientific articles:

- Miladinović Prica, Ivana. 2023. “Augmented Sound Reality: Under-neath for Hyperorgan by Jasna Veličković”. *International Journal of Music New Sound*. 61/I: 85–95.
- Crnjanski, Nataša. 2023. “Semiosis of the Opera *The Knock* by Aleksan-dra Vrebalov”. *International Journal of Music New Sound*. 62/II: 55–79.
- Milivojević Mađarev, Marina. 2024. “Serbian Comedy Playwright Ljubinka Bobić” *Zbornik Matice srpske za scensku umetnost i muziku*. 70 (autumn 2024): 37–52.
- Metlić, Dijana. 2024. “The New York Drawings by Vera Božićković Popović: The City as an Optical Spectacle”. *Polemic Aspects of Serbi-an Modernism after 1945 with a special focus on the work of members of the Zadar Group* (Collection of selected papers from the scientif-ic conference held on 17 and 18 October 2023). Belgrade: Serbian Academy of Sciences and Arts: 355–359.
- Metlić, Dijana, Žarić, Stefan. 2024. “Ljubica Cuća Sokić’s Illustrations for the Gifrer Company in the Context of the Beauty and Fashion In-dustry Development of the 1950s and 1960s”. *Matica Srpska Journal of Fine Arts*. 52: 237–252.
- Milinković, Jelena. 2024. “Two Voices, Two Worlds, One Life: *One Cor-respondence, Misunderstanding in Moscow, Fire.*” *Starost 2. Serbian Language, Literature and Art*. Collection of papers from the 18th in-ternational scientific conference held at the Faculty of Philology and

¹ Rad je objavljen i na srpskom i na engleskom jeziku. Za navod reference na engle-skom jeziku pogledati englesku verziju teksta.

² Rad je originalno objavljen na engleskom jeziku. Videti originalni navod referen-ce u engleskoj verziji teksta.

- jevcu (27–28. oktobar 2023), knj. 2. Kragujevac: Filološko-umetnički fakultet: 181–192.
- Milinković, Jelena. 2024. „Avangardni časopis *Dan*: urednikovanje Ksenije Atanasijević i slučaj Anđelije Lazarević.” *Književna istorija*. 56 (182): 245–264.
 - Metlić, Dijana. 2024. „Ko je Danica Nikić? Novosadska kulturna scena između dva rata i prisustvo likovnih umetnica na njoj.” *Identitet umetnice u srpskoj modernoj umetnosti* (ur. Nataša Crnjanski). Novi Sad: Akademija umetnosti: 79–97.
 - Milinković, Jelena. 2024. „Siromaštvo, ljubav i rat: pripovetke Nadežde Tutunović.” *Identitet umetnice u srpskoj modernoj umetnosti* (ur. Nataša Crnjanski). Novi Sad: Akademija umetnosti: 194–209.

Učešća na naučnim skupovima:

- Metlić, Dijana. 2023. „Crteži Njujorka Vere Božićković Popović: Grad kao optički spektakl”, Nacionalni naučni skup *Polemički aspekti srpskog modernizma posle 1945, sa posebnim osvrtom na delovanje pripadnika Zadarske grupe*, SANU (Odeljenje za umetnost), 17–18. 10. 2023.
- Miladinović Prica, Ivana. 2023. „Dečji svet Vere Milanković”, 26. međunarodni Pedagoški forum scenskih umetnosti „Povezivanje, preplitanje i prožimanje muzičke pedagogije, izvođaštva i stvaralaštva na primeru muzičke ličnosti Vere Milanković”, 20–22. 10. 2023, Univerzitet umetnosti, Beograd.
- Milivojević Mađarev, Marina. 2023. „Odnos rediteljka Sofije Soje Jovanović prema ženskim likovima u komedijama.” *Film i književnost 2.0 – Književno i filmsko u prošlosti, sadašnjosti i budućnosti kulture*, 27–29. 11. 2023, Institut za književnost i umetnost u Beogradu.
- Milinković, Jelena. 2024. „Dva glasa, dva sveta, jedan život: *Jedno dopisivanje, Nesporazum u Moskvi i Požar*.” XVIII Međunarodni naučni skup Srpski jezik, književnost, umetnost: Starost, 28. 10. 2023, Filološko-umetnički fakultet, Kragujevac.
- Milinković, Jelena. 2024. „Simbol Nojeve barke u stvaralaštvu Bobe Blagojević”. Međunarodna konferencija *Nova srednjovekovlja*, 9–11. 9. 2024, Institut za književnost i umetnost i Pedagoški muzej, Beograd.
- Crnjanski, Nataša. 2024. *“Iščekivanje* Ivane Govorčin: mikro-priča i njen semantički i zvučni potencijal.” Petnaesta bijenalna međunarodna konferencija o muzičkoj teoriji i analizi „Narativna šetnja kroz muziku” 4–6. 10. 2024, Univerzitet umetnosti, Beograd.³
- Karan, Marija. 2024. „ARS FEMINA IDENTITAS PODKAST – značaj prezentacije savremenih srpskih umetnica u metamasmedijskom kontekstu.” XIX Međunarodni naučni skup Srpski jezik, književnost, umetnost, 25. 10. 2024, Filološko-umetnički fakultet, Kragujevac.

- Arts in Kragujevac (27–28 October 2023), vol. 2. Kragujevac: Faculty of Philology and Arts: 181–192.
- Milinković, Jelena. 2024. “The Avant-Garde Magazine *Dan*: Ksenija Atanasijević’s Editorial Work and the Case of Anđelija Lazarević.” *Literary History*. 56 (182): 245–264.
 - Metlić, Dijana. 2024. “Who is Danica Nikić? The Cultural Scene of Novi Sad Between the Wars and the Presence of Female Visual Artists”. *The Identity of Female Artist in Serbian Modern Art* (ed. Nataša Crnjanski). Novi Sad: Academy of Arts: 79–97.
 - Milinković, Jelena. 2024. “Poverty, Love, and War: The Short Stories of Nadežda Tutunović.” *The Identity of Female Artist in Serbian Modern Art* (ed. Nataša Crnjanski). Novi Sad: Academy of Arts: 194–209.

Participation in scientific conferences:

- Metlić, Dijana. 2023. “The New York Drawings by Vera Božićković Popović: The City as an Optical Spectacle”, National scientific conference *Polemic Aspects of Serbian Modernism after 1945 with a special focus on the work of members of the Zadar Group*, SANU (Art Department), 17–18 October 2023.
- Miladinović Prica, Ivana. 2023. “The Children’s World of Vera Mianković”, the 26th International Pedagogical Forum of Performing Arts ‘Connecting, intertwining and interpenetrating music pedagogy, performance and creativity using the example of the musical personality of Vera Milanković’, 20–22 October 2023, University of Arts, Belgrade.
- Milivojević Mađarev, Marina. 2023. “Sofija Soja Jovanović’s Approach to Female Characters in Comedies.” *Film and Literature 2.0 – The Literary and Cinematic in the Past, Presence and Future of Culture*, 27–29 November 2023, Institute of Literature and Arts in Belgrade.
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- Crnjanski, Nataša. 2023. „Uroniti u svet muzike – razgovor sa pijanistkinjom i profesorkom Ritom Kinkom Radulović”. *Zbornik radova Akademije umetnosti* (11), Novi Sad: Akademija umetnosti, Univerzitet u Novom Sadu: 10–18.
- Metlić, Dijana. 2024. „Život posvećen (istoriji) umetnosti” – razgovor sa istoričarkom umetnosti i profesorkom emeritom Irinom Subotić. *Zbornik radova Akademije umetnosti* (12), Novi Sad: Akademija umetnosti, Univerzitet u Novom Sadu: 10–26.
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- Basara, Jovana, MAS apsolut, Muzička pedagogija, Akademija umetnosti u Novom Sadu, „Nova rukovet za novi milenijum – kompozicija Rukoveti za sopran i simfonijski orkestar Isidore Žebeljan”, predmet: Analiza muzičkog dela 3, mentorka: vanr. prof. dr Nataša Crnjanski.
- Božić Ilić, Andrijana, DAS, Kamerna muzika, Fakultet muzičke umetnosti u Beogradu, „*Vreme muzike* (gost Maja Rajković, pijanistkinja) – masmedijska reprezentacija savremenih srpskih muzičkih umetnica”, predmet: Muzika i mediji 2, mentorka: doc. dr Marija Karan.
- Bratić, Dragomir, DAS, Klavir, „Umetnice i masovni mediji – kritički

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- Crnjanski, Nataša. 2023. “Immersing in the World of Music – An Interview with Pianist and Professor Rita Kinka Radulović.” *Collection of Papers of the Academy of Arts* (11), Novi Sad: Academy of Arts, University of Novi Sad: 10–18.
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- Antin, Irena, Undergraduate, year 4, Multimedia Directing, Academy of Arts in Novi Sad, “Analysis of Word Repetition in the Texts of Yugoslav Female Authors from the Mid-20th Century to Today”, course: Dramaturgy 4, mentor: Full Professor Dr Marina Milivojević Mađarev.
- Basara, Jovana, Master, final year, Music Pedagogy, Academy of Arts in Novi Sad, “A New Garland for a New Millennium – The Composition Garland for Soprano and Symphony Orchestra by Isidora Žebeljan”, course: Music Analysis 3, mentor: Associate Professor Dr Nataša Crnjanski.
- Božić Ilić, Andrijana, Doctoral student, Chamber Music, Faculty of Music in Belgrade, “*Vreme muzike* (Guest: Maja Rajković, pianist) – Mass Media Representation of Contemporary Serbian Female Musicians”, course: Music and Media 2, mentor: Assistant Professor Dr Marija Karan.
- Bratić, Dragomir, Doctoral student, Piano, “A Critical Review of the Radio Show *Susretanja* (Guest: Mirjana Mijanović, contralto)”, Faculty of Music in Belgrade, course: Music and Media 2, mentor: Assistant Professor Dr Marija Karan.
- Gajić, Aleksa, Master, final year, Photography, Academy of Arts in Novi Sad, “The Engaged Photography of Goranka Matić”, course: Art

³ Rad je originalno predstavljen na engleskom jeziku. Videti originalni navod reference u engleskoj verziji teksta.

