

Snežana
Ristić &
Radonja
Leposavić

Radio
televizija
Srbije /
/ Serbian
Broadcasting
Corporation

Glasovi –
stilske vežbe

(Glumica
između jezika)

Voices –

Exercises

In Style

(An Actress

Between The

Languages)

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

Naslov: **Glasovi – stilske vežbe
(Glumica između jezika)**
Žanr: kratka forma
Autori: Snežana Ristić i Radonja Leposavić
Režija: Snežana Ristić i Radonja Leposavić
Digitalna montaža: Snežana Ristić i Radonja Leposavić
Trajanje: 6.51
Urednici: Snežana Ristić i Radonja Leposavić
Premijera: 23. decembar 2017.

Kratki sadržaj

Ja sirene zamišljam kao... sigurno kao bića koja nikad nisu reči upotrebila... jer znaju da se time samo smanjuju moći.

Od mitoloških sirena i njihovih zavodljivo opasnih glasova, do melodija “velikih” i “malih” jezika, od šapata do uzvika... glas – izgovorena reč ili neartikulisani vrisak – definiše nas često mnogo više nego što mislimo ili bismo voleli.

Koliko nas jezici određuju, šta nasleđujemo jezikom i šta dobijamo od različitih kultura “upisanih u naše gene”?

Dnevnik glumice Ane Sofrenović je u njenom glasu. Vodi nas njime kroz razne delove sveta i razne kulture – od Bili Holidej (Billie Holiday) do Jejtisa (W.B.Yeatsa), od Šekspira (Shakespeare) do Laze Kostića, od Srbije do Irske... Glasovi, jezici, memorija...

Serbian Broadcasting Corporation, Belgrade, Serbia
The programme **CITY** (Radio Belgrade 2)

Title: **Voices – Exercises in style
(An Actress between the languages)**
Genre: Short form
Authors: Snežana Ristić & Radonja Leposavić
Directed by: Snežana Ristić & Radonja Leposavić
Digital editing: Snežana Ristić & Radonja Leposavić
Duration: 6.51
Editors: Snežana Ristić & Radonja Leposavić
Premiere: 23th December 2017.

Summary

I imagine sirens as... certainly as beings who have never uttered a word.. for they know that in this way they only diminish their powers...

From the mythological mermaids and their seductive and dangerous voices, to the melody of *big* and *small* languages, from a whisper to the exclamation ... voice - spoken word or inarticulate scream - it defines us much more than we think.

How do the languages define us and what are we talking about when we speak about mentalities and traditions?

What do we inherit through language and what do we get from different cultures which are *in our genes*?

The Diary of Ana Sofrenović, (Serbian/British actress) is in her voice. It takes us through the various parts of the world and different cultures - from Billie Holiday to W.B. Yeats, from Shakespeare to Serbian poet Laza Kostić, from Hamlet to the poem *Santa Maria della Salute*, from Serbia to Ireland ... Voices, languages, memory...Holiday to Yeats... Voices, languages, memory...

Glasovi – stilske vežbe (Glumica između jezika)

Billie Holiday & Ana Sofrenović - Don't Explain

Ana: Kako bih mogla da vas uvedem...

Billie Holiday & Ana Sofrenović - Don't Explain

Ana: Ja sam zaista bilingualna od... od samih početaka.

Billie Holiday

Ana: Očajna sam i *I am desperate*....

Ana... vrisak, Billie Holiday

Ana: Reći očajan sam u Srbiji nije, nije neka strahota...

Billie Holiday

Ana: *To say I am desperate* na engleskom... jako retko... jako teško i jako retko. I to sam čak negde čitala da je u nekom bon-tonu, u nekom kodeksu ponašanja, desperacija jedno od najnižih osećanja i apsolutno zabranjeno.... Očajanje ovde nije usamljeno, očajanje tamo jeste...

Billie Holiday

Ana: Utisak o oba jezika to je da je engleski daleko pevljiviji jezik...

Ana... neverbalni glasovi engleskog jezika

Ana: ... da je mekši i da je mnogo viši... on se u nekako višem registru, ovaj, dešava dok srpski jezik je dosta dubok...

