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## **Migrations in the Yugoslav region: Theater artists from Slovenia in the Serbian National Theater in Novi Sad (1947-2013)**

**Keywords:** migrations, theater, opera, opera directing, ballet, costume design, life stories

### 1 Introduction

Theaters can be considered kinds of migration centers with their particular histories, if the history of a theater is observed from the viewpoint of the migratory processes, i.e. artists moving from one setting to another. In the history of the Serbian National Theater, the oldest theater in Serbia and in the Balkans (it was founded in 1861), the activities of artists from Slovenia are very important, as they spent a shorter or longer time in Serbia, moved back to Slovenia or stayed in Novi Sad. There are a lot of data about that scattered in different sources: in theaters, in artists' legacies, and mostly in the memories of artists themselves, which are unfortunately not documented enough or reviewed in critical texts either in Serbia or in Slovenia.

### 2 Aim of the paper

The aim of this pilot research is to open the topic of migrations among theaters (with three artistic ensembles) in the region of the former Yugoslavia in order to use the data collected for a future comprehensive analysis regarding the mingling and joint accomplishments of theater artists during the migratory processes.<sup>1</sup>

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1 I.e. artists who worked in the opera (singers, conductors, opera directors and members of the orchestra), ballet (dancers and choreographers); there were less of those who were guests in dramas, and hence the data about them have been omitted. Also there are no data about artists from Novi Sad who went to Slovenia for a shorter or longer time (such as director Voja Soldatović, who worked in Maribor for many decades), or who stayed there (e.g. Olivera Ilić, a soloist of the Maribor ballet, who graduated from the Ballet School in Novi Sad, class of Svenka Savić). There are also no data about the groups of Slovenian artist who were born in Yugoslavia (Serbia) and who made part of their career in theaters and then went to other parts of the world. One such example is the conductor Janez Govednik (Subotica, 26 April 1951), who was born in Serbia, where he graduated from music school, Academy and Faculty of Music Arts (music pedagogue) in Belgrade in 1977, who then worked as a conductor in the SNT Opera in Novi Sad (1988-1992), at the time when the opera had forty successful seasons behind it and entered a period of innovations, both in the opera (*Viva la mama*)

### 3 Historical perspective: some data

#### 3.1 Opera

In 1945 all parts of life in Yugoslavia started being restored, which included the music and theater life in Novi Sad in the theater first called the Vojvodinian National Theater (VNT), and was later renamed the Serbian National Theater (SNT). Writing about the first thirteen years of the Opera in Novi Sad, Mirko Hadnađev (1961, 422) indicated that in the season that preceded the official opening of the Opera (1946/47) the Opera of the Slovenian National Theater from Ljubljana performed in Novi Sad: “This visit of the Ljubljana Opera,<sup>2</sup> aimed at *deepening and strengthening the cultural and artistic ties between Slovenian and Vojvodinian theater workers*, seems like a fresh inspiration to the music branch of the VNT” (italics S. S.). This deepening of the cultural and artistic ties will remain a constant during the seven decades of cooperation.

In June 1947 the Ministry of Education of Serbia made a decision regarding the establishment of the Opera in the SNT in Novi Sad. This was celebrated with the premiere of *La traviata* on 12 November 1947, with Erna Krže<sup>3</sup> singing the lead role of Violetta (Mirko Hadnađev, 1961, 423). Svetozar Rapajić (2011, 191) wrote that the first directing of the opera was entrusted to drama directors because there were no opera directors, but for this paper it is important that on the Novi Sad stage there were “two Slovene directors, a veteran, Cyril Debevc, as a guest and a beginner, Mario Marinc, who was permanently engaged. (Attention should be paid to the share of Slovenian employees in the formation of the Opera of the SNT)”. Inspired by the sentence in the parenthesis, I took interest in the complex issue of the interchange of Slovenian artists with the theater in Novi Sad during the formation of the Opera and the Ballet of the SNT.

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and in the ballet (e.g. The Humpbacked Horse by Rodion Shchedrin, 1989). After his engagement with the SNT ended, he went to the USA.

