



ZENIT 100



ŠIMI NA
GROBLJU
LATINSKE
ČETVRTI



ZENITH 100

Shimmy at the
Latin Quarter
Cemetery



Snežana Ristić &
Radonja Leposavić



artworksaudio)))



RTS (Radio televizija Srbije), Beograd, Srbija
Emisija **Grad** (Radio Beograd 2)

Naslov: **Zenit 100 – Šimi na groblju latinske četvrti**
Žanr: dokumentarni
Autori: Snežana Ristić i Radonja Leposavić
Režija: Snežana Ristić i Radonja Leposavić
Digitalna montaža: Snežana Ristić i Radonja Leposavić
Trajanje: 17.00
Urednici: Snežana Ristić i Radonja Leposavić
Premijera: 6. februar 2021.

Kratak sadržaj

Prošlo je 100 godina od pokretanja **Zenita** – prvog jugoslovenskog avangardnog časopisa, čiji je glavni urednik bio **Ljubomir Micić** (1895-1971). **Zenit** je počeo da izlazi februara 1921. u Zagrebu, Micić ga 1923. seli u Beograd, a 1926. časopis biva zabranjen zbog širenja komunističke propagande.

Kroz **Zenit** su prošli gotovo svi naši moderni pisci, a Ljubomir Micić je bio u komunikaciji sa mnogim evropskim avangardnim vođama, časopisima, pokretima i umetnicima.

I pored kontroverzi, zenitizam spada u najznačajnije pokrete evropske istorijske avangarde.

U 12. broju **Zenita**, marta 1922, Ljubomir Micić objavljuje scenario za *Zenitistički Radio-Film od 17 sočinenija – Šimi na groblju latinske četvrti*. Taj tekst iz vremena kad kod nas još nije bilo radija, daleki je predložak istoimenog audio-kolaža.

U fičeru **Šimi na groblju latinske četvrti** naratorka je dr Irina Subotić, a na arhivskim snimcima govore nekadašnji zenitisti Josip Sajsl (Seissel) alias Jo Klek i Mihailo S. Petrov.

Korišćeni su inserti iz dokumentarno-dramskih radijskih i televizijskih emisija Irine Subotić i Vidosave Golubović, Miloša Jevtića, Dunje Blažević...

RTS (Radio Television of Serbia), Belgrade, Serbia
Radio show **Grad /The City/** (Radio Belgrade 2)

Title: **Zenith 100 – Shimmy at the Latin Quarter Cemetery**
Genre: documentary
Authors: Snežana Ristić and Radonja Leposavić
Directed by: Snežana Ristić and Radonja Leposavić
Digital editing: Snežana Ristić and Radonja Leposavić
Duration: 17'
Program editors: Snežana Ristić and Radonja Leposavić
Premiere: February the 6-th, 2021

Synopsis

Hundred years have passed since the launch of *Zenith* – the first Yugoslav avant-garde magazine whose editor-in-chief was **Ljubomir Micić** (1895-1971). *Zenith* was first published in February 1921 in Zagreb. In 1923 Micić transferred it to Belgrade, and in 1926 magazine was banned for allegedly spreading communist propaganda.

Almost all of our contemporary authors were at some point associated with *Zenith*, and Ljubomir Micić was in contact with many European avant-garde leaders and artists, relevant magazines and movements.

Despite the controversy it was embroiled in, Zenithism is considered one of the most significant movements in the European historic avant-garde.

In the 12th *Zenith* issue of March 1922, Ljubomir Micić published a script for the *Zenithist Radio Film in 17 Pieces – Shimmy at the Latin Quarter Cemetery*. This script dating from the time when our country didn't have a single radio station is an archetype for the audio-collage of the same name.

Narrator in the *Shimmy at the Latin Quarter Cemetery* feature is Dr Irina Subotić. Contributors from archive recordings include former Zenithists Josip Seissel aka Jo Klek and Mihailo S. Petrov.

Clips used in the feature include inserts from documentary-drama radio and television programs by Irina Subotić and Vidosava Golubović, Miloš Jevtić, Dunja Blažević...

Zenit 100 – Šimi na groblju latinske četvrti

Buka, restoran, automobilske sirene...

Dečiji glas: Evo ih idu...

Muzika

Ženski glas 1: Šimi na groblju latinske četvrti.

Muzika...

Ženski glas 2: Zenitistički radio film od 17 sočinenija!

Muzika...

Muški glas (na engleskom): So today we are going to show you how to shimmy...

Muzika...

Muški glas (na engleskom): Ok, so back in the day, way back in 1920 the shimmy was known as something very provocative, something very... just do what they are doing... about this...

Muzika

Irina Subotić: Šimi je, da podsetimo, bila jedna moderna igra toga vremena...

Muzika

Muški glas (na engleskom): And that's the shimmy.

Zenith 100 – Shimmy at the Latin Quarter Cemetery

Commotion, car sirens...

Child's voice: Here they come...

Music

Female voice 1: Shimmy at the Latin Quarter Cemetery.

Music...

Female voice 2: Zenithist Radio Film in 17 Pieces

Music...

Male voice (in English): So today we are going to show you how to shimmy

Music...

Male voice (in English): Ok, so back in the day, way back in 1920, the shimmy was known as something very provocative, something very ... just do what they are doing ... like this ..