⁴ Rad je originalno prezentovan na engleskom jeziku. Videti originalnu referencu u engleskoj verziji teksta.

prikaz radio emisije *Susretanja* (gost: Mirjana Mijanović, kontraalt)", Fakultet muzičke umetnosti u Beogradu, predmet: Muzika i mediji 2, mentorka: doc. dr Marija Karan.

- Gajić, Aleksa, MAS apsolvent, Fotografija, Akademija umetnosti u Novom Sadu, „Angažovana fotografija Goranke Matić“, predmet: Istorija umetnosti i studije kulture 2, mentorka: red. prof. dr Dijana Metlić.
- Preradović, Dajana, MAS, Muzikologija, Fakultet muzičke umetnosti u Beogradu, „Dečji svet Ludmile Frajt“, predmet: Seminar iz istorije muzike 4 – nacionalna istorija muzike, mentorka: doc. dr Ivana Miladinović Prica.

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History and Studies of Culture 2, mentor: Full Professor Dr Dijana Metlić.

- Preradović, Dajana, Master student, Musicology, Faculty of Music in Belgrade, “The Children’s World of Ludmila Frajt”, course: Art History Seminar 4 – National History of Music, mentor: Assistant Professor Dr Ivana Miladinović Prica.

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KONFERENCIJA ARSFID

Kulturna stanica Svilara
Novi Sad
16–17. 11. 2024.

ARSFID CONFERENCE

Cultural Station Svilara
Novi Sad
16–17 November 2024

U Kulturnoj stanici Svilara, u Novom Sadu, 16. i 17. novembra 2024. održana je Naučna konferencija sa međunarodnim učešćem pod nazivom „Identitet umetnice u srpskoj modernoj umetnosti – ARSFID” kao kruna dvogodišnjeg projekta ARSFID. Pozdravnu reč učesnicima uputila je rukovoditeljka projekta ARSFID prof. dr Nataša Crnjanski, dok je konferenciju svečano otvorila prof. dr Marijana Kokanović Marković, prodekanka za naučnoistraživački rad na Akademiji umetnosti Univerziteta u Novom Sadu.

Konferencija je okupila preko 30 izlagača iz Srbije, Hrvatske, Bosne i Hercegovine, Slovenije i Tajvana, a predstavljeni su istraživački radovi iz oblasti književnosti, vizuelnih umetnosti, muzike, pozorišta, drame i filma. Uvodna predavanja održale su eminentne predavačice, prof. emerita Irina Subotić sa Univerziteta u Novom Sadu, istoričarka umetnosti i prof. dr Magdalena Koh, profesorka slavistike i srbistike, sa Univerziteta „Adam Mickjević” u Poznanju. Prof. Subotić je u svom izlaganju „Umetnice u zenitizmu” predstavila umetnice vezane za rad časopisa *Zenit* koji je izlazio od 1921. do 1926. godine u Zagrebu i Beogradu. U radu „Izohimene u književnosti ili o srpskom feminističkom eseju od 19. do 21. veka” prof. Magdalena Koh primenila je koncept *izohimena* u interpretaciji feminističkih mreža u srpskoj književnosti, osvetljujući i sistematski definišući žanr koji postoji od 19. veka: srpski feministički esej od Eustahije Arsić do Branke Arsić.

Naučna konferencija ARSFID poslužila je kao platforma za analizu recepcije stvaralaštva umetnica koje su stvarale tokom 20. veka, u pretežno jugoslovenskom prostoru gde mahom nisu pripadale dominantnoj umetničkoj sceni. Jedan od najvažnijih zaključaka konferencije jeste da se kao cilj budućih istraživanja nameće adekvatno mapiranje ženskog autorstva i uspostavljanje njegovog kontinuiteta u modernoj srpskoj istoriji. Učesnici konferencije imali su priliku da čuju i muzički intermeco u izvedbi gostujućih pijanista iz Hrvatske, Danijela Otoia i Marije Pavlović, kao i da prisustvuju otvaranju izložbe studentskih radova *Pitaćeš me!* 16. novembra u Galeriji Akademije umetnosti kao deo pratećeg programa. Radovi izloženi na konferenciji štampani su u tematskom zborniku uz podršku Fonda za nauku Republike Srbije i Pokrajinskog sekretarijata za visoko obrazovanje i naučnoistraživačku delatnost.

Predstavljeni radovi na konferenciji:

- Irina Subotić „Umetnice u zenitizmu”
- Magdalena Koh „Izohimene u književnosti ili o srpskom feminističkom eseju od 19. do 21. veka”
- Vesna Kruljac: „Ahromija i geometrija u slikarstvu Mire Brtke”
- Gorana Stevanović: „Grafički list kao otvoreno polje umetničke prakse Bosiljke Kićevac Popović”
- Ivana Kronja: „Lutka, animacija, dokument: Filmsko umetničko stvaralaštvo Vere Jocić (1916–2000)”

The scientific conference with international participation entitled “The Identity of the Female Artist in Serbian Modern Art – ARSFID” was held at the Svilara Cultural Station in Novi Sad on 16 and 17 November 2024, as the crowning achievement of the two-year ARSFID project. The ARSFID project manager, Prof. Dr Nataša Crnjanski, delivered the welcoming speech to the participants, while the conference was officially opened by Prof. Dr Marijana Kokanović Marković, Vice-Dean for Scientific Research at the Academy of Arts, University of Novi Sad.

The conference gathered over 30 speakers from Serbia, Croatia, Bosnia and Herzegovina, Slovenia and Taiwan, who presented research papers in the fields of literature, visual arts, music, theatre, drama and film. The keynote speakers were eminent lecturers: Prof. Emerita Irina Subotić from the University of Novi Sad, an art historian, and Prof. Dr Magdalena Koh, a professor of Slavic and Serbian studies, from the Adam Mickiewicz University in Poznań. In her presentation “Women Artists in Zenitism”, Prof. Subotić presented women artists affiliated with the magazine Zenit, published between 1921 and 1926 in Zagreb and Belgrade. In her paper “Isohymenes in Literature or on Serbian Feminist Essays from the 19th to the 21st Century”, Prof. Magdalena Koh applied the concept of isohymen to interpret feminist networks in Serbian literature, illuminating and systematically defining a genre that has existed since the 19th century: the Serbian feminist essay from Eustahija Arsić to Branka Arsić.

The ARSFID scientific conference provided a platform for analysing the reception of the works of female artists who created during the 20th century, mainly in the Yugoslav space where they fell outside the dominant art scene. One of the key conclusions of the conference was the need for future research to properly map female authorship and establish its continuity in modern Serbian history. The conference participants also had the opportunity to hear a musical intermezzo performed by guest pianists from Croatia, Danijela Otto and Marija Pavlović, as well as to attend the opening of the exhibition of student works *You’ll Ask Me!* on 16 November at the Gallery of the Academy of Arts within the side programme. The works exhibited at the conference were published in a thematic collection, supported by the Science Fund of the Republic of Serbia and the Provincial Secretariat for Higher Education and Scientific Research.