Another example is the artist of Slovenian origin (second generation immigrant) who spent his entire career in the SNT. This is the conductor Imre Toplak (Bajmok, 4 November 1933) whose father is Slovenian. As a conductor, he spent his entire life in the SNT opera and ballet. After he graduated from the Music Academy in Belgrade, he started his career as a conductor first in the SNT ballet with *Giselle* in March 1962 and even then demonstrated exceptional conducting skills when cooperating with dancers on the stage. Later he took over the opera repertoire in the theater and started teaching at the Academy of Arts in Novi Sad.

- 2 During their visit in Novi Sad 10-15 July 1946 the Ljubljana Opera performed *Rusalka*, *La traviata*, *The Tales of Hoffman*, *Ero the Joker* and *Madame Butterfly*.
- 3 I got more data about Erna Krže from the Theater Museum in Ljubljana, but in this institution they did not know that this opera singer had the honor of singing the role of Violetta at the opening of the Opera in Novi Sad in 1947. In Novi Sad it was noted that this was her only guest performance and that she did not come back, as is the case with some artists.

Unfortunately, the opening of the Opera and its growth during the first few decades were not accompanied by the establishment of opera criticism, so after various premieres there were no actual reviews in the newspapers, merely sketches and information. Mirko Hadnađev (1961, 429) reflected on that part of the artistic production: “The problem of the reviews of opera and ballet performances has represented a weak point of the cultural life in our town since the very establishment of the Opera in Novi Sad... There were no reviews of the first opera performances in the true sense of the word.” For that reason there is no data regarding the artistic performance of *Violetta* by Erna Krže, which is also true of the performances of many other artists in the decades to come, so this does not allow us to assess the share and role of Slovenian artists in the development of the Opera of the SNT.

What is especially worrying is that neither of these pieces of information regarding the presence of the Slovenian artists in the first decades of the Opera and Ballet of the SNT are found in the book published on the occasion of the 50 years of the Opera (Krčmar et al. 1997), which is partly caused by the very concept of the book. The fact is that over time the data which serve as evidence for mutual influences of artistic contributions (in this case, of opera troupes in the Yugoslav time) had been gradually lost, so any reminder of this kind is useful.

### 3.1.1 Opera directors

There were not many educated opera directors in Yugoslav theaters, which is understandable since the opera for the director “is even harder than drama just because it is a subject to music and drama limitations” (Svetozar Rapajić, 2011, 183). It is important for both history and the profession that the first three opera directors in the SNT were from Slovenia: Ciril Debevc, Mario Marinc<sup>4</sup> and Emil Frelih, who stayed the longest.

**Emil Frelih** (Ljubljana, 19 December 1912 – Maribor, 19 May 2007) was educated in Ljubljana. After he graduated, he developed professionally in various music centers all around Europe. He arrived at the SNT from Skopje, where he was permanently employed as an opera director. First he was a guest in Novi Sad and then he was permanently engaged for full seven seasons. He noted a memory of the beginning of his career in the SNT: “After the opening night of Puccini’s opera *Turandot* which I

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4 Svetozar Rapajić (2011, 191) has given an artistic assessment of the two opera directors from Slovenia by saying: “The directing of Debevc and Marinc was generally good, without any greater creative outbursts. Debevc is apparently a master of visual composition of stage images, especially in group scenes, so these images are often static frames, without enough expressive drama events. Marinc on the other hand is more prone to reduction and a certain degree of stylization, but when directing he has faced the problems that cannot always be resolved.”

directed in the spring of 1958 for the first time in the Serbian National Theater in Novi Sad, the theater management invited me to stay as an opera director. Considering the upcoming repertoire of *interesting opera pieces*, a young and high quality *ensemble*, which I could see develop artistically, and a very important promise of the kind manager Radomir Radujkov that *the construction of the most modern theater* in the country would begin soon, after careful thought a few days later I signed the contract of permanent engagement" (Emil Frelih, 1999, 171-172, italics S.S.). The artist himself provided us with the information that he decided to transfer to the SNT because of the further development of his career, which would be the key reason of migrations of all Slovenian artists.

