

## **BOOK OF ABSTRACTS**

# **BEYOND THE CRISIS IN THE HUMANITIES: TRANSDISCIPLINARY TRANSFORMATIONS OF CONTEMPORARY DISCOURSES ON ART AND CULTURE**

International Conference

Faculty of Media and Communications  
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Beyond the Crisis in the Humanities: Transdisciplinary Transformations of  
Contemporary Discourses on Art and Culture

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**11:00 Session 1a****Chair: Lada Stevanović**

BOJANA MATEJIĆ:

The Aesthetic Dimension: Between Humanist and Anti-Humanist Aesthetics

RADE PANTIĆ:

Social science and contemporary society in the Immanuel Wallerstein's world system theory

NIKOLA DEDIĆ:

Towards critique of philosophy of the event

**Session 1b****Chair: Vladimir Stevanović**

GELI MADEMLI:

The archivization of everything or how I learned to stop worrying about the humanities and love the archive

RACHEL AUMILLER:

Censoring emotional discourse

ANGELINA AULT:

The humanities: The concept of transdisciplinarity and digital humanities as strategies of organization of knowledge in the new encyclopaedic era

**12:00 Coffee break****12:30 Session 2a****Chair: Andrija Filipović**MIRJANA VESELINOVIĆ HOFMAN:  
Musicology and the "measure" of transdisciplinarity

RASTKO MOČNIK:

Really existing discourses in humanist institutions

JOVAN ČEKIĆ:

Permanent crisis and humanities

**Session 2b****Chair: Sanela Nikolić**

NATHANAEL ANDREINI:

Beyond disaster relief: Socially engaged art and the great east Japan earthquake

VESNA MIKIĆ:

Every day/ubiquitous presence: Contemporaneous transitions of entertainment and popular cultures/music

MARIJA MAGLOV:

Beyond the crisis of avant-garde in music: Potentials of the Welsch's concept of transculturality in musicological studies

BILJANA LEKOVIĆ:

Sound art as a transdisciplinary practice: musicological perspective

**14:00 Lunch break**

GELI MADEMLI

(Amsterdam School of Cultural Analysis, University of Amsterdam)

### **The Archivization of Everything; or, How I Learned to Stop Worrying about the Humanities and Love the Archive**

Undoubtedly much has been written on the termed “archival turn” across diverse disciplines in the humanities and social sciences that can be regarded as a paradigm shift – in the vein of Thomas Kuhn’s work. Seemingly, there is a distance between the perception of an archive as such through a “performative” lens, and the outline of its ontological formations, as the Academia’s soft spot for metaphors has turned the definition into an all-encompassing, over-arching, generic metaphor for all possible conceivable types of organization of memory, storage and preservation, classification and canonization, but also a signifier of authority and institutionalization. After all, are we closer to what Geoffrey C. Bowker proclaims as “the set of all events that which can be recalled across time and space” or to Jacques Derrida’s well-known renouncement that “nothing is less clear today than the word ‘archive’” and his famous argument that the process of archiving is closer to oblivion than remembrance? In the paper proposed we will argue that the popularization of the archival discourse is not only synchronic, but primarily and inextricably associated with the alleged crisis in the humanities, as it challenges the canonization and modelization of knowledge production, and reveals in a powerful constellation the dynamics between the collective and the individual, the historical and the cultural, the media and the arts. In this venture, we will focus on examples of contemporary archives in the field humanities that at the same time underline the power of diverse archival structures, but also upend it, proving that the “archive fever” is not only a symptom, but also a remedy.

MARIJA MAGLOV

(Faculty of Media and Communications, Singidunum University, Belgrade)

### **Beyond the Crisis of Avant-Garde in Music: Potentials of the Welsch’s Concept of Transculturality in Musicological Studies**

Avant-garde in music had its crisis during 1970s, when it burned out its radical potential and became equalized with more traditional compositional techniques as part of a whole “archive” of the history of music. Although this reconciliation of avant-garde with tradition seems as a paradox, it isn’t so strange if we have in mind all the specific characteristics that avant-garde in music has in relation to

avant-garde in other arts (such as strong evolution principle, dislocation in the sense of time of its appearance in music, the way of its manifesting and so on). This is especially evident in the phenomenon of „avant-garde of the local type“ in Serbian music, which doesn't act as an avant-garde novelty in the general sense, as was explained in the theory of the musicologist Mirjana Veselinović-Hofman. In the consideration of the complex problem of avant-garde in music, it seems that Wolfgang Welsch's concept of transculturality has potential for articulating this problem in a different light within musicological discourse. As this concept is oriented towards postmodern culture and its conceptualization, it presents appropriate model for consideration of postmodern music as part of that culture. However, Welsch also states that, historically speaking, transculturality is not something new, and it can be traced in different periods. If transculturality means crossing through different cultures and accepting alternative elements of identity, characteristics of avant-garde music can be seen in that context, especially phenomenon of avant-garde of the local type. This character of transculturality enabled passing beyond crisis of the avant-garde music by its involvement in the postmodern musical practices. In that sense, potential of concepts of transculturality for musicological studies of avant-garde are evident at different levels. Further, it initiates questions about contemporary music and possible articulation of its problems within the same concept.

BOJANA MATEJIĆ

(Interdisciplinary Studies, University of Arts, Belgrade)

### ***The Aesthetic Dimension:* Between Humanist and Anti-Humanist Aesthetics**

The paper examines the relationship and contradictions between *humanist* and *anti-humanist* aesthetic conception of an *aesthetic dimension*. The author intends to indicate and underline the differences between these terms by comparing two divergent theoretical paradigms: one connected to Herbert Marcuse's humanistic aesthetic approach and other related to the aesthetic anti-humanism of *Jacques Rancière*. The focus of the paper is to describe and analyze the issue concerning the abolition of the boundaries between art and life, as one of the avant-garde's crucial maxims, as well as the conditions of the possibility of "reaching" the *Real* of a generic life (*a priori* of *communis*) in the present state of affairs. It is argued that *aesthetic dimension* of emancipatory art needs to be thought and "grounded" on the certain ethical remainder.

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