

RADICAL
HERITAGE:
TRACING
RESISTANCE
IN (POST)
SOCIALIST
EUROPE

TRACTS Network Workshop
Program & Book of Abstracts



RADICAL HERITAGE: TRACING RESISTANCE IN (POST) SOCIALIST EUROPE

**TRACTS Network Workshop
Program & Book of Abstracts**

**Local organizer:
Institute of Art History Zagreb**

**Organizers:
Sanja Horvatinčić, Institute of Art History Zagreb
Rui Gomes Coelho, Durham University**

**Workshop venue:
DAZ - Zagreb Architects Association
Bana Josipa Jelačića Square 3/1
8–9 September 2022**

INTRODUCTION

There is a growing interest for the materiality of social struggles and modern warfare among heritage practitioners across the world, especially in contexts in which materiality opens new opportunities to discuss memories and narratives that have been marginalized or silenced in the public sphere. However, the study of recent past and its materiality is still contentious in many academic contexts, such as post-socialist Europe.

The October Revolution, the workers' struggles, and the Second World War have been extensively documented and memorialized in socialist Europe. Former socialist countries pioneered documentation practices in the research or memorialization of modern warfare, often focused on the commemoration and musealization of official wartime narratives. Furthermore, the materiality of war and antifascist resistance was an important component of artistic and architectural practices across postwar Europe. These practices aimed at a new understanding of the past, and new ways of memorializing wartime events by emphasizing the affective potential of sites and objects.

In some socialist countries, such as Yugoslavia, traces of war encouraged the creativity of heritage professionals (historians, art historians, ethnographers), and stakeholders (museums, local communities). This interest strongly influenced heritage policies and concepts, as well as the aesthetics of memorial structures commemorating the Second World War. However, after the collapse of socialism, political interests of heritage authorities in former socialist countries switched towards different, often opposing historical episodes and narratives. These narratives aimed at strengthening national identities in opposition to the socialist projects. Traces of antifascist resistance and social struggles of the 20th century were challenged, abandoned, or destroyed, creating yet another layer of political and social violence that deserves further investigation.

The ongoing war in Ukraine exposed multifaceted and contradictory narratives built on the heritage of the Second World War, which

include the mobilization of antifascist discourse to legitimize nationalism, and the destruction of wartime memorials.

In this two-day workshop, we will explore the questions:

- How do people make sense of wartime remains in today's societies?
- How do heritage professionals mediate traces of war in community-based projects?
- How do contemporary debates such as epistemic decolonization, new authoritarianisms and nationalisms influence the relationship between heritage professionals and communities?

Participants will explore the role of materiality in the construction of heritage discourses grounded on the Second World War, and other 20th century revolutionary, military and social conflicts. We are interested in surveying recent developments in the multidisciplinary field of critical heritage studies, and in exchanging experiences across different methodological traditions with a focus on the concept of trace in the context of modern conflicts.

Recent developments in Europe should encourage us to rethink the role of heritage professionals in communities that are dealing with the legacies of recent conflicts or exposed once again to the threat of unrestricted violence. With this workshop we want to explore the ways in which we can critically mobilize the traces of conflict to support and advance claims for social justice.

— Rui Gomes Coelho & Sanja Horvatinčić,
Workshop organizers

RADICAL HERITAGE: TRACING RESISTANCE IN (POST) SOCIALIST EUROPE

ZAGREB,
8—9 SEPTEMBER 2022

Workshop venue:

DAZ - Zagreb Architects Association
Trg bana Josipa Jelačića 3, 2nd floor
<https://goo.gl/maps/4ovTtnywLch44RY27>

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Wednesday, 7 September
Guided tour to the exhibition *Heritage from Below | Drežnica: Traces and Memories*,
Gallery AMZ, Pavla Hatza Street 6, Zagreb.

