

## Music and Performing Arts Programme *Intimacy in Art* with the Exhibition *Intimate Spaces of Everyday Life*

The *Intimacy in Art* programme is a cycle of music and performing arts events that is designed with the purpose of thematising the exhibition *Intimate Spaces of Everyday Life* by Zvezdana Antoš, PhD. The programme began at the end of 2023, it was implemented in 2024, and it will continue in 2025 when the exhibition project ends. It is designed to be held in the exhibition space, lasts around 40 minutes and provides a new experience and artistic experience, thanks to which visitors have the opportunity to see the exhibition and interpretations of other artists, art ensembles, art school students, prominent music and drama artists and experts. Most of the programme so far has been realised through co-operation, for example, with the Ana Maletić School of Contemporary Dance, the Pavao Markovac Music School, LADO the National Folk Dance Ensemble of Croatia, etc., and hence the costs of implementation of a very diverse and high-quality programme were insignificant. The author and head of the *Intimacy in Art* programme is Ivana Lušić, who was primarily guided by the idea that the topic of human intimacy is questioned and presented from completely different aspects that will also provide the audience with new artistic insights.

### MUSIC AND PERFORMING ARTS EVENTS OF THE *INTIMACY IN ART* PROGRAMME

The *Intimacy in Art* cycle began with a music-poetry-professional evening about women of the Dalmatian Hinterland titled *Buttons down the Bosom* (in local dialect *Puca niz nidarca*), which was held on 17<sup>th</sup> November 2023. The impetus for this artistic evening was the book by Ivana Odža, PhD, *Buttons down the Bosom*, which was published at the end of 2022, and is the result of the author's many years of research on women of the Dalmatian Hinterland based on oral literature, storytelling during the field work and traditional culture. Since the topic of women of the Dalmatian Hinterland is rarely addressed and hardly known, the book by Ivana Odža, PhD, provides a valuable and important scientific contribution, and its first presentation in Zagreb in the form of an artistic evening aroused great interest of both the professional audience and the general public. Namely, the event was conceived in such a way that the author's presentation was accompanied by a recital performed by the drama artist Ecija Ojdanić and a musical performance by the excellent female vocal ensemble *Harmonija disonance*. At the beginning,



Figure 1. Ana Maletić School of Contemporary Dance: "The Awakening", photo by: Boris Ščitar



Figure 2. Ana Maletić School of Contemporary Dance: "The Awakening", photo by: Boris Ščitar

*ojkalica* (polyphonic folk singing) from Poljica (*Spring water sprung, under the stump of maple... in Croatian Izvir voda izviralala, ispod panja javorova...*) introduced the audience to the spiritual space of the Dalmatian Hinterland, and the author of the book continued with the words:

“The notions of my childhood are associated with the Christian woman – the one who has been shaped by Christian culture with all its correctly interpreted and misinterpreted notions. She began and ended the day with *Our Father*, *Hail Mary* and *Glory Be*, believing at the same time in the authenticity of the local curses (*orka*) and submissiveness (*more*). I have never stopped thinking about the series of contradictions that such a woman united in herself, especially when science tried to convince me of the submissiveness of women, who, it seemed to me, have both the visible and invisible aspects of the situation well in hand. It seemed to me that such a one-sided conclusion about the woman of the Dalmatian Hinterland could not be true. So, in fact, a long time ago, I intuitively began to collect knowledge from this area...”

During the evening, from a very exhaustive presentation by Ivana Odža, PhD, it could be concluded that, as the author herself pointed out, the women of the Dalmatian Hinterland were not only marginal, but were also praised as courageous, important for the community, resourceful and wise. The following verses for the author of the book best express the ambivalence of the femininity of the Dalmatian Hinterland, the complexity of identity of women and their social positioning:

„(...) There is a young girl in the courtyard;  
Her dress floor-length,  
Her dark hair reaching her thighs,  
Tiny buttons down the bosom.  
So the young boy asked her:  
“Oh, my dear, my sister,  
Who has made the dress for you?  
Who has done your hair?  
Who has bought your buttons?”  
“Mother made my dress,  
I have done my own hair,  
My sweetheart bought all the buttons.”<sup>1</sup>

In her concluding remarks, the author of the book pointed out that her wish was to use the conducted research to influence the breaking of cultural stereotypical ideas about the life of women in the Dalmatian Hinterland, which are too often focused on their backwardness, subordination to men, and on opening the possibility of a different stance which, in addition to some of the previously mentioned stereotypes, also contains a deeper picture of the female being. In the magazine *Vijenac*, Goran Ovčariček (2023: 9) in an article titled *Dalmatian Hinterland in the Ethnographic Museum* referred to the evening held and the book by Ivana Odža *Buttons down the Bosom* (locally *Puca niz nidarca*), at the same time inviting all the readers to come and see the exhibition *Intimate Spaces of Everyday Life*.

