



Nacionalna naučna konferencija sa  
međunarodnim učešćem  
National Scientific Conference with  
International Participation

Novi Sad  
16–17. novembar 2024.

# KNJIGA APSTRAKATA BOOK OF ABSTRACTS

Identitet umetnice  
u srpskoj modernoj umetnosti

The Identity of Female Artist  
in Serbian Modern Art





**ARSFID**  
ARS  
FEMINA  
IDENTITAS



Univerzitet u Novom Sadu  
Akademija umetnosti



Фонд за науку  
Републике Србије



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# ARSFID

## Identitet umetnice u srpskoj modernoj umetnosti

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Akademija umetnosti - Univerzitet u Novom Sadu, 2024.

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.

# **PROGRAM KONFERENCIJE I APSTRAKTI**



## **ARSFID [ARS–FEMINA–IDENTITAS]**

### **Identitet umetnice u srpskoj modernoj umetnosti**

Naučna konferencija „**ARSFID – Identitet umetnice u srpskoj modernoj umetnosti**“ posvećena je srpskim umetnicama 20. i 21. veka, sa ciljem da se poveća vidljivost stvaralaštva autorki čiji je rad u prošlosti bio potiskivan ili marginalizovan na srpskoj umetničkoj sceni. Naučna konferencija ARSFID podjednako podržava istraživanja koja pripadaju istoriji muzičke i vizuelne umetnosti, pozorišta i književnosti, kao i istraživanja posvećena savremenim umetnicama koje su nedovoljno vidljive u tradicionalnom medijskom prostoru. Upravo zbog više decenija aktuelnih kulturnih i medijskih politika njihovo stvaralaštvo često ne stiže do šire umetničke publike i kritike. Aktuelna istraživanja su pokazala da je broj akademskih umetnica u srpskom društvu u porastu, ali se nedovoljno reflektuje na umetničku „scenu“ u globalu. Slični podaci su dobijeni u gotovo svim oblastima umetničkog delovanja radovi umetnica su u značajnoj manjini, 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. Svi ovi uvidi su jasan pokazatelj da bi promena kulturne politike trebalo da predstavlja prioritet kulturnih i obrazovnih institucija, a što je u saglasju i sa evropskim standardima protiv stereotipa, rodnih normi i predrasuda. Iz tog razloga se i pojam identiteta nametnuo kao primarni u tematizaciji ideja o srpskim modernim i savremenim umetnicama. Pojam identiteta je obeležio diskurs 20. i 21. veka u polju društveno-humanističkih nauka i uspostavio se kao koristan, ali složen koncept. Svojom mnogoznačnošću, na koju ukazuje, na primer i definicija francuskog psihologa Lipijanskog (Edmond-Marc Lipiansky), identitet „oscilira između sličnosti i razlike, između onoga što nas čini pojedincima, a što nas u isto vreme čini sličnim drugima“ i dalje omogućava različite naučno-istraživačke pristupe.

Naučna konferencija **ARSFID** realizuje se kao deo istoimenog projekta uz podršku *Fonda za nauku Republike Srbije* u okviru programa *Identiteti* i otvorena je za teme iz svih umetničkih oblasti.

## **GLAVNE GOVORNICE:**

- **Dr Magdalena Koh**, redovna profesorka Univerziteta „Adam Mickjevič“ u Poznaju, Poljska; predaje srpsku, hrvatsku, bosansku književnost i kulturu u Institutu slovenske filologije.
- **Prof. em. Irina Subotić**, profesorka emerita Univerziteta u Novom Sadu, Srbija; istoričarka umetnosti, stručnjakinja za oblast jugoslovenske avangarde, savremene umetnosti i muzeologije.

## **OBLASTI ZA PRIJAVLJIVANJE SAOPŠTENJA:**

- Likovne umetnosti
- Primenjene umetnosti
- Muzička umetnost
- Književnost
- Drama, pozorište i film
- Ostale umetničke oblasti

## **Programski odbor:**

Dr Jovana Babović (GENESEO, Državni univerzitet u Njujorku, SAD)

Dr Mirjana Veselinović-Hofman (Fakultet muzičke umetnosti, Univerzitet umetnosti u Beogradu)

Dr Irina Genova (Novi bugarski univerzitet u Sofiji, Bugarska)

Dr Leon Stefanija (Fakultet umetnosti, Univerzitet u Ljubljani, Slovenija)

Dr Gabriela Abrasowicz (Nezavisna istraživačica, Poljska)

Dr Janko Ljumović (Fakultet dramskih umjetnosti Cetinje, Univerzitet Crne Gore)

Dr Jelena Novak (Centar za istraživanje sociologije i estetike muzike, Novi univerzitet Lisabon, Portugal)

Dr Sanda Dodik (Akademija umjetnosti, Univerzitet u Banjoj Luci, Republika Srpska)

Dr Žarka Svirčev (Institut za književnost i umetnost, Beograd)

Dr Nemanja Sovtić (Akademija umetnosti, Univerzitet u Novom Sadu)

Dr Nataša Crnjanski (Akademija umetnosti, Univerzitet u Novom Sadu)

Dr Dijana Metlič (Akademija umetnosti, Univerzitet u Novom Sadu)

Dr Marina Milivojević Mađarev (Akademija umetnosti, Univerzitet u Novom Sadu)

Dr Ivana Miladinović Prica (Fakultet muzičke umetnosti, Univerzitet umetnosti u Beogradu)



Dr Marija Karan (Fakultet muzičke umetnosti, Univerzitet umetnosti u Beogradu)

Dr Jelena Milinković (Institut za književnost i umetnost, Beograd)

**Organizacioni odbor:**

Dr Nataša Crnjanski (Akademija umetnosti, Univerzitet u Novom Sadu)

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Dr Ivana Miladinović Prica (Fakultet muzičke umetnosti, Univerzitet umetnosti u Beogradu)

Dr Marija Karan (Fakultet muzičke umetnosti, Univerzitet umetnosti u Beogradu)

Dr Jelena Milinković (Institut za književnost i umetnost, Beograd)

Dr Marijana Prpa Fink (Akademija umetnosti, Univerzitet u Novom Sadu)

Dr um. Aleksandra Vrebalov (Akademija umetnosti, Univerzitet u Novom Sadu)

Dr um. Ivan Pravdić (Akademija umetnosti, Univerzitet u Novom Sadu)

Dr um. Goran Despotovski (Akademija umetnosti, Univerzitet u Novom Sadu)

Msr Julijana Baštić (Akademija umetnosti, Univerzitet u Novom Sadu)

Anastasija Milićević (Akademija umetnosti, Univerzitet u Novom Sadu)

Milan Petrović (Akademija umetnosti, Služba za organizaciju, marketing i međunarodnu saradnju)

Anja Vajagić (Akademija umetnosti, Služba za organizaciju, marketing i međunarodnu saradnju)

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### PROGRAM KONFERENCIJE

<b>SUBOTA 16. 11. 2024.</b>	
<b>9.00 – 19.00</b>	<b>Registracija učesnika</b>
<b>9.30 – 9.45</b>	<b>Otvaranje naučne konferencije:</b> <b>Nataša Crnjanski</b> , rukovoditeljka projekta ARSFID <b>Marijana Kokanović Marković</b> , prodekanka za naučnoistraživački rad, Akademija umetnosti Novi Sad
<b>9.45 – 10.45</b>	<b>UVODNO PREDAVANJE</b> <b>Prof. em. Irina Subotić: <i>Umetnice u zenitizmu</i></b> <b>Moderatorica: Dijana Metlič</b>
<b>10.45 – 11.00</b>	<b>Pauza</b>
<b>SESIJA 1:</b> <b>Umetničke prakse Mire Brtke i Bosiljke Kićevac</b> <b>Moderatorica: Ivana Kronja</b>	
<b>11.00 – 11.30</b>	<b>Vesna Kruljac</b> <i>Ahromija i geometrija u slikarstvu Mire Brtke</i>
<b>11.30 – 12.00</b>	<b>Gorana Stevanović</b> <i>Grafički list kao otvoreno polje umetničke prakse Bosiljke Kićevac Popović</i>
<b>SESIJA 2:</b> <b>Slučajnosti i intersekcije: Vera Jocić i Vida Jocić</b> <b>Moderatorica: Vesna Kruljac</b>	
<b>12.00 – 12.30</b>	<b>Ivana Kronja</b> <i>Lutka, animacija, dokument: Filmsko umetničko stvaralaštvo Vere Jocić (1916–2000)</i>

12.30 – 13.00	<b>Sofija Milenković, Ana Ereš</b> <i>„Aušvic 49865“ Vide Jocić i pitanje reprezentacije stradanja u Drugom svetskom ratu u skulpturi</i>
13.00 – 15.00	<b>Pauza za ručak</b>
<b>SESIJA 3:</b> <b>Novosadske umetnice</b> <b>Moderatorica: Gorana Stevanović</b>	
15.00 – 15.30	<b>Dijana Metlič</b> <i>Ko je Danica Nikić? Novosadska kulturna scena između dva rata i prisustvo likovnih umetnica na njoj</i>
15.30 – 16.00	<b>Žarka Svirčev</b> <i>Feministički diskurs neoavangardnih tekstova Judite Šalgo</i>
<b>SESIJA 4:</b> <b>Umetnost, pedagogija, reforma</b> <b>Moderatorica: Marijana Prpa Fink</b>	
16.00 – 16.30	<b>Amra Latifić</b> <i>Misija i vizija Jelene Šantić: borba za reformu baletskog obrazovanja u Srbiji i društveni aktivizam</i>
16.30 – 17.00	<b>Nataša Tasić</b> <i>Predstavljanje identiteta žena u gimnazijskim udžbenicima za predmet Muzička kultura u Srbiji</i>
17.00 – 17.15	<b>Pauza</b>
<b>SESIJA 5:</b> <b>ONA projekti / SHE Projects</b> <b>Moderatorica: Nataša Crnjanski</b>	
17.15 – 17.45	<b>Jelena Ognjanović</b> <i>Žensko nasleđe i muzej u 21. veku: studija slučaja Galerije Matice srpske</i>
17.45 – 18.15	<b>Petra Zidarić Györek, Nataša Maričić</b> <i>Projekt She Is Music: recepcija skladateljica Dore Pejačević, Ivane Lang i Margarete Ferek-Petrić</i>
18.15 – 18.35	<b>Muzički intermeco SHE IS MUSIC</b> Margareta Ferek - Petrić: <i>Last Smoke</i> (Danijel Oto, klavir) Ivana Lang: <i>Istarska barkarola</i> (Marija Pavlović, klavir)
19.30	<b>Otvaranje izložbe studentskih radova Akademije umetnosti</b> <b><i>Pitačeš me!</i></b> <i>Galerija Akademije umetnosti</i> Bulevar Mihajla Pupina 20, Novi Sad

<b>NEDELJA 17. 11. 2024.</b>	
<b>9.00 – 19.00</b>	<b>Registracija učesnika</b>
<b>9.30-10.30</b>	<b>UVODNO PREDAVANJE</b>
	<b>Prof. Magdalena Koh: <i>Izohimene u književnosti ili o srpskom feminističkom eseju od 19. do 21. veka</i></b>
	<b>Moderatorica: Žarka Svirčev</b>
<b>10.30 – 10.45</b>	<b>Pauza</b>
<b>SESIJA 6:</b>	
	<b>Autorski glas Biljane Jovanović</b>
	<b>Moderatorica: Marina Milivojević Mađarev</b>
<b>10.45 – 11.15</b>	<b>Sonja Veselinović</b> <i>Individualizam kao pobuna: književnost i aktivizam Biljane Jovanović</i>
<b>11.15 – 11.45</b>	<b>Aleksandra Petrović</b> <i>Dramski kontrapunkt Biljane Jovanović</i>
<b>SESIJA 7:</b>	
	<b>Umetnost između... / Art In-Between...</b>
	<b>Moderatorica: Ana Ereš</b>
<b>11.45 – 12.15</b>	<b>Merima Omeragić</b> <i>U svijetlu transdisciplinarnosti: prva hercegovačka slikarka Milena Šotra-Gaćinović između boja, revolucionarnosti i sopstvenih riječi</i>
<b>12.15 – 12.45</b>	<b>Isidora Savić</b> <i>Karikature Bete Vukanović: između privatnog i javnog</i>
<b>12.45 – 15.00</b>	<b>Pauza za ručak</b>
<b>SESIJA 8:</b>	
	<b>Nova osećajnost u muzici 21. veka</b>
	<b>Moderatorica: Nataša Tasić</b>
<b>15.00 – 15.30</b>	<b>Srđan Teparić</b> <i>Kompozitorke i njihova uloga u stvaranju nove osećajnosti srpske muzike u prve dve decenije 21. veka</i>
<b>15.30 – 16.00</b>	<b>Biljana Leković</b> <i>Kompozitorka-izvođačica: stvaranje kao izvođenje / izvođenje kao stvaranje – Ista daljina merena raznim potrebama za ženu koja broji, kamerni ansambl i elektroniku Ane Gnjatović</i>
<b>SESIJA 9:</b>	
	<b>Žensko nasleđe i identitet</b>
	<b>Moderatorica: Sonja Veselinović</b>
<b>16.00 – 16.30</b>	<b>Jelena Milinković</b> <i>Siromaštvo, ljubav i rat: pripovetke Nadežde Tutunović</i>

<b>16.30 – 17.00</b>	<b>Darko Ilin</b> <i>Normirka izvan kanona: Roksanda Njeguš u srpskom književnom sistemu</i>
<b>17.00 – 17.15</b>	<b>Pauza</b>
<b>SESIJA 10:</b> <b>Potisnuti glasovi</b> <b>Moderatorica: Jelena Milinković</b>	
<b>17.15 – 17.45</b>	<b>Zorana Simić</b> <i>Selena Dukić: jedna živa pesnikinja</i>
<b>17.45 – 18.15</b>	<b>Mirko Jeremić, Nada O'Brien</b> <i>Srpske kompozitorke 20. i 21. veka u opštem muzičkom obrazovanju: zastupljenost u nastavnom programu i nastavnom procesu</i>
<b>SESIJA 11:</b> <b>Novi glasovi</b> <b>Moderatorica: Marija Karan</b>	
<b>18.15 – 18.35</b>	<b>Mina Petrić</b> <i>Dramaturški rad kao ženski rad</i>
<b>18.35 – 18.55</b>	<b>Divna Stojanov</b> <i>Savremene srpske dramske spisateljice</i>
<b>18.55 – 19.15</b>	<b>Vanja Grbović, Miloš Marinković</b> <i>Glas između kultura: Harmonija različitosti na primeru dela kompozitorke Stanislave Gajić i Dorotee Vejnović</i>
<b>19.15</b>	<b>Zaključci. Zatvaranje konferencije</b>

# **ARSFID**

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Novi Sad, 16.–17. novembar 2024.

### **APSTRAKTI I BIOGRAFIJE**

**GLAVNE GOVORNICE**

**Irina Subotić\***

Univerzitet u Novom Sadu

Akademija umetnosti

Srbija

## Umetnice u zenitizmu

Pored niza inovativnih ideja kojima je časopis *Zenit* (Zagreb, 1921 – Beograd, 1926) obezbedio ugledno mesto među evropskim, pa i svetskim glasilima avangarde, ustanovljeno je i naglašeno prisustvo umetnica u ovom časopisu. Pošto se nije radilo o tzv. ženskom časopisu, ta činjenica je bila neuobičajena ne samo za tadašnje domaće prilike, već i za međunarodno izdavaštvo. Do nedavno fenomenu ženskog autorstva u avangardnim časopisima pristupalo se (po pisanju dr Žarke Svirčev) prevashodno sa stanovišta maskuliniteta, jer je uloga muževa stavljana u prvi plan, a zapostavljen je značaj ženskog doprinosa, što se odnosi i na dosadašnje „maskulinističko diskurzivno oblikovanje biografije Anuške Micić“, supruge osnivača *Zenita* Ljubomira Micića. Časopis je sarađivao s brojnim umetničkim parovima, što je retkost u tadašnjoj uređivačkoj politici. U radu je predstavljena i jedina učesnica zenitističkog performansa u Zagrebu 1922, zatim umetnice sa „Prve Zenitove međunarodne izložbe“ u Beogradu 1924. godine, kao i retka dela slikarki iz Micićeve zaostavštine. Svi njihovi doprinosi govore o zenitizmu kao otvorenoj platformi za predstavljanje i valorizaciju kreativnih avangardnih umetnica.

**Ključne reči:** avangardna žena, žene u zenitizmu, umetnički bračni parovi, emancipacija žene, časopis *Zenit*

**Dr Irina Subotić** (Beograd, 1941), profesorka emerita Istorije moderne umetnosti Univerziteta u Novom Sadu. Bila je dugogodišnja kustoskinja Muzeja savremene umetnosti (1965–1978) i Narodnog muzeja u Beogradu (1979–1995); profesorka Istorije moderne umetnosti na Arhitektonskom fakultetu u Beogradu (1991–2001) i na Akademiji umetnosti u Novom Sadu (1995–2008). Predaje na master i doktorskim studijama u Beogradu na UNESCO-voj katedri Univerziteta umetnosti i u Novom Sadu na Odeljenju za scenski dizajn Fakulteta tehničkih nauka. Autorka je više knjiga i stu-

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\* irinasubotic@sbb.rs



dija o modernoj, savremenoj i avangardnoj umetnosti; posebno se bavi zenitizmom i njegovim vezama za evropskim avangardnim pokretima, kao što su ekspresionizam, futurizam, dadaizam, nadrealizam, konstruktivizam, Bauhaus i dr. Među poslednjim publikacijama uredila je (zajedno sa B. Jovićem) Zbornik radova *Sto godina časopisa Zenit 1921–1926–2021* (Beograd–Kragujevac 2021). Članica je nekoliko profesionalnih udruženja (*AICA, ICOM*) i organizacija civilnog društva posvećenih očuvanju kulturnog nasleđa (*Europa Nostra, Evropa Nostra Srbija, La Renaissance Française*).

