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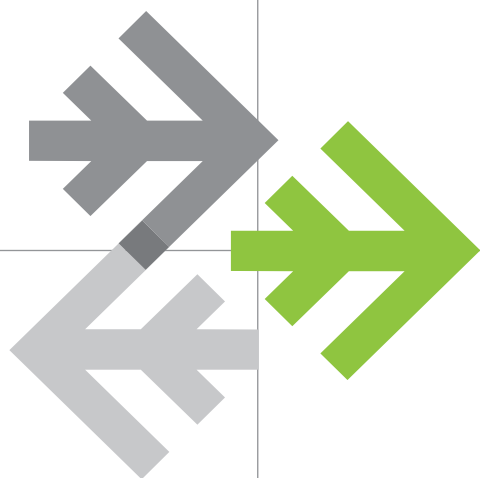
Book of Abstracts

Knjiga apstrakata

ITHACA ROAD PUT ITAKE

60 years of the Theory and History Department
Faculty of Dramatic Arts in Belgrade

60 godina Katedre za teoriju i istoriju
Fakultet dramskih umetnosti u Beogradu



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i storija
teorija
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PUT ITAKE

Knjiga apstrakata

3–4. oktobar 2023, Beograd

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Book of Abstracts

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PREDAVANJA**

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220N370_TV Series: A Comparative Perspective: from geopolitics to geocriticism (Serbia and Türkiye, 2021–2023)

2 Within the TÜBİTAK-MoESTD Bilateral Program framework, comparative research on the chosen Serbian and Turkish TV series has been conducted by Kadir Has University, Istanbul and the Faculty of Dramatic Arts in Belgrade. The project has shown that coding soft power is the key to understanding the geopolitics behind both Turkish and Serbian TV series. The research is based on the theoretical approaches discussed in *The Geopolitics of Emotion: How Cultures of Fear, Humiliation and Hope are Reshaping the World* (Moisi, 2008) and *Geocriticism: Real and Fictional Spaces* (Westphal, 2011). The study of selected print and social media followed by textual analysis revealed that soft power was strongly embedded in the chosen TV Series. The comparative analysis of the focus group studies and YouTube statistics showed correlations between the keywords in the network structure and their convergence with regard to geopolitics of the TV series and geocriticism. The presentation is the reflection of the project's evolution and progress, a fruitful and concerted journey undertaken by the teams of Serbia and Turkey, in their respective cities of Belgrade and Istanbul.

Keywords:

Turkish and Serbian TV Series, geopolitics, geocriticism

220N370_TV serija: Komparativna perspektiva: od geopolitike do geokritike (Srbija i Turska, 2021–2023)

U okviru bilateralnog programa TUBITAK-MoESTD, komparativno istraživanje odabranih srpskih i turskih TV serija sproveli su Univerzitet Kadir Has (Istambul) i Fakultet dramskih umetnosti (Beograd). Projekat je pokazao da je kodiranje meke moći ključno za razumevanje geopolitike koja se nalazi iza turskih i srpskih TV serija. Istraživanje je pretežno zasnovano na teorijama geopolitike emocija, to jest, načinima na koje kulture straha, poniženja i nade preoblikuju svet (Moisi, 2008) i geokritike – analize realnih i izmišljenih prostora (Westphal, 2011). Proučavanje štampanih i društvenih medija praćeno je tekstualnom analizom i otkriva meku moć upisanu u odabrane TV serije. Komparativna analiza podataka dobijenih putem fokus grupa i statistike Jutjuba, pokazala je njihovu korelaciju sa ključnim rečima projekta, čija umrežena struktura se dalje širi kroz konvergenciju sa geopolitikom TV serija. Tema izlaganja je razvoj bilateralnog projekta Srbije i Turske, odnosno Beograda i Istanbula.

Ključne reči:

turske i srpske TV serije, geopolitika, geokritika

Filmologija na zagrebačkim fakultetima i akademijama: struktura i iskustva

4 Nastava filma se na Sveučilištu u Zagrebu, kao i u mnogim drugim sredinama, razvijala paralelno i istodobno na više mjesta i na više načina, negdje više načelnih i općih interesa, negdje više praktično, bilo u smislu umjetnosti, ili u smislu pedagogije i metodike. S jedne strane su profesori književnosti imali živ interes za film, pa je tako važno i prvo jezgro filmologije postala komparatistika na Filozofskom fakultetu, a film se godinama predavao i na jugoslavistici, a potom i na kroatistici Filozofskog fakulteta. S druge strane, na Kazališnoj akademiji, uz praktične i umjetničke filmske programe, uvedeni su i filmološki kolegiji – prije svega teorija filma i povijest filma kao najvažnije okosnice svakog razumijevanja filmske umjetnosti. Dakako, i Pedagoška akademija (kasniji Učiteljski fakultet) dala je svoj doprinos u ovom području. Među najvažnijim su osobama u ovom procesu svakako dr. Ivo Hergešić, koji je osmislio studij komparativne književnosti na veoma moderan način, dr. Ante Peterlić koji je prvi u Zagrebu doktorirao na filmu, te je predavao i na Filozofskom fakultetu i na Kazališnoj akademiji, ali i Rudolf Sremec, mr. Ivo Škrabalo, dr. Stjepko Težak, dr. Hrvoje Turković i drugi pioniri, koji su postavili temelje današnjoj eksploziji filmoloških tema i sadržaja na fakultetima u Hrvatskoj. U izlaganju će se problematizirati različiti pristupi i iskustva nastave filma u kontekstu druge polovice 20. i prve četvrtine 21. stoljeća.

Ključne reči:

filmologija, Kazališna akademija, Filozofski fakultet, nastava, Ante Peterlić

Film Studies at the Faculties and Art Schools in Zagreb: structure and experiences

Teaching film at the University of Zagreb, just like in other centres, has developed in a parallel manner at different places and modes. Sometimes it was more general and introductory, while at other times it was more practical in artistic sense and also in terms of pedagogy and methodology of teaching cinema. On the one hand, professors of literature had a keen interest in cinema, so comparative literature at the Faculty of Humanities and Social Sciences was the first and became a very significant place of teaching cinema at this level of education. In addition to comparative literature, for many years film was included in the program of Yugoslav studies and, after that, in the Croatian studies (Croatian Language and Literature) department. On the other hand, the Theatre Academy introduced practical and artistic film courses and cinema studies courses. Theory of cinema and History of cinema were, naturally, the first to be introduced as a logical backbone of any serious understanding of cinematic art. In addition, the Pedagogical academy (later Faculty of Pedagogy), also gave its own important contribution to the field. Among the most important persons in these developments are most definitively Ivo Hergešić, who started the very modern program of comparative literature in Zagreb, and Ante Peterlić who got the first Ph. D. in film studies in Zagreb, and who taught both at the Faculty of Humanities and Social sciences and at the Theatre Academy. Other significant instigators include Rudolf Sremec, Ivo Škrabalo, Stjepko Težak, Hrvoje Turković and others, who all laid the grounds for the present-day explosion of cinema topics and courses in Croatian academia. This presentation will discuss various approaches and experiences of teaching cinema during the second half of the 20th century and the first quarter of the 21st century.

Keywords:

Film studies, Theatre academy, Faculty of Humanities and Social Sciences, teaching, Ante Peterlić

Performing Theory

In this paper, I would like to foreground the porous demarcation lines between theory and practice. The idea of performing theory as a pedagogical tool will be utilised to explore practice as means of accessing conceptual knowledge in the classroom, asking: how can we use practice as a way of thinking? What kind of epistemologies emerge when theoretical concepts become tackled in non-discursive and embodied ways? What are the pedagogical and ideological implications of these processes? The idea of performing theory as a pedagogical tool will be viewed from two aspects: 1) as a form of innovative teaching that utilises aspects of artistic practice to accessing complex theoretical notions 2) as a strategic approach with the potential to destabilise binaries and hierarchies not only between theory and practice but also between teacher and student with the critical consciousness of working within the context of the neo-liberal university.

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I will draw from practice-as-research methodologies pioneered in the UK academia, as well as from my own teaching practice, to illustrate how performing theory looks like in the classroom. In conceptual sense, I would like to invite further thinking on the potentialities of this approach to move our processes of learning and unlearning in the direction of Paulo Freire's *Pedagogies of the Oppressed* and Jacques Rancière's *The Ignorant School Master*.

Keywords:

performance, theory, practice, pedagogical tool, learning, unlearning

Izvođenje teorije

Ovaj rad je lociran na poroznoj granici između teorije i prakse. Izvođenje teorije je pedagoški pristup koji uključuje elemente umetničke prakse kao način da se produbi kritičko razumevanje teorijskih postulata u radu sa studentima, kroz sledeća pitanja: 1) koje vrste epistemologija se pojavljuju kad se teorijskim konceptima pride sredstvima koja nisu diskurzivna, dakle, ne samo kroz intelektualno promišljanje, već i kroz neku vrstu otelotvorenja (na primer, kako se kritički promišlja pokretom); 2) Koje su pedagoške i ideološke implikacije tog procesa? Ova ideja izvođenja teorije kao pedagoškog sredstva posmatra se sa dva aspekta: 1) kao inovativna forma predavanja, koja koristi aspekte umetničke prakse da produbi kritičko razumevanje teorije; 2) kao strateški pristup koji ima potencijal da destabilizuje dualitete i hijerarhije ne samo između teorije i prakse, već i između učitelja i učenika, a s kritičkom svešću o kontekstu neliberalnog univerziteta u kome radimo.

Ove ideje o izvođenju teorije vezuju se donekle za metodologije umetničke prakse-kao-istraživanja, prominentne u britanskim univerzitetskim krugovima, kao i iz moje predavačke prakse kroz koju ću ilustrovati kako izvođenje teorije izgleda na času. U idejnom smislu, vidim ovaj rad kao poziv na zajedničko razmišljanje o potencijalu izvođenja teorije da pokrene procese učenja i odučavanja u pravcu *Pedagogije potlačenih* Pola Freirea (Paulo Freire) i *Učitelja neznanice* Žaka Ransijera (Jacques Rancière).

