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THE TRADITIONAL AND THE CONTEMPORARY IN ART AND EDUCATION – CONFERENCE SUMMARY

The Motivation, Preparation, and Participants

The first international scholarly conference titled *The Traditional and the Contemporary in Art and Education* was held from 4 to 6 November 2016 at the Faculty of Arts in Kosovska Mitrovica. The starting points of the conference, which were also the organizers' guiding principles, were to affirm traditional values and modern methods in arts and education as well as to find innovative solutions regarding their practical application in the teaching process. The initial impulses and ideas in setting the principal ideological orientation of the conference and formulating its goals, which came from the teaching staff at the Faculty of Arts in Kosovska Mitrovica, were supported not only by eminent experts from related Serbian institutions of higher education, but also from abroad. Regarding the colleagues who helped shape the programme concept, we will mention here only the following members of the Programme Committee: Dr Alkis Raftis, President of the International Dance Council at UNESCO; Dr Natalia Sokovikova, member of the Petrovskaya Academy of Sciences and Arts, Russia; Dr Menelaos Meletzis, Professor at the Technological Educational Institute of Athens; Dr Anna Galikowska-Gajewska, Associate Professor at the Stanisław

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Moniuszko Academy of Music in Gdańsk, Poland; Dr Eleni Mouri, Associate Professor at the Technological Educational Institute of Athens, Greece; Dr Igor Štikš, Research Fellow at the Edinburgh College of Art, United Kingdom; Dr Sonja Marinković, Dr Miloje Nikolić, Dr Vesna Mikić, Professors at the Faculty of Music of the University of Arts in Belgrade; Dr Srđan Marković, Professor at the Faculty of Arts of the University of Niš; Dr Bogdan Đaković, Professor at the Academy of Arts in Novi Sad, among others.¹ This ambitious undertaking of the creators and organizers of this event,² to bring together a large number of renowned scholars in the field of arts studies, thus came to fruition. The event was attended by 93 participants (including members of the Programme Committee)

¹ The conference organizers are equally indebted to the remaining members of the Programme Committee, for their contribution to the programme concept of the conference: Zoran Furunović, MSc, Professor and Dean of the Faculty of Arts in Kosovska Mitrovica – Zvečan, Chairman of the Programme Committee; Dr Nebojša Todorović, Professor at the Faculty of Arts of the University of Niš; Dr Saša Božidarević, Professor at the Faculty of Arts at the University in Priština at Kosovska Mitrovica; Dr Dragana Cicović Sarajlić, Associate Professor at the Faculty of Arts of the University of Priština at Kosovska Mitrovica; Dr Biljana Pavlović, Associate Professor at the Teacher Education Faculty in Prizren – Leposavić; Dr Sanda Dodik, Associate Professor at the Academy of Arts of the University of Banja Luka, Bosnia and Herzegovina; Sonja Cvetković, Associate Professor at the Faculty of Arts of the University of Niš; Dr Dragan Vojvodić, Associate Professor of Philosophy at the University of Belgrade; Dr Dragan Bulatović, Associate Professor of Philosophy at the University of Belgrade; Dr Mirjana Zakić, Associate Professor at the Faculty of Music of the University of Arts in Belgrade; Dr Biljana Mandić, Assistant Professor at the Academy of Music of the University of East Sarajevo, Bosnia and Herzegovina; Milorad Marinković, MSc, Assistant Professor of Philology and the Arts at the University of Kragujevac; Aleksandra Dončeva, MSc, of the Institute for Graphic Design in Milan, Italy.

² Much effort in creating the conditions for a successful conference and its accompanying programmes was invested by the following members of the Organizing Committee, teachers, fellows, and teaching assistants at the Faculty of Art of the University of Priština at Kosovska Mitrovica: Zoran Furunović, MSc, Professor and Dean; Aleksandra Trajković, Associate Professor and Vice-dean of the Music Department, Chairwoman of the Organizing Committee; Andrijana Videnović, MSc, Professor and Vice-dean of the Department of Drama; Ester Milentijević, MSc, Vice-dean responsible for tuition at the Visual Arts Department; Petar Đuza, MSc, Professor; Vera Obradović, MSc, Professor; Dr Saša Božidarević, Professor; Dr Dragana Cicović Sarajlić, Associate Professor; Dr Aleksandra Arvantidis, Assistant Professor; Dr Branka Gugolj, Assistant Professor; Dr Velimir Karavelić, Assistant Professor, Veselinka Bralović, Assistant Professor, Dr Jelena Arnautović, Associate Professor; Dr Petar Ilić, Senior Fellow; Dr Jelena Pavličić, Teaching Assistant. In addition to these members of the Organizing Committee, a number of important activities regarding the preparation of this conference were also conducted by other employees from all department, non-teaching and supporting staff. We owe them all our gratitude for the successful organization of this conference.

