

# ŠIMI NA GROBLJU LATINSKE ČETVRTI

**Snežana Ristić &  
Radonja Leposavić**  
artworksaudio)))



**Shimmy  
at the  
Latin  
Quarter  
Cemetery**

**Artworksaudio**, Beograd, srbija  
Emisija **Grad** (Radio Beograd 2)

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Naslov: **Šimi na groblju latinske četvrti**  
Žanr: kratka forma  
Autori: Snežana Ristić i Radonja Leposavić  
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Urednici: Snežana Ristić i Radonja Leposavić  
Premijera: 6. februar 2021.

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### **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...

**Arworksaudio**, Belgrade, Serbia  
Radio show **Grad /The City/** (Radio Belgrade 2)

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Title: **Shimmy at the Latin Quarter Cemetery**  
Genre: short form  
Authors: Snežana Ristić and Radonja Leposavić  
Directed by: Snežana Ristić and Radonja Leposavić  
Digital editing: Snežana Ristić and Radonja Leposavić  
Duration: 9' 57"  
Program editors: Snežana Ristić and Radonja Leposavić  
Premiere: February the 6-th, 2021

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### **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 12<sup>th</sup> *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...

## 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.

## 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 1<sup>st</sup>.

**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 1<sup>st</sup>!

*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 nacrtao za scenu i kostime odštampao u Zenitu pod naslovom Zenitističko kazalište, 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:** Znete, 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.

*muzika*

**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*

**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 experienced only failures.

*music*

**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 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...

*muzika*

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**Irina Subotić:** Radio as well... as one of the great discoveries of the 20<sup>th</sup> 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 ...

*music*

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## 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 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.

## 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*.

**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*

**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*

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

