

**Loud Memories, Turbo Folks:
Mapping Sound, Image and Remembrance in the Post-Yugoslav Space
International Symposium**

September 16 and 17, 2021

Main venue: TR/3, Trg republike 3, 1000 Ljubljana, Slovenia

Link for online attendants: tba.

Stream: <https://www.facebook.com/mglc.ljubljana>

How do images, sounds, and memories (re)invent traditions, histories, and spaces of political intervention? What are the cultural dynamics and the affective charges of the post-Yugoslav condition? How do they travel across various media and across the borders of various post-transitional peripheries?

Organized by the Center for Cultural and Religious Studies, Faculty of Social Sciences, University of Ljubljana (CPKR, FDV (UL)), and the MGLC – International Centre of Graphic Arts, this symposium complements the 34th Ljubljana Biennale of Graphic Arts: ISKRA DELTA. Inspired by the Biennale's ambition to re-think the actual and virtual contours of the "post-" condition, *Loud Memories, Turbo Folks* brings together researchers in the domains of cultural, popular-music, and memory studies in the post-Yugoslav space (and beyond).

The two-day event at the crossroads of ongoing local and international collaborative initiatives is designed as a knowledge exchange and discussion platform. It aims to foreground ongoing and highlight some of the most resonant recent studies on popular music, visual culture, and cultural memory in the post-Yugoslav region, complementing the academic program with a film night organized in collaboration with the Ljubljana Short Film Festival – FeKK, a graffiti tour, a concert, and a special guided tour of the Biennale.

With contributions by Jernej Amon Prodnik, Robert Bobnič, Marija Dumnić Vilotijević, Nina Dragičević, Ana Hofman, Mateo Hočurščak, Jernej Kaluža, Slobodan Karamanić, Mojca Kovačič, Maja Lazarova, Natalija Majsova, Rajko Muršič, Jessica Ortner, Vjeran Pavlaković, Aljoša Pužar, Svanibor Pettan, Boris Ružič, Maria Sokolova, Peter Stanković, Muanis Sinanović, Tea Sindbæk Andersen, Boris Stepanov, Ksenija Šabec, Jasmina Šepetavc, Anamarija Šiša, Eric Ušić, Mitja Velikonja, Fedja Wierød Borčak.

Registration: <https://forms.gle/ZuHdVaKmyLojWmxn7> (registration is possible till September 13, 2021 if you want to attend on-site, and till September 15, 2021 if you want to attend online, and is mandatory for the panels and round table, but not for the cultural program (film night, graffiti tour, concert)).

Until September 13, 2021, you can also register for the guided tour of the 34th Ljubljana Biennale of Graphic Arts: ISKRA DELTA, via this link: <https://forms.gle/zmJvDXQy5sKrpmCq9>.

The event will be held in accordance with the NIJZ (National Institute for Public Health) recommendations for the prevention of the spread of Covid-19 virus (PCT certificate).

Program

Day 1, September 16

9:30–10:00 Introduction: Peter Stanković and Nevenka Šivavec

10:00–11:00 Keynote speech: Ana Hofman, "Sound, Affect, Memory: Re-listening of the Past"

Discussion Moderator: Peter Stanković

11:15–12:45 Panel 1: Popular Music, Affect, Media

Nina Dragičević, "*The final ace is on its way / Death to fascism, and goodbye*": Antifascist Poetic Text as an Emancipatory Sonic Event"

Robert Bobnič, "Cultural History and Media Archaeology of Diatonic Accordion"

Svanibor Pettan, "Longue Durée Research of the Affective Aspects of Romani Musicianship in Kosovo: An Autoethnographic Look Back"

Mojca Kovačič, "Creating Music Atmosphere through Strategic Performances of Slovenian Balkan Brass Bands"

Panel Chair: Jernej Kaluža

14:00–15:30 Panel 2: Genre (and) Politics

Peter Stanković, "Symbolic Imaginary of Contemporary Slovenian Folk Pop"

Jasmina Šepetavc, "Pure Women and Mischievous Men: Gender Imaginary in Slovenian Folk Pop Music"

Slobodan Karamanić, "Balkan High, Balkan Low: Pop Music Production between Hybridity and Class Struggle"

Jernej Kaluža, "Slovenian Folk-Pop Music and Balkan Turbofolk: Two Variations of the Same or Something Completely Different?"