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**Magdalena Koh\***

Institut slovenske filologije

Univerzitet „Adam Mickjevič“ u Poznanju

Poljska

## **Izohimene u književnosti ili o srpskom feminističkom eseju od 19. do 21. veka**

Ove 2024. godine navršava se sto godina od nastanka manje poznatog eseja Isidore Sekulić *Izohimene u književnostima* (1924). U ovom izlaganju razviću i razraditi upravo koncept Isidorinih *izohimena* – „modrih crtica jedne skrivene grafike književnog života, diskretnih ali strogih vezivača svega srodnog i zavisnog.“ Nastojaću da pokažem književnoistorijski i teorijski potencijal ovog koncepta za interpretaciju feminističkih mreža u srpskoj književnosti i na dijahronijskom i na sinhronijskom planu. Bazirajući svoje istraživanje na materijalu srpskog eseja ženskog autorstva od 19. do 21. veka (od Eustahije Arsić sve do Branke Arsić, preko Milice Stojadinović, Drage Dejanović, Drage Gavrilović, Jelice Belović-Bernadžikovske, Isidore Sekulić, Jele Spiridonović-Savić, Julke Hlapec-Đorđević i Svetlane Slapšak) ukazaću na tesnu povezanost između vremenski udaljenih tačaka, geografskih i kulturnih veza (na primer: spona između Virdžinije Vulf i pojedinih srpskih esejistkinja koje su istovremeno dolazile na slične ideje). Iz analize odabranih eseja, kao i opštih žanrovskih odlika ovih tekstova rekonstruisaću emancipacijski narativ srpskih autorki kao primer feminističkog intelektualnog i institucionalnog umrežavanja i delova-

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\* [magdalena.jolanta.koch@gmail.com](mailto:magdalena.jolanta.koch@gmail.com)

nja koncepta izohimena, te trasirati iste *tanke grafičke linije* feminističkog života na književnoj mapi.

**Ključne reči:** izohimene u književnosti, Isidora Sekulić, srpski feministički esej, književna mapa

**Dr Magdalena Koh** je redovna profesorka na Univerzitetu „Adam Mickjevič“ u Poznaniu (Poljska), gde predaje srpsku, hrvatsku, bosansku književnost i kulturu u Institutu slovenske filologije; ranije je radila na Univerzitetu u Vroclavu. Rukovoditeljka je istraživačke Laboratorije za rodne i transkulturalne balkanske studije. Objavila je knjige *Putovanje kroz vreme i prostor. Proza Isidore Sekulić* (Vroclav, 2000), *...kada sazremo kao kultura... Stvaralaštvo srpskih spisateljica na početku 20. veka (kanon–žanr–rod)* (izdanje na poljskom: Vroclav 2007, srpsko prošireno izdanje u prevodu Jelene Jović: Beograd: Službeni glasnik 2012), *Majstorice mišljenja. Srpski feministički esej od 19. do 21. veka* (na poljskom: Poznań 2019; srpsko izdanje u prevodu Jelene Jović: Službeni glasnik 2023). Koautorka je knjige *Milena Pavlović Barilli: EX POST* (Beograd 2009, poglavlje: „U potrazi za Milenom Pavlović Barilli u srpskoj književnosti“). Učestvovala je (2010–2013) u evropskom projektu COST Action IS0901 *Women Writers in History: Toward a New Understanding of European Literary Culture*. Bila je aktivna članica projekta *Knjiženstvo: teorija i istorija srpske književnosti na srpskom jeziku do 1915* (2011–2019). Bavi se studijama roda, feminističkom kritikom, srpskom, hrvatskom, bosanskohercegovačkom i crnogorskom dramom, a takođe teorijom i praksom srpskog feminističkog eseja, balkanskim Jevrejka i dekolonijalnim studijama.

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# UČESNICE I UČESNICI

**Vanja Grbović\***

Muzikološki institut SANU

Srbija

**Miloš Marinković\*\***

Muzikološki institut SANU

Srbija

## **Glas između kultura: harmonija različitosti u delima kompozitorki Stanislave Gajić i Dorotee Vejnović\*\*\***

U izlaganju će biti predstavljena dela savremenih srpskih kompozitorki inspirisana muzičkim folklorom istočnoafričke države Burundi. Reč je o *Burundijskoj sviti* za flautu, klarinet i fagot (2022) Stanislave Gajić i ostvarenju *Glas izdaleka* za udaraljke i elektroniku (2022) Dorotee Vejnović. Dok je S. Gajić nastojala da očuva muzički identitet Burundija, tako što je melodije tradicionalnih pesmama ove zemlje u gotovo neizmjenenom vidu „smestila“ u savremeni umetnički kontekst, D. Vejnović je tradicionalnu burundijsku pesmu (uspavanku) upotrebila kao zvučnu podlogu na kojoj je formirala sasvim nove, specifične zvučne pejzaže. Cilj ovog istraživanja je da se, analizom poetičkih načela i kompoziciono-tehničkih rešenja srpskih kompozitorki u delima inspirisanim folklorom Burundija, sagleda osobenost njihovih savremenih umetničkih pristupa ovoj dalekoj i „nepoznatoj“ muzičkoj kulturi. Budući da su ove kompozicije rezultat terenskog istraživanja muzike i plesa migrantkinja iz Burundija, u izlaganju će se razmotriti i višestruki značaj ovakvih, naučno-umetničkih projekata posvećenih migrantskim zajednicima.

**Ključne reči:** kompozitorke, srpska savremena muzika, migracije, muzički folklor Burundija, *Burundijska svita*, *Glas izdaleka*

**Dr Vanja Grbović** (1988) diplomirala je muzikologiju na Katedri za muzikologiju Fakulteta muzičke umetnosti u Beogradu 2013. Stekla je zvanje doktora nauka na Fa-

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\* vanja88@msn.com

\*\* marinkovic92milos@gmail.com

\*\*\* Istraživanje je deo projekta *Applied Musicology and Ethnomusicology in Serbia: Making a Difference in Contemporary Society*, koji finansira Fond za nauku Republike Srbije (RS-7750287).

kultetu za medije i komunikacije Univerziteta Singidunum u Beogradu 2022. godine. Od 2018. radi kao istraživač u Muzikološkom institutu SANU, a u zvanju je naučnog saradnika. Trenutno je angažovana kao saradnik na projektu *Applied Musicology and Ethnomusicology in Serbia: Making a Difference in Contemporary Society* (Fond za nauku Republike Srbije, 2022–2024). Interesuje se za istraživanje socijalističkog samoupravnog modela u kulturi, odnos kulture i obrazovanja, delovanje institucija kulture, žanr opere itd. Objavila je niz naučnih radova i učestvovala na više međunarodnih naučnih konferencija.

**Dr Miloš Marinković** (1992) je naučni saradnik Muzikološkog instituta SANU. Doktorirao je na Odseku za muzikologiju Fakulteta muzičke umetnosti u Beogradu. Kao stipendista Programa *CEEPUS* usavršavao se na Filozofskom fakultetu u Ljubljani (2019). Bio je angažovan na projektu *Identiteti srpske muzike od lokalnih do globalnih okvira: tradicije, promene, izazovi* (Muzikološki institut SANU, 2018–2019), a trenutno je saradnik na projektu *Applied Musicology and Ethnomusicology in Serbia: Making a Difference in Contemporary Society* (Fond za nauku Republike Srbije, 2022–2024). Njegova istraživačka interesovanja fokusirana su na savremenu muziku, muzičke festivale, odnos muzike i politike, posebno u bivšim socijalističkim zemljama.

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### **Darko Ilin\***

Istraživački centar za humanistiku  
Univerzitet u Novoj Gorici  
Slovenija

## **Normirka izvan kanona: Roksanda Njeguš u srpskom književnom sistemu**

Ovaj rad istražuje književne doprinose Roksande Njeguš (1915–2009) u kontekstu srpske književnosti. Roksanda Njeguš je bila prevoditeljka sa slovenačkog i italijanskog na srpskohrvatski jezik, autorka i kulturna radnica, ostavila je značajan pečat u književnom i kulturnom životu Jugoslavije. Iako je objavila četiri knjige: *Normirac u srcu*

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\*darko.ilin@ung.si

(1949), *Kidanje* (1959), *Stolice na kiši* (1978) i *Otpisani iz Ružičaste zone* (1998), njen opus u nekadašnjoj jugoslovenskoj, a današnjoj srpskoj književnosti, nalazi se na marginama naučne i kritičke recepcije. U ovoj studiji će se ponuditi jedna moguća interpretacija autorkinog opusa kroz kontekstualizaciju unutar šireg političkog i kulturnog miljea u kojem je nastao. Centralno mesto njenog narativnog fokusa jeste prikaz ženskih iskustava tokom Narodnooslobodilačke borbe, a njen poslednji roman posvećen je raspadu Jugoslavije. Stoga ovaj rad teži da interpretira romane Roksande Njeguš kao književnu hroniku socijalističke Jugoslavije kroz prizmu ženske borbe i ženskog iskustva. Takođe, kroz temeljnu analizu njenih književnih dela, nastojaće se da se kritički prevrednuje autorkin položaj unutar srpskog književnog sistema. Posmatrajući teme, motive i narativne tehnike koje je koristila autorka, u radu se teži ka objašnjenju značaja njenih doprinosa nekadašnjoj jugoslovenskoj književnosti. Sinteza uvida iz različitih izvora ima za cilj da ponudi obuhvatno razumevanje autorkinog književnog nasleđa.

**Ključne reči:** Roksanda Njeguš, srpska književnost, rodna perspektiva, socijalistička Jugoslavija

**Msr Darko Ilin** (1996, Smederevo) je mladi istraživač i asistent na Istraživačkom centru za humanistiku i Fakultetu za humanistiku Univerziteta u Novoj Gorici, te student doktorskih studija nauke o književnosti na istom univerzitetu. Godine 2020. diplomirao je na Filološkom fakultetu Univerziteta u Beogradu, smer Srpska književnost i jezik sa komparatistikom, master studije na smeru Kulture u dijalogu završio je naredne godine, a 2023. godine master studije na programu Slovenistika, smer Nauka o književnosti na Fakultetu za humanistiku Univerziteta u Novoj Gorici. Polja njegovog interesovanja su slovenačka i postjugoslovenske književnosti, kvir studije i studije maskuliniteta u književnom diskursu.

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## **Mirko Jeremić\***

Osnovna muzička škola „Nevena Popović“

Beograd

Srbija

## **Nada O'Brien\*\***

Univerzitet umetnosti u Beogradu

Fakultet muzičke umetnosti

Srbija

# **Srpske kompozitorke 20. i 21. veka u opštem muzičkom obrazovanju: zastupljenost u nastavnom programu i nastavnom procesu**

Nastavnim programom muzičke kulture za osnovne i srednje škole zadata je obrada nastavne teme srpske muzike 20. i 21. veka. Izbor srpskih kompozitorke, sa čijim stvaralaštvom bi učenici i učenice trebalo da se upoznaju tokom školovanja, a koji diktira nastavni program, mali je. Imajući u vidu činjenicu da je znatan broj srpskih kompozitorke 20. i 21. veka stekao značajan status na srpskoj i svetskoj sceni, da su ostavile važan trag u srpskoj muzici i da su na taj način postale deo srpske i svetske muzičke baštine, ova činjenica je zabrinjavajuća. Zastupljenost stvaralaštva srpskih kompozitorke u nastavnoj praksi, stavovi učenika i učenica završnih razreda osnovne i srednje škole o poznavanju srpskih kompozitorke, predmet su kvalitativnog, pilot istraživanja koje će biti prikazano u radu. Anketiranje učenika i učenica osmog razreda osnovne škole i četvrtog razreda srednje škole važno je zbog uvida u profil celovito obrazovanog građanina. Imajući u vidu umetnički, obrazovni i vaspitni značaj stvaralaštva srpskih kompozitorke 20. i 21. veka, autori će predložiti izbor kompozitorke i njihovih kompozicija koje bi mogle da budu deo nastavnog kurikulumu.

**Ključne reči:** srpska umetnička muzika, srpske kompozitorke, muzika 20. i 21. veka, muzička kultura, metodika

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\* mirkojer@gmail.com

\*\* nada.ivanovic@gmail.com

**Msr Mirko Jeremić**, master teoretičar umetnosti, osnovne akademske studije Muzičke pedagogije završio je na Filološko-umetničkom fakultetu Univerziteta u Kragujevcu, a Master akademske studije Muzičke teorije na Fakultetu muzičke umetnosti Univerziteta umetnosti u Beogradu. Primarne oblasti njegovog istraživanja su srpska umetnička muzika i muzička pedagogija u okviru kojih mu je objavljeno nekoliko radova u međunarodnim zbornicima i naučnim časopisima. Bio je angažovan kao sekretar i saradnik Odbora za zaštitu srpske muzičke baštine Srpske akademije nauka i umetnosti i kao saradnik pri Zavodu za unapređivanje obrazovanja i vaspitanja Republike Srbije.

**Dr Nada O'Brien** vodi kurseve Metodika opšteg muzičkog obrazovanja i Muzika i nesvesno na Fakultetu muzičke umetnosti u Beogradu i predaje na K. G. Jung Institutu u Cirihu. Kao akreditovani jungijanski psihoanalitičar (K. G. Jung Institut, Cirih), istražuje fenomen muzike i psihoanalitičke perspektive sa posebnim fokusom na razvoj ličnosti.

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### **Ivana Kronja\***

Beogradska Akademija poslovnih i umetničkih strukovnih studija – BAPUSS  
Odsek za umetnost i dizajn  
Srbija

## **Lutka, animacija, dokument: Filmsko umetničko stvaralaštvo Vere Jocić (1916–2000)**

Tekst obrađuje umetničku i filmsku karijeru autorke kratkih animiranih i dokumentarnih filmova Vere Jocić (1916–2000), koja je bila i slikarka i montažerka, a smatra se i pionirkom jugoslovenske animacije i lutka-filma zajedno sa njenim suprugom, poznatim piscem Ljubišom Jocićem (1910–1978). Ovaj umetnički i bračni par realizovao je prvi animirani i lutka-film u posleratnoj Jugoslaviji, *Pionir i Dvojka* (1949), za koji su osvojili Zlatnu medalju za najbolji film za decu na Filmskom festivalu u Veneciji 1950. godine. Zajedno i samostalno, režirali su više kratkih animiranih i dokumentar-

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\* i.kronja@yahoo.com



nih filmova, i druga ostvarenja. Vera Jocić stvarala je u doba uspona Beogradske škole dokumentarnog filma. Samostalno je napisala i režirala istaknute kratkometražne dokumentarce *Devojke bez momaka* (1963), *Apel* (1964), *Kuća bez fasade* (1970) i druge.

**Ključne reči:** Vera Jocić, lutka-animacija, kratki dokumentarni film, ženski film, umetnički dokumentarac

**Dr Ivana Kronja** (1970, Beograd). Magistrirala i doktorirala (2010) filmologiju na FDU, Univerzitet umetnosti u Beogradu. Stipendista OSI/FCO za doktorsko istraživanje na Univerzitetu Oksford, UK (2002–03). Od 2003. profesor SS na OUD BAPUSS, Beograd. Gostujući profesor na Univerzitetu u Beču, Austrija 2009, 2013. Autorka je monografija: *Smrtonosni sjaj: Masovna psihologija i estetika turbo-folka* (2001) i *Estetika avangardnog i eksperimentalnog filma: Telo, rod, identitet. Evropa–SAD–Srbija* (FCS, 2020), većeg broja naučnih radova o kulturi, medijima i filmu i filmskih kritika objavljenih u zemlji i inostranstvu. Članica Srpske sekcije FIPRESCI, međunarodnog udruženja filmskih kritičara. Saradnica Dana slovenačkog filma u Beogradu od osnivanja, ko-selektorka i članica žirija na više festivala u zemlji i regionu.

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### **Vesna Kruljac\***

Univerzitet umetnosti u Beogradu  
Fakultet primenjenih umetnosti  
Srbija

## **Ahromija i geometrija u slikarstvu Mire Brtke**

U dominantno muškom „svetu umetnosti“ multimedijalno stvaralaštvo Mire Brtke (1930–2014) predstavlja jedinstvenu pojavu na srpskoj sceni druge polovine 20. i početka 21. veka. Nastajalo u nomadskom kretanju kroz različite umetničke discipline (film, likovna i primenjena umetnost) i modele ispoljavanja (aktivizam), ono pokazuje hrabrost u promenama, sklonost ka eksperimentu i kosmopolitizam svesti umetnice aktivne u italijanskoj i jugoslovenskoj sredini. Težište rasprave usmereno je na tri serije

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\* vesna.kruljac@gmail.com; vesna.kruljac@fpu.bg.ac.rs

ahromatskih (belih i crnih) slika zasnovanih na jeziku geometrije, u kojima Brtka ispituje problem materije, forme, prostora, svetlosti, senke i kretanja, odnosno materijalne i metafizičke aspekte slike. Uz referentan osvrt na kontekste nastanka ovih dela, u fokusu su njihova formalna i idejna ishodišta kao specifične, identitetske odlike Brtkine umetnosti i autorske ličnosti. Beli ahromi iz šezdesetih godina nose nagoveštaje postmodernističkog ponavljanja sa razlikama i predstavljaju kreativnu elaboraciju rešenja istorijskih avangardi i italijanskih predstavnika postenformelne apstrakcije načelno i pokreta *Nove tendencije* posebno, dok ciklusi belih i crnih slika nastali nakon 2000. godine demonstriraju princip (auto)citatnosti. Duhovna ishodišta ove krajnje reduktivne, geometrijske apstrakcije reaktualizovane u Evropi tokom šezdesetih godina, detektovana su u načelima i ciljevima estetike praznine i filozofskih koncepata Dalekog Istoka, a njena semantička ravan tumačena je u korelaciji sa psihoanalizom i teorijom simbola Karla Gustava Junga (Carl Gustav Jung).

**Ključne reči:** Mira Brtka, beli i crni monohromi, geometrijska apstrakcija, modernizam, postmodernizam

**Dr Vesna Kruljac** (1972) osnovne studije istorije umetnosti završila je (2003) na Filozofskom fakultetu Univerziteta u Beogradu, gde je magistrirala (2007) i doktorirala (2015). Profesionalnu karijeru započela je kao kustoskinja u Galeriji Matice srpske u Novom Sadu (2003) i Narodnom muzeju Srbije u Beogradu (2007), a nastavila kao docentkinja (2018) i vanredna profesorka (2023) na Fakultetu primenjenih umetnosti Univerziteta umetnosti u Beogradu. Bavi se proučavanjem istorije moderne umetnosti i avangarde u jugoslovenskom i evropskom kontekstu. Autorka je četiri monografije i više naučnih radova objavljenih u zemlji i inostranstvu.

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**Amra Latifić\***

Univerzitet Singidunum u Beogradu

Fakultet za medije i komunikacije

Srbija

## **Misija i vizija Jelene Šantić: borba za reformu baletskog obrazovanja u Srbiji i društveni aktivizam**

Jelena Šantić, istaknuta primabalerina, humanitarna i mirovna aktivistkinja, borkinja za ljudska prava, u svoju borbu za političku slobodu i socijalnu pravdu udahnila je duhovnost. Takva je bila njena vizija boljeg sveta. Društveni aktivizam i borbu za baletsko obrazovanje u Srbiji uzdigla je do nivoa sopstvene misije. Jelena Šantić je ostavila iza sebe niz značajnih studija i strategija razvoja baletske umetnosti na našim prostorima. Modeli baletskih kanona koje je Jelena Šantić problematizovala, nisu nešto nepovratno i prošlo, već aktuelno i vitalno. Ona daje ključne predloge za osnivanje baletske akademije, koji su i danas, posle više od dve decenije, optimalno motivacioni i aktivacioni. Njen precizno oblikovan sistem proučavanja istorije i teorije baleta, pedagogije, koreografije, kao i celokupnog obrazovanja za nas je zaostavština od suštinske važnosti, ali i temelj koji omogućava konkretno rešavanje problema u baletu u Srbiji danas.