Music

Irina Subotić: Just to remind you, shimmy was a dance popular at the time.

Music

Male voice (in English): And that's shimmy.

Irina Subotić: Kao fokstrot, recimo...

Muzika

Josip Seissel: Šimi, znate onda je šimi bio ono... što je danas ovaj... kako se zove... e da...

Muzika

Irina Subotić: Šimi na groblju latinske četvrti je zamišljen kao jedan veliki karusel u kome bi se okupili različiti ljudi koje Micić ceni...

Muški glas 1: Zenitistički zbor u Rodčenkovom kiosku, sastanak sviju zenitista! Ljubomira Micića, Branka Ve Poljanskog, Dragana Aleksića, Marijana Mikca, Ivana i Kler Gol... Jo Kleka, Mihajla S. Petrova, Nine Naj, Riste Ratkovića, El Lisickog, Boška Tokina, Ilje Erenburga, Pola Dermea, Josipa Štolcera Slavenskog...

Muzika

Irina Subotić: ... i koji bi istovremeno govorili neke svoje maksime, ono što njih određuje i ono što njih čini tako značajnim, velikim, poznatim i tako dalje.

Muški glas 1: ... Osim Marinetija! Poslednje vesti!

Muški glas 2: Italijanski šovinizam!

Ženski glas 1: Milano, 1. februar.

Muški glas 2: Marineti: Samo Italijani mogu biti futuristi!

Muzika, zvuci Morzeove azbuke

Irina Subotić: Something like foxtrot.

Music

Josip Seissel: Shimmy, you know, at the time shimmy was something like that thing we have today... What is it called? Yes ...

Music

Irina Subotić: *Shimmy at the Latin Quarter Cemetery* was envisaged as a big carousel where different people Micić admired would be gathered...

Male voice 1: Zenithist gathering at Rodchenko's kiosk, assemblage of all Zenithists. Ljubomir Micić, Branko Ve Poljanski, Marijan Mikac, Ivan and Claire Goll, Jo Klek, Mihajlo S. Petrov, Nina Naj, Rista Ratković, El Lissitzky, Boško Tokin, Ilja Ehrenburg, Paul Derme, Josip Štolcer-Slavenski...

Music

Irina Subotić: ... and simultaneously recite some of their maxims, things that define them, that make them so significant, great, famous, and so on.

Male voice 1: Except for Marinetti! Latest news!

Male voice 2: Italian chauvinism!

Female voice 1: Milan, February the 1st.

Male voice 2: Marinetti: Only Italians can be futurists!

Music, Morse code sounds

Čedomil Plavšić: Onda je taj avangardni pokret na nas veoma uticao, a naročito zenitizam.

Muzika

Josip Seissel: Plavšić

Muzika

Čedomil Plavšić: Moj, sada je šurak, a onda smo bili samo drugovi, Josip Seissel se najviše približio Miciću, Ljubomiru Miciću koji je bio osnivač zenitizma kod nas...

Mihailo S. Petrov: Zenitizam

Čedomil Plavšić: ... i tu smo naravno, svi mi učestvovali, ali je sa slikarstvom se bavio uglavnom Seissel.

Muški glas 1: Jo Klek

Muzika

Josip Seissel: Složila se jedna mala grupa učenika, prijatelja, istomišljenika. U Zagrebu je već bio izašao Dada-Tank Aleksićev, a izlazio je i Micićev Zenit. Mi smo već ranije pratili, koliko smo mogli, pokrete umetnosti u svijetu, te je Zenit odgovarao našim potrebama za novim, pa smo stupili u kontakt sa Ljubomirom Micićem.

Muzika, Zvuci Morzeove azbuke

Ženski glas 2: Laso svima oko vrata koji nisu zenitisti!

Muzika

Čedomil Plavšić: We were greatly influenced by the avant-garde movement, especially Zenithism.

Music

Josip Seissel: Plavšić.

Music

Čedomil Plavšić: Josip Seissel is now my brother-in-law, but then we were just friends. He was closely tied to Micić, Ljubomir Micić who established Zenithism in our country...

Mihailo S. Petrov: Zenithism.

Čedomil Plavšić: ... and of course we were all part of it, but Seissel mostly focused on fine art.

Male voice 1: Jo Klek.

Music

Josip Seissel: A small group of students, friends, like-minded people got together. Aleksić was already publishing *Dada-Tank* journal in Zagreb, and there was also Micić' *Zenith*. We were already following international art movements, and *Zenith* responded to our needs, covering latest trends in art. So we got in touch with Ljubomir Micić.

Music, Morse code sounds

Female voice 2: A noose around the neck for everyone who is not a Zenithist!

Music

Mihailo S. Petrov: Ja sam Petrov. Poslednji živi od prvih zenitista.

Muzika

Mihailo S. Petrov: Jer ja sam bio prvi naš, osim ovog arhitekta Seissla, koji je, eto, kontaktirao sa zenitom.

Muzika

Josip Seissel: Negiranje svega malograđanskog, uskog, akademskog, agramerskog, sve to što je propovedao Zenit, barbarogenije koji će donevši zdravu krv preporoditi i pregaziti civilizirani, uobraženi zapad – to je bilo dosta da nas privuče, već kao parola.