Works presented at the conference:

- Irina Subotić: “Women Artists in Zenitism”
- Magdalena Koch: “Isohymenes in Literature: On Serbian Feminist Essays from the 19th to the 21st Century”
- Vesna Kruljac: “Achromia and Geometry in Mira Brtka’s Paintings”
- Gorana Stevanović: “The Graphic Sheet as an Open Field of Artistic Practice of Bosiljka Kićevac Popović”

- Sofija Milenković, Ana Ereš: „*Aušvic 49865* Vide Jocić i pitanje reprezentacije stradanja u Drugom svetskom ratu u skulpturi”
- Dijana Metlić: „Ko je Danica Nikić? Novosadska kulturna scena između dva rata i prisustvo likovnih umetnica na njoj”
- Žarka Svirčev: „Feministički diskurs neoavangardnih tekstova Judite Šalgo”
- Amra Latifić: „Misija i vizija Jelene Šantić: borba za reformu baletskog obrazovanja u Srbiji i društveni aktivizam”
- Nataša Tasić: „Predstavljanje identiteta žena u gimnazijskim udžbenicima za predmet muzička kultura u Srbiji”
- Jelena Ognjanović: „Žensko nasleđe i muzej u 21. veku: studija slučaja Galerija Matice srpske”
- Petra Zidarić Györek, Nataša Maričić: „Projekt *She Is Music*: recepcija skladateljica Dore Pejačević, Ivane Lang i Margarete Ferek-Petrić”
- Sonja Veselinović: „Individualizam kao pobuna: književnost i aktivizam Biljane Jovanović”
- Aleksandra Petrović: „Dramski kontrapunkt Biljane Jovanović”
- Merima Omeragić: „U svetlu transdisciplinarnosti: prva hercegovačka slikarka Milena Šotra-Gaćinović između boja, revolucionarnosti i sopstvenih riječi”
- Isidora Savić: „Karikature Bete Vukanović: između privatnog i javnog”
- Srđan Teparić: „Kompozitorke i njihova uloga u stvaranju nove osećajnosti srpske muzike u prve dve decenije 21. veka”
- Biljana Leković: „Kompozitorka-izvođačica: stvaranje kao izvođenje / izvođenje kao stvaranje – *Ista daljina merena raznim potrebama za ženu koja broji, kamerni ansambl i elektroniku* Ane Gnjatović”
- Jelena Milinković: „Siromaštvo, ljubav i rat: pripovetke Nadežde Tutunović”
- Darko Ilin: „Normirka izvan kanona: Roksanda Njeguš u srpskom književnom sistemu”
- Zorana Simić: „Selena Dukić: jedna živa pesnikinja”
- Mirko Jeremić, Nada O’Brien: „Srpske kompozitorke 20. i 21. veka u opštem muzičkom obrazovanju: zastupljenost u nastavnom programu i nastavnom procesu”
- Mina Petrić: „Dramaturški rad kao ženski rad”
- Divna Stojanov: „Savremene srpske dramske spisateljice”
- Vanja Grbović, Miloš Marinković: „Glas između kultura: Harmonija različitosti na primeru dela kompozitorki Stanislave Gajić i Dorotee Vejnović”

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- Ivana Kronja: “Puppetry, Animation, Film Document: The Cinematic Art of Vera Jocić (1916–2000)”
- Sofija Milenković, Ana Ereš: “Vida Jocić’s *Auschwitz 49865* and the Sculptural Representation of Suffering During the Second World War”
- Dijana Metlić: “Who Is Danica Nikić? Cultural Scene of Novi Sad Between the Two Wars and the Presence of Female Artists”
- Žarka Svirčev: “The Feminist Discourse of Judita Šalgo’s Neo-Avant-Garde Texts”
- Amra Latifić: “The Mission and Vision of Jelena Šantić: Struggle for Ballet Education Reform in Serbia and Social Activism”
- Nataša Tasić: “Representation of Female Identity in Music Culture Textbooks for Grammar High Schools in Serbia”
- Jelena Ognjanović: “Women’s Heritage and the Museum of the 21st Century: A Case Study of the Gallery of Matica Srpska”
- Petra Zidarić Györek, Nataša Maričić: “The Project *She Is Music*: The Reception of Female Composers – Dora Pejačević, Ivana Lang and Margareta Ferek Petrić”
- Sonja Veselinović: “Individualism as a Resistance: Biljana Jovanović’s Literature and Activism”
- Aleksandra Petrović: “The Counterpoint in the Plays by Biljana Jovanović”
- Merima Omeragić: “In the Light of Transdisciplinarity: The First Female Painter from Herzegovina Milena Šotra-Gaćinović Between Colours, Revolutionarity and Words”
- Isidora Savić: “Beta Vukanović’s Caricatures: Between Private and Public”
- Srđan Teparić: “Women Composers and their Role in Creating the *New Sensibility* of Serbian Music in the First Two Decades of the 21st Century”
- Biljana Leković: “Woman Composer-Performer: Creation as Performance / Performance as Creation – *The Same Distance Measured by Various Needs* for a Woman Who Counts, Chamber Ensemble and Electronics by Ana Gnjatović”
- Jelena Milinković: “Poverty, Love and War: Short Stories by Nadežda Tutunović”
- Darko Ilin: “Timekeeper Outside the Canon: Roksanda Njeguš’s Prose in the Serbian Literary System”
- Zorana Simić: “Selena Dukić: A Living Poetess”
- Mirko Jeremić, Nada O’Brien: “Serbian Women Composers of the 20th and 21st Centuries in General Music Education: Representation in the Curriculum and Teaching Process”
- Mina Petrić: “Dramaturgy as Women’s Work”
- Divna Stojanov: “Contemporary Serbian Female Playwrights”
- Vanja Grbović, Miloš Marinković: “A Voice Between Cultures: The Harmony of Diversity in the Works of Female Composers Stanislava Gajić and Dorotea Vejnović”

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MEĐIJI, INTERNET I
DRUŠTVENE MREŽE

MEDIA, INTERNET
AND SOCIAL NETWORKS

Prosleđivanje informacija o ARSFID projektu, kako stručnoj javnosti, tako i širem auditorijumu zainteresovanom za sadržaje iz oblasti kulture, umetnosti i nauke, realizovano je od samog početka projekta putem oficijelnog ARSFID internet portala (arsfid.edu.rs), zvaničnog *YouTube* kanala, društvenih mreža *Instagram* i *Facebook*, te putem sredstava javnog informisanja, odnosno masovnih (radio, televizija) i metamasovnih (internet portali) medija.

Cilj intenzivne masmedijske kampanje bilo je skretanje pažnje šire javnosti u pravcu akcija i dijaloga koji se tiču prošlih i trenutnih pozicija, budućnosti, te vidljivosti srpskih umetnica, njihove promocije i umrežavanja.

Šira medijska promocija ARSFID projekta započela je u oktobru 2023. godine oficijelnim video spotom čiji scenario potpisuje dr Nataša Crnjanski, u produkciji Akademije umetnosti Novi Sad i *ProductionZ*. U videu govore: dr Nataša Crnjanski – rukovoditeljka projekta i članovi tima: dr Ivana Miladinović Prica, dr um. Aleksandra Vrebalov, dr Dijana Metlić, dr um. Goran Despotovski, dr Jelena Milinković, dr Marina Milivojević Mađarev, dr um. Ivan Pravdić i dr Marija Karan.

Premda je masmedijski prostor u poslednje vreme značajno ograničen za sadržaje i dešavanja iz oblasti kulture, relevantnost ovog projekta, njegova vrednost, jedinstvenost i inovativnost (prva digitalna otvorena baza podataka o srpskim umetnicima od 20. veka do danas) bili su povod za predstavljanje glavnih i pratećih aktivnosti projekta u tradicionalnim i metamasovnim medijima. Podsticanje rezultata ARSFID-a kao primenjenog naučnoistraživačkog projekta u kulturnoj politici prepoznalo je više značajnih masovnih medija (radio, tv, portali) među kojima su: RTS, RTV, N1, TV K9, TANJUG, K1, UNA, *Vreme*, *Elementarijum*, *Iz prve ruke*, *Headliner* i drugi. Pored objava za javnost koje se odnose na najave umetničkih aktivnosti i događaja, realizovane su i specijalne emisije koje su u celini bile posvećene sadržajima i ciljevima ARSFID-a. O tome kako je nastao projekat prve digitalne baze podataka o srpskim umetnicima 20. i 21. veka, na koji način će omogućiti naučnu i umetničku transpoziciju, koje institucije su još uključene u projekat, kako je ARSFID projekat osavremenjen i dodatno usmeren na mlade za emisiju *Akademac* Radio televizije Vojvodine, urednice i autorke Tamare Burević, govorila je rukovoditeljka ARSFID projekta dr Nataša Crnjanski. U intervjuu za *online* portal *Elementarium* Centra za promociju nauke dr Nataša Crnjanski istakla je značaj projekta ARSFID i važnost promovisanja ženskog stvaralaštva. Projekat je detaljno predstavljen i u respektabilnim radijskim emisijama *Ars sonora* urednice i voditeljke Maje Čolović Vasić na Drugom programu Radio Beograda i *Putevima muzike* urednice i voditeljke Olene Puškaš na programu Radija Novi Sad. Autorka i voditeljka emisije iz kulture *Otvoreni ekran*, novosadske televizije

Dissemination of information about the ARSFID project, both to the professional community and to a broader audience interested in culture, art and science, has been conducted from the project inception through the official ARSFID web portal (arsfid.edu.rs), the official *YouTube* channel, the social networks *Instagram* and *Facebook*, and through public information media outlets, i.e., mass (radio, television) and meta-mass media (online portals).

The intensive mass media campaign aimed to draw public attention to actions and discussions about the past and current status, future prospects, and visibility of Serbian female artists, their promotion, and networking.

The broader media promotion of the ARSFID project commenced in October 2023 with an official video clip, scripted by Dr Nataša Crnjanski and produced by the Academy of Arts Novi Sad in collaboration with *ProductionZ*. The video features Dr Nataša Crnjanski – the project manager, and the team members Dr Ivana Miladinović Prica, DA Aleksandra Vrebalov, Dr Dijana Metlić, DA Goran Despotovski, Dr Jelena Milinković, Dr Marina Milivojević Mađarev, DA Ivan Pravdić and Dr Marija Karan.