Voices - Exercises in style (An Actress between the languages)

Billie Holiday & Ana Sofrenović - Don't Explain

Ana: How could I present this to you...?

Billie Holiday & Ana Sofrenović - Don't Explain

Ana: I've been truly bilingual right from the start.

Billie Holiday

Ana: Očajna sam i *I am desperate*...

Ana screams... Billie Holiday

Ana: To say "Očajan sam [*I am desperate*]", it's not a big deal in Serbia...

Billie Holiday

Ana: To say "*I am desperate*" in English... it's rare... highly unlikely and very rare. I have even read about it somewhere, that according to certain rules of etiquette, some code of conduct, desperation is one of the lowest feelings and is absolutely forbidden. Desperation is not lonely here, over there it is.

Billie Holiday

Ana: It seems to me that English is much easier to sing in...

Ana... the non-verbal sounds of the English language

Ana: ... That it's softer and much higher... it is somehow spoken at a higher pitch, while the Serbian language is rather deeper in tone...

Ana... neverbalni glasovi srpskog jezika

Ana: Produbim glas svaki put kad pričam na srpskom... Tako da je jako uzbudljivo šta se u... u glasovima sve krije... od istorije tla na kome se ljudi nalaze.

Billie Holiday, koraci

Kenneth Branagh: To be... or not to be...

Lazar Ristovski: Santa Maria della Salute

Kenneth Branagh: ... That is the question.

Billie Holiday

Ana: Ja sam, recimo, dugo, dugo vežbala da imam dublji glas u engleskom, jer bi...

Ana... neverbalni glasovi

Ana: ... kad ovaj, kad promenim jezik. I onda sam ja... meni je bilo uzbudljivo da probam engleski da govorim sa dubljim... dubljim glasom, ali to je tražilo... da kažem, to je tražilo trening.

Billie Holiday

Kenneth Branagh: To die, to sleep...

Ana... neverbalni glasovi... Ana – Don't Explain

Ana: Glas može biti vrlo hipnotičan... sigurno... jer glas... sa sobom nosi... nosi sa sobom jako veliku informaciju i ljudi koji su vešti u glasu mogu mnogo toga da prenesu bez da išta verbalizuju.

Ana... the non-verbal sounds of the Serbian language

Ana: My voice gets deeper whenever I speak Serbian. So, it's very exciting... what speech sounds contain... connected with the history of the environment where people live.

Billie Holiday, steps

Kenneth Branagh: To be... or not to be...

Lazar Ristovski: Santa Maria della Salute

Kenneth Branagh: ... That is the question.

Billie Holiday

Ana: I, for example, have practised for a long, long time to speak in a deeper voice in English. For it would...

Ana... non-verbal sounds

Ana: ... when, um, when I switch to a different language. And then I... it was exciting for me to try speaking English in a deeper... deeper voice, but that required... let's say that it required a certain amount of training.

Billie Holiday

Kenneth Branagh: To die, to sleep...

Ana... non-verbal sounds... Ana – Don't Explain

Ana: A voice can be quite hypnotic... certainly... for a voice... carries... carries a lot of information, and people who are skilful with their voices can convey a lot without verbalising anything.

Ana... neverbalni glasovi...

Ana: Ja sirene zamišljam kao... kao sigurno bića koja nikad nisu reči upotrebila...

Ana... neverbalni glasovi...

Ana: ... jer znaju da se time samo smanjuju moći...

Ana... neverbalni glasovi...

Ana: ...to je kao igranje sa instrumentom...

Ana... neverbalni glasovi...

Ana: ... tražite određeni zvuk, tražite određeni kvalitet... određenu boju... i telo to prati.

Ana... neverbalni glasovi...ocean... vetar... voda...

Ana: Irsku sam otkrila tek pre tri godine... prvi put i to sama... i sama putovala... zapadna obala... najdivljiji deo... prelepo... evo vam jedan *visual*... znači oluja je... pored Atlantika vozim i vidim dva konja čokoladno plave boje na plaži.

Ana... neverbalni glasovi...ocean... vetar... voda...

Ana: ... iza njih je more... odnosno okean napravio nekoliko pijavica... koje stoje.. i oni koji vrište i skaču jedan na drugoga... zašto oni imaju Jejsa... i sve ostale...? Zato...

