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EDITORS: Ivana Perković, Tijana Popović Mladjenović, Ivana Petković
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many languages the words for music and dance are often interchangeable, if not the same. We speak of music “moving” us and we describe emotions themselves through words connected to music and movement. In this sense, do music “movement” and visual-kinetic dance movement share a dynamic structure that supports this common expressions of emotion?

In this paper I will try to present, using Gustav Mahler's *Adagietto* from his Fifth Symphony as a musical example, who or what is “moving” (with what style of movement, to what purpose, if any, and in what kind of virtual space) by hearing this musical piece in its primary context, poetic sense and aesthetic meaning. Therefore, is the relationship between music and motion a fundamental aspect of music's impact and musical meaning? Further, this paper deals with the “existence” of *Adagietto in-between* the spaces of its different music/image transpositions and transfigurations, especially, as the music for the ice dance of Tessa Virtue and Scott Noir, and for the ballet choreographed by Maurice Béjart and interpreted by Jorge Donn. In this context of hearing the music and watching the dance, do music and dance movements crystallise and network the emotion being essentially the same through different “variations” of the *Adagietto*?

Tijana Popović Mladjenović, PhD, is an Associate Professor at the Department of Musicology of the Faculty of Music, and at the Department of Interdisciplinary Doctoral Studies at the University of Arts in Belgrade. She specialized in contemporary French music at the University of Paris IV Sorbonne. Her main research interests include the history of music of the fin de siècle, contemporary music, aesthetics and philosophy of music, and issues concerning thinking in music. She is author of five books (*Musical Writing*, 1996 [2015]; *E lucevan le stelle – Selected Fragments from the Italian and French Opera Tradition*, 1997; *Claude Debussy and His Time*, 2008; *Processes of Panstylistic Musical Thinking*, 2009; and *Interdisciplinary Approach to Music: Listening, Performing, Composing*, 2014). She participated in numerous conferences in Serbia, France, Austria, Portugal, Slovenia, Lithuania, FBiH, Greece, Great Britain, Poland, Australia, Italy, etc., and has contributed to musicological journals and monographic publications. She is also an editor of a number of musicological collections of papers, and peer reviewer of the scientific journals. She contributed to the Grove, and the MGG.

Bojana Radovanović, PhD student

Department of Musicology
Faculty of Music, University of Arts, Belgrade

**Communication and analogies between music and image:
Dragutin Gostuški's theory of screen**

In his doctoral dissertation (*Vreme umetnosti*, 1968), Dragutin Gostuški (1923–1998) presents the opinion that all the products of human action, together with all natural phenomena, can be brought down to the same analytical level and, consequently, to the same laws. One of the most important missions for the

contemporary theory of the arts to partake in, he believed, is to systematically examine the matter with the methodology of comparative aesthetical morphology. In doing so, special attention should be given to music and its adequate involvement in the comparative study of the history of the arts. The space between the arts (music and visual arts in this case), capable of the upkeep of numerous transpositions and transitions, should be regulated in a way that allows communication and understanding at any given moment. Thus, Gostuški suggests his *theory of screen* as a beforehand constructed system that enables the processing and decoding of “the data received from the real world and their interpretations through art, language and science”. In this paper, we will look into the mechanisms of Gostuški's theory and holography as an interpretative technique that he proposes, and, in this light, the possibility and the nature of transpositions between music and the visual arts.

Bojana Radovanović (1991), PhD student of musicology at the Faculty of Music of the University of Arts in Belgrade. She earned her master's degree at the same Faculty in 2015, addressing the question of interdisciplinarity in scientific works of Dragutin Gostuški. She took part at student projects and presentations such as *How We Remember “our” Mokranjac: The presentation and perception of Stevan Stojanovic Mokranjac in XXI century Serbian Culture* (Negotin, Serbia, 2014), *Mokranjac, 100 years later* (FESTUM, Belgrade, 2014), and *Musical Diversity and Cultural Identities in the History of the Eurovision Song Contest – Recapitulating ESC 1956–2015* (Graz, Austria, 2015). Also, she gave presentation at several conferences in Belgrade (FESTUM 2014, 2015; Pedagogical Forum of Performing Arts 2014) and Novi Sad (Forum of Students of Musicology 2013, 2014).

András Ránki, PhD candidate

Eötvös Loránd University (ELU), Budapest

Mirroring Theory and Image-Like Character. The Spatiality of a Temporal Art

Due to an important ideological turn, new theories appeared in the field of art theory and aesthetics in Hungary during the 1960s. The first work of music aesthetics was *The Musical Image of Reality* by József Ujfalussy in 1962, which was partly inspired by the aesthetics of Georg Lukács.

The visual mode of perception popped up not only in the title of this book, but also permeates Ujfalussy's entire theoretical conception. Firstly, it is paradigmatic from the viewpoint of the philosophy of art regarding the relationship between opus and reality in so far as the work of art must be a true representation of objective reality. Secondly, pictorialness is also paradigmatic from the standpoint of art theory *vis-à-vis* the relationship between the work of art and recipient so

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