Although the mass media space for cultural content and events has become significantly limited in the recent years, the relevance, value, uniqueness and innovativeness of this project (the first digital open database on Serbian artists since the 20th century) were the reason for the main and side project activities to be presented in both traditional and meta-mass media. The promotion of the results of ARSFID as an applied scientific research project in cultural policy was recognised by several significant mass media (radio, TV, web portals) outlets, including: RTS, RTV, N1, TV K9, TANJUG, K1, UNA, *Vreme*, *Elementarijum*, *Iz prve ruke*, *Headliner* and others. In addition to releases related to the announcements of artistic activities and events, there were several dedicated programmes focusing entirely on ARSFID's content and objectives. The project manager Dr Nataša Crnjanski, spoke about the origins of the first digital database of Serbian women artists from the 20th and 21st centuries, its potential for scientific and artistic transposition, the institutions still involved in the project and how its present relevance has been achieved by an additional focus on young people for the show *Akademac* on Radio Television Vojvodina, edited authored by Tamara Burević. In an interview for the online portal of the *Elementarium* Centre for the Promotion of Science, Dr Nataša Crnjanski emphasised the significance of the ARSFID project and the importance of promoting women's creativity. The project was also thoroughly presented in the respectable radio shows *Ars sonora* by editor and host Maja Čolović Vasić on Radio Belgrade 2 and *Putevima muzike* by editor and host Olena Puškaš on Radio Novi Sad. The author and host

K9, Vesna Farkaš u potpunosti je posvetila jednu epizodu fenomenu „ženske umetnosti” i projektu ARSFID.

Na društvenim mrežama *Facebook* i *Instagram* broj „organskih” pratilaca je u kontinuiranom rastu. Prema zvaničnim podacima sa ARSFID *Facebook* stranice sadržaje projekta putem ove mreže prati 74,60% žena i 25,40% muškaraca, dominiraju korisnici od 35 do 55 godina. Na ARSFID *Instagram* profilu najviše praznje privukli su sadržaji koji se odnose na podcast, izložbu *Pitačeš me!*, pozive za doprinos bazi umetnica, naučnu konferenciju, pozorišni performans *Biti žena* i druge slične objave. Sadržaj na društvenim mrežama pratio je sve faze i dešavanja u okviru projekta. Posebno su istaknuti profesionalni rezultati članova ARSFID tima (nagrade, priznanja, imenovanja, učešća na konferencijama i simpozijumima, stručna predavanja, izložbe, koncerti, predstave i drugo).

Početkom januara 2023. godine pokrenut je i ARSFID *YouTube* kanal koji do januara 2025. godine sa sadržajima koji ukupno *broje* preko 28.000 pregleda. Na ovom kanalu dostupno je 12 epizoda ARSFID podcasta, 44 kratka isečka (*shorts*) kao najave epizoda podcasta, promotivni video o ARSFID projektu posvećenom srpskim modernim umetnicama, snimak Okruglog stola povodom prezentacije projekta, poetski performans, kompozicije polaznika masterklasa, masterklas, pozorišni performans, koncert, predavanja u okviru naučne konferencije i drugi sadržaji iz naučno-umetničke produkcije projekta.

Svi ovi podaci i informacije o projektu kontinuirano su pohranjivani na zvaničnoj internet stranici projekta. Pored digitalne baze koja zauzima najveći prostor internet portala, na sajtu projekta dostupne su i informacije o projektu i članovima tima, potom rubrike *Aktuelno* i *Podkast*, kao i *Produkcija* koja obuhvata kompletnu naučnu i umetničku građu nastalu tokom projekta, recepciju u medijima i gostovanja.

dr Marija Karan

of the cultural show *Otvoreni ekran*, on Novi Sad's K9 television, Vesna Farkaš, devoted an episode entirely to the phenomenon of “women's art” and the ARSFID project.

On the social networks *Facebook* and *Instagram*, the number of ‘organic’ followers continues to grow. According to the official data from the ARSFID Facebook page, the project content is followed by 74.60% of women and 25.40% of men through this network, with the majority of users aged 35 to 55. On the ARSFID *Instagram* profile, the most engaging content has been the one related to the podcast, the exhibition *You'll Ask Me!*, calls for contributions to the database of female artists, the scientific conference, the theatre performance *To Be a Woman* and other similar posts. The social media content covered all the project phases and events. Special emphasis was placed on the professional achievements of the ARSFID team members (awards, recognitions, appointments, conference and symposium participation, professional lectures, exhibitions, concerts, performances, etc).

In early January 2023, the ARSFID *YouTube* channel was launched, and by January 2025, its content had amassed over 28,000 views. The channel features 12 episodes of the ARSFID podcast, 44 short clips (shorts) as podcast episode trailers, a promotional video about the ARSFID project dedicated to Serbian modern women artists, a recording of the Round Table discussion held for the project presentation, a poetic performance, compositions by masterclass participants, a masterclass session, a theatrical performance, a concert, lectures as part of a scientific conference, and other content showcasing the project's scientific and artistic production.

All this data and information about the project are continuously stored on the project's official website. In addition to the digital database, which takes up the largest portion of the website, the platform also offers information about the project and the project team members, and features the *Current* and *Podcast* sections, as well as *Production*, which includes the complete scientific and artistic material created during the project, media reception, and guest appearances.

Dr Marija Karan







PODKAST

Autorka i voditeljka: Marija Karan
Urednica podkasta: Nataša Crnjanski
Produkcija: Agelast

PODCAST

Author and host: Marija Karan
Editor: Nataša Crnjanski
Production: Agelast

09

Projekat *Istorija i identitet umetnice u srpskoj modernoj umetnosti – kreiranje izvora za naučnu i umetničku transpoziciju – ARSFID* svoju punu medijsku pažnju ostvario je kroz produkciju podkasta, kao prvog na našem prostoru, za širu publiku popularnom masmedijskom formatu, koji je usmeren isključivo na savremene srpske umetnice. U saradnji sa *Agelast* produkcijom snimljeno je 12 epizoda u kojima su vođeni razgovori sa 24 umetnice iz svih umetničkih oblasti (muzika, drama, primenjene i likovne umetnosti, književnost, ples). Kroz inspirativne, konstruktivne, nadahnute priče umetnica različitih iskustava i generacija, kao i vrhunskih profesionalnih rezultata i postignuća, dat je doprinos očuvanju, unapređenju i afirmaciji onog dela naše kulturne baštine koji čini stvaralaštvo savremenih srpskih umetnica. Gošće ARSFID podkasta bile su: Luna Jovanović (fotografkinja, vizuelna umetnica i teoretičarka umetnosti i medija) i Irina Pejoska (harfistkinja); Maja Pelević (dramska spisateljica, dramaturškinja, rediteljka i scenaristkinja) i Jana Oršolić (redovna profesorska Fakulteta primenjenih umetnosti u Beogradu, grafička dizajnerka, kreatorka fontova, autorka multimedijalnog umetničkog koncepta *Samo nežno prema sebi*); Katarina Bradić (oper-ska umetnica) i Ljubinka Stojanović (dramaturškinja); Ognjenka Lakićević (pesnikinja, muzičarka, „prva dama” benda Autopark) i Milena Jančurić (klasična, džez i *world music* flautistkinja); Ana Pavlović (primabalerina i umetnička direktorka baleta Narodnog pozorišta u Beogradu) i Snežana Trišić (rediteljka i profesorka); Maša Seničić (pesnikinja) i Sanja Romić (oboistkinja i profesorka); Minja Bogavac (dramaturškinja, dramska spisateljica) i Irena Popović (kompozitorka); Dragana Jovanović (dirigentkinja i profesorka) i Maja Simić (likovna umetnica i profesorka); Tanja Pjevac (glumica) i Tanja Šljivar (dramska spisateljica); Bosiljka Zirojević Lečić (akademska slikarka i profesorka) i Aleksandra Vrebalov (kompozitorka i profesorka); Sonja Lončar (pijanistkinja i profesorka) i Barbara Garčević (PR, menadžerka i promoterka u umetnosti i kulturi); Maja Nedeljković Davidovac (modna kreatorka, filmska i pozorišna kostimografkinja, teoretičarka umetnosti i medija) i Branislava Podrumac (operska umetnica).

Teme ARSFID podkasta bile su raznovrsne. Umetnice su govorile o svom razvojnem putu, uspesima i postignućima, neuspesima i diskriminaciji, priznanjima i kritikama, umetničkim transformacijama i kreativnim inspiracijama, kriznim situacijama, izazovima, odnosu i sadejstvu umetnosti i nauke, prepoznavanju svog mesta u umetničkom koordinatnom sistemu, građenju odnosa sa publikom, promovisanju umetnosti, menadžmentu u umetnosti, odnosu muzike i kvantne fizike, pozicioniranju svoje umetnosti u svetskim okvirima i kontekstima, muzičkoj pedagogiji, te umetnosti kao eskapizmu, radu sa mladim umetnicima, prevazilaženju granica u umetnosti, interdisciplinarnosti u umetnosti, društveno kulturnoj angažovanosti i osvešćenosti, kritici i refleksiji društva, decentralizaciji umetnosti i drugim temama.