**Ključne reči:** Jelena Šantić, aktivizam, misija, balet, obrazovanje

**Dr Amra Latifić** diplomirala je na Filološkom fakultetu u Beogradu na Katedri za ruski jezik i književnost i na Fakultetu dramskih umetnosti u Beogradu na Katedri za glumu. Doktorirala je na Interdisciplinarnim studijama pri Rektoratu Univerziteta umetnosti u Beogradu. Objavila je knjige: *Paradigme ruske avangardne i postmoderne umetnosti, Ideja o glumi: performativni artekosmizam, Kosmopolitski sjaj beogradskog belog baleta, Život bez kompromisa za umetnost i mir. Jelena Šantić: eseji, zapisi, komentari*. Objavila je stručne radove iz oblasti umetnosti u stranim i domaćim časopisima, učestvovala je na tribinama i međunarodnim festivalima iz oblasti kulture i umetnosti. Stručno se usavršavala u Rusiji i Italiji. Trenutno je zaposlena kao redovna profesorka na Fakultetu za medije i komunikacije Univerziteta Singidunum u Beogradu.

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\* amra.latific@gmail.com

**Biljana Leković\***

Univerzitet umetnosti u Beogradu

Fakultet muzičke umetnosti

Katedra za muzikologiju

Srbija

## **Kompozitorka-izvođačica: stvaranje kao izvođenje / izvođenje kao stvaranje – *Ista daljina merena raznim potrebama za ženu koja broji,* kamerni ansambl i elektroniku Ane Gnjatović**

Predmet ovog rada je kompozicija *Ista daljina merena raznim potrebama* za ženu koja broji, kamerni ansambl i elektroniku Ane Gnjatović, kompozitorke i višemedijske umetnice koja muzici i zvuku pristupa istraživački, sa namerom da proširi i promisli tradicionalne medije izraza. U ovom ostvarenju, nastalom po pozivu Milane Zarić za projekat *Kompozitorka-izvođačica* Kolektiva za promociju savremene muzike „Studio 6”, ona demonstrira jedan od mogućih načina aktuelnog promišljanja i stvaranja muzike koji, u ovom slučaju, podrazumeva značajnu interakciju na relaciji autorka – izvođači/ce, te *preinačava* uobičajene stvaralačke uloge, budući da sama učestvuje u izvođenju dela kao naratorka i *žena koja broji*. Kako je reč o *otvorenom*, modularnom konceptu, autorka ovo ostvarenje određuje i kao „predlog za izvođenje”, inicirajući pitanje stvaranja kao kolaborativnog procesa. U ovom radu nastojaću da objasnim mehanizme delovanja ove interakcije i samog dela, te da sagledam autorkine poetičke smernice, smeštajući ih u savremeni kontekst revalorizacije tradicionalnih podela u svetu muzike.

**Cljučne reči:** kompozitorka, komponovanje, izvođenje, interakcija, aleatorika, otvorena partitura, otvoreno delo, estetika nesavršenosti

**Dr Biljana Leković** (1982) diplomirala je na Odseku za muzikologiju Fakulteta muzičke umetnosti Univerziteta umetnosti u Beogradu, 2008. godine. Doktorske studije muzikologije, pri istoj instituciji, završila je 2015. godine. Od 2008. godine bila je angažovana kao saradnica u nastavi na Katedri za muzikologiju, da bi 2010. godine bila izabrana u zvanje asistentkinje, a onda i docentkinje, 2016. godine. Kao predavačica aktivna je

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\* biljana\_sreckovic@yahoo.com

na svim nivoima studija, na kursovima posvećenim savremenoj opštoj i nacionalnoj istoriji muzike, elektroakustičkoj i popularnoj muzici. Angažovana je takođe na doktorskim studijama na odseku za Višemedijsku i Digitalnu umetnost Univerziteta umetnosti u Beogradu. Od 2006. do 2010. radila je kao muzička urednica i kritičarka na Trećem programu Radio Beograda. Angažovana je pri Centru za istraživanje popularne muzike. Članica je Muzikološkog društva Srbije i Upravnog odbora Udruženja kompozitora Srbije. Autorka je dve knjige: *Modernistički projekat Pjera Šefera* (2011) i *Sound art/zvukovna umetnost: muzikološka perspektiva – teorije* (2019), kao i članaka i studija koje je objavljivala u nacionalnim i internacionalnim izdanjima i prezentovala na međunarodnim i nacionalnim simpozijumima.

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### **Dijana Metlič\***

Univerzitet u Novom Sadu

Akademija umetnosti

Departman likovnih i primenjenih umetnosti

Srbija

## **Ko je Danica Nikić? Novosadska kulturna scena između dva rata i prisustvo likovnih umetnica na njoj\*\***

Do 2024. godine gotovo se ništa nije znalo o stvaralaštvu Danice Nikić, srpske umetnice, dobročiniteljke i pedagoškinje. Zahvaljujući dr Veri Jovanović, istoričarki umetnosti, i bliskim rođacima slikarke u Novom Sadu, a pre svega njenom sestriću, restauratoru Bogdanu Kovačeviću, srpska međuratna kulturna scena danas je bogatija za još jedno žensko ime. U ovom tekstu se, uz brojne podatke, koje su po prvi put dostupni zahvaljujući istraživanjima Vere Jovanović, odabrana dela Danice Nikić tumače u intimističkom ključu, jednoj od dominantnih likovnih estetika četvrte decenije 20. veka i ukazuje se na mogućnost povezivanja njenog celokupnog opusa sa glavnim tokovima razvoja nacio-

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\* dijana.metlic@uns.ac.rs

\*\* Istraživanje sprovedeno uz podršku Fonda za nauku Republike Srbije, br. projekta 1010, *Istorija i identitet umetnice u srpskoj modernoj umetnosti – kreiranje izvora za naučnu i umetničku transpoziciju – ARSFID.*

nalne umetnosti između dva rata, koje su uglavnom trasirali muškarci. S tim u vezi, pridruživanje još jednog imena umetnice i pedagoškinje, ukazuje na značaj žena za kulturni razvoj i emancipaciju ženske populacije Novog Sada u vremenu muške dominacije.

**Ključne reči:** Danica Nikić, Budimpešta, Novi Sad, intimizam, ekspresionizam, ženska udruženja, dobročiniteljstvo

**Dr Dijana Metlić** je redovna profesorka istorije umetnosti na Katedri za teorijske predmete Departmana likovnih i primenjenih umetnosti, Akademije umetnosti Univerziteta u Novom Sadu i Fakulteta dramskih umetnosti u Beogradu. Napisala je pet knjiga, uredila dva međunarodna zbornika, a svoje naučne radove publikovala u brojnim domaćim i inostranim časopisima i zbornicima. Objavljuje tekstove za Routledge, Springer, De Gruyter, Palgrave Macmillan, Bloomsbury, Filmski centar Srbije, Srpsku akademiju nauka i umetnosti, Galeriju Matice srpske, itd. Istražuje veze između slikarstva, fotografije i filma na primerima evropske i američke umetnosti.

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### **Sofija Milenković\***

Univerzitet u Beogradu  
Filozofski fakultet  
Srbija

### **Ana Ereš\*\***

Univerzitet u Beogradu  
Filozofski fakultet  
Srbija

## **„Aušvic 49865” Vide Jocić i pitanje reprezentacije stradanja u Drugom svetskom ratu u skulpturi**

Vajarka Vida Jocić (1921–2002) u februaru 1958. godine priredila je prvu samostalnu izložbu „Aušvic 49865” u Galeriji Grafički kolektiv u Beogradu, u okviru koje je pred-

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\* sofija.milenkovic@f.bg.ac.rs

\*\* ana.eres@f.bg.ac.rs

stavila skulpture podstaknute iskustvom koje je doživela kao zarobljenica istoimenog koncentracionog logora u Poljskoj. Tokom narednih godina ova izložba bila je predstavljena u nekoliko zemalja. Iako je rad Vide Jocić u polju skulpture, koji je posvećen stradanju civila u Drugom svetskom ratu i sećanju na Holokaust, bio zapažen u umetničkoj javnosti tokom života umetnice, njen skulptorski doprinos ostao je zaboravljen u istorijsko-umetničkim istraživanjima. Polazeći od izložbe „Aušvic 49865“ kao jednog specifičnog skulptorskog odgovora na pitanje reprezentacije stradanja u Drugom svetskom ratu, u radu će se analizirati problematika memorijalizacije ženskog iskustva u ratu u umetnosti u Srbiji i na nekadašnjem jugoslovenskom prostoru. Biće dat poseban osvrt na poziciju ove umetnice u odnosu na njene savremenike – vajarke i vajare koji su se bavili srodnim pitanjima u polju skulpture krajem 1950-ih.

**ključne reči:** Vida Jocić, moderna skulptura, reprezentacija stradanja, žensko iskustvo u ratu, Drugi svetski rat

**Msr Sofija Milenković** je istraživač-pripravnik i studentkinja doktorskih studija na Odeljenju za istoriju umetnosti Filozofskog fakulteta Univerziteta u Beogradu, gde je završila osnovne i master studije. Takođe je završila master studije istorije umetnosti na Univerzitetu Pariz 1 Panteon-Sorbona. Njen istraživački fokus je na modernoj umetnosti i transnacionalnoj istoriji umetnosti. Njeni tekstovi su, između ostalog, objavljeni u publikacijama *Marko Čelebonović* (2017) i *Sava Šumanović i evropski realizmi između dva svetska rata* (2022). Saradnica je na projektu *Hronologija izlaganja skulpture u Srbiji 1945–2000*. Dobitnica je Nagrade „Prof. dr Katarina Ambrozić“ (2017), Nagrade Spomen-zbirke Pavla Beljanskog (2018), kao i Nagrade „Lazar Trifunović“ (2020).

**Dr Ana Ereš** je naučna saradnica na Odeljenju za istoriju umetnosti Filozofskog fakulteta Univerziteta u Beogradu. Bavi se istraživanjem modernizma, istorije izložbi i jugoslovenskog umetničkog prostora u 20. veku. Objavila je publikacije: *Mrđan Bajčić: skulptotekstura* (Fondacija Vujičić kolekcija, Beograd 2013), *Skulptura: medij, metod, društvena praksa 1 i 2* (Muzej savremene umetnosti Vojvodine, Novi Sad, 2016 i 2021, kourednica), *Marko Čelebonović* (Galerija Rima, Kragujevac 2017; SANU, Beograd 2018, koautorka), *Jugoslavija na Venecijanskom bijenalu (1938–1990): kulturne politike i politike izložbe* (Galerija Matice srpske, Novi Sad, 2020). Dobitnica je Nagrade „Lazar Trifunović“ za kritičko pisanje o umetnosti (2017) i Nagrade „Pavle Vasić“ za knjigu o jugoslovenskim nastupima na Venecijanskom bijenalu (2020).

**Jelena Milinković\***

Institut za književnost i umetnost

Beograd

Srbija

## **Siromaštvo, ljubav i rat: pripovetke Nadežde Tutunović\*\***

Nadežda Tutunović je srpska pripovedačica (1910–1975). Autorka je četiri zbirke pripovedaka *Beogradske priče* (1934), *Kroz ulice i duše* (1938), *Prepuna čaša* (1953), dok je posthumno objavljena zbirka njenih priča *Bela kućica* (2010). Bila je saradnica dnevnih novina *Politika* od 1929. godine gde je štampala kratke priče. Knjige je objavljivala u popularnoj ediciji *Naša knjiga* izdavačke kuće Geca Kon, a kasnije u Prosveti. Ovo izlaganje ima za cilj da objedini biografske i bibliografske podatke i da predstavi stvaralački opus Nadežde Tutunović, kao i dosadašnju recepciju njenog stvaralaštva. U referatu će biti sistematizovane pripovetke ove autorke pomoću formalne i tematske klasifikacije, a zatim će se ukazati na koncepte i kontekste unutar kojih je moguće smestiti pripovetke Nadežde Tutunović, kao što su periodički kontekst gde se može razmatrati uslovljenost književnosti i časopisa, zatim korpus popularne literature i korpus angažovane književnosti.

**Ključne reči:** Nadežda Tutunović (1910–1975), popularna književnost, angažovana književnost, socijalna pripovetka, ljubavna pripovetka, ratna pripovetka

**Dr Jelena Milinković** (Beograd, 1981). Viša naučna saradnica na Institutu za književnost i umetnost u Beogradu. 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 femiofilnih časopisa* (2022) i brojnih studija. Dobitnica je nagrade „Anđelka Milić” za projekat *Ženski pokret 2020* (2022).

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\* jelmilinkovic@gmail.com

\*\* Istraživanje sprovedeno uz podršku Fonda za nauku Republike Srbije, br. projekta 1010, *Istorija i identitet umetnice u srpskoj modernoj umetnosti – kreiranje izvora za naučnu i umetničku transpoziciju – ARSFID.*



**Jelena Ognjanović\***

Galerija Matice Srpske

Srbija

## **Žensko nasleđe i muzej u 21. veku: studija slučaja Galerije Matice srpske**

Kada je 1971. godine u časopisu *Art News* (br. 69) Linda Noklin (Linda Nochlin) objavila članak "Why Have There Been No Great Women Artists?", postavila je niz problemskih tema koje su i nakon 50 godina i dalje aktuelne. U tom jednom pitanju sadržan je kompleksan niz pitanja koji nas usmerava na razmišljanje o tome koliko je umetnost slobodna, autonomna aktivnost, tj. koliko je stvaranje umetnosti i razvijanje jednog umetnika/umetnice integralni element date društvene situacije, vođene i utvrđene specifičnim društvenim i umetničkim institucijama – akademijama, kolekcionarima, umetničkim tržištem, kao i muzejima i galerijama. Povod za razmišljanje na ovu temu u Galeriji Matice srpske bio je projekat *Percepcije* koji je Galerija u saradnji sa *British Council*-om realizovala kroz izložbu „Žena po meri društva?“ 2018. godine, a nastavio se i sa drugim projektima poput izložbe „Identitet(i). Predstave žena u srpskom slikarstvu (1918–1941)“. Istraživanje o zastupljenosti umetnica u kolekciji Galerije Matice srpske rezultiralo je pomenutim izložbama, ali je otvorilo i mogućnosti za razvijanje politike otkupa umetničkih dela, kao i novih strategija izložbene delatnosti. Ako muzej u 21. veku posmatramo kao platformu za pokretanje različitih društvenih pitanja, onda upravo programske aktivnosti jednog muzeja kakav je Galerija Matice srpske i njena kolekcija, mogu predstavljati polazne tačke za nova čitanja istorije društva, kulture i umetnosti u kojima neće biti „velikih“ i „malih“ umetnica i umetnika.

**Ključne reči:** kritički muzej, žensko nasleđe, prezentacija umetnica, feminizam, politika akvizicija, izložbe

**Msr Jelena Ognjanović** je diplomirala istoriju umetnosti na Filozofskom fakultetu u Beogradu, a potom je završila master studije na Filozofskom fakultetu u Novom Sadu, na Odseku za pedagogiju. Od 2013. godine zaposlena je u Galeriji Matice srpske. Bavi se poslovima vezanim za pripremu i realizaciju izložbi i koordinaciju evropskih proje-

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\* j.ognjanovic@galerijamaticesrpske.rs

kata. U svojstvu muzejskog edukatora kreirala je brojne edukativne programe za decu i mlade i koordinirala nekoliko evropskih projekata. Autorski je realizovala nekoliko izložbi u Galeriji, za koje je priredila i prateće publikacije. Bavi se proučavanjem muzeologije i muzejske edukacije. Aktivno učestvuje u radu stručnih skupova, konferencija i radionica u zemlji i inostranstvu. Članica je Nacionalnog komiteta ICOM-a Srbije i Muzejskog društva Srbije.

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### **Merima Omeragić\***

Nacionalni univerzitet Yang Ming Chiao Tung  
Međunarodni centar za kulturološke studije  
Tajvan

## **U svijetlu transdisciplinarnosti: prva hercegovačka slikarka Milena Šotra-Gaćinović između boja, revolucionarnosti i sopstvenih riječi**

Fokus istraživačkog rada determinisan je transdisciplinarnim i intersekcionalnim pristupom slikarstvu, memoarskoj prozi i aktivizmu slikarke Milene Šotra-Gaćinović (1909–2003). Premda su tek u savremenoj istoriji umjetnosti Šotrini ciklusi interpretirani iz pozicije feminističkih politika, njen rad sveden u kontekste slikarstva, pisanja i ljevičarskog aktivizma nije temeljnije ispitan. Za razliku od dosadašnjih istraživanja sa fokusom na ženski izraz u pejzažima, portretima i slikama mrtve prirode, analiza u ovom radu uključuje i intimne zapise Milene Šotra-Gaćinović. Sa ciljem da se utemelji rasprava o umjetničkim praksama žena, u ovom izlaganju analiziraće se knjiga *Videnja iz iseljeničkog života u Americi* (1990) i ispitaće se način nadogradnje slikarskog subjekta tekstem i opisima svijesti o sopstvu i profesiji. Iskazi Milene Šotra-Gaćinović biće dovedeni u vezu s poetikom *autoginografskog teksta*, kao i sa revizijom istorije umjetnosti, čime se ostvaruje namjera da se proširi naučna recepcija i književno i umjetničko polje.

**Ključne riječi:** Milena Šotra-Gaćinović, slikarstvo, memoari, transdisciplinarnost, ženski subjekt

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\* merima.omeragic@unsa.ba

**Dr Merima Omeragić**, teoretičarka književnosti i kulture, postdoktoralna istraživačica na Nacionalnom univerzitetu Yang Ming Chiao Tung pri Međunarodnom centru za kulturološke studije (Tajvan) i viša naučna istraživačica na Univerzitetu u Sarajevu. Diplomirala je i magistrirala na južnoslavenskim književnostima. Na Filološkom fakultetu u Beogradu doktorirala je 2023. godine. Učestvovala je na međunarodnim konferencijama gdje je izlagala naučne radove koristeći transnacionalne, interdisciplinarne i interseksionalne i feminističke pristupe. Objavljivala je radove u indeksiranim domaćim i internacionalnim časopisima. U koautorstvu sa Dubravkom Ugrešić objavila je *Brnjicu za vještice* (2021). Dobitnica je stipendije „Žarana Papić“ i nagrade Univerziteta u Sarajevu koja se dodjeljuje za naučni rad.

