

RAINBOW

DOČEK_____2

programme: 37–39

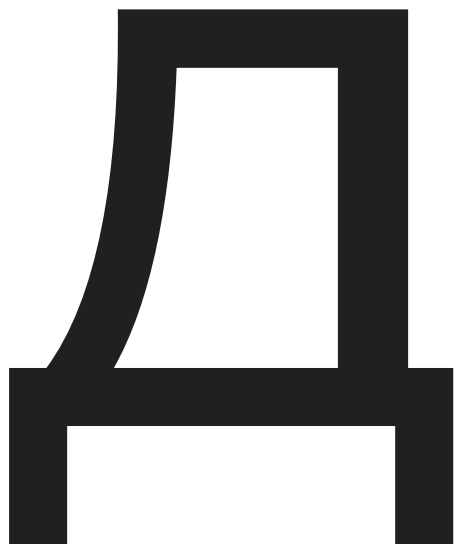
MIGRATIONS_____40

programme: 86–92

дошк

‘DOČEK’ AS A BRIDGE THAT CONNECT

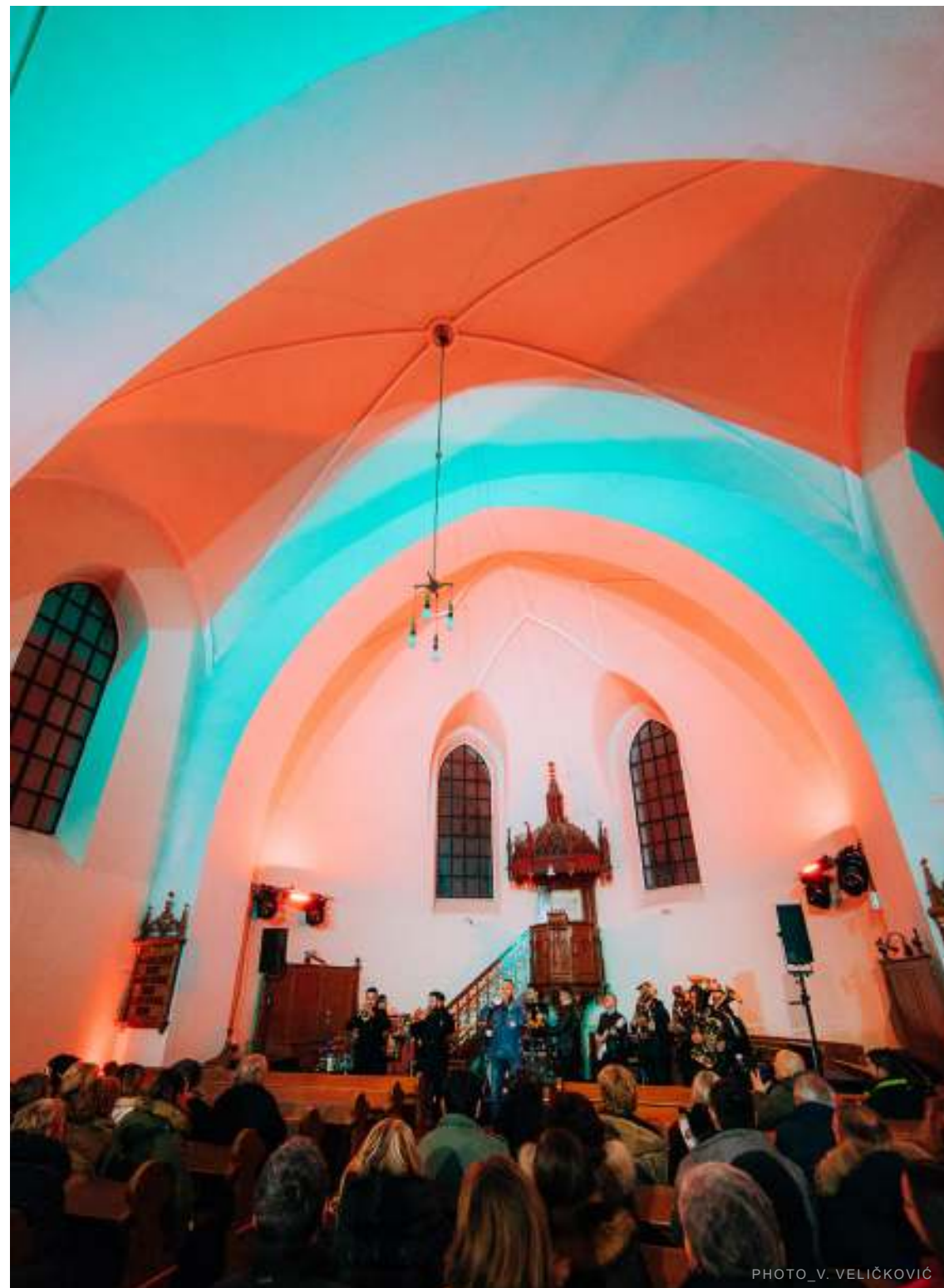
TWO NEW YEARS, TWO TIME CALCULATIONS, TWO ALPHABETS AND TWO ARTS, THROUGH TWO PROGRAMME CONCEPTS AND TWO OPENINGS OF THE EUROPEAN CAPITAL OF CULTURE, WILL BE A UNIQUE CELEBRATION IN EUROPE. THEREFORE, THE CITIZENS OF EUROPE, JOIN US IN THE CELEBRATION OF THE INTERCULTURAL IDENTITY OF NOVI SAD THROUGH A SPECIALLY DESIGNED OPENING PROGRAMME, WHICH WILL CELEBRATE THE VALUES OF DIVERSITY THROUGH TRADITIONAL AND CONTEMPORARY ARTISTIC EXPRESSION AT NUMEROUS CITY LOCATIONS. BY CELEBRATING DIVERSITY AND CREATIVITY, AND THROUGH GREAT PERFORMING SPECTACLES, ATTRACTIVE LIGHT AND DIGITAL FORMS OF EXPRESSION, AS WELL AS MULTIMEDIA EVENTS, WE WILL CREATE A UNIQUE ATMOSPHERE THAT WILL SERVE AS AN OVERTURE FOR THE EXCITING YEAR OF THE EUROPEAN CAPITAL OF CULTURE TITLE, FILLED WITH UNIQUE ARTISTIC AND CULTURAL PROGRAMMES.



The transition from one year to another and the merging of two time calculations within 'Doček' were an occasion to think about time and energy, and through them about people, processes, spaces and programmes, in order to show how powerful culture can transform our experience of the world. The official opening programmes of the European Capital of Culture take place as we celebrate time – its measurement, as well as its symbolic and culturological meaning. At the beginning of the 20th century, only in one region in France were there four different ways to measure time, whereas just a few decades earlier there had been over 50. Then came a huge transformation: at 10 o'clock in the morning on 1 July 1913, a time signal was sent from the Eiffel Tower all around the world. Independent local times gave way to the global electric network. Thus was born the 'world's' standard time, in other words, a normative measure of time that now determines when we wake, eat, read the news, move, go about our daily lives ... and celebrate the title year as European Capital of Culture! Local times certainly had their charms, but the world submitted to a new energy: the impulses that travelled across the globe at the speed of light.

But there is more to it! Over a century later, in today's global world, we are constantly rediscovering and creating the charm of the local, because 'diversity is our strength.' This is, after all, the belief on which our 'Rainbow' programme arch rests. A century after the global standardization of time, the title of European Capital of Culture is a long-awaited framework allowing us to present the ways in which a pluralism of local values blends with common European values, and show not only how it is possible to move past the binaries on which many insist, but also how to live in and enjoy the passages that connect the divided shores of the visible and invisible. The Doček programme, like Novi Sad itself, is an expression of such a passage.

New Year's Eve (Doček) in Novi Sad has a unique multiculturalism: the New Year is greeted twice, according to the 'new' Gregorian and 'old' Julian calendars, on 31 December and 13 January. This dualism inspires us to consider the temporal aspect of Doček figuratively, from two culturological perspectives. The first, a 'Byzantine' or 'Serbian national calendar', follows the church calendar, which was in use in Serbia until 1881. According to this calendar, we entered the 7530th year of the world's existence, which will last until the spring of 2022. This 'national' calendar takes us in the direction of tradition and its contemporary interpretation, programmes that take up the past in new ways, such as marking of the holiday in cultural stations, the opera Vladimir and Kosara, or the large spring gathering in Vrdnik to celebrate ancient natural cycles and the new year according to the folk calendar. The second calendar is the Gregorian, used in Serbia since 1919, and which over the last 100 years has become global: this calendar will help us demonstrate, through different aspects of the programming, how Novi Sad is a modern city with a long history reaching as far back as the Neolithic era, which we'll see in an intriguing chronology of the area installed in Theatre Square in the city centre, along the line that once marked the beginning of Jevrejska Street.



PHOTO_V. VELIČKOVIĆ

Being aware of the complexity of the phenomenon of tradition, we wished to use their symbolism to turn the city into a festive space that will take Novi Sad residents and all their guests to the streets in honour of the European idea of cultural plurality – from 31 December until 12, 13, and 14 January, when, indoors and outdoors, various programmes that celebrate the New Year and all the new bridges that the European Capital of Culture is building among the people, will take place. On the last day of December, in Novi Sad, the New Year's celebration will include not only the city centre, but also one of the main boulevards, as well as the Suburbium of the Petrovaradin Fortress. Doček, according to the Julian calendar, 13 January 2022, will be marked by events in the evening, at over fifty indoor locations across the city, with the participation of over four hundred artists and musicians from Europe, revealing not only new music trends but also new spaces placed in the service of culture. For years, 'Doček' has been discovering new locations where culture unites the incompatible: the most avant-garde band of the former Yugoslavia, Laibach, performed at the Serbian National Theatre; the world's best trumpeter Dejan Petrović brought the sounds of his brass band to the Reformed Church; sevdalinka was performed at the Synagogue; brilliant jazz in Radnički Dom; and experimental electronic music was played in Matica Srpska. We're proud of the fact that the following artists have performed during 'Doček': the best young European jazz bassist Kinga Głyk, violinist Stefan Milenković and the London Symphony Orchestra's first violinist Roman Simović, while the world's finest opera bass, Alexey Tikhomirov, performed in Serbia's oldest theatre. In 2022, we continue the tradition! And from now on: as a part of the capacity building of both the stage and its international profile, 'Doček' represents one of the most significant segments of the entire years-long enterprise of Novi Sad as European Capital of Culture. One might say that 'Doček' has succeeded in using a rather unassuming part of the calendar year to draw scores of foreign and Serbian artists, residents and visitors, and breathe new life into the city in a cultural, social and economic sense, all the



while stimulating development of the city's tourist potential. And so it is that the transformed, post-2022 'Doček' will remain the permanent legacy of the European Capital of Culture.

Of course, the crowning glory and main events of 'Doček' in 2022 are the programmes of the European Capital of Culture's double opening. We'll bring together two time calculations, two openings (outdoors and indoors), two alphabets (Cyrillic and Latin), two arts (visual and performing) and two programme concepts, Energy and Time. The fifth 'Doček' will feature a large-scale multimedia exhibition inspired by energy and time, and indeed two world-class scientists, Nikola Tesla and Milutin Milanković, whose work will be symbolically presented through various artistic expressions and through several exhibition

concepts. In that manner, we will transform the scientific perspective of these two phenomena – energy and time – into art, express and thematize them through their cultural aspects.

With their themes, values and metaphors, all 'Doček' programmes announce the Novi Sad – European Capital of Culture's year-long programme: '4 New Bridges'. In the words of the authors of an interesting anthology on the Danube, which will be featured in the Danube Sea programme arch of summer 2022: 'The Danube, with its bridged landscape, is inscribed in our European, as well as our diverse national and regional, memories'. Bridges cross borders and master the river as an obstruction between two shores. They have always presented challenges and been the dreams of mythographers, writers,

historians, adventurers, military leaders and engineers. Diversity is our strength means that our idea of new bridges isn't just an expression of a dream that connects the opposing, or transcends differences – it's something more. We hope to show that the bridge or passage itself is a good place, a symbol of the strength of European culture, and its *unitas multiplex* as the inscription on countless creative energies in real time and space. Similarities bind us, but differences are what can give our unity purpose. The passage or bridge is a place in life full of meaning, which establishes the border and balance between order and chaos. Novi Sad 2022 means that people's invisible energy and time, through their processes, build into visible spaces and programmes. That's why we're grafting energy and time – '4 New Bridges'!



doček 2022

WILL BE TRANSFORMED WITHIN 'DOČEK' INTO A SERIES OF ARTISTIC PROGRAMMES INSPIRED BY THE CHARACTER AND WORK OF NIKOLA TESLA, WHO HIMSELF FOUND A WAY TO MAKE A BRIDGE BETWEEN THE OLD AND THE NEW, TO TRANSFORM THE OLD INTO THE NEW BY STUDING THE ENERGY, AND THUS CONTRIBUTE TO ONE OF THE EPOCHAL CHANGES IN OUR CIVILIZATION. INSPIRED BY THE WORK OF ONE OF THE WORLD'S GREATEST SCIENTISTS, A SERB BY ORIGIN AND THE FIRST HONORARY CITIZEN OF NOVI SAD, WE'LL CREATE A SYMBOLIC BRIDGE BETWEEN THE 'OLD' AND THE 'NEW' YEAR. IN THE CITY CENTRE, THE CITIZENS OF NOVI SAD AND THEIR GUESTS WILL SEND OFF 2021 WITH A THEATRE PRODUCTION, 'TESLA INVENTARTIST', AND AFTERWARDS THEY WILL FORM A CEREMONIAL PROCESSION FROM THE CITY CENTRE TO THE SUBURBIUM OF THE PETROVARADIN FORTRESS, SO AS TO STEP INTO 2022 AS PART OF A UNIQUE MULTIMEDIA EXHIBITION DEDICATED TO TESLA. IT WILL TRANSFORM OUR USUAL EXPERIENCE OF THE CITY, WHICH WILL BECOME AN OPEN-AIR LIGHT GALLERY ON NEW YEAR'S EVE.