Ključne reči:

izvođenje, teorija, praksa, pedagoško sredstvo, učenje, odučavanje

Bojan **JOVIĆ**

Institut za književnost i umetnost, Beograd, Srbija

Duhovni zvuci – Vasilije Kandinski kao umetnik, teoretičar, predavač

Vasilije Kandinski (1866–1944), jedan od najistaknutijih umetnika na prelazu XIX i XX razdoblja, u svom stvaralačkom radu spojio je likovno, intelektualno, pesničko, scensko, uredničko, dizajnersko i pedagoško umeće najvišeg dometa. U izlaganju će se dati osvrt na prožetost različitih vidova njegovog bogatog opusa, od teorijskih uvida u problematiku savremenog umetničkog trenutka, preko estetike kojom je obeležio vrhunac apstraktnih likovnih stremljenja, do njegovog doprinosa školi u Bauhausu, gde je bio jedan od najvažnijih predavača. Poseban akcenat staviće se na viđenja i konkretizacije „scenskih kompozicija”, u kojima je Kandinski ostvario sadejstvo iskazanih poetičkih pogleda i izražajnih sredstva različitih umetnosti.

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Ključne reči:

Vasilije Kandinski, apstraktna umetnost, scenska kompozicija, Bauhaus

Bojan **JOVIĆ**

Institute for Literature and Arts, Belgrade, Serbia

Spiritual Sounds – Wassily Kandinsky as artist, theoretician, lecturer

Wassily Kandinsky (1866–1944), one of the most prominent artists at the turn of the 19th and 20th centuries, combined artistic, intellectual, poetic, stage, editorial, design and pedagogical skills of the highest range in his creative work. The presentation will give an overview of the various aspects of his rich oeuvre, from theoretical insights into the problems of contemporary artistic moment, through the aesthetics that marked the peak of abstract art aspirations, to his contribution to the Bauhaus school, where he was one of the most important lecturers. Special emphasis will be placed on visions and concretization of “scenic compositions”, in which Kandinsky achieved a combination of explicit poetic views and expressive means of various arts.

Keywords:

Wassily Kandinsky, abstract art, scenic composition, Bauhaus

Studije performansa: juče, danas, sutra

U svom radu baviću se razvojem studija izvođenja ili studijama performansa, jer se ne može više negirati činjenica da su različite performativne prakse obeležile našu epohu, počev od futurizma do danas, te da se originalni diskurs umetnosti performansa proširio u svim oblicima stvaralaštva i teorije. Tokom poslednjih dvadeset godina, studije performansa su daleko odmakle od početne metodologije koja je nastala krajem sedamdesetih godina, kada je došlo do otkrića zajedničkih principa u teatrologiji i antropologiji. Moja namera je da objasnim razvoj i ukažem na budućnost ove akademske postdiscipline koja sve više proširuje polje svog istraživanja, neprestano preuzimajući nove metodologije (Queer Studies, Memory Studies, itd.) i odbacujući stare (semiotika, hermeneutika) i koja briše razlike između različitih umetničkih disciplina (svi najpoznatiji muzeji na svetu otvorili su odeljenja za izlaganje, čuvanje i proučavanje umetnosti performansa). Pojava velikog broja umetnika koji su istovremeno i teoretičari takođe je doprinela interdisciplinarnosti ovih studija. Najzad, trijumf digitalne paradigme uneo je mnogobrojna prilagođavanja počev od načina razmišljanja do drugačijih strategija stvaralaštva.

Medijalizacija i globalizacija društva, borba za građanska i rodna prava, ratovi, emigracija, postkolonijalni i dekolonizatorski diskurs, dekulturnizacija, medikalizacija i (zlo)upotreba tela, bioetika, biopolitika, ekološke katastrofe, itd., sve je to doprinelo problematizovanju umetnosti performansa i proširenju polja studija performansa. Već odavno je prošlo vreme prividne neutralnosti umetničkih praksi i pratećih teorija, jer opredeljenost za čistu estetiku, bez uključivanja etičkih, moralnih, političkih i društvenih pitanja marginalizuje umetnički čin i isključuje ga iz neposredne stvarnosti. S jedne strane reč je o pokušaju da se razvoj studija performansa kasnog XX i ranog XXI veka postavi u perspektivu koja nastaje razvojem novih i najnovijih teorija (Migration Studies, Trauma Studies, Disability Studies, itd.) i praksi koje je još uvek teško kategorisati (hepeninzi, socijalni ples, dokumentaristički performans, artvizam, performansi samopovređivanja, nematerijalni arhivi, itd.), a s druge da se definiše i uspostavi nova metodologija ovih studija koje su sve više interdisciplinarne. Nekada minorna disciplina u odnosu na ostale tradicionalne, akademske discipline, studije performansa su poslednjih godina dobile status primarnih studija. Nekadašnji marginalni status otvorio je prostor radikalnih mogućnosti, odnosno „prostor otpora za potlačene, izrabljivane i kolonizovane ljude”, što u svojoj suštini i jesu najnovije studije performansa, kao poslednje utočište društvene pobune i socijalne pravde, kao umetnost i teorija otpora.

Ključne reči:

izvođenje, studije izvođenja, nove metodologije, interdisciplinarnost, umetnost otpora

Performance Studies: yesterday, today, tomorrow

The topic of my work is the development of Performance Studies. Today it is no longer possible to deny the fact that different performative practices have marked our epoch, from futurism to today, and that the original discourse of performance art has spread in all forms of praxis and theory. During the last twenty years, Performance Studies have moved far from the initial methodology that was created at the end of the seventies, when common principles were discovered in teatrology and anthropology. My intention is to trace the development and to glimpse into the future of this academic post-discipline, which is increasingly expanding the field of its research, constantly taking on new methodologies (queer studies, memory studies, etc.) and rejecting the old ones (semiotics, hermeneutics), and which is erasing differences between different artistic discipline (most famous international museums have opened new departments for exhibiting, preserving and studying performance art). The emergence of a large number of artists who are also theoreticians further contributes to the interdisciplinary nature of these studies. Lastly, the triumph of the digital paradigm has introduced numerous adjustments starting from the way of thinking to different creative strategies.

Mediatization and globalization of society, the struggle for civil and gender rights, wars, emigration, postcolonial and decolonization discourse, deculturalization, medicalization and (ab)use of the body, bioethics, biopolitics, ecological disasters, etc., have all contributed to the problematization of performance art and expansion of Performance Studies. The time of apparent neutrality of artistic practices and accompanying theories has long since passed, because commitment to pure aesthetics, without the inclusion of ethical, moral, political, and social issues, marginalizes the artistic act and excludes it from immediate reality. On the one hand, it is an attempt to put the development of Performance Studies of the late 20th and early 21st centuries into a perspective that arises from the development of new and the latest theories (migration studies, trauma studies, disability studies, etc.) and practices that are still difficult to categorize (happenings, social dance, documentary performance, activism, performances of self-inflicted wounds, immaterial archives, etc.), and many others. In other words, it is an attempt to define and establish a new methodology for these studies, which are increasingly interdisciplinary. Once a minor discipline compared to other traditional, academic disciplines, Performance Studies have gained the status of primary studies in recent years. The former marginal status has opened up a space of radical possibilities, namely “a space of resistance for the oppressed, exploited and colonized people”, which in their essence Performance Studies are, as the last refuge of social rebellion and social justice, as an art and theory of resistance.

Keywords:

performance, performance studies, new methodologies, interdisciplinarity, the art of resistance

Blackness Beyond the Euro-American Lens as Exhibited and Documented in the 2000s at the Museum of African Art in Belgrade, Serbia

The Museum of African Art (MAU) in Belgrade was established in 1977 to exhibit, explore and research African culture and art helping to further entrench Yugoslav and African Non-Aligned relations (*mau.rs*). However, the desire of state socialist countries to connect their politics and cultures to the decolonized world waned as early as the 1970s when these nations opted to align their politics to Euro-American institutions and capitalist/democratic futures (Mark, 221). In this presentation, I will explore ways that the Museum of African Art in Belgrade provides a platform for the exploration and elevation of African and African diasporic art and culture in Serbia. Specifically, I will address how the content of three exhibit catalogues challenge European socioracial hierarchies and preferences. The three exhibit catalogues, *AinB: Africans in Belgrade* (Ana Sladojević, Nebojša Babić, 2008), *Hairdresser and Barbershop Signs in Africa* (Nataša Njegovanović Ristić, 2009), and *When You've Stopped Combing Me, I'll Stop Hating You* (Ivana Vojt, Jelena Matić, Nataša Njegovanović Ristić, Djibril Sy, Katarina Radović, 2016) focus on physical features of Blackness that have traditionally marked members of the African diaspora not just as different but as antithetical to an ideal European norm. The images and people celebrated in these catalogues offer an important counternarrative that can only be understood beyond a colonial lens if the historical context of Yugoslav anti-colonialism and Black and brown solidarity are considered (Sladojević, 2015; Petrović, 2022). MAU and these exhibit catalogues illustrate that aspects of Blackness can continue to be celebrated and appreciated well beyond its ability to signal solidarity. These exhibits and accompanying catalogues are marked because they emerged at times of great change in Europe when anti-Black and anti-migrant rhetoric became ubiquitous. More importantly, perhaps, is that the exhibits, outreach, and collections offered at the MAU rebuke the normalizing lens of the West and offer alternative ways of viewing, documenting, and engaging with Blackness.

Keywords:

blackness, exhibit catalogues, 2000s, Museum of African Art

„Biti crn” van evropsko-američke perspektive (Muzej afričke umetnosti u Beogradu, 2000–)

Muzej afričke umetnosti (MAU) u Beogradu je osnovan 1977. godine sa namerom da kroz izložbe i istraživanja afričke kulture i umetnosti dodatno učvrsti odnose Jugoslavije i afričkih država, tadašnjih članica Pokreta nesvrstanih (*mau.rs*). Međutim, želje socijalističke države da poveže svoje politike i kulture onima dekolonizovanog sveta, počele su da blede već tokom 1970ih godina kada su ove zemlje izabrale da svoje politike usklade sa evro-američkim institucijama i usmere ih ka kapitalističkoj/demokratskoj budućnosti (Mark, 221). U ovom izlaganju, istražujem načine na koje Muzej afričke umetnosti u Beogradu obezbeđuje platformu za istraživanje i slavljenje umetnosti i kulture afričkih zemalja i njihovih dijaspora u Srbiji. Cilj ovog rada je da na primeru sadržaja tri izložbena kataloga, pokaže kako oni dovode u pitanje evropsku društveno-rasnu hijerarhiju. Tri izložbena kataloga, *AinB: afrikanci u Beogradu* (Ana Sladojević, Nebojša Babić, 2008), *Frizerske i berberske table Afrike* (Nataša Njegovanović Ristić, 2009) i *Kada prestaneš da me češljaš, prestaću da te mrzim* (Ivana Vojt, Jelena Matić, Nataša Njegovanović Ristić, Djibril Saj, Katarina Radović, 2006), fokusiraju se na fizičke aspekte pojma „biti crn”, koji tradicionalno označava pripadnike afričke dijasporne ne samo kao različite, već i kao suprotnost idealnoj evropskoj normi. Prizori i ljudi koji se slave u ovim katalozima predstavljaju važan kontra-narativ u istorijskom kontekstu jugoslovenskog anti-kolonijalizma i crno-braon solidarnosti (Sladojević, 2015; Petrović, 2022), koji jedino može biti shvaćen mimo kolonijalnog okvira. MAU i predstavljeni katalogi ilustruju da aspekti paradigme „biti crn” mogu da budu uvaženi i cenjeni daleko preko granice pukog označavanja solidarnosti. Ovi eksponati i prateći katalogi izabrani su jer su se pojavili u vremenu velikih promena u Evropi kada je *anti-crna* i anti-migrantska retorika postala sveprisutna. Važnije od ovoga, možda, je činjenica da eksponati, njihov domet i kolekcije koje nudi MAU izražavaju oštru kritiku normativne optike Zapada, nudeći drugačije načine gledanja, dokumentovanja i istraživanja pojma „biti crn”.