Panel Chair: Robert Bobnič

16:00–17:30 Panel 3: Popular Music and Space

Marija Dumnič Vilotijević, "Musical Characteristics of *Folk* in Turbofolk, Popfolk and Trapfolk in Serbia"

Maja Lazarova, "Theatricality as a Musico-Poetic Form of Expression in Contemporary Macedonian Music"

Rajko Muršič, "Grassroots Music Venues, Ten Years After: Popular Music Venues Resisting Capital, State, and Apathy"

Ksenija Šabec, "Between Home and the World: (Banal) Nationalism and the Absence of Difference in Slovenian Folk Pop Music"

Panel Chair: Jasmina Šepetavc

18:00–19:00 Guided Tour of the 34th Ljubljana Biennale of Graphic Arts: ISKRA DELTA

21:00–22:30 Post-Yugoslav Short Film Night organized in collaboration with the FeKK Ljubljana Short Film Festival, Q Cultural Centre – Club Tiffany, Metelkova

Day 2, September 17

9:45–11:15 Panel 4: Mnemonic Migration and Media

Fedja Wierød Borčak and Tea Sindbæk Andersen, “Reading Bosnian War Memories in Northwestern Europe and Bosnia”

Jessica Ortner, “Narrative Modes of Communicating Bosnian War Memories – Saša Stanišić’ *How the Soldier Repairs the Gramophone*”

Natalija Majsova and Jasmina Šepetavc, “Constructing Post-Yugoslav Identities in Contemporary Slovenian Film”

Boris Ružič, “Unmediated Migrant Memories: A Case for Countervisual Practices on the Balkan Route”

Panel Chair: Peter Stanković

11:45–13:15 Panel 5: Memories, Affects, and Identities

Jernej Kaluža and Jernej Amon Prodnik, “Memory of Media Use in Socialist Yugoslavia: Analysis of Interviews Performed by Students of Journalism”

Maria Sokolova, “Post-Socialist Sentimental Inventories: Shuffling Memories, Decluttering Nostalgias”

Martin Pogačar, “E/Affect Agropop: Future, Memory, Ethnostalgia”

Tanja Petrović, “Madness of the Revolution”

Panel Chair: Aljoša Pužar

14:30–16:00 Panel 6: Digital Identities in Eastern Europe

Muanis Sinanović, “The Islamist Pepe”

Mateo Hočurščak, “I am Yugoslomeme”

Anamarija Šiša, “Feminism and Women’s Digital Identities in the Post-Yugoslav Space”

Boris Stepanov, “Soviet Sci-Fi Cinema Fans and the History of Runet”

Panel Chair: Natalija Majsova

16:30–18:00 Round Table: (Op)positional Visual Cultures

Mitja Velikonja, “Post-Socialist Political Graffiti in the Balkans and Central Europe” (Book Presentation)

Eric Ušič, “Graffiti, Landscape and Memory: The Case of (Post)WW2 Pro-Yugoslav Graffiti in Istria”

Vjeran Pavlaković, “Graffitied Memoryscapes: The Muralization of Hooligans and the Homeland War”

Round Table Moderator: Helena Konda

18:00–18:20 Closing Remarks: Aljoša Pužar

18:30–21:00 When the Walls Speak Up: A Graffiti Safari around Ljubljana guided by Mitja Velikonja and Monika Kropelj

21:00 Concert and Closing Party: SsmKOSK and DJ crew Kafe sa Šlagom, in collaboration with KUD Podtalnica, Odprto/Open cycle, Klub Gromka, Metelkova.

Supported by:



Studies



Book of Abstracts

Ana Hofman, Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU)

Sound, Affect, Memory: Re-Listening of the Past

The talk puts under scrutiny the potentials and limitations of approaches that foreground affect by theorizing the affective experience of music performing and listening. It offers a close reading of the promises ingrained in the political potential of aural experience, raising the questions about why, how, and when we privilege affect when thinking about the political capacities of music and sound. Using my ethnographic work on activist choirs in the area of former Yugoslavia, I take a critical look at the potentials inscribed in the affective politics of collective singing and listening. I start from the assumption that scholarly production that employs affect tells us much less about the very political potential of affect than it does about the desire for a radical reshaping of our understanding of where and how we look for political potentialities. Drawing on my examination of the revitalization of partisan songs, I focus on the material conditions of their singing and listening, their assumed affective qualities in sustaining individual and collective bodies, and their life-producing potentials in the moment of political apathy and exhaustion.