More info:
<https://www.ipu.hr/article/en/1262/dreznica-traces-and-memories>

DAY 1

Thursday,
8 September 2022

09:30 — 10.00
DAZ — Zagreb
Architects Association
Bana Josipa Jelačića Square 3/1

10:00
Introduction

Session 1
10.15 — 12.30

Sanja Horvatinčić:
On the Footsteps of the Giants:
Authenticity of War Heritage in
Socialist Yugoslavia

Nenad Lajbenšperger:
Challenges in Protection of
Immovable Cultural Heritage
Related to the Second
World War in Serbia

Eric Ušić:
A Disappearing Heritage: The Case
of (Post)WW2 Graffiti in Istria

12.30 — 14.00
Lunch break at the
workshop venue

Session 2
14.00 — 15.15

Lana Balorda:
Contested Heritage and Ethics of
Care in the History Museum
of Bosnia and Herzegovina

Patricia Manos:
Reevaluating Socialist Patrimony
in Kočani, North Macedonia

15.15 — 15.30
Coffee

Session 3
15.30 — 17.45

Martina Bobinac:
Hidden in Plain Sight —
The Case of Sisak Concentration
Camp for Children

Iva Jelušić:
War, Women, Emancipation:
Remembrance and Rejection
of the Women's Contribution to
the Yugoslav People's Liberation
Struggle

Petra Šarin:
Underground Activities of the
AGITPROP and the Antifascist
Resistance in Zagreb 1941-1945

Guided tour:
18.00 — 20.00
Petra Šarin feat. Sanja Horvatinčić:
Palimpsests of Resistance in Zagreb

Dinner:
20.00 — Pizzeria Karijola,
Huga Badalića 18
[https://goo.gl/maps/
zVN4T7ZkqxnsWUs8](https://goo.gl/maps/zVN4T7ZkqxnsWUs8)

DAY 2

Friday,
9 September 2022

Session 4

10.30 – 12.30

Rui Gomes Coelho:

Towards a Decolonial
Archaeology for
Post-Socialist Europe

Marijana Hameršak:

Postmortem itineraries,
counter-memorialization
and grief activism along
the Balkan migratory trail

Frauke Mogli Seebass:

Neo-Imperialism versus
Self-Determination in Kosovo?
Radical Resistance in Aporia

12.30 – 14.00

Lunch break at the
workshop venue

Session 5

14.00 – 15.30

Inês Moreira:

Reading former Resistant
Sites — fieldwork notes on sites
and on artistic/civilian care

Nela Milić:

BELGRADE LOG (BG:LOG):
Democratising urban heritage
through participatory mapping

15.30 – 15.45

Coffee break

Session 6

15.45 – 17.00

Bojan Mrdenović:

Nature, Chemistry, and Society, an
artistic research

David A. Calf:

The spomenik as locus:
sound and multi-vocal time
in sites of contested histories

ABSTRACTS & BIOS

SESSION 1

Sanja Horvatinčić

**On the Footsteps of
the Giants: Authenticity
of War Heritage in
Socialist Yugoslavia**

The ways in which material culture of a certain event is documented, categorized, and interpreted as heritage reflects how the dominant value system is reproduced, consolidated, or challenged. In the dynamic political context of socialist Yugoslavia (1945-1990), material culture was of utmost importance for constituting and legitimizing narratives related to the “authentic” revolutionary antifascist struggle, as well as for consolidating the complex

consequences of the civil war and fascist terror conducted by the local Axis collaborators in the ethnically mixed Balkan territory during the Second World War. Contrary to the fetishization of Yugoslav modernist aesthetics in monuments of post-socialist period, it was the notion of “authenticity” that crucially defined heritage policies of WW2-related sites and objects. This had a remarkable effect on commemorative and artistic practices of monument-making in socialist Yugoslavia.

This paper will discuss several case-studies which demonstrate the converging interests of documenting and protecting WW2 material culture, and artistic practices of monument-making in situ. Located at war-time historical sites, these monuments and memorial parks often aimed at mobilizing material traces and landscapes of the heroic past, in order to envision new models of collective remembrance. While WW2 memorial sites often became stages of new armed conflicts during the bloody breakup of Yugoslavia, revealing the utter deception and hypocrisy of grand monumental gestures, some memorial sites and traces of past emancipatory struggles continue to inspire and mobilize ideas of resilience, solidarity and social justice in the present moment.