The project *History and Identity of the Female Artist in Serbian Modern Art – Creating a Source for Scientific and Artistic Transposition – ARSFID* gained full media attention through the production of a podcast, the first in our region, intended for a wide audience in a popular mass media format and exclusively focused on contemporary Serbian female artists. In collaboration with Agelast Production, 12 episodes were recorded featuring interviews with 24 female artists from all artistic fields (music, drama, applied and fine arts, literature, dance). Through inspiring, constructive, inspired stories of female artists of different experiences and generations, as well as the presentation of outstanding professional results and achievements, the podcast contributed to the preservation, improvement and affirmation of the segment of Serbia's cultural heritage created by contemporary Serbian female artists. The guests of the ARSFID podcast were: Luna Jovanović (a photographer, visual artist and art and media theorist) and Irina Pejoska (a harpist); Maja Pelević (a playwright, dramaturge, director and screenwriter) and Jana Oršolić (a full professor at the Faculty of Applied Arts in Belgrade, graphic designer, font creator, author of the multimedia art concept *Just Be Gentle With Yourself*); Katarina Bradić (an opera artist) and Ljubinka Stojanović (a playwright); Ognjenka Lakićević (a poet, musician, and the “first lady” of the band Autopark) and Milena Jančurić (a classical, jazz and world music flautist); Ana Pavlović (a prima ballerina and the artistic director of the National Theatre's Ballet in Belgrade) and Snežana Trišić (a theatre director and professor); Maša Seničić (a poet) and Sanja Romić (an oboist and professor); Minja Bogavac (a playwright, dramaturge) and Irena Popović (a composer); Dragana Jovanović (a conductor and professor) and Maja Simić (a visual artist and professor); Tanja Pjevac (an actress) and Tanja Šljivar (a playwright); Bosiljka Zirojević Lečić (an academic painter and professor) and Aleksandra Vrebalov (a composer and professor); Sonja Lončar (a pianist and professor) and Barbara Garčević (a PR, manager and promoter in arts and culture); Maja Nedeljković Davidovac (a fashion designer, film and theatre costume designer, art and media theorist) and Branislava Podrumac (an opera artist).

The ARSFID podcast covered a wide range of topics. The artists spoke about their development path, successes and achievements, failures and discrimination, recognition and criticism, artistic transformations and creative inspirations, crisis situations, challenges, the relationship and interaction of art and science, recognition of their place in the artistic coordinate system, building relationships with audiences, art promotion and management, the relationship between music and quantum physics, positioning their art in global frameworks and contexts, music pedagogy, and art as escapism, working with young artists, overcoming boundaries in art, interdisciplinarity in art, socio-cultural engagement

Razgovore sa umetnicama vodila je autorka podkasta dr Marija Karan, dok je emisije uređivala dr Nataša Crnjanski. Ostali članovi produkcijskog tima bili su: organizatorka Ana Janković, kamerman i montažer zvuka Marko Ignjatović, montažer slike Miloš Korać, dizajner animacija i vizuala studija dr. um Goran Despotovski.

ARSFID 01 (18. 6. 2023): Maja Nedeljković Davidovac, Branislava Podrumac – *Umetnost, moda, solo pevanje, nauka*

ARSFID 02 (18. 7. 2023): Sonja Lončar, Barbara Garčević – *Umetnost, muzika, nauka, menadžment u kulturi*

ARSFID 03 (18. 8. 2023): Aleksandra Vrebalov, Bosiljka Zirojević Lečić – *Umetnost, pedagogija, društveni angažman*

ARSFID 04 (6. 10. 2023): Tanja Pjevac, Tanja Šljivar – *Gluma, drama, pisanje, transformacija, kreativni proces*

ARSFID 05 (3. 11. 2023): Dragana Jovanović, Maja Simić – *Umetnost kao san, inspiracija, konstruktivni bunt*

ARSFID 06 (11. 12. 2023): Minja Bogavac, Irena Popović – *Umetnost kao životna istina*

ARSFID 07 (5. 2. 2024): Sanja Romić, Maša Seničić – *Multitasking umetnice sa supermoćima*

ARSFID 08 (8. 3. 2024): Ana Pavlović, Snežana Trišić – *Umetnice lirskih duša i spartanskog duha*

ARSFID 09 (8. 4. 2024): Ognjenka Lakićević, Milena Jančurić – *Poezija, muzika, autentičnost, empatija, eskapizam*

ARSFID 10 (16. 5. 2024): Katarina Bradić, Ljubinka Stojanović – *Umetnica mora biti slobodna?*

ARSFID 11 (21. 6. 2024): Maja Pelević, Jana Oršolić – *Kreativnost, multitasking, tema žene, mentalno zdravlje*

ARSFID 12 (19. 9. 2024): Luna Jovanović, Irina Pejoska – *Umetnost, talent, školovanje, društvene mreže, veštačka inteligencija i umetnost*

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and awareness, criticism and reflection of society, decentralisation of art, and other topics.

The interviews with the artists were conducted by podcast author Dr Marija Karan, while the shows were edited by Dr Nataša Crnjanski. The production team included: organiser Ana Janković, cameraman and sound editor Marko Ignjatović, picture editor Miloš Korać, and animation and visual studio designer DA Goran Despotovski.

ARSFID 01 (18 June 2023): Maja Nedeljković Davidovac, Branislava Podrumac – *Art, Fashion, Solo Singing, Science*

ARSFID 02 (18 July 2023): Sonja Lončar, Barbara Garčević – *Art, Music, Science, Management in Culture*

ARSFID 03 (18 August 2023): Aleksandra Vrebalov, Bosiljka Zirojević Lečić – *Art, Pedagogy, Social Engagement*

ARSFID 04 (6 October 2023): Tanja Pjevac, Tanja Šljivar – *Acting, Drama, Writing, Transformation, Creative Process*

ARSFID 05 (3 November 2023): Dragana Jovanović, Maja Simić – *Art as a Dream, Inspiration, Creative Rebellion*

ARSFID 06 (11 December 2023): Minja Bogavac, Irena Popović – *Art as the Truth of Life*

ARSFID 07 (5 February 5, 2024): Sanja Romić, Maša Seničić – *Multitasking Female Artists with Superpowers*

ARSFID 08 (8 March 2024): Ana Pavlović, Snežana Trišić – *Artists of Lyrical Souls and Spartan Spirits*

ARSFID 09 (8 April 2024): Ognjenka Lakićević, Milena Jančurić – *Poetry, Music, Authenticity, Empathy, Escapism*

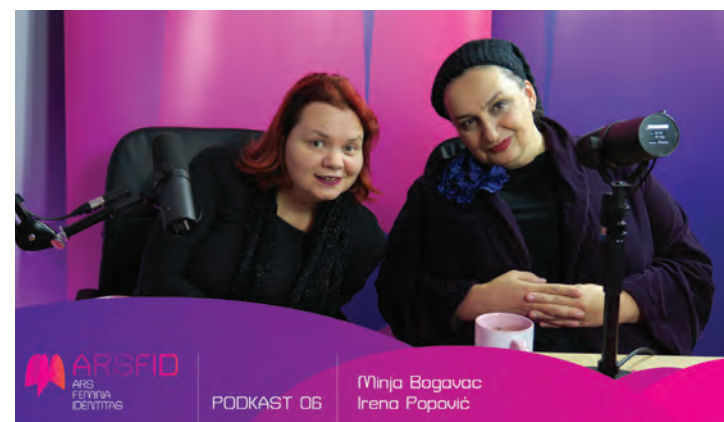
ARSFID 10 (16 May 2024): Katarina Bradić, Ljubinka Stojanović – *A Female Artist Must Be Free?*

ARSFID 11 (21 June 2024): Maja Pelević, Jana Oršolić – *Creativity, Multitasking, Women as a Topic, Mental Health*

ARSFID 12 (19 September 2024): Luna Jovanović, Irina Pejoska – *Art, Talent, Education, Social Media, Artificial Intelligence and Art*

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TIM PROJEKTA

THE PROJECT TEAM

Dr Nataša Crnjanski, Akademija umetnosti, Univerzitet u Novom Sadu, teoretičarka muzike, rukovoditeljka projekta, vanredna profesorica na Katedri za kompoziciju i teorijsko-umetničke predmete Departmana muzičke umetnosti Akademije umetnosti Univerziteta u Novom Sadu. Bila je gostujuća profesorica na Univerzitetu Complutense u Madridu i Conservatorio Superior de Música de Vigo u Španiji. Koautorka je dve monografije, urednica više tematskih zbornika i časopisa, kao i autorka tri monografije koje spadaju u prve naučne publikacije iz oblasti muzičke semiotike na našim prostorima. Članica je *International Musicological Society* (IMS), *International Association for Semiotic Studies* (IASS) i potpredsednica je *Srpskog društva za muzičku teoriju* (SDMT). U periodu 2016–2023. godine bila je glavna urednica časopisa *Zbornik radova Akademije umetnosti*. Njen naučni rad usmeren je na pitanja muzičkog znaka i značenja, kao i na istraživanje veze između muzike, jezika i fizičke oblasti. Glavna polja njenog istraživanja su muzička semiotika, kognitivna muzička teorija i analiza.