Although he never visited Novi Sad, the giant of modern science Nikola Tesla was the first individual to be declared an honorary citizen of Novi Sad back in 1936. Today we symbolically bring him back to Novi Sad: European Capital of Culture. We wish to honour Tesla as a famous figure of world culture, who within himself unified the different values behind the Novi Sad 2022 programme: mobility, innovation, durability, dedication, process and – energy. Above all, in our efforts to celebrate the values of our dualisms, we quietly and humbly heed his wise words: 'Our faults and our virtues are not separate, like force and material. If we divide them, we cease to exist'. 'Doček' symbolically implements ideas about the connecting dualities of our (local and global) world, about their coexistence, about the unity of differences – between two calendars, day and night, light and darkness, sound and image, past and future, tradition and modern technology, which is connected by a single energy, just like with Tesla. The baroque ambience of the Suburbium of the Petrovaradin Fortress – renovated after 300 years thanks to one of the major infrastructure projects of the European Capital of Culture – will become a space of encounter of these opposites through a large multimedia exhibition, united by the energy of light. Exploring light as a life principle that connects all levels of existence, European artists will, through various media, turn Suburbium into a space of encounter that pulls us out of our everyday routines.

'Novi Sad – European Capital of Culture' along with the city of Novi Sad, and Serbia's oldest theatre, the Serbian National Theatre, wishes to change the prevailing concept of New Year's Eve, which is usually connected with concerts, and to position Novi Sad on the regional map with different celebration on 31 December. The citizens of Novi Sad will have a chance to celebrate the New Year on the central city square with the premiere performance of the *Tesla: Inventarist play*¹. On this occasion, some of the most influential Serbian artists of various disciplines will gather in Novi Sad: Nebojša Bradić directs *Tesla: Inventarist*, a play based on Vladimir Pištal's novel, 'Tesla, a Portrait Between Masks', which won the NIN Award, music composed by world-famous Aleksandra Vrebalov and a set designed by Miodrag Tabački.



TURNING THE CITY INTO A BIG HOLIDAY STAGE

the citizens of Novi Sad and their guests will, following the play in the city centre, form a procession that would go from one of the former central Novi Sad pedestrian paths (promenade) to the Varadin bridge and then to the Suburbium of the Petrovaradin Fortress, where the opening of an open-air multimedia exhibition – *Tesla Light Gallery*² is planned. The ‘Novi Sad – European Capital of Culture’ Foundation, with the great help of the City Administration for Construction Land and Investments, and in cooperation with the Novi Sad Faculty of Technical Sciences, the Novi Sad Academy of Arts and the spatial design studio ‘Modelart Architects’, enabled a group of artists to guide Novi Sad residents through inspirational

spaces of a baroque town that will be transformed by impressive artistic interventions. The space installations will reveal various aspects of light as a medium of artistic expression, realized through various discoveries by Tesla, as well as his unrealized dreams. The Varadin Bridge, the old building of Beogradska Street and the Belgrade Gate itself – all architectural objects which we must pass – will take on a monumental game of light, movement and sounds through wired, dynamic, wireless and interactive audio-visual lighting technologies, including 3D projections.

Tesla Light Gallery is a product of the combined creative energies of several of today’s internationally recognized artists from different cities that have carried the title of European Capital of Culture. Award-winning visual artist Petko Tančev comes from the Bulgarian city of Plovdiv (ECoC 2019). He uses the latest technology to create virtual lights that interfere with our usual perception of physical light. Ivan Marušić Klif’s experimental work has received accolades in the Croatian art scene; he was the director of the Vector Hack Festival of experimental graphics in Rijeka (ECoC

2020–2021) in 2018 and 2020. The project will also include the talents of Italian artist Alberto Novello, known for his use of repurposed found or deconstructed analogue devices from the past (oscilloscopes, early gaming consoles, video-mixers and lasers) in order to research the connection between sound and light in the form of contemporary installations and performance. This team of experienced artists – all of whom, except Ivan Marušić Klif, are in Serbia for the first time – will be joined by set-design students from the Faculty of Technical Sciences in Novi Sad; the project is implemented in cooperation with the City Administration for Construction Land and Investments (Novi Sad) and Modelart Architects spatial design studio (Novi Sad). The synergy of artists from different parts of Europe is the most fitting herald, both of the opening of the European Capital of Culture, as well as the diverse programming that fills the title year under the slogan ‘4 New Bridges’.

After the visual spectacle that will turn the entire Suburbium into a light stage, the event *Tesla - Light Gallery* festival will continue with a series of concerts on New Year’s Eve, as well as on 1

and 2 January. As part of the musical part of the programme, which will continue the tradition of celebrating the New Year and complete the modern and experimental visual ambience of the celebration in the Suburbium, local and regional performers will perform, including – well known to the Novi Sad audience – Croatian electropop duo *Nipplepeople*, which gathers after 30 years for this occasion, Belgrade band ‘Kanda, Kodža i Nebojša’, as well as Novi Sad DJ trio Noise Destruction. The two evenings of the concert will be marked by two Austrian bands – *Elektro Guzzi*, whose music examines the limits of live performance in the field of techno music, but also the iconic duo *Kruder & Dorfmeister*, known for their trip-hop remixes of pop and hip-hop songs.

As an introduction to the euphoric atmosphere of the opening ceremonies, but also of all the events planned for the celebration of 7530, the *Festival in Public Spaces – Warm Up*³ implemented by the *Inbox* artistic association, with a rich music programme will be held on 12 January at several locations in the city centre.

PHOTO_L. ANDRIĆ

до̑ек 7530

WE ORGANIZE IN HONOUR OF THE TRADITIONAL 'SERBIAN FOLK' CALCULATION OF TIME, BUT ALSO THE JULIAN CALENDAR ACCORDING TO WHICH THE (SO-CALLED ORTHODOX) NEW YEAR IS CELEBRATED ON 13 JANUARY. ON THAT DATE, MANY LARGE EXHIBITIONS, THE OPENING CEREMONY OF THE MUSIC PROGRAMME, AS WELL AS THE CENTRAL EVENT – THE PERFORMANCE OF THE GRAND OPENING OF THE EUROPEAN CAPITAL OF CULTURE TITLE, WHICH WILL COMBINE SEVERAL ARTISTIC EXPRESSIONS AND TRADITIONS IN AN IMPRESSIVE WAY, AWAIT US. THE HUGE RIVER OF PEOPLE THAT WILL MOVE THROUGH THE CITY IN THAT PERIOD WILL SYMBOLIZE THE RIVER OF TIME, WHICH CONNECTS THE PAST (TRADITIONAL CALCULATION) IN 7530 AND THE FUTURE (GLOBAL CALCULATION) IN 2022, AS WELL AS THE MATHEMATICAL CALCULATIONS OF MILUTIN MILANKOVIĆ AND MILEVA MARIĆ-EINSTEIN WITH ARTISTIC EXPRESSIONS.

AFTER ENTERING 2022 TOGETHER WITH THE WHOLE WORLD ON 31 DECEMBER, WE WILL TURN TO OUR TRADITIONAL WAY OF CALCULATING TIME, WHICH IS RESERVED FOR 13 JANUARY AND IS BASED ON THE 'SERBIAN FOLK' CALENDAR. TRYING TO RE-ACTUALIZE AND REINTERPRET THIS IMPORTANT ELEMENT OF THE LOCAL CULTURAL HERITAGE, THE 'DOČEK' PROGRAMME WILL DEAL WITH TIME ITSELF, WITH OUR CITY THROUGH TIME AND OUR RELATION TO TIME IN 7530, EXTREMELY IMPORTANT YEAR FOR US AND OUR CITY.

MEETING A DIFFERENT CALCULATION OF TIME

All cultures had their own way of dealing with the phenomenon of time and the human need to delineate and conquer time with myths, measurements, calendars and constant monitoring of everything that moves and revolves around us in space. Despite our efforts to explain and connect everything, time is always slipping away irreversibly. 'Doček' is certainly a critical point in time, the moment in which we break it, round it off, send it off and welcome it, thus one of the central events in this programme arch is the exhibition entitled *Time and Universe*⁴. The exhibition is envisaged as a journey from darkness to light, from chaos to space, and framed by the story of the great world scientist from Novi Sad, Milutin Milanković. It will also deal with the concept of time through the centuries, as well as the relationship between man, time and science. The authors Dušan Jovović and prof. Aleksandar Petrović, PhD, have chosen the life and work of the celebrated scientist, who as academician and professor at the University of Belgrade, found success in multiple disciplines: mathematics, meteorology, climatology, astronomy, geology, geophysics, geography and civil engineering. He was born in the village of Dalj, next to the Danube, and the Danube, with its grand size and rich symbolism, served as the basis for his creative obsession with time and space, as well as his desire to build new bridges between different spheres of knowledge. As a scientist, he was preoccupied by the big questions that lie at the foundation of all civilizations: the laws of the sun, the change of the seasons and the confirmation of a reliable calendar. He is the creator of the Revised Julian calendar, known as Meletija's or the New Julian calendar, and it is the most precise calendar in terms of the tropical year. The scientist Milanković travelled through 'distant worlds and times'; in honour of his contributions to astronomy, one crater on the dark side of the Moon and one crater on the Mars are named after him. His well-known book, *Kroz vasionu i vekove* (Through Distant Worlds and Times), which many consider among the best written works of popular science, was published in 1928, in Novi Sad, in the magazine *Letopis Matice Srpske* (Yearbook of the Matica Srpska), the oldest European periodical

still in print today. Milanković's book has been a guiding idea for this exhibition, as well as the entire concept of 'Doček'. In that manner, we can say that Time and Universe is an interactive multimedia exhibition that traces Milanković's creative scientific obsessions. The exhibition space of Studio M, which was provided to us with the help of the Provincial Government, will be completely structurally and scenographically adapted for exhibition concepts marked by different multimedia solutions. For example, virtual 3D human figures in motion, together with devices that ring with analog sound and mix with the digital sound of the environment, will talk about the passage of time. The exhibition will evoke the early humanity and the mythological ideas that the first civilizations had about the time, from the Vinča culture, through the Egyptian, Aztec and Mayan civilizations, all the way to ancient Greece. All this heritage of different civilizations will be symbolically merged in the reconstructed study of Milutin Milanković, which he described as follows: 'My study is but a modest, yet comfortable refuge. There, protected from the double burden of the outside world, I feel indescribably well; here I read, think, dream, sometimes even doze... Should I glimpse the Moon, I climb up to it and walk its surface, examining up close that which interests me on the Moon maps. Should a planet appear, I fly off to test the results of my mathematical investigations on the climate of planets on site'. In this magical room visitors can see a comparison of all major calendars, with the help of a hologram of one great traveller through time and the universe, Milutin Milanković

EXCITING CHRONOLOGY OF NOVI SAD

DESCRIBES OUR CITY THROUGH TIME. IT MEANS TO INTERTWINE THE VISIBLE AND THE INVISIBLE, TO TELL THE IMMEASURABLE THROUGH WHAT CAN BE MEASURED – TO SEE THE CITY AS A FLOW, AND TIME AS A MULTI-LAYERED FORTIFICATION. ALONG THE WAY, SCIENCE AND ART MUST SPEAK TOGETHER, OR THROUGH EACH OTHER, TIME MUST BE AS MUCH A PUZZLE AS INSPIRATION, AND THE CITY MUST BE MELTED – TO BE HISTORY IN ITS MODERN MOMENT, AND TO TALK ABOUT ITS CONTEMPORARIES THROUGH EVERY MOMENT OF ITS HISTORY.

Following one such idea, the *Exciting Chronology of Novi Sad*⁶ will be inscribed in the Theater Square within the ‘Doček’ programme. Although its history as a free royal city called Novi Sad – i.e. *Neoplanta*, *Neusatz* or *Újvidék* – begins 274 years ago, when in 1748 the Habsburg Empress Maria Theresa granted it that status, our city is one of the great crossroads of European civilization. As part of an area inhabited in the 6th millennium BC and in which the Neolithic revolution took place, Novi Sad is marked by this long continuity of life, which makes it part of ‘Old Europe’ – the term Lithuanian archaeologist Marija Gimbutas calls Neolithic culture of Europe. Thus, from the Starčevo culture (which was part of the Neolithic revolution and the appearance of the first agricultural cultures), through Roman times, migration of peoples and conflicts of empires (Byzantium and Hungary, the Habsburg Empire and the Ottoman Empire), this region has been inhabited for 7 millennia. Hence the question of whether Noah’s dove of peace on the coat of arms of Novi Sad is just a symbol of tolerance and constant striving for peace, or perhaps it suggests the year 7530, which we count

from the moment of the biblical flood according to the ‘Serbian folk’ calendar and which we celebrate within ‘Doček’ and throughout the year of European Capital of Culture.