Ženski glas 1: Varšava 1. februara!

Muzika, Zvuci Morzeove azbuke

Ženski glas 2: Valerij Poljanski – ekspedicija na Severni pol duha zapela! Još nisam pronašao sredstvo da uništim sve idiote na Zemlji. Poljska krv ipak nije mleko, ali nije ni voda! Zar samo idioti imaju plavu krv i plešu šimi?

Muzika, Zvuci Morzeove azbuke

Josip Seissel: O ekspresionizmu i futurizmu već smo dosta znali, a sada preko Zenita, upravo došao je ruski konstruktivizam.

Muzika

Muški glas 2: Tatlinov spomenik razbija sante oblaka. Na vrhu radio centrala plus 400 metara... Strši glava večno živog buržuja na oštrom gromobranu.

Muzika

Mihailo S. Petrov: I am Petrov. The last surviving Zenithist of that time.

Music

Mihailo S. Petrov: Because I was the first one from these parts to make contact with *Zenith* except for architect Seissel.

Music

Josip Seissel: Refuting everything that is petty-bourgeois, narrow, academic, agramerism, everything that *Zenith* was preaching, barbarogenius infusing new healthy blood that would walk over and revive the civilized and conceited West – that was enough to draw us in, even as a slogan.

Female voice 1: Warsaw on February the 1st!

Music, Morse code sounds

Female voice 2: Valerij Poljanski – expedition to the North Spiritual Pole stopped in its tracks! I still haven't found a way to destroy all the idiots on Earth. Polish blood is not milk after all, but neither is it water! It can't be that only idiots have blue blood and dance shimmy!

Music, Morse code sounds

Josip Seissel: We already knew a lot about expressionism and futurism, and now through *Zenith*, we were introduced to Russian constructivism.

Music

Male voice 2: Tatlin's monument cuts through cloud icebergs. A radio station at the top plus 400 meters... Head of an immortal bourgeois protruding from the sharp lightning rod.

Music

Josip Seissel: To nas je sve toliko zaokupilo da smo došli na ideju da se ova stremljenja, da se ta naša saznanja prikažu jednom priredbom – zenitističkom predstavom.

Muzika

Josip Seissel: Mi smo program sastavili sami kao kolaž tekstova i stihova raznih autora, a centralno mesto zauzimao je komad Marinettija – Oni će doći. Koji je kao i ostalo bio preveden i štampan u Zenitu, te nas je nekako posebno privuklo. Osim toga, nije trebalo mnogo teksta učiti, jer ima svega dve-tri reči.

Muzika

Josip Seissel: U taj kolaž bili su ubačeni djelići dijaloga iz dnevnog života kao i muzika na klaviru koja je pratila ples jednog para na obali, na bini... a skoro i na obali (smeh) a u isto vreme su i kulise plesale, u istom ritmu.

Muzika

Josip Seissel: Sam kraj predstave imao je poantu – ulazak živog magarca na scenu. To je bio jedini živi magarac u celom Zagrebu i mi smo ga naravno zapazili, ali ga nismo lako mogli pozajmiti. To je trebalo velike garancije i uveravanja njegovog gazde.

Muzika

Josip Seissel: Kad smo gurnuli magarca na binu, jer nije bogami sam htio baš tako... ovaj... tada se... tada je jedan od nas pitao tko je, odakle je došao taj magarac. Mi smo odgovorili vrlo glasno – došao je iz publike. A u publici su sedeli naši profesori, i to u prvom redu.

Muzika, aplauz, povici, zvižduci

Josip Seissel: We were so preoccupied with it all that it occurred to us we could present all our aspirations and insight in a performance – a Zenithist performance.

Music

Josip Seissel: We compiled the program as a collage of texts and verses by various authors, with Marinetti's piece "They will Come" taking the central place. All the material we used had already been translated and published in *Zenith*, and that piece stood out for us. Besides, one could memorize it in a jiffy considering the text consists of no more than two or three words.

Music

Josip Seissel: Pieces of dialogue from everyday life were inserted into that collage, as well as piano music that accompanied the dance of a couple on the shore, on the stage... and almost on the shore (laughs). Scenery on the stage was dancing simultaneously, in the same rhythm.

Music

Josip Seissel: Performance ends with a scene that makes a point – a live donkey enters the stage. It was the only living donkey in the whole of Zagreb. We managed to find it, but it took a lot of persuading to get his owner to borrow him to us.

Music

Josip Seissel: We had to push the donkey to the stage because he stubbornly refused to do so. Then someone asked "Where did the donkey come from?" we answered loudly "He came from the audience". And it was our professors sitting in the audience, in the first row.

Music, applause, shouting, booing

Josip Seissel: Predstava je bila praćena povremenim urnebesom publike – odobravanjem, protestima, zvižducima i bacanjem stvari na binu. Donekle je to čak bilo i dogovoreno. Malo smo htjeli da bude života, ali ga je najednom bilo puno previše. Te smo se jedva sa našim magarcem izvukli iz dvorane.

Muzika, aplauz, povici, zvižduci

Josip Seissel: Ljubomir Micić je zakasnio na predstavu, ali je ipak bio. Nisu ga uopće prepoznali pa se jedva probio. On je odmah nacрте za scenu i kostime odštampao u Zenitu pod naslovom Zenitističko kazališe, što je pobudilo i u inostranstvu, kako je on sam nas informirao, interes.

