



This Project is co-funded by the Erasmus +  
Jean Monnet Activities of the European Union



Republic of Serbia  
MINISTRY OF CULTURE AND INFORMATION

SUMMER SCHOOL AS AN OPTIONAL COURSE WITHIN  
JEAN MONNET MODULE

# **UNITY IN DIVERSITY: LOCAL VERSUS GLOBAL**

## MUSIC AND ART IN THE SHAPING OF THE EUROPEAN CULTURAL IDENTITY

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**FROM 28 JUNE TO 2 JULY 2021**  
**FACULTY OF MUSIC**



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Jean Monnet Activities of the European Union



**University of Arts in Belgrade**  
**Faculty of Music**  
**Department of Musicology**



**Republic of Serbia**  
Ministry of Culture and Media

We announce

**Summer school “Unity in Diversity: Local versus Global”**

as an optional course within our Jean Monnet Module

*“Music and Art in Shaping of the European Cultural Identity”*

The Summer School will be held from June 28 to July 2, 2021 in a virtual environment and will include five lectures:

- Music, Arts and International Migrations in the Balkans  
(Prof. Ivana Perković)
- Imagining Belgrade: Site Specific Europeanization – Visual and Visible Europeanization of Belgrade /1918 – 2018/ (Prof. Nevena Daković)
- Intertextual Relationship Between Music and Other Arts  
(prof. Tijana Popović Mladjenović)
- Minimalism in Visual Arts and Music in Socialist Yugoslavia  
(Prof. Marija Masnikosa)
- Audio Visual Memory in Synesthetic Outcomes (Prof. Nikola Šuica)

All the proposed curricula focus different music and/or art topics within the European artistic heritage or actual practice. That makes this project the continuation and expansion of the EU related studies in the field of Music, Drama, Applied Arts and Fine Arts, within the University of Arts in Belgrade.

**Target groups for Summer school:**

Master and PhD students of: Music, Drama, Applied Arts, Fine Arts, and Art history – up to 25 students.

**Submission:** all interested master and doctoral students can apply to [marinajmarkovic@gmail.com](mailto:marinajmarkovic@gmail.com) and [marija.masnikosa@gmail.com](mailto:marija.masnikosa@gmail.com), up to 25/06/2021 to receive the access link (ZOOM platform).

**Languages:** English and Serbian

**Certificates:** For attendance at the Summer School, students will receive *certificates of attendance*, conforming to the European Student Mobility Standards and the rules of the Erasmus + Foundation.

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## Schedule of lectures within the Summer School

### June 28

10.00 – 15:00

Professor **Dr Ivana Perković** (Faculty of Music, University of Arts in Belgrade):

*"Music, Arts and International Migrations in the Balkans"*

11:30 – 12:00 break

13:30 – 14:00 break

### June 29

10.00 – 15:00

Professor **Dr Nevena Daković**  
(Faculty of Drama, University of Arts in Belgrade):

*"Imagining Belgrade: Site Specific Europeanization – Visual and Visible Europeanization of Belgrade"*

11:30 – 12:00 break

13:30 – 14:00 break

### June 30

10.00 – 15:00

Professor **Dr Tijana Popović Mladjenović**  
(Faculty of Music, University of Arts in Belgrade):

*"Intertextual Relationship Between Music and Other Arts"*

11:30 – 12:00 break

13:30 – 14:00 break

## **July 1**

10.00 – 15:00

Professor **Dr Marija Masnikosa**

(Faculty of Music, University of Arts in Belgrade):

*"Minimalism in Visual Arts and Music in Socialist Yugoslavia"*

11:30 – 12:00 break

13:30 – 14:00 break

## **July 2**

10.00 – 15:00

Professor **Dr Nikola Šuica**

(Faculty of Fine Arts, University of Arts in Belgrade):

*"Audio Visual Memory in Synesthetic Outcomes"*

11:30 – 12:00 break

13:30 – 14:00 break

## LECTURERS AND COURSES



**Prof. Dr. Marija Masnikosa**

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**Marija MASNIKOSA**, PhD, Associate Professor at the Faculty of Music, Department of Musicology. She was teaching at the Faculty of Philology and Arts in Kragujevac, Serbia (2009 – 2017). Since 2015, Marija Masnikosa is engaged as a professor at the Department of Interdisciplinary Studies at the University of Arts in Belgrade. Author and co-author of three books, over 40 articles in national and international journals, and in proceedings of the international conferences in the country and abroad.

