

ality – in the reality of the work of music. The question of *new reality* was in the focus of the concluding, fifth chapter entitled *THE POSSIBLE RIGHTS OF THE 'EXPANSION' OF CLAUDE DEBUSSY'S MUSICAL UNIVERSE*.

The aim of the research was to determine the contextual and meaningful level of the entire work of Claude De-

bussy, both through the recognition of the composer's 'seductive' poetics, which counts on the active and intelligent consumer, and through the consideration of the composer's sociological discourse, viewed within his overall critical position in the social, cultural and artistic ambience of the French *fin-de-siècle*.

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IVANA MILADINOVIĆ PRICA*

University of Arts in Belgrade
Faculty of Music
Department of Musicology

The Effects of American Experimental Music in the Domain of Contemporary Art and Theory¹

The subject of this doctoral dissertation is the issue of experiment in music and

art, especially the experimental practice of John Cage as a sort of paradigm of American experimental art. The notion of *effect* is introduced as a key methodological concept for studying the many appropriations of Cage's concept of experiment in theory and art, understood in terms of creative recordings and interpretations. The example of Cage's conception of experiment as an act with an uncertain outcome thus served to show the polyvalence of the processes that gave rise to the *conventional experiment* and its modes of transmission within the institutional system of art.

In the first part of the dissertation, the experiment is discussed as a dynamic category spanning a wide range of meanings; it is interpreted as an immanent quality of artistic creation; the object of discussion then moves to the phenomenon of experiment and various terms derived from it (experimentalism, experimenting, experimental, experimentality, experimental music/art) as well as its positions in science and art, and, finally, to its concretizations in American and European music. The experiment is defined in two ways: as a meta-concept [надп-

* Author contact information:
ivanamila@gmail.com

¹ The dissertation was supervised by Dr. Mirjana Veselinović-Hofman, Professor at the Faculty of Music in Belgrade, now retired. The defence took place on 30 September 2018; the defence committee comprised Dr. Dragana Stojanović Novičić, Professor at the Faculty of Music in Belgrade; Dr. Miško Šuvaković, Professor at the Faculty of Media and Communication of Singidunum University, Belgrade; Dr. Vesna Mikić, Professor at the Faculty of Music in Belgrade; and Dr. Tijana Popović Mladjenović, Professor at the Faculty of Music in Belgrade.

ojam] and a defining quality of avant-garde and neo-avant-garde movements, while the word “experimental” is defined as a *poetic adjective* pertaining to Cage and the ideology of aestheticity in the 1960s and ’70s. The dissertation pays special attention to the aesthetic and poetic aspects of Cage’s concept of experiment, predicated on turning away from the notion of a work as a complete, finished structure to conceiving the work as an open process. Affirming the principle of unpredictability and indeterminism in composition puts Cage in the position of a composer-listener, while the performer occupies the position of the “author”. Cage’s approach to experimentation from the position of a composer-witness of sound is defined as *perceptive*, in order to underscore its fundamental divergence from all preceding approaches, focused, as they were, on production, addressing the work as a finished structure.

Cage’s experimentalism is positioned as the central juncture in the transformative avant-garde as a formally self-abolishing point in contemporary Western art. The dissertation shows that an important factor in this positioning was Cage’s teaching engagement at The New School for Social Research and encounters with artists associated with happening and Fluxus art (Allan Kaprow, George Brecht, Dick Higgins, Jackson Mac Low). The claim that experimental art is a type of contemporary creativity based on Cage’s concept of experiment as an open work is supported by an example from American experimental poetry. Deriving her theory of language poetry, Joan Retallack transposes Cage’s creative procedure based on chance operations onto the concept of ex-

periment. The concept of indeterminism thus emerges as a basis for Cage’s avant-garde internationalism, a cue for many neo-avant-garde practices across the world that pursued a radical break with the cultural models of high modernism.

The second part of the dissertation addresses the reception of Cage’s experimentalism in Eastern Europe during the Cold War, interpreting it as a shifting composite or web of mutually related as well as divergent programmes/practices located around various “nodes”, establishing Cage as a key “connector” not only in his own time, but in later periods as well. The *effects* of Cage’s aesthetic and poetic innovations, such as indeterminism, chance operations, and interpreting silence, are discussed with regard to artistic phenomena in the countries behind the “Iron Curtain”, in the art of Socialist Yugoslavia and today’s Serbia. Particular attention is paid to the Cage-inflected oeuvres of composers from former Czechoslovakia, Poland – authors clustered around the Warsaw Fall festival and Polish Radio Experimental Studio, as well as to “echoes” of Cage’s experimentalism in Hungary and the Soviet Union. The dissertation shows that in these cultural environments the reception of Cage’s experimentalism was much stronger in the domain of moving the artistic act away from representation and toward the performative and the concept of total freedom, more so than in the domain of “pure” music.

On Yugoslavia’s artistic soil, American experimentalism was especially recognizable from the mid 1970s to the mid 1980s, primarily in its neo-avant-garde utopian programmes, extended media, and music minimalism. The appropria-

tion of Cage's aesthetic and poetics of experimentalism on Serbian music soil is discussed in relation to authors clustered around the musical programme of Belgrade's Students' Cultural Centre, in the realization of its projects in so-called *extended music* and *different new music*. The activities of the *Ensemble for Different New Music* and works by *Opus 4* group of composers are used for surveying the decisive impacts of Cage's conception of music/art and for an analytical presentation of their Yugoslav reception, ranging from transpositions and re-mediations of Cage's aesthetic positions and poetic moves to identifying with them. Archival documentation was used to reconstruct Cage's appearances at Music Biennale Zagreb, his performances with the Merce Cunningham Troupe at the 6th BITEF festival (Belgrade), the event *Seventy Years of John Cage* (Zagreb), and the multimedia installation *Yugo-Cage '82*, intended to survey Cage's impact on socialist Yugoslavia's art in general. A thorough implementation of Cage's concept of a depersonalized creative subject, as a phenomenon highlighting the maturing of receptive views of Cage in Serbian music, is discussed in relation to the oeuvres of Miša Savić and Katarina Miljković.

The dissertation comprises six chapters and 309 pages in total. The bibliography section comprises 345 references to sources in the Serbian/Croatian, English, French, Hungarian, and Polish languages, along with eight sources from the World Wide Web, and three archival collections.

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IGOR RADETA*

University of Arts in Belgrade
Library of the Faculty of Music

The Piano Music of Maurice Ravel: Hermeneutical Reflections of Logoseme¹

In this doctoral dissertation, the author explores, analyses, detects, interprets, and constructs theoretical generalisations about the complex and multilayered effects of the interrelations between the worlds that constitute the web of phenomenality and meanings in the universe of the French composer Maurice Ravel's (1875–1937) music for piano. Drawing the starting premises of his theoretical platform from an essentialist-shaped set

* Author contact information: igorradeta@gmail.com.

1 The dissertation was successfully defended on 14 June 2019 at the Faculty of Music in Belgrade. The supervisor was Dr. Tijana Popović Mladenović. The dissertation committee comprised Dr. Ana Stefanović, full professor at the Faculty of Music; Dr. Marija Masnikosa, associate professor at the Faculty of Music; Branka Radović, full professor at the Faculty of Philology and Arts at the University of Kragujevac; Dr. Leon Stefanija, full professor at the Faculty of Philosophy at the University of Ljubljana; and Dr. Tijana Popović Mladenović, full professor at the Faculty of Music.