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### **Mina Petrić\***

Univerzitet u Novom Sadu  
Akademija umetnosti Novi Sad  
Katedra za dramaturgiju  
Srbija

## **Dramaturški rad kao ženski rad**

U ovom izlaganju analiziraće se specifičnosti dramaturškog rada i ispitaće se da li se njegovi izazovni aspekti usložnjavaju kada taj posao vrši žena. Pozicija dramaturga/dramaturškinje u pozorištu, gde i dalje dominira rediteljski teatar, bliska je poziciji u kojoj se žene nalaze na brojnim radnim mestima – dramaturškinja je „desna ruka“ autoriteta (bez obzira da li je reč o reditelju ili rediteljki), ali sama ne uživa isti autoritet u smislu koautorstva. Njena uloga doživljava se češće savetodavnom nego izvršnom. Međutim, njen rad nosi veliku odgovornost i zahteva pažnju i prisutnost, bilo da je u pitanju rad na izvedbenom tekstu ili na (re)kontekstualizaciji scenske izvedbe. Njen rad je istovremeno nezamenjiv, ali i nevidljiv spoljašnjem oku. Takođe, raditi u srpskom pozorišnom prostoru i nazivati se *dramaturškinjom* i dalje nailazi na otpor, jer naše pozorište ne uvažava rodni aspekt dramaturškog rada.

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\* mina.petric2212@gmail.com

**Ključne reči:** pozorišna dramaturgija, ženski rad, dramaturškinja, srpsko pozorište, rod

**Msr Mina Petrić** je stručna saradnica na Katedri za dramaturgiju Akademije umetnosti u Novom Sadu. Završila je OAS i MAS Dramaturgije. Radi kao dramaturškinja, dramska spisateljica i scenaristkinja, a bavi se i pozorišnom i filmskom teorijom. Za rad u oblasti pozorišne dramaturgije dvaput je nagrađena Sterijinom nagradom: 2023. godine za dramaturgiju predstave *Što na podu spavaš* i 2022. godine za dramaturgiju predstave *Kod večite slavine*. Dobitnica je nagrade „Mali princ“ za najboljeg studenta dramskog departmana Akademije umetnosti Novi Sad (2023) i nagrade „Iskra kulture“ Kulturnog centra Vojvodine „Miloš Crnjanski“ za savremeno stvaralaštvo mladom autoru do 35 godina (2023).

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### **Aleksandra Petrović\***

Institut za književnost i umetnost

Beograd

Srbija

## **Dramski kontrapunkt Biljane Jovanović**

U radu se analiziraju četiri drame Biljane Jovanović (1953–1996): *Ulrike Majnhof* (1976), *Leti u goru kao ptica* (1983), *Centralni zatvor* (1990) i *Soba na Bosforu* (1994). Kako se o dramskom stvaralaštvu Biljane Jovanović u prošlosti malo govorilo, rad ima za cilj da upotpuni saznanja o poetici ovog dela, a ujedno i celine, autorkinog opusa. Drame Biljane Jovanović kristalizuju ključan problem koji je autorku okupirao, a koji se tiče „kontrapunkta“ između usamljenog i ranjivog „ja“, tj. „duše jedinice“ i represije koju generiše kolektivno (državno/nacionalno/patrijarhalno) „mi“. Pesimističkoj poruci koju implicira slom junaka smešten u okvire zatvora i ludnice paralelna je pak ideja o tome da pojedinačna sudbina može nositi otpor i istinu, postajući predmet subverzivne umetnosti. U skladu sa tom idejom živela je i sama Biljana Jovanović, neprekidno sugerišući neodvojivost književnog stvaralaštva od (sopstvenog) života.

**Ključne reči:** Biljana Jovanović, drame, poetika, kontrapunkt, ja–mi

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\* alek.petrov97@gmail.com

**Msr Aleksandra Petrović** (1997, Gnjilane) diplomirala je srpsku književnost i jezik s komparatistikom na Filološkom fakultetu Univerziteta u Beogradu 2021. godine. Odbranila je master rad s temom „Otkrivanje sveta majki: majčinstvo u romanima i poeziji Tanje Stupar Trifunović“ na istom fakultetu 2022. godine. Te godine je na Filološkom fakultetu upisala i doktorske akademske studije. Zaposlena je kao istraživačica pripravnica na odeljenju „Periodika u istoriji srpske književnosti i kulture“ pri Institutu za književnost i umetnost u Beogradu. Oblasti interesovanja: ženska književnost, feministička teorija i kritika, studije periodike.

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### **Isidora Savić\***

Muzej grada Beograda  
Srbija

## **Karikature Bete Vukanović: između privatnog i javnog**

Slikarka i likovna pedagoškinja Beta Vukanović (Babette Bachmayer, 1872–1972) slovi u domaćoj historiografiji za prvu umetničku karikaturistkinju u Srbiji. Ostvarivši impozantan opus od približno petsto karikatura, bila je jedna od retkih vizuelnih stvarateljki na našim prostorima koja je, počevši od prvih decenija 20. veka, aktivno izlagala karikature. Nastale prevashodno kao produkt slikarkinih interesovanja za ljude, te osobenosti njihovih karaktera i fizionomija, karikature Bete Vukanović predstavljaju jedinstveno polje vizuelnih istraživanja, koje doprinosi detaljnijem razumevanju njenog celokupnog stvaralaštva. Karikaturalne predstave Bete Vukanović bile su odraz *intimnog* slikarstva, beleženog u javnom prostoru, a potom dorađivanog u tišini ateljea. Skicirane tokom zvaničnih prijema, banketa i sastanka, karikature Bete Vukanović svedočanstvo su crtačke darovitosti i smele psihološke karakterizacije predstavnika političke, kulturne i umetničke elite, ali i šireg socijalnog miljea onovremenog građanstva i njegovih uzusa, koje je slikarka na duhovit način podvrgla kritici.

**Ključne reči:** Beta Vukanović, karikature, slikarstvo, privatno, javno

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\* isidora.savic@mgb.org.rs

**Msr Isidora Savić** je kustoskinja Muzeja grada Beograda, zadužena za Zbirku za likovnu i muzičku umetnost do 1950. godine. Diplomirala je na Odeljenju za istoriju umetnosti Filozofskog fakulteta Univerziteta u Beogradu 2015, gde je naredne godine i masterirala. Od 2017. je doktorantkinja na istom Odeljenju. Bavi se istraživanjem nacionalne i evropske umetnosti poznog 19. i ranog 20. veka. Autorka je nekoliko izložbi, stručnih i naučnih tekstova, kao i projekata iz oblasti muzejskog nasleđa, među kojima se ističe *Obeležavanje 150 godina od rođenja Bete Vukanović (1872–1972)*, realizovan u periodu od 2021. do 2023. godine.

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### **Zorana Simić\***

Institut za književnost i umetnost  
Beograd  
Srbija

## **Selena Dukić: jedna živa pesnikinja**

U radu se delimično osvetljava biobibliografija Selene Dukić (Rača, 1909 – Golnik, 1935), jedne od talentovanijih, značajnijih i svestranijih, ali i zapostavljenijih književnica koje su u 20. veku pisale na srpskom jeziku. Pošto je njena literarno-publicistička zaostavština gotovo u potpunosti neprotumačena, u ovom radu ona se sagledava u osnovnim crtama, kako bi se ukazalo na književnoistorijski značaj i ogromne hermeneutičke potencijale opusa Selene Dukić. Ukratko se prati njena autorska geneza koja započinje već u njenom detinjstvu, objavljivanjem pesama u periodici, a koja kasnije uključuje dvadesetak pripovedaka, dramu, segment romansirane biografije o Milici Stojadinović Srпкиnji, kao i niz publicističkih priloga. Budući da se privileguje feministička perspektiva, naročita pažnja usmerena je na tekstove „Jedan moj lep susret” i „Ja kao kći”. Nude se tek pojedine mogućnosti njihovog tumačenja. Cilj rada je da se pokaže zašto je i kako književnost Selene Dukić u današnjem horizontu recepcije možda i relevantnija nego ikad.

**Ključne reči:** Selena Dukić, „Ja kao kći”, žensko autorstvo, modernizam, avangarda, feminizam

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\* zorana\_simic@hotmail.com

**Dr Zorana Simić** (1992, Brus) istraživačica-saradnica u Institutu za književnost i umetnost, na odeljenju Periodika u istoriji srpske književnosti i kulture, kao i kandidatkinja na master programu Politikologija – Studije roda, na FPN UB (zahvaljujući stipendiji „Žarana Papić“ koju dodeljuje RŽF). Osnovne (2015) i master studije (2016) završila je na Katedri za opštu književnost i teoriju književnosti Filološkog fakulteta UB. Na istom fakultetu doktorirala je 2024. godine sa temom *Urednice periodike u Kraljevini SHS/Jugoslaviji: biografski, književnoistorijski i tipološki aspekt*. Bavi se srpskom i jugoslovenskom književnošću, periodikom i kulturom 20. veka, savremenim (književnim) teorijama i istorijom feminizma. Objavljuje književnokritičke i esejističke priloge u štampi i na veb-portalima. Živi u Beogradu.

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### **Gorana Stevanović\***

Narodna biblioteka Srbije

Beograd

Srbija

## **Grafički list kao otvoreno polje umetničke prakse Bosiljke Kićevac Popović**

U izuzetno bogatom stvaralačkom opusu umetnice Bosiljke Kićevac Popović (1932–2016) pored centralne pozicije koja pripada ilustraciji knjiga i časopisa namenjenih deci, značajan je i nezaobilazan njen doprinos mediju grafike. U ovom radu fokus je usmeren na polje grafičke delatnosti koja se u celokupnom stvaralaštvu umetnice razvijala paralelno sa ilustracijom. Kao referentna tačka u tumačenju umetničke prakse Bosiljke Kićevac uzima se opšta slika građanskog miljea ugledne beogradske porodice iz koje je potekla. Upravo taj društveni narativ utiče na sagledavanje personalnog i mikro identiteta koji je oblikovao njenu ličnost. U širem kontekstu interpretacija nacionalnog identiteta (kroz istorijsko nasleđe Kosovskog epa i narodnih priča) čini nezaobilazno ishodište njenog rada. Introspektivni doživljaj urbane vizure viđen sa prozora ateljea umetnice usmeren je na tanani prelaz iz unutrašnjeg intimnog prostora ka spoljnom svetu u kome toponimi Beograda postaju prepoznatljivi grafički simboli. Na

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\* gorana.stevanovic@nb.rs

nizu grafika epske sadržine dominira sklop motiva koji se po maniru i izrazu ne vezuju za stereotipnu žensku ikonografiju, već za elemente preuzete iz literarne naracije na kojima primenjuje princip ulančavanja slika koje simuliraju kadrirane isečke nalik na filmsku traku. U ilustracijama knjiga u tehnici linoreza, narodne motive ukršta sa bajkovitim elementima mašte i fantastike, postičući snažan vizuelni utisak. Vrhunac grafičkog rada ostvarila je u seriji linoreza na temu srpskih poslovice, interpretirajući narodni život uz satiričnu, grotesknu i simboličku ikonografiju. Deo svoje prakse umetnica je posvetila izradi slikovnih ekslibrisa, protkanih elementima folkloru i simbolima Zodijskih znakova u kojima je pojednostavljen i prečišćen likovni jezik obojen, kao i većina njenih dela, diskretnom dozom karikaturalnosti i vedrog humora.

**Ključne reči:** Bosiljka Kićevac, grafika, linorez, ilustracija, ekslibris

**Gorana Stevanović** rođena je 1975. u Beogradu. Diplomirala je na Filozofskom fakultetu u Beogradu, na Katedri za istoriju umetnosti (2001). Dobitnica je nagrade Spomen zbirke Pavla Beljanskog za najbolji diplomski rad (2001). Radila je u Muzeju primenjene umetnosti na poslovima umetničkog oblikovanja i realizacije izložbi (2002); u Biblioteci grada Beograda u Odeljenju za marketing i programe iz kulture (2003–2005); u likovnoj galeriji „BelArt“ kao kustos i PR (2006); u Narodnoj biblioteci Srbije, u Bibliografskom odeljenju (2007–2019); kao voditeljka za Grafički fond i Umetničku zbirku (2019–). Autorka je izložbi i kataloga *Slikarstvo srpskog intimističkog kruga, Otkriveni svet ilustracije Ljubice Cuće Sokić, KLAS – karikature*, kao i brojnih stručnih radova iz oblasti primenjene umetnosti i bibliotekarstva.

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## **Divna Stojanov\***

Udruženje pozorišnih kritičara i teatrologa Srbije  
Srbija

## **Savremene srpske dramske spisateljice**

Cilj ovog izlaganja je da predstavi i analizira drame mlađe generacije srpskih, dramskih spisateljica, rođenih tokom '90-ih godina prošlog veka. Ovoj generaciji pripada stva-

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\* divnans@gmail.com



ralaštvo Tijane Grumić, Mine Petrić, Aleksandre Jovanović, Marije Pejcin i Irene Parezanović. Nakon i dalje aktivne generacije afirmisanih i nagrađivanih dramskih spisateljica (Tanja Šljivar, Olga Dimitrijević, Maja Pelević, Minja Bogavac) stasala je generacija ženskih glasova koje nastavljaju, kao i njihove prethodnice, da hrabro progovaraju o feminističkim temama i ženskom iskustvu kroz različite stilove, žanrove i epohe. Ovim izlaganjem pruža se kontekstualizacija drama mladih autorki, daje se uvid u put prethodnica odakle su dramaturškinje „iznikle“ i predstavljaju se novine koje implementiraju u svoje stvaralaštvo. Takođe, skreće se pažnja na potencijal koje ove drame imaju i pokazuje se zbog čega bi institucionalna pozorišta trebalo da podrže njihov rad.

**Ključne reči:** dramske spisateljice, 21. vek, pozorišna dramaturgija

**Msr Divna Stojanov** (Novi Sad) diplomirana je i master dramaturškinja. Dobitnica je Sterijine nagrade za pozorišnu kritiku 2023. godine. Dve godine radila je kao saradnica Dramskog i igranog progama Radio- televizije Vojvodine. Drame su joj javno čitane na festivalu Sterijino pozorje, Bitef polifoniji i u pozorištu u Gracu. Dobitnica je nagrade Zmajevih dečjih igara za najbolju savremenu monodramu za decu, nagrade za najbolju dramu za decu „Pavle Janković Šole“ i nagrade ATAK za najbolju kratku dramu na temu Balkana. Piše drame za decu i odrasle i pozorišne kritike.

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**Žarka Svirčev\***

Institut za književnost i umetnost  
Beograd  
Srbija

## **Feministički diskurs neoavangardnih tekstova Judite Šalgo**

Stvaralačke aktivnosti Judite Šalgo koncem šezdesetih i početkom sedamdesetih godina prošlog stoleća (prevodilački, kritički, pesnički, performerski rad) posmatraju se u integralnom vidu i tumače kao prostor inicijalne artikulacije feminističke književnosti/

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\* zarkasv@yahoo.com

umetnosti u jugoslovenskoj/srpskoj kulturi nakon Drugog svetskog rata. Istraživačka pažnja usmerena je ka autorkinim prevodima pesništva Katalin Ladik i kritičkim beleškama koje ih prate, kao i ka tekstovima sabranim u zbirci *67 minuta, naglas*. Feminizam je upisan u imanentnu poetiku Judite Šalgo, a može se, istovremeno, mapirati i u autorkinoj metapoetičkoj refleksiji. Feminističke intervencije Judite Šalgo u dominantne politike književnosti interpretiraju se u njihovoj bliskosti sa teorijskom refleksijom jezika francuskih poststrukturalističkih teoretičarki sedamdesetih godina, odnosno iz zbirke *67 minuta naglas* apstrahuje se *tekstualnost izdaha*, osobena pesnička poetika Judite Šalgo.

**Ključne reči:** Judita Šalgo, neoavangarda, feminizam, tekstualnost izdaha

**Dr Žarka Svirčev**, viša naučna saradnica na odeljenju za proučavanje periodike u Institutu za književnost i umetnost u Beogradu. Oblasti akademskog interesovanja su joj feminističke studije periodike, feminističke studije modernizma i avangardne, i studije Holokausta. Objavila je četiri knjige: *Ah, taj identitet* (o stvaralaštvu Dubravke Ugrešić), *Vinaverova književna republika*, *Avangardistkinje. Ogledi o srpskoj (ženskoj) avangardnoj književnosti* i *Portret prethodnice: Draga Dejanović*. Sa dr Jelenom Milinković je uredila međunarodni zbornik naučnih radova *Ženski pokret (1920–1938)*; uredila je i zbornik radova *Postajanje autorkom u srpskoj kulturi*. Priredila je knjigu *Nemiri između četiri zida: izbor pripovedaka književnica prve polovine 20. veka*.

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### **Nataša Tasić\***

Akademija vaspitačko-medicinskih strukovnih studija

Kruševac

Srbija

## **Predstavljanje identiteta žena u gimnazijskim udžbenicima za predmet muzička kultura u Srbiji**

Polazna tačka ovog istraživanja je teorijska premisa da udžbenici za predmet muzička kultura, kao i sva druga didaktički oblikovana nastavna sredstva, predstavljaju

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\* n.tasic@vaspks.edu.rs

jedan od brojnih obrazovnih instrumenata za reprodukciju već postojećih rodnih odnosa. Istovremeno, oni su i polje u okviru kojeg je moguće menjati ustaljene društvene obrasce i norme. Iako u domaćem zakonodavstvu iz oblasti obrazovanja nema rodne diskriminacije, stereotipni sadržaji, patrijarhalni obrasci, kao i muška dominacija sastavni su deo mnogih udžbenika, o čemu svedoče nacionalne strategije za unapređenje rodne ravnopravnosti. Upravo ovo je kontekst u okviru kojeg je realizovana rodna analiza udžbenika za predmet muzička kultura za prvi razred gimnazija opšteg i prirodno-matematičkog smera u Srbiji. Pažnja je posvećena ne samo kompozitorkama i drugim umetnicama, već i generalnom tretmanu ženskih identiteta u obaveznim školskim knjigama. Cilj istraživanja bilo je registrovanje i opisivanje osnovnih mehanizama reprezentacije identiteta žena u okviru sagledanih nastavnih sredstava. Na taj način ustanovljeno je da li se i u kojoj meri kroz obrazovne sadržaje afirmišu rodna ravnopravnost i povećava vidljivost doprinosa žena na polju kulture i umetnosti, kao što propisuje zakonska regulativa u Srbiji.