Academic coordinator of the Jean Monnet Module "Music and Art in the Shaping of European Cultural Identity" (2017 – 2020). **Areas of Competence:** American and Serbian minimalism and postminimalism, musical semiotics, Serbian postminimalist and postmodernist music, Serbian Music between the two World Wars. **Other:** Participant of four national research project (since 1996, up to the present); Member of the Society for Minimalist Music, since 2007.

### ***"Minimalism in Visual Arts and Music in Socialist Yugoslavia"***

This mini.seminar 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.





**Prof. Dr. Ivana Perković**

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**Ivana PERKOVIĆ**, PhD, musicologist, full-time professor at the Department of Musicology of the Faculty of Music, University of Arts in Belgrade. Vice dean of the Faculty of Music. Author and co-author of 4 books, over 50 articles in national and international journals and in proceedings of the international conferences in the country and abroad. Co-editor (with Franco Fabri) of the volume *Musical Identities in European Perspective*, published by Peter Lang Verlag in 2017. Coordinator of the Erasmus+ CBHE project dedicated to the enhancement of digital competences and entrepreneurship skills of academic musicians for culturally more engaged society in Serbia (2019 – 2022). **Other:** Participant of four national research project (since 1996, up to the present); Member of the international project on hymnology (*The Canterbury Dictionary of Hymnology*, since 2004); Postdoctoral research, Institut für Musikwissenschaft der Universität, Wien, 2005; Coordinator of the research project funded by British Library (2006/07): research and archival work on endangered musical archives in Zemun.

***"Music, Arts and International Migrations in the Balkans"***

As the bridge between East and West, between Europe and Asia, between civilization and barbarism, and between different stages of growth, the Balkans were regarded too Western to be cast as being entirely Eastern and too European to be cast as entirely non-European. The teaching module on international migrations in the Balkans will offer insight into musico-cultural encounters, in spatial, temporal and religious terms. **Course themes:** • Migration of the Serbs in the Middle Ages and the (re)location of musical and artistic centres; • The Great Migration: musical and artistic "consequences"; • Cultural Routes in the 19th and Early 20th Centuries in the Balkans: the "artistic dialogues" between Romanian, Greek, Bulgarian and Serbian religious music and art.





**Prof. Dr. Tijana Popović Mladjenović**

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**Tijana POPOVIĆ MLADJENović**, PhD, Professor of Musicology at the University of Arts in Belgrade, Faculty of Music, and Head of the Musicology Department. Her main research interests include the European music of the *fin de siècle*, contemporary music (she specialized in contemporary French music at the University of Paris IV Sorbonne), aesthetics and philosophy of music, and issues concerning thinking in music. She has been a visiting professor at the Jerusalem Academy of Music and Dance, the University in Ljubljana, the Lithuanian Academy of Music and Theatre, and the Music Academy of the University in Sarajevo. She is author of six books: *Musical Writing* (1996 [2015]), reviewed in *Music and Letters*; *E lucevan le stelle* (1997); *Claude Debussy and His Time* (2008); *Processes of Panstylistic Musical Thinking* (2009); *Interdisciplinary Approach to Music: Listening, Performing, Composing* (2014), reviewed in *Musicae Scientiae*; and *The Musical Text and the Ontology of the Musical Work* (2017).

***"Intertextual Relationship Between Music and Other Arts"***

**The aim of the summer course** is to provide an elaboration of the intertextual relationship between music and other arts (literature, fine arts, architecture, film, theatre, dance, and new media). Theorists of intertextuality have fundamentally disputed the idea of text as an autonomous and semantically centralized entity, pointing out that each text is a form of repetition, absorption and transformation of other texts or, in other words, "a node within a synchronic-diachronic network of discourses that encourage each other, intertwine, unite, clash and neutralize each other" (D. Sretenović 2012). Regardless of the type of text or genre, intertextuality generally implies "the participation of a text in the discursive space of a culture" (J. Culler 1976) and points out that each art discipline is a self-managing autoreferential system, and is derived from different inter-arts 'centres of culture'. Consequently, the text is a work that adopts, repeats and absorbs, while the intertext is a work that has been adopted, repeated and absorbed. Intertextual associations often surpass the intentions and strategy of the (decentred integral) author-subject and bear something that is called *intentio intertextualitatis* (Eco 2005) – the intention of the "reader"/interpreter to relate some textual data to his specific knowledge, his 'textual encyclopaedia' (Juvan 2008). With postmodern art, which is intertextual in terms of intention and programme, *intentio intertextualitatis* has stopped being exclusively the matter of "reading" and interpretation, and has also become the matter of an awakened artistic attitude and the production of an artistic work. Proceeding from this theoretical perspective, the summer course uses three intertextually and multi/intermedially specific, stylistically and historically