Dr Nataša Crnjanski, Academy of Arts, University of Novi Sad, Project Manager, a music theorist and Associate Professor at the Chair for Composition and Theoretical Art Subjects of the Department of Music of the Academy of Arts, University of Novi Sad. She has been a visiting professor at the Complutense University in Madrid and the Conservatorio Superior de Música de Vigo in Spain. She is the co-author of two monographs, editor of several thematic collections and journals, as well as the author of three monographs, which are among the first scientific publications in the field of music semiotics in the region. Dr Crnjanski is a member of the *International Musicological Society* (IMS), the *International Association for Semiotic Studies* (IASS) and serves as the vice-president of the *Serbian Society for Music Theory* (SDMT). From 2016 to 2023, she was the editor-in-chief of the journal *Collection of Papers of the Academy of Arts*. Her scientific work focuses on musical signs and meaning, and researching the connection between music, language and the physical world. Her research primarily explores musical semiotics, cognitive music theory and analysis.

Dr Dijana Metlić, Akademija umetnosti, Univerzitet u Novom Sadu, rukovoditeljka aktivnosti – Vizuelne umetnosti, istoričarka umetnosti i redovna profesorica na Katedri za teorijske predmete Departmana likovnih i primenjenih umetnosti, Akademije umetnosti u Novom Sadu i na Katedri za teoriju Fakulteta dramskih umetnosti u Beogradu. Autorka je pet monografskih studija, urednica nekoliko zbornika naučnih radova i brojnih kataloških publikacija. Svoje naučne radove objavljuje u časopisima i zbornicima u Srbiji i inostranstvu za izdavačke kuće *Routledge*, *Springer*, *DeGruyter*, *Bloomsbury Publishing*. Stalna je saradnica Srpske akademije nauka i umetnosti, Galerije Matice srpske, Spomen-zbirke Pavla Beljanskog, Srpskog kulturnog centra u Parizu. Glavna polja njenog istraživanja su moderna umetnost i istorijske avangarde sa posebnim osvrtom na veze između slikarstva, fotografije i filma na primerima evropske i američke umetnosti.



Dr Dijana Metlić, Academy of Arts, University of Novi Sad, Head of Activities – Visual Arts, an art historian and Full Professor at the Chair for Theoretical Subjects within the Department of Fine and Applied Arts at the Academy of Arts in Novi Sad, as well as the Chair for Theory at the Faculty of Dramatic Arts in Belgrade. She is the author of five monographic studies, and the editor of several collections of scientific papers and numerous catalogue publications. Her scientific work is published in journals and collections of papers in Serbia and abroad, including works released by *Routledge*, *Springer*, *De Gruyter*, and *Bloomsbury Publishing*. Dr Metlić is a permanent associate of the Serbian Academy of Sciences and Arts, the Gallery of Matica Srpska, the Pavle Beljanski Memorial Collection, and the Serbian Cultural Centre in Paris. Her primary research fields include modern art and historical avant-gardes, with a special focus on the connections between painting, photography and film on the examples of European and American art.

Dr Marina Milivojević Mađarev, Akademija umetnosti, Univerzitet u Novom Sadu, rukovoditeljka aktivnosti – Drama i književnost, teatrološkinja i redovna profesorica na Katedri za dramaturgiju i na Katedri za istoriju i teoriju drame i pozorišta na Akademiji umetnosti u Novom Sadu. Piše radio-drame, TV drame, pozorišne kritike, eseje i teorijske radove iz domena teatrologije. Radila je kao dramaturg u Jugoslovenskom dramskom pozorištu. Drame i radovi iz oblasti teorije drame objavljeni su u domaćim i međunarodnim časopisima. Autorka je knjiga iz teatrologije *Biti u pozorištu*, *Fantastika u dramama Vladimira Velmara Jankovića*, *Novi narativ* i drugih. Članica je uredništva pozorišnog časopisa *Scena* i glavna i odgovorna urednica naučnog časopisa *Zbornik Akademije umetnosti* (2024–) u Novom Sadu. Selektorka je Jugoslovenskog pozorišnog festivala – *Bez prevoda*. Bila je selektorka 60. i 61. Sterijinog pozorja. Članica je ASSITEJ Srbije, UDUS-a i predsednica Udruženja kritičara i teatrologa Srbije. Aktivna je članica akademske zajednice. Objavljuje pozorišne kritike u nedeljniku *Vreme*.



Dr Marina Milivojević Mađarev, Academy of Arts, University of Novi Sad, Activity Manager – Drama and Literature, a theatre scholar and Full Professor at the Chair for Dramaturgy and at the Chair for History and Theory of Drama and Theatre at the Academy of Arts in Novi Sad. She writes radio dramas, TV dramas, theatre criticism, essays and theoretical works in the field of theatre studies. She has worked as a dramaturge at the Yugoslav Drama Theatre, and her plays and works in the field of drama theory have been published in domestic and international journals. Dr Milivojević Mađarev is the author of several books on theatre studies, including *Being in Theatre*, *Fantasy in the Dramas of Vladimir Velmar Janković* and *New Narrative* among others. She is a member of the editorial board of the theatre journal *Scena* and the editor-in-chief of the scientific journal *The Collection of Papers of the Academy of Arts* (2024–) in Novi Sad. She is a selector of the Yugoslav Theatre Festival – *Bez prevoda* and previously served as the selector for the 60th and 61st *Sterijino Pozorje Festival*. An active member of the academic community, she is a member of Serbian ASSITEJ and UDUS, and serves as the president of the Association of Critics and Theatre Scholars of Serbia. She also contributes theatre reviews in the weekly magazine *Vreme*.

Dr Ivana Miladinović Prica, Fakultet muzičke umetnosti, Univerzitet umetnosti u Beogradu, rukovoditeljka aktivnosti – Muzika, Baza projekta, docentkinja na Katedri za muzikologiju Fakulteta muzičke umetnosti Univerziteta umetnosti u Beogradu. Potpredsednica je Muzikološkog društva Srbije i zamenica glavnog i odgovornog urednika *Internacionalnog časopisa za muziku Novi zvuk*. Objavila je dve knjige i niz studija i članaka u zbornicima i časopisima (*Contemporary Music Review*, *New Sound*, *AM Journal of Art and Media Studies*, *Tacet*, *Treći program*). Učestvovala je u istraživačkim projektima Fakulteta muzičke umetnosti, kao i u realizaciji izložbi: *Freedom of Sound. John Cage behind the Iron Curtain* (Muzej „Ludvig“, Budimpešta), *Muzika u Kraljevini Jugoslaviji* (Istorijski arhiv Beograda), *The Origins of Yugoslav Musical Minimalism* (UK Parobrod). Dobitnica je Nagrade „Pavle Stefanović“ Udruženja kompozitora Srbije za muzičku esejistiku i *Fulbrajt* stipendije za akademsku 2024/2025. U svom istraživačkom radu bavi se savremenim muzičkim stvaralaštvom u Srbiji i recepcijom američke eksperimentalne muzike u Jugoslaviji tokom *hladnog rata*.



Dr Ivana Miladinović Prica, Faculty of Music, University of Arts in Belgrade, Activity Manager – Music, Project Database, Assistant Professor at the Chair for Musicology, Faculty of Music, University of Arts in Belgrade. She is the Vice-President of the Musicological Society of Serbia and Deputy Editor-in-Chief of the *New Sound International Journal of Music*. She has authored two books and numerous studies and articles published in collections of papers and journals (*Contemporary Music Review*, *New Sound*, *AM Journal of Art and Media Studies*, *Tacet*, *Treći program*). She has participated in research projects of the Faculty of Music, as well as in the realization of exhibitions: *Freedom of Sound. John Cage behind the Iron Curtain* (Ludwig Museum, Budapest), *Music in the Kingdom of Yugoslavia* (Historical Archives of Belgrade), and *The Origins of Yugoslav Musical Minimalism* (UK Parobrod). Dr Miladinović Prica is the recipient of the “Pavle Stefanović” Award from the Serbian Composers’ Association for musical essays and has been awarded a *Fulbright scholarship* for the 2024/2025 academic year. Her research focuses on contemporary musical creativity in Serbia and the reception of American experimental music in Yugoslavia during the Cold War.

Dr Marija M. Karan, Fakultet muzičke umetnosti, Univerzitet umetnosti u Beogradu, PR, rukovoditeljka aktivnosti – Komunikacija i diseminacija, docentkinja na Odeljenju komplementarnih naučno-stručnih disciplina Fakulteta muzičke umetnosti na predmetima: „Muzika i (mas)mediji“, „Menadžment medijske i muzičke produkcije“, „Odnosi sa javnošću u muzičkoj industriji“, „Muzička edukacija i masovni mediji“, kao i rukovoditeljka Centra za promociju Fakulteta muzičke umetnosti i odnose s javnošću. Saradnica je Univerziteta umetnosti u Beogradu na interdisciplinarnim master akademskim studijima *Teorija umetnosti i medija* (predmet „Uvod u studije medija“). Njeno naučno istraživačko angažovanje i delovanje obuhvataju interdisciplinarne oblasti studija kulture, teorije medija i muzikologije. Svoj profesionalni put nadograđivala je višedecenijskim radom u masovnim medijima (radio, internet, štampani mediji, televizija, film) i institucijama kulture i to kao rukovoditeljka, urednica, novinarka, organizatorica, osoba za odnose sa javnošću. Stečeno iskustvo rezultiralo je formiranjem producenstke i konsalting agencije *MMK Music & Media*. Marija Karan je autorka podkasta kreiranog u okviru ARSFID projekta.