**Ključne reči:** rod, muzička kultura, udžbenik, obrazovanje, stereotipi

**Dr Nataša Tasić** je doktorirala teoriju dramskih umetnosti, medija i kulture na Fakultetu dramskih umetnosti u Beogradu, a magistrirala i diplomirala na muzičkom departmanu Akademije umetnosti u Novom Sadu. Radi kao profesorka strukovnih studija na Akademiji vaspitačko-medicinskih strukovnih studija u Kruševcu. Autorka je brojnih naučnih radova, muzičkih kritika i drugih tekstova objavljenih u domaćim i međunarodnim publikacijama. Kreatorica je bloga „Priredba i društvo“ u okviru kojeg od 2020. godine piše o ulozi muzike u obrazovanju za demokratiju, komentariše pitanja vezana za kulturnu politiku, analizira državne svetkovine u Srbiji, objavljuje tekstove o muzici i drugim izvođačkim umetnostima, te promovise savremenu cirkusku umetnost.

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## **Srđan Teparić\***

Univerzitet umetnosti u Beogradu

Fakultet muzičke umetnosti

Katedra za muzičku teoriju

Srbija

## **Kompozitorke i njihova uloga u stvaranju *nove osećajnosti srpske muzike u prve dve decenije 21. veka***

Teza o novoj osećajnosti zasniva se na skupu odlika koje su u povezane sa celokupnom srpskom muzikom prve dve decenije 21. veka. Ceo ovaj „pokret“ odvija se u modusu pastorale, kao sveobuhvatnog stilskog kompleksa koji se ističe kao arhetip. Ukoliko bismo određeno muzičko delo mogli da klasifikujemo kao „osećajno“, dovoljan je i najmanji gest „čiste“ emocije, koji bi mogao da stoji izvan kontekstualnih kolaža sastavljenih od različitih referenci na kakve smo navikli u postmodernizmu. Nizu dela nastalih u pomenutom periodu zajedničko je osećanje nostalgije, a kompozitorke su glavni nosioci pokreta zasnovanog na osećajnosti i svojevrsnom novom romantizmu. Na primeru odabranih kompozicija Ivane Stefanović, Anje Đorđević, Isidore Žebeljan i Irene Popović-Dragović u radu je pokazano da upravo senzibilitet današnjeg vremena omogućava kompozitorkama da se ispolje kao najznačajniji predstavnici srpske muzičke scene.

**Ključne reči:** nova osećajnost, pastorala, ironija, emocija, srpske kompozitorke

**Dr Srđan Teparić** je docent na Katedri za muzičku teoriju Fakulteta muzičke umetnosti u Beogradu. Redovan je učesnik naučnih konferencija i autor naučnih članaka objavljenih u časopisima *Novi Zvuk*, *Muzikologija*, *Književna istorija*, *Contemporary Music Review* itd. Krunu njegovih istraživanja predstavlja doktorska teza *Resemantizacija tonalnosti u prvoj polovini XX veka* i istoimena monografija objavljena 2020. godine. Višegodišnji je muzički kritičar muzičke redakcije Radio Beograda 2. Član je Srpskog društva za muzičku teoriju, Srpskog muzikološkog društva i Udruženja kompozitora Srbije sekcije muzičkih pisaca.

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\* teparic@fmu.bg.ac.rs

**Sonja Veselinović\***

Univerzitet u Novom Sadu

Filozofski fakultet

Srbija

## **Individualizam kao pobuna: književnost i aktivizam Biljane Jovanović**

Biljana Jovanović (1953–1996) savremena je srpska književnica čiji su književni rad i društveni aktivizam činili nerazdvojnu celinu, u tematskom i konceptualnom smislu. Njena su se poetička usmerenja menjala od knjige do knjige, i od jedne važne društvene problematike ka drugoj, održavajući visok nivo polemičnosti i dijalogičnosti i ne pokoravajući se prepoznatljivim stilskim i ideološkim rešenjima. Status njenog dela u recepciji donekle je paradoksalan: ona se u određenim krugovima smatra kulturnom autorkom, ali se o samim knjigama i njihovom uticaju slabo piše. Njen angažman u borbi za ljudska prava, slobodu govora, u antiratnim projektima poput Civilnog pokreta otpora, Leteće učionice-radionice, kao i demonstracijama tokom 1991–1992, beskompromisno je usmeren protiv autoritarnosti, nacionalizma i patrijarhata. U radu će se razmotriti sadejstvo biografije, filozofskog obrazovanja i književnih traganja u delovanju Biljane Jovanović kao kulturne figure.

**Ključne reči:** Biljana Jovanović, poetika, feministička kritika, recepcija, kulturno polje, aktivizam

**Dr Sonja Veselinović** (1981) je vanredna profesorka na Odseku za komparativnu književnost Filozofskog fakulteta u Novom Sadu, na kojem je završila osnovne i magistarske studije i doktorirala 2014. godine. Predaje kurseve iz književnosti 19. i 20. veka, književne teorije i teorije prevođenja. Objavila je studije *Prevodilačka poetika Ivana V. Lalića* (2012), *Recepcija, kanon, ciljna kultura* (2018), i priredila knjige *Ivan V. Lalić* (2015) i *Vladislav Petković Dis* (2021) u ediciji Deset vekova srpske književnosti Matice srpske. Objavila je mnogobrojne naučne radove iz oblasti komparatistike, teorije prevođenja i interdisciplinarnog proučavanja književnosti.

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\* sonja.veselinovic@ff.uns.ac.rs

## **Petra Zidarić Györek\***

Glazbena škola u Varaždinu

Hrvatska

## **Nataša Maričić\*\***

Glazbena škola u Varaždinu

Hrvatska

# **Projekt *She Is Music*: receptija skladateljica Dore Pejačević, Ivane Lang i Margarete Ferek-Petrić**

Glazbena škola u Varaždinu osmislila je 2023. godine projekt pod nazivom *She is Music* koji učenike, profesore i širu publiku suočava s problemom (ne)vidljivosti hrvatskih skladateljica, kako na hrvatskim koncertnim programima, tako i u nastavnom planu i programu za glazbene škole. Kako bismo prikazali temeljnu problematiku vezanu za položaj ženskog stvaralaštva, izradili smo vlastitu analizu zastupljenosti izvedbi žena skladateljica kroz odabrane koncertne sezone 2021/2022, te smo odabrali tri skladateljice iz različitih razdoblja – Doru Pejačević, Ivanu Lang i Margaretu Ferek Petrić – kako bismo pružili uvid u receptiju i vrednovanje njihovog stvaralaštva. Ovim projektom želimo učiniti prvi korak ka stvaranju platforme za jednakost ženskog stvaralaštva kroz obrazovanje i osnažiti integraciju djela skladateljica na svim razinama glazbenog djelovanja, a, takođe, pružiti i primer dobre prakse za slične akcije u regionu.

**Ključne riječi:** glazbeno obrazovanje, ravnopravnost, inkluzija, žensko stvaralaštvo, suvremena glazba

**Msr Petra Zidarić Györek** magistrirala je teoriju glazbe na Sveučilištu za glazbu i scensku umjetnost u Gracu. Na istome sveučilištu upisuje doktorski studij u okviru kojega izrađuje disertaciju *Receptija arapske glazbe i teorije glazbe u suvremenoj glazbi*. Svoj istraživački rad predstavila je na konferencijama u Engleskoj, Njemačkoj, Austriji, Grčkoj, Švicarskoj, Italiji, Nizozemskoj i Hrvatskoj. Dopredsjednica je Hrvatskog druš-

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\* petrazidaric@yahoo.com

\*\* natasa.maricic21@gmail.com

tva glazbenih teoretičara. Članica je Društva za teoriju glazbe njemačkog govornog područja. Nastavnica je teorijskih glazbenih predmeta u Glazbenoj školi u Varaždinu.

**Nataša Maričić** je profesorica povijesti glazbe na Glazbenoj školi u Varaždinu. Djeluje i kao glazbena publicistkinja, glazbena organizatorica i povremeno sudjeluje na muzikološkim skupovima i objavljuje u stručnim časopisima. Kao glazbena publicistkinja objavljivala je u raznim periodičkim časopisima i dnevnim novinama kao i na 3. programu HRT. Njeni prilozi objavljeni su i u *Muzikološkom zborniku* (Ljubljana), *Radovima HAZU*, *Problemima* (Ljubljana), *Matici hrvatskoj*, *Biografskom leksikonu* Hrvatskog leksikografskog zavoda u Zagrebu, te u nizu monografija vezanih u glazbeni život Varaždina. Studij muzikologije završila je na Filozofskom fakultetu u Ljubljani.

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# **ARSFID**

## **The Identity of Female Artist in Serbian Modern Art**

National Scientific Conference with International Participation  
University of Novi Sad, Academy of Arts  
Novi Sad, 16–17 November 2024



Academy of Arts - University of Novi Sad, 2024

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.



# **CONFERENCE PROGRAM AND ABSTRACTS**



## **ARSFID [ARS–FEMINA–IDENTITAS]**

### **The Identity of Female Artist in Serbian Modern Art**

The scientific conference “**ARSFID – The Identity of Female Artist in Serbian Modern Art**” is dedicated to Serbian female artists of the 20th and 21st centuries, aiming to increase the visibility of the work of authors, which has historically been suppressed or marginalised in the Serbian art scene. The ARSFID conference equally supports research in the history of music and visual arts, theatre, literature, as well as studies focused on contemporary female artists who are insufficiently recognised in traditional media spaces. Due to decades of prevailing cultural and media policies, their work often fails to reach a broader artistic audience and critics. Current research has shown that while the number of female academics in Serbian society is on the rise, this is inadequately reflected in the overall artistic “scene.” There is also a significant need to revise educational content where works by female artists either do not exist or appear sporadically. Similar patterns are evident across almost all areas of artistic activity, where the works of female artists are underrepresented, including gallery collections, theatrical performances, literary awards, musical repertoires, and even encyclopedic publications about artists in Serbia that seek to document the official history of the country’s art. These insights clearly indicate that a shift in cultural policy should be a priority for cultural and educational institutions, aligning with European standards against stereotypes, gender norms, and prejudices. For this reason, the concept of identity has emerged as a central theme in discussions about ideas about Serbian modern and contemporary female artists. The concept of identity has shaped the discourse of the 20th and 21st centuries in the fields of social sciences and humanities establishing itself as a useful yet complex concept. As noted by French psychologist Edmond-Marc Lipiansky, identity “oscillates between similarity and difference, between what makes us individual, and which at the same time makes us similar to others,” and it continues to enable various scientific and research approaches.

The **ARSFID** scientific conference is part of the project “History and Identity of Female Artist in Serbian Modern Art – Creating a Source for Scientific and Artistic Transposition,” supported by the Science Fund of the Republic of Serbia within the Identities program, and it is open to topics from all artistic fields.

## KEYNOTE SPEAKERS:

- **Magdalena Koch, PhD**, Full Professor at the Adam Mickiewicz University in Poznań, Poland; teaches Serbian, Croatian and Bosnian literature and culture at the Institute of Slavic Philology.
- **Prof. em. Irina Subotić, PhD**, Professor Emeritus at the University of Novi Sad, Serbia; art historian, expert in the field of Yugoslav avant-garde, contemporary art, and museology.

## AREAS FOR SUBMITTING ABSTRACTS:

- Visual Arts
- Applied Arts
- Music Art
- Literature
- Drama, Theatre, and Film
- Other Artistic Fields

## Program Committee:

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Marija Karan, PhD (Faculty of Music, University of Arts Belgrade)

Jelena Milinković, PhD (Institute for Literature and Art, Belgrade)

**Organising Committee:**

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Anja Vajagić (Academy of Arts, University of Novi Sad, International Relations Office)

# ARSFID

## The Identity of Female Artist in Serbian Modern Art

National Scientific Conference with International Participation  
University of Novi Sad, Academy of Arts  
Novi Sad, 16–17 November 2024

### CONFERENCE PROGRAM

<b>Saturday, 16 November 2024</b>	
<b>9.00 – 19.00</b>	<b>Registration</b>
<b>9.30 – 9.45</b>	<b>Opening:</b> <b>Nataša Crnjanski</b> , Head of the ARSFID project <b>Marijana Kokanović Marković</b> , Vice Dean for Science at the Academy of Arts Novi Sad
<b>9.45-10.45</b>	<b>KEYNOTE LECTURE</b> <b>Prof. em. Irina Subotić: <i>Women Artists in Zenitism</i></b> <b>Chair: Dijana Metlič</b>
<b>10.45 – 11.00</b>	<b>Coffee and tea break</b>
<b>SESSION 1:</b> <b>Artistic practices of Mira Brtka and Bosiljka Kičevac</b> <b>Chair: Ivana Kronja</b>	
<b>11.00 – 11.30</b>	<b>Vesna Kruljac</b> <i>Achromia and Geometry in Mira Brtka's Paintings</i>
<b>11.30 – 12.00</b>	<b>Gorana Stevanović</b> <i>The Graphic Sheet as an Open Field of Artistic Practice of Bosiljka Kičevac Popović</i>
<b>SESSION 2:</b> <b>Coincidences and Intersections: Vera Jocić and Vida Jocić</b> <b>Chair: Vesna Kruljac</b>	

<b>12.00 – 12.30</b>	<b>Ivana Kronja</b> <i>Puppetry, Animation, Film Document: The Cinematic Art of Vera Jocić (1916-2000)</i>
<b>12.30 – 13.00</b>	<b>Sofija Milenković, Ana Ereš</b> <i>Vida Jocić's Auschwitz 49865 and the Sculptural Representation of Suffering During the Second World War</i>
<b>13.00 – 15.00</b>	<b>Lunch break</b>
<b>SESSION 3:</b>	
<b>Novi Sad Female Artists</b>	
<b>Chair: Gorana Stevanović</b>	
<b>15.00 – 15.30</b>	<b>Dijana Metlič</b> <i>Who Is Danica Nikić? Cultural Scene of Novi Sad Between the Two Wars and the Presence of Female Artists</i>
<b>15.30 – 16.00</b>	<b>Žarka Svirčev</b> <i>The Feminist Discourse of Judita Šalgo's Neo-Avant-Garde Texts</i>
<b>SESSION 4:</b>	
<b>Art, Pedagogy, Reform</b>	
<b>Chair: Marijana Prpa Fink</b>	
<b>16.00 – 16.30</b>	<b>Amra Latifić</b> <i>The Mission and Vision of Jelena Šantić: Struggle for Ballet Education Reform in Serbia and Social Activism</i>
<b>16.30 – 17.00</b>	<b>Nataša Tasić</b> <i>Representation of Female Identity in Music Culture Textbooks for Gymnasiums in Serbia</i>
<b>17.00 – 17.15</b>	<b>Coffee and tea break</b>
<b>SESSION 5:</b>	
<b>SHE Projects</b>	
<b>Chair: Nataša Crnjanski</b>	
<b>17.15 – 17.45</b>	<b>Jelena Ognjanović</b> <i>Women's Heritage and the Museum of the 21st Century: A Case Study of the Gallery of Matica Srpska</i>
<b>17.45 – 18.15</b>	<b>Petra Zidarić Györek, Nataša Maričić</b> <i>The Project She Is Music: The Reception of Female Composers – Dora Pejačević, Ivana Lang and Margareta Ferek Petrić</i>
<b>18.15 – 18.35</b>	<b>Musical Intermezzo SHE IS MUSIC</b> Margareta Ferek – Petrić: <i>Last Smoke</i> (Danijel Oto, piano) Ivana Lang: <i>Istrian Barcarola</i> (Marija Pavlović, piano)
<b>19.30</b>	<b>Opening of the exhibition of student works of the Academy of Arts</b> <b><i>You'll Ask Me!</i></b> Gallery of the Academy of Arts Bulevar Mihajla Pupina 20, Novi Sad

<b>Sunday, 17 November 2024</b>	
<b>9.00 – 19.00</b>	<b>Registration</b>
<b>9.30-10.30</b>	
<b>KEYNOTE LECTURE</b>	
<b>Prof. Magdalena Koch: <i>Isohymenes in Literature: On Serbian Feminist Essays from the 19th to the 21st Century</i></b>	
<b>Chair: Žarka Svirčev</b>	
<b>10.30 – 10.45</b>	<b>Coffee and tea break</b>
<b>SESSION 6:</b>	
<b>Author's Voice of Biljana Jovanović</b>	
<b>Chair: Marina Milivojević Mađarev</b>	
<b>10.45 – 11.15</b>	<b>Sonja Veselinović</b> <i>Individualism as a Resistance: Biljana Jovanović's Literature and Activism</i>
<b>11.15 – 11.45</b>	<b>Aleksandra Petrović</b> <i>The Counterpoint in the Plays by Biljana Jovanović</i>
<b>SESSION 7:</b>	
<b>Art In-Between...</b>	
<b>Chair: Ana Ereš</b>	
<b>11.45 – 12.15</b>	<b>Merima Omeragić</b> <i>In the Light of Transdisciplinarity: The First Female Painter from Herzegovina Milena Šotra-Gaćinović Between Colours, Revolutionarity and Words</i>
<b>12.15 – 12.45</b>	<b>Isidora Savić</b> <i>Beta Vukanović's Caricatures: Between Private and Public</i>
<b>12.45 – 15.00</b>	<b>Lunch break</b>
<b>SESSION 8:</b>	
<b>New Sensibility of the 21st Century Music</b>	
<b>Chair: Nataša Tasić</b>	
<b>15.00 – 15.30</b>	<b>Srđan Teparić</b> <i>Women Composers and their Role in Creating the New Sensibility of Serbian Music in the First Two Decades of the 21st Century</i>
<b>15.30 – 16.00</b>	<b>Biljana Leković</b> <i>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</i>
<b>SESSION 9:</b>	
<b>Women's Heritage and Identity</b>	
<b>Chair: Sonja Veselinović</b>	
<b>16.00 – 16.30</b>	<b>Jelena Milinković</b> <i>Poverty, Love and War: Short Stories by Nadežda Tutunović</i>



<b>16.30 – 17.00</b>	<b>Darko Ilin</b> <i>Timekeeper Outside the Canon: Roksanda Njeguš's Prose in the Serbian Literary System</i>
<b>17.00 – 17.15</b>	<b>Coffee and tea break</b>
<b>SESSION 10:</b>	
<b>Suppressed Voices</b>	
<b>Chair: Jelena Milinković</b>	
<b>17.15 – 17.45</b>	<b>Zorana Simić</b> <i>Selena Dukić: A Living Poetess</i>
<b>17.45 – 18.15</b>	<b>Mirko Jeremić, Nada O'Brien</b> <i>Serbian Women Composers of the 20th and 21st Centuries in General Music Education: Representation in the Curriculum and Teaching Process</i>
<b>SESSION 11:</b>	
<b>New Voices</b>	
<b>Chair: Marija Karan</b>	
<b>18.15 – 18.35</b>	<b>Mina Petrić</b> <i>Dramaturgy as Women's Work</i>
<b>18.35 – 18.55</b>	<b>Divna Stojanov</b> <i>Contemporary Serbian Female Playwrights</i>
<b>18.55 – 19.15</b>	<b>Vanja Grbović, Miloš Marinković</b> <i>A Voice Between Cultures: The Harmony of Diversity in the Works of Female Composers Stanislava Gajić and Dorotea Vejnović</i>
<b>19.15</b>	<b>Closing Remarks. End of the Conference</b>

# **ARSFID**

## **The Identity of Female Artist in Serbian Modern Art**

National Scientific Conference with International Participation  
University of Novi Sad, Academy of Arts  
Novi Sad, 16–17 November 2024

### **ABSTRACTS AND BIOGRAPHIES**

## **KEYNOTE SPEAKERS**

**Irina Subotić\***

University of Novi Sad

Academy of Arts

Serbia

## **Women Artists in Zenitism**

The innovative ideas of the magazine *Zenit* (Zagreb, 1921 – Belgrade, 1926), which earned it a respected place among European and even global avant-garde publications, included a notable presence of women artists, which was unusual given that it was not a women's magazine. According to Dr. Žarka Svirčev, the phenomenon of female authorship in avant-garde magazines has historically been approached primarily from a masculine perspective, emphasising the roles of male figures while neglecting the contributions of women. This has also affected the portrayal of Anushka Micić, the wife of *Zenit* founder Ljubomir Micić, a magazine that collaborated – directly or indirectly – with numerous artistic couples (Claire and Yvan Goll, Sonia and Robert Delaunay, Ljubov Kozinceva (Kosinzova) and Ilya Ehrenburg, Beatrice Hastings and Amedeo Modigliani, Hanna Orloff and Ary Justman, Céline Arnould and Paul Dermée, Thea and Avgust Černigoj, Helen Grünhoff and Serge Charchoune, Jakoba van Heemskerck and Marie Tak voor Portvliet). This paper also highlights Višnja Kranjčević, the only female participant in the first historic Zenitist performance by the Group of Young Avant-Gardists Travellers in Zagreb in 1922, as well as the two other female artists from the First Zenit International Exhibition of New Art in Belgrade in 1924 – besides Grünhoff, these were Vjera Biller and Ana Balsamadžieva. The data speak of Zenitism as an open platform for the presentation and valorisation of the creative contributions of these avant-garde female artists. However, apart from Sonia Delaunay-Terk, who during her lifetime earned a place among the most influential creators of the 20th century for her innovative ideas in the field of fashion, design and advertising, there is limited information about many of these women. Although they were involved in major global events, were in the circle of the most important artistic figures of their time, participated in the most prestigious exhibitions, launched magazines, published books of poems, texts and critiques in parallel with the most famous creators or successfully established broad collaborative relationships, specifically working on editorial policy,

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\* irinasubotic@sbb.rs

like Anushka Micić, their roles have often been marginalised. Only new generations of researchers, particularly among women are now offering fresh perspectives and evaluations of women's contributions to the avant-garde movement, including Zenitism, thereby bringing to light their valuable yet often overlooked contributions.