Sanja Horvatinčić PhD is an art historian and Research Assistant at the Institute of Art History in Zagreb, Croatia. Her research is focused on 20th century memorial sculpture and architecture, with the emphasis on the production and destruction of WW2 monuments in socialist Yugoslavia. She employs a critical interdisciplinary approach to heritage to investigate contemporary potential of Yugoslav memorial structures and concepts. Through her current projects,

Horvatinčić is investigating memorial production, material culture, memoryscapes and multi-layered narratives of Yugoslav antifascist struggle in relation to global cultural exchange within the Non-Aligned Movement and in connection to current political and social crises.

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Nenad Lajbenšperger

Challenges in Protection of Immovable Cultural Heritage Related to the Second World War in Serbia

Heritage protection in today Serbia often can be very challenging. The need for economic development and within that increased infrastructural works and construction of residential and other buildings, often endangers cultural heritage. It refers to all types of heritage, including those related to the Second World War. Among many examples are desires and attempts of local communities to expand road infrastructure across the

area of former concentration camps, to build water reservoir on shooting site, to construct hotel complex next to a large memorial complex, etc. Different views on Communist party and partisan fight, especially in correlation with chetniks in Serbia, cause different treatments of monuments and sites related to Second World War. Many objects and locations are left to decay because of its connection with Communist party. Constant efforts from the heritage protection employees are needed to prevent attacks on this heritage. But, different views on that heritage among heritage professionals, also can be a problem.

Nenad Lajbenšperger PhD completed his studies in history at the Faculty of Philosophy in Belgrade. He is employed in the Institute for the Protection of the Cultural Monuments of Serbia. He deals with research and protection of memorials from war time and in that area, he has published over twenty papers. He is in charge of managing the central register of immovable cultural property and digitization. He participated in several activities related with the memory of the Holocaust and the victims of the wars in Balkan region, and about protection of cultural monuments. He is a member of several organizations, and an editor of two scientific journals in Serbia.

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Eric Ušić

A Disappearing Heritage: The Case of (Post)WW2 Graffiti in Istria

Travelling through the Istrian region, a passerby can notice numerous faded, but still legible, red graffiti on the walls of many towns and villages: “Long live Tito”, “This is Yugoslavia”, “We want to live in Yugoslavia” and “Long live Stalin” are some of the most frequent writings that can be seen, followed by numerous antifascist and communist slogans, as well as a multitude of red stars, and hammers and sickles. These graffiti

were written during World War Two by young antifascists of the Yugoslav People's Liberation Movement, by the Partisans during the liberation phase and, in major part, in the immediate postwar period (1945-1946), in the context of the postwar diplomatic struggle over the border between Italy and Yugoslavia. Although graffiti are usually defined as ephemeral texts in public space, these writings survived for almost 80 years: created during the war and the revolutionary period in Istria, they transcended their immediate communicative and political function, the ideological imaginary, the political geography and the mere socio-political future they evoked and envisioned. What kind of scape are these graffiti creating today, in a radically different socio-political post-Yugoslav context? Are they just transient remnants of the past doomed to a gradual disappearance and oblivion, or can they be conceived as historical-political texts that create an “open-air” archive, representing a specific cultural, memory landscape and a particular symbolic heritage?

Eric Ušić is a PhD student on the Balkan Studies program at the Faculty of Social Sciences in Ljubljana. He is currently working on his doctoral thesis, researching (post)World War II political graffiti in Istria, Croatia. He holds an MA degree in Cultural Studies, received at the Faculty of Philosophy in Rijeka, Croatia. His field of interest includes cultural studies, visual ethnography, memory studies and Istria's contemporary history.