Ana Hofman is a Senior Research Fellow at the Institute of Culture and Memory Studies of the Slovenian Academy of Sciences and Arts in Ljubljana. She uses both archival and ethnographic methods to examine musical sound during socialism and the present-day conjuncture of neoliberalism and post-socialism in the area of former Yugoslavia. She was a postdoctoral Fulbright Fellow at the Graduate Center of the City University New York in the 2018 spring semester. She has published many articles and book chapters, as well as two monographs: *Staging Socialist Femininity: Gender Politics and Folklore Performances in Serbia* (2011) and *Music, Politics, Affect: New Lives of Partisan Songs in Slovenia* (2016). She is currently working on the monograph *Socialism, Now! Singing Activism after Yugoslavia* (Oxford University Press).

Nina Dragičević, Independent researcher

“The Final Ace Is on Its Way / Death to Fascism, and Goodbye”: Antifascist Poetic Text as an Emancipatory Sonic Event

Written on scraps of paper, stored in decaying and abandoned drawers, or even concentration camps, then perhaps in archives. Can the importance of such a text exceed its documentary value? We argue that it can. The paper presents the antifascist poetic text as a sonic event. This opens a new perspective: the process of thinking approaches the process of sounding, leading the written text to acquire a spatial dimension, in other words, to become a material reduction of this space. Since it is a *poetic* text, which we understand as a space that allows for the invention and articulation of imagination, in certain conditions both the act of sounding and the resulting poem lay the foundations for utopistics. The “sound wall” (*cf.* Deleuze) created by the author’s thinking and its material articulation can perform the function of survival within the prospect of destruction. The poetic text in this sense is no longer merely an attempt to document something, but an attempt of empowerment, even more so when it comes to the subject to whom the female gender is ascribed, that is, the one who experiences what we here call *auditory poverty*.

Nina Dragičević is a poet, essayist, and a doctor of Sociology. She is the author of *Kdo ima druge skrbi*, *Slavne neznane*, *Med njima je glasba*, *Ljubav reče greva*, and *To telo, pokončno*. In 2020, she received the Župančič Award and was shortlisted for the Kritiško sito Award; in 2019, she was a finalist for the Veronika Award and the Jenko Award; and in 2018, she was presented both Knight of Poetry Awards (Jury Award and People’s Choice Award), the Outstanding Achievement Award of the University of

Ljubljana, and was shortlisted for the European Palma Ars Acustica Award. Dragičević is a member of the Slovenian Writers' Association and the Slovenian PEN Center.

Robert Bobnič, University of Ljubljana

Cultural History and Media Archaeology of the Diatonic Accordion

The button diatonic accordion is a semantically contradictory and affectively powerful musical instrument. Practically from its invention in the early 19th century, this musicologically devalued and later »discarded« instrument is considered both trendy and folkish, global and locally specific, rural and urban. In the Slovenian collective consciousness, the button diatonic accordion, also called *frajtonarica*, occupies the place of the national musical instrument and the medium of the national sonic identity. This is mainly due to its role in the genre of Slovenian folk pop. Of course, as in many other cultures, the diatonic accordion played an important role in Slovenian folk music before the invention of Slovenian folk pop in the 1950s. Therefore, the aim of the presentation is twofold. I will provide a brief overview of the history of using the specific diatonic accordion in Slovenia in various contexts. Parallel to this, I will focus on its sonic and material properties. The button diatonic accordion is, after all, a sonic machine whose archaeology can also be coupled to the inventing of the speaking machine and whose specific technical existence remains inseparable from its semantic contradictions and the various affective investments that have accumulated in the so-called button box.