**Keywords:** avant-garde women, women in Zenitism, artistic couples, women's emancipation, *Zenit* revue

**Irina Subotić, Ph.D.** (Belgrade, 1941), Professor Emeritus of Modern Art History at the University of Novi Sad. She served as a curator at the Museum of Contemporary Art (1965–1978) and at the National Museum (1979–1995) in Belgrade. She was a professor of History of Modern Art at the Faculty of Architecture in Belgrade (1991–2001) and at the Academy of Arts in Novi Sad (1995–2008). She teaches postgraduate programmes at the UNESCO Chair of the University of Arts in Belgrade and at the Academy of Arts and Department of Stage Design at the Faculty of Technical Sciences in Novi Sad. Subotić is the author of several books and studies on modern, contemporary and avant-garde art, with a particular interest in Zenitism and its relations to other European avant-garde movements such as Expressionism, Futurism, Dada, Surrealism, Constructivism, Bauhaus, and other. Recent publications include the Collection of Essays *A Hundred Years of the 'Zenit' Magazine 1921–1926–2021*, edited with B. Jović (Belgrade-Kragujevac 2021). She is a member of several professional associations (*AICA*, *ICOM*) and civil society organisations, dedicated to the preservation of cultural heritage (*Europa Nostra*, *Europa Nostra Serbia*, *La Renaissance Française*).

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**Magdalena Koch\***

Institute of Slavic Philology

Adam Mickiewicz University in Poznań

Poland

## **Isohymenes in Literature: On Serbian Feminist Essays from the 19th to the 21st Century**

This year, 2024, marks the centenary of the lesser-known essay by Isidora Sekulić, *Isohymenes in Literatures* (1924). In this presentation, I will develop and elaborate on the concept of Isidora's isohymenes – “blue lines of a hidden graphic of literary life, discreet but strict binders of all related and dependent elements.” I will strive to demonstrate the literary-historical and theoretical potential of this concept for interpreting feminist networks in Serbian literature both diachronically and synchronically. Basing my research on the material of Serbian essays by female authors from the 19th to the 21st century (from Eustahija Arsić to Branka Arsić, including Milica Stojadinović, Draga Dejanović, Draga Gavrilović, Jelica Belović-Bernadzikowska, Isidora Sekulić, Jela Spiridonović-Savić, Julka Hlapec-Đorđević, and Svetlana Slapšak), I will highlight the close connections between temporally distant points, as well as geographical and cultural ties (for example, the link between Virginia Woolf and certain Serbian women essayists who independently arrived at similar ideas). From the analysis of selected essays and the general genre characteristics of these texts, I will reconstruct the emancipatory narrative of Serbian female authors as an example of feminist intellectual and institutional networking. By examining the isohymenes concept, I will trace the same thin *graphic lines* of feminist life on the literary map.

**Keywords:** isohymenes in literature, Isidora Sekulić, Serbian feminist essay, literary map

**Magdalena Koch, Ph.D.**, is a full professor of Serbian/Croatian/Bosnian literature and culture in the Institute of Slavic Studies at Adam Mickiewicz University in Poznań (Poland) where she heads the Laboratory for Gender and Transcultural Balkan Studies. She is the author of several monographs, including *Journeys in Time and Space. The*

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\* magdalena.jolanta.koch@gmail.com

*Fiction of Isidora Sekulić* (2000, Wrocław, in Polish) and *...when we mature as a culture... Early 20th-Century Serbian Women's Writings (canon – genre – gender)* (2007 in Polish, Wrocław; Serbian expanded edition 2012, Belgrade) and *Women who Mastered Thought: The Serbian Feminist Essay (from the 19<sup>th</sup> to the 21<sup>st</sup> Century)* (published in Polish in 2019; Serbian edition: 2023); she is also a co-author of the book *Milena Pavlović Barilli EX POST* (2009, Belgrade, published in Serbian, Italian and English). She participated in the EU project COST Action IS 0901 *Women Writers in History: Toward a New Understanding of European Literary Culture* (Huygens Instituut, The Hague, 2009–2013) and the research project of the Ministry of Education, Science and Technological Development of the Republic of Serbia titled *Knjiženstvo – Theory and History of Women's Writing in Serbian until 1915* (University of Belgrade, 2011–2019). Her research areas include gender studies in literature, feminist theory, Serbian feminist essays, contemporary South Slavic drama (Serbian, Croatian, Bosnian, and Montenegrin), Balkan Jewish Women and decolonial theory.

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## **PARTICIPANTS**



**Vanja Grbović\***

Institute of Musicology SASA

Serbia

**Miloš Marinković\*\***

Institute of Musicology SASA

Serbia

## **A Voice Between Cultures: The Harmony of Diversity in the Works of Female Composers Stanislava Gajić and Dorotea Vejnović\*\*\***

The presentation will be dedicated to the works of contemporary Serbian female composers-inspired by the musical folklore of the East African country of Burundi. The focus is on the *Burundian Suite* for Flute, Clarinet, and Bassoon (2022) by Stanislava Gajić and the work *Voice from Afar* for Percussion and Electronics (2022) by Dorotea Vejnović. While Gajić aimed to preserve Burundi's musical identity by placing the melodies of this country's traditional songs almost unchanged into a contemporary artistic context, Vejnović used a traditional Burundian song (a lullaby) as a sound background on which she formed entirely new, specific soundscapes. The goal of this research is to analyse the poetic principles and compositional techniques of Serbian composers in works inspired by Burundi's folklore, to understand the uniqueness of their contemporary artistic approaches to this distant and 'unknown' musical culture. Given that these compositions are the result of field research on the music and dance of Burundian migrant women, the presentation will also consider the multiple significances of scientifico-artistic projects dedicated to migrant communities.

**Keywords:** female composers, Serbian contemporary music, migrations, musical folklore of Burundi, *Burundian Suite*, *Voice from Afar*

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\* vanja88@msn.com

\*\* marinkovic92milos@gmail.com

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**Vanja Grbović, Ph.D.** (1988) is a Research Associate at the Institute of Musicology, Serbian Academy of Sciences and Arts (SASA). She successfully defended her PhD thesis in March 2022 at the Faculty of Media and Communications (Singidunum University, Belgrade). Since 2022, she has been involved in research on the project *Applied Musicology and Ethnomusicology in Serbia: Making a Difference in Contemporary Society* (The Program IDEAS, Science Fund Republic of Serbia). Vanja has participated in several scientific conferences both domestically and regionally, and has published papers in conference proceedings and scientific journals. Her academic research focuses on opera studies and the relationship between music and politics.

**Miloš Marinković, Ph.D.** (1992) is a Research Associate at the Institute of Musicology, Serbian Academy of Sciences and Arts (SASA). He defended his PhD thesis at the Faculty of Music in Beograd (2023). As a scholarship recipient of the *CEEPUS* program, he conducted research at the Faculty of Arts in Ljubljana (2019). Miloš participated in the project *Serbian Musical Identities within Local and Global Frameworks: Traditions, Changes, Challenges* (Institute of Musicology SASA, 2018–2019), and he is currently engaged in the project *Applied Musicology and Ethnomusicology in Serbia: Making a Difference in Contemporary Society* (Science Fund of the Republic of Serbia, 2022–2024). His research interests include contemporary music, music festivals, and the relationship between music and politics, with a particular focus on former socialist countries.

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**Darko Ilin\***

Research Centre for Humanities

University of Nova Gorica

Slovenia

## **Timekeeper Outside the Canon: Roksanda Njeguš's Prose in the Serbian Literary System**

This paper will discuss the work of Roksanda Njeguš (1915–2009) in the context of Serbian literature. Roksanda Njeguš was a translator from Slovenian and Italian into

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\* darko.ilin@ung.si

Serbo-Croatian, a writer, and a cultural worker. She published a book of literary reportage *Normirac u srcu* (1949) and the novels *Kidanje* (1959), *Stolice na kiši* (1978), and *Otpisani iz ružičaste zone* (1998). This paper aims to outline one possible line of interpretation of the author's oeuvre regarding the broader political and cultural context of its creation. The author's narrative focus is women's experience during the National Liberation Struggle, and her last novel is dedicated to the breakup of Yugoslavia. Therefore, this work will attempt to view her novels as a literary chronicle of Socialist Yugoslavia through the female experience of struggle. By analysing her novels, this paper will critically reevaluate the author's marginal position in the canon of the Serbian literary system.

**Keywords:** Roksanda Njeguš, Serbian literature, gender perspective, Socialist Yugoslavia

**Darko Ilin, M.A.** (1996, Smederevo) is a research and teaching assistant at the Research Centre for Humanities and the School of Humanities at the University of Nova Gorica. He is also a doctoral student in Literature at the same university. In 2020, he graduated from the Faculty of Philology at the University of Belgrade, majoring in Serbian Literature and Language with Comparative Literature. He completed his master's studies in Cultures in Dialogue the following year, and in 2023, he finished his master's studies in the Slovene Studies program, with a focus on Literature, at the School of Humanities, University of Nova Gorica. His fields of interest include Slovene and post-Yugoslav literatures, queer studies, and studies of masculinity in literary discourse.

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**Mirko Jeremić\***

Elementary Music School "Nevena Popović"

Belgrade

Serbia

**Nada O'Brien\*\***

University of Arts in Belgrade

Faculty of Music Arts

Serbia

## **Serbian Women Composers of the 20th and 21st Centuries in General Music Education: Representation in the Curriculum and Teaching Process**

The curriculum for Music Education in primary and secondary schools mandates the study of Serbian music from the 20th and 21st centuries. However, the selection of Serbian female composers introduced to students during their schooling is notably limited. This is concerning given the significant contributions of Serbian female composers who have achieved considerable recognition both in Serbia and internationally, leaving a profound impact on Serbian and global musical heritage. This paper presents a qualitative, pilot study examining the representation of Serbian female composers in teaching practice and explores the attitudes of final-year primary and secondary school students towards their knowledge of these composers. Surveying eighth-grade primary school students and fourth-year secondary school students provides valuable insights into the profile of a well-educated citizen. Considering the artistic, educational, and pedagogical importance of Serbian female composers' works from the 20th and 21st centuries, the authors propose a selection of composers and their compositions for inclusion in the curriculum.

**Key words:** Serbian art music, Serbian women composers, 20th and 21st century music, Music Culture, methodology

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\* mirkojer@gmail.com

\*\* nada.ivanovic@gmail.com

**Mirko Jeremić, M.A.** in Music Theory, completed his undergraduate studies in Music Pedagogy at the Faculty of Philology and Arts, University of Kragujevac, and his Master's studies in Music Theory at the Faculty of Music, University of Arts in Belgrade. His primary research areas include Serbian art music and music pedagogy, with several publications in international collections and scientific journals. He has served as the secretary and collaborator for the Committee for the Protection of Serbian Musical Heritage at the Serbian Academy of Sciences and Arts and as a collaborator at the Institute for the Improvement of Education of the Republic of Serbia.

**Nada O'Brien, Ph.D.** teaches courses in the Methodology of General Music Education and Music and the Unconscious at the Faculty of Music in Belgrade. She also lectures at the C. G. Jung Institute in Zurich. As an accredited Jungian psychoanalyst (C. G. Jung Institute, Zurich), she explores the intersection of music and psychoanalysis, with a particular focus on personality development.

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**Ivana Kronja\***

Belgrade Business and Arts Academy of Applied Studies

Department of Art and Design

Serbia

## **Puppetry, Animation, Film Document: The Cinematic Art of Vera Jocić (1916–2000)**

This paper explores the artistic and cinematic career of Vera Jocić (1916–2000), an author of short animated and documentary films who was also a painter and editor. She is considered a pioneer of Yugoslav animation and puppet cinema, along with her husband, the well-known writer Ljubiša Jocić (1910–1978). Together, they wrote and directed the first animated and puppet-film in post-war Yugoslavia, which was awarded the Golden Medal for Best Children's Film at the 1950 Venice Film Festival. Throughout their careers, both collaboratively and individually, they directed numerous short animated and documentary films. As a documentarist, Vera Jocić created

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\* i.kronja@yahoo.com

during the rise of the Belgrade documentary film style. She independently wrote and directed several acclaimed short documentaries, including *Young Maidens without Young Men* (1963), *The Call* (1964), *A House Without Facade* (1970), and others.

**Keywords:** Vera Jocić, puppet-animation film, short documentaries, woman's film, art documentaries

**Ivana Kronja, Ph.D.** (Belgrade, 1970) is a film & media studies scholar and film critic. She graduated from Film and TV Production and obtained her M.Phil. and Ph.D. degrees in History and Theory of Cinema at the Faculty of Dramatic Arts, University of Arts in Belgrade, Serbia. She was a full-time graduate visiting student at Linacre College, University of Oxford, UK (2002/2003), under the OSI/FCO Chevening scholarship programme. Dr. Kronja was a visiting lecturer at the University of Vienna, Austria (2009, 2013). Since 2003, she has been a professor at the College of Applied Sciences for Business and Art & Design (BAPUSS) in Belgrade. She is the author of the socio-cultural study *The Fatal Glow: The Mass Psychology and Aesthetics of Turbo-Folk* (2001) and *Aesthetics of Avant-Garde and Experimental Cinema: Body, Gender, Identity* (Film Center Serbia, 2020). Additionally, she is the coordinator of the Days of Slovenian Cinema in Belgrade and has served as a selector, critic and jury member at many regional film festivals.

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### **Vesna Kruljac\***

University of Arts in Belgrade  
Faculty of Applied Arts  
Serbia

## **Achromia and Geometry in Mira Brtka's Paintings**

In the predominantly male-dominated 'world of art', the multimedia creations of Mira Brtka (1930–2014) represent a distinctive phenomenon on the Serbian scene in the latter half of the 20th and early 21st centuries. Her art, characterised by a nomadic

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\* vesna.kruljac@gmail.com; vesna.kruljac@fpu.bg.ac.rs

exploration across different artistic disciplines (film, fine arts, applied arts) and modes of expression (including activism), reflects her courage in embracing change, a penchant for experimentation, and a conscious cosmopolitanism, being active in both Italy and Yugoslavia. This discussion focuses on three series of achromatic (black and white) paintings based on the language of geometry, where Brtka delves into the issues of matter, form, space, light, shadow and movement, i.e. exploring both the material and metaphysical aspects of painting. With a referential reflection on the context of these works' creation, the emphasis is on their formal and conceptual origins as defining features of Brtka's art and her personal identity as an artist. The white achromes from the 1960s subtly echo postmodernist tendencies of repetitions with variations, representing a creative elaboration of solutions derived from the historical avant-gardes, particularly Italian representatives of post-Art Informel abstraction and the New Tendencies movement. The cycles of black and white paintings created after 2000 demonstrate the principle of (self-)citation. The spiritual origins of this highly reduced and geometric abstraction, which was revitalised in Europe in the 1960s, can be traced to the principles and goals of aesthetic emptiness and philosophical concepts from the Far East. Its semantic dimension is interpreted in correlation with psychoanalysis, particularly Carl Gustav Jung's theory of symbols.

**Keywords:** Mira Brtka, black and white monochromes, geometric abstraction, modernism, postmodernism.

**Vesna Kruljac, Ph.D.** (1972) completed her studies in Art History at the Faculty of Philosophy, University of Belgrade, in 2003. She earned her master's degree in 2007 and defended her PhD thesis in 2015. She began her professional career as a curator at the Matica Srpska Gallery in Novi Sad (2003) and the National Museum of Serbia in Belgrade (2007). She later became an assistant professor (2018) and then an associate professor (2023) at the Faculty of Applied Arts, University of Arts in Belgrade. Her primary research interests include the history of modern art and the avant-garde in both the Yugoslav and European contexts. She authored four monographs and many scientific papers published in Serbia and abroad.

