

<p style="text-align: center;">MARIJA MASNIKOSA</p> <p style="text-align: center;">MINIMALISAM IN VISUAL ARTS AND MUSIC IN SOCIALISTIC YUGOSLAVIA</p>	
Typology	Summer Course
	<p>This course addresses to MA and PhD students.</p> <p>Introduction</p> <p>The summer course focuses the practices of radical minimalism in visual arts and music in Socialist Yugoslavia (1945-1992). The topic is understood as the final outcome of a specific transcultural dialogue in a multicultural community of the Socialist Yugoslavia. Basically, minimalism meant the adoption of the American idea of minimal art, but different manifestations of these ideas in different arts and different cultural centers of the former Yugoslavia, show different, site-specific forms. The differences between them are determined primarily by the "invisible" influence of the European cultural heritage and European artistic traditions. Thus, in Ljubljana, Zagreb and Belgrade, we see different manifestations of minimalism in the visual arts and music, depending on the influence of local tradition and the influence of the contemporary „new“ art/music of post-war European high modernism.</p> <p>The basic idea of these lectures, as a part of the suggested summer course, is to highlight the similarities and differences of different minimalisms in the former Yugoslav republics, and to contextualize all the achievements of minimalism in the Socialist Yugoslavia within the relevant artistic events in the cultural area of Europe at the time.</p> <p>Bibliography (selected):</p> <ul style="list-style-type: none"> • Foster, Hal, Rosalind Krauss, Yves-Alain Bois, and Benjamin H. D. Buchloh. <i>Art Since 1900: Modernism, Antimodernism, Postmodernism</i>. New York: Thames & Hudson, 2004. • Foster, Hal: <i>The Return of the Real</i>, An OCTOBER Book, The MIT Press, Cambridge, Massachusetts, London, England, 1996. • Masnikosa, Marija: <i>Muzički minimalizam</i>, Clio, Beograd, 1998. • Bernard, Jonathan W. : The Minimalist Aesthetic in the Plastic Arts and in Music, <i>Perspectives of New Music</i>, 1993, vol.31, no.1, 86–133. • Gablik, Suzi: "Minimalism", in: <i>Concepts of Modern Art</i>, Thames and Hudson, London, 1981. • Gligo, Nikša: <i>Problemi Nove glazbe 20. stoljeća: Teorijske osnove i kriteriji vrednovanja</i>, Musica theoretica, Muzički informativni centar Koncertne direkcije Zagreb, 1987. • Levin, Kim: "The State of the Art: 1980", <i>Art Journal</i>, Fall/Winter 1980. • LeVit, Sol: "Stavovi o konceptualnoj umetnosti" u: M Radojicic (pr.), "Konceptualna umetnost" (temat), <i>Polja</i> br 156, Novi Sad 1972.; • Lipard, L.R.: "Raznolikost u jedinstvu - novi geometrijski stilovi u Sjedinjenim Americkim Državama", u: <i>Posle 45 - umetnost našeg vremena I</i>, Mladinska knjiga, Ljubljama, Zagreb, Beograd, 1975.;
Description	

	<ul style="list-style-type: none"> • Lipard, Lucy R.: <i>Six years: The dematerialization of art object from 1966-1972</i>, Studio Vista, London, 1973. • Levin, Kim: "The State of the Art: 1980", <i>Art Journal</i>, Fall/Winter 1980. • LeVit, Sol: "Stavovi o konceptualnoj umetnosti" u: M Radojicic (pr.), "Konceptualna umetnost" (temat), <i>Polja</i> br 156, Novi Sad 1972.; • Lipard, L.R.: "Raznolikost u jedinstvu - novi geometrijski stilovi u Sjedinjenim Americkim Državama", u: <i>Posle 45 - umetnost našeg vremena I</i>, Mladinska knjiga, Ljubljama, Zagreb, Beograd, 1975.; • Lipard, Lucy R.: <i>Six years: The dematerialization of art object from 1966-1972</i>, Studio Vista, London, 1973. • Radovanović, Vladan (ur.): <i>Posleratna srpska avangardna muzika (1955-1980)</i> (temat), <i>Gradina</i>, Niš, br.10, 1984, 38-116. • Radovanović, Vladan: Srpska avangarda u odlasku od muzike (1955-1980), <i>Gradina</i>, Niš, br.10, 1984, 5-37. • Strickland, Edward: <i>Minimalism: Origins</i>, Indiana University Press, Bloomington and Indianapolis, 1993. • Šuvaković, Miško: <i>Pojmovnik moderne i postmoderne likovne umetnosti i teorije posle 1950.</i>, SANU i Prometej, Beograd - Novi Sad, 1999. • Tomic, Biljana: Šuvakovic, Miško (pr.), <i>Informacije: minimal art & postminimal art</i>, SKC, Beograd, 1980. • Tošić, Vladimir <i>OPUS 4 . Dokumenti</i>, Beograd, SKC, 2001. • Volheim, Richard: „Minimal art“, <i>Arts Magazine</i>, january 1965, 26-32. 								
Impact	The direct and indirect impact of the course consists of: 1) Acquiring relevant knowledge of the issues of minimalism in visual arts and music in Socialist Yugoslavia; 2) Introducing the European-level in teaching and studying the issues of art in the context of transcultural and intercultural processes 3) Increasing the awareness of the unifying process of global and European culture, containing of different practices influenced by common ideas.								
Nº of hours	<table border="1" style="width: 100%; text-align: center;"> <thead> <tr> <th>1st acad. year:</th><th>2nd acad. year:</th><th>3rd acad. year:</th><th>Total over 3 years:</th></tr> </thead> <tbody> <tr> <td>6</td><td>6</td><td>6</td><td>18</td></tr> </tbody> </table>	1st acad. year:	2nd acad. year:	3rd acad. year:	Total over 3 years:	6	6	6	18
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Nº of students	<table border="1" style="width: 100%; text-align: center;"> <tbody> <tr> <td>25</td><td>25</td><td>25</td><td>75</td></tr> </tbody> </table>	25	25	25	75				
25	25	25	75						
Discipline of audience	Music, Art, humanities								
Year/type of study	2 nd cycle (Masters)	Doctoral studies							
Nature	Optional	New							