Dr Marija M. Karan, Faculty of Music, University of Arts in Belgrade, PR, Activity Manager – Communication and Dissemination, an Assistant Professor at the Chair for Complementary Scientific and Professional Disciplines of the Faculty of Music teaching courses: “Music and (Mass) Media”, “Media and Music Production Management”, “Public Relations in the Music Industry”, “Music Education and Mass Media”, and she heads the Centre for Promotion of the Faculty of Music and Public Relations. She is an associate lecturer at the University of Arts in Belgrade for the interdisciplinary master’s study programme *Theory of Art and Media* (course “Introduction to Media Studies”). Her research spans interdisciplinary fields including cultural studies, media theory and musicology. She has built her professional career on decennial work in mass media (radio, internet, print media, television, film) and cultural institutions as a manager, editor, journalist, organiser, and public relations specialist. This extensive experience led to the establishment of the production and consulting agency *MMK Music & Media*. Dr Karan is also the creator of the podcast developed within the ARSFID project.

Dr um. Aleksandra Vrebalov, dopisna članica SANU, Akademija umetnosti, Univerzitet u Novom Sadu, članica tima – Muzika, redovna profesorka kompozicije na Akademiji umetnosti Univerziteta u Novom Sadu. Nakon završenih osnovnih studija u Novom Sadu, i magistrature u San Francisku, stekla je muzički doktorat na Univerzitetu u Mičigenu. Napisala je više od 90 dela po porudžbini Karnegi hola, Kraljevske muzičke akademije i Nacionalnog Baleta u Londonu, Orkestra zaštićenog grada Pekinga, Harvard/Fromm Fondacije, Univerziteta Berkli, Beogradske filharmonije i Srpskog narodnog pozorišta u Novom Sadu. Dobitnica je Zlatne značke Kulturno-prosvetne zajednice Srbije za doprinos srpskoj kulturi (2015), dve Mokranjčeve nagrade, dve nagrade časopisa *Muzika klasika* – Kompozitor godine i prestižne Gromajer nagrade za 2023. godinu. Od 2024. godine Aleksandra Vrebalov je dopisna članica SANU, Odeljenje umetnosti.



DA Aleksandra Vrebalov, a Corresponding Member of the Serbian Academy of Sciences and Arts (SASA), Academy of Arts, University of Novi Sad, a Team Member – Music, a Full Professor of composition at the Academy of Arts, University of Novi Sad. After completing her undergraduate studies in Novi Sad and master’s degree in San Francisco, she earned a doctorate in music from the University of Michigan. She has composed over 90 works commissioned by Carnegie Hall, the Royal Academy of Music and the National Ballet in London, the Forbidden City Orchestra in Beijing, the Harvard/Fromm Foundation, Berkeley University, the Belgrade Philharmonic Orchestra and the Serbian National Theatre in Novi Sad. DA Vrebalov has received the Golden Badge of the Cultural and Educational Community of Serbia for her contribution to Serbian culture (2015), two Mokranjac Awards, two *Muzika klasika* magazine awards for Composer of the Year and the prestigious Gromajer Award for 2023. Since 2024, Aleksandra Vrebalov has been a Corresponding Member of the SANU’s Department of Arts.

Dr Jelena Milinković, Institut za književnost i umetnost, Beograd, članica tima – Drama i književnost, viša naučna saradnica i rukovoditeljka naučnog odeljenja Periodika u istoriji srpske književnosti i kulture Instituta za književnost i umetnost. Sve nivoe studija završila je na Filološkom fakultetu u Beogradu. Jedna je od urednica zbornika *Nova realnost iz sopstvene sobe, književno stvaralaštvo Milice Janković* (2015), *Da li čitate Jelenu Dimitrijević?* (2018), *Časopis Ženski pokret (1920–1938): zbornik radova* (2021). Koautorka je knjige *Dvadeset žena koje su obeležile XX vek u Srbiji* (2013). Autorka je knjige *Ženska književnost i periodika: Misao (1919–1937) u kontekstu feminofilnih časopisa* (2022) i brojnih studija. Dobitnica je Nagrade „Anđelka Milić“ za projekat *Ženski pokret 2020* (2022). Polja interesovanja: studije periodike, ženska književnost, istorija i teorija feminizma, studije roda, digitalna humanistika.



Dr Jelena Milinković, Institute of Literature and Arts, Belgrade, a Team Member – Drama and Literature, a Senior Research Associate and the Head of the scientific department Periodicals in the History of Serbian Literature and Culture at the Institute of Literature and Arts. She completed all levels of studies at the Faculty of Philology in Belgrade. She is one of the editors of the anthology *New Reality from Her Own Room: Literary Opus of Milica Janković* (2015), *Do You Read Jelena Dimitrijević?* (2018), *The Women’s Movement Magazine, 1920–1938: Collection of Papers* (2021). She has co-authored the book *Twenty Women Who Marked the 20th Century in Serbia*, (2013) and authored the book *Women’s Literature and Periodicals: Thought (1919–1937) in the Context of Feminophile Magazines* (2022) as well as numerous studies. Dr Milinković has received the “Anđelka Milić” Award for the *Women’s Movement 2020* project (2022). Her fields of interest include periodical studies, women’s literature, the history and theory of feminism, gender studies, and digital humanities.

Dr um. Goran Despotovski, Akademija umetnosti, Univerzitet u Novom Sadu, član tima – Vizuelne umetnosti, redovni profesor na Katedri za slikarstvo Departmana likovnih i primenjenih umetnosti, Akademije umetnosti Univerziteta u Novom Sadu. U svom radu bavi se savremenim umetničkim konceptom o egzistenciji i gubitku identiteta kroz istraživanje u više medijskih likovnih celina, dominantno u polju instalacije, kao i slikarstva, fotografije, videa, interaktivnih radova. Predsednik je Saveza udruženja likovnih umetnika Vojvodine (od 2017). Izlagao je na 67 samostalnih i na više kolektivnih izložbi u zemlji i inostranstvu. Višestruko je nagrađivan iz oblasti likovnih umetnosti. Dobitnik je priznanja "Sava Šumanović" koje se dodeljuje za izuzetne domete u likovnoj umetnosti. Autor je više projekata u okviru AUNS: *Razlike* (2005–), *Slika* (2011–), *Knjiga* (2016), *Prostor digitalne slike* (2016) i projekata u okviru SULUV: *SMIC. pokretna forma* (2019–), *Pomeraj u kôdu*, *Relacije tela* i dr. (gorandespotovski.com)



DA Goran Despotovski, Academy of Arts, University of Novi Sad, a Team Member – Visual Arts, a Full Professor at the Chair for Painting, Department of Fine and Applied Arts, Academy of Arts, University of Novi Sad. His work explores the contemporary artistic concept of existence and identity loss through research across multiple visual art media, predominantly in installation art, as well as painting, photography, video, interactive works. He serves as the President of the Union of Fine Artists’ Associations of Vojvodina - SULUV (since 2017). He has exhibited in 67 solo and numerous collective exhibitions both nationally and internationally. He has received multiple awards in the field of fine arts. DA Goran Despotovski has received the "Sava Šumanović" award, which is presented for outstanding achievements in visual arts. DA Despotovski is the author of several projects at the Academy of Arts in Novi Sad, including: *Differences* (2005–), *Image* (2011–), *Book* (2016), *Space of Digital Image* (2016) and projects within the SULUV such as *SMIC. moving form* (2019–), *Move in Code* and *Body Relations* (gorandespotovski.com).

Dr Marijana Prpa Fink, Akademija umetnosti, Univerzitet u Novom Sadu članica tima – Drama i književnost, redovna profesorka na Katedri za glumu Departmana dramskih umetnosti Akademije umetnosti Univerziteta u Novom Sadu. Glavna polja njenog istraživanja su neverbalni scenski izraz i tumačenje pokreta u scenskim umetnostima. Njen naučni rad je usmeren na pitanja scenskog jezika izraženog kroz pokret, kao i pozorišta 20. veka. Objavila je brojne radove, kao i tri knjige iz oblasti teatrologije. Marijana Prpa Fink je igrala u brojnim predstavama, takođe je i režirala, a neke od predstava bile su po sopstvenom tekstu. Nosilac je i učesnik brojnih umetničkih projekata. Članica je više međunarodnih i domaćih strukovnih organizacija. Rukovoditeljka je međunarodnog naučnog Forum za istraživanje pozorišta za decu i mlade, i dobitnica je više nagrada za glumačko ostvarenje. Učestvovala je na brojnim konferencijama u zemlji i inostranstvu.