As of the 1958/59 season, Frelih directed a large number of operas and influenced the choice of the repertoire. In the 1961/62 season, when the SNT celebrated the centennial with a big event, the opera *Turandot* was performed in Belgrade and was directed by Frelih. We can thus see that this artist from Slovenia was part of a significant celebration of the Novi Sad theater tradition – of one century of the existence of the theater in Novi Sad. Furthermore, the performance in the capital allowed a wider artistic audience to see the work of this director.

Emil Frelih built the opera repertoire: "After seven years (and twenty one directed plays) of my regular work in the opera of the SNT, I accepted the engagement in the Maribor opera *convinced that a theater artist should change his ensemble and theater setting from time to time in order to benefit both himself and the theater* (Emil Frelih, 1999, 172, italics S. S.). The director repeated that the basic motive for the change of setting was the fear of artistic saturation of both sides – the artist and the audience, as well as the wish to preserve his own quality by changing the theater.

After the 1980s the theater did not have any more permanently employed opera directors, so it can be said that during the 1960s and 1970s Slovene opera directors significantly contributed to the establishment of the basic directing code of opera directing, which was the foundation of the further professional development. Unfortunately, to date there have been no comprehensive evaluations in this respect, starting from the repertoire to the stage and directing decision. There is also no comparative data concerning the extent to which such migrations benefited the ensembles and creatively enriched them.

### 3.1.2 Conductors

In the first two decades of the Opera of the SNT the “fluctuation of conductors” was very intensive.

**Davorin Županič** (Graz, 1 July 1912 – Novi Sad, 20 November 1983) graduated from the Ljubljana Conservatorium in 1936, gained further experience in Frankfurt and Vienna, and after the war, in Belgrade, led the Army orchestra and conducted in the Belgrade Opera. From there he came to Novi Sad “as a necessary help after the old conductor (Vojislav Ilić) left on 1 November 1950. The need was even greater because the ballet ensemble was formed in the same year, so the production of plays necessarily increased” (Eugen Gvozdanović, 1997/98, 42). Županič did not stay permanently employed for a longer time in the SNT (1 November 1950 – 31 August 1954) but he was present during the most important period of the establishment of the opera and the orchestra as two professional groups. In 1950 he was an Opera manager, which allowed him to make personnel and artistic plans and develop them in the following year, which he dutifully did. After 1954 he was no longer employed permanently, but he stayed on as a part time conductor (1963/64) while conducting operas in different countries in the region. After he retired, he lived in Novi Sad until he died.

**Marjan Fajdiga** (Ljubljana, 1 October 1930) graduated in Ljubljana (Academy of Music, 1958) and was further educated in Prague for one year. He came to the Novi Sad Opera in 1965 and stayed there for 10 whole years until 1974, when he moved to the Sarajevo Opera and then back to Ljubljana to the Slovenian National Theater. His migratory path confirms the rule that Slovenian artists “moved”, in this case making a full circle in the region and returning to their place of origin. Fajdiga directed many pieces in the Novi Sad Opera and Ballet and he prepared the opera *Krutnjava* by the contemporary Slovak composer Eugen Suhol, for which he was awarded the October Award of the Town of Novi Sad in 1969: “As a conductor with a wide cultural range of interest, he was very active as the head of the Novi Sad Chamber Orchestra, which he led until he moved to Sarajevo.” During 1965/66 he was the director of the Opera of the SNT.

What remains to be found and analyzed are the data on all Slovenian conductors in the SNT, not just those who came from Slovenia,<sup>5</sup> but also those who were born in Serbia and worked in Serbia for just one part or their entire career.

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<sup>5</sup> *Jakov Cipci* (Split, 22 October 1901 – Maribor, 1975) is another Slovenian conductor and composer who worked in the Novi Sad opera in 1965, when he was a guest conductor for the operas *La Bohème* and *The Abduction from the Seraglio*. Unfortunately, there are not enough data about his presence in the SNT.