Despite the symbol of peace on its coat of arms, Novi Sad was marked as a great crossroads of European civilization by many riots of local and European proportions, until the signing of the up to the Treaty of Karlowitz (1699), after which begins the building of what was then the largest artillery stronghold in Europe: the Petrovaradin Fortress, today the city’s recognizable symbol. After the fortress and the status of a free royal city received in the 18th century, the city began a phase of modernization at various levels. From the capital of Serbian romanticism and Serbian intellectual thought in general at the beginning of the 19th century, when the forerunners of today’s most significant cultural institutions such as the Serbian Reading Room, the Serbian National Theatre or the Matica Srpska (immigrated from Budapest) were founded in the city, all the way to the revolutionary riots of 1848. Novi Sad witnessed a turbulent



PHOTO_J. IVANOVIĆ

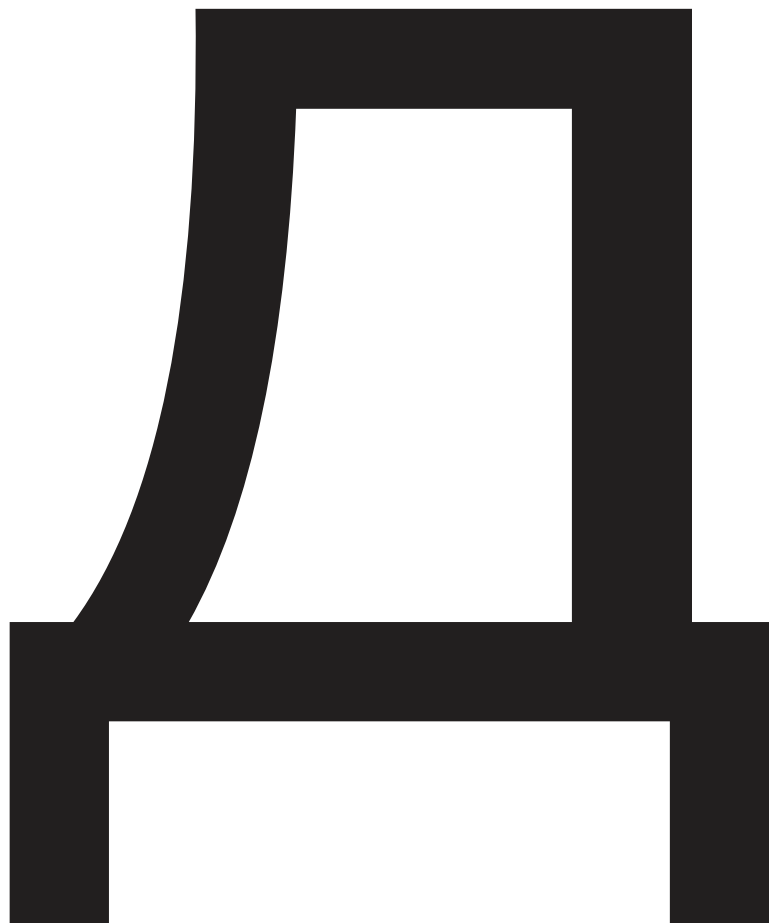
modernization and great changes that marked the whole of Europe. Novi Sad, quickly on the heels of London, Paris and other large European cities, gets its first electric lighting (1891); the first film projection is held just two years after the Lumière brothers' premiere in Paris (1897); the Serbian scientist Mileva Einstein (née Marić) visits her hometown with her husband, Albert Einstein (1905); work is completed on one of the largest and most beautiful synagogues in Central Europe (1909); an electric power plant is established, allowing the city to further industrialize (1910). After the city becomes part of the Kingdom of Serbia (later Yugoslavia) in 1918, its cultural and scientific life gains new momentum: Bengali poet and philosopher Rabindranath Tagore, winner of the Nobel Prize for Literature, gives a lecture; Milutin Milanković published his famous 'scientific novel' *Kroz vasionu i vekove* (Through Distant Worlds and Time) at the Matica Srpska; the great pianist Arthur Rubenstein held a concert; and Nikola Tesla became the city's first honorary citizen. On the eve of the Second World War, Banska Palata was officially opened in Novi Sad, prompting Phaidon, a leading publisher of art and architecture, to call it one of the most

important constructions of the 20th century, thus placing architect Dragiša Brašovan among the pioneers of modern architecture. The 20th century brings alternating periods of darkness and light. The Second World War is marked by the 'ice days' of the Novi Sad raid in 1942, with mass loss of life among Serbs, Jews and Roma. After the liberation of 1944, the city swiftly develops in a new ideological and economic atmosphere, becoming a major industrial and university centre that flourishes continually. Still, as happens in the dynamic history of Europe, life on the border of Central Europe and the Balkans brought a deep political, economic and cultural crisis, caused by the breakup of Yugoslavia and the wars of the 1990s. In 1999, during the NATO bombing of the Federal Republic of Yugoslavia, the city was left without its bridges. In the decade to follow the bridges were rebuilt, and the city once again sped up development. Thus began its search, not without tension, for a new identity in Serbia, the region, Europe and the world. The year 2022 puts the 'here and now' in a new light, giving us the opportunity to explore and share our strongest, deepest and best sides: Novi Sad is the European Capital of Culture with the slogan 4 New Bridges'!



PHOTO_P. HALILAJ

Moving from the past to the present, a good way to reconcile the city's past with its present will be an exhibition at the Museum of Contemporary Art of Vojvodina called *Evrovzision. Crossing stories and spaces*⁶, which critically re-examines the current socio-political situation in Europe from several perspectives. The Novi Sad audience of different ages and competencies will have a chance to actively participate in the programme that will mark the title and the present city through the project *Novi Sad Picks*⁷ implemented by Gallery of the Matica Srpska.



THE OFFICIAL BEGINNING OF THE TITLE YEAR

will be the opening ceremony of the European Capital of Culture in the Serbian National Theatre on 13 January. The programme of the ceremony will try to show different cultural, national, confessional and generational intertwining, characteristic for Novi Sad, Vojvodina, as well as for this part of Europe. Many roads meet at the crossroads here, whose starting points are completely different, sometimes opposed, even historically conflicted. The concept of the official opening will show the aforementioned values through elements that may not appear compatible, but moments in the artistic programme will reveal how they can function together and yield new, unexpected results – such as when themes are introduced into a musical polyphony that may seem incompatible taken individually, but when combined produce an authentic, monumental and singular structure. Two alphabets, two calendars, multiple religions, numerous traditional motifs of faith, various melodies and harmonies in the musical heritage, a handful of languages and their specificities, an authentic vocabulary of movement in different dance heritages, different sculptures and cultures all together make a kaleidoscope of culture, an interweaving of elements that have for centuries multiplied in mirrors, and now before an audience show new reflections and endless new possibilities. In the space of the

Serbian National Theatre, which will undergo a transformation during the opening, the audience can expect eight artistic stage paintings that will evoke eight programme arches of the European Capital of Culture: 'Doček', as a symbolic fusion of local dualities; 'Migrations', as a basis for the interaction of cultures; 'The Future of Europe', as a modern world viewed through the eyes of young people; 'Heroines', as the power of female creativity; 'Fortress of Peace', as a thematization of the culture of peace and togetherness; 'Danube Sea', as the foundation of a creative obsession of building bridges between different worlds and our world with nature; 'Kaleidoscope of Culture', as a new synergy of different arts; 'Other? Europe', as an expression of all European alternatives; Thus, through the merging of all ensembles and all elements of the opening scenery, a symbolic bridge that connects many shores will be created



AT THE ZENITH OF THE 'DOČEK'

in which the idea of double opening of the European Capital of Culture in Novi Sad on 13 January culminates, and represents the intersection of time and energy, various artistic expressions will outline a symbolic space where science and art merge, thus announcing the whole year of the programme. This event-zenith of the programme arch, which is the most complex event of the whole year in terms of production, will be the grand opening play called *Zeniteum :: 2022*⁸, which will symbolically transform mathematical calculations into a dance and music symphony. It hides the human need to communicate with the unknown that surrounds them, to let their voice 'through the universe and centuries'. Expect :: the unexpected!

The name of the play comes from the transnational artistic movement zenitism and the magazine *Zenit*, edited by artist Ljubomir Micić (1895–1971), whose international magazine shaped European Modernism in between world wars in Belgrade, Zagreb, Paris, Milan and Moscow. Its 43 issues feature collaborations with some of the leading figures of European art: László Moholy-Nagy, Tatlin, Gropius, Kandinsky, Malevich, George Grosz, Yvan Goll, Picasso, Modigliani, El Lissitzsky, etc.

Micić's architectural-artistic concept 'Zeniteum' puts humankind at the centre of the universe, and knowledge of art and science, its two circles, is attained through the highest degree of poetic consciousness. Just as Micić's 'Zeniteum' captured the spirit of the times in Europe after the First World War, after a great crisis, so will Novi Sad's *Zeniteum :: 2022* be the first celebration in Europe in the wake of the world's great pandemic crisis. *Zeniteum :: 2022* will be full of scientific caution and artistic hope, as the author of the spectacle, the Slovenian theatre director and creator of post-gravitational art, Dragan Živadinov says. The two central protagonists of the

Zeniteum :: 2022 play are scientists biographically and geographically related to Novi Sad: Mileva Marić Einstein and Milutin Milanković. Thus, mathematics is the central theme of the play – mathematics as a universal language.

While mathematician Mileva Marić Einstein (1875–1948), actively participated in the formulation of the theory of relativity, the mathematician Milutin Milanković (1879–1958), originator of climate astronomy, was born in Dalj along the Danube near Novi Sad. The first edition of his book, 'Kroz vasionu i vekove' (Through Distant Worlds and Time), was published in Novi Sad by the Matica Srpska. In addition to two mathematicians, the third protagonist of *Zeniteum :: 2022* is Ljubomir Micić, with his modernist reinterpretation of the Balkan man, implemented in the concept of 'Barbarogenius'. The ceremony's set design (aesthetics) is based on a reinterpretation of the historical avantgarde, i.e. a post-gravitational reinterpretation of Constructivism and Suprematism. With the bold scenographic use of the Banovina building designed in the Bauhaus style, which looks like a ship sailing on the Danube, the idea of modern Novi Sad will be reinterpreted in the post-gravity and avant-garde stage expression, with which *Zeniteum :: 2022* will implement the vision of the European Capital of Culture: 'The Beginning of New. Now!'. Marking the year 7530 according to the 'folk' calendar, we travel to the biblical 'Flood' according to which Noah saved the living world on earth with the help of the famous Ark. In the context of *Zeniteum :: 2022*, Noah's Ark will be transformed into a spaceship, and Brašovan's Tower will be a symbol of space travel through the scientific and artistic heritage related to Novi Sad. The musical part of the play, performed by a choir of twenty singers/actors, will be a homage to the famous Serbian composer Ljubica Marić, and the libretto is written by Dragan Živadinov himself.

After the great performance of the opening ceremony, which combines many artistic and scientific traditions, both local and European, the celebration of 7530 continues at more than 50 locations in the city. Novi Sad residents and their guests will have a chance to hear some of the world-famous performers who will perform for the first time in Novi Sad on 13 January. Among them is one of the world's most famous fado singers from Portugal, Carminho, whose first album has already reached the platinum release and who is the winner of the Golden Globe for best performer. Apart from her, that evening we will be able to hear the most famous French cover band 'Nouvelle Vague' with their world-famous arrangements of music hits, as well as American singer-songwriter Chrysta Bell, star of the 'Twin Peaks' series and muse of David Lynch, who brings us her dreamy pop hits. They will be accompanied by the famous English drum and bass band 'Rudimental', as well as the electronic band from the nineties 'Morceeba', which also comes from England. On the other hand, the Novi Sad audience will also be able to hear well-known local and regional performers such as the local icon of ethno music, Biljana Krstić with the Bistrik Orchestra, one of the most prominent performers of the Yugoslav and Croatian scene Josipa Lisac, and regionally known singer-songwriter Damir Urban and many more. During these music celebrations, two smaller music projects will be implemented for younger audience – *The Čardak Neither In Heaven Nor On Earth*⁹, implemented by the 'Visoko C' association and *Soundbeam*¹⁰, implemented by the 'Milan Petrović' School.



THE TIME OF CELEBRATIONS

AND LASTLY, AFTER THE ZENITH OF THE ENTIRE 'DOČEK' PROGRAMME, WE ARE MAKING ANOTHER CELEBRATION WHICH SYMBOLICALLY LOOKS BACK AT THE TRADITIONAL SERBIAN SLAVA. AT THE SAME TIME, THE SLAVA AS A FAMILY HOLIDAY IN VOJVODINA IMPLIES A WELCOME TO ALL PEOPLE OF DIFFERENT NATIONALITIES, WHICH CONFIRMS THE MULTICULTURAL IDENTITY OF NOVI SAD. IN ORDER NOT TO FORGET ABOUT TRADITION AS AN INDISPENSABLE AND CONSTITUTIVE ELEMENT OF CULTURE ALONG WITH WORLD-FAMOUS PERFORMERS, FESTIVE PROGRAMMES AND UNIQUE PERFORMANCES WHERE ART MERGES WITH SCIENCE, IT IS NOT ENOUGH TO SIMPLY REPEAT AND MAINTAIN IT, IT IS NECESSARY TO BE CONSTANTLY RENEWED. SINCE THE SLAVA HAS BEEN INCLUDED IN THE REGISTER OF INTANGIBLE CULTURAL HERITAGE OF UNESCO SINCE 2014, AS THE FIRST CULTURAL ASSET OF THAT TYPE FROM SERBIA, NOVI SAD, AS A GOOD HOST, WILL OPEN THE DOORS OF ITS CULTURAL STATIONS TO EVERYONE SO EACH GUEST COULD ENRICH WITH HIS PRESENCE THAT IMPORTANT DAY IN THE LOCAL CULTURAL CONTEXT.



Thus, like every large family connected by its internal intimate and external cultural bridges, the 'Novi Sad – European Capital of Culture' Foundation will celebrate its slava, St. Basil the Great, on 14 January. Celebrating in a new way, the European Capital of Culture will adhere to the traditional approach and name that important event after it: *Slava*¹¹. The celebration home will be huge – a whole network of cultural stations that were created through the process of preparation for the title year in different parts of the city and its surroundings. The 'Doček' programme arch is an extraordinary opportunity for cultural stations to open their doors to all visitors in order to celebrate the traditional slava together in a special, modern ambience. In keeping with the original form of the slava, the official ceremony starts 14 January with the ritual of blessing grain, cutting the slava bread and prayer. In the setting of the cultural stations, this act is accompanied by a programme of church choirs that, in singing the troparion, lend an air of solemnity to the event, as is fitting. After the ritual blessing of the grain, cutting of the bread and prayer, the host of the slava then 'raises the slava', or greets the slava. All present approach the slava table (with the ubiquitous vasilice, traditional rolls served on St. Basil's Day), after which follows a carefully selected musical programme that will present the rich musical-tamburitza heritage shared by all peoples of Vojvodina, with performances by eight tambura orchestras and eight church choirs (Serbia, Bulgarian and Šokci repertoire–melody; traditional music from Ruthenians, Hungarians, Romanians, Roma, etc.). In addition to the slava's host, guests will be greeted by young men and women in Serbian, Slovakian, Hungarian, Romanian, Ruthenian, Bunjevac and Šokac national dress.