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SESSION 2

Lana Balorda

Contested Heritage and Ethics of Care in the History Museum of Bosnia and Herzegovina

The interdisciplinary literature on memory politics demonstrates how stories of the past are always entangled within national histories and heterogeneous memorial topographies. Different versions of the past compete with one another in the urban environment as groups and individuals strive to inscribe their particular perspectives into public spaces. The History Museum

of Bosnia and Herzegovina is nurtured in a disputed space that since the conflict in the 1990s continues to be an object of debate as government officials fail to resolve its legal status. Sarajevo's cultural heritage was intentionally targeted during the siege of the city and this destruction carries on three decades later through a post-war of attrition. Despite the controversy that surrounds the World War II and the socialist period, the curators of the History Museum opened up dialogue with the public on how this heritage should be presented. In seeking to preserve this contested heritage for future generations, Sarajevo's residents were offered the opportunity to engage in place-making processes with the museum by reinterpreting and reactivating the collection. The History Museum can be considered as a part of a subversive multiethnic memoryscape of Sarajevo that functions as a network. Without any obligation from the state to promote ideologies that legitimise and sustain the regime, the spaces of the History Museum have been transformed in to contact zones from which activists and artists resist the destruction of a multiethnic BiH identity and seek to broaden the notion of belonging.

Lana Balorda studied for her MA in Social and Cultural Anthropology at the University of Tübingen. She graduated in 2022 having conducted research in Sarajevo, Bosnia and Herzegovina funded by DAAD. In her thesis, she examined commemorative practices as place-making processes that work to reinforce or disrupt ethnonationalist narratives. With a particular focus on the History

Museum, her research draws attention to the subversive multiethnic memoryscape of Sarajevo. Lana is continuing her research as a doctoral candidate at the University of Tübingen, under the employment of the Collaborative Research Centre and as a member of the "Resource Cultures" research network.

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Patricia Manos

Reevaluating Socialist Patrimony in Kočani, North Macedonia

In 1981, to commemorate the 40th anniversary of Yugoslavia's entry into World War II, artist Gligor Čemerski and architect Radovan Rađenović completed the Freedom Monument overlooking Kočani in the northeast of the Yugoslav Republic of Macedonia. The monument represented a concrete amphitheater adorned with expressive mosaic reliefs designed by Čemerski to interpret Kočani's place in the history

of 20th century popular struggle in the region. Although by the time of his death in 2016, Čemerski's artistic corpus was lauded for bridging both time and space—for uniting pre-Christian with Eastern Orthodox iconographic traditions, and for merging mid-century Western European Modernism with insurgent art practices such as those embodied by graffiti produced in United States cities throughout the 1970s and 1980s—the Kočani Freedom Monument has fallen into disrepair. However, since his 2016 passing, Čemerski's daughter Elena has led an effort not simply to preserve the outdoor monument, but also to ensure its relevance as a performance space founded to celebrate Yugoslav, anti-fascist resistance. Čemerska is in a unique position to evaluate North Macedonia's "Socialist patrimony," not only because of her familial relationship to the monument's designer, but also because her artistic work is influenced by turn of the 21st century performance art practices which place a high value on community engagement. Assessing Čemerska's ongoing work in Kočani may, therefore, provide insight into the ways in which the legacy of the past three decades of socially-engaged art may act as a mediator between heritage preservation and social activism.

Patricia Manos is a PhD candidate in the History of Art and Architecture at Harvard University. Her dissertation relates allusions to monumentality in the work of contemporary artists from post-Socialist Europe to historic and current examples of Left-wing internationalism.

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SESSION 3

Martina Bobinac

Hidden in Plain Sight – The Case of Sisak Concentration Camp for Children

In 1942, during WW2, children of Serbian descent from areas of Kordun, Banovina, Kozara and Slavonija were brought to Sisak Concentration Camp for Children. The Camp was scattered around different already existent buildings all throughout the city of Sisak. It was officially called “Refugees Children’s Orphanage Sisak”, and was formed on the 3rd of August in 1942 by the government of the Independent state

of Croatia. The contradictory heritage of what would be the rarest example of a concentration camp – one for children – is shown right away, in its title, which some still use nowadays (“orphanage”). There were many who wrote about the Sisak camp, but it is interesting to see how the narrative changed through time. The first written trace of the camp, other than archival data, are the Diaries of Diana Budisavljević. In 1950s and after, the majority of writings about the camp consisted of statistical data, but the problem that was present from the very start, and that seemed to consistently show up in literature, was the obvious lack of serious research about the exact locations of the camp, with names of the locations varying from book to book / article to. Also, since the buildings used for camp’s purposes were mostly pre-existing buildings that continued to function after the camp’s closing, such as factories, schools, community centers – the addresses of the streets, but also the names of the buildings changed over time. There is also the other side of writing – that of journalists and historians that take on a subjective narrative in order to support specific political ideas. So, between the contradicting facts about the

location, general lack of information shown to the public and different narratives used to describe the camp, the mere existence of this locality faded away from the community’s memory.