Ključne reči:

„biti crn”, izložbeni katalogi, 2000-te, Muzej afričke umetnosti

Komodifikacija feminizma: slučaj filma *Barbi* (2023)

Film *Barbi* (*Barbie*, 2023) rediteljke Grete Gervig (Greta Gerwig), predstavljen kao dekonstrukcija fenomena lutke *Barbike* (*Barbie fashion doll*) i njenog gotovo šest decenija dugog uticaja na oblikovanje označitelja idealne žene a baziran na postulatima feminizma četvrtog talasa, za samo dva meseca postao je globalni komercijalni proizvod koji je doneo nezabeleženu zaradu od gotovo milijarde i po dolara na svetskom (uključujući i srpsko) tržištu. Filmska dekonstrukcija Barbike kao seksističkog, mizoginog, a uticajnog stereotipa namenjenog *deci*, zanemaruje polje telesne predstave, aspekt glorifikacije idealnih/nedostižnih sekundarnih polnih karakteristika roda, fetišizacija pojava karakteristika evropeidne/kavkazoidne rase u sklopu stvaranja ikoničke predstave idealne *žene*, te se ograničava na prihvaćena, poželjna i generacijski etablirana pitanja roda, seksualnosti i na ukidanje već proskribovanih narativa o kognitivnim sposobnostima lepe *žene*. Film *Barbi* ilustruje komodifikaciju savremenog zapadnog feminizma, koji postaje veoma lukrativna robna marka u doba poznog kapitalizma.

Ključne reči:

feminizam četvrtog talasa, komodifikacija, filmska adaptacija, (fe)male gaze, ideologija poznog kapitalizma

Commodification of Feminism: case study *Barbie* (2023)

The Barbie movie (2023, Greta Gerwig), presented as a deconstruction of the phenomenon of Barbie fashion doll and her nearly six decades long influence on shaping the signifiers of an ideal woman, and based on feminism's fourth wave postulates, has become a global commercial product in just two months, earning unprecedented profits of almost 1.5 billion \$ on global markets. Cinematic deconstruction of the Barbie doll as an influential sexist and misogynistic stereotype designed for children disregards the representation of the real body, of the glorified ideal/unachievable secondary sex characteristics of the gender, and fetishization of Caucasian characteristics within the framework of creating an iconic representation of an ideal woman, thus limiting itself to widely accepted, preferred and generationally rooted issues of gender, sexuality and disavowal of already prescribed narratives concerning cognitive abilities of a pretty woman. *Barbie* the movie illustrates commodification of contemporary western feminism that itself is becoming a rather lucrative commodity in the age of late capitalism.

Keywords:

fourth wave feminism, commodification, film adaption, (fe)male gaze, ideology of late capitalism

Scenarij: umjetnički tekst, ili uputstvo?

Teorija filma se jako malo bavi scenarijima, jer je prije svega zanima filmsko djelo, a književnost rijetko priznaje scenarij kao ravnopravni umjetnički tekst u ravni sa dramskim tekstom, ili općenito, prozom. No, iako se film teorijski, ali i praktično, može snimiti bez scenarija, scenarij zauzima važno mjesto u procesu nastajanja filma. Na početku samoga procesa nastajanja filma, proces – poznat kao razvoj scenarija jedan je od važnijih faza u nastanku filmskog, ili televizijskog djela. No, šta se desi sa scenarijem kada je film završen? U ovome radu bavim se načinom na koji se savremena književna teorija, te funkcionalna stilistika mogu primijeniti na scenarističke tehnike, a sve u nadi da ćemo lakše doći do definicije scenarija i do odgovora na pitanje: da li je scenarij umjetnički tekst, ili uputstvo za snimanje filma. Funkcionalna stilistika pruža izuzetno zanimljive alate za analizu scenarističkog djela, osobito za njegove važne dijelove kao što su: didaskalija, monolog i dijalog, ali i za razvoj junaka i načina na koji junak govori, na koji se razvija i mijenja.

Ključne reči:

scenarij, tekst, stilistika, film, književnost

Screenplay: an artistic text or a manual?

Film theory rarely focuses on screenplays as it is predominantly occupied with the completed film, while literary theory very rarely recognizes screenplays as artistic texts, in comparison to theatre plays, or short stories and novels. Even though a film can be made, both theoretically and practically, without a script, the script is usually very important in the process of film creation. At the beginning of every film is a story, and a process called script development is one of the most important phases in the filmmaking process, either for cinema film or television film. In this work, I will explore the ways in which contemporary literary theory and stylistics can be applied during the screenwriting process and/or analysis. The aim is to reach as precise a definition as possible of a screenplay and an answer to the question whether a screenplay is an artistic text or just a manual for making a film. Functional stylistics provides exceptionally interesting tools for script analysis, especially when applied to its main constructive elements such as dialogue and action, as well as to the character development and the way the character speaks, develops and changes.

Keywords:

screenplay, text, stylistics, film, literature

Non-Aligned Newsreels: otvaranje zaboravljene arhive

U arhivi *Filmskih novosti* u Beogradu, nalazi se *Zbirka nesvrstanih*, rolne filma sa snimcima koje su zabeležili njihovi snimatelji o oslobodilačkim pokretima i afričkim zemljama koji su tek sticale svoju nezavisnost u eri dekolonizacije. Počevši od snimljenih poseta ovim zemljama (Burmi, Indiji, Indoneziji, Etiopiji, Sudanu, Gani, Maliju i dr.), pedesetih godina prošlog veka, preko prvih filmova za Alžirski oslobodilački pokret i FRELIMO iz 1960-ih, sve vrste filmske saradnje svedoče o istorijskom trenutku transnacionalne solidarnosti. U materijalima se nalazi i filmska dokumentacija o nastanku i razvoju Pokreta nesvrstanih, uključujući i neiskorišćene snimke o samitima Nesvrstanih, od prvog u Beogradu 1961. godine do onog održanog 1989. godine.

Non-Aligned Newsreels – powered by Filmske Novosti je umetnički istraživački projekat koji je 2015. godine pokrenula filmska rediteljka Mila Turajlić. Polazeći od Benjaminove misli da se „istorija preobražava u slike, a ne u priče”, autorka pristupa arhivi kao krhotinama – zaboravljenim fragmentima koji isplivavaju iz političkog brodoloma raspada Jugoslavije. Cilj projekta, započetog u saradnji sa Stevanom Labudovićem, ličnim snimateljem jugoslovenskog predsednika Tita i poslednjim snimateljem *Filmskih novosti* iz tog vremena, jeste da istraži načine na koje je filmska slika uspela da zabeleži rađanje jednog političkog projekta, postajući ujedno i sredstvo konstituisanja Pokreta nesvrstanih i pričanja njihovih vizija. Slaganjem i preklapanjem arhivskih slika, pronađenih zvučnih zapisa, svedočanstava, te ličnih i službenih dokumenata, projekat je prerastao u saradnju sa umetnicima i istraživačima iz nekadašnjih nesvrstanih zemalja, koji su snimcima dodali svoje intimne priče i političke glasove. Ujedinjenim istraživačkim poetikama oni nastoje da slike, sačuvane u arhivama nekadašnjih oslobodilačkih pokreta, dožive nove projekcije.

Ključne reči:

filmska arhiva, nesvrstanost, oslobođeni bioskop

Non-Aligned Newsreels: re-activating a forgotten archive

In the vault of the *Yugoslav Newsreels (Filmske novosti)* in Belgrade reels of films filmed by their cameramen and referred to as the ‘non-aligned collection’ contain images of liberation movements and newly-independent countries in Africa during the era of decolonisation. Starting from filmed visits to these countries (including Burma, India, Indonesia, Ethiopia, Sudan, Ghana, and Mali) in the 1950s, to the first films made for the Algerian Liberation Movement and FRELIMO in the 1960s – these ciné-collaborations are a testament to a moment of transnational solidarities. In addition, the collection contains film documentation of the creation and development of the Non-Aligned Movement, including unused outtakes of the Non-Aligned Summits from the inaugural one in Belgrade in 1961 until 1989.