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**Amra Latifić\***

Singidunum University in Belgrade  
Faculty of Media and Communications  
Serbia

## **The Mission and Vision of Jelena Šantić: Struggle for Ballet Education Reform in Serbia and Social Activism**

Jelena Šantić, a distinguished prima ballerina, humanitarian, peace activist, and human rights advocate, infused her fight for political freedom and social justice with a deep sense of spirituality. This vision of a better world guided her mission of social activism and her efforts to reform ballet education in Serbia. Jelena Šantić left behind a wealth of significant studies and strategies for the development of ballet in the region. The ballet canon models that Šantić challenged are not relics of the past but remain current and vital. Her key proposals for organising a ballet academy continue to be optimally motivating and inspiring even after more than two decades. The meticulously designed system for studying the history and theory of ballet, along with pedagogy, choreography, and comprehensive education, stands as a vital legacy and provides a solid foundation for addressing the current challenges in ballet education in Serbia.

**Keywords:** Jelena Šantić, activism, mission, ballet, education

**Amra Latifić, Ph.D.**, graduated from the Department of Russian Language and Literature at the Faculty of Philology in Belgrade and the Acting Department at the Faculty of Dramatic Arts in Belgrade. She earned her PhD in Interdisciplinary Studies from the University of Arts in Belgrade. Amra has published several books, including *Paradigms of Russian Avant-garde and Postmodern Art*, *The Idea of Acting: Performative Artecosmism*, *Cosmopolitan Shine of the Belgrade White Ballet*, *A Life without Compromise for Art and Peace*. *Jelena Šantić: essays, records, comments*. She has published papers in the field of art in international and domestic journals and participated in forums and international festivals on culture and art. She pursued further education in Russia and Italy. Currently, she is a full-time professor at the Faculty of Media and Communications, Singidunum University in Belgrade.

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\* amra.latific@gmail.com



**Biljana Leković\***

University of Arts Belgrade

Faculty of Music

Serbia

## **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**

In accordance with the invitation of the conference and the ARSFID project's goal of increasing the visibility of female creativity, this paper will focus on the poetics of a contemporary female composer through the presentation and analysis of a specific work. The central piece of this paper is the composition *The Same Distance Measured by Various Needs* for a woman who counts, chamber ensemble and electronics by Ana Gnjatović, a female composer and multimedia artist who approaches music and sound in an exploratory manner aiming to expand the traditional performance and creation media. Commissioned by Milana Zarić for the project *Woman Composer-Performer* by Studio 6 Collective, Gnjatović's work exemplifies contemporary approaches to music creation. It features a high degree of interaction between the author and performers, with roles transforming as Gnjatović herself participates in the performance as a narrator. As an aleatoric, modular composition, Gnjatović describes the work not merely as a composition, but more as a "proposal for performance", emphasising creation as a collaborative process. This paper will analyse the mechanisms of this interaction and the work itself, situating them within the contemporary context of re-evaluating traditional performative roles in music.

**Keywords:** woman composer-performer, composing, performance, interaction, aleatoric

**Biljana Leković, Ph.D.** (1982) graduated from the Department of Musicology at the Faculty of Music, University of Arts in Belgrade, in 2008. She completed her doctoral

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\*biljana\_sreckovic@yahoo.com

studies in musicology at the same institution in 2015. Since 2008, she has been engaged as a teaching assistant at the Department of Musicology, becoming an assistant in 2010, and later an assistant professor in 2016. As a lecturer, she is active at all levels of study, teaching courses on contemporary general and national music history, electroacoustic music, and popular music. She is also involved in doctoral studies at the Department of Multimedia and Digital Art at the University of Arts in Belgrade. From 2006 to 2010, she worked as a music editor and critic for the Third Program of Radio Belgrade. She is the head of the Center for Research of Popular Music. Biljana is a member of the Musicological Society of Serbia and serves on the Board of the Association of Composers of Serbia. She is the author of two books: *Pierre Scheffer's Modernist Project* (2011) and *Sound Art: Musicological Perspective – Theories* (2019). Additionally, she has published numerous articles and studies in both national and international publications and has presented at various international and national symposia.

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### **Dijana Metlič\***

University of Novi Sad

Academy of Arts

Department of Fine and Applied Arts

Serbia

## **Who Is Danica Nikić? Cultural Scene of Novi Sad Between the Two Wars and the Presence of Female Artists\*\***

Until 2024, there was little known about Danica Nikić, an artist, philanthropist, feminist and pedagogue from Novi Sad, Vojvodina. Thanks to the collaborative efforts of Dr. Vera Jovanović, an art historian, Nikić's family in Novi Sad, and especially her nephew, art restorer Bogdan Kovačević, the interwar cultural scene of Novi Sad now recognises another significant female painter. Drawing on newly available information

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\* [dijana.metlic@uns.ac.rs](mailto:dijana.metlic@uns.ac.rs)

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from Vera Jovanović's research, this paper will analyse selected works by Nikić within the context of Intimism, a dominant visual aesthetic of the 1930s. Additionally, it will explore the potential connections between her entire oeuvre and the major currents of Serbian modernism between the wars, which were predominantly shaped by male artists. The inclusion of Nikić, both as an artist and pedagogue into the established narrative of national art history highlights the importance and impact of women's contributions to the cultural development of Novi Sad and the broader emancipation of women in patriarchal Vojvodina and Serbia.

**Keywords:** Danica Nikić, Budapest, Novi Sad, Intimism, Expressionism, women's associations, charity work.

**Dijana Metlić, Ph.D.**, is a Professor of Art History at the Academy of Arts, University of Novi Sad. She has written four books, co-edited several companions, and published numerous papers in Serbia and abroad (with De Gruyter, Bloomsbury, Palgrave Macmillan, etc). She has also participated in many national and international conferences. Additionally, she has curated exhibitions at the Gallery of Matica srpska in Novi Sad, the Centre culturel de Serbie in Paris, and the Gallery of the Serbian Academy of Science and Arts in Belgrade. In 2023, she co-edited the anthology *Gender, Power and Identity in the Films of Stanley Kubrick*, with Karen A. Ritzenhoff and Jeremi Szaniawski, published by Routledge. Her primary area of research is modern art, with a particular focus on the interrelations between film, photography and fine arts. Dr. Metlić is also devoted to exploring Serbian interwar arts, with a special focus on the lesser-known works of women artists.

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### **Sofija Milenković\***

University of Belgrade  
Faculty of Philosophy  
Serbia

### **Ana Ereš\*\***

University of Belgrade  
Faculty of Philosophy  
Serbia

## **Vida Jocić's *Auschwitz 49865* and the Sculptural Representation of Suffering During the Second World War**

In February 1958, the sculptress Vida Jocić (1921–2002) held her first solo exhibition *Auschwitz 49865* at the Grafički Kolektiv gallery in Belgrade. The exhibition featured sculptures inspired by her experiences as a prisoner in the Auschwitz concentration camp in Poland. Over the following years, this exhibition travelled to several countries abroad. Although Jocić's work, dedicated to depicting the suffering of the civilians during the Second World War and commemorating the Holocaust, was recognised by the art public during her lifetime, her sculptural contributions have remained marginalised in art historical research. This analysis uses the *Auschwitz 49865* exhibition as a case study to explore how women's wartime experiences have been memorialised in art, particularly in Serbia and the former Yugoslavia. It also compares Jocić's work to that of her contemporaries who were addressing similar themes in sculpture in the late 1950s.

**Key words:** Vida Jocić, modern sculpture, representation of suffering, women's wartime experiences, Second World War

**Sofija Milenković, M.A.,** is a research intern and PhD student at the Department of Art History, Faculty of Philosophy, University of Belgrade, where she completed her undergraduate and master's studies. She also obtained a Master's degree in Art

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\* sofija.milenkovic@f.bg.ac.rs

\*\* ana.eres@f.bg.ac.rs

History from the University of Paris 1 Panthéon-Sorbonne. Her research focuses on modern art and transnational art history. She is a co-author of the monographs *Marko Čelebonović* (2017) and *Sava Šumanović and Realisms in Europe between the Two World Wars* (2022). She is also a collaborator in the project *The Chronology of Exhibiting Sculpture in Serbia 1945–2000*. Milenković won the “Prof. Dr. Katarina Ambrozić” Award (2017), the Pavle Beljanski Memorial Collection Award (2018), and the “Lazar Trifunović” Award (2020).

**Ana Ereš, Ph.D.**, is a research associate at the Department of Art History, Faculty of Philosophy, University of Belgrade. Her research focuses on Yugoslav art, the history of exhibitions and transnational art history. Her publications include: *Mrdjan Bajić: Sculptotecture*, 2013; *Sculpture: Medium, Method, Social Practice*. Volumes 1 and 2, 2016; 2021 (co-editor); *Marko Čelebonović* monograph, 2017; 2018 (co-author); *Yugoslavia at the Venice Biennale (1938–1990): Cultural Policies and Exhibition Politics*, 2020; *Olga Jevrić* monograph, 2022 (co-author). In 2017, she was awarded the Lazar Trifunović Award for Art Criticism. In 2020, she received the Pavle Vasić Award for her book on the history of Yugoslav participation in the Venice Biennale.

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### **Jelena Milinković\***

Institute for Literature and Art  
Belgrade  
Serbia

## **Poverty, Love and War: Short Stories by Nadežda Tutunović\*\***

Nadežda Tutunović is a Serbian storyteller (1910–1975). She is the author of four short story collections: *Beogradske priče* [Belgrade Stories, 1934], *Kroz ulice i duše* [Through the Streets and Souls, 1938], *Prepuna čaša* [Full Glass, 1953] and *Bela kućica* [Little

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\* jelmilinkovic@gmail.com

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White House, 2010, posthumously]. She was a contributor to the daily newspaper *Politika* from 1929, where her short stories were printed. Her books were published in the popular edition *Naša knjiga* [Our Book] by the publishing house *Geca Kon*, and later by *Prosveta*. The aim of this work is to consolidate biographical and bibliographic data and to present the creative work of Nadežda Tutunović, as well as the reception of her work so far. The short stories of this author will be systematised using a formal and thematic classification. I will then present the concepts and contexts within which it is possible to place Nadežda Tutunović's short stories, such as the periodical context, where the conditioning of literature and magazines can be considered, as well as the corpus of popular literature and engaging literature.

**Keywords:** Nadežda Tutunović (1910–1975), popular literature, engaging literature, social short story, love short story, war short story

**Jelena Milinković, Ph.D.** (Belgrade, 1981) is a senior research associate at the Institute of Literature and Art in Belgrade. She completed all her academic studies at the Faculty of Philology in Belgrade. She is one of the editors of the following collections: *Nova realnost iz sopstvene sobe, književno stvaralaštvo Milice Janković* [New Reality from Room of One's Own, the Literary Work of Milica Janković 2015], *Da li čitate Jelenu Dimitrijević?* [Do You Read Jelena Dimitrijević?, 2018], *Časopis Ženski pokret (1920–1938): zbornik radova* [Journal *Women's Movement* (1920–1938): collection of works, 2021]. She is the co-author of the book *Dvadeset žena koje su obeležile XX vek u Srbiji* [Twenty Women Who Marked the 20th Century in Serbia, 2013]. She is the author of the book *Ženska književnost i periodika: Misao (1919–1937) u kontekstu femino-filnih časopisa* [Women's Literature and Periodicals: Thought (1919–1937) in the Context of Feminophile Magazines, 2022] and numerous studies. She is the recipient of the "Anđelka Milić" award for the *Women's Movement 2020 project* (2022).

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**Jelena Ognjanović\***

The Gallery of Matica Srpska  
Serbia

## **Women’s Heritage and the Museum of the 21st Century: A Case Study of the Gallery of Matica Srpska**

When Linda Nochlin published the article “Why Have There Been No Great Women Artists?” in *Art News* magazine (No. 69) in 1971, she addressed complex and enduring issues. This question raises a series of related inquiries about whether art is a free and autonomous activity or if its creation and the development of artists are shaped by social contexts and specific institutions, such as academies, collectors, the art market, museums, and galleries. The Perception project, a collaboration between the Gallery of Matica Srpska and the British Council prompted an exploration of this topic through the 2018 exhibition *Women Tailored to Society?* at the Gallery, and continued with subsequent projects, including the exhibition *Identities: Representations of Women in Serbian Painting (1918–1941)*. Research into the representation of female artists in the Gallery of Matica Srpska’s collection led to these exhibitions and highlighted opportunities to refine policies on acquiring artworks and shaping exhibition strategies. In the 21st century, museum can serve as platform for addressing multiple social issues. The programming and collection of institutions like the Gallery of Matica Srpska offer a basis for new interpretations of societal, cultural, and artistic histories, potentially eliminating distinctions between “great” and “small” artists, regardless of gender.

**Keywords:** critical museum, women’s heritage, presentation of female artists, feminism, acquisition policy, exhibitions

**Jelena Ognjanović, M.A.**, graduated from the Faculty of Philosophy in Belgrade with a degree in Art History and earned her master’s degree from the Faculty of Philosophy in Novi Sad, specializing in Pedagogy. Since 2013, she has been employed at the Gallery of Matica Srpska. As a museum educator, she has developed numerous educational programs and workshops for children and youth and has coordinated several European projects. She has also authored several exhibitions at the Gallery

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\*j.ognjanovic@galerijamaticesrpske.rs

and prepared accompanying publications. She is engaged in studying museology and museum education. She actively participates in expert meetings, conferences, and workshops in the country and abroad. She is also a member of the National Committee of ICOM Serbia and the Society of Museum Experts of Serbia.

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**Merima Omeragić\***

National Yang Ming Chiao Tung University  
The International Center for Cultural Studies  
Taiwan

## **In the Light of Transdisciplinarity: The First Female Painter from Herzegovina Milena Šotra-Gaćinović Between Colours, Revolutionarity and Words**

This paper focuses on the transdisciplinary and intersectional approaches to the painting, memoirs, and activism of the female painter Milena Šotra-Gaćinović (1909–2003). Although contemporary art history has only recently begun to interpret Šotra's work from a feminist political standpoint, her oeuvre, which spans painting, writing, and left-wing activism, has not been thoroughly examined. Unlike previous research, which has primarily focused on female expression in landscapes, portraits and still life paintings, this paper's analysis will also include Milena Šotra-Gaćinović's intimate notes. With the aim of establishing a discussion on women's artistic practices, this paper will analyse the book *Viđenja iz iseljeničkog života u Americi* [Visions from the Immigrant Life in America] (1990), examining how the subject of the painter is elevated through texts and descriptions of self and profession. Milena Šotra-Gaćinović's statements will be linked to the poetics of the *autogynographic* text, as well as to the revision of art history, thereby broadening the scientific reception and expanding the literary and artistic fields.

**Key words:** Milena Šotra-Gaćinović, painting, memoirs, transdisciplinarity, female subject

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\* merima.omeragic@unsa.ba



**Merima Omeragić, Ph.D.**, is a theoretician of literature and culture, a postdoctoral candidate at the National Yang Ming Chiao Tung University at the International Center for Cultural Studies (Taiwan) and a Senior Research Assistant at the University of Sarajevo. She completed her studies in South-Slavic Literature. Upon earning her Master's Degree, she was Awarded the *Golden Badge* as the top student in her graduating class at the Faculty of Philosophy, University of Sarajevo. In 2023, she defended her doctoral thesis titled *Post/Yugoslav Antiwar Women's Prose* at Faculty of Philology (University of Belgrade), under the supervision of Dr. Biljana Dojčinović. Her major research interests include literature, art, culture, film and contemporary theories. Omeragić has participated in significant international conferences, where she has lectured on topics related to transnational, interdisciplinary, and intersectional contexts and approaches. She is the author of several scientific papers published in prominent national and internationally indexed journals. Omeragić co-authored the book *The Scold's Bridle* (2021) with Dubravka Ugrešić. She has received award from the University of Sarajevo for scientific research and the Žarana Papić scholarship.

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**Mina Petrić\***

University of Novi Sad  
Academy of Arts  
Department of Dramaturgy  
Serbia

## **Dramaturgy as Women's Work**

This speech analyses the specifics of the dramaturgical work and assesses whether its challenging aspects are further complicated when the work is performed by a woman. In the Serbian theatre, where the 'director's theatre' approach is dominant, the position of the dramaturg is akin to that of women in many workplaces – the dramaturg is the "right hand" of authority (regardless of the director's gender), yet does not enjoy the same authority in terms of co-authorship. Her role is perceived as advisory rather than executive. However, her work carries great responsibility and requires attention

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\*mina.petric2212@gmail.com

and presence, whether dealing with a text or (re)contextualising a stage performance. Her work is irreplaceable but often invisible to the outside eye. Furthermore, working in the Serbian theatre and identifying oneself as “dramaturškinja” (the feminine form of ‘dramaturg’ in Serbian) is still met with resistance, as the theatre does not acknowledge a gender aspect to dramaturgical work.

**Keywords:** theatre dramaturgy; women’s work; *dramaturškinja*; Serbian theatre; gender

**Mina Petrić, M.A.**, is a teaching assistant in the Department of Dramaturgy at the Academy of Arts in Novi Sad. She holds both a BA and MA in Dramaturgy. Mina Petrić works as a dramaturg, playwright and screenwriter, and also writes on theatre and film theory. She has received the Sterija Award twice: for the dramatization of the play *Why Are You Sleeping on the Floor* (2023), and for the dramaturgy of the play *At the Eternal Faucet* (2022). She is also the recipient of the “Little Prince” award for the best student in the drama department at the Academy of Arts in Novi Sad (2023) and the “Spark of Culture” award from the Cultural Center of Vojvodina “Miloš Crnjanski” for contemporary work by an artist under 35 years old (2023).

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### **Aleksandra Petrović\***

Institute for Literature and Art  
Belgrade  
Serbia

## **The Counterpoint in the Plays by Biljana Jovanović**

This paper analyses four plays by Biljana Jovanović (1953–1996): *Ulrike Meinhof* (1976), *Flee Like a Bird to Your Mountain* (1983), *The Central Prison* (1990), and *A Room on the Bosphorus* (1994). Considering the limited critical attention Jovanović’s plays have received, this paper seeks to expand knowledge of the poetics of her dramatic work and, by extension, her entire oeuvre. Jovanović’s plays grapple with a central issue that preoccupied the author: the “counterpoint” between the isolated and vul-

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\* alek.petrov97@gmail.com

nerable “I” – the unique human soul – and the oppressive “us” associated with state apparatuses, national sentiment, or patriarchy. The pessimistic view emerging from the protagonists’ breakdowns – often occurring in prisons or mental hospitals – is countered by the idea that individual experience can embody resistance and truth, thereby becoming the subject of subversive art. Biljana Jovanović lived by this idea, continually blurring the boundaries between literature and (her own) life.

**Keywords:** Biljana Jovanović, plays, poetics, counterpoint, individual vs. collective

**Aleksandra Petrović, M.A.**, was born in 1997 in Gnjilane. In 2021, she completed her bachelor’s studies in Serbian Literature and Language with Comparative Literature at the Faculty of Philology, University of Belgrade. In 2022, she defended her master’s thesis with the topic *Revealing the World of Mothers: Motherhood in the Novels and Poetry by Tanja Stupar Trifunović* at the same faculty. She began her doctoral studies in 2022 at the University of Belgrade’s Faculty of Philology. She is employed as a Junior Research Assistant in the department “Periodicals in the History of Serbian Literature and Culture” at the Institute for Literature and Art in Belgrade. Her areas of interest include women’s writing, feminist theory and criticism, and periodical studies.

