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Ivana Bašičević Antić, *Trijumf reči u vizuelnoj umetnosti dvadesetog veka. Dimitrije Bašičević Mangelos i Marsel Brodars* [The triumph of words in twentieth-century visual art. Dimitrije Bašičević Mangelos and Marcel Broodthaers], Belgrade: Orion Art, 2018, 341 pages, ISBN 978-86-6389-070-1

With the book *The triumph of words in twentieth-century visual art. Dimitrije Bašičević Mangelos and Marsel Brodars* (Orion Art, 2018), Ivana Bašičević Antić – who has successfully been working in the context of art for more than a decade in the curatorial work and management of the Illija & Mangelos Foundation – has introduced herself to readers once again as a theorist of 20th century visual arts. Following the monograph on Vojvodina painter Emerik Feješ in 2012, the author's second book came from a dissertation defended at the Interdisciplinary Ph.D. studies in art and media theory at the University of Arts in Belgrade.

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In a thoroughly and comprehensively written study (331 pages of text and 103 units of bibliographic references), Ivana Bašičević Antić focuses on the concept and phenomenon of visual artwork in the 20th century, and on the theoretical presentation of changes that occurred in conceptual, morphological and phenomenological terms in such a way that, as the author points out, the end of that century in the field of visual arts is most often described in the spirit of Donald Judd's words: "Half or more of the best new work in the last few years has been neither painting nor sculpture." (p. 9) The main thesis of this study is that the changes which took place within many innovative, experimental and radical avant-garde practices led to the 'triumph' of words in the visual arts of the mid-20th century, and to the manifestation of a specific artistic phenomenon of *word-image*. The book is organized in such a way that each individual chapter and sub-chapter stands for the proof of this thesis.

Although the text is segmented into 9 chapters with numerous sub-chapters, two major content units of the book stand out. The first section (chapters: Artwork in the 20th Century; New Forms of Artwork; Art Movements in the 20th Century and the Changing Nature of the Art Object; Image and Text) outlines the historical trajectories of 20th century visual art by selecting and presenting those practices of visual art that led to the phenomenon of *word-image* (ready-made, futurism, dada, surrealism, neo-dada). In the second part of the book, the author deals with the legacy of *word-image* in the art of the second half of the 20th century and connects it with the two case

studies. These are the works of the painter Dimitrije Bašičević Mangelos and Marcel Broodthaers, as examples of visual poetics that treated the problem circle of the relationship between image and text, which the author first problematizes individually and then in a comparative relationship (Chapters: The Legacy of the Word-Image Phenomenon in the Art of the Second Half 20th century; Case Study: Dimitrije Bašičević Mangelos; Case Study: Marcel Broodthaers; Comparative Analysis of Two Artistic Works: Broodthaers – Mangelos). Although these are quite separate phenomena of European proto-conceptual art, the author's analysis of the works of Mangelos and Broodthaers shows that there are a number of levels at which their artistic works, in very similar ways, pose problems and answer them. The choice of the works of Dimitrije Bašičević Mangelos and Marcel Broodthaers as examples of the legacy of the *word-image* phenomenon in the art of the second half of the 20th century is motivated by the fact that in the case of both artists, examples are given of the radical use of words in the field of an image. The author has singled out and explored in detail the numerous and, in some cases, variable components of Mangelos and Broodthaers' artistic opus in such a way that the chapters in which she presents the visions, activities and artistic achievements of the two artists are structured to satisfy all the conditions that a scientific monograph needs to have. These chapters exist as 'monographs within a monograph' and in fact illustrate the thoroughness of the research approach and the multifaceted objects and problems that are the focus of this study.

In the methodological sense, Bašičević Antić combines a historical and theoretical approach. The historical optic is achieved through an effort to capture and present, in the course of history, the development of visual art from the initial avant-garde artistic achievements, through the first half of the 20th century to the seventies of that century, when the careers of Mangelos and Broodthaers came to an end. Thereby, the main criterion of the historical change is the critique of the visual media's autonomy, i.e. the emancipation of the visual art media in the direction of the increasing affirmation of the word and text in the field of visual artistic expression that had been usually understood through the concept of painting. The author uses a theoretical approach as the identification, explication and discussion of poetic, aesthetic and conceptual problems that have arisen in specific, individual artistic poetics as a result of the radical use of words in the space of the image. The focus is on researching conceptual approaches in the works with words and images when artists use them as instruments to convey their worldviews. In connection with the artistic practices she examines and analyzes, Ivana Bašičević Antić recognizes the emergence of a new paradigm of artists, those who intentionally emerge from the field of autonomous creation and occupy the position of highly educated subjects who are informed about tendencies both in art and society. From that position, they perform their works as complex sign systems that the uninitiated observer, with an attitude of uninterested aesthetic experience, can no longer understand as art. In such cases, theoretical work, like