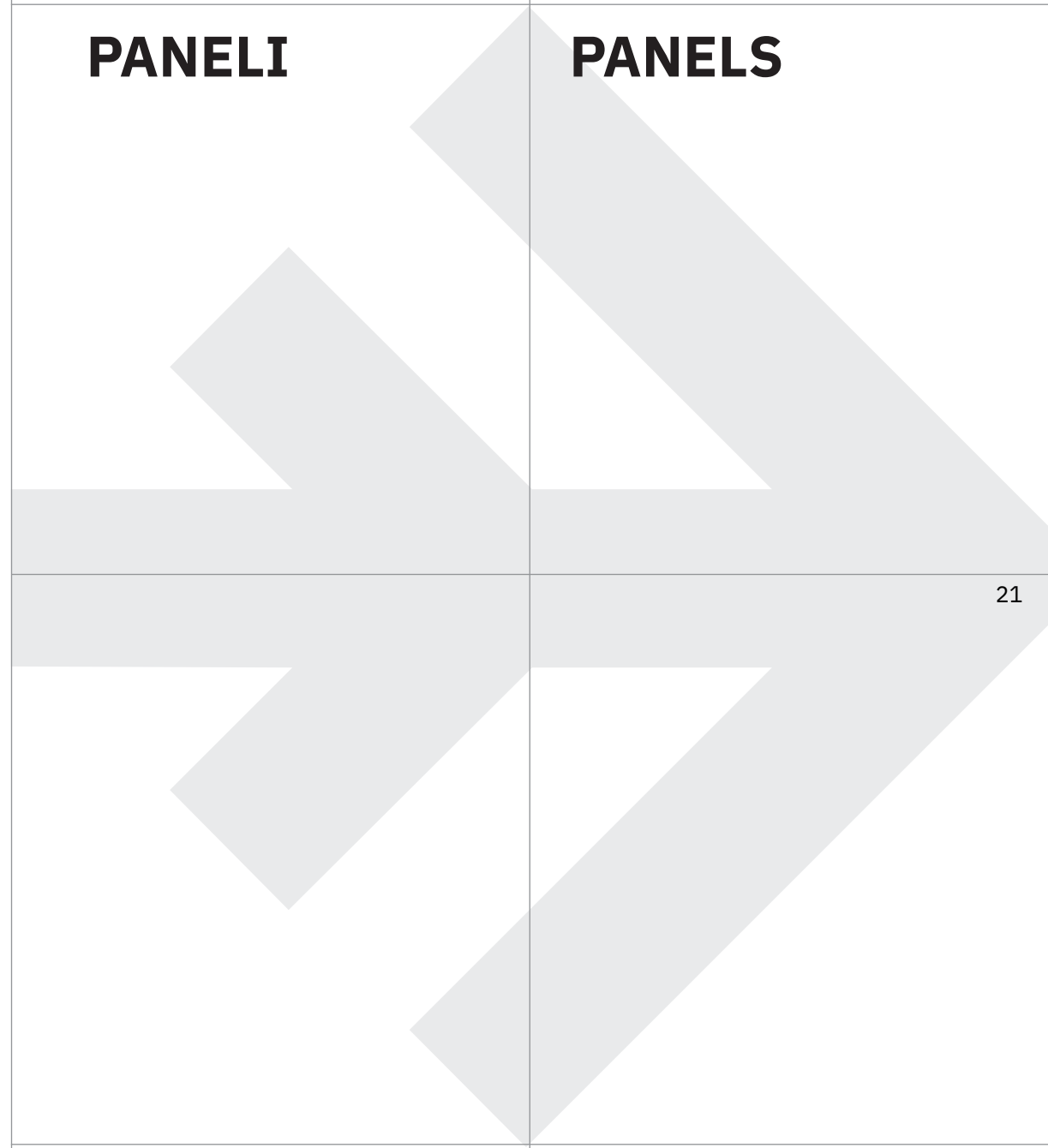
Non-Aligned Newsreels – powered by Filmske Novosti is an art research project started in 2015 by filmmaker Mila Turajlic. Evoking Benjamin’s adage that “history dissolves into images, not into stories”, she approaches the archive as a debris – forgotten fragments floating up from the political shipwreck of Yugoslavia’s disintegration. Began in collaboration with Stevan Labudovic, Yugoslav President Tito’s cameramen and the last surviving *Filmske Novosti* cameraman, the project’s aim was to explore the ways the filmic image chronicled the birth of a political project, becoming at the same time the vehicle through which the Non-Aligned were constituted and their vision narrated. By overlaying the archival images with found sound recordings, oral histories and personal and official documents, the project evolved into a collaboration with artists and researchers from the countries featured in the footage, who bring to it their own intimate narratives and political voices. Together, through the exploration of the poetics and potentialities in these archives of liberation movements, they seek to project these images forward.

Keywords:

film archives, non-alignment, liberation cinema

PANELI

PANELS



Fragmentarne ličnosti u dve drame Dušana Jovanovića: *Karamazovi* (1980) i *Vojna tajna* (1983)

U dramskom opusu slovenačkog pisca i reditelja Dušana Jovanovića (1939–2021) nesumnjivo je zastupljena fragmentarna dramaturgija. U sve tri stvaralačke faze tog autora (ludistička, poetsko politička i intimistička), uočava se korišćenje osobene dramske kompozicije u vidu upotrebe niza autonomnih slika tj. fragmenata. Koristeći teoriju i terminologiju Folkera Klocsa (Volker Klotz), reč je o otvorenoj formi u drami koja podrazumeva specifičnu koncepciju radnje, vremena i prostora, dramskih ličnosti i jezika. Posebno se ističu dva Jovanovićeve dela nastala na početku osamdesetih godina prošlog veka: *Karamazovi* (1980) i *Vojna tajna* (1983). U središtu prve drame je sudbina i propadanje jedne porodice, usko povezane sa društvenim i političkim prilikama uoči Rezolucije Informbiroa 1948, dok u drugoj drami autor na satiričan način tematizuje odnose jugoslovenskih vlasti i narodnih masa, prikazivanjem izmišljenog Zoolingvističkog instituta u kojem se vrše ispitivanja komunikacije ljudi i životinja. Na osnovu istraživanja međuzavisnosti forme i sadržaja u navedenim delima, u radu će biti reči o funkcionalnosti fragmentarne dramaturgije u Jovanovićevoj poetici. Fokus analize biće na koncepciji dramskih lica za koja se pretpostavlja da pokazuju osobenosti karakteristične za otvorenu formu: nedovršenost, usamljenost, izolovanost, konflikt sa svetom koji se doživljava kao neprijatelj itd. Čini se da takvom koncepcijom autor problematizuje poziciju pojedinca u kontekstu složenih političkih i ideoloških prilika bivše Jugoslavije. Pretpostavlja se da je fragmentarnost u Jovanovićeve delima usko povezana i sa anticipacijom raspadanja jugoslovenske ideje, jednom od centralnih i opsesivnih tema slovenačkog dramskog pisca.

Gljučne reči:

jugoslovensko pozorište, otvorena drama, fragmentarnost, Dušan Jovanović

Fragmented personalities in two plays by Dušan Jovanović: *The Karamazovs* (1980) and *Military Secret* (1983)

The dramatic oeuvre of the Slovenian writer and director Dušan Jovanović (1939–2021) undoubtedly features the elements of fragmented dramaturgy. In all three creative phases of the author's work (ludite, poetic-political and intimist), we observe the application of a particular dramatic composition in the form of a series of autonomous fragments. By applying Volker Klotz's conceptual apparatus and theoretical approach, one can argue that Jovanović's dramas are characterized by an open form with a specific conception of action, time and space, characters and language. Two of Jovanović's works written at the beginning of the 1980s stand out in particular: *The Karamazovs* (1980) and *Military Secret* (1983). The focal point of the first play is the family whose destiny has been largely shaped by the dramatic social and political circumstances in Yugoslavia during the late 1940s, such as Cominform Resolution in 1948. In the second play the author thematizes satirically the relationship of Yugoslav communist authorities towards the people (masses) by depicting a fictional Zoo-linguistic Institute in which tests are carried out to investigate possible communication paths between humans and animals. Based on the research of the interdependence between form and content in the two plays, the paper will discuss the functionality of fragmentary dramaturgy in Jovanović's poetics. The focus of the analysis will be on the conception of characters conceived so as to show peculiarities of the open form: incompleteness, loneliness, isolation, conflict with the external world which is perceived as hostile, etc. It seems that by such conceptualization the author problematizes the position of an individual in the context of complex political and ideological circumstances within the socialist Yugoslavia. We argue that the fragmentary nature of Jovanović's works is closely related to the anticipation of the dissolution of Yugoslavia, which is one of his central and obsessive themes.

Keywords:

Yugoslav theatre, open drama, fragmentariness, Dušan Jovanović

Meka moć srpskih televizijskih serija: žanrovski obrasci i tematski okviri

Fenomen meke moći koji originalno referira pre svega na ispoljavanje geopolitičkog uticaja (pop) kulture SAD, odnedavno je postao prisutan i očigledan takođe i na manjim lokalnim (i/ili regionalnim) kulturnim prostorima. Imajući u vidu dominaciju igranih televizijskih serija, posebno u domenu *kvalitetne televizije*, posmatran je geopolitički i društveni uticaj koji prevazilazi domene umetnosti i/ili zabave. Produkcija srpskih televizijskih serija dostigla je svoj vrhunac u periodu između 2015. i 2022. godine, kako u pogledu kvantiteta, tako i kvaliteta. Popularnost i relevantnost određenih TV serija dovele su do različitih vidova uticaja, kako lokalno, tako i regionalno, posebno u kontekstu post-jugoslovenskih društava i balkanskog prostora. Analizom odabranih serija iz srpske produkcije u datom vremenskom okviru, otkriveni su određeni obrasci u žanrovskom i tematskom smislu. Utvrđena je dominacija kriminalističkog žanra u različitim nad/među-žanrovskim varijacijama, kao i preovlađujuće prisustvo tema koje obrađuju kriminalni milje, obaveštajne službe, socio-ekonomske probleme, ali i tematika vezana za (pre)ispitivanje (post) jugoslovenske istorije i perioda tranzicije, kao i svih njihovih posledica. Takođe, otkriveno je da postoji bitan faktor uticaja koji dolaze kako iz globalnih dominantnih produkcija (kao što su Holivud ili Velika Britanija), tako i iz manjih lokalnih/regionalnih – posebno nordijskih i izraelskih, čije serije su izuzetno popularne kod gledalaca ali i autora. Cilj ovog istraživanja je da se, ispitivanjem tema i žanrova, mapiraju obrasci, te dublje prouči međupovezanost na globalnom, lokalnom (i posledično *glokalnom*) nivou, kako bi se utvrdilo na koji način pomenuti elementi TV serija mogu da utiču na kreiranje i ispoljavanje meke moći.

Ključne reči:

serije, žanrovi, post-jugoslovenski kontekst, Srbija, meka moć

Soft Power of Serbian TV Series: genre and thematic patterns

The phenomenon of soft power, originally referring primarily to the manifestation of American (pop) culture geopolitical influence, has recently become present and evident in smaller local (and/or regional) cultural spaces. Bearing in mind the dominance of television series, especially in the domain of *quality television*, a geopolitical and social influence that goes beyond the domains of art and/or entertainment was observed. Production of Serbian television series reached its peak during the period between 2015 and 2022, both in terms of quantity and quality. The popularity and relevance of certain TV shows have led to various types of influence, both locally and regionally, especially in the context of post-Yugoslav societies and the Balkan region. By analysing selected series from Serbian production in the given time frame, certain patterns were discovered regarding their genre and themes. The dominance of the crime genre in various cross-genre variations was determined, as well as a prevalent presence of topics concerning criminal milieu, clandestine intelligence agencies, as well as social and economic problems, but also topics related to (re)examination of (post)Yugoslav history and the transition period, and numerous consequences thereof. Furthermore, it was discovered that there is an important factor of influence coming both from globally dominant productions (such as Hollywood or Great Britain) and from smaller local/regional ones – especially Nordic and Israeli, whose TV series are extremely popular both with viewers and creators. The goal of this research is to, by examining themes and genres, map patterns and study more deeply the interconnections at the global, local (and consequently *glocal*) level, in order to determine how different elements of TV series influence the creation and manifestation of soft power.