Martina Bobinac has received MA in Art History and MA in French language and literature from the Faculty of Humanities and Social Sciences, University of Zagreb in 2021. She has since been employed at the Institute of Art History in Zagreb on the bilateral research project “Models and Practices of Global and Cultural Exchange and the Non-Aligned Countries Movement”. Under the mentorship of Tamara Bjažić Klarin is currently preparing her PhD thesis “Models of Housing and Urban Renewal in Third World Countries – Transfers and Adjustments”. Her areas of interest are cultural exchange and diplomacy and the work of international organizations; issues of social memory and memorialization of places of memory and the processes of decolonization in the context of history of art, architecture and urbanism of the 20th century.

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Iva Jelušić

War, Women, Emancipation: Remembrance and Rejection of the Women’s Contribution to the Yugoslav People’s Liberation Struggle

For a generation of communist activist girls and women WW2 in Yugoslavia was conceived as the foundation that led to the realization of the women’s equality. Already in 1942, Mitra Mitrović talked how gender equality came and “achieved itself.” Consequently, the dream of the emerging utopia permeated women’s wartime publications and reappeared throughout the existence of socialist Yugoslavia. Much of that legacy has been neglected or forgotten in the previous decades.

First part of this paper will focus on the way in which imagery about the woman fighter (žena borac) developed following the end of the war. It will exemplify how the members of the Antifascist Front of Women of Croatia (Antifašistička fronta žena Hrvatske, AFŽH) managed the legacy of the People’s Liberation Struggle in the organization’s official journal Woman in Combat (Žena u borbi) as well as through several other projects.

In its second part, this paper will focus on the two last decades of Yugoslavia's existence and some of the processes that undermined remembrance of women's participation in WW2 in Yugoslavia. That is, although the commemoration of the women's contribution to the People's Liberation Struggle promoted by the officials of the AFŽ became impossible following the disintegration of socialist Yugoslavia, it argues that it was actively marginalized even before. To show that, it will focus on the (scientific and journalistic) work of the so-called neofeminists as one group of actors who contributed to a trend of marginalization of women's contribution to WW2 in Yugoslavia.

Iva Jelušić is currently a postdoctoral researcher at the Christian Michelsen Institute in Bergen, Norway. She works on the ERC project "War and Fun: Reconceptualizing Warfare and Its Experience." She holds an MA in MATILDA European Women's and Gender History from the Department of Gender Studies at Central European University (Budapest/Vienna) and a PhD in Comparative History from the same university. Her research interests include women's and gender history, cultural memory, and the media in the context of World War II and Cold War Europe.

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Petra Šarin

Underground Activities of the AGITPROP and the Antifascist Resistance in Zagreb 1941-1945

organization and disseminating politics of the People's Liberation Struggle to citizens and broad masses reached by the antifascist publications, illegally printed in the capital city of the Independent State of Croatia. Numerous locations, events and protagonists of the

This paper will show the background activities of Communist Party of Yugoslavia's Department of Agitation and Propaganda (AGITPROP), as well as production conditions during the Second World War in Zagreb. Underground printing service and the production of partisan publications in occupied Zagreb, one of the strongest antifascist strongholds ever since the pre-war period in the Kingdom of Yugoslavia, represented an important aspect of political

antifascist resistance in Zagreb were marked with memorial plaques or commemorated with monuments and busts after the WWII. Simultaneously with the socio-political shift in the 1990s, with the restoration of capitalism and the awakening of nationalism, historical revisionism penetrated the interpretation of the antifascist resistance. Nowadays, only a few AGITPROP locations are known to the general public as their story and historical significance appear for the last time in public space or publications, with a few exceptions, thirty years ago.