Robert Bobnič is a PhD student of Media Studies at the Faculty of Social Sciences at the University of Ljubljana and a researcher at the University of Ljubljana, Centre for the Study of Culture and Religion. His research interests include history and theory of media technologies and popular music.

Svanibor Pettan, University of Ljubljana

Longue Durée Research of the Affective Aspects of Romani Musicianship in Kosovo: An Autoethnographic Look Back

Some of my studies on Romani musicians in the context of interethnic relations in Kosovo conform with historical *longue durée* and cover the period of several decades (Pettan 2011, 2015). Inspired by Elsie Ivancich Dunin's research on Romani-related phenomena in Macedonia, I explored the dynamics of change in my studies by defining the years 1989, 1999, and 2009 as temporal pillars. During this period and especially in the 21st century, ethnomusicology faced transformations in the conceptual vocabulary, encouraged by the developments in race, minority, and other related study fields. This article relates the dynamics of the ethnographic evidence to the changes in scholarly approaches, particularly in regard to music and minorities and applied ethnomusicology within the International Council for Traditional Music. It takes Mattijs van de Port's book *Gypsies, Wars and Other Instances of the Wild* (1998) as a comparative reference focusing on inter-ethnic relations at politically challenging times, seen through Romani musicianship. My principal methodological choice this time is autoethnography, an approach "that acknowledges and accommodates subjectivity, emotionality, and the researcher's influence on research, rather than hiding from these matters or assuming they don't exist" (Ellis, Adams and Bochner 2011).

Svanibor Pettan is Professor and Chair of ethnomusicology at the Faculty of Arts of the University of Ljubljana, President of the International Council for Traditional Music (ICTM), and Chair of its Study Group on Music and Minorities. In 2019, he was a Visiting Professor at the University of California at Berkeley, and currently at the University of Music and Performing Arts in Vienna and at the University of Zurich. His recent publications include *Music of Minorities in National Contexts: Ten Research Models, Music and Ethnic Minorities: (Trans)Cultural Dynamics in Slovenia after the Year 1991*, and *The Oxford Handbook of Applied Ethnomusicology*.

Mojca Kovačič, Research Centre of the Slovenian Academy of Sciences and Arts

Creating Music Atmosphere through Strategic Performances of Slovenian Balkan Brass Bands

The paper examines some Slovenian Balkan brass bands (*Slovenski trubači*) that flourished on the music scene in Slovenia after 2000. In their musical style, repertoire, and performance, they mainly refer to Roma brass bands from Serbia, the music of which has later gone beyond regional frame to become popular on the global music scene within genre fields such as world music, Gypsy Brass, Balkan Romani, Balkan Beat, or Balkan music. Studies have placed this type of music scene within the realm of “the new old European sound” (Marković 2015), which creates invisible power imbalances between the global North and the global South through intra-European Others, exotic yet sufficiently acceptable to Western audiences. Considering the above conceptualizations of Roma/Balkan/Gypsy brass music, I question the relations that the musicians of some Balkan brass ensembles in Slovenia establish with their own and the listeners’ imagination about Balkanness and the Balkan music through concepts of affect transmission and collective atmosphere. I see the musicians as producers of musical affect, creating the desired atmosphere through affective strategies, and question what their tools are for transforming the audience’s representations or fantasies about Balkan into action and experience.

Mojca Kovačič is an ethnomusicologist at the ZRC SAZU Institute of Ethnomusicology. She is interested in cultural, social, and political aspects of all kinds of music and sound expressions. Through studies of folk song, instrumental music, and contemporary music and sound phenomena, she explores the principles of musical structures and performances and illuminates their relationships to issues such as gender, nationalism, cultural politics, folklorization, identifications, migrations, and minorities. In recent years, she has focused more on the study of urban soundscapes, the affective potentials of sound, cultural dynamics in migrant contexts, and bilingual expression in popular music practices.