The following event was a performance by the Ana Maletić School of Contemporary Dance named *The Awakening* (in Croatian *Buđenja*) which was held on 8<sup>th</sup> December 2023 and 9<sup>th</sup>

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1 From the collection of Mihovil Pavlinović, edited by Stipe Botica (2007).



Figure 3. Ana Maletić School of Contemporary Dance: “The Awakening”, photo by: Boris Ščitar



Figure 4. Ana Maletić School of Contemporary Dance: “The Awakening”, photo by: Boris Ščitar

February 2024, and *The Awakening 2* (in Croatian *Buđenja II*) held on 11<sup>th</sup> March 2024 with new choreographies and performers. The idea behind the performance was for the dancers – students at the school, inspired by the exhibition and in interaction with the museum space and the audience – to take the audience on a tour of the exhibition, giving it a new artistic experience. Namely, contemporary dance as an art form provides an opportunity for exploration in search of a new language of communication of the human body in time and space while at the same time showing emotions. Interpolations of the contemporary movement in museum spaces are much more common in the world than in our country, and the exhibition *Intimate Spaces of Everyday Life* on the topic of human intimacy was an opportunity to come up with something new and for the Ethnographic Museum to become a new stage. The person behind the idea is Ivana Lušić, the person behind the concept of the performance is prof. Renata Vraneković, and the authors of the choreography are professors at the School of Contemporary Dance Renata Vraneković, Adrijana Barbarić Pevek, Normela Krešić Vrkljan, Ira Bičanić and Nataša Jurišić. The music part saw the participation of a student at the Elly Bašić Music School, Yelyzaveta Bilonozhko. The journalist Vesna Mimica made a reportage about the play for the Croatian Television show about cultural events *Art à la Cart* praising the openness of the Ethnographic Museum to art schools and the implemented project with the Ana Maletić School for Contemporary Dance. According to her, the movement flowed continuously and unencumbered, and the meeting of tradition and modernity has always given a new, different view of an artistic situation, and is therefore productive and desirable. Performance in dance also provides new knowledge, and each performance has its own phases that make it irresistible.

Two heritage institutions, Lado the National Folk Dance Ensemble of Croatia and the Ethnographic Museum in Zagreb, have been co-operating very successfully for many years, and co-operation has also been established on the programme *Intimacy in Art*. The performance of the national folklore ensemble was conceived somewhat differently than usual, in the form of a musical tour that will lead the audience through the exhibition *Intimate Spaces of Everyday Life* and will provide it with a double experience, the exhibition and a musical performance permeated with emotion. A programme named *A Girl is Talking to the Sun* (in Croatian *Divojka sa suncem razgovara*), held on 12<sup>th</sup> April 2024, started on the steps of the Museum with *Spring water sprung* (in Croatian: *Izvir voda izvirala*) and then the Lado's artists moved through the exhibition space presenting the musical traditions of different Croatian regions, from playing the cymbal and performing a song from the Croatian region of Međimurje titled *Six years have passed* (in Croatian *Šest let mi je minulo*), playing the double flute and the Slavonian song *A Girl is Talking to the Sun* (in Croatian *Divojka sa suncem razgovara*), klapa multipart singing songs, playing on the Istrian mih bagpipe and orcanje (a two-part vocal form) from Polače to the performance of bećarac. The person behind the idea of a musical walk was the author of the programme *Intimacy in Art*, and the persons of a very beautifully designed programme of lyrical character are the then artistic director of the Lado, Krunoslav Šokac, and the music director – conductor Jurica Petar Petrač. This type of programme also attracted media attention and was covered by Nova TV through a live report in the news programme *Dnevnik*.

At the end of April, another event was held – a concert of the Pavao Markovac Music School *Cheerful Musical Notes*, which presented students who play bowed string instruments (cello), woodwind instruments (oboe, bassoon) and stringed instruments (harp), from the upper grades of primary to the final grades of high school. The students had the opportunity to show an enviable level of music-making, in this case outside closed productions and competitions.



Figure 5. Pavao Markovac Music School: “Cheerful Musical Notes”, photo by: Ivana Lušić

Such concerts in front of a wide audience are an incentive for them, and at the same time the Ethnographic Museum opens up to a new audience in order to become recognisable, among other things, as a cultural institution that encourages the activities of young people.

In September 2024, a concert was held by the female vocal ethno-ensemble *Čipkice*, which, in addition to Croatian, represents musical tradition from various parts of the world and is recognisable for combining contemporary and traditional musical elements in its performances. The concert held at the Ethnographic Museum under the title *Everybody Calls Me Fawn, My Dear Lamb* (in Croatian *Svi mi vele lane, milo moje janje*) evoked the intimacy and everyday life of people, from the relationships between children and parents, brotherly and sisterly relationships, first falling in love, love longings and mature marital relationships to the love for the intimate space of home and hometown, and the joy and sadness of everyday life. The programme presented the musical traditions of different Croatian regions (songs *Dremle mi se mila majko, Procvala je, Malo Međimorje, Šeta sunce po sokaku, Senjicu senjala, Poigrajte bile none, Sve se kunem i proklinjem*, etc.), and several songs from Serbia and Kosovo were performed. The person behind of the concert programme is the director of the ensemble Ena Hadžiomerović, a master’s degree holder in Musicology.

In October 2024, a music-poetry evening of haiku poetry by Ivan Ivančan was held, which was also the presentation of his latest collection of poems *Musical Grains* (in Croatian *Glazbena zrnca*). Ivančan (1953) spent his entire working and artistic life in Lado the National Folk Dance Ensemble of Croatia, and his many years of dedicated work in the field of folklore art left a mark on his poetic creativity. He began to write haiku poetry in 1973 under the influence of his late uncle Dubravko Ivančan, and he has been writing it continuously to this day. In addition

to *Musical Grains*, he has published two more collections of haiku poetry titled *Reflections* (in Croatian *Odrazi*) and *In Passing...* (in Croatian *U prolaznju...*). He wrote his first musical haiku in 2020 to commemorate the departure of the top gypsy jazz guitarist Damir Kukuruzović, after which he wrote a whole series of haikus on the subject of music: “an inexplicable need, almost a kind of calling, awoke in me to continue, as if through a game, with writing three-line poems linked with different musical styles, all kinds of musical instruments and artists”. The collection is divided into four parts, which the author envisioned as movements in music; he titled the first movement *Folklore* (in Croatian *Folklor*), the second *Jazz*, the third *Rock* and the fourth *Classical* (in Croatian *Klasika*). The book was presented by a member of the Croatian Writers’ Association and Matica Hrvatska (in Latin *Matrix Croatica*) haiku poet Tomislav Maretić, and a selection of verses and texts by the author. During the evening, musical verses alternated with vocal, vocal-instrumental and instrumental performances by the artists of Lado the National Folk Dance Ensemble, and the music moved through the space in a harmonious dance of haiku verses, the author’s explanations, the sounds of instruments and the voices of the singers.

*The Vrlika wheel dance.  
Under the feet of the dancers  
the centuries roar.*

...

*A tamburitza player.  
Plucking fingers  
through the heart.*

The author ended this special music and poetry evening with the following haiku poem:

*The concert is over.  
Music returns  
into the folders.*

As a part of the programme *Intimacy in Art* held in November, a Ukrainian ethno-musician with the stage name AnnaDel presented herself.<sup>2</sup> Her artistic development was influenced by the folk Ukrainian artist Nina Matvienko (1947 – 2023), also known as *Ukrainian nightingale*, who was her teacher. In addition to researching Ukrainian tradition, she works artistically as an ethno-singer, a translator of Ukrainian traditional songs, a poet, and at the same time a singer-songwriter of her own songs. At the Ethnographic Museum, she performed Ukrainian traditional songs in their original form, then in modern arrangements and several singer-songwriter songs in electronic interpretation. The “Tory” folklore ensemble, which operates at the Ukrainian Community of the City of Zagreb, also performed as a guest of the concert.

The last event of the programme *Intimacy in Art* in 2024 was held in December with a concert by students at the Pavao Markovac Music School and a programme that was this time in line with the Advent-Christmas atmosphere. The students once again showed excellent performance

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2 AnnaDel is an ethno-singer and folklorist who graduated from the Kyiv National University of Culture and Arts, Faculty of Music, majoring in “folklorist, leader of a folklore ensemble, vocals”. In 2020, she enrolled in postgraduate studies at the Kyiv-based M. P. Drahomanov National Pedagogical University. She is a laureate of Ukrainian and international festivals and competitions. She has been singing since childhood and was a soloist of the famous orchestra of the National Exemplary Band of the Armed Forces of Ukraine and the Military Music Centre of the Ukrainian Air Force.

quality, and they enriched the exhibition space *Intimate Spaces of Everyday Life* with the sounds of classical music.

## IN CONCLUSION ABOUT THE *INTIMACY IN ART* PROGRAMME

Considering the results obtained, it can be said that the *Intimacy in Art* programme has given added value to the exhibition project *Intimate Spaces of Everyday Life* and has enriched the programme of the Ethnographic Museum with its diversity. Namely, the value of this programme for the Museum is multifaceted: it has contributed to the development of a new audience of the Museum, additional visibility and promotion of the exhibition *Intimate Spaces of Everyday Life*, as well as strengthening of intercultural co-operation. Moreover, educational institutions have been provided with a quality platform for their presentation outside closed productions, and students have been additionally encouraged to create imaginatively and become acquainted with the values of the national tradition. It needs to be noted that the *Intimacy in Art* programme has shown that the interaction of heritage culture with different forms of artistic expression (music, dance, poetry...) and areas of artistic activity, which would not be associated with a cultural institution such as the Ethnographic Museum (contemporary dance, classical music, haiku poetry...), can create interesting events that provide a new experience and valuable experiences and meet the needs of the contemporary audience.