Petra Šarin is a PhD candidate in Art History at FCSH/Nova University of Lisbon, Portugal. She developed and organized a free education program entitled "How to Think About Urbanism and Public Space?" and published a book chapter "Underground Printing Service of the Communist Party and the Resistance Movement in Zagreb 1941-1945" (RLS SEE, 2022). She participated in numerous international art history conferences, held exhibitions as an independent curator and wrote articles on visual arts. Areas of her interest are art theory, art history from a Marxist feminist point of view, socially engaged artistic practices and rethinking the public space.

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SESSION 4

Rui Gomes Coelho

Towards a Decolonial Archaeology for Post-Socialist Europe

political. Eastern Europe is not an exception to this process, and we need to account for the differences that shape coloniality in the region, and contemporary demands for decolonization. Focused on

As a discipline, archaeology emerged as a project of colonialism and modernity. In the last decades, communities and scholars from around the world started critiquing and challenging colonial modes of knowledge production. As part of this movement, they have been also trying to come up with strategies to commit research and scholarship to broader social goals. This challenge is simultaneously epistemological and

a community-based heritage project about the Second World War in Drežnica, Croatia, I will briefly outline the specifics of decolonial practice within archaeology, and how heritage work can be a tool to shape alternative archive for humanity. An archive that disrupts coloniality and informs a new way of shaping knowledge production or social relations.

Rui Gomes Coelho is an assistant professor in the Department of Archaeology, Durham University in the UK. He is an historical archaeologist working on colonialism, decolonisation, conflict and resistance in Southern Europe and in the Atlantic World and committed to the ongoing struggle to decolonise the discipline. He is currently focused on two main archaeological projects: the archaeology of slavery in Cacheu, Guinea-Bissau and the archaeology of resistance in Croatia during the Second World War.

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Marijana Hameršak

Postmortem Itineraries, Counter-Memorialization and Grief Activism Along the Balkan Migratory Trail

boundaries in any space“ (Last 2020: 21) are one of focal points of this project research, interventions and discussions. In this presentation I will try to tackle some of the main methodological and ethical issues of this research, as well as to outline how are border deaths perceived and approached along the Balkan migratory trail by different actors (states, locals, activists, relatives) and in different places (cemeteries, city squares and other public spaces, digital environment). Divergent approaches and practices will be presented and discussed from the perspective of three key concepts or keywords: postmortem itineraries, counter-memorialization and grief activism.

Research project The European Irregularized Migration Regime at the Periphery of the EU: from Ethnography to Keywords (ERIM) funded by the Croatian Science Foundation, strives to document and analyze irregularized migrations in the transnational space formed by migratory movements that in various directions cross borders between Croatia, Slovenia, Serbia etc. Border deaths or premature deaths „that can be tied to any manifestation of state-made

Marijana Hameršak is a senior research associate at the Institute of Ethnology and Folklore Research in Zagreb and a titular assistant professor at the University of Zagreb. She is the author and editor of several books and edited volumes, with the most recent one, being edited collection Formation and Disintegration of the Balkan Refugee Corridor (with Emina Bužinkić, 2018) and the monograph Frakture dječje književnosti (Fractures of Children's Literature, 2021). She is currently engaged as principal investigator of a research project The European Irregularized Migration Regime in the Periphery of the EU: from Ethnography to Keywords.

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Frauke Mogli Seebass

Neo-Imperialism versus Self-Determination in Kosovo? Radical Resistance in Aporia

The Kosovan researcher Vjosa Musliu in her article “Spectres of Kosovo” (2019) describes the country in a constant liminal state of aporia, challenged by disjunct narratives of its identity. Following this motif, in my presentation I trace two contemporary forms of resistance in Kosovo: on the one hand, I am looking at the politics of Lëvizja Vetëvendosje! and on the other, at narrative interventions in the context of Manifesta 14 in Prishtina.

Lëvizja Vetëvendosje! (self-determination movement) has its origin in the student protests against the Yugoslav regime in the late 1990s. The group has its mission in its name and, in addition to corrupt elites and Serbian imperialism, also opposes what it sees as a neocolonial protectorate by International Organisations. They became known through means of creative practices of resistance, such as graffiti, color-bombing of public buildings and political ad-busting. The group relies on a decentralized network including diaspora, fuelled especially by young activists.