different and mutually distant works as an example to examine the sense and meaning of multiple identities which are disposed by the subject of the text-*worlds* of the *works* or, in other words, are represented by the intertexts of these works, as well as the ways in which specific visions are produced for the listener/spectator.



**Prof. Dr. Nevena Daković**

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**Nevena DAKOVIĆ**, PhD in drama arts, full-time professor of Film Theory (Department of History and Theory of Faculty of Drama Arts of the University of Arts in Belgrade. ). Nevena Daković studied in Belgrade (Faculty of Drama Arts, University of Arts /bachelor, master and PhD degree/; Faculty of Philology /Group for Comparative Literature/, University of Belgrade /bachelor degree/). Currently, she is the Head of PhD Studies of Dramatic Arts, Media and Popular Culture at Faculty of Drama Arts and of the Interdisciplinary PhD Art and Media. Areas of competence and teaching areas: Film theory; Method of the Film Analysis; Film and Screen media studies. **Other activities:** Head of the project *Identity and Memory: Transcultural Texts of Dramatic Arts and Media (Serbia 1989 – 2014)* (Ministry of Education, Science and Technological Development of Serbia), 2010 – 2015; Member of the *Scientific Council for Languages and Literature*, Ministry of Education, Science and Technological Development of Serbia, 2000 – 2017; Head of Belgrade's team and member of the consortium of Coordinator of the Tempus CD JEP 18086 – 2003 *Assisting Democracy – Restructuring Postgraduate Programs in Art and Media* (Consortium members: University of Malmö, University of Edinburgh and University of Sienna).

### ***"Imagining Belgrade: Site Specific Europeanization – Visual and Visible Europeanization of Belgrade"***

The aim of the series of lectures is to analyse and map out the divided (hi)stories of Belgrade and its cityscape – in the period from 1918 to today, or from the years of the early modernity – as visual and visible (and found in the visual discourse) narratives of the search for identity that goes beyond balkanisation but does not reach complete Europeanisation. Belgrade of 1918 – 2018 is Balkan metropolis; capital of seven succeeding states on the territory of former Yugoslavia; point of intersection of various cultural and identity influences; space under formative historical influences of Byzantine and Russian mysticism, fading Orientalism and ever present Europeanisation/Westernisation. All these elements reflect the eternal political dilemma, vacillation between opposed identity, ideological and other concepts. Development of (European) modernity and Europeanisation is primarily researched through visual narratives, however firmly within the confinements of modernism, modernity and modernisation. All these



elements reflect eternal and continuous political uncertainty and hesitance between juxtaposed concepts of identity, culture, tradition, ideology. The development of modernity and related Europeanisation is researched through rethinking and construction of the multiple identities of the city (urbanisation as the fine link between modernity and metropolis comp. Benjamin) shaped, above everything in visual narratives (from films to web series) as well as through discourses contextualised within (hi)stories of everyday life, history of Belgrade Serbia/Yugoslavia/Balkans.

Large domain of visual culture – diverse art and media images, scenes and signs – is the object of the threefold analysis: • as the propulsive and dynamic field of the emerging contrasting models of national and cultural identities created in the era of modernity, Europeanisation and EU integration • as the signs of the attractive and seductive Janus faced Europeanisation that provokes pleasure and subversion, discomfort and fascination • as line of tropes of Belgrade's liminal identity situated between the Balkans and Europe, modernity and its neo-and post-variations.