from 12 European countries: Serbia, Croatia, Bosnia and Herzegovina, Russia, Great Britain, Germany, France, Italy, Poland, Belgium, Greece, and Hungary, with presentations by 88 of them. In terms of the number of participants and the number of countries represented, this is the largest scholarly meeting organized at the University of Priština since its relocation to Kosovska Mitrovica.³

Thematic Areas and Subareas

The presentations (all 88 of them) were divided among the following thematic areas and subareas: 1) *The Cultural and Artistic Heritage of Kosovo and Metohija*: Preserving Tradition and National Identity in Kosovo and Metohija; Arts and Education in Kosovo and Metohija from the Middle Ages to the Present Day; Medieval Monuments in Kosovo – Problems and Challenges; Traditional and Spiritual Songs from Kosovo and Metohija – Models of Conservation; 2) *Traditional and Contemporary Approaches to Education in the Arts*: Conceptions of a Modern Teaching Methodology in Arts Education; Contemporary Art and Teaching Methodology in Arts Education; The Importance of Arts Education in Preschool, Primary, and Secondary Education; The Role of Tradition in Designing the Teaching Process; 3) *Art as a Space of Memory*: Re-creating/Interpreting/Recycling Tradition in Contemporary Art; The Position of the Artist in Contemporary Society; Traditional Techniques in the New Artistic Practice; A New Approach to the Preservation of Heritage; Museums as Places of Remembrance; Heritage and New Media; The Role of Film in the Creation of Memory Space; Heritage and Popular Culture; 4) *The Traditional and Modern in Artistic Dance*: Education for Contemporary Dance; Modern Dance and Gender Theory; Gender, the Body, Dance; Dance as a Space for the Expression of Women; The Ritual in Contemporary Movement Theatre; Choreographic Imagination, Composition, and Dance Techniques; Linking National Dances in the Ballet Heritage of Former Yugoslavia.

The Plenary

The session was opened by Dr Sonja Marinković, a professor at the Faculty of Music of the University of Arts in Belgrade (Department of Musicology). After expressing much satisfaction at having an opportunity to participate in the conference and the honour to open its working part, Professor Marinković pointed

³ The conference was supported by the Ministry of Education, Science, and Technological Development of the Republic of Serbia, the Office for Kosovo and Metohija of the Government of Serbia, the University of Priština at Kosovska Mitrovica, and the Faculty of Economics in Priština – Kosovska Mitrovica. The media sponsors of the ceremonial and workings segments of the conference were Radio Belgrade and TV Most from Zvečan.

to the necessity of a systematic and coherent study of the oeuvres of composers active in Kosovo and Metohija. In that regard, she presented a paper titled “Folklore as Inspiration in Redžo Mulić’s *Kosovo Symphony No. 2*”. Pointing to folklore as the source of inspiration in this key work by Mulić, Marinković emphasized his exceptional gift in the treatment of folklore, rich timbres arising as a result of his compositional skills, and the application of a late romantic style in terms of harmonic language and orchestration.

Especially noteworthy at the plenary session was the presentation of Dr Nebojša Todorović, a musicologist and professor at the Faculty of Arts of the University of Niš. Prof. Todorović’s presentation was titled “The Pedagogical Contribution of Professor Marko Savić to the Development of Pianism in Kosovo and Metohija”. The presentation attracted much attention at the plenary session due to the long-time activities of this distinguished, recently departed professor at the Faculty of Arts in Priština, with whom many of its current teachers were fortunate to collaborate. Regarding Savić’s rich pedagogical career in teaching piano and other subjects, which made an impact across former Yugoslavia, Todorović highlighted the pioneering activity of this artist in laying the foundations for the development of pianism and piano pedagogy in Kosovo and Metohija.

At the end of the plenary session, Dr Angelina Milosavljević Ault from the Faculty of Media and Communications at Singidunum University in Belgrade presented a paper under the title of “Antiquation [*starinarenje*] as a Heritology Discipline: Between the Pulse and the Concept”. Addressing old methods of keeping items deemed unworthy of preservation in a museum, Milosavljević Ault specifically referred to their role as illustrations and evidence of different aspects of life in various communities, large and small alike, highlighting their function in the process of conserving and protecting heritage.

Individual Sessions

Most of the participants presented their work in individual sessions, which were grouped in three thematic areas: 1) *The Cultural and Artistic Heritage of Kosovo and Metohija*, 2) *Art as a Space of Memory*, and 3) *Traditional and Contemporary Approaches to Education in the Arts*.