The curators of the nomadic urban arts biennial Manifesta in their 14th edition currently taking place in Prishtina engage in the “fight for public space” and use storytelling and oral history techniques to

engage the city's inhabitants in its reimagining. Together with local and international organisations, they use public buildings from the Ottoman and Yugoslav times, often abandoned and decayed, as venues for the explorative dialogue of identity between past and future.

Frauke M. Seebass is a PhD student at Andrassy University Budapest, her research focusing on identity politics and EU nation building in Kosovo. She holds an M.A. degree in Linguistics and Communication from Potsdam University, as well as an M.Sc. in Human Geography (Conflicts, Territories & Identities) from Radboud University Nijmegen. She works and publishes for the young grassroots thinktank Polis180 in Berlin, with a focus on the "Western Balkans" and political youth empowerment in the European Neighbourhood.

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SESSION 5

Inês Moreira

**Reading former
Resistant Sites –
fieldwork notes on
sites and on artistic/
civilian care**

The presentation at Radical heritage: Tracing resistance in (post)socialist Europe is an opportunity to share some aspects of my yet ongoing research which (by now) can be addressed as Resignification of former Resistant Sites through artistic practice and civilian care. Departing from the perspective of Visual and Urban Cultures, recently I have been developing fieldwork research in different sites in Portugal, Poland

(Gdansk), Ukraine (Chernobyl), Estonia (Narva), Spain (Canary Islands), Slovenia (Kočevska Reka), and this August in Latvia, where I have been visiting former Military Sites, WW2 Memorials, War Factories, and different Exclusion Zones.

The fieldwork incursions are accompanied by a theoretical scaffolding informed by conceptual formulations from different fields so to grasp/address non-beloved heritage and man-made

territories. If the concept of Anti-Monument (Lacruz) refers to the resignification of contemporary landscape through its modern ruins (from factories to radars or bunkers), the Nonument (Kosec, Tomsic, Baraga) refers to the socio-political struggles and difficulties of monuments in time (including infrastructure and architecture as well as monuments), to which our own proposal of Post-Nostalgic Knowings (Moreira and Szylak) may add socio-cultural notions of memory (nostalgia, toska, saudade).

The sites under research invite us to consider - along its history and original project/design - the lenses and practices of formal and informal civil groups (neighbours, retirees, families) and the creative work of artists and curators which relate the mutual fields of affect, study and intervention that coexist in time and space.

Inês Moreira (Portugal, 1977) Principal Researcher in Visual Arts, Lab2PT-University of Minho. She completed a Postdoctoral project at Universidade Nova de Lisboa (2016-2022) where she founded the research cluster Curating the Contemporary: on Architectures, Territories and Networks (2018-21). PhD in Curatorial/Knowledge (University of London), Master in Urban Culture (Universitat Politècnica Catalunya/CCCB) and Architect (FAUP). She is an active member of cultural and academic European projects such as: European Forum for Advanced Practices, or Press Here, a Living Archive of European Industry. Since 2001, curator, editor and programmer of cultural events such as the Bordeaux and Gdansk biennials, Guimarães 2012, among other.

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Nela Milic

**BELGRADE
LOG (BG:LOG):
Democratising
urban heritage
through participatory
mapping**

BG:LOG exemplifies the importance of digital heritage praxes being grounded in local, vernacular knowledge in order to understand processes of placemaking. Delivered by the NGO, Kulturklammer, the project consisted of participatory art and design workshops where Belgraders shared memories of their city online, reflecting on their lived experiences of place. They sought to escape traditional representations of the Serbian Capital associated with the wars in the 1990s, by digitally re-assembling the city in accordance with their subjectivities.

Thus, BG:LOG is an online archive of Belgrade, generated through residents' personal and communal narratives and visual artefacts. The project aimed to highlight the significance of public reminiscence, collective memory, and intergenerational exchange in fostering community spirit and musings about place.

Tension over the authority of Belgrade's account as place emerged between the long memories of its older residents, versus newer depictions provided by migrants and young people. This provoked questions concerning storage and transmission of the past, explored both within the project itself and in this presentation.