Observation of the slava will be complemented by an exhibition by Pavel Surový, a world-renowned graphic designer from Kisač, displaying the wealth of distinct traditional dress of all nations in Vojvodina, as well as the rest of Serbia. The work of Pavel Surový is a specific reinterpretation of folk costumes as an intangible cultural heritage, which boldly composes traditional elements, presenting them in a new light, from an aesthetic distance. The exhibition will present a unique scenography of all cultural stations in which slava will be celebrated, which will proudly emphasize the intercultural nature of Vojvodina. Likewise, each cultural station will have an honoured guest representing one cultural-artistic association from a national minority community in Novi Sad or its surroundings. In that manner, the slava will actually be an overture to a series of programmes that will be a multiple reflection of the interculturality of Novi Sad and Vojvodina, which, seen through a kaleidoscope of European values, will become a new way of cultural and artistic interaction. This interaction will be passed on to the youngest, who will prepare a programme with members of folklore ensembles of local cultural and artistic societies. The programme will present the role of children in the winter cycle of traditional customs (korindanje [carolling], pijukanje [cheeping], and Materice) on the one hand, and choral, vocal and an instrumental tradition adapted to their age group on the other hand.

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TESLA: INVENTARTIST

31 DEC 2021 / IN FRONT OF THE VARADIN BRIDGE
IN MIHAJLA PUPINA BOULEVARD
PARTNER: The Serbian National Theatre

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TESLA LIGHT GALLERY

31 DEC 2021 – 2 JAN 2022 / SUBURBIUM
ORGANISER: 'Novi Sad – European Capital of Culture' Foundation
PARTNERS: Faculty of Technical Sciences (Novi Sad, Serbia), Academy of Arts (Novi Sad, Serbia), City Administration for Construction Land and Investments (Novi Sad, Serbia), Studio for Spatial Design 'Modelart Architects' (Novi Sad, Serbia)

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FESTIVAL IN PUBLIC SPACES – WARM UP

12 JAN 2022 / CITY CENTRE
ORGANISER: Inbox Artistic Association

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TIME AND UNIVERSE

13 JAN 2022 / STUDIO M
ORGANISER: 'Novi Sad – European Capital of Culture' Foundation
PARTNER: Provincial Government of Vojvodina

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EXCITING CHRONOLOGY OF NOVI SAD

13 JAN 2022 / THEATRE SQUARE

ORGANISERS: Historical Archives of the City of Novi Sad and the
'Novi Sad – European Capital of Culture' Foundation

PARTNERS: Institute for the Protection of Cultural Monuments of the
City of Novi Sad (Novi Sad, Serbia) and the City Administration for
Construction Land and Investments (Novi Sad, Serbia)

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EVROVIZION. CROSSING STORIES AND SPACES

26 NOV 2021– 28 FEB 2022 / MUSEUM OF CONTEMPORARY ART
OF VOJVODINA

ORGANISER: Museum of Contemporary Art of Vojvodina

PARTNERS: Institut für Auslands beziehungen (Stuttgart, Germany)
and Goethe Institute (Belgrade, Serbia)

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NOVI SAD PICKS

25 – 31 JAN 2022 / GALLERY OF THE MATICA SRPSKA

ORGANISER: Gallery of the Matica Srpska

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ZENITEUM :: 2022

13 JAN 2022 / MIHAJLO PUPIN BOULEVARD

ORGANISER: 'Novi Sad – European Capital of Culture' Foundation

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THE ČARDAK NEITHER IN HEAVEN NOR ON EARTH

13 JAN 2022 / CULTURAL CENTRE OF NOVI SAD

ORGANISER: 'Visoko C' Association

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SOUNDBEAM

13 JAN 2022 / NEW BUILDING OF THE 'MILAN PETROVIĆ' SCHOOL

ORGANISER: 'Milan Petrović' School

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SLAVA

14 AND 15 JAN 2022 / CULTURAL STATIONS IN NOVI SAD
AND ZONE 021

MIGRATIONS

PEOPLE CROSS BORDERS; BORDERS CROSS THROUGH PEOPLE.



MIGRATIONS ARE A FUNDAMENTAL PART OF THE HUMAN EXPERIENCE, AND CITIES ARE THEIR MANY-COLOURED FACES. IN FEBRUARY AND THE FIRST HALF OF MARCH, MULTICULTURAL NOVI SAD, AS A EUROPEAN CROSSROADS, WILL BE FILLED WITH IMAGES OF THE AESTHETIC OF MIGRATION. THROUGH MULTIMEDIA EXHIBITIONS; DANCE, MUSIC AND THEATRE PERFORMANCES AND PROGRAMMES; DEBATES; AND CULTURAL HAPPENINGS, WE HOPE TO CONVEY THE FUNDAMENTAL VALUE OF OUR ETERNAL WANDERINGS AND INTERPERSONAL EXCHANGES.

One often hears that today there are more migrants in the world than ever before, and that their number will continue to increase. According to some statistics, one out of every 35 people in the world is a migrant. From a global perspective, it appears that, instead of accepting what is other, what is different, the refugee crisis has only deepened our racial and ethnic stereotypes and prejudices. Still, with the onset of the Covid-19 pandemic, movement came to a grinding halt: in March 2020, the world seemed to stop, and we realized that, if there is a 'fear' of migrations, there is an even greater fear – of a complete cessation of movement. Have we, then, come to understand migrations (in other words, movement and mobility) as a part of our nature?

From a local perspective, Novi Sad is not only a nexus of contemporary migrations and the challenges they bring; it is also still coming to terms with the challenges of migrations resulting from the most recent Balkan conflicts of the 1990s. Can we, from the edges of the Pannonian Plain, offer some perspectives that would shift those deep-set views of the other and the different?

Our city, the second most populous in Serbia, prides itself on its specific geographically strategic location, one of many European crossroads. Through the ages it has built its identity around migratory movements and become recognized for its multiculturalism and coexistence of numerous ethnic groups. Today, there are 21 national communities in Novi Sad, speaking a total of 17 languages, seven of which are official languages of the European Union, and four of which are used

for administrative purposes. For these reasons, we consider migrations to be an essential part of Novi Sad, emphasizing their role in the formation and development of the city's identity. And yet, we are also interested in the problems common to the region, questions of current global (im)migrations, as well as the motives behind the exodus of young people from their country.

The Crossroads portion of the programme (01.02 – 15.02) explores the influence of migrations on Novi Sad's European identity, and examines the city's role in local, European and global contexts; *Migrant* (15.02 – 03.03) is an artistic vision of migrations as an essential part of European identity; *The Migration of Souls* (03.03 – 17.03) considers the influence of existential and spiritual migrations on individuals. During the *Caravan* (17.03 – 20.03) we'll set off on a singular gastronomic journey through Europe, where we'll discover new magic.

By cultivating encounters, as well as exchanges between the local and the global, the programmes in this arch will lead us through diverse expressions as well as diverse parts of the city and its surroundings, in the hopes that through movement the ideas of artistic concepts will also highlight the fundamental role migrations have had in building the cultural richness and intercultural dialogue of this European centre.

CROSS

1/2 – 15/2/2022

ROADS

A CROSSROADS IS THE BEST PLACE?

THESE EXHIBITIONS OF CULTURAL HERITAGE WILL FOCUS ON THE CREATION OF NOVI SAD THROUGH MIGRATIONS. WE'LL EXAMINE THE PAST THROUGH THE LENS OF THE PRESENT, IN ORDER TO IMAGINE A NEW FUTURE. WE'LL TRY TO LAUGH AT OUR PREJUDICES, TO DANCE SPONTANEOUSLY ON THE CITY STREETS AND TO WELCOME THOSE WHO HAVE RETURNED TO BRING NEW WEALTH TO THEIR CITY.

WAS THERE A 'CITY BEFORE THE CITY'?

...WE ASK OURSELVES IN THE MOMENT WHEN MIGRATIONS ARE THE MOST RELEVANT EUROPEAN TOPIC AND NOVI SAD ITSELF ON THE EDGE OF BECOMING PART OF THE NEW CULTURAL EUROPEAN MAP, WITH OVER 4500 EUROPEAN ARTISTS THAT WILL VISIT NOVI SAD AS A EUROPEAN CAPITAL OF CULTURE AND THEREFORE POINT TO THE GOOD SIDES OF MIGRATIONS. WAS CASTELLUM CUSUM A CITY BEFORE THE CITY, A FORTRESS BEFORE OUR PETROVARADIN FORTRESS, WHICH IN THE 1ST CENTURY A.D. WAS AN IMPORTANT PLACE OF DEFENSE OF THE ROMAN EMPIRE? THAT'S WHY THIS IS THE TIME TO REMEMBER STORIES ABOUT MIGRATIONS ON THE TERRITORY OF PANNONIA THAT GO BACK TO ANCIENT HISTORY, WITH THREE ROMAN HELMETS TESTIFYING TO THAT. THEY ARE KEPT IN THE BIGGEST NOVI SAD MUSEUM, UNIQUE IN EUROPE DUE TO THE 17TH-CENTURY OLD RELICS THAT IT KEEPS, THE RELICS OF MIGRATORY INFLUENCE ON OUR TERRITORY. THEY REPRESENT THE VERY BEGINNING OF THE STORY ON NOVI SAD AS A CULTURAL MELTING POT.

In the 1950s in the villages of Srem, not far from Novi Sad, some precious archaeological artifacts from the mighty Roman Empire were discovered: three gilded helmets of unusual beauty. Dating from the 4th century, after the declaration of the Edict of Milan – the famous law on tolerance – the helmets as symbols of imperial power also tell a backstory of the Pannonian provinces in which, then as now, numerous peoples lived, and where the borders between civilization and barbarism were drawn. In the hopes of exploring migrations as a civilizational phenomenon and to represent local treasures in a contemporary way, the team from the Museum of Vojvodina has prepared a multimedia exhibition, *Where Migrations End: From Roman Pannonia to Today's Vojvodina*¹. Visitors will travel through time, coming closer to a distant historical context, as well as the exciting process of the discovery and preservation

of the ancient helmets. Cultural heritage will be examined through various artistic programmes, workshops and panel discussions, while a monodrama will present Roman officer Dizon, who might have worn a helmet like these. The museum will invite residents to send short video essays on the theme of *What is tolerance to you?*, in order to communicate and examine the idea of tolerance then and now.



PHOTO_M. DJUKIĆ

IF A NAME IS A DESTINY...

THEN THE NAME OF NOVI SAD, FROM ITS FORMATION, POINTED TO INTERCULTURALITY AND EUROPEAN SPIRIT THAT REMAINED AN IMPORTANT PART OF THE CITY'S IDENTITY TO THIS DAY. RATZENSTADT, RATZENSTAT, PETERWARDEINER SCHANTZ, NEOPLANTA, NEUSATZ (AN DER DONAU), ÚJVIDÉK, NOVI SAD, MLADA LOZA, NOVI SAD – THE NAME ITSELF EXPLAINS HOW A NEW CITY WAS BORN, BUT ALSO HOW TODAY'S GENERATIONS SHOULD ACT TOWARDS THEIR OWN PAST. NOVI SAD HAS ALWAYS BEEN A NEW 'NOW', A NEW PLANTATION THAT GROWS AND DEVELOPS MOST DURING TIMES OF CRISIS. THE TITLE OF EUROPEAN CAPITAL OF CULTURE WAS A GOOD REASON TO LOOK AT OUR CITY THROUGH EUROPEAN INFLUENCES OUT OF WHICH THE UNIQUE NOVI SAD EMERGED AS A CITY WHERE NUMEROUS NATIONAL MINORITIES COEXIST, WHERE CULTURES INTERTWINE AND WHERE AUTHENTIC ATMOSPHERE OF A SMALL CITY ABOUNDS IN DIFFERENT ETHNIC COMMUNITIES.



PHOTO: J. IVANOVIĆ

Because of Novi Sad's geopolitical position, on the banks of the Danube and at the crossroads between Central Europe and the Balkans, the city must be presented in a European context. Having developed from small, earlier settlements near the strategically significant Petrovaradin Fortress, the city received the name Novi Sad (Latin Neoplanta) by charter of the Austrian Empress Maria Theresa on 1 February 1748, when it became a free royal city. The date is now celebrated as the Day of the City – and it is also the date for the opening of *Exhibition Novi Sad*².

The title of European Capital of Culture is an opportunity to publicly present, through cycles of ascent and decline, the numerous and diverse cultural and political influences in the public and private life of Novi Sad's population. The team of curators at the City Museum had before them a complex theme, but also a rich and colourful array of material that was just waiting for its moment to be shaped into a multimedia platform comprising,

symbolically, 22 units. They are grouped and connected into a singular narrative by the headings: freedom, Europe, multiculturalism, emancipation and expansion. The collection will be innovative: multimedia and participatory, with several additional events organized during its duration (concerts, lectures, workshops). The multi-layered interpretation of the content presented will allow visitors to experience various aspects of the local history, from the settlement of the population and its establishment as a free royal city, through key historical events and personalities, all the way to the contemporary music scene.

CROSSROADS

10 X NOVI SAD: THE PILLARS OF MODERNITY

SOMETIMES NUMBERS REALLY DO SAY MORE THAN WORDS: NOVI SAD HAS, IN THE PAST 70 YEARS, INCREASED ITS TERRITORY FOURFOLD, WHILE THE NUMBER OF RESIDENTS HAS GROWN BY A FACTOR OF NEARLY TEN. WHAT IS THE RELATIONSHIP BETWEEN THE TRANSFORMATION OF AN URBAN SPACE, ENDLESS SOCIAL MOVEMENT AND THE CHANGES TO THOSE WHO LIVE IN THE CITY?