Keywords:

series, genre, post-Yugoslav context, Serbia, soft power

Teorije metafilma: istraživanje i pravci razmišljanja

Teorije metafilma obuhvataju disperzivno polje lingvističke i semiotičke teorije filma i postmoderne teorije teksta, u skladu sa kojim fenomen podleže različitim sistematizacijama i tipologijama. Ova vrsta pristupa još uvek predstavlja veliki izazov za istraživače, koji se, hvatajući u koštac sa ovom temom, neretko nađu usred svestrane mreže pojmova korišćenih da objasne načine na koje se gradi ono što, najuže rečeno, određujemo kao „film o filmu” ili „film-u-filmu”. S idejom uspostavljanja bazičnih distinkcija između pojmova, pokušaćemo da odgovorimo na pitanje šta je to – *meta*; kako i kad iskrsava u sferi filmske prakse i teorije; i kako ga možemo razlikovati od srodnih pojava definisanim terminima sličnog ili analognog značenja (autorefleksivni film, intertekstualnost na filmu, filmska autoreferencijalnost, metatekstualnost, metafikcija itd.). Diskusija će biti usmerena na predstavljanje kako pionirskih (poput studija Roberta Stema / Robert Stam i Kristijana Meza / Christian Metz), tako i najnovijih istraživanja iz oblasti metafilma, kao i doprinos koji se nastoji dati u aktuelnom istraživanju u okviru doktorske disertacije prijavljene pod naslovom *Teorije metafilma: metafilmske strukture u jugoslovenskoj i postjugoslovenskoj kinematografiji*. Tokom diskusije, nastojaćemo da trasiramo put lokalno fokusiranim teorijama metafilma i još uvek slabo izučavanom korpusu metafilmskih ostvarenja u jugoslovenskoj i postjugoslovenskoj kinematografiji.

Ključne reči:

metafilm, teorije postmodernizma, (auto)refleksivnost, intertekstualnost

Theories of Metacinema: research, directions and lines of thought

Theories of metacinema embody a dispersed field of linguistic and semiotic film theory and postmodern theory of text, according to which the phenomenon is subject to different systematizations and typologies. Such an approach represents a great challenge for researchers, who in dealing with this topic often find themselves in the middle of a dense network of terms used to explain the ways in which – what is narrowly defined as – a film about a film or a film-within-a-film is constructed. After establishing essential distinctions between key concepts, we will try to answer questions such as: What is meta?; How and when does it emerge in the sphere of film practice and theory?; and How can we distinguish it from terms of similar or analogous meaning (self-reflexive film, intertextuality on film, film self-referentiality, metatextuality, metafiction, etc.)? The discussion will focus on the presentation of both pioneering (e.g. Robert Stam and Christian Metz) and the latest research in the field of metafilm, as well as the results presented in the doctoral dissertation *Theories of metacinema: metacinematic structures in Yugoslav and Post-Yugoslav cinematography*. During the discussion, we will try to trace the path of locally focused theories of metacinema and the still insufficiently studied body of metacinematic works in Yugoslav and post-Yugoslav cinematography.

Keywords:

metacinema/metafilm, theories of postmodernism, (auto)reflexivity, intertextuality

Pozorišno izvođenje istorije u Crnogorskom narodnom pozorištu (1997–2006): uloga predstava sa nacionalno-istorijskom tematikom u konstrukciji crnogorskog identiteta

Rat koji je doveo do raspada Jugoslavije, te tranzicija iz socijalizma u kapitalizam u novonastalim državama, orijentisali su ovaj prostor ka stvaranju novih državotvornih mitologija i „preporodu” nacionalno definisanih vrijednosti. U takvom društveno-političkom kontekstu, mnoga javno finansirana pozorišta uključila su se u brisanje narativa o jugoslovenstvu i proces konstrukcije etnonacionalnih identiteta, između ostalog, kroz produkciju predstava sa nacionalno-istorijskim temama. U Crnoj Gori, zbog specifičnih pozorišnih okolnosti (tokom rata gotovo da nije bilo institucionalnih pozorišnih aktivnosti u Crnoj Gori), ovaj pozorišni fenomen javlja se tek u drugoj polovini devedesetih i početkom dvijehiljaditih godina. Predmet ovog rada su predstave sa nacionalno-istorijskom tematikom, koje su činile značajan repertoarski tok u Crnogorskom narodnom pozorištu od njegove obnove 1997. godine (iste godine je zvanična Crna Gora učinila otklon od politike Slobodana Miloševića) do 2006. godine, kada je obnovljena nezavisnost Crne Gore. Cilj rada je da istraži kako je u ovim predstavama sačuvano sjećanje na istorijske ličnosti i događaje. U interdisciplinarnom pristupu temi, studije pozorišta i izvođenja, kao osnovnu teorijsku platformu, ukrštamo sa studijama kulture sjećanja i studijama o nacionalnom identitetu, kako bismo utvrdili kako su navedene predstave bile povezane sa konstruisanjem post-socijalističkog crnogorskog nacionalnog identiteta nakon raspada Jugoslavije. Rad postavlja tezu da su ove predstave bile usmjerene ka oblikovanju crnogorskog identiteta shvaćenog na primordijalistički način, pri čemu su se nalazile u sprezi sa dominantnim ideološko-političkim diskursom. Pri tome, s obzirom na to da su prošlost koristile da bi govorile o savremenoj društvenoj stvarnosti, njihovo izvođenje imalo je znatan potencijal da postane izrazit politički čin.

Ključne reči:

jugoslovenski ratovi, predstave sa nacionalno-istorijskom tematikom, kulturno sjećanje, nacionalni identitet, Crnogorsko narodno pozorište

Theatrical Performance of History in the Montenegrin National Theatre (1997–2006): the role of plays with national-historical themes in the construction of Montenegrin identity

The war that led to the dissolution of Yugoslavia and the transition from socialism to capitalism in the newly formed states steered the region towards creating new state-created mythologies and the “revival” of nationally defined values. In such a socio-political context, many publicly funded theatres participated in erasing the narratives of Yugoslavism and were engaged in the process of constructing ethnonational identities, through the production of plays with national-historical themes. In Montenegro, due to specific theatre circumstances (during the war, there were almost no institutional theatre activities in Montenegro), this phenomenon emerged as late as in the second half of the 1990s and the early 2000s. This study focuses on plays with national-historical themes which constituted a significant repertoire trend in the Montenegrin National Theatre from its reestablishment in 1997 (the same year when official Montenegro distanced itself from Slobodan Milošević’s politics) until 2006 when Montenegro regained its independence. This study explores how these plays preserve the memory of historical personalities and events. Taking an interdisciplinary approach to the topic by combining theatre and performance studies as the foundational theoretical platform with studies of cultural memory and national identity, we seek to determine how these plays were used in the construction of post-socialist Montenegrin national identity. The dissertation argues that these plays were oriented toward shaping Montenegrin identity understood as primordial while at the same time tied closely to the dominant ideological-political discourse. Furthermore, as they used the past to address contemporary social realities, their performances had significant potential to become overtly political acts.

Keywords:

Yugoslav wars, plays with national-historical themes, cultural memory, national identity, Montenegrin National Theatre

Ognjen **OBRADOVIĆ**

Fakultet dramskih umetnosti u Beogradu, Srbija

Prekid iluzija: izvođenje predstave *Pozorišne iluzije* u Jugoslovenskom dramskom pozorištu (1991)

U vreme prvih eskalacija međuetničkih sukoba na teritoriji SFRJ, Slobodan Unkovski režirao je komediju Pjera Korneja *Pozorišne iluzije*. Barokno preplitanje stvarnosti i fikcije, upisano u sam tekst, dobilo je planirane i neplanirane obrte tokom izvođenja predstave. *Pozorišne iluzije* Unkovskog bile su primer pozorišnog *poricanja* (prema terminologiji Stenlija Koena) sve do samog kraja, kada je apstraktni hronotop predstave razoren prepoznatljivim zvucima izvanestetske stvarnosti. Ukrštanje stvarnosti i fikcije dobilo je još jednu dodatnu dimenziju tokom izvođenja na Bitefu u septembru 1991. zahvaljujući učešću glumice Mire Furlan u ulozi princeze Izabele. *Zaposednuto* telo glumice, „duhovi” koje je sa sobom unosila, postali su primarni generator značenja ovog izvođenja, u koje se upisala lična drama Mire Furlan, ali i drama jednog pozorišta, sa imenom *Jugoslovensko* dramsko pozorište.

Ključne reči:

hronotop, poricanje, suočavanje, jeza, zaposednutost

Ognjen **OBRADOVIĆ**

Faculty of Dramatic Arts in Belgrade, Serbia

Illusion(s) Interrupted: performing *L'Illusion comique* in the Yugoslav Drama Theatre (1991)

At the time when inter-ethnic conflicts in the Socialist Federative Republic of Yugoslavia first started to escalate, Slobodan Unkovski directed Pierre Corneille's *L'Illusion comique*. The baroque interplay of reality and fiction, integral to the text itself, was taken to another level in the performance through a number of (un)expected twists. *L'Illusion comique* directed by Unkovski was all the way through an example of theatrical *denial* (in the terms of Stanley Cohen), and yet at the very end its abstract chronotope was unequivocally destroyed through the use of familiar sounds of the factual reality. The intertwining of reality and fiction gained an additional dimension when the play was performed at Bitef in September 1991 owing to Mira Furlan's appearance in the role of the Princess Isabelle. The actress' *haunted* body, "ghosts" it carried with it, became the principal generator of meaning of the performance, which not only encompassed the personal drama of Mira Furlan, but also the drama of a theatre which evoked Yugoslavia by its very name.