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**Isidora Savić\***

Belgrade City Museum  
Serbia

## **Beta Vukanović’s Caricatures: Between Private and Public**

Painter and art educator Beta Vukanović (also known as Babette Bachmayer, 1872–1972) is recognised as the first female artistic caricaturist in Serbia. With an impressive oeuvre comprising approximately five hundred caricatures, she was one of the few artists in the region to actively exhibit caricatures starting in the early decades of the 20th century. Beta Vukanović’s caricatures represent a unique field of visual

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\* isidora.savic@mgb.org.rs

exploration where the sincerity of her brushwork is most evident, emerging primarily from her interest in people and the peculiarities of their characters and physiognomies. Unlike commissioned works, her caricatures reflected a more personal artistic vision, initially created in public settings and later refined in the solitude of her studio. Sketched during official receptions, banquets, and meetings, Beta Vukanović's caricatures navigated the space between the private and public spheres. They showcased her artistic talent and provided bold psychological characterisation of political, cultural, and artistic elites, while also critiquing the broader social milieu and customs of contemporary urban society with wit.

**Keywords:** Beta Vukanović, caricature, painting, private, public

**Isidora Savić, M.A.**, is a Curator at the Belgrade City Museum, where she is responsible for the Collection of Fine Arts and Music up to the year 1950. She graduated from the Department of Art History at the Faculty of Philosophy, University of Belgrade, in 2015, and completed her master's degree there the following year. Since 2017, she has been a PhD candidate at the same department. Her research focuses on national and European art from the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. She has authored several exhibitions, papers and catalogues, as well as projects in the field of museum heritage, including the *Celebration of the 150<sup>th</sup> Anniversary of the Birth of Beta Vukanović (1872–1972)*, which was implemented from 2021 to 2023.

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### **Zorana Simić\***

Institute for Literature and Art  
Belgrade  
Serbia

## **Selena Dukić: A Living Poetess**

The paper highlights the bio-bibliography of Selena Dukić (Rača, 1909 – Golnik, 1935), one of the most talented, significant, and versatile, yet overlooked women writers

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\* zorana\_simic@hotmail.com

of 20th-century Serbian literature. Given that Dukić's work remains largely under-researched and unjustifiably unknown, this study will examine her literary and journalistic contributions in broad terms to underscore the literary-historical significance and vast hermeneutic potential of her oeuvre. Selena Dukić's authorial journey began in her childhood, with the publication of poems in periodicals, and later included a series of short stories for both adults and children, one or more plays, a segment of a novelised biography of Milica Stojadinović Srpkinja, and numerous journalistic contributions. This paper places particular emphasis on the gynocentric aspects of Selena Dukić's oeuvre, i.e. on two texts approached briefly from a feminist perspective: on the one hand, the journalistic article "Jedan moj lep susret" [My Beautiful Encounter] which serves as a proto-text for the short story "Ja kao kći" [Me as a Daughter], and on the other hand on the aforementioned short story. The paper highlights the importance, anticipatory qualities, and potential epochal features of these texts to lay the groundwork for future analyses of Dukić's oeuvre. It aims to demonstrate why and how her work might be more relevant than ever in contemporary literary discourse.

**Keywords:** Selena Dukić, "Ja kao kći" [Me as a Daughter], women's authorship, modernism, avant-garde, feminism

**Zorana Simić, Ph.D.** (1992, Brus, Serbia) is a research assistant at the Institute for Literature and Arts in Belgrade, working in the Department of Periodicals in the History of Serbian Literature and Culture. Additionally, she is pursuing a master's degree in the study program "Master Academic Studies of Political Science – Gender Studies" at the Faculty of Political Sciences, University of Belgrade, supported by the "Žarana Papić" scholarship from the Reconstruction Women's Fund. She obtained her BA (2015) and her MA degrees (2016) from the Department for Comparative Literature and Literary Theory, at the Faculty of Philology, University of Belgrade. At the same faculty, Zorana defended her doctoral thesis in 2024, titled *Women Periodical Editors in the Kingdom of Serbs, Croats and Slovenes / Yugoslavia: Biographical, Literary-Historical and Typological Aspects*. Her research interests include Serbian and Yugoslav periodicals, literature, and culture of the 20th century, as well as contemporary (literary) theories and the history of feminism. She regularly publishes literary reviews and essays. Zorana lives in Belgrade, Serbia.

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**Gorana Stevanović\***

National Library of Serbia

Belgrade

Serbia

## **The Graphic Sheet as an Open Field of Artistic Practice of Bosiljka Kićevac Popović**

Within the exceptionally rich creative oeuvre of the artist Bosiljka Kićevac Popović (1932–2016), the central position occupied by book and magazine illustrations intended for children stands out. However, her significant and indispensable contribution to the medium of graphic art is noteworthy. This paper focuses on her work in the field of graphic art, which developed parallel to her illustrative practice. The interpretation of Bosiljka Kićevac's artistic practice takes as its starting point the broader social context of the bourgeois milieu of the distinguished Belgrade family from which she originated. This social context is essential for understanding the personal and micro-identity that shaped her personality. On the other hand, the broader context of national identity interpretation (through the historical legacy of the Kosovo epic and folk tales), serves as crucial reference point in her work. Her introspective experience of urban scenery observed from the window of her studio, is characterised by a subtle transition from the intimate interior space to the external world, where the toponyms of Belgrade become recognisable graphic symbols. In a series of historically themed graphics, she combines motifs in a style and expression that are not confined to stereotypical "female iconography" but rather draw on to elements borrowed from literary narration, such as folk and epic templates. This approach applies the principle of chaining images that simulate framed segments, resembling a filmstrip. In her book illustrations using the linocut technique, folklore motifs are intertwined with fairy-tale elements of imagination and fantasy, resulting in a strong visual impact. The pinnacle of her graphic work is found in a series of linocuts on the theme of Serbian folk proverbs, where she interprets folk life with satirical, grotesque, and symbolic iconography. Part of her artistic practice was also dedicated to creating pictorial ex-libris, which are interwoven with elements of folklore and Zodiac symbols. Here, her visual language is simplified and refined, with a discreet dose of caricature and cheerful humour, consistent with much of her work.

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\* gorana.stevanovic@nb.rs; goraana.stevanovic@gmail.com

**Keywords:** Bosiljka Kićevac, graphics, linocut, illustration, ex-libris.

**Gorana Stevanović, Ph.D.**, was born in Belgrade in 1975. She graduated from the Faculty of Philosophy in Belgrade, at the Department of Art History. She worked as a curator at the Museum of Applied Arts in Belgrade (2002); as a librarian responsible for organizing cultural programs in the Marketing Department and the Local History Department of the Belgrade City Library (2003-2005); as a curator and PR manager at the Belart Gallery (2006); as a bibliographer and editor for retrospective bibliography in the Bibliographic Department (2007-2019), and then as a senior librarian for the Graphic Collection and Art Collection (2019-) at the National Library of Serbia. She is the author of numerous art exhibitions and catalogs, as well as scholarly and professional texts in the fields of applied arts and librarianship.

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**Divna Stojanov\***

Association of Theater Critics and Theatrologists of Serbia  
Serbia

## **Contemporary Serbian Female Playwrights**

This presentation aims to introduce and analyse the plays written by a new generation of Serbian female playwrights born in the 1990s. This group includes the works of Tijana Grumić, Mina Petrić, Aleksandra Jovanović, Marija Pejin, and Irena Parezanović. Following the previous generation of established and award-winning female playwrights such as Tanja Šljivar, Olga Dimitrijević, Maja Pelević, and Minja Bogavac, a new generation of female voices has emerged. They bravely address feminist themes and women's experiences through various styles, genres, and historical periods. This presentation contextualises the plays of these young authors, provides insight into the legacy of their predecessors, and highlights the innovations they bring to their work. It also emphasises the potential of these plays and explains why institutional theatres should support their work.

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\* divnans@gmail.com

**Keywords:** female playwrights, 21st century, theatre dramaturgy

**Divna Stojanov, M.A.** (Novi Sad) holds a BA and MA in Dramaturgy. She has received the Jovan Sterija Popović Award for Theatre Criticism. For two years, she worked as a collaborator in the Drama and Fiction Program of Radio Television Vojvodina. Her plays have been publicly read at the Sterijino Pozorje festival, Bitef Polyphony, and Theterim Bahnhof. Divna has received the Zmajevе dečje igre Award for the best contemporary monodrama for children, the Pavle Janković Šole Award for the best children's play, and the ATAK award for the best short drama on a Balkan theme. She writes plays for both children and adults, as well as theatre critiques.

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**Žarka Svirčev\***

Institute for Literature and Art

Belgrade

Serbia

## **The Feminist Discourse of Judita Šalgo's Neo-Avant-Garde Texts**

Judita Šalgo's creative activities in the late 1960s and early 1970s (translation, criticism, poetry, performance work) are considered integrally and interpreted as the initial articulation of feminist literature/art in Yugoslav/Serbian culture after the Second World War. Research attention is directed toward the author's translations of Katalin Ladik's poetry, the critical notes accompanying them, and the texts gathered in the book *67 Minutes Aloud*. The translation of Katalin Ladik into the Serbian-Croatian language can be seen as translation activism. By translating her poetry, Judita Šalgo conveyed to the Yugoslav cultural community the feminist discourse characteristic of Katalin Ladik's poetry. Feminism is also inscribed in the immanent poetics of Judita Šalgo, and it can be mapped in her metapoetic reflection. Šalgo's feminist interventions in the dominant politics of literature are interpreted in their closeness to the theoretical reflection on language by French poststructuralist theorists Hélène Cixous

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\* zarkasv@yahoo.com



and Julia Kristeva. In this context, starting from the collection *67 Minutes Aloud*, the paper abstracts the concept of the textuality of breath as the authentic and unique feminist poetic practice of Judita Šalgo. At the same time, that concept is proposed as a potential heuristic matrix of exceptional potential.

**Keywords:** Judita Šalgo, neo-avant-garde, feminism, textuality of breath

**Žarka Svirčev, Ph.D.** is a Senior Research Fellow at the Institute for Literature and Art in Belgrade, in the Periodicals Department for the History of Serbian Literature and Culture. She has published the books in Serbian, including: *Ah, that identity! Deconstruction of Gender Stereotypes in the Work of Dubravka Ugrešić*, *Vinaver's Literary Republic*, *Portrait of the Predecessor: Draga Dejanović*, and *Avant-Garde Women. Essays on Serbian (Female) Avant-garde Literature*. She co-edited the conference proceedings book *Women's Movement: 1920–1938* with Jelena Milinković and edited the collection of papers *Becoming a Women Writer in Serbian culture*. Additionally, she edited the book *Nemiri između četiri zida: izbor pripovedaka književnica prve polovine 20. veka* [Riots Between Four Walls: A Selection of Short Stories by Female Writers of the First Half of the 20th Century].

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### **Nataša Tasić\***

The Academy of Applied Preschool Teaching and Health Studies  
Kruševac  
Serbia

## **Representation of Female Identity in Music Culture Textbooks for Gymnasiums in Serbia**

This paper starts from the theoretical assumption that Music Culture textbooks, like other educational resources, tools for reproducing prevailing gender relations within society. At the same time, these textbooks can serve as channels for challenging traditional social norms. Although Serbian legislation and education policies do not

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\* n.tasic@vaspks.edu.rs

explicitly promote gender discrimination, national strategies on gender equality acknowledge that many textbooks still contain stereotypical content, patriarchal patterns, and masculine domination. This context frames the gender analysis of Music Culture textbooks used in general and mathematical gymnasiums in Serbia. The aim of this research is to identify and describe the key mechanisms through which female identity is represented in these textbooks. The focus is not only on female composers and artists but also on the general treatment of female identity within compulsory schoolbooks. Through this analysis, the paper seeks to determine whether and to what extent Music Culture textbooks promote gender equality and affirm women's contributions to the arts and culture throughout history.

**Keywords:** gender, Music Culture, textbook, gender, stereotype

**Nataša Tasić, Ph.D.**, holds a PhD in the Theory of Dramatic Arts, Media and Culture, Media and Culture from the Faculty of Dramatic Arts in Belgrade. She obtained her master's and bachelor's degrees from the Department of Music at Academy of Arts in Novi Sad. She is a professor at Academy of Applied Preschool Teaching and Health Studies in Kruševac. She has authored numerous papers, music critiques and texts published in Serbian and international journals. In 2020 she launched the blog *Priredba i društvo*, where she actively discusses issues such as the role of music in education for democracy, cultural policies, music performances at state-organized ceremonies, and contemporary circus art.

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**Srđan Teparić\***

University of Arts Belgrade

Faculty of Music

Serbia

## **Women Composers and their Role in Creating the *New Sensibility* of Serbian Music in the First Two Decades of the 21st Century**

The thesis on the new sensibility is novel and has emerged from facts related to the overall Serbian music of the first two decades of the 21st century. It focuses on compositions predominantly within the expressive genre, transitioning from lyricism to the transcendent, while considering various contexts. The entire “movement” is rooted in the pastoral mode, a comprehensive stylistic complex embedded in the deep structure (archetype) of what originates from a difficult-to-explain layer historically referred to as the folk essence, folk spirit, and the like. If we were to classify certain musical works as “emotional,” even the smallest gesture of what might be called “pure” emotion suffices – a gesture that can stand apart from the contextual collages of diverse references we associate with postmodernism. Such a context could be seen as a paradigm for the entirety of new Serbian music. Works from this period share a common thread of nostalgia, with female composers playing a prominent role in shaping the entire movement based on emotionality and a form of new romanticism. The goal is to demonstrate that precisely the “structure of feelings” in the present time allows female composers to establish themselves as significant representatives of the Serbian art music scene. Notable works by our prominent female composers, such as Ivana Stefanović, Anja Đorđević, Isidora Žebeljan, Irena Popović-Dragović and others will be discussed in this context.

**Keywords:** New sensibility, pastoral, irony, emotion, Serbian female composers

**Srđan Teparić, Ph.D.**, is an Assistant Professor at the Department of Music Theory at the Faculty of Music in Belgrade, where he also obtained his PhD in 2016. His scientific research focuses on the semantics of music, semiotics and hermeneutics. He

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\* teparic@fmu.bg.ac.rs

is a regular participant in scientific conferences and has authored articles published in journals such as *New Sound*, *Musicology*, *Književna istorija*, and *Contemporary Music Review*. His research interests are highlighted in his doctoral thesis, *Resemantisation of Tonality in the First Half of 20th Century*. He is a member of the Serbian Society for Music Theory, the Serbian Musicological Society and the Composers Association of Serbia – Section of Music Writers.

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**Sonja Veselinović\***

University of Novi Sad  
Faculty of Philosophy  
Serbia

## **Individualism as a Resistance: Biljana Jovanović's Literature and Activism**

Biljana Jovanović (1953–1996) was a contemporary Serbian writer whose literary work and social activism were thematically and conceptually intertwined. She explored new poetic directions and relevant social issues from one book to another, maintaining a high level of subversiveness and polyphony without conforming to recognisable stylistic and ideological solutions. The reception of her literary work is somewhat paradoxical: in certain circles, she is considered a cult writer, yet her books and their influence are rarely a subject of critical or scholarly attention. Jovanović's engagement in the struggle for human rights, freedom of speech, and in anti-war projects (such as the Civil Resistance Movement and the Flying Classroom-Workshop) and demonstrations in 1991–1992 was uncompromisingly directed against authoritarianism, nationalism, and patriarchy. This paper examines the interplay of biography, philosophical education, and literary explorations in Biljana Jovanović's accomplishments as a cultural figure.

**Keywords:** Biljana Jovanović, poetics, feminist literary criticism, reception, cultural field, activism

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\* sonja.veselinovic@ff.uns.ac.rs

**Sonja Veselinović, Ph.D.** (1981) is an Associate Professor in the Department of Comparative Literature at the Faculty of Philosophy in Novi Sad, where she completed her undergraduate and master's studies, earning her doctorate in 2014. She teaches courses in 19th and 20th-century literature, literary theory, and translation theory. She has published two books *Prevodilačka poetika Ivana V. Lalića* [The Translational Poetics of Ivan V. Lalić, 2012] and *Recepcija, kanon, ciljna kultura* [Reception, Canon, Target Culture, 2018]. Additionally, she edited the selections *Ivan V. Lalić* (2015) and *Vladislav Petković Dis* (2021) in the series *Ten Centuries of Serbian Literature* published by Matica srpska. She has authored numerous scholarly articles and book chapters in the fields of comparative literature, translation theory, and interdisciplinary literary studies.

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**Petra Zidarić Györek\***

Music School Varaždin  
Croatia

**Nataša Maričić\*\***

Music School Varaždin  
Croatia

## **The Project *She Is Music*: The Reception of Female Composers – Dora Pejačević, Ivana Lang and Margareta Ferek Petrić**

In 2023, the Varaždin Music School launched the project titled *She Is Music* that confronts students, teachers, and wider audiences with the (in)visibility of female composers in Croatian concert programs and music curricula. To highlight these issues, we conducted an analysis of the inclusion of compositions by female composers during the 2021/2022 concert seasons. Our focus includes three female composers from different periods: Dora Pejačević, Ivana Lang, and Margareta Ferek Petrić. This case study provides insight into the reception and evaluation of their work. The goal of the

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\*petrazidaric@yahoo.com

\*\*natasa.maricic21@gmail.com

project is to lay the groundwork for a platform promoting gender equality in creativity through education and to enhance the integration of female composers' works at all levels of musical activity, and offer an example of good practice for similar initiatives in the region.

**Keywords:** music education, equality, inclusion, female creativity, contemporary music

**Petra Zidarić Györek, M.A.,** is pursuing a doctoral study program at the University for Music and Performing Arts in Graz under the mentorship of Christian Utz, Peter Revers and Wolfgang Gratzner. Her main research interests focus on the interaction between contemporary music and various musical cultures. She is currently the Vice President of the Croatian Association of Music Theorists and teaches musico-theoretical subjects at the Varaždin School of Music in Croatia.

**Nataša Maričić, M.A.,** completed her musicology studies at the Faculty of Arts in Ljubljana. She currently teaches music history at the Varaždin School of Music and works as a music journalist and music organizer. She also occasionally participates in musicological conferences and contributes to specialized journals. As a music journalist, she has published in various periodicals and daily newspapers. Her contributions have appeared in *Musicological Annual*, *Works of the Croatian Academy of Sciences and Arts*, *Problems*, *Matica hrvatska*, the *Biographical Lexicon* of the Croatian Lexicographical Institute in Zagreb, and in a series of monographs related to the musical life of Varaždin.

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