This important question will be answered by Baza: a platform for spatial practice in partnership with the Association of Novi Sad Architects (DaNS) and the Ephemera Collective. Through its research into social changes and the influence of European architecture, this expert team will attempt to confirm the pillars of modernity as new spaces where residents can socialize. *Novi Sad – A Modern City*³, a 24-hour event that includes the interpretation of digital archival material, which remains as part of the project's legacy; a presentation of findings from workshops with international mentors from diverse disciplines; and site-specific creative interpretations of urban spaces that tell the story of Novi Sad's modernization in the 20th century will be held across these spaces. A dialogue on visions of the future development of Novi Sad is open to all. The ultimate aim is to reinvent, or perhaps rediscover modernity in 21st-century Novi Sad.



PHOTO: V. VELICKOVIC

EVERY RETURN IS A NEW ARRIVAL

WHEN SPEAKING ABOUT MIGRATIONS OF YOUNG PEOPLE, ONE OFTEN ASKS WHY THEY LEAVE. PERHAPS IT WOULD BE BETTER TO ASK SOMETHING DIFFERENT: WHY IS IT THAT SOME, AT LEAST TEMPORARILY, RETURN, ENRICHING THE MILIEU FROM WHICH THEY CAME? THAT'S WHY WE ARE GOING TO INTRODUCE MUSICIANS FROM NOVI SAD, INTERNATIONALLY RECOGNIZED ARTISTS OF DIFFERENT NATIONALITIES, BUT ABOVE ALL – CITIZENS OF NOVI SAD, THAT WILL ONCE AGAIN CONFIRM THAT NOVI SAD IS A CITY OF CLASSICAL MUSIC, AND WORLD TALENTS WHO WILL, IN THE TITLE YEAR, FIND THEMSELVES TOGETHER TO SPEAK THE UNIVERSAL LANGUAGE OF MUSIC.

The development of classical music in Europe is unimaginable without migrations, i.e., without cultural diversity and exchange of artists, musical pedagogues, but also audiences. Music development follows the development of a city in a way, that's why Novi Sad, as a European Capital of Culture, is going to serve as a stage for some of the great, renowned but also young names of Novi Sad's classical music scene who made worldwide careers, thus pointing to the importance of migrations when speaking about the artistic development of a place. This is the idea of the Vojvodina Symphony Orchestra who will gather local artists with internationally recognised careers in a concert titled *The Best of Novi Sad*⁴. The concert stage will be the city's new, and also first-ever City Concert Hall. In the synergy of world-famous and at the same time our own musicians, we will have the chance to see the best of migrations, positive results of cultural diversity, but also deeply rooted changes generated from migrations. The development and status of guitar in our city testifies to the fact that Novi Sad was, and still is, the confluence of European musicians, but music pedagogues who lived and worked in our city as well. As a matter of fact, migrations

of artists and pedagogues marked the entire history of classical guitar in our city. On this occasion, the Vojvodina Symphony Orchestra will reconstruct the winding European ways music and classical instruments used to travel, often finding themselves in Novi Sad too.

We will look at the entire guitar development which preserves the history of modern music in Novi Sad, gaining popularity partially due to people such as Spiro Mytiakis, who lived and worked here. Encouraged by formal education, the Isidor Bajic School of Music began offering guitar lessons in 1979, with the German Ana Margaret-Vučak as the first pedagogue. Ana was born in East Germany and later trained in Halle with the eminent guitar professors Gerd Ochs and Ursula Peter. Later, in Novi Sad, she passed on her knowledge to many generations that were to come. Today, Ana will visit Novi Sad as a European Capital of Culture within the *Vojvodina Classical Guitar Festival*⁵, organised by the Guitarists Association of Vojvodina and Isidor Bajić School of Music, and shed light on the period when she influenced the musical youth of Novi Sad, until 1992 when she left the city. Novi Sad guitarists

Ljubica Buković, Andrej Bojović, Dimitrij Cap, Miloš Tadić, Nemanja Radivojević and Marko Srđević will talk about why they left Novi Sad, what is it that they lost and gained, about the feelings of nostalgia for their hometown and their plans for the future. Professors who came to Novi Sad from Sarajevo and who further developed the art of the classical guitar will also participate in the conversation (Aleksandra Spasojević, Aleksandar Spasojević, Zoran Krajišnik). Throughout the festival, the guests will give master classes for the young guitarists of Novi Sad, as well as mini concerts.

The classical music of the Crossroads will end with a universal narrative on love, separation, connection, mutual influences of different nationalities that inspired numerous writers, poets, painters, composers and theatre artists. Opera *Vladimir and Kosara*⁶ by Stevan Divjaković will be performed on stage of the oldest professional

theatre and will bring the audience the famous story of Zeta's ruler Vladimir and Bulgarian princess Kosara, a story of love that goes beyond the boundaries of life. Having in mind the protagonist of this legendary story, it's interesting to note that opera's conductor, the great Dian Tchobanov, comes from Bulgaria. Dian studied in Vienna, thus experiencing migrations himself as a foreign student. For Migrations, the story of love, authority, mercy and death has interesting symbolics – Jovan Vladimir was the ruler of Duklja, today's Montenegro, who is today being respected as a saint in the Serbian Orthodox Church by many nations. This way, the famous love story in Migrations gets a new layer of meaning, with a universal message.

PHOTO_J. IVANOVIĆ



PHOTO: U. DOŽIĆ

PARADOXES PROVOKE US:

Centuries ago, the intangible markers of a small nation emerged, while today we can see numerous similarities with other European and world nations. We look back to the fact that the traditional Serbian dance was added to UNESCO's List of Intangible Cultural Heritage. In light of the title of European Capital of Culture, we will look at traditional markers of Vojvodina and Serbia from the European point of view.

On the one hand, the number and richness of European nations have, through the ages, been expressed through the uniqueness of each costume. On the other hand, those very costumes possess numerous similarities and overlaps of various elements. Thus, both literally and figuratively, threads from different corners of the world are woven within them. They can be viewed as yet another document-mosaic in the history of migrations across European soil. These national symbols could be the inspiration for new forms of culture, based on tradition and folk heritage, thus creating a positive environment for working on its preservation and intercultural sensitivity. This is where the idea of the *Following the Thread* project stems from. Together with the years of experience in organizing the Pearled Branch Festival of Traditional Dress, Jewellery and Headdresses, it will point to the importance of national markers as a basis of contemporary artistic practices. By drawing focus on the conservation of traditional costumes, the team from the Futog Youth Cultural Centre will attempt to convey the significance of folk heritage's diversity in order to create new forms of culture. In addition to an exhibition of photographs of national costumes, the programmes include a seminar for both professionals and the general public, an alphabet of costumes – a workshop for the youngest participants, a musical-theatre programme, a fashion show of traditional

dress, and a concert of various national vocal groups, soloists and instruments. Naturally, the traditional dress and kolo, a traditional dance with strong symbolism, go hand in hand. The constant movement and togetherness, unity in the multitude where each individual is part of a broader context and has a significant individual role for the community, is reflected in the archetypal cycle as a cyclical, continuous renewal of life. In 2017, the Serbian kolo was added to UNESCO's List of Intangible Cultural Heritage, with cultural-artistic societies nurturing its value across Novi Sad and Serbia for decades. The Sonja Marinković Association for Culture and Arts (KUD), one of the most famous KUDs in Novi Sad, will gather numerous KUDs from Novi Sad and its surroundings to journey together through our heritage, and to consider migrations through the lens of traditional folk dance and the musical expression of various nations that have settled here. The KUD Night programme comprises two complementary parts: *KUDs in the City*⁸ and *The City in KUDs*⁹. In the first part, representatives of the folk associations will perform traditional kolos and other dances in public locations, from bus and train stations, shopping malls, university campuses, faculty buildings, facilities for the aging, bookstores, children's homes, schools... Don't be surprised: it's the flash mob concept, where surprise performances take place where you least expect! In the second part, the idea is that KUDs open their doors for a single night, in Novi Sad and its surroundings, to hold an open rehearsal of all their sections, thereby affirming traditional creation and amateur artistic talent. The idea of the enterprise is to promote intercultural dialogue in a way that has broad appeal, ultimately showing how difference is our advantage, our strength, and not a factor to divide and distance us.

HUMOUR AND TOLERANCE OF A EUROPEAN CROSSROADS

will be visible through exhibitions, panel discussions, conferences and a play which will show us historical as well as human aspect of migrations in this region. On the other side of the hardships that come with migrations, there is another brighter, humorous side caused by human nature that is particularly interesting in the areas of mixed national minorities. The dynamics of movement of different European nations to Vojvodina was seen within the European Capital of Culture as a potential for various forms of thinking that go from seriousness to pure humor, which is the most effective means against prejudice.

Exhibition in the Archives of Vojvodina *Migrations of Nations in the Regions of Bačka and Banat in the 18th and 19th Centuries Through Selected Documents, Bačko-Bodoroš, Tamiš and Tontalska Counties*¹⁰ will offer insight into the exceptionally dynamic history of settlements of various European nations in Vojvodina during the rule of the Habsburg monarchy, while the Cultural Centre of Novi Sad will mark the two

waves of colonisation in Vojvodina in the 20th century through various panel discussions, exhibiting activities, workshops and movie projections titled *The 100th Anniversary of the Colonization of Vojvodina 1921 – 1941 and 75th Anniversary of the 1945 – 1948 Colonization*¹¹. From the very beginning, Novi Sad and Vojvodina have been known for their multiculturalism and plenty of communities that have for centuries been living with each other, and not next to each other. The Institute for Philosophy and Social Theory in Belgrade and a one-day conference titled *Multiculturalism of Novi Sad: The National Communities of Vojvodina*¹² will thematize current aspects of life in different ethnic communities in the region. *The Diaries of Migration: Notes on Novi Sad Families*¹³ exhibition and a series of panel discussions will present the everyday life of four respected families that moved to Novi Sad in the period from the 18th to 20th century, thus offering a more narrow perspective regarding families of different origin coming to our region and leaving a significant trace. Lastly, we are



going to be witnesses of relativisation of social stereotypes with the best representatives of this kind of humour in Novi Sad – *Državni posao (Government Job)*. They have been entertaining audiences across the country and region for ten years, the *Government Job* has become a synonym for typified subjects to which each of us can relate from time to time. Legendary Čvarkov, Boškić and Torbica use humour to overcome prejudice, fitting perfectly into this programme arch's idea. Two out of three protagonists of this popular show came from different parts of the former Yugoslavia to Novi Sad – from Bosnia and Herzegovina and Croatia, while one of them comes from western Serbia, which points to economic, political, but also migrations for educational purposes, which we are witnessing today through one of the wittiest series in our area. Protagonists are dealing with the topic of different mentalities one can find in a typical working space. Nikola Škorić, Dimitrije Banjac and Dejan Ćirjaković brought the programme challenge *Migrations to The Great Migration of Archivists*¹⁴ (Organiser:

'Laureat' doo), i.e., the premier performance of a theatrical piece that will explore regional issues of migration in a humorous way. In it, the colourful characters from the TV series are relocated from their natural surroundings – a claustrophobic office in the basement of a public building – to some far-flung warehouse somewhere in Fruška Gora, near Novi Sad. The archivists' departure from their comfort zone brings new problems and confusion. The laughs will be aimed at developing an objective view of migration, particularly among the younger population. The performances have been relocated to the peripheral parts of the city, in an environment inhabited mainly by the migrant population, which completes the story of a positive view of the problem of diversity.

MIGRART

15/2-3/3/2022

ESTABLISHED ARTISTS AND EMERGING TALENTS OF THE EUROPEAN ART SCENE ADDRESS THE THEME OF MIGRATION AS AN ESSENTIAL PART OF THE EUROPEAN IDENTITY, THROUGH CLASSICAL ART, PHOTOGRAPHY AND CONTEMPORARY CREATIONS.



ART OF MIGRATIONS, MIGRATION IN ART

THE GALLERY OF MATICA SRPSKA WILL MOUNT AN EXHIBITION OF SERBIAN AND EUROPEAN ARTISTS WHOSE WORK ACTIVELY QUESTIONS THE HISTORICAL AND CONTEMPORARY MEANING OF MIGRATIONS. PAINTINGS WILL BE ARRIVING IN THE EUROPEAN CAPITAL OF CULTURE FROM MAJOR NATIONAL AND EUROPEAN ART GALLERIES AND MUSEUMS, CREATING SPACE FOR ENJOYMENT AS WELL AS DEBATE ON SOME OF THE MOST PRESSING ISSUES OF OUR TIME.

The experienced team from one of the foremost national cultural institutions, the Gallery of Matica Srpska, recognized the need to examine the phenomenon of migrations, both through the lens of contemporary art, as well as art of the past, both on the local and global level. Bringing together art from various epochs and locations into one context, the exhibition *Art of Migration, Migration in Art*¹⁵ will give the local community, as well as all visitors of Novi Sad as a European Capital of Culture, the opportunity to question their own views on migrations through the language of art.

The main idea behind this gallery as a 'critical museum' is to attempt, in the time of our current world migrant crisis, to observe, question and understand the phenomenon of migrations as it affects the population and sparks numerous ethical and culturological issues. The main event will introduce what is now called migratory aesthetics and comprises three sections, each focused on a different aspect of migration. The exhibition will mainly be concerned with reflections of the Balkan migrations and their effect on national art in Serbia. Historical, sociological and political aspects of the Great Migration of Serbs in the 17th century will be considered from a contemporary perspective, and set in a broader context of global currents, giving rise to a raft of new narratives that were formerly inadequately realized (or not realized at all). Naturally, the local context cannot

be understood without taking into account the more general migrations throughout the history of European and world art. This segment will map significant artists and trends in European art that resulted from the constant historical migrations of individuals, it will serve a reminder of the phenomenon that greatly shaped Europe and its culture as we know it today. The exhibition is accompanied by the *Expand Our Horizons*¹⁶ workshop, organised by the Centre for Theatre Research and Gallery of Matica Srpska.