Keywords:

chronotope, denial, acknowledgment, uncanny, ghosting

Marsel Dišan i savremene umetničke prakse

Kroz perspektivu savremene estetike i teorije avangarde, tekst problematizuje pitanje redefinisanja pojma umetnosti danas, razmatrajući savremene umetničke prakse, njihov institucionalni i društveni status. Polazišna tačka je stanovište Marsela Dišana (Marcel Duchamp) prema redefinisaju pojma umetnosti, a na primeru procesa rada na *Velikom staklu* iz 1923. godine. Razmatranjem pitanja u okviru ovog procesa, kao što su – pitanje prevazilaženja konvencija institucije umetnosti, oslobađanje estetskog potencijala, estetskog vrednovanja, prevazilaženje dominantnog pogleda na stvarnost, raskid s tradicijom, objedinjavanje umetnosti i života, umetnost kao rad, umetnik kao zanatlija, umetničko delo kao *stvar*, institucionalizovanje avangarde – mapira se uticaj Marsela Dišana na savremene umetničke prakse i postavlja pitanje potrebe za promenom perspektive u promišljanju pojma umetnosti, a u odnosu na tendencije današnjeg vremena.

Ključne reči:

pojam umetnosti, savremene umetničke prakse, avangarda, institucija, marksizam

Marcel Duchamp and Contemporary Artistic Practices

The paper problematizes the issue of redefining the notion of art today through the perspective of contemporary aesthetics and avant-garde theory, and by looking into today's artistic practices and their institutional and social status. The starting point is Marcel Duchamp's attitude towards redefining the notion of art through the process of working on *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass, 1923)*. The text maps Duchamp's influence on contemporary artistic practices by discussing some of the issues raised in *The Large Glass* process, such as overcoming conventions of the institution of art, release of the aesthetic potential, aesthetic valuation, overcoming the dominant view of reality, making a break with the tradition, merging art and life, art as work, artist as artisan, work of art as a *thing*, and institutionalization of the avant-garde. Ultimately, we ask if there is a need to change the perspective when thinking about the notion of art in relation to the contemporary moment.

Keywords:

notion of art, contemporary artistic practices, avantgarde, institution, Marxism

Politike filmske reprezentacije Holokausta: film izgradnje, iskazivanja ili revizije identiteta

Kako osnovni predmet istraživanja *Politike reprezentacije Holokausta na filmu (2000 – 2022)* jeste ujedno i vremenski najbliži sadašnjosti, rad koristi višeslojno i multiperspektivno razmatranje aktuelnog diskursa. Rad se bavi pitanjem dokumenata, rada na arhivima i sistematizacije pitanja „istine” filmskog (ali i svakog drugog) dokumenta u mediju filma. Ova izmena je kompleksna, jer nastupa posle dugogodišnjih pedagoških procesa i interveniše u diskursu pomirenja. Posmatrani period odlikuje hiperprodukcija, radikalne promene reprezentacija Holokausta koje možemo klasifikovati na različite načine, ali koje prepoznajemo kao identitetske, rodne, rasne, etičke, didaktičke, psihoanalitičke i sl. Ovu raznolikost i pluralizam u pristupima, te i politikama reprezentacije, kao i neujednačenost u kvalitetu filmskog teksta nikako ne treba videti kao relativizaciju i nemogućnost teorijskog obuhvata, već više kao rizomsku strukturu u kojoj je neravnomerni, skokoviti razvoj i stalno kretanje pre pravilo nego izuzetak.

Fokus ovog predavanja jeste film izgradnje, iskazivanja, ili revizije identiteta kroz ulogu (najčešće žrtve, ali i počinioca) u Holokaustu *Ida (Ida, 2013, Paweł Pawlikowski)*, *Šaulov sin (Son of Saul, 2015, László Nemes)*, *Kad svane dan (2012, Goran Paskaljević)*, uključujući i bavljenje manjinskim identitetima *Draga Perla (Liebe Perla, 1999, Shahar Rozen, Edna Kowarsky)*, *Aime i Jaguar (Aimée and Jaguar, 1999, Max Färberböck)* ili nacionalnim identitetima *Baš me briga ako nas historija zapamti kao varvare (I Do Not Care If We Go Down in History as Barbarians, 2018, Radu Jude)*, *Bugarska rapsodija (Bulgarian Rhapsody, 2014, Ivan Nichev)*, *Dara iz Jasenovca (2019, Predrag Antonijević)* i *Kudam (Ku'damm, 2016–2021, Annette Hess)*.

Ključne reči:

film, Holokaust, studije genocida, politika reprezentacije, Šoa

The Politics of Holocaust Representations on Film: film of construction, expression or revision of identity

As the subject matter of the research *The Politics of Holocaust Representation in Film (2000–2022)*, is temporally closest to the present, the study employs a multi-layered and multi-perspective analysis of the current discourse. It deals with documents, archival work, and systematization of truth(s) in film (and other) materials within the medium of film. The intervention is rather complex, as it goes beyond extensive pedagogical processes and intervenes into the very discourse of reconciliation. Hyperproduction and radical changes in Holocaust representations are the main characteristics of the observed period. Unquestionably, the classification includes various identities – gender, race, ethics, didactic and psychoanalytical aspects. Neither diversity and pluralism in approaches and representation politics, nor the inconsistent quality of the film text, should be seen as relativization and the impossibility of theoretical scope but as a rhizomatic structure in which uneven, non-linear development and constant moving suggest the rule rather than the exception.

The presentation focuses on films that explore the construction, expression, or revision of identity. It includes films *Ida (2013, Paweł Pawlikowski)*, *Son of Saul (2015, László Nemes)*, *When Day Breaks (Kada svane dan, 2012, Goran Paskaljević)*. The work also incorporates materials related to minority identities, such as *Liebe Perla (1999, Shahar Rozen, Edna Kowarsky)* or *Aimée & Jaguar (1999, Max Färberböck)*, as well as national identities in *I Do Not Care If We Go Down in History as Barbarians (2018, Radu Jude)*, *Bulgarian Rhapsody (2014, Ivan Nichev)*, *Dara of Jasenovac (Dara iz Jasenovca, 2019, Predrag Antonijević)*, and *Ku'damm (2016–2021, Annette Hess)*.

Keywords:

film, Holocaust, genocide studies, politics of representation, Shoah

Mapiranje *mesta sećanja*: od fizičkog prostora do arhitekture digitalnih i post-medija

Uzimajući u obzir distinktivnu infrastrukturu, te prostornost digitalnih medija, ovaj rad predlaže sveže iščitavanje pojma *mesta sećanja* (Pjer Nora, 1989) kao autonomnih prostora konstituisanja identiteta, a kroz istraživanje koje definiše i raščlanjuje ponuđenu sistematizaciju – od analognih, preko digitalnih, do post-medijskih. Budući da i sam Nora (Pierre Nora) naglašava kako dati entiteti mogu biti materijalni i nematerijalni, ističući da u njih spadaju podjednako i objekti i koncepti, ovu je tvrdnju bitno razumeti u okviru nove percepcije prostor-vremena: multidimenzionalne i višeslojne. Sa ciljem da se proširi kanonsko sagledavanje *mesta sećanja*, a oslanjajući se ipak u potpunosti na idejnu širinu ovog pojma, ovaj rad predlaže da se kao pomenuti, u tradicionalnom smislu shvaćeni, nematerijalni entiteti, uvedu upravo javni i kolektivni digitalni prostori. Savremene transformacije društvenih obrazaca uporište između ostalog nalaze u medijskim narativima koji čine značajan i uticajan deo savremenog kolektivnog iskustva, te otvaraju mogućnost za kontekstualne i istoriografske interpretacije socijalnih odnosa i fenomena. Interdisciplinarnost ovog rada zahteva međureferentno povezivanje sa fokusom na tekstove koji se temelje na strukturalnoj analizi ontologije i kulture Interneta, njegovog razvoja i dometa, što vodi organskom, neophodnom preplitanju brojnih grana humanistike. Budući da je predmet proučavanja protočno polje, koje se u stanju rapidne promene nalazi posredstvom novih teorijskih, tehnoloških i korisničkih saznanja, ovaj rad treba shvatiti kao tek jednu moguću tipologiju; njegova namera je da pozove na dalju rekonceptualizaciju pojma *mesto sećanja*, ako ne i samog pojma *mesto*.

Ključne reči:

mesta sećanja, internet, novi mediji, digitalna humanistika, kolektivni identitet

Tracing *Places of Memory*: from physical spaces towards the architecture of digital and post-media

Taking into account the distinct infrastructure and the spatiality of digital media, this paper proposes a fresh reading of the concept *places of memory* (Pierre Nora, 1989) as autonomous spaces of identity construction. Our research defines and analyses one of probable systematizations – from analogue, through digital, to post-media. Since Nora himself emphasizes given entities to be material and immaterial – both as objects and as ideas – it is important to understand this statement within the multidimensional and multi-layered framework of present-day perception of space-time. With the aim of expanding canonical perception of the notion *places of memory*, while still relying entirely on the conceptual complexity of the term, this paper introduces public and collective digital spaces to be the afore stated immaterial entities. Contemporary transformations of social patterns are based, among other things, in media narratives, which form a significant and influential part of collective experiences, thus providing the possibility for contextual and historiographical interpretations of communal relations and phenomena. The interdisciplinarity of this paper requires cross-referential linking, with a focus on texts grounded in structural analysis of the nature of the internet and its culture, its development and reach, which leading to an organic, necessary interweaving of numerous branches of the humanities. As it is rooted in the field that is constantly growing through newly acquired theoretical, technological and user-generated knowledge, this paper should be recognized merely as one of the many typologies; its intention is undeniably to invite further re-conceptions of *places of memory*, if not of the concept of the *place* itself.

Keywords:

places of memory, internet, new media, digital humanities, collective identity

Konstrukcija i značenje invalidnosti u postjugoslovenskom filmu

Istraživanje se bavi reprezentacijom invalidnosti u filmovima koji su proizvedeni u zemljama SFR Jugoslavije nakon njenog raspada (1992–2022). Uvid u korpus filmova nastalih u tom periodu, pokazuje da je *invalidnost* u postjugoslovenskom filmu gotovo isključivo povezana sa tzv. „ratovima za jugoslovensko nasleđe (1991–2001)” i pojavljuje se putem likova ranjenih vojnika, ratnih veterana, žrtava rata, ili traumatizovanih civila, ali i putem simbolike invalidske situacije i metafore „problematicnog tela”. Cilj istraživanja je da analizira i objasni formalne i stilske elemente kojima su filmski autori konstruisali invalidnost u postjugoslovenskom filmu, kao i njeno značenje, uglavnom kao ideološkog komentara o ratu i posledicama rata i raspada Jugoslavije. Primenjujući teoriju narativne proteze, nastalu u okvirima studija invalidnosti, i kombinujući je sa neoformalističkim metodama filmske analize, rad pokazuje kako se invalidnost koristi kao protetička alatka uz pomoć koje se dolazi do određenog ideološkog značenja. Pored komparativne metode za istoriografsko istraživanje različitih kinematografija (Hrvatske, Srbije, Bosne i Hercegovine, Makedonije, Crne Gore, Slovenije), u samoj analizi primera, metodološki se kombinuje induktivni pristup filmskoj analizi sa deduktivnim pristupom filmskoj istoriji, iz perspektive studija invalidnosti, kako bi se ispitalo do koje mere su filmska konstrukcija i značenje invalidnosti transkulturalni fenomen, a do koje su uslovljeni specifičnim kulturnim i kinematografskim kontekstom.