### 3.1.3 Costume designer

**Stanislava Jatić** (née Ceraj-Cerić, Ljubljana, 1919) made a career as a costume designer in the SNT, where she made costume designs for 327 opera, ballet and drama performances. She was permanently employed until she retired (1952-1970) and then for the next three decades she worked for the same theater part time and won many awards for her work, including the October Award of the Town of Novi Sad (Svenka Savić, 2009, 70-78). She started a family in Novi Sad and made many friends. When I asked her “How did you find this job?”, Stanislava Jatić reminisced about the time just after the Second World War, during which she was helping the partisan movement: “At the time when I graduated, the Serbian National Theater in Novi Sad was looking for a costume designer as a permanent position. The Rector of the Academy of Applied Arts in Belgrade (where she studied costume design) suggested I get the job, so I became the first costume designer of the Serbian National Theater in August 1952. I stayed there until I retired in 1970”. Stanislava Jatić remembers that the first season was “very difficult, I had seventeen premieres: four operas, two ballet and eleven dramas!” (Svenka Savić, 2009, 74-75). While Stanislava was permanently employed, she worked alone and did all the jobs for all three ensembles. When she retired, the theater management immediately hired two costume designers in her place, because they realized that there was enough work for two people – though Stanislava Jatić had been doing it alone for all those years.

In migratory processes it is important to observe the character traits of immigrants, to what extent they can serve as a model for others in the setting in which they live and work. Stanislava is actually a model of a diligent, dedicated and intelligent person who has cooperated with the SNT for five decades and who has always had a good will to help. Today, 94 years old, she attends classes of Slovenian in the Kredarica Association<sup>6</sup> to refresh the knowledge of her mother tongue and to learn new words and phrases in the contemporary Slovenian literary language from younger people.

Another important component of migratory processes and migrant persons is taking care of things that should not be forgotten, so that the things that were an artistic investment on the stage, for the audience, do not remain invisible and unknown. Stanislava Jatić knows from experience that the atmosphere in theaters is such that

<sup>6</sup> The Association of Slovenians *Kredarica* from Novi Sad is the first association of this kind in Serbia. It was founded in 1997 with the aim of stimulating the maintenance and spreading of the national identity and tradition of Slovenians beyond the borders of Slovenia and to represent Slovenian culture to the wider community in which it works. During the 15 years of its existence the Association organized over 200 cultural events in both countries. It publishes the bulletin *Kredarica* four times a year. The Association has contributed significantly to the foundation of the National Council of Slovenians in Serbia.

the present is important, that the past is talked about by actors and directors, and that this story-telling is usually sublimated in anecdotes or some other short forms of narration, and thus passed from one theater generation to another. It would be a good idea to collect all those short stories about Slovene artists in the SNT regarding some events, and character traits of artists, and portray them as theater identities of a kind. Stanislava Jatić, however, has offered a model of how to preserve memories of theater in the material form: "I made five copies of the book in which I have been noting all my work in the Serbian National Theater and in other theaters since the 1970s. One copy is located in the Manuscript Department of the Matica srpska, one is found in the Theater Museum of Vojvodina in Novi Sad, which also hosts my entire collection of 3000 sketches of costumes, theater posters and newspaper reviews, as well as the material used in the preparation of shows" (Savić, 2009, 76). Unfortunately, she did not send a copy to the Theater Museum in Ljubljana, which is not adequately informed about this undertaking of hers.