The relevance of this social phenomenon has recently expanded and become an exceptional platform for new artistic trends and approaches. The exhibited works of contemporary art represent numerous attempts to critically identify, interpret and point to the complex problem of the current migrant crisis as a social phenomenon. A diverse programme complements the exhibition: lectures, conversations with artists, debates, workshops and conferences open to audiences of all different interests. Within 'Migrart', the Cultural Centre of Novi Sad – American Corner Novi Sad is organising an exhibition titled *There and Back Again*. It encompasses an exhibition of graphics by Ljubomir Kokotović called *There and Back Again*¹⁷ and an exhibition of works by Gabriela Hajzler. Travelling helped these artists succeed abroad and influenced their personal artistic signature.

MOVEMENTS THROUGH THE LENS OF THE WORLD...

...ARE STOPPED FOR THE MOMENT AND TESTIFY TO THE CURRENTLY FAMOUS WORLD AND EUROPEAN THEME AND THE BIGGEST CHALLENGE, CAUSED BY ECONOMICAL AND POLITICAL WAR CRISIS IN DIFFERENT PARTS OF THE WORLD. MIGRATIONS OF PEOPLES FROM OTHER CONTINENTS TO EUROPE CAUSED SOCIAL, MEDIA AND POLITICAL EARTHQUAKES AND THUS CONDITIONED DIFFERENT CULTURAL AND ARTISTIC OCCURRENCES THAT SHOULD BE DETECTED AND PRESENTED IN A SUITABLE WAY IN THE FUTURE. THE PHOTOGRAPHS DOCUMENT THE EARTHQUAKE, ALL THE WHILE INTERPRETING IT CRITICALLY AND ARTISTICALLY.

We are still talking about photographs, but outside galleries this time: in cooperation with 'World Press Photo' from Amsterdam, we are organising an exhibition in Liberty Square encompassing around fifty documentary photographs of the currently most influential world photojournalists on the theme of migrations. *21st-Century Migrations*¹⁸ will display on the city square some 50 documentary photographs on the theme of migration from the world's leading photojournalists. The exhibition is in partnership with the organization World Press Photo, and includes the latest material (dating from 2000) from their vast archives, specially prepared for this occasion. Novi Sad's residents and visitors alike will have the opportunity to view works from the Australian Warren Richardson, whose photograph of refugees at the border between Serbia and Hungary was awarded World Press Photo of the Year in 2015. We will also discover the strangeness of the ordinary (and vice-versa)

in photographs of Matic Zorman, Paula Bronstein and Pedro Pardo in tandem with the exhibition is the *Expand Our Horizons* project, realized by the well-established Centre for Theatre Research in Novi Sad. The project is meant to develop an audience that uses drama as a means for educating and fostering young museumgoers. The methodology for working with young audiences is based on the use of applied theatre – plays in galleries, theatre in education, creative drama and process drama. The theatre instructors, who already have a wealth of experience in running workshops with children and adolescents aged 10–16 years, will encourage audiences who rarely visit galleries and museums to question, through the language of art, their own views and those of society, and maybe even civilizational challenges.

MIGRATIONS – OUT!

COOPERATION OF EUROPEAN CAPITALS OF CULTURE TURNED OUT TO BE IMPORTANT AND EFFICIENT WHEN IT COMES TO MUTUAL INFLUENCES, SUPPORT AND EXCHANGE OF EXPERIENCES, BUT CULTURAL EXCHANGE OF ARTISTS AND YOUNG CREATORS WHO POINTED TO THE NECESSITY OF INTERCULTURAL FLUIDITY AND ENRICHED DIFFERENT CULTURES AS WELL. THAT IS WHY NOVI SAD WILL SYMBOLICALLY, AT ONE OF ITS BUSIEST INTERSECTIONS, PAY HOMAGE TO THIS TYPE OF CREATIVE EXCHANGE AND EMPHASISE THE SIGNIFICANCE OF MIGRATIONS IN THE CONTEXT OF CULTURALLY POSITIVE INFLUENCES.

In this regard, the exhibition titled *MigrArt*¹⁹, organised by the 'Bel Art' gallery and 'City Administration for Construction Land and Investments of the City of Novi Sad', will answer some of the currently relevant world and European questions from the point of view of artists coming from different European Capitals of Culture, while the unusual setting implies the establishment of a new and attractive artistic space, gallery in the open in Liman Park, at the intersection of Narodnog Fronta and Bulevar Oslobođenja streets, just before the bridge.

On this site will stand 49 masts, 8 metres in height each, making up the 'forest' of masts that we can look at from the distance, but also walk through, while the content itself will be changed occasionally in accordance with the programme narrative *For New Bridges* by the European Capital of Culture. The exhibition of painted masts is conceived as a collaboration between six cities that have already borne the title of European Capital of Culture, or will bear it in 2022. Artists from those cities will attempt to answer the

question posed by the Migrations programme arch's concept, in a call that will focus on the issue of the current economic, social, existential or political migrations taking place in Europe, and in particular the artists' respective countries. A local artist will present Novi Sad as the seventh participant. On the plateau, art will be a shared method of communication between people who migrate, while the very flags themselves, painted in a public space, constitute an interesting link between dynamic and static aspects of visual arts. This outdoor exhibition space is a legacy project, open to the artists and residents of Novi Sad in the years to come.



WE TOOK BACH ON A JOURNEY

AND WE REACHED ELECTRONIC MUSIC – BECAUSE NOTHING TRANSGRESSES THE BOUNDARIES AS EASILY AS MUSIC. ONLY WITH MUSIC CAN WE MOVE TO ANOTHER CORNER OF THE WORLD IN A BLINK OF AN EYE, WHILE THE LANGUAGE OF MUSIC IS THE ONLY LANGUAGE EVERYBODY UNDERSTANDS. MUSIC STARTS WHEN THERE ARE NO BORDERS BETWEEN WORLDS AND GENRES, AND OUR MIGRATIONS END WHEN THERE IS NO MUSIC.

It is interesting to note that Johann Sebastian Bach, the great master of baroque music, left his homeland Germany only a few times, but his music transcended all the borders of the world and time. The cosmopolitan spirit of his compositions did not suit its author, that is why we, as a European Capital of Culture, walked him through Novi Sad in order to get him acquainted with new practices in classical music, composers who, unlike him, found their haven and space for making art outside their homelands; musicians who come from the neighbouring countries of a former unified country that ceased to exist because of wars, and who now, in a unique ensemble, testify to the necessity of reconciliation, all the way to the artists who come from the regions affected by the world's last migrant crisis. They are all connected by the same passion, but

also disconnected by centuries and spaces. Novi Sad, as a cultural melting pot, represents the best meeting place for historical, cultural and musical migrations.

That is why the music of Migrations starts with Bach, four centuries later, in a place he never visited – with the wish of turning urban and suburban locations into something unexpected, Bach's music will visit every corner of the city, finishing off this small journey with a gala concert of spiritual music, which marked the peak of his creativity – St Matthew Passion. Performed by the 'Orfelin' Vocal Studio, Swiss ensemble for early music 'Chapelle Ancienne', as well as the 'Belgrade Baroque Academy' and the dance ensemble 'DANS', Bach's path through Novi Sad is going to be traced through *Musical (Im)migrations and Bach's Path*²⁰, as a unique music laboratory, a synergy of various expressions, plays, dance, interpretations. St Matthew Passion is thematically connected to the period before Easter, while the events 'walk' through a space supporting Christ's path, selected excerpts are performed or projected in various places in the city and Zone 021 and, finally, there comes a great closing concert. The audience will have the opportunity to see a spectacle with over 100 performers participating: two chamber mixed choirs, vocal soloists, two baroque orchestras, children's choir and a ballet ensemble for contemporary dance. Next, we come to an antifestival, a provocative idea by the 'Miloš Crnjanski' Cultural Centre of Vojvodina from Novi Sad, led by Iranian Jalda Zamani, who is going to introduce us to different aspects of progressiveness of contemporary classical

and electronic music, as well as electroacoustic music. *Antifestival 2K+21* will respond to one more challenge – creating a new ensemble KCVMC that will perform music by authors from these areas, all connected by the theme of migrations. Composers whose works are going to be performed by a new ensemble come from the region, but work and live abroad, or they are originally from foreign countries and have found their home far from their place of birth. The ensemble will be intercultural, consisting of members from both Vojvodina and Europe, and aimed at promoting values of intercultural communication. Conductor Jalda Zamani, an Iranian that has been living and working in Europe for years, currently in Berlin (Germany), will include works by Marko Nikodijević (Subotica – Germany), Đura Živković (Belgrade – Sweden), Nemanja Radivojević (Novi Sad – Switzerland) and some of the foreign composers of younger generation with similar life paths.

The musical journey ends with the gathering of Syrian and regional musicians through the *Musical Bridges*²² project that symbolically creates the image of Novi Sad as a catalyst for bringing people in the region closer in a time of divisions, riots and changes in global movements. That is why artists from the former countries of Yugoslavia (Serbia, Croatia and Slovenia) will gather on the initiative of the Association of the creative and educational centre 'Musical Bridges' from Novi Sad on various locations in Novi Sad and its surroundings – Sremski Karlovci, Irig and Beočin. Intercultural and transcultural dialogue will speak the language of music, i.e., compositions that belong to the great European

and world's common heritage. By performing music from Syria, the ensemble looks back at the last migrant crisis through the works of composer and violinist Maias Alyamani. Besides Alyamani, composers Aleksandar Stepanović (Serbia), Davor Bobić (Croatia) and Davor Lončar Petrović (Slovenia) will create pieces for the 'Violint' string ensemble and Novi Sad – European Capital of Culture. Concert notes will be collected and printed for distribution in all the music and cultural institutions of these four countries. A lecture by musicologist Bojan Jovanović on the theme of Migration and Music, as well as various workshops on ethnic instruments from the respective cultures will complete the programme.

F**K YOU, NINETIES



PHOTO: J. IVANOVIĆ

...is a famous verse of an even more famous Novi Sad singer-songwriter who died recently, Đorđe Balašević. As for Novi Sad, Serbia and the closest region, this verse is quite symbolic and significant because it portrays the relationship towards discontinuity and turbulence when it comes to politics, society and economics, turmoil, sufferings and immigrations that marked the end of the last century, which echoed in the whole Europe and world.

Đorđe Balašević was one of the spokesmen that, with the help of musical scores and words, fought against the nonsense of wars and exclusion of our country as a consequence of riots in the region back then. Thus, Balašević stood out as one of the most important people of contemporary culture of not just Novi Sad but the whole region. The universal values of his work were recognised during his lifetime, as well as after his death, when the whole region, in each of the recently warring countries, jointly said their goodbyes. Following the footsteps of European values and just prior to the title of European Capital of Culture, Novi Sad dedicated part of its programme to the recent dismal period of history, in order to look at the heritage of the nineties in the context of migrations and offer a new vision of the regional peace – through culture and art.

For our region, the nineties are more than words and more than history, and for Novi Sad as a European Capital of Culture, it is the opportunity to build a new model of looking at this period of time on the ruins of recent conflicts. Local and foreign artists will gather in order to reassess the social phenomena of the nineties in the spaces of Southwestern Europe, as well as their effects on artists who grew up in this region, through the project *Link It, Mark It*²³. Through the concept of the erased, artists address the different forms of discrimination practiced by the state and institutions toward civilians in the territory of the former Yugoslavia, as well as lost personal identities and generations that lost their place of residence, work, property, nationality and basic rights. Dragan Matić, Danijel Babić and Selman Trtovac from Belgrade will be joined by artists

Arjan Pregl (Ljubljana), Vladimir Frelih (Osijek), and Igor F. Petković (Graz), as well as artists who were formerly asylum seekers, creating a network for younger generations of artists who will create a programme of exchanges and present their works through professional residences across the city, all under the auspices of the Council of the Association of Fine Artists of Vojvodina.

An inseparable part of the nineties is also the specific cultural scene that followed closely all disorders happening on a social scale. This cultural scene will be revived in a somewhat different setting by the 'Evropa Nostra Serbia' association of citizens from Belgrade. Through the *1990s: The Unexpected Heritage of Novi Sad*²⁴ project, we look at the current heritage of the nineties from a certain time distance. Artistic interventions in the open by street artist TKV and an exhibition, that make up this project, will give voice to discriminated groups of migrants, the poor, the young, members of various subcultures... By involving different communities, and not just experts that work in institutions, the project recognises the lost, the invisible, the dissonant, the unwanted, but at the same time relevant heritage of the nineties. The project's innovation lies in its synergy of already developed methodologies, its theme and form that connect and intertwine in this way for the first time. Workshops planned with the World Café will involve both former and current residents of the city as witnesses of time, as well as representatives of a new generation.

THE MIGRATION

3/3–17/3/2022

A GREAT DEAL OF EUROPEAN AND WORLD LITERATURE IS DEDICATED TO MIGRATIONS, MIGRATIONS ARE ONE OF THE LARGEST THEMES IN THE ART OF THE WRITTEN WORD, WHILE THE MIGRANT LITERATURE IS ONE OF THE TOPICS THAT IS ALWAYS RELEVANT. IN A BROADER SENSE, LITERATURE ALWAYS MIGRATES TO ANOTHER WORLD, IN THE WORLD OF A WORD, TO A DIFFERENT PLACE OR DIFFERENT TIME, TO A FICTIONAL LAND, UTOPIA OR DYSTOPIA, TO A NEW DIMENSION, A WRITER IS A KIND OF EMIGRANT. THAT'S WHY ONE PART OF THE *MIGRATIONS* PROGRAMME ARCH IS DEDICATED TO ART THAT IS THE METAPHOR FOR MIGRATIONS THEMSELVES, THROUGH A UNIQUE LITERATURE PAVILION IN THIS PART OF EUROPE, ACCOMPANIED BY OTHER ARTS TOO. THE GOAL IS TO PUT EMPHASIS ON PERSONAL, INDIVIDUAL EXPERIENCE OF MIGRATIONS, THEMATIZING PHYSICAL DEPARTURES AND ARRIVALS, WANDERINGS, AS WELL AS THE LESS TANGIBLE BUT JUST AS SIGNIFICANT ISSUES OF EXISTENTIAL AND METAPHYSICAL MOVEMENTS.