The Cultural and Artistic Heritage of Kosovo and Metohija

In the first thematic area, a number of questions regarding the heritage of Kosovo and Metohija were problematized. Scholars coming from various fields addressed a number of problems concerning the relationship between the province’s cultural and artistic heritage. In her presentation, titled “Models of Preserving Traditional Songs from Kosovo and Metohija”, ethnomusicologist Mir-

jana Zakić defined the existing musical practice in this field and pointed out various models of preserving traditional songs, while Sanja Ranković, likewise an ethnomusicologist, in her paper, “Traditional Music as Part of the Cultural Identity of Serbs in Sredačka Župa, with Focus on the *Lazarica* Ritual and Easter Celebrations”, discussed the musical practice of the ethnically Serb population of Sredačka Župa before and during Easter as a specific cultural trait of this part of Kosovo and Metohija.

The scholars grouped in this thematic area were especially interested in issues related to the preservation of heritage in the domain of monuments and architecture (Branka Gugolj and Danijela Tesić Radanović: “The Work of the Architect Đurđe Bošković on the Preservation of the Monumental Heritage of Kosovo and Metohija”; Zoran Katanić: “Sacred and Secular Serbian Medieval Architectural Heritage in Kosovo and Metohija as a Major Opportunity for Tourism”), the possibility of incorporating segments of the cultural heritage of Kosovo and Metohija in the teaching process (Andrija Kadić: “Problems of Interpreting the Cultural Heritage of Kosovo and Metohija in the Teaching Process”), as well as modern, often destructive, and anti-cultural attitudes to urban space using a northern Kosovo town as a case study (Marija Ranđelović: “Aspects of the Identity of a Polarized Urban Space: The Case of Kosovska Mitrovica”).

The papers presented in the first thematic area also concerned the field of the Serbian language and literature, ranging from poetics and poetic expression (Aleksandra Kostić Tmušić: “Poetic Elements in the Hagiography of St. Peter Koriški”) to semantic connotations (Valentina Pitulić: “The Semantics of Plants in Serbian Folk Literature from Kosovo”), followed by a critical look at the preservation of the Serbian language in multicultural environments (Mitra Reljić and Branislav Dilparić: “The Discrepancy between Declarative and Real Concern for the Serbian Language in the Case of the Ergonomics of North Kosovska Mitrovica”), and explorations in the domain of aesthetics and the relationship between tradition and modernism (Nenad Kebara: “The Spiritual Aesthetics of Siniša Kodrić – Between Tradition and Modernism”).

Art as a Space of Memory

Broadly conceived and extremely versatile, the second thematic area enabled the participation of a large number of presenters from different backgrounds and professional orientations: philosophers, art historians, sociologists, ethnologists, philologists, art critics, dramaturges, choreographers, multimedia and interdisciplinary scholars, musicologists, music theorists, etc.

The first group of presenters addressed the problems of institutionalized (museum) heritage. A number of issues were raised in this area, including in-

heriting cultural and artistic resources in the processes of contemporary everyday life, privacy, and the ordinary (Dr Dragan Bulatović: “Museology as a Hermeneutical Circle”), the origin and heritage of the idea and properties of museality (Milan Popadić: “Museality: The Origin and Heritage of an Idea”), the relationship between a community and its museums, regarding recent Serbian and Yugoslav history during and after the collapse of socialism (Angelina Banković: “From a Place of Remembrance to a Place of Oblivion: The Museum of 4 July 1941 and the Museum of Illegal Partisan Printing Houses in Belgrade”), the importance of museum exhibits as stylistic and historical testimonies, the mechanism and preservation of memory (Ana Radovac Živanov: “A Guardian of Memories: The House of Jevrem Grujić – A Museum of Serbian History, Diplomacy, Art, and Avant-garde”), the penetration of new media and art practices in museums today (Aleksandra Arvanitidis: “The Museum in the Age of Digital Art Practices”; Dragana Martinović: “The Role of New Media in Museums Today”, Stefana Manić: “The Protection of Immovable Cultural Heritage: The Application of Digital Technologies”; Ana Knežević: “Cyber Museum: The View from the Other Side of the Screen”), and others.

This thematic area, *Art as a Space of Memory*, apparently generated and stimulated much research in the field of music, film, and the visual arts. The presentations from the domain of musicology as well as music theory and analysis emphasized the prominent role of tradition (heritage) in the formation of creative concepts by Serbian (Yugoslav) composers (Saša Božidarević: “Mokranjac’s Heritage in Works by Composers of Various Origins during the Latter Half of the 20th Century – From a Reaffirmation to a Negation of the Traditional Stanza Model”; Vesna Damljanović: “An Analysis of the Piano Style in the Second “Kosovo” Symphony by Redžo Mulić”), pointed to the ways in which contemporary composers have realized segments of Serbian medieval heritage in their works (Aleksandar Damjanović: “Recreating / Interpreting / Recycling / Serbian Medieval Heritage in Contemporary Music”), examined the relationship between traditional and popular culture (Jelena Arnautović: “Traditional and Popular Culture at the Music Festival in Guča”), assessed the impact of modern knowledge in popular music (Vesna Mikić: “The Production of Modern Knowledge in Popular Music – The Eurovision Song Contest”), and the like.