In the research of migration issues in theaters, personal documentation and artists' legacies are the basis for the work of other people outside of the theater. In this respect Stanislava Jatić has made sure that we have enough data. Besides a vast artistic contribution to the three ensembles of the SNT which have increased over the years, she managed to do other things, prepare exhibitions, etc. What is amazing about the personality of Stanislava Jatić is the continuity of her limitless energy, which she consciously renews. In the book *Time and people: Slovenians in Novi Sad*, which was published by the Associations of Slovenians in Novi Sad (2012), a brief life story of Stanislava Jatić was noted. She answered the question "What would you say to the members of the Association?" In the following way: "I became a member of the Kredarica Association of Slovenians with my son in 2000. Since then I have regularly attended all their meetings and *of course* once a week I attend the classes of Slovenian because many things have changed in the language since I left Slovenia. I would advise the members of the Association to continue nurturing the Slovenian language and contacts" (2012, 179, italics S. S.).<sup>7</sup>

### 3.1.4 Opera singers

**Anica Čepe** (Kamnica, 1919 – Novi Sad, 2012) was one of the lead singers of the Opera of the SNT and a member since its foundation. She spent her entire career in this theater – she no longer returned to Slovenia (Savić, 2009 63-66). I noted the life story of Anica Čepe. When asked how she came to Novi Sad, she remembered:

<sup>7</sup> In 2008 Stanislava Jatić received the national pension awarded by the Ministry of Culture of Republic Serbia. It is given to artists who have great merits in the field of culture.

“I was employed here in 1951... and I stayed here for 25 years as a lead singer in the opera. When I came, they immediately gave me all leading roles because the previous lead singer left for Belgrade. The Opera manager and the first conductor of the time was Županič, also a Slovenian... Also, I want to say that at the beginning of the 1950s, when the opera was just starting, any kind of novelty was necessary. At that time I was preparing my first solo concert with the conductor Županič, where I sang different songs from operas.” Anica Čepe also had an enormous physical and mental energy until the end of her life: for 90 years she was active in operas (in her late years she was present in the audience). When I asked her about the reviews, knowing that there were none, Anica said: “I kept nothing. When I moved to the retirement home, I brought a box of my things. Later it got lost somewhere.”

Taking care of documents, legacies and professional endowments is not just the artist's responsibility; it should also be done by the institutions where they work as well as by the institutions that are in charge of such things (museums, documentation centers, encyclopedias). In order to analyze the processes of migration, it might be useful to have a database for different artists or at least valid information where such data can be found.

Anica Čepe and Stanislava Jatić were friends. They used to meet in an ice-cream parlor in the center of the town, where they talked in their mother tongue about people, the theater, etc. Even though they lived outside of Slovenia for so many years, they still felt united by their own mother tongue.

### 3.1.5 Composers

**Dušan Stular** (Trieste, 1901 – Novi Sad, 1992), pianist, composer, music teacher. After being forced to leave Trieste because of his progressive ideas in 1943 he first came to Subotica and then to Novi Sad, where he was the principal of the Music School Isidor Bajić (1947-1953). Then he got permanent employment in the SNT (1954-1967), where he did many different things until he died: he composed (mostly for dramas), he taught singers and dancers, and he worked closely with many people in the Academy of Arts since its foundation.

## 3.2 Ballet

In the Ballet ensemble, which was founded in 1947, two important artists, choreographers, dancers and teachers, Maks Kirbos and Iko Otrin, each in their own way strived to set a basis for the repertoire and personnel policies, especially for good interpersonal relations.

**Maks Kirbos** (Ljubljana, 12 May 1914 – Maribor, 28 October 1972) stayed in the SNT for just one season, but still left a trace as a choreographer, teacher and dancer. To a great extent he established the basic principles of professional work and choreography (*Don Juan*) as well as management as the head of the ballet ensemble. After working in the SNT Ballet, he went to Rijeka and then further to other theaters in the region, before finally returning to Slovenia.