Buka

Josip Seissel: Međutim, ova predstava imala je neobični i neočekivani epilog. Neprijatne posledice za nas sedam aktera koji smo bili pred maturom.

zvižduk železničarske pištaljke

Josip Seissel: Pozvao nas je direktor i savjetovao da sami istupimo iz škole, jer će nas inače vijeće isključiti. Ultimatum je bio bez opoziva. Mi nismo ni pokušali da bilo kako demantiramo učinjeno, to jest našu predstavu.

zvuk voza u pokretu

Josip Seissel: Tako smo istupili iz škole, otišli u Beograd.

zvuk voza u odlasku, zvižduk lokomotive

muzika

Josip Seissel: During the performance from time to time there would be commotion in the audience – sounds of approval, protesting or booing, some were even throwing things to the stage. Actually, we partly orchestrated it because we wanted to infuse some life into the performance. However, at one point it got out of control so we barely managed to sneak out of the theatre with our donkey.

Music, applause, shouting, boos

Josip Seissel: Ljubomir Micić arrived late, but was still there. People didn't recognize him at the entrance, so they didn't let him through. Afterwards he published an article in *Zenith* entitled *Zenithist Theater* with set and costume designs from the performance. Article aroused quite an interest abroad, he later told us.

Commotion

Josip Seissel: However, this event had rather unusual and unexpected repercussions, unpleasant consequences for the seven of us who were about to take high school final exams.

sound of train whistle

Josip Seissel: Principal summoned us in his office and suggested we leave the school voluntarily, because otherwise the school council would expel us. The offer was irrevocable. We didn't even try to deny what we had done, our performance.

sound of a moving train

Josip Seissel: That's why we left school and went to Belgrade.

sound of a train leaving, locomotive whistle

music

Mihailo S. Petrov: Micić je bio jedini koga ja, kao čoveka poznajem po jednoj osobini. Recimo, on je imao velikoga vučjaka, nije imao para, teško je sastavljao kraj sa krajem, samo da bi (Zenit) izlazio.

muzika

Mihailo S. Petrov: I kod Moskve (hotel) sam sedeo sa njima... gde ručaju on i žena mu, belu kafu sa po jednom zemičkom, a u stvari od te zemičke po parče su dali i onom psu.

muzika

Mihailo S. Petrov: Znao je bio je čudan, ali takvu žrtvu za svoje neke ideje, ja ne poznajem našeg čoveka ni jednog, iako sam 60 godina u javnosti, i poznavao tolike ljude... ni jedan nije bio gotov da se do te mere žrtvuje.

muzika

Irina Subotić: Dakle, on dolazi u Zagreb pa je razočaran sa neuspehom, dolazi u Beograd pa je još više razočaran Srbijom, i zatim sa 31 godinom on završava Zenit. Ja kad sam postala toga svesna, ja sam shvatila da je to tek mali deo njegovog budućeg života, ali on je samo neuspehe doživljavao. On je bio svestan da je uradio mnogo...

muzika

Irina Subotić: ... i ta korespondencija, veze sa celim svetom, sakupljanje stvari, vizija koju je imao, ogromna volja da pomeri ovaj narod, da pomeri... zaista žabokrečinu. I kada to nije uspeo, onda ponovo u Parizu siromaštvo, pokušaj sa galerijom da sva ta dela izlaže... ne uspeva, nema pare.

Mihailo S. Petrov: In some respects Micić was a unique character. He had a big German Shepherd, and he was barely making ends meet only to keep *Zenith* afloat.

music

Mihailo S. Petrov: Once we met in Hotel Moscow. He and his wife were having lunch – café au lait with a bun each, and they would share those buns with their dog.

music

Mihailo S. Petrov: He was peculiar, but he was prepared to make sacrifices for his ideas. Although I've been in public life for sixty years and I knew many people, I actually didn't know anyone who was prepared to make such sacrifices.

music

Irina Subotić: He goes to Zagreb but is disappointed because his magazine is not acknowledged there. So he leaves for Belgrade and is even more disappointed with Serbia. And then, at the age of 31 he stopped printing *Zenith*. When I heard that, I realized it was just a small segment of his life, but he didn't take his failures lightly, although he was aware of how important his contribution was...

music

Irina Subotić: ... his correspondence, international connections, his collections, his vision, the urge to make people open their eyes, to stir up the swamp. And when he failed in that, he returned to Paris, living in poverty... He attempted to open a gallery where he would exhibit all those works... but failed due to the lack of finances.

muzika

Irina Subotić: Ja sam odlazila da gledam te ulice, Rue des Sass, Hotel De Cedre, u Medonu gde je on bio... da gledam ambijent u kome je bio. To su sve jako građanski, doterani delovi. Ta Rue des Sass je u blizini Luksemburškog parka... šta lepše može da bude u Parizu nego to, a on je gladan. Njegov brat je u zatvoru ili ludnici... on to piše Barbisu koji ne može da mu pomogne, ili ne želi...