The same set of questions were addressed in other areas of artistic expression (the visual arts and filmmaking, contemporary dance, etc.) with a strong focus on tradition as a source of artistic inspiration (Zdravko Ranisavljević: “Choreographic Interpretation of the Dance Heritage of Kosovo and Metohija – The Case of the Kosovo and Metohija Folk Dance and Music Ensemble ‘Crown’”; Andrijana Danilović: “The Re-contextualization of Tradition – Mosaic and Street Art”), as well as other issues (ideological, ethical, aesthetic, etc.) arising

from the complex study of modern dance forms, stage movement, choreology, and choreography (Natalija Sokovikova: “Dancing the Great Slavic Gods: The Phenomenon of the Ethnic Identities of the Slavic Rus – The Phoenix Effect”; Vera Obradović: “The Choreodramatic and Choreographic Creativity of Mat Eko”; Vera Obradović and Svenka Savić: “Choreodrama: Gender, Dance, Ideology”; Anna Galikowski Gajewska: “Polish Music and Movement Interpretations Created according to the Dalcroze Method”).

Traditional and Contemporary Approaches to Education and Upbringing in the Arts

Under the auspices of this thematic area, numerous significant aspects of the process of education in the field of art were likewise problematized. The presentations addressed all levels of institutionalized rearing and education, from preschool (Jasmina Stolić and Sanja Vojnov: “The Application of Art Music in Preschool Age – From Tradition to Innovation”), primary (Marija Aleksandrović: “The Influence of the Tradition of Creativity in the Artistic Expression of Children in the First Grade of Primary School”), secondary (Joseph Alviž: “The Place of the Visual Arts as a Secondary School Subject within the Arts Area of the Educational System of the Republic of Croatia”; Petar Ilić: “Possibilities for Realizing the Goals of a Modern Teaching Programme for Students of Piano Music Schools using Danica Krstić’s Textbook *Piano School*”), to higher education (Dragana Cicović Sarajlić and Biljana Pavlović: “Higher Education in Pedagogy in Kosovo and Metohija – A Tradition Spanning Four Decades, 1975/1976–2015/2016”).

Music educators who presented at the conference addressed the possibilities of applying folk and traditional songs in teaching solfège (Veselinka Bralović: “The Possibility of Applying Kosovo Folk Songs in Teaching Solfège”; Slobodan Kodela: “Traditional Songs in Solfège Textbooks for Secondary Music Schools”), as well as using folk songs and dances in music lessons in primary schools (Jelena Miličević and Desanka Trakilović: “The Effects of Applying Folk Songs and Dances in Teaching”). Some of the presentations focused on fostering and preserving Serbian cultural and national identity (Biljana Pavlović, Dragana Cicović Sarajlić, and Anđelka Kovač: “Nurturing and Preserving Serbian Cultural and National Identity in Teaching Musical Culture in Primary Schools in Kosovo and Metohija”) and the development of music pedagogy in schools (Sonja Cvetković: “The Development of Music Pedagogy and Education in Niš until the Beginning of World War II”).

A number of presenters addressed problems of education in the arts (especially in the visual arts and history of art) where modern methodological con-

cepts are applied (Sanja Filipović: “Art Education Corresponding to Contemporary Methodological Conceptions”), the study of innovative models in designing the teaching process (Marija Stanković: “The Teaching Process of Art History as a Process of Knowledge Formation: The Artistic Principles of Christo and Jean-Claude as a Model for Designing the Teaching Process; Iva Subotić Krasojević: “The Quest for a Teaching Method in Arts Education”; Jelena Pavličić: “Art in Teaching Art History – The Exercise ‘New Images of Old Masters’ as an Example”) difficulties in achieving goals in education (Dragan Bulatović: “Formation in Educational Amporia”), the importance of arts education in personality formation and the demystification of forms of non-verbal, formal communication (Jadranka Bozić: “Art as a Synergy of the Mind, Body, and Spirit: The Importance of Music Education in Personality Formation”), among other issues. In the absence of a detailed elaboration, here we will only emphasize their significant contribution to the development of scholarly thinking and breaking new paths in the field of arts studies.

The Closing Session of the Conference

At the closing session, the moderators summarized the rich and varied presentations of the participants. The moderators especially noted the high achievement of the conference regarding its designated field and reserved special praise for its superb preparation and organization. They also offered suggestions regarding future activities, with a sincere desire for the conference to become a traditional event. Thanking the moderators and participants for their enormous contribution to the successful realization of this conference, in his closing remarks Professor Saša Božidarević expressed hope that the results achieved and new experiences gained at the conference would enable the opening of a new chapter in the development of scholarly thinking at the University in Kosovska Mitrovica and contribute toward its recognition abroad.