**Iko Otrin** (1931-2011) was dancer, choreographer, and head of the ballet. He came to the SNT Ballet in 1963, when he was 31 years old, with a excellent education, especially in music and dance and with a tendency towards new directions in Europe concerning the development of ballet and dance art. He had energy and excellent organizational skills his whole life. This meeting between the Novi Sad ensemble, which was on the rise at the beginning of the 1960s, and Otrin, who was on the rise concerning his own artistic development, turned out to be beneficial on both sides. After the first performance (*Three modern ballets*, 1963) he was permanently employed in the SNT Ballet, where he remained until 1969. He did a total of 15 different ballets (two of which were premieres), three of which were renewed several times (and let us also mention his contribution to operas, operettas and dramas of the SNT). His ballets were performed over 400 times and were seen by over 100,000 people both home and abroad. These quantitative data can be evidence of the influence Iko Otrin had on the development of ballet in Novi Sad and Serbia, both with respect to the repertoire policy and the shaping of the theater and ballet audience. His view of the world was prominent in this activity because he emphasized several values: peace and love in the world and among people and no war, which made him an active artist in the period of his stay in Novi Sad. He worked in Serbia first for 6 continuous seasons and then in the periods which in Serbia and in Novi Sad were not favorable for the general development of arts, especially of ballet (the disintegration of Yugoslavia, open nationalism, inflation, crisis in politics and decrease of cultural values).

Otrin saw the audience as a potential of ballet lovers who should have enough information to understand what happens on the stage. This makes him one of the rare teachers of the audience, not just of dancers. Of special importance is his work on making a ballet repertoire for children, or more precisely, the development of taste for ballet in the youngest. In addition, his pedagogical work with dancers had a crucial influence on the development of the ensemble because he liked working with younger dancers who became professionals by his side.

At the time when Iko Otrin worked in the Novi Sad ballet ensemble, the media did not follow with such intensity the work of the ballet and opera ensembles, so the

evaluation of Otrin's activities in the media is not enough to assess the importance of his work for the history of the SNT Ballet, ballet in Slovenia (where his contribution to the Novi Sad ballet scene is not so well-known), and ballet in the region of former Yugoslavia. He left Novi Sad when the wars started, but never for good. He often returned for some performances and his *Pippi Longstocking* is still on the repertoire of the SNT Ballet. Otrin's example of an artist who came to Novi Sad, returned to Maribor and kept coming back to Novi Sad can be termed as having two artistic homelands rather than migrant behavior. Perhaps this is a case where the statement made by some artists "My homeland is where I create" could be applicable.

## 4 Results

The preliminary analysis of these data from the pilot research indicates the complexity of the migration processes in theaters. Slovenian artists in the theater in Novi Sad have significantly:

- contributed to the cultural and artistic development, since most of them were highly trained and educated;
- made progress with respect to the education of young artists;
- influenced the formation of the theater audience, primarily of ballet and opera;
- introduced innovations in artistic performances;
- reiterated the vision of the world without violence (the peace making idea about the planet in the ballets of Iko Otrin).

The theatrical aspect of exchange in the wider context of migrations in the area of former Yugoslavia has remained underresearched in domestic literature (as a *permanent* process in the theater in this region). Perhaps that is why it requires a certain theoretical development and adequate methodology that was used in this paper.

This pilot research on the contribution of Slovenian artists in the SNT raises the issue of the choice of method. I am in favor of multiple methods, a combination of the method of oral history and other, more established methods, followed by content analysis of the written media of the time, which in combination is significant for understanding the complexity of the intercultural exchange of artists, features of their identities and interconnectedness of professional and human visions. The combination of several perspectives indicates the size of the contribution of such exchanges (analysis of texts from the written media combined with personal histories and individual testimonies of the artist as part of a collective memory about artists).

The issue regarding the empirical data for migration processes remains open. In the future, in any respect, associations such as Kredarica in Novi Sad can play a

significant role in preserving data both in Serbia and by sending copies to Slovenia. Besides that, the analysis of awards and recognitions that Slovenian artists received in Novi Sad are a confirmation of the public regarding their contribution. It is necessary to systematically list all awards and recognitions that these theater workers received while they worked in the SNT in Novi Sad because there are quite a lot of them (this paper presents only some basic data for some artists). One of the criteria for assessing the presence in the public can be this very list of awards and recognitions.

## 5 Conclusion

We can conclude that Slovenian artists significantly contributed to the development of theater art in the SNT, especially in the first decades after the Second World War, but also continuously until today, even after the formation of two separate countries, Slovenia and Serbia.