Ključne reči:

invalidnost, filmska reprezentacija, postjugoslovenski film, narativna proteza, problematično telo

Construction and Meaning of Disability in Post-Yugoslav Cinema

The research thematizes representation of disability in films produced in the countries of SFR Yugoslavia after its disintegration (1992–2022). An insight into the body of films made during that period shows that disability in post-Yugoslav cinema is almost exclusively related to the Wars of Yugoslav Succession (1991–2001) and appears through the characters of wounded soldiers, war veterans, war victims or traumatized civilians, but also through the symbolism of the disabled situation and the metaphor of the “problematic body”. The aim of the research is to analyse and interpret the formal/stylistic elements with which filmmakers constructed disability in post-Yugoslav films, as well as its meaning, mainly as an ideological commentary on the war and the consequences of the war and the breakup of Yugoslavia. Applying the theory of narrative prosthesis, created within the framework of disability studies, and combining it with neo-formalist methods of film analysis, we show how disability is used as a prosthetic tool to imply a particular ideological meaning. In addition to the comparative method used in historiographic research of different national cinemas (Croatia, Serbia, Bosnia and Herzegovina, Macedonia, Montenegro, Slovenia), the analysis of the selected case studies combines an inductive approach to film analysis with a deductive approach to film history, from the perspective of disability studies, and is seeking to uncover the extent to which film construction and the meaning of disability are a transcultural phenomenon, and to what extent they are conditioned by a specific cultural and social context.

Keywords:

disability, film representation, post-Yugoslav films, narrative prosthesis, problematic body

**OKRUGLI
STOLOVI**

**ROUND
TABLES**



Okrugli sto:

Put Itake: 60 godina Katedre za teoriju i istoriju

Učesnici: Nevena Daković, Vlatko Ilić, Aleksandar Janković, Ivan Medenica, Aleksandra Milovanović, Ognjen Obradović, Ksenija Radulović, Irena Ristić, Nebojša Romčević, Enisa Uspenski i Divna Vuksanović

Svečanom sednicom Katedre za teoriju i istoriju obeležavamo ne samo jubilej 60 godina Katedre za teoriju i istoriju (1963), već i dve, podrazumevane ali manje vidljive godišnjice: 60 godina imenovanja Akademije za pozorište, film, radio i televiziju i 50 godina od osnivanja Fakulteta dramskih umetnosti. Rođendanska sednica je prilika za predstavljanje priča o prošlosti, sadašnjosti i vizija budućnosti razvoja i transformacije Katedre u svim segmentima i na svim nivoima (od osnovnih do doktorskih studija). Posebna tema su izazovi i ciljevi sa kojima smo se suočavali na tom putu, ali pre svega ostvareni rezultati u naučno istraživačkom i pedagoškom radu, kada o potonjem svedoče naši uspešni alumni magistarskih, master i doktorskih studija.

Put Itake pored simboličkog značenja koje crpe iz mita, istorije i dramskih umetnosti efektno ukazuje na svestranost i obuhvatnost koncepta i rada katedre I(storije)T(eorije)A(nalize)K(ritike)E(dukacije).

Round table:

Ithaca Road: 60th anniversary of the Theory and History Department

Participants: Nevena Daković, Vlatko Ilić, Aleksandar Janković, Ivan Medenica, Aleksandra Milovanović, Ognjen Obradović, Ksenija Radulović, Irena Ristić, Nebojša Romčević, Enisa Uspenski and Divna Vuksanović.

The round table organised as the formal meeting of Theory and History Department is not only the celebration of its 60th anniversary, but also of two implicit and less visible jubilees: the 60th anniversary of the renamed Academy for Theatre, Cinema, Radio and Television and 50th Anniversary of the Faculty of Dramatic Arts. Birthdays like these are an opportunity to reflect and tell great stories of the past, celebrate joyfully those that are now and envision boldly those that are yet to come. We shall speak of challenges encountered along the way and outstanding results achieved, of accomplished records of excellence in scientific research and pedagogical practice. Our alumni make us proud because their individual stories all converge into one – the story of the Theory and History Department, the story of positive transformation in view of ever changing times.

Beside its symbolical meaning rooted in myth, history and drama arts narratives, *Ithaca Road* effectively sums up the all encompassing concept and work of the Department of IT(heory)H(istory)A(analysis)C(ritique)(educ)A(tion).

Okrugli sto:

Alumni Katedre za teoriju i istoriju: umrežavanje u otvorenom forumu

Učesnici: Dragan Jovićević, Violeta Kecman, Miloš Milošević, Biljana Mitrović, Jasna Novakov Sibinović, Vesna Perić, Jagoda Stamenković i Nataša Tasić

U cilju obeležavanja jubileja Katedre za teoriju i istoriju, ovaj panel okuplja njene alumne koji su u polju nauka o umetnostima proželi celokupan kulturno-umetnički ambijent naše sredine, uspešno razvijajući teorije dramskih umetnosti, medija i kulture. Alumnisti naše katedre (diplomirani studenti master, magistarskih i doktorskih studija) potvrđuju njene osobene naučne i edukativne kapacitete kao teatrolozi, filmolozi, kritičari, umetnički direktori i selektori festivala, rukovodioci, urednici i saradnici brojnih ustanova u oblasti kulture i medija, ili kao članovi programskih i upravnih odbora ustanova i saveta (inter) nacionalnih institucija. Stoga, jedna od misija našeg jubileja je da razvije i promoviše svoju alumni zajednicu, koja će kroz profesionalnu, poslovnu i naučnu mrežu aktivno širiti zajedničke ideje i prenositi iskustva stečena tokom školovanja. U tom kontekstu, ovaj panel je zamišljen kao otvoreni međugeneracijski forum o starim i novim naučnim paradigmatama, aktuelnim izazovima našeg doba u domenu teatrološke, filmološke i medijske sfere, savremene estetike i psihološkog izučavanja umetnosti, te pitanjima hibridnih disciplina u digitalnom domenu.

Round table:

Alumni of the Theory and History Department: networking in an open forum

Participants: Dragan Jovićević, Violeta Kecman, Miloš Milošević, Biljana Mitrović, Jasna Novakov Sibinović, Vesna Perić, Jagoda Stamenković and Nataša Tasić

Within the celebration of its 60th anniversary, the Theory and History Department organises the panel of the Alumni who have proudly marked entire national and regional cultural and artistic milieu, as well as the fields of theory of drama arts, media and culture. The Department's Alumni (graduates of pre-Bologna and post-Bologna master and PhD studies) confirm their unique scientific and educational competences by working as teatrologists, filmologists, critics, festival art directors and selectors, managers, editors and associates in many cultural and media institutions, or members of programme committees, managing boards and councils of renown (inter)national institutions. The main mission of this anniversary is to keep on promoting the Department's Alumni community in a way that enables it to further spread common ideas and share experiences through professional, business and science networks. Accordingly, this panel is envisioned as an open inter-generational forum about the old and the new scientific paradigms, present-day challenges in theatre, cinema and media – from analogue to digital and gaming – spheres, contemporary aesthetics and psychological studies of art.

**BELEŠKE O
UČESNICIMA**

**NOTES ON
PARTICIPANTS**

Deniz **BAYRAKDAR** is film studies professor at Kadir Has University. She is the Chair of the Communication Committee at the Turkish National Commission for UNESCO. She initiated and organized *New Directions in Turkish Film Studies*, www.tfayy.org (1999–2019). She is the principal investigator of the 220N370_TÜBİTAK-MoESTD *TV Series Project* on the Turkish side. Her latest publications are *Migrants and Refugees in Contemporary Film, Art and Media* (Amsterdam University Press, 2020, with Robert Burgoyne) and *Coding Soft Power: A Matrix for Turkish TV series* (with F. Memici and L. Soysal) in (eds.) Daković, N & Milovanović, A. *Soft Power of the Balkan Screens* (FDA, 2022).

Nikica **GILIĆ** received his doctorate in Filmology under the mentorship of professor Ante Peterlić. He is full professor at the Department of Comparative Literature at the Faculty of Philosophy in Zagreb. He also teaches Film Theory at the Academy of Dramatic Art in Zagreb. He was an independent mentor or a co-mentor in nineteen doctoral dissertations on film topics. He has published three books as an author, and works as has edited several anthologies and magazines. He was the editor in chief of the *Croatian Film Yearbook* (2010–2022). He was a member of the committee for documentary film at HAVC, president of the Zagreb Film Board and member of numerous film juries (Pula Film Festival, ZagrebDox and Balkanima, etc).

Silvija **JESTROVIĆ** studied dramaturgy at the Faculty of Dramatic Arts, University of Belgrade and obtained her MA and PhD at the Graduate Centre for Study of Drama, University of Toronto. She is professor in the School of Creative Arts, Performance and Visual Cultures, University of Warwick, UK. Her books include *Theatre of Estrangement* (University of Toronto Press, 2006), *Performance, Space, Utopia: Cities of War, Cities of Exile* (Palgrave 2012), *The Author Dies Hard* (Palgrave 2020). Recently, she co-edited *The Oxford Handbook of Politics and Performance* (OUP 2021, with Shirin Rai, Milija Gluhović and Mike Seward) and *Searching for the Left in a Fragmented World* (Manchester UP 2024, with Bishnupriya Dutt). For her new project *Whose Freedom? Dramaturgies of Freedom and the Aesthetic of Solidarity*, she has been awarded the Leverhulme Major Research Fellowship. Silvija is Senior Editor of the *Theatre Research International*.

Natalija **JEVTIĆ** is a PhD candidate and a research intern at the Faculty of Dramatic Arts in Belgrade, where she obtained her MA. (*Play within a play in Yugoslav Drama of the 80s of the 20th Century* (2019)). She worked at Radio and Television of Serbia, in Cultural and Educational Production (2020–2023). Her field of research is performance and theatre studies, theatre history and sociology, Yugoslav theatre and drama.