muzika

Irina Subotić: Dakle, ima puno stvari koje njihov život je zagorčao... vraća se ovde, pokušava ponovo nešto sa svojim Srbijanstvom... i to doživljava kao takođe kao jedan pad... da ne govorimo ratne godine u kojima su gladovali, pa ponovo posle rata.

muzika

Irina Subotić: Dakle to je jedan jako nesrećan život u kome ja razumem da je on bio i gorak, da se plašio... on je verovatno imao i fobije, što sve mogu da razumem u tim ambijentima u kojima je on teško živeo. On je želeo da se govori francuski, da niko ne čuje, da se postavlja znak na prozor, da l' će moći da se uđe, ili neće... i tako dalje.

muzika

Irina Subotić: Ja sam zaista bila vrlo, vrlo strpljiva, vrlo sam malo od njega čula stvari. Sigurna sam da je Zoran Markuš bolji kontakt uspeo da uspostavi i da je on to objavio među prvima kod nas, baš kao svedočanstvo onoga što je govorio.

muzika

music

Irina Subotić: I would walk down the streets he frequented, visit places he stayed in... Rue des Sass, Hotel De Cedre in Meudon where he was staying... I wanted to see the ambience that surrounded him. That was a high end neighborhood. Rue des Sass is close to Luxembourg Gardens... it was the nicest part of Paris, and he was hungry. His brother was in prison or in a mental institution ... that is what he writes in his letter to Barbusse who can't help him, or doesn't want to...

music

Irina Subotić: So, many things made their lives miserable... he returned here, again trying something with his nationalism... and again feeling like he has failed, not to mention war years when they were famished, and the post-war period as well.

music

Irina Subotić: His was a hard life, no wonder he was bitter, apprehensive, plagued by phobias, which is understandable considering the hardships he endured. He insisted they speak in French, afraid someone might be listening in, he suggested secret signs were placed on windows to mark it was safe to enter, and lots of other things.

music

Irina Subotić: I was quite patient, but I couldn't get him to talk. I am sure that Zoran Markuš managed to establish better connection with him. His account of their meeting was the first of its kind in these parts.

music

Zoran Markuš: Dvadeset i druge već godine, Teo van Duzburg, u jednom vrlo... bisernom svome članku koji se zove Savremena ravnoteža, posle duge analize proglasio je Zenit kao jedan od pet časopisa presudnih za zbivanja u avangardi posle Prvoga svetskog rata.

muzika

Zoran Markuš: Zenit je bio prisutan u svim centrima avangarde u Evropi.

muzika

Zoran Markuš: Ja mislim da suština je zenitizma, ne mislim nego to tačno znate, to je teorija njegova varvarstva koja je kod nas vrlo loše interpretirana.

muzika

Zoran Markuš: I tu se prosto varvarstvo uzima kao sinonim za vandalizam, za primitivizam... to nije to, znate. Znate, ne treba ga mešati... to nije sinonim ni vandalizma ni primitivizma, nego to su antropološko-etičke vrednosti...

muzika

Zoran Markuš: Zatim, s druge strane, njegov varvarin kao nosilac te nesentimentalne sirove vitalnosti koja treba da oplodi tu Evropu... On je čak sociološki, ako hoćete, ideološki i klasno određen. To je, on veruje Micić, u proleterski smisao umetnosti, u kolektivnu umetnost. Svi pokreti 20. veka, ako uzmete i fovizam i kubizam, i ekspresionizam... mislim te bitne odrednice... svi imaju jedan zajednički imenitelj. To je jedan radikalno negatorski odnos prema vrednostima te Evrope. I bez obzira što je kod... u Zenitu bio u jednom trenutku naglašen taj balkanski momenat... Jer ako je Micić hteo da ostvari autentične vrednosti, on je morao poći od svog varvarizma, ne da imitira tuđ.

Zoran Markuš: In 1922 Theo van Doesburg published a marvelous article entitled *Contemporary Balance*, where after an extensive analysis he included *Zenith* in top five magazines that played a crucial role in the development of avant-garde after World War I.

music

Zoran Markuš: *Zenith* was present in all European avant-garde centers.

music

Zoran Markuš: I think... actually I know that the essence of Zenithism, the theory of barbarism was misconstrued in our country.

music

Zoran Markuš: Term barbarism is seen as a synonym for vandalism, for primitivism... but that's not it. Those are different things. Term barbarism is not synonymous with vandalism or primitivism, it implies anthropological/ethical values.

music

Zoran Markuš: On the other hand, his barbarian is the conveyer of that raw unsentimental vitality that is supposed to fertilize Europe... If you will, he is determined sociologically, ideologically and class-wise. That is, as Micić would put it, he believes in the proletarian meaning of art, in collective art. All the movements of the 20th century, including Fauvism and Cubism, Expressionism... they all have one common denominator, a radically annihilating attitude towards European values. Regardless of the fact that at one point Balkan aspect was dominant in *Zenith*... because if Micić wanted to achieve authentic values, he had to start with his own barbarism, not imitate someone else's.

muzika

Muški glas 1 i 2: Mreža, Moskva, Petrograd, Tokio, Peking, Bombaj, Carigrad, Aleksandrija, Beograd, Zagreb, Milan Prag, Varšava, Riga, Berlin, London, Njujork, Pariz...