Ana... neverbalni glasovi...ocean... vetar... voda... W.B. Yeats govori The Lake Isle of Innisfree

Ana: ... ili vidite ogromnu stenu... onog... izgleda kao vulkansko stenje...

Ana... non-verbal sounds...

Ana: I imagine sirens as... certainly as beings who have never uttered a word...

Ana... non-verbal sounds...

Ana: ... for they know that in this way they only diminish their powers...

Ana... non-verbal sounds...

Ana: ... and it's like playing an instrument...

Ana... non-verbal sounds...

Ana: ...you search for a particular sound, you search for a particular quality... a particular colour... and the body follows that.

Ana... non-verbal sounds... ocean... wind... water

Ana: I only discovered Ireland three years ago... for the first time, and alone... travelling alone... the west coast... the wildest part... gorgeous... Here's one *visual* for you... There's a storm, then... I'm driving parallel to the Atlantic, and I see two horses, chocolate blue, on the beach...

Ana... non-verbal sounds... ocean... wind... water...

Ana: ... behind them is the sea... that is, the ocean has created a few leeches... which stand... and those that scream and jump at one another ...Why do they have Yeats... and all the others...? Because...

Ana... non-verbal sounds... ocean... wind... water... W.B. Yeats telling The Lake Isle of Innisfree

Ana: ... or you see a giant rock... of the sort... that looks like volcanic

ne znam da li je tačno, ali tamno, crno, stenje koje nije oštro, koje je oblo i obrušava se u okean... i jednu kravu koja potpuno mirno stoji i preživa... znači to izgleda... izgleda ko minotaur... znači na ogromnom obronku... znači to prosto tako... vi najnormalnije vozite i takve stvari se tamo najnormalnije prikazuju...

Ana... neverbalni glasovi...okean... vetar... voda...

Ana: ... a vi prosto prolazite kroz čistu mitologiju... vizuelno... i... fascinantna je zemlja... fascinantna je zemlja... i divlja je, i neukrotiva... i taj okean koji ne dozvoljava ni jedno drvo... to mi nismo svesni... tamo nema drveća na obali... ima nekoliko... oni su naravno mnogo više u zemlji i oni su potpuno oboreni... znači njihove krošnje rastu vodoravno...

Ana... neverbalni glasovi...okean... vetar... voda...

Ana: Ima ih jako malo ali su potpuno iskrivljeni zbog vetrova sa okena... tako je prelepa... užasno uzbudljiva i vrlo teška zemlja za život...

Ana... Don't explain

rocks... I don't know whether this is true, but dark, black rocks that are not sharp but round, plunging into the sea... and a cow standing perfectly still and ruminating... so it looks like... looks like the Minotaur... on a giant slope... just like that... you drive perfectly normally, and such things occur there perfectly normally...

Ana... non-verbal sounds... ocean... wind... water...

Ana: ... and you just pass through pure mythology... visually... and... it's a fascinating country... a fascinating country... and it's wild, and untameable... and that ocean that won't let any tree grow... we're not aware of that... there are no trees on the shore there... just a few... naturally, they are rather more down in the ground and are pulled down flat... the tree crowns grow horizontally...

Ana... non-verbal sounds... ocean... wind... water...

Ana: There are very few of them, and they are thoroughly bent because of the winds coming in from the ocean... it's such a gorgeous country... terribly exciting and very difficult to live in...

Ana... Don't explain



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, Kvart, 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. Bavio 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 sopstveni 24-odelni autorski projekat *Ogledalo* (2000). Bili su autori i voditelji tribina *Tranzicija intelektualaca* u beogradskom Medija centru (2001). Objavili su knjige *Glasovi iz crne rupe – Šta 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.

About the authors

Snežana Ristić graduate of 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 graduate of the Department of Art History of the Faculty of Philosophy of Belgrade University. Has dealt with museology 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 the 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

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

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

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

2017, Gran Prix Nova, treća nagrada u kategoriji kratke forme za *Glasovi – stilske vežbe*.

Documentaries from Prix Europa 2011, Goethe-Institut, Washington (USA), January 2012.

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

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

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

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, Gran Prix Nova, third prize in Short Form category for *Voices – Exercises in style*.



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