Peter Stanković, University of Ljubljana

Symbolic Imaginary of Contemporary Slovenian Folk Pop

Slovenian folk pop (*narodnozabavna glasba*) emerged in the early 1950s as unique mixture of traditional and contemporary musical idioms. Much of its content focuses on profusely rustic symbolic imaginary, but recently various musical, visual, and symbolic elements of the mainstream pop have permeated the genre. We have conducted a textual analysis of 20 recent folk-pop hits. The analysis has shown that while the contemporary folk pop revolves primarily around topics like romantic love, vacations at the seaside, partying etc., it still expresses extremely traditional values. This could be seen in strong emphasis on values such as home, cultural homogeneity, decency, adherence to social conventions, etc. According to this, Slovenian folk pop has changed only on the surface (sound, iconography), which could be explained by the transformations of the Slovenian society, primarily by the growth of the so-called hinterland culture (which we understand as an articulation of traditional values with spatial and semantic adaptations to the demands of the postmodern economy).

Peter Stanković (1970) is a professor at the Department of Cultural Studies, University of Ljubljana, Slovenia, where he is also the coordinator of the Cultural Studies PhD programme and an associate editor of the *Teorija in praksa* journal. He is also a member of the *Ekran* editorial board. As a researcher, he has published several articles and books on film, popular culture, music, ethnic identities, sport, food cultures, etc.

Jasmina Šepetavc, University of Ljubljana

Pure Women and Mischievous Men: Gender Imaginary in Slovenian Folk-Pop Music

The presentation will focus on a particularly important and often overlooked aspect of the Slovenian folk-pop genre – its gender and sexuality politics. The “representative” Slovenian musical genre reflects and constructs certain national values, identities, and imaginary. Traditional and mostly patriarchal gender relations are an important part of folk-pop lyrics and images. Therefore, it is pivotal to take a closer look at the popular genre from the perspective of gender and queer studies. The presentation will thus analyse the constructions of femininities and masculinities in the folk-pop and national imaginary and ask whether these constructions of gender and (hetero)sexuality are relatively stable and conservative or have they recently changed and, if so, in what ways.

Jasmina Šepetavc holds a PhD in Gender Studies and is a researcher at the Centre for Cultural and Religious Studies (Faculty of Social Sciences, Ljubljana). Her research interests include film-, popular music-, feminist- and queer theory. She has written on film theory as well as other topics for various Slovenian magazines and journals (*Ekran, Dialogi, Kino!, Družboslovne razprave, Studies in European Cinema*). She is a part of editorial teams at the Slovenian academic journal *Družboslovne razprave*, academic journal *Feminist Encounters*, as well as Slovenian magazine for film and television *Ekran*. She also works as a film critic and film festival selector and is a member of Fipresci – International federation of film critics.

Slobodan Karamanić, University of Konstanz

Balkan High, Balkan Low: Pop-Music Production between Hybridity and Class Struggle

This contribution examines the reception and perception of two genres of Balkan pop music: on the one hand, Balkan music as a world music superstyle, and, on the other, the local pop-folk musical production in the Balkans themselves. Whilst noticing some of the basic ambivalences and contradictions in the evaluation of the two genres, the focus will be on the discursive and political implications of the notion Balkan itself in popular music. The signifier of Balkans in the field of popular music reflects a division, a split allotting the music under the name of Balkans into the two camps. Our special focus aims at a particular paradox: even though Balkan world music and Balkan pop folk share similar Oriental features they are differently evaluated, creating a clear-cut demarcation between high and low modes of music production and consumption. Along with our intention to designate specific material conditions in which these music modalities appear, we try to explain the specific class connotation that the word “Balkan” imparts today.

Slobodan Karamanić is a social researcher and theoretician based in Munich. He defended his doctoral dissertation about Louis Althusser’s conceptualisation of subjectivity at Institutum Studiorum Humanitatis, Ljubljana (2013). He has also studied and worked at universities in Belgrade, Tromsø, New York, Konstanz, and Edinburgh. He has authored a wide range of articles and essays, thematizing the philosophical concepts of political subjectivity via a Marxist critique of ideology and analysis of art practice, to the historical legacy of Yugoslav socialist revolution and post-socialism. With Daniel Šuber, he edited *Retracing Images – Visual Culture after Yugoslavia* (Brill: Leiden and Boston, 2012).

Jernej Kaluža, University of Ljubljana

Slovenian Folk-Pop Music and Balkan Turbofolk: Two Variations of the Same or Something Completely Different?