Bojan **JOVIĆ** has been employed at the Institute for Literature and Art in Belgrade since 1988. He was the project manager of *Comparative research of Serbian literature (in the European context)* (2006–2010); *Serbian literature in the European cultural space* (2011–2019); and of the scientific department *Comparative Studies of Serbian Literature* (2020). He has also been the editor of *Književna reč*, *Itaka*, *Esoterija*, *Stubovi kulture*, and *Zepter Book World*. From 1994 to 1995 he served as the editor-in-chief of *Književna reč*. In 2006 he was appointed editor of *Književna istorija*, and he has been editor-in-chief since 2016. In 2015 he was appointed Director of the Institute for Literature and Art. He has published five monographs, over two hundred expert papers, and twenty translations from English, German, French and Italian.

Aleksandra **JOVIĆEVIĆ** is professor of Performance Studies at the Department of History Anthropology Religion Arts Performance (SARAS) at La Sapienza University of Rome (Italy), and the Director of the Master in Video Editing, Digital Storytelling for Live Performance at the same university. Between 1993 and 2007 she was a professor of history and theory of theatre at the Faculty of Dramatic Arts, University of Arts in Belgrade. Her most recent book, *Orson Welles and Theatre: Shakespeare and Beyond (Orson Welles e il teatro, Shakespeare e oltre, 2022, in Italian)*. She has also curated the last three issues of *Biblioteca teatrale* (2021–2022) on the latest research in contemporary and historic performances in Italy.

Milena **KVAPIL** graduated from and completed her MA studies of film and TV directing at FAMU (Prague, Czech Republic). Working in advertising since 2001, she has produced and completed more than a dozen campaigns for renown international and national clients, including a number of festival awarded projects. She has also directed several music videos and advertisements. Besides her commercial engagements, she is involved in pro-bono campaigns, and education of young professionals. Currently, she is completing doctoral thesis *Soft Power of TV Series: Serbia 2015–2022*.

Iva **LEKOVIĆ** holds a BA degree in Art History and MA degree in Cultural Policy and Management. Currently, she is a PhD student at the Faculty of Dramatic Arts in Belgrade. She has been working as a curator, exhibition and film festival producer and regularly writes reviews and essays about visual and audio-visual arts. She is the author of several exhibition set ups, catalogue editions and authorial projects. She has also participated in several international conferences and has published articles.

Maja **MRĐENOVIĆ** is a doctoral candidate in the Theory of Dramatic Arts, Media, and Culture at the Faculty of Dramatic Arts in Belgrade. She obtained her master's degrees from the Department of Comparative Literature and Theory of Literary at the Faculty of Philology, University of Belgrade. She also holds a master's degree in theatre production from the Faculty of Dramatic Arts in Cetinje. From 2016 to 2022, she was a teaching associate at the Faculty of Montenegrin Language and Literature in Cetinje. She is one of the editors of the electronic journal of the Association of Theatre Critics and Theatrolgists of Montenegro, *peripetija.me*.

Ognjen **OBRADOVIĆ** is a teaching assistant at the Faculty of Dramatic Arts in Belgrade. In his theoretical work he is interested in the topics concerning the relationship of theatre and war, and the representation of queer identities in theatre and culture. The present paper is based on a segment of his doctoral dissertation *Yugoslav Drama Theatre and the Yugoslav Wars (1991–1999)*.

Andrea **PJEVIĆ** is a doctoral candidate in the Theory of Dramatic Arts, Media, and Culture at the Faculty of Dramatic Arts in Belgrade. Andrea won *Dr. Hugo Klajn* award and the annual award for best student of FDA. She directed many theatre plays (*The Clean House*, Sarah Ruhl, *Atelje 212*; *Alpha Girls* – contemporary dance piece, with Bitef Dance Company, Bitef; etc.) and participated in performances (*A respectable Wedding*, Bertolt Brecht, at International Festival of Theatre Schools Setkání/Encounter, Czech Republic).

Marija **RATKOVIĆ** is a PhD candidate at the Theory and History Department at the Faculty of Dramatic Arts, University of Arts in Belgrade. As a researcher and theorist, she favours an interdisciplinary approach to humanities, sciences, and arts. Her research focus is on the dynamic field of politics of art. She is also a writer, best known for her novel and awarded short stories. Her first narrative short film, *Punta Cana* (2018, Andree Ljutica), was awarded a Golden Award at the International Independent Film Awards, LA. She is the founder of the Centre for biopolitical education and is an awarded human rights activist.

Sunnie **RUCKER-CHANG** is an Associate Professor at the Ohio State University in the departments of Slavic and East European Languages and Cultures and African and African American Studies. Her work addresses how various forms of media contribute to racial and cultural formations in Southeast Europe. She is the co-editor and contributor to *Cultures of Mobility and Alterity Crossing the Balkans and Beyond* (Liverpool UP, 2022) and *Chinese Migrants in Russia, Central Asia and Eastern Europe* (Routledge, 2011). She is the co-author of *Roma Rights and Civil Rights: A Transatlantic Comparison* (Cambridge, 2020). She is currently finishing a monograph focusing on the politics of racial discourse in former Yugoslav countries, with an emphasis on the meanings and uses of Blackness. She is an Affiliate faculty at the Centre of Film & Media Studies, Women's Gender and Sexuality Studies, and Nathaniel R. Jones Centre for Race, Gender, and Social Justice; Program Director, UC Startalk Workforce Media Development and Year-Long Russian Immersion Programs; Diversity, Equity, and Inclusion Lead etc.

Maša **SENIČIĆ** completed her BA and MA at the Faculty of Dramatic Arts in Belgrade, where she is now competing her PhD thesis. She has taken part in various local and international film, theatre, visual culture and poetry festivals/workshops/events – as a participant, a lecturer and an editor – while also contributing to film festivals as a writer, a moderator and a programmer. Her prose, poetry and essays can be found in anthologies, collections and magazines across Europe. She published two books of poetry (*Okean*, 2015 and *Povremena poput vikend-naselja*, 2019). As a freelance author, Seničić initiates and contributes to diverse interdisciplinary projects, publications and exhibitions.

Biljana **SRBLJANOVIĆ** is professor of Dramaturgy at the Faculty of Dramatic Arts. Her research topics include theatre dramaturgy, theory of ancient Greek drama and film studies. She was visiting lecturer at Paolo Grassi, Tisch School of the Arts New and Die Universität für angewandte Kunst. She is globally renown author for theatre and film. Her opus includes 11 theatre plays (*Beogradska trilogija / Belgrade Trilogy*, 1996; *Skakavci / Grasshoppers*, 2005; *Vrat od stakla / Glass Neck*, 2018; etc.) and screenplay for the TV series *Otvorena vrata / Open Door* (1994). She was awarded Ernst Toller Prize (1999), Premio Europa Realtà Teatralli (2007), Slobodan Selenić Award, six Sterija Awards etc. She received Osvajanje slobode Award (2003) and the title of Chevalier d`ordre des Arts et des Lettres (France 2014).

Elma **TATARAGIĆ** is a professor, festival programmer and screenwriter. She holds PhD in Film and Literature. She wrote award winning screenplays for *Snow (Snijeg)*, 2008, Cannes Film Festival), *When the Day Had No Name (Kada dan nije imao ime)*, 2017, Berlin Panorama Special), *Stitches (Šavovi)*, 2019, Berlinale Panorama) and *God exists, her name is Petrunya (Bog postoji, njeno ime je Petrunija)*, 2019, Berlinale Competition). She has been with Sarajevo Film Festival since it was founded in 1995. She teaches screenwriting at Sarajevo Academy of Performing Arts. Her latest film *The Happiest Man in The World* (2022, *Najsrećniji čovek na svetot*) premiered in Venice Film Festival, Orizzonti official selection and won numerous awards. She is a member of European Film Academy.

Mila **TURAJLIĆ**, is an award-winning filmmaker and visual artist whose documentary works draw on combining oral histories, film archives and found footage to create a new reflexive language that confronts memory and ruins with the disappearing narratives of history. Her films include *Cinema Komunisto* (2011, the FOCAL Award for Creative Use of Archival Footage), and IDFA winner for *The Other Side of Everything (Druga strana svega)*, 2017). Her most recent project, the documentary diptych *Scenes From The Labudović Reels* – an archival road trip through the birth of the Third World – premiered at TIFF and IDFA in autumn 2022. Excerpts from her long-term art research project *Nonaligned Newsreels* were curated for the 2022 Berlin Biennale, IDFA on Stage and international exhibitions. In 2020 Mila was invited to join the AMPAS (Oscars) Documentary Branch.

Ivan **VELISAVLJEVIĆ** is the head curator of the Alternative Film Archive in Student City Cultural Centre, Belgrade. He studied film, literature and drama in Belgrade, Zagreb, Ithaca and Los Angeles. Among his many essays and articles on his favourite subject of Yugoslav cinema: *Against Capitalism from the Stalinist Cellar: The Balkan Spy in the Post-Yugoslav Context* (2017), *Socialist Modernization is Not the Real News: Yugoslav Documentaries of the 1960s and early 1970s* (2017), *Bodies that Shudder: Disability and Typhus Sufferers in Partisan Films* (2015). He is one of the co-authors of the book: *The Best Serbian Films of the 21st Century* (FCS 2019, with Đ. Bajić and Z. Janković).

**Members of the Theory and History Department,
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Vesna **PERIĆ** received her PhD at the FDA in Belgrade (2016), with the thesis *Theory of Narrative Constructions in Post-Yugoslav Cinema from 1994 to 2008*. She is currently the editor of the Drama Program of Radio Belgrade and an assistant professor at the Department of Production of Dramatic and Audiovisual Arts and Media at the Faculty of Diplomacy and Security in Belgrade.

Jagoda **STAMENKOVIĆ** received her PhD at the FDA in Belgrade (2021), with the thesis *European Cultural Identity as an Identity of Otherness (European film: 1989–2014)*. Since 2001, she has been employed at the Ministry of Culture, working in international cooperation. She was the operational director in the Ministry of Foreign Affairs, in the Cultural Centre of Serbia in Paris (2002–2006). She is currently the head of the Department for International Relations and European Integration in the field of culture.

Nataša **TASIĆ** received her PhD at the FDA in Belgrade (2020) with the thesis *Performances and repertoire of the Choir Obilić at state organized ceremonies perceived as cultural performances: representative example of choral singing's role in shaping national identity in Serbia after 1989*. She is a professor at the Academy of Applied Preschool Teaching and Health Studies in Kruševac and often publishes observations and opinion articles on various performing arts events and cultural practices on her blog “Priredba i društvo” and in other media.

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