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#### ***Unity in Diversity: Local versus Global – Music and Art in the Shaping of the European Cultural Identity, Faculty of Music, University of Arts in Belgrade, 1–5 July 2019<sup>1</sup>***

The Second Summer School as an optional course within the Jean Monnet Module at the Department of Musicology, Faculty of Music, University of Arts in Belgrade, called *Unity in Diversity: Local versus Global – Music and Art in the Shaping of the European Cultural Identity – ARTE*, 587577-EPP-1-2017-1-RS-EP-PJMO-MODULE was held at the Faculty of Music from July 1 to 5, 2019. The course was supported by the Erasmus Plus Jean Monnet Programme of the European Union, Faculty of Music, University of Arts in Belgrade, and the Ministry of Culture and Media of the Republic of Serbia.

The programme of the Summer School was interdisciplinary and five professors from different fields (musicology,

film theory and history of arts) and institutions (the Faculty of Music, Faculty of Drama and Faculty of Fine Arts) conducted lectures, which were, in fact, mini seminars, because of their duration and content. The main topic, *Music and Art in the Shaping of the European Cultural Identity*, dealing with local versus global on the one side and unity versus diversity on the other, was considered from different angles and theoretical platforms. The Summer School was designed for Bachelor, Master's and PhD students of Music, Drama, Applied Arts, Fine Arts and Art History. There were 10 participants from the different faculties of the University of Arts in Belgrade, at all three levels of studies.

Professor Dr. Ivana Perković presented the mini seminar called *Music, Arts and International Migrations in the Balkans*. Throughout interdisciplinary theoretical platform regarding the notion of the terms diaspora, fugitive, refugee, asylum seeker, exile, displaced person *et cetera*, the following themes were considered: migrations of Serbs from the Middle Ages until the early 20<sup>th</sup> century, as well as musical and artistic results of migrations, with an emphasis on intermediality in the works of the Serbian 18<sup>th</sup> century writer Gavriilo Stefanović Venclović. Artistic dialogues between Austro-Hungarian and Serbian religious music and art were discussed. With the help of literary sources, painting and architecture, it was demonstrated that the cultural-geographical region of the Balkans has always been a place of migration, but also the space for nurturing the idea of belonging throughout the collective memory, in which music is an important factor.

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Professor Dr. Tijana Popović Mladjenović gave a lecture titled the *Intertextual Relationship of Music and Other Arts*. This mini seminar had several parts. Firstly, the professor gave a theoretical lecture about the context of the historical moment of *the fin de siècle* in France through the discourse of symbolism and impressionism in poetry, theatre, painting, sculpture and music. Secondly, the practical part of the lecture ensued, during which Professor Tijana Popović Mladjenović and her assistant Dr. Ivana Petković Lozo demonstrated the artistic synaesthesia of Debussy's music and impressionist painting through an imaginary exhibition. The students had the opportunity to participate in some kind of *coloured listening* while listening to Debussy's 24 preludes for piano, watching the paintings of well-known artists such as Monet, Gauguin, Picasso and others, and choosing which proposed painting, in their opinion, corresponded the most to the ongoing Debussy prelude. Afterwards, a group discussion followed, dealing with topical issues regarding mutual elements in music and painting, but also the poetry of that time. The lively discussion about the technique of the use and articulation of colours in music and art, the contrast of light and dark, of motion and stillness and the gradation to the (anti)climax, the themes of nature, water, the wind, space, the human, genre scenes, dances, song, was full of varied points of view, since the students of the Summer School had different educational backgrounds. The participation in the imaginary exhibition inspired quite an enthusiastic, interesting and provocative conversation, attesting to a large number of

various research courses in the arts; and, more importantly, it encouraged each participant to look for links of this possible approach and their personal artistic, scientific and/or theoretical projects.

Dr. Nevena Daković, Professor of Film Theory, gave lectures on the topic *Imagining Belgrade: Site Specific Europeanization – Visual and Visible Europeanization of Belgrade*. Professor Daković mapped and analysed the history of 'visible' Belgrade and the film landscape of the city formed in the last one hundred years, since 1918. The Belgrade as a cityscape was observed as a space of industrialisation, urbanisation, modernisation, Europeanisation, Balkanisation; in other words, as a point of everlasting processes of transformation and transition in the Balkans. The opposite models of national and European identity and constant changes of understanding what those models are were articulated through texts about culture and arts. The chosen excerpts from the movies and the series *Love and Fashion (Ljubav i Moda)*, *Something in Between (Nešto između)*, *Unpicked Strawberries (Grlom u jagode)*, *Premeditated Murder (Ubistvo s predušljajem)*, *Practical Guide to Belgrade with Singing and Crying (Praktičan vodič kroz Beograd sa pevanjem i plakanjem)* and others, illustrated the constant shifts and changes in the myth of urbanisation.

Professor Dr. Nikola Šuica gave the lecture called *Audio Visual Memory in Synthetic Outcomes*. It was a theoretical lecture about synaesthesia in the arts. He looked back on the literature, visual arts (painting, architecture, film), music and the aspects of performing a musical work as a synesthetic event. He also addressed

the issues of visual and aural memories as a modernistic legacy of literature and visual arts explored through neurolinguistic assessments and experiments.

Professor Dr. Marija Masnikosa gave the lecture titled *Minimalism in Visual Arts and Music in Socialist Yugoslavia*. The professor looked back on conceptual art in the USA and minimalism in music as an American experimental movement conceived in the 60's with an international character. The features of minimalism, presented in music and other arts, were contained in: the similarity to the ready-made, the geometrical elements and serial structures, the spatial in the arts and music, reduction, the exploration of the musical event, as well as the theatricalisation of the event without any gestural meaning. Minimalism as an experiment in music was addressed in the work of Philip Glass, Steve Reich, Terry Reilly and La Monte Young in the USA. Following that, the idea of minimal art and different manifestations of minimalism in the visual arts and music in Socialist Yugoslavia (1945–1992) was presented and analysed in the work of Vladan Radovanović, Miša Savić, Vlada Tošić and the group *Opus 4*. Their works of art, performed in Ljubljana, Zagreb and Belgrade, show different, site-specific forms, influenced by the fusion of local tradition and the artistic movement of post-war

European high modernism and American conceptual art.

During the closing remarks and certificate distribution, the participants of the Summer School had an opportunity for a discussion about their latest academic work (such as Bachelor's, Master's or Doctoral theses) and their ideas related to some ongoing and future projects. The impressions were quite positive and many students from other artistic faculties expressed the desire to make future contributions to the Summer School. The atmosphere among the participants was productive and some of them developed connections for further collaboration. Students who were interested in publishing a paper were offered the opportunity to work with a mentor of their choice. Electronic publication will be part of the Jean Monnet Module *Music and Art in the Shaping of the European Cultural Identity* results.

This Summer School was important in many aspects: it was an occasion for numerous interdisciplinary dialogues between professors and participants, resulting from many different approaches to music and other arts. Owing to the systematic and highly professional engagement of the organising committee, we can say that the second Summer School was very well prepared and, altogether, quite a success.