The paper will place Slovenian folk-pop music in the broader context of the folk-pop genres of the Western Balkans. At first glance, this seems to be in contradiction with the Alpine and exclusively Slovenian character of Slovenian folk pop. Nevertheless, the symptom of distancing from the common

Yugoslav imaginary is – together with the exposition of local specifics/traditions, and modern appropriation of folk music – one of the characteristics allowing Slovenian folk-pop music to be compared with turbofolk. Both genres also have a common similar position within the cultural and class contradictions that cross the transition in the post-socialist states in the territory of former Yugoslavia. However, there are also important differences between the two genres: the complete transition from the rural to the urban environment is present only in turbofolk, while in Slovenian folk-pop music the urban imaginary is never established. This difference is also manifested at the level of sound: turbofolk functions as a hybrid genre that connects traditional music codes with global trends in popular music, while Slovenian folk-pop music remains more conservative, traditional, and uniform. The occurrence of these differences will be presented through a class analysis and the analysis of prevailing affects in both genres, showing that the affective bipolarity of turbofolk corresponds with the neoliberal ideology of climbing the social ladder, while the suppression of affection in Slovenian pop-folk music corresponds with its middle-class rural imaginary.

Jernej Kaluža holds a PhD in philosophy. He is currently employed as a researcher at the Social Communication Research Centre and at the Centre for Cultural and Religious Studies at the Faculty of Social Sciences at the University of Ljubljana, Slovenia. His professional research interests include media-, journalism- and culture studies, critical theory, and (post-)structuralism. In the past, he worked as a journalist and as an editor-in-chief of Radio Študent. He has published his writings (mostly in the field of philosophy, media theory, and pop culture) in various Slovenian and a few international journals.

Marija Dumnić Vilotijević, Institute of Musicology, Serbian Academy of Sciences and Arts
Musical Characteristics of Folk in Turbofolk, Popfolk, and Trapfolk in Serbia

Popular folk-music genres have been generally neglected in regional ethnomusicological discourse, but their existence as musical practice is undeniably large and vital. The reason for this liveliness is parallel tradition and innovation contained in “folk”. As separate categories here, we will consider folk music, popular music, and musical folklore. The evolution of popular folk music will be followed through the genres of newly composed folk music, turbofolk, popfolk, and trapfolk. From Yugoslav past to post-Yugoslav (“Balkan”) presence, the existence of these genres overcomes the borders; however, we will focus on the examples from the Serbian music scene. We will contemplate musical structural characteristics, the use of musical instruments, dance, media discourse, lyrics content, the tendencies in music media, and the performance industries. We will devote attention to the affective charges of “folk”, especially in its relation to the concept of nostalgia — to the homeland and as a sentimentality.

Marija Dumnić Vilotijević is a Senior Research Associate at the Institute of Musicology of the Serbian Academy of Sciences and Arts. She holds an MA and a PhD in ethnomusicology from the Faculty of Music, University of Arts (Belgrade). She serves as the Chair of the Research Archives Section of the International Association of Sound and Audiovisual Archives (IASA) and as the IASA Ambassador in Serbia. Dumnić Vilotijević has published articles in numerous national and international peer-reviewed journals and edited books. Her research interests are: music in the Balkans, methodologies in ethnomusicology and popular music studies, applied ethnomusicology, sound archiving, soundscape, popular folk music.

Maja Lazarova, Institute of Macedonian Literature, UKIM, Skopje

Theatricality as a Musical-Poetic Form of Expression in Contemporary Macedonian Folk Music

In the paper, we analyse theatricality in contemporary music, focusing on popular Macedonian folk-music festivals. We understand theatricality according to Barthes: as “theater-minus-text, ... the density of characters and feelings built on stage, beginning with a written argument; ... the

ecumenical perception of sensory skill — gesture, tone, distance, matter, light — that immerses the text in the abundance of its external language” (Barthes, 1972). Theatricality is thus, in our case, a musical-poetic form of behaviour or expression that can be perceived, interpreted, and described in a theatrical sense. We assume that it is the theatrical elements that contribute to the special popularity of contemporary genres that connect folk tradition and popular music, e.g., Macedonian folk. We first present the elements and symbols of theatricality and its presence throughout the history and development of popular Macedonian folk music. We then focus on