this study, acts as a necessary mediator of understanding, communication and the further dissemination of art. In fact, the particular value of this book lies in the fact that Bašičević Antić not only presents the results of the research of individual artistic poetics that have uniquely treated the issue of the relationship between image and text (Mangelos and Broodthaers), but also sees and explores a whole set of broad, aesthetic and theoretical problems that such artistic manifestations carried with them, provoking and initiating change within the great modernist paradigm of the autonomy of art and its institutional presentation and understanding. Thus, the book discusses the dematerialization of an art object during the 20th century, new forms of artwork, changing aesthetic aspects, the changed position of the observer, the institutional criticism of art, a new philosophy of art, the development of hermeneutics, the introduction of the term 'sign' in the interpretation of the image, the end of mimetic painting and the concept of the 'end' of painting, all as the important conceptual points of the whole of 20th century art. The above-mentioned points are important meta-codes for understanding 20th century art, and the particular value of this book lies in the fact that they, as such, are theoretically presented and understood in their causal relationship.

The triumph of words in twentieth-century visual art emerges as a significant and relevant theoretical study among the not-so-numerous domestic editions that are oriented toward the view of the visual arts in a wide chronological arc. It is interesting that the last chapters of the book 'close the circle' within which Bašičević

Antić deals with the practices of visual art – in one way, as a curator, and in another, as a theorist. When considering the example of the 'end' of the museum and the institutional critique of Marcel Broodthaers, the author theoretically treats her second field of activity – curatorial practices – and points out that the 'triumph' of words in visual art has had significant repercussions in the realm of traditional art institutions such as the museum. This study is significant because it theoretically delineates the history of those visual artistic practices that have been expressed as critiques of paintings as the creation and autonomous aesthetic objects. Ivana Bašičević Antić has realized a very specific example of theoretical insight into 20th century visual art, which treats both the image and word as equal components of visual artwork, points to the emancipation of the theoretical and the conceptual in the field of artistic poetics, as well as to the penetration of the conceptual into the area of the aesthetic as the general tendency of 20th century art. The emergence of textual practices in the visual arts was also interpreted as a consequence of the development of art theory and the media evolution of artwork throughout the 20th century, all of which were compounded by the emergence of new media. The particular value of this study is that the conceptual work of individual artists with the image and text has been associated with the wider development of theoretical thought, specifically, with the manifestations of the 'linguistic turn' and the new theoretical settings that the linguistics, anthropology and philosophy of the 20th century have attained.

With the publication of the book *The triumph of words in twentieth-century visual art* in an edition entitled “Across the Humanities”, the publisher Orion Art has once again expressed support for all those authors who wish to present the

tendencies of the new humanities, to engage in dialogue with approaches that are topical in the wider theoretical world context and to affirm new philosophical and aesthetic solutions within a national theoretical space.

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Ivan Čavlović, *Nauka o muzici u Bosni i Hercegovini* [The Study of Music in Bosnia and Herzegovina], Sarajevo: Fondacija “Čavlović”, 2019, 800 pages, ISBN 978-9926-8361-0-8

“This book is somewhere close to epochal”, writes the author, Prof. Ivan Čavlović, Ph.D., in the Introduction to his studiously written, capital publication, titled *Nauka o muzici u Bosni i Hercegovini* (“The Study of Music in Bosnia and Herzegovina”, 2019). Without false modesty, with that line this renowned musicologist and music theorist from

Bosnia and Herzegovina highlights what every attentive reader of that publication would surmise already from the complexity of its contents, which shows an impressive amount of research, effort, analysis, synthesis, and a refined feeling for a sound methodological basis. For the new book by Emeritus Prof. Ivan Čavlović would constitute the lifework (and possibly the fulfilment of his lifelong striving) of any major scholar – a comprehensive survey of various branches of his own profession, in which he has taken an active part throughout his working life. There is another important fact one should mention before offering a more detailed insight into the publication that is at stake here: with his research into the study of music in Bosnia and Herzegovina, Prof. Čavlović directs the attention of the entire scholarly public to the significance and potential of scholarly thought in the domain of music and thereby warns the region’s responsible university and political structures against the continual marginalisation of the study of music as a “minor discipline”, highlighting its value as essential for every culturally and scholarly aware environment.

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