OF SOULS

READ THE CITY AS A BOOK

...BECAUSE WHAT HAS BEEN WRITTEN IN AND ABOUT IT REVEALS EVERYTHING. BOOKS MARKED THE IDENTITY OF NOVI SAD, STIRRED UP SOCIAL LIFE AND MADE IT SERBIAN ATHENS, THUS, OUR CITY WAS ONE OF THE FIRST 'EUROPEAN' CITIES IN SERBIA, WHILE IN EUROPE IT WAS ONE OF THE CITIES THAT FOLLOWED ITS COURSE. NOVI SAD FAIR IS HOSTING NUMEROUS PROGRAMMES THAT WILL ALLOW US TO MOVE FROM CONCRETE TO SPIRITUAL AND SYMBOLIC MIGRATIONS (AND BACK AGAIN!) WITHIN THE *MIGRATION OF SOULS* EXHIBITION:



PHOTO_J. IVANOVIĆ

The first bookstore was opened in 1790, Serbian Library in 1845 and Matica Srpska in 1864. For the greater part of its history, Novi Sad has been a city of books. In Novi Sad lived and worked the greatest poets of European romanticism, such as Đura Jakšić, Jovan Jovanović Zmaj, Laza Kostić. Milovan Vidaković, founder of novel as a genre in Serbian literature, lived here too, as well as some of the contemporary writers and winners of prestigious literary awards, such as Slobodan Tišma. Tišma's novel 'Bernardi's Room' received the NIN award, the greatest Serbian literary award for contemporary authors. This novel, which represents a fusion of music and words, with overlapping arts, and which the author himself described as a musical piece for vocals and orchestra, served as an inspiration for the literature pavilion that will look at the issues of migrations through a combination of arts. The protagonist of 'Bernardi's Room' sets off (seemingly) on a journey across Adriatic Highway in a time machine – in a wreck of a car that casts his mind back to the past, while the room from the title of the novel becomes a gathering point for everyone involved in the current social confusion. The *Migration of Souls* thus summarizes a research, innovative and conceptual way to show the true importance of a book as a means of escape and (e)migration in the broadest sense, as well as present the most relevant contemporary regional writers such as Rumena Bužarovska, Milica Vučković, Damir Karakaš and Miljenko Jergović. The central event in the *Migration of Souls* programme arch is the exhibition by the same name, with the subtitle: *Migration of Souls – Novi Sad in Books*²⁵, in the Great Hall of the Novi Sad Fair, and is connected to the traditional *Book Salon*. The goal is to invite new ways of thinking

about the meaning of books in the everyday life of the citizens in one of the European Capitals of Culture. That's why the team of cultural historians and designers brought together by the City Library of Novi Sad chose the visually and artistically transformed Great Hall of the Novi Sad Fair as the main venue for the exhibition, through which large numbers of visitors will pass during the duration of the event, experiencing the ethereal symbolism of the migration of souls. This will be a modern exhibition, contemporary in sensibility, focused on reconstructing the book as an object in everyday life, through powerful visual narratives and interventions in space. The exhibition's elements involve a synergy of analogue and digital media, bringing the medium of the book into a contemporary context and making it relevant to a wider public of different generations and levels of education. At the centre of the exhibition will be a mixed-media table at which a maximum of ten people will be free to wander the labyrinth of the city of books, which will be hard to leave. An attractive, illustrated monograph on the history of the book in Novi Sad will accompany the exhibition. In addition, the *Migrations of Souls* is followed by the programme in the Hall 1 of the Novi Sad Fair, where audiences can expect to see literary evenings, plays and so on.

DON'T RUN, FUGITIVES!

ACCORDING TO THE STATISTICAL OFFICE OF THE EUROPEAN UNION, EVERY YEAR 51,000 YOUNG PEOPLE – MOST HIGHLY EDUCATED – EMIGRATE FROM SERBIA IN SEARCH OF A WEALTHIER AND MORE ORDERLY PLACE TO LIVE. THE SITUATION IS EVEN WORSE IN BOSNIA AND HERZEGOVINA, WHICH 60,000 PEOPLE LEFT IN 2019, AND 40,000 IN 2018. APPROXIMATELY 200,000 RESIDENTS HAVE LEFT CROATIA IN THE PAST FIVE YEARS. THE THEATRE PIECE “FUGITIVES” REPRESENTS A REGIONAL COLLABORATION THAT CONSIDERS THE CIRCUMSTANCES AND REASONS FOR LEAVING, AND LIKEWISE SEARCHES FOR REALISTIC PERSPECTIVES FOR THOSE THAT REMAIN.

Migrations in the region increased significantly after the break-up of Yugoslavia in the 1990s. A study by the Friedrich Ebert Foundation shows that two thirds of young people wish to leave the country, citing primarily economic reasons, but also a ‘pessimistic view of the future of Serbian society’. The problems of Bosnia and Herzegovina, Croatia and Serbia are similar: not one of them has a solid plan for presenting brain drain. *Fugitives*²⁶ is an optimistic theatre piece that examines case studies of young people who have emigrated from the country (region) as a way of clarifying the conditions and reasons for migration, stem the tide of future migrations and promote the practice of leaving one’s country with the goal of returning and enriching the local environment. In the hopes of strengthening the regional dimension and a comparative examination of the problems of migration, ‘Mamula Multimedia’ from Novi Sad has joined together with the association ‘Praskozorje’ (*Daybreak*) from Sarajevo (Bosnia and Herzegovina) and the Academy for Art and Culture from Osijek (Croatia) for this production. The preparatory work for this performance is

focused on communication between young independent artists and people who have emigrated, so as to arrive at the real motivations and experiences that will provide the basis of the drama. The goal of the project is to move people – not to leave, but rather to push back against the role of passive observer and fight for an active role in the society where they live. Residents are encouraged to respond to open calls and recommend their loved ones who have emigrated, so as to create a deeper connection to the story. Young citizens, particularly those with a strong stance for or against migration, will be invited to give interviews, so that their views will be included in the performance and they will be able to better relate to the content. The performance itself will migrate: not only will it play in Novi Sad, but also in Croatia at the National Theatre of Osijek and the National Theatre of Sarajevo. Naturally, what comes next is the *We All Came from Somewhere, Some a Little Earlier*²⁷ project, which looks at each individual as a migrant. Young artists of the ‘Šmiranti’ Association explore human feelings, giving residents the chance to express

their views on sensitive topics and including them in the creative process. The concept is to examine and professionally adapt texts from the mass media on the theme of migration (particularly those pertaining to the present-day), to gather views of the public via social media, and to highlight examples of positive change brought about by migrations through history. This is process theatre at work: based on acting/social research workshops, a minimum of eight amateur participants will be selected to participate in the creation of the performance, which will also include three professional actors, two musicians and an experienced artistic team from the partner organization ‘Policardia Teatro’ from Italy, under the direction of Andrea Moretti. The process will culminate in a performance created with the intention not only of removing theatre from the comfort of institutions, but also conveying the reality of migrants without a roof over their heads in the month of March. The setting simulates a migrant camp with several tents, as well as the other fixtures of life in migration (washboard, basin, etc.), in order to create an atmosphere of

the refugee camp, one stage on the path of today’s asylum seekers. To give audiences as realistic a picture as possible of the complex situation and human destiny of migrants, the performance will feature five parts in which the audience will both recognize itself and which will guide them along the path toward connection, acknowledgement and empathy. The young artists will break the fourth wall by posing direct questions to the audience in public places.



PHOTO BY SPIRACE

MARGINS ARE THE FOCAL POINT

BECAUSE IT IS WHERE THE BIGGEST SOCIAL, POLITICAL, ETHNOGRAPHIC AND CULTUROLOGICAL DISRUPTIONS COME FROM...CHANGING THE WORLD. THAT IS WHY WE LOOKED AT ROMA COMMUNITIES AS SYMBOLS OF MIGRATIONS AND NOVI SAD AS A PLACE WHERE YOU CAN MEET THESE COMMUNITIES, BUT AT THE CITY IDENTITY ITSELF, WHICH SUFFERED GREAT DISRUPTIONS AND HAS OFTEN BEEN PUSHED TO THE MARGINS, BEING AT THE SAME TIME IN THE CENTRE OF HAPPENINGS AND CULTURAL PROGRESS.



PHOTO_S. DOROŠKI

As the main representatives of marginalised social groups, the Roma are often labelled as eternal wanderers in search of their own place, while from their vivid culture arose the need to classify the materials connected to their way of life ethnographically and culturally. *Following Roma Paths*²⁸, a project realized by the 'Karlovačke Zore' Association in partnership with the office for Roma inclusion, focuses on the traditional dress Roma have worn through history, which is relatively unknown in this area. *Following Roma Paths* is a community programme, conceived as a range of multimedia content based on research of the culture and traditions of the Roma minority. The focus is on the traditional dress Roma in Vojvodina have worn through the ages, which is little known in the region. The programme includes several parts: the presentation of a digital and printed catalogue with pictures of national dress; a fashion show of the catalogue's costumes, along with a narrative explaining the details and characteristics of the costumes displayed; and a presentation of the traditional dances of Vojvodina's Roma, performed by a dance troupe specializing in Roma folk dance, local KUDs whose repertoires include traditional Roma choreography, and solo vocal artists who will interpret some of the best-known Roma music. This way, we will symbolically show that Roma communities found their promised land in Novi Sad.

One minority writer asked himself whether Novi Sad was a promised land. László Végel wrote some of the most significant works for the identity of Novi Sad. The only Serbian Nobel prize winner, Ivo Andrić, will join the project titled *In the Promised Land*²⁹ by László Végel, thus getting interesting stage readings. *The Promised Land* will explain the special relationship László Végel had with Novi Sad, which was already apparent in his novel 'Memoirs of a Pimp'. It is a sublimation of his vision of Novi Sad, through a performance of his drama 'Neoplanta' (venue: Újvidéki Színház / Novi Sad Theatre) as well as his literary essay on Novi Sad, 'The Promised Land'. As part of the Danubian Limes, a European nexus of communication and a city where life has always played out intensely, Novi Sad is full of the

trauma of the Balkans and Central Europe. Novi Sad is far from perfect, writes László Végel; it is a city 'in which life is difficult, but without which one cannot live'. The essay will be simultaneously translated from the Hungarian into Serbian, German and English. In the dramatization of the book by German publicist Michael Martens, *In the Fire of Worlds: Ivo Andrić, A European Life*³⁰, (Organizer: Konrad Adenauer Foundation, Germany) co-authored by writer Muharem Bazdulj, we emphasize the considerable interest in Andrić's work throughout Europe, and from a German and broader European perspective map out the context of Serbian participation in European culture – not through concepts of "the exotic Balkans", but rather as explicitly rooted in the matrix of European culture. The Serbian translation of the book (Laguna, Belgrade, 2020) will serve as the basis for a drama for two actors, with the possibility of titles in German (from the original text) and/or English. Considering that the metaphor of the bridge is one of the main motifs in Andrić's oeuvre, present in titles of his most famous novels and stories, this project contributes in multiple ways to the understanding of culture as conceptualized by the project 'Novi Sad – European Capital of Culture': For New Bridges.

MASKED MIGRATIONS AND WALKS ON THE WIRE

...WILL CONVINCE US THAT MOVEMENTS ARE A UNIVERSAL HUMAN NEED IN WHICH GROUPS PERFORM IN UNITY, WHILE THE INDIVIDUAL ACTS ON BEHALF OF EVERYONE. MASQUERADE PROCESSIONS, OR CARNIVALS, ARE CHARACTERISTIC OF TRADITIONAL EUROPEAN CULTURE. AT THE SAME TIME, THEY ARE A METAPHOR FOR MOVEMENTS AND CONNECTING PEOPLE WITH A COMMON GOAL. IN A BROADER CONTEXT, WE CAN EXAMINE CARNIVALS AS COOPERATION OF DIFFERENT RELIGIOUS AND CULTURAL COMMUNITIES, THUS INFLUENCING A NEW PERCEPTION OF TRADITIONAL CULTURE. IN CONNECTION TO THIS, WE EXAMINED CIRCUS AS A FORM OF TRAVELLING ART THAT BRINGS ENTERTAINMENT (AND MUCH MORE) TO THE CITY, ALLOWING US TO PERCEIVE IT THROUGH NEW EUROPEAN PRACTICES.



PHOTO_U. DOŽIĆ

Carnival is a time reserved especially for celebrations and festivals. In the original meaning of the word, carnival referred to giving up the consumption of meat, release from troubles, the expulsion of winter and welcoming of spring. In the multi-ethnic region of Vojvodina, various ethnic groups added their own mark to these processions. The local German population had a significant influence on the culture of masquerades, performance of plays and forms of behaviour, as did other ethnicities that settled in areas where they came into close contact with traditional German culture. *The Carnival of Ritual Processions*³¹ evokes age-old traditions from the local area, representing a meeting point of the region's different cultures with partners from Serbia, Croatia, Hungary and Bulgaria.