Dr Marijana Prpa Fink, Academy of Arts, University of Novi Sad, a team member – Drama and Literature, a Full Professor at the Chair for Acting, Department of Dramatic Arts, Academy of Arts, University of Novi Sad. Her primary research fields include non-verbal stage expression and movement interpretation in the performing arts. Her scholarly work focuses on the language of stage movement and the 20th century theatre. She has published numerous works and three books in the field of theatre studies. Dr Prpa Fink has acted in numerous plays, and directed productions including some based on her own text. She has initiated and participated in numerous artistic projects. She is a member of several international and national professional organisations and heads the International Scientific Forum for Research on Theatre for Children and Youth. The winner of several awards for acting achievements, she has also participated in numerous conferences in the country and abroad.

Dr um. Ivan Pravdić, Akademija umetnosti, Univerzitet u Novom Sadu član tima – Drama i književnost, redovni profesor na Katedri za dramaturgiju Departmana dramskih umetnosti Akademije umetnosti Univerziteta u Novom Sadu. Sa predstavama, dramom, poezijom, participacijama publike, radionicama i video radovima učestvovao na festivalima i simpozijumima u Kanadi, Rusiji, Holandiji, Velikoj Britaniji, Portugaliji, Španiji, Nemačkoj, Austriji, Italiji, Sloveniji, Hrvatskoj, Bosni i Hercegovini, Mađarskoj, Rumuniji, Bugarskoj, Albaniji i Srbiji. Pokreće i razvija disciplinu *Dizajn vremena*.



DA Ivan Pravdić, Academy of Arts, University of Novi Sad, a Team Member – Drama and Literature, a Full Professor at the Chair for Dramaturgy, Department of Dramatic Arts, Academy of Arts, University of Novi Sad. His plays, dramas, poetry, audience participation projects, workshops and video works have been included at festival programmes and symposiums in Canada, Russia, the Netherlands, Great Britain, Portugal, Spain, Germany, Austria, Italy, Slovenia, Croatia, Bosnia and Herzegovina, Hungary, Romania, Bulgaria, Albania and Serbia. He is the initiator and developer of the discipline of *Time Design*.

Msr Ivana Damjanov Ilić, Akademija umetnosti, Univerzitet u Novom Sadu članica tima – Muzika, studentkinja završne godine doktorskih studija i asistentkinja na Katedri za klavir na Akademiji umetnosti u Novom Sadu. Ivana je koncertna pijanistkinja i dobitnica je preko 80 prvih nagrada na međunarodnim takmičenjima i značajnih priznanja iz oblasti umetnosti. Nastupala je u najznačajnijim koncertnim salama kao solista i sa orkestrima u Srbiji i inostranstvu.



MA Ivana Damjanov Ilić, Academy of Arts, University of Novi Sad, a Team Member – Music, a final year doctoral student and Assistant at the Chair for Piano at the Academy of Arts in Novi Sad. A concert pianist, Ms Damjanov Ilić has won over 80 first prizes at international competitions and received significant awards in the field of art. She has performed as a soloist and with orchestras in some of the most prestigious concert halls in Serbia and abroad.

Msr Julijana Baštić, Akademija umetnosti, Univerzitet u Novom Sadu članica tima – Muzika, asistentkinja na Katedri za muzikologiju i etnomuzikologiju Departmana muzičke umetnosti Akademije umetnosti Univerziteta u Novom Sadu. Studentkinja je doktorskih studija na Katedri za etnomuzikologiju Fakulteta muzičke umetnosti u Beogradu. Njena istraživanja su primarno fokusirana na tamburašku praksu u Srbiji, s akcentom na aspekte izvođenja u različitim društveno-ideološkim okvirima.



MA Julijana Baštić, Academy of Arts, University of Novi Sad, a Team Member – Music, an Assistant at the Chair for Musicology and Ethnomusicology, Department of Music, Academy of Arts, University of Novi Sad. She is a doctoral student at the Department of Ethnomusicology, Faculty of Music, Belgrade. Her research primarily focuses on tamburitza practice in Serbia, with an emphasis on aspects of performance in different socio-ideological frameworks.

Anastasija Milićević, Akademija umetnosti, Univerzitet u Novom Sadu, saradnica, studentkinja master studija na Katedri za muzikologiju i etnomuzikologiju Akademije umetnosti u Novom Sadu. Anastasija je studentkinja muzikologije i dobitnica nagrade Univerziteta u Novom Sadu za izradu naučnih i stručnih radova u školskoj 2021/2022. i 2022/2023. godini. Učestvovala je i organizovala brojne muzičke i interaktivne festivale u Zrenjaninu i Novom Sadu, kao i u inostranstvu.



Anastasija Milićević, Academy of Arts, University of Novi Sad, an Associate, a master's student at the Chair for Musicology and Ethnomusicology of the Academy of Arts in Novi Sad. Ms Milićević is a musicology student and was the recipient of the University of Novi Sad award for the Preparation of Scientific and Professional Papers in the academic year 2021/2022 and 2022/2023. She has participated in and organised numerous music and interactive festivals in Zrenjanin and Novi Sad, as well as abroad.

PRIJATELJI PROJEKTA / FRIENDS OF THE PROJECT



Kulturna stanica Edšeg, Novi Sad



Kulturna stanica Svilara, Novi Sad



Narodno pozorište Subotica



Pozorište mladih Novi Sad



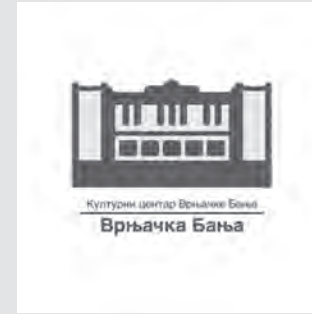
Narodno pozorište Toša Jovanović,
Zrenjanin



„Novosadsko pozorište - Újvidéki Színház”,
Novi Sad



Malo pozorište „Duško Radović” Beograd



Kulturni centar Vrnjačke Banje



Muzikološki institut Srpske akademije
nauka i umetnosti



Srpska akademija nauka i umetnosti



Srpsko narodno pozorište, Novi Sad



Narodni muzej u Beogradu



Galerija Matice srpske, Novi Sad



Spomen-zbirka Pavla Beljanskog, Novi
Sad



Kuća legata, Beograd



Muzej grada Beograda



Muzej savremene umetnosti Vojvodine



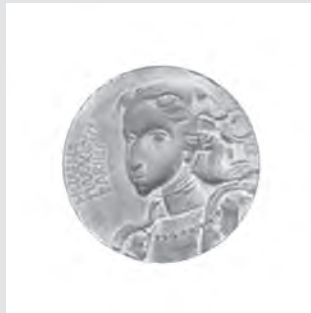
Galerija Rima, Kragujevac, Beograd



Muzej Semberije, Bijeljina



Galerija slika Miće Popovića i Vere
Božičković Popović, Loznica



Galerija slika Milene Pavlović Barili,
Požarevac



Galerija likovne umetnosti poklon zbirka
Rajka Mamuzića



Savez udruženja likovnih umetnika
Vojvodine



Muzej pozorišne umetnosti Srbije



Muzička škola Isidor Bajić, Novi Sad



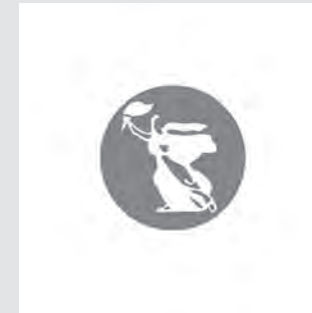
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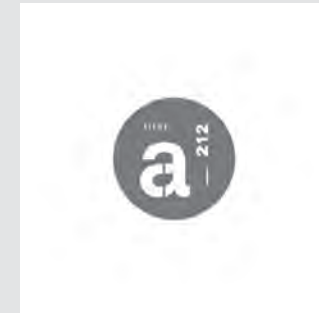
Pozorišni muzej Vojvodine



Sterijino pozorje



Jugoslovensko dramsko pozorište



Atelje 212



Jugoslovenska kinoteka



Narodno pozorište Sombor



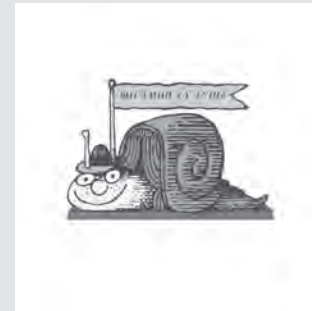
Spomen-park „Kragujevački oktobar”



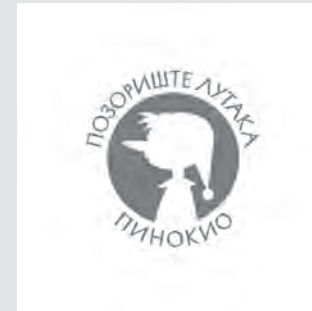
Muzej savremene umetnosti u Beogradu



Turističke organizacije grada Novog Sada



Pozorištanice Puž



Pozorište lutaka Pinoko



Narodno pozorište u Beogradu



Knjaževsko-srpski teatar



Centar za kulturnu dekontaminaciju



MONOGRAFIJA ARSFID / MONOGRAPH ARSFID

Istorija i identitet umetnice u srpskoj modernoj umetnosti – kreiranje izvora za naučnu i umetničku transpoziciju
History and Identity of Female Artist in Serbian Modern Art – Creating a Source for Scientific and Artistic Transposition
UDK/UDC: 7-055.2(=163.41)"18/20"(082)



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