muzika

Irina Subotić: Sa idejom balkanizacije Evrope Zenit je bio prepoznat... štampali su se tekstovi u svetu, u skoro svim evropskim zemljama, na mnogim jezicima. Dakle, to je upravo način da se pokaže šta je Micić hteo, ali ne način vulgarizacije, nego naprotiv, na način valorizacije onoga što može da dođe sa ovih podneblja, što daje novu svežu krv, zanimljive ideje, što je neiskvareno civilizacijom. I što je jedna, u stvari, poznata ideja avangarde i u Rusiji i na drugim mestima... da se zaista sa svežim mladim ljudima može da obnovi civilizacija.

muzika

Ranko Horetzky: Aha, Ranko Horetzky, i Horvat i Horetzky, da. Vrlo malo stvari s ovog našeg područja je globalno interesantno. Ja smatram da je ovo jedna od tih nekoliko stvari koje smo mi imali, ili imamo.

muzika, ambijent restoran

Ženski glas 2: Orijent aeroplan i čekaju na odjurenje nad sve kontinente velikog globusa. Radio postaja u rukama zenitista! Tatlin radio centrala prima!

muzika

Ranko Horetzky: Meni je bio dosta veliki problem to što sam ja zapravo dve-tri godine vrlo intenzivno, radeći čisto tehničke stvari na Zenitu, znači retuširajući, rekonstruirajući i tak dalje, čital te tekstove.

music

Male voice 1 and 2: Network, Moscow, St Petersburg, Tokyo, Beijing, Bombay, Constantinople, Alexandria, Belgrade, Zagreb, Milan, Prague, Warsaw, Riga, Berlin, London, New York, Paris ...

music

Irina Subotić: With the concept of balkanizing Europe, *Zenith* was acknowledged, texts were published internationally, in almost all European countries, in many languages. That was actually the way to demonstrate what Micić wanted, but not in a vulgarizing manner, on the contrary, in a manner of valorizing everything that comes from these parts, which infuses new fresh blood, interesting ideas, that which is not corrupted by civilization. It is actually a well-known avant-garde concept in Russia and elsewhere ... that civilization can be revived by uncompromised young people.

music

Ranko Horetzky: Yeah, Ranko Horetzky, and Horvat and Horetzky, yes. Very few things from our part of the world are globally interesting. I believe that this is one of those few things that we had, or have.

music

Female voice 2: Orient airplane and they are waiting to swirl over all the continents of this big globe. Radio station in the hands of Zenithists! Tatlin's radio station receiving!

music

Ranko Horetzky: In the course of two or three years I was going over those texts in *Zenith* with quite a demanding technical task. I was retouching, reconstructing, doing all sorts of things, and it wasn't easy at all.

muzika, ambijent restorana

Ranko Horetzky: I sad ovako, sa jednom dozom... mislim, treba izdržati ovaj Micića tri godine. Ja sam se pomalo počeo osjećati ko Anuška... jer on je težak čovek i sebi, i bogu i drugima, je l'... i u tim tekstovima isto. Ali, naravno, da sam se ja iz dana u dan oduševljavao, i dolazio, i pričao stvari iz tog Zenita ko anegdote, ko... da ne govorim o tom, o toj njegovoj antieuropi o kojoj se toliko pripoveda i to... Što, dok sam to radil, baš živio u jednoj zemlji, u jednom ambijentu te stare Europe. I onda mi postalo u jednom trenutku jasno zašto su, uzmimo konkretno belgijski avangardisti, tako prihvatili dobro Micića. Jer to su neke teme koje su i danas aktualne.

ambijent restorana

Ranko Horetzky: O barbarogeniju i tako dalje. Ta kritika tog bolesnog evropskog društva, meni se čini da su to... e sad je ne znam da li je to bio moj pogled na Evropu iz jedne... iz perspektive pod utjecajem Micića ili se to nekako drukčije poklopilo, ali uzmimo to je bila stvar koju sam ja itekako... a s druge strane potpuna otvorenost prema, prema svemu i apsolutna kritičnost prema svemu.

Ženski glas 1: Riga 1. februara...

Muški glas 1: Ilja Erenburg... konstrukcija! Čarl Čaplin je zaludio zapadnu Evropu i više ga vole od Lenjina! Harašo! Svi kinematografi Treća internacionala...

muzika

Muški glas 1: Nova umetnost! Leva! Naša! Zenitistička! ZE-NI-TI-STI-ČKA! A ipak se kreće!

muzika

music, restaurant ambience

Ranko Horetzky: With a dose of... I mean, imagine having to put up with Micić for three years. I almost felt like his Anuška... he is a difficult man, difficult to himself, to God and others. In those texts as well. But, of course, I would revel in it day by day, go there regularly, talk to my friends about my experiences in *Zenith* as if I was telling anecdotes, not conveying that anti-European stance that everyone was talking about, and while I was doing that, I was living in a country, in the ambience typical of Old Europe. And then, at some point it became clear to me why Belgian avant-garde embraced Micić. Because these are some issues that are relevant today as well.

restaurant ambience

Ranko Horetzky: About barbarogenius and other things. Criticizing the ailing European society, I would say that... I am not sure whether it was my view of Europe from a certain perspective where I was influenced by Micić, or maybe our views coincided in some other way. On the other hand, complete openness to everything and absolute criticism of everything.