In the future, it would be useful to cover this topic in more detail and use the entire material regarding the forty artists as a kind of contribution to understanding the processes of migration in general.

What we need is a comprehensive study on migration connections in theaters in the area of former Yugoslavia. For now, the data are scattered in legacies and individual archives and little is available in one place in the form of a comprehensive database.

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## Appendix: Incomplete list of Slovene Artists in the Serbian National Theater in Novi Sad (1947-2013)

Antunić Sonja, orchestra member (flute)  
Debevc Ciril, opera director  
Godec Rudolf, orchestra member (violin)  
Ivković Matilda-Tita, ballerina  
Jatić Stana, costume designer  
Kaučič Adolf, orchestra member (oboe)  
Kesler Milan, choir member (baritone)  
Kirbos Maks, ballet manager, choreographer  
Kotnik Ljudmila, choir member (soprano)  
Košir Vladimir, opera soloist (baritone)  
Košir Juraj, ballet dancer  
Krauthaker Martin, orchestra member (trumpet)  
Kržič Erna, opera soloist (soprano)  
Lešnik Rudolf, orchestra member (violin)  
Marinc Mario, opera director  
Otrin Iko, ballet manager, choreographer  
Pahernik Albin, ballet dancer  
Perdan Stanislav, orchestra member (trumpet)  
Planinšek Atilio, opera soloist (tenor)  
Puhar Franc, opera soloist (baritone)  
Sardoč Peter, ballet dancer  
Silič Ivan, opera manager  
Stular, Dušan, pianist, composer, professor  
Toplak Imre, conductor  
Fajdiga Marijan, conductor  
Frelih Emil, opera director  
Hebling Maks, orchestra member (violin)  
Cipci Jakov, conductor  
Čepe Anica, opera soloist (soprano)  
Škrbinc Karmelo, orchestra member (timpani)  
Špes Franja, orchestra member (trombone)  
Vrhovec Magda, ballerina  
Zupanc Adolf, orchestra member (violoncello)  
Županić Davorin, conductor

Svenka Savić

## **Migracije na območju Jugoslavije: slovenski gledališki umetniki in umetnice v Srbskem narodnem gledališču v Novem Sadu (1947–2013)**

**Ključne besede:** migracije, gledališče, opera, opera režija, balet, kostumografija, življenske zgodbe

Po drugi svetovni vojni je veliko slovenskih gledaliških umetnikov in umetnic prišlo v Srbijo, da bi si ustvarili kariero v gledališču. Nekateri so se tu naselili za stalno, drugi so se vrnili v Slovenijo ali se odselili v umetniška središča v regiji ali drugod po svetu. Dostopni viri tem migracijskim procesom ne posvečajo prevelike pozornosti, saj je z umetniškega, geografskega in strokovnega vidika prav mobilnost neločljiva značilnost gledaliških umetnikov.

Cilj tega pilotnega projekta je začeti diskusijo o migracijah med gledališči na območju nekdanje Jugoslavije. Zbrani podatki bodo pripomogli k spodbujanju in bogatemu ustvarjalnemu identitetu tako posameznikov kot celotne skupine ter s tem gledališke umetnosti nasploh.

Od leta 1945 do 2013 je bilo v Srbskem narodnem gledališču v Novem Sadu za krajši ali daljši čas zaposlenih približno štirideset slovenskih umetnikov, ki so delovali v treh osnovnih ansamblih, orkestru, operi in baletu. Poleg njih so kostumografi delovali na vseh področjih hkrati in tako pripomogli k razvoju in rasti gledališča.

Članek predstavlja biografije nekaterih pomembnih umetnikov z različnih gledaliških področij in tako osvetljuje osnovni okvir migracijskih procesov med gledališči. Sklenemo lahko, da so slovenski umetniki znatno prispevali k razvoju gledališke umetnosti v Srbskem narodnem gledališču. Ta tema bi si v prihodnje zaslužila več pozornosti, saj bi s tem prispevali k razumevanju razsežnosti in pomembnosti migracijskih procesov v različne smeri, a znotraj ene institucije – gledališča.