**Prof. Dr. Nikola Šuica**

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**Nikola ŠUICA**, PhD, full professor at the Faculty of Fine Arts (FLU), University of Arts in Belgrade. From He teaches at basic studies, at master courses, as well as at doctoral studies of FLU and master and doctoral courses at the University of Arts in Belgrade. Participant in conferences, symposiums, public lectures and tribunes. Independent exhibitions, the organization of art workshops and program initiatives in culture. Numerous guest lectures and lectures by invitation at the departments and courses of faculties of the University of Belgrade and Novi Sad in Serbia. Research and study work in the Archives of Serbia and Belgrade, Munich – Germany, Paris – France and London – Great Britain. **Other activities:** professional texts, essays, catalogs and presentations of artistic phenomena as well as exhibitions published in magazines, collections and monographs. Founding member of the International Society 'Walter Benjamin', Barcelona; membership of AICA (Association des critiques des artes – UNESCO, Paris) and ULUS (Association of Fine Artists of Serbia) – sections of the expanded media in art.



## *"Audio Visual Memory in Realm of Synaesthesia"*

Issues of visual and aural memories can both be found in modernist legacies both in Literature and Visual arts. Lectures are comprised of examination of such development with startling examples in writings of Proust and Nabokov as well as into survey of contemporary visual arts. Range of case studies and dissemination of the notion of synaesthesia is held within present visual arts and moving imagery but also through neurolinguistic assessments and experiments. These aural, musical and cognitive representations are aimed to the scope of European artists but also through the peculiar case studies and artistic phenomena within the South Slavic region.

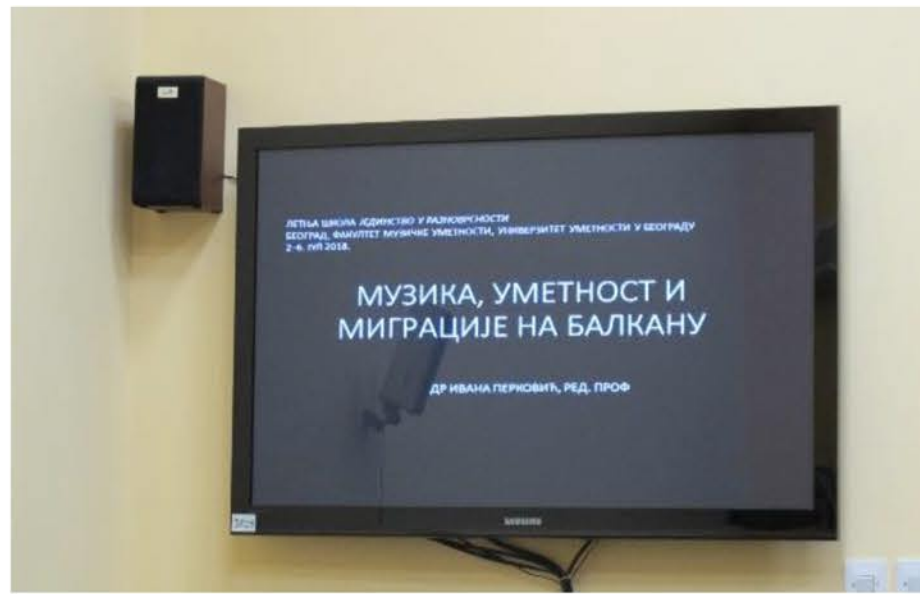
## SUMMER SCHOOL 2017 – 2018

In the academic year 2017 – 2018 the summer school "Unity in Diversity: Local versus Global" had 26 attendants. At the end of the Summer school we conducted an **optional anonymous questionnaire** for the attendants on quality of teaching within proposed courses. The most appreciated values were: interdisciplinary approach of the lectures, European values in lectures, creative exchange between experts in different fields, new insights; recognition and understanding of European values in local artistic practices.

### Photos







**Some observations of students who attended this Summer School last year:**

"School has fulfilled my expectations. The most important were new information and new knowledge."

"This school has provided me with interesting insights into new areas and themes."

"I would warmly recommend this Summer School even to the colleagues who are not in the field of arts."

"I would recommend this school because it really was a nice experience. Another positive part of this school is the introduction of colleagues and lecturers from other faculties. "

"This school led me to think about some topics that were not the subject of our previous academic education."



"... Jan Mone Summer School exceeded my expectations for "several octaves": I saw and heard different practices of argumentation and proving the theoretical statements in music, painting and theater; I have enriched my knowledge; I found literature for further research, and, most importantly, I was inspired. "

"Over the course of these few days, I have gained a new inspiration for research, I met great lecturers and colleagues, and learned a lot ..."

"... this summer school is inspiring for many students, even for those whose primary fields belong to natural sciences ..."

"The benefits of this summer school are reflected in the discovery of new views, new theories and theorists, which will be a valuable impetus for future research."