Dr. Nela Milic is a Senior Lecturer at University of the Arts, London. She co-chairs the Art & Memory Working Group of the Memory Studies Association. She has been funded by Association of Art Historians and British Society of Aesthetics. She established Postsocialism and Art research platform at UAL. She evaluates EU COST applications in humanities and is a consultant for the Science Fund of Republic of Serbia. Nela is part of the AHRC funded Peace and Conflict Cultural Network and Arts and Reconciliation research project. Nela is on editorial board of the Journal of Arts and Communities.

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SESSION 6

Bojan Mrđenović

**Nature, Chemistry,
and Society, an artistic
research**

Being one of the largest Croatian industrial complexes, the "Petrokemija" fertilizer factory gave ground to development of the town of Kutina. It was built within the process of socialist modernization of Yugoslavia. Progressive post-war demands for radical transformation of society were materially rooted in the idea of development through industrialization. Demands for social justice, workers' rights, democratization of politics and economy, can be considered legacy of that transformation.

The visual archive consists of diverse photographic material related to the topic. In constructing this multi-layered narrative I combine my own photographs with ones from various archival sources. Not only a chronicle of events, the archive presents a history of changing discourses, iconography, and ways of representation.

This local example witnesses a particular Yugoslav socialist project and its disintegration, transition from socialist to capitalist economy, from industrial to post-industrial age, nationally-controlled to global economy, ecological transition of the planet. This narrative can be expanded as a tool for understanding current social, economical and ecological challenges.

We imagine our common future, as well as the past, from the present moment; we choose what is going to become a memory and a future reference. The archive can serve as a trigger for social imagination.

Bojan Mrđenović (b. 1987) has graduated in Art History and Information Science from Faculty of Humanities and Social Sciences in Zagreb in 2012. He graduated in Cinematography from Academy of Dramatic Art, Zagreb in 2015. Today he is employed as photography teacher at the department of Cinematography at the same Academy. He is working as a cinematographer and as a photographer.

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D.A. Calf

**The spomenik as
locus: sound and
multi-vocal time in
sites of contested
histories**

My doctoral project *Spectral Geologies* is an investigation into the way sites of changing social and geopolitical significance sound, are framed historically and recalled mnemonically. In addition to being places of architectural heritage, the spomenik sites are also sonic landscapes. How these change over time reflects their upkeep, decay, encroaching development, visitation and other features of their lived

experience. The sounds produced in these sites can be thought of as contributing to a vast archive of agency - human and otherwise - that indicates and records social histories not always considered when the spomeniks are co-opted into nationalist and patriotic roles. In positioning monument sites as the loci of these investigations, the project contends with the tension that arises between the quotidian and the authorised.

My practice-led research examines the ways in which the solidity and immobility of the spomeniks can be contrasted with the relative fluidity, dispersiveness and porosity of sound. Thus, as places of sound, the spomenik sites are far more complex than their materiality suggests, while as sounding objects they extend far beyond their immediate locales. Working in this expanded field of spomenik heritage, I examine the sonic traces left by, displaced and surrounding, the spomeniks and their sites, documenting the sites through repeated audio field recording, as well as comparing oral histories of the sites from the former Yugoslav nations with those relayed by diaspora community members in Australia.

This discussion will cover the theoretical and conceptual bases of this project, alongside examples of field recording, moving image, photography, and text produced to date.

D A Calf is a sound and installation artist, researcher, composer, field recordist and producer based in Melbourne, Australia. His research interests lie in explorations of memory, place, erasure and trace, especially in their relationship to sound, history, geography and language. These investigations are presented variously through

sonic cartography, publication, installation, and archival work. He is a current Doctoral Candidate in the RMIT School of Art (Melbourne, AU) and holds a B.A (Hons) Fine Art (Sound Art & Spatial Sculpture) from RMIT University and a B.A. (Philosophy & Politics) from the University of Newcastle (AU). Calf has recently presented at conferences in Australia and Russia, had work published in the *Journal of Sonic Studies*, and completed artist residencies at the Footnote Centre for Image & Text (Belgrade) and the Cité Internationale des Arts (Paris).

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