Female voice 1: Riga, February the 1st ...

Male voice 1: Ilya Ehrenburg ... construction! Western Europe is enchanted with Charlie Chaplin and they love him more than Lenin! Harašo! All the cinematographers join the Third International!

music

Male Voice 1: New Art! Leftist! Ours! Zenithist! ZE-NI-THI-ST! And yet it is evolving!

music

Irina Subotić: On je bio vrlo vezan za modernu muziku, voleo je džez, džez je prisutan u njegovom Zenitu... u mnogim njegovim radovima se spominje...

muzika

Irina Subotić: Radio takođe... on ga vezuje za velika otkrića 20. veka na čelu sa Nikolom Teslom koji je za njega genije... A Šimi je trebalo da obuhvati sve njegove prijatelje, sve ljude koje je on znao ili nije znao, a koje je jako cenio... Dakle nešto što bi bilo simbol napretka, simbol novoga doba.

muzika

Irina Subotić: Je suis Irina Subotić...

Radonja Leposavić: Koliko mislite da bi ta emisija od 17 sočinenija Šimi na groblju latinske četvrti trebalo da traje?

muzika

Irina Subotić: 17 minuta

muzika

Irina Subotić: He was fond of modern music, he loved jazz, he incorporated jazz into his *Zenith* ... it is mentioned in many of his works...

music

Irina Subotić: Radio as well... as one of the great discoveries of the 20th century, including the great discoveries of Nikola Tesla, whom he perceived as a genius... And *Shimmy* was supposed to include all of his friends, all the people he knew and those he didn't know but admired greatly... So something that would be a symbol of progress, a symbol of the new age.

music

Irina Subotić: Je suis Irina Subotić ...

Radonja Leposavić: What do you think, what should be the duration of that radio program in 17 pieces entitled Shimmy at the Latin Quarter Cemetery?

music

Irina Subotić: 17 minutes.

music

O autorima

Snežana Ristić diplomirala je na Arhitektonskom fakultetu u Beogradu. Bavi se arhitektonskom i fotografskom kritikom i fotografijom. Objavljuje u domaćim i stranim stručnim časopisima (*Arhitektura urbanizam, Forum, Kwart, DaNS, Oris*), nedeljnicima i dnevnim novinama (*Politika, Vreme*). Autorka je brojnih fotografskih izložbi. Dobitnica je nagrade *Zlatni mikrofon* za izuzetno delo u oblasti radija i radiofonskog stvaralaštva 2015. Urednica je redakcije za kulturu Radio Beograda 2. U koautorstvu sa Radonjom Leposavićem radi od 1993.

Radonja Leposavić diplomirao je na grupi za istoriju umetnosti Filozofskog fakulteta u Beogradu. Bivio se muzeologijom i bio je kustos nekoliko izložbi. Autor je knjige *Dada-clipping* (2000) i priređivač zbornika *VlasTito iskustvo* (2004). Autor je teksta u katalogu i saradnik na izložbi *Efekat Tito* u Muzeju istorije Jugoslavije (2009). Urednik je zbornika *Pažnja kritika!?* povodom 50 godina beogradskog Oktobarskog salona (2009). Dobitnik je nagrade *Zlatni mikrofon* za izuzetno delo u oblasti radija i radiofonskog stvaralaštva (2013) i nagrade *Lazar Trifunović* za likovnu kritiku i kritičko razmatranje savremene likovne i vizuelne umetnosti za 2014. Urednik je u Radio Beogradu 2. U koautorstvu sa Snežanom Ristić radi od 1993.

Snežana Ristić i **Radonja Leposavić** autori su i voditelji nedeljne emisije *Grad* na Radio Beogradu 2. Autori su brojnih radijskih, dokumentarnih i dokumentarno-dramskih emisija za Radio Beograd 2, a za Radio B92 realizovali su 24-delni autorski projekat *Ogledalo* (2000). Bili su autori i voditelji tribina *Tranzicija intelektualaca* u beogradskom Medija centru (2001). Objavili su knjige *Glasovi iz crne rupe – ta ste radili u ratu?* (1999) i *Osam predavanja Nikole Miloševića* (2000). Pisali su za zagrebački *Arkzin*, saradivali u beogradskom književnom časopisu *Reč* i nedeljniku *Vreme*.

Učešće na festivalima:

Prix Italy, Prix Europa, Prix Marulić, Grand Prix Nova, The Winters Tales – UK Radio Drama Festival.

Nagrade i uži izbori:

2007, Prix Marulić za treće mesto u kategoriji dokumentarnih radio emisija za *Reči koje čekaju*.

2011, Gran Prix Marulić za radio kratku formu za *Optimizam*.

2011, Prix Marulić za treće mesto u kategoriji dokumentarnih radio emisija za *DaDa za ponavljače*.

2011, Prix Italia, specijalna preporuka za *Optimizam*.

2011, Prix Italia, uži izbor (3) za specijalnu nagradu za *Optimizam*.

2012, Prix Marulić, uži izbor (4) za *Tamo daleko*.

2016, UK Radio Drama Festival, prvo mesto u kategoriji kratka forma za *Snežana, našminkani horor*.