The vibrant carnival will take place in March on the central streets of Novi Sad, with masquerades from Serbia and the region. The main event will also include a reconstruction of the traditions of

White Week, as well as a flash mob performance of ritual processions in confirmed locations in Novi Sad, including unexpected venues like shopping malls. Also planned: A Humanitarian Masquerade (Hall 1, Novi Sad Fair, 11 February); as well as a lecture by ethnologist/anthropologist (Great Hall of the Novi Sad Fair, 12 February); while the introduction of all participants in the carnival through a performance of traditional dance, is planned for 13 March in Hall 1, Novi Sad Fair. Next, we continue with the *BETA Circus project*³² (B.E.T.A. CIRCUS/Boosting European Trends and Artists in Circus Arts) as part of Creative Europe, with four companies that specialize in contemporary circus art cooperating and working on new trends. Works are performed in Italy, Portugal and Latvia, while in Serbia, Novi Sad – European Capital of Culture will host the artists. The partnership is oriented toward countries that do not have circus training academies, and those where circus has only recently become recognized as a new

form of art, where work is needed to establish young generations of professional performers. In addition to the performance, four workshops are planned. They will connect experienced European circuses with local aspiring circus artists, thereby enriching the local scene.

In parallel with the *Migration of Souls* programmes, a conference *Bridging the Culture Gap*³³ of the European Youth Parliament of Serbia will be held at several locations across the city from 3 to 13 March. It is a great platform for intercultural dialogue with over three hundred young people from over thirty-five European countries participating.

During *Migration of Souls*, the audience will get to experience a series of attractive music and stage performances in Hall 1 of the Novi Sad Fair. *Barcelona Gipsy balKan Orchestra*³⁴ (6 March), band that merges jazz, Roma music, klezmer and other genres, with influences coming from Eastern Europe, South America, Spain and Near East. More than 10 million people have viewed their performance of the famous Roma song *Delem, delem* on YouTube. The members of the band come from different parts of the world, including nomadic, turning musicians. This international band has travelled the world, and this time, for the first time ever, they will visit the European Capital of Culture, enriching the spirit of *Migrations*.

Japanese contemporary dancer Kaori Ito, together with Novi Sad's band 'Etnoforija' (8 March), is one of the most famous dancers of our time. As a 'student from the West', Kaori represents a unique identity that merges Japanese and European culture. Her dance was founded on her life story, on taboos, instincts, love, loneliness, solitude, helping her create her unique body language that enchants the whole world. Japanese multi-instrumentalist and composer Sugizo (8 March) and legendary Original Enigma Voices and Camerata Academica Novi Sad (12 March) will also perform together for the first time ever, bringing an incredible combination of ambient, electronic and classical music. One of the most famous European groups was founded in Germany, while its members are people of different nationalities who succeeded in a foreign country – one of the founders is Michael Cretu, a Romanian who acquired world fame in Germany. Enigma's music has been accepted by the audience as innovative, and now, in the European Capital of Culture, they will merge their sounds with the most famous chamber orchestra in Novi Sad.



CARA

17/3 – 20/3/2022

VAN

FOR THE END OF MIGRATIONS, WE ARE MAKING A SMALL CELEBRATION. BY VISITING NOVI SAD'S CULTURAL STATIONS LOCATED ACROSS THE CITY AND ITS SURROUNDINGS, WE ARE ALSO CONTINUING A JOURNEY THROUGH TASTES OF VARIOUS GASTRO CULTURES, ALONG WITH MUSIC AND AUTHENTIC ARTS. THROUGHOUT FOUR DAYS OF THE PROGRAMME, WE ARE SETTING OFF ON A UNIQUE JOURNEY ACROSS THE REGIONS OF EASTERN, WESTERN, NORTHERN AND SOUTHERN EUROPE.



Through *Gastro Migrations*³⁵, we will visit different European regions in the hopes that food will provide an occasion to consider otherness and difference. By listening to music from different regions performed by European artists, and by fusing tastes and sounds, the Migrations are symbolically coming to an end. The project includes four days of culinary and musical programmes at the cultural stations of Novi Sad and Zone 021. Each day is dedicated to a programme unit from Europe's northern, western, southern and eastern regions, both international and regional in character. Public culinary demonstrations are planned daily, in which guests will have the opportunity to enjoy international specialties prepared by culinary stars from across Europe. In the evenings a programme featuring world music performances will highlight the musical traditions of Eastern, Western, Northern and Southern Europe. Musical performances in cultural stations: The Sidh (Italy), 17 March; Sväng Harmonica Quartet (Finland), 18 March; Jovan Pavlovic and Svartlamon Hardkor (Norway),

18 March; Light in Babylon (Turkey) 19 March; Tango ensemble Librecuatro (Serbia) 19 March; Shortparis (Russia), 20 March. The 'Merry Gospel Choir' from Belgrade will join this schedule too with music that is the common denominator of movement, change, diversity encouragement and permeation. *The concert Gospel Music, an Expression of Hope: A Journey Across Continents, Through Culture and Time*³⁶, will be performed under the direction of Marija Kuburić-Borović, sending a universal message of peace and support to all the people that have migrated either voluntarily or were forced to do so.



1

WHERE MIGRATIONS END: FROM ROMAN PANNONIA TO TODAY'S VOJVODINA

1 FEB 2022 / MUSEUM OF VOJVODINA
ORGANISER: Museum of Vojvodina

2

EXHIBITION NOVI SAD

1 FEB 2022 / FOREIGN ART COLLECTION (CITY MUSEUM OF NOVI SAD)
ORGANISER: City Museum of Novi Sad

3

NOVI SAD – A MODERN CITY

12 FEB 2022 / SPENS
ORGANISER: Baza – platform for spatial practices
PARTNERS: Association of Novi Sad Architects(DANS), Ephemera Collective

4

THE BEST OF NOVI SAD

2, 10, 15 FEB 2022 / CITY CONCERT HALL AND SERBIAN NATIONAL THEATRE
ORGANISER: Vojvodina Symphony Orchestra

5

VOJVODINA CLASSICAL GUITAR FESTIVAL

13. FEB 2022 / CITY CONCERT HALL AND EGYSÉG CULTURAL STATION
ORGANISER: Guitarists Association of Vojvodina
PARTNER: 'Isidor Bajić' School of Music (Novi Sad)

6

VLADIMIR AND KOSARA

1 FEB 2022 / SERBIAN NATIONAL THEATRE
ORGANISER: Serbian National Theatre

7

FOLLOWING THE THREAD

1, 6, 7 FEB 2022 / CULTURAL AND EDUCATIONAL INSTITUTION CULTURAL CENTRE 'MLADOST' AND EGYSÉG CULTURAL STATION, ELEMENTARY SCHOOLS IN FUTOG, NOVI SAD, IRIG, BEOČIN AND SREMSKI KARLOVCI
ORGANISER: Cultural and educational institution Cultural Centre 'Mladost', Futog

8

KUDS IN THE CITY

4, 5 FEB 2022 / PUBLIC LOCATIONS IN THE CITY
ORGANISER: AKUDUNS Sonja Marinković

9

THE CITY IN KUDS

6 FEB 2022 / KUD CENTRES
ORGANISER: AKUDUNS Sonja Marinković

10

MIGRATIONS OF NATIONS IN THE REGIONS OF BAČKA AND BANAT IN THE 18TH AND 19TH CENTURIES THROUGH SELECTED DOCUMENTS, BAČKO-BODOROŠ, TAMIŠ AND TONTALSKA COUNTIES

9 FEB 2022 / ARCHIVES OF VOJVODINA
ORGANISER: Archives of Vojvodina

11

THE 100TH ANNIVERSARY OF THE COLONIZATION OF VOJVODINA (1921 – 1941) AND THE 75TH ANNIVERSARY OF THE COLONIZATION (1945 – 1948)

3 FEB 2022 / Cultural Centre of Novi Sad
Organiser: Cultural Centre of Novi Sad

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MULTICULTURALITY OF NOVI SAD: NATIONAL COMMUNITIES OF VOJVODINA

12 FEB 2022 / SVILARA CS

ORGANISER: Institute for Philosophy and Social Theory (Belgrade, Serbia)

PARTNER: Forum for Education, Cooperation, and Support to Civil Society of Novi Sad

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DIARIES OF MIGRATION: NOTES ON NOVI SAD FAMILIES

10, 15, 17, 24 FEB 2022 / 1 MAR. 2022 / PUBLISHING HOUSE 'PROMETEJ'

ORGANISER: Publishing House 'Prometej'

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THE GREAT MIGRATION OF ARCHIVISTS

11 FEB / CULTURAL AND EDUCATIONAL INSTITUTION CULTURAL CENTRE 'MLADOST'

ORGANISER: Laureat DOO

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ART OF MIGRATION, MIGRATION IN ART

18 FEB – 30 APR 2022 / GALLERY OF MATICA SRPSKA

ORGANISER: Gallery of Matica Srpska

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EXPAND OUR HORIZONS

25 FEB AND 4, 11 AND 18 MAR / GALLERY OF MATICA SRPSKA, GALLERIES AND MUSEUMS

ORGANISER: Centre for Theatre Research (Novi Sad, Serbia)

PARTNER: Gallery of Matica Srpska

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THERE AND BACK AGAIN

24 FEB 2022 / American Corner Novi Sad

ORGANISER: Cultural Centre of Novi Sad, American Corner Novi Sad

PARTNER: 'Struktura' Centre for Sustainable Urban Development

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21ST-CENTURY MIGRATIONS

19 FEB – 19 MAR 2022 / LIBERTY SQUARE

ORGANISER: 'Novi Sad - European Capital of Culture' Foundation

PARTNER: World Press Photo (Amsterdam, the Netherlands)

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MIGRART

20 FEB – 20 APR 2022 / SUBA'S PLATEAU / LIMAN PARK

ORGANISER: Gallery 'BelArt'

PARTNER: City Administration for Construction Land and Investments of the City of Novi Sad

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MUSICAL (IM)MIGRATIONS AND BACH'S PATH THROUGH NOVI SAD

FEB – MAR 2022 / SYNAGOGUE, KARLOVCI GRAMMAR SCHOOL

ORGANISER: Vocal Studio 'Orfelin'

PARTNERS: Chapelle ancienne – Ensemble for early music (Apay Pop, Switzerland), Belgrade Baroque Academy, DaNS ensemble, STRADA Novi Sad

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2K+

28 FEB 2022

ORGANISER: Cultural Centre of Vojvodina 'Miloš Crnjanski'

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MUSICAL BRIDGES

17 – 20 FEB 2022 / City Concert Hall and locations in Zone 021
ORGANISER: Creative-Educational Association Centre Music Atelier

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LINK IT, MARK IT

22 FEB – 8 MAR 2022 / SULUV GALLERY
ORGANISER: Association of Fine Artists of Vojvodina
PARTNERS: Fine Artists Society of Slovenia (Ljubljana), Fine Artists Society (Graz, Austria), APORON 21 (Graz, Austria)

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1990S: THE UNEXPECTED HERITAGE OF NOVI SAD

22 FEB 2022 / PUBLIC LOCATIONS IN THE CITY
ORGANISER: *Evropa Nostra Serbia* Association of Citizens
PARTNER: *Inbox* Art Association, Novi Sad

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MIGRATION OF SOULS – NOVI SAD IN BOOKS

3 MAR 2022 / GREAT HALL OF THE NOVI SAD FAIR
PARTNER: Novi Sad Fair

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FUGITIVES

4 MAR 2022 / HALL 1 OF THE NOVI SAD FAIR
ORGANISER: Association of Art Students 23 (Novi Sad, Serbia)
PARTNERS: The 'AkustikUm' Association, Music Youth JMBH (Tuzla, Bosnia and Herzegovina), Academy of Arts and Culture (Osijek, Croatia)

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WE ALL CAME FROM SOMEWHERE, SOME A LITTLE EARLIER

7 MAR 2022 / HALL 1 OF THE NOVI SAD FAIR
ORGANISER: 'Šmiranti' Association
PARTNER: Policardia Teatro (Viareggio, Italy)

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FOLLOWING ROMA PATHS

6 MAR 2022 / GREAT HALL OF THE NOVI SAD FAIR
ORGANISER: 'Karlovačke Zore' Association
PARTNER: The office of Roma inclusion

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IN THE PROMISED LAND OF LÁSZLÓ VÉGEL

4 MAR 2022 / HALL 1 OF THE NOVI SAD FAIR
PARTNER: Konrad Adenauer Foundation (Germany)
ORGANISER: Novi Sad Theatre – Újvidéki Színház

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IN THE FIRE OF WORLDS: IVO ANDRIĆ, A EUROPEAN LIFE

5 MAR 2022 / HALL 1 OF THE NOVI SAD FAIR
ORGANISER: Konrad Adenauer Stiftung (Germany)

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THE CARNIVAL OF RITUAL PROCESSIONS

11 – 13 MAR 2022 / GREAT HALL OF THE NOVI SAD FAIR
ORGANISER: 'Novi Sad - European Capital of Culture' Foundation
PARTNER: KUD 'Vuk Karadžić' Temerin

BETA CIRCUS

12 MAR 2022 / HALL 1 OF THE NOVI SAD FAIR

PARTNERS: *Associazione Culturale Teatro Necessario* (Italy), Ludifico (Sebia), *VSIA Rigascirks* (Latvia)

BRIDGING THE CULTURE GAP

3 – 13 MAR 2022

PARTNERS: Konrad Adenauer Foundation, Višegrad Fond, Central European Initiative, U.S. Embassy Belgrade

BARCELONA GIPSY BALKAN ORCHESTRA

6 MAR 2022 / HALL 1 OF THE NOVI SAD FAIR

ORGANISER: 'Novi Sad - European Capital of Culture' Foundation

GASTRO MIGRATIONS

17 – 20 MAR 2022 / CULTURAL STATIONS

ORGANISER: 'Novi Sad - European Capital of Culture' Foundation

GOSPEL MUSIC – AN EXPRESSION OF HOPE: A JOURNEY ACROSS CONTINENTS, THROUGH CULTURE AND TIME

17 MAR 2022 / CULTURAL STATION

ORGANISER: M-ART Association of Citizens

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Assistant editors: Leona Pap, Aleksa Nikolić

Coordinators of the programme arches: Tijana Gaćinović, Marina Gabrović

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