2016, Prix Marulić, uži izbor (5) za *DaDa 100*.

2017, Grand Prix Nova, treća nagrada u kategoriji kratka forma za *Glasovi – stilske vežbe*

2019, Prix Marulić za treće mesto u kategoriji dokumentarnih emisija za *Lili Marlene*

2019, Grand Prix Nova, Grand Prix u kategoriji kratka forma za *Lili Marlene – Serbian Cutting*

About the authors

Snežana Ristić graduated at the Faculty of Architecture of Belgrade University. Has been involved in criticism and writing in the field of architecture, as well as photography. Has held a number of photography exhibitions. *Golden Microphone Award* for outstanding work in the field of radio and creativity radiophonic (2015). Editor-in-chief of Cultural department, Radio Belgrade 2. Has worked with Radonja Leposavić as a co-author since 1993.

Radonja Leposavić graduated at the Department of Art History of the Faculty of Philosophy of Belgrade University. Worked in a museum and curated several exhibitions. Published the book *Dada-clipping* (2000) and edited the book *Past Present* (2004). Co-author of the project: *Tito Effect*, Museum of Yugoslav History (2009), edited book *Attention! Criticism!?* (half a century of the October Art Salon, Belgrade), 2009. *Golden Microphone Award* for outstanding work in the field of radio and creativity radiophonic (2013) and *Lazar Trifunović Award* for reviews on contemporary and visual arts in written and electronic media (2014). Editor at Radio Belgrade. Has worked with Snežana Ristić as a co-author since 1993.

Snežana Ristić and **Radonja Leposavić** are authors and presenters of the weekly programme *City*, broadcasted by Radio Belgrade 2. They are authors of over 600 documentary radio programmes and documentary drama programmes for Radio Belgrade 2. In 2000, they realised their own project *Mirror* for Radio B92 in 24 instalments. They are authors and presenters of panel discussions *The transition of Intellectuals* at Belgrade's Media Centre (2001). They have published the following books: *Voices from the Black Hole – What Did You Do during the War?* (1999) and *Eight Lectures by Nikola Milošević* (2000). They have contributed to the Zagreb magazine *Arkzin*, Belgrade magazines *Reč* and the weekly *Vreme*.

Festivals: Prix Italy, Prix Europe, Prix Marulić, Grand Prix Nova, The Winters Tales – UK Radio Drama Festival...

Documentary *Optimism* broadcasted in selection The Best Radio Documentaries from Prix Europa 2011, Goethe-Institut, Washington (USA), January 2012.

2012, Prix Marulić, Documentary *Over There Far Away*, short list (4)

2011, Prix Italia, short list (3), in Documentary category for *Optimism*,

2016, Prix Marulić, short list (4) for *DaDa 100* in Short Form category,

Awards:

2007, Prix Marulić, second Commendation in Documentary category for *Words that Wait*.

2011, Prix Marulić, Grand Prix Marulić in Short Form category for *Optimism*.

2011, Prix Marulić, second Commendation in Documentary category for *DaDa for Repeaters*.

2011, Prix Italia, special Commendation in Documentary category for *Optimism*.

2016, UK radio Drama Festival, First prize in Short Form category, for *Snow White, made up Horror*

2017, Grand Prix Nova, Third place in Short Form category for

Voices – Exercises in style

2019, Prix Marulić, Third place in Documentary category for *Lili Marlene*

2019, Grand Prix Nova, Grand Prix in Short Form category for

Lili Marlene – Serbian Cutting

Zenit 100 – Chimi au cimetière du Quartier Latin

Le résumé

Cent ans se sont écoulés depuis le lancement de *Zenit* – le premier magazine d'avant-garde yougoslave, dont le rédacteur en chef était Ljubomir Micić (1895-1971).

Zenit apparaît pour la première fois en février 1921 à Zagreb. Micić l'a déplacé à Belgrade en 1923, et en 1926, le magazine a été interdit en raison de la diffusion de la «propagande communiste».

Presque tous nos écrivains modernes sont passés par le *Zenit* et Ljubomir Micić était en communication avec de nombreux leaders, magazines, mouvements et artistes d'avant-garde européens.

Malgré sa controverse, *zenithism* reste l'un des mouvements les plus importants de l'avant-garde historique européenne.

Dans le 12ème numéro de *Zenit*, en mars 1922, Ljubomir Micić publie un scénario pour le film *Zenit Radio* de 17 compositions artistiques – *Chimi au cimetière du Quartier Latin*. Ce texte de l'époque où il n'y avait pas de radio dans notre pays est un modèle éloigné du collage audio du même nom.

Dans le radio court métrage de *Chimi au cimetière du Quartier Latin*, le narrateur est le Dr Irina Subotić, et dans les enregistrements d'archives parlent, les anciens *zenithistes* Josip Seissel alias Jo Klek et Mihailo S. Petrov.

Des éléments d'émissions de radio et de télévision documentaires dramatiques d'Irina Subotić et Vidosava Golubović, Miloš Jevtić, Dunja Blažević ont été utilisées.

Snežana Ristić & Radonja Leposavić
Resavska 54, 11000 Beograd, Serbia
phone: gsm: +381 64 8613536, +381 11 3615293,
sneleristic@gmail.com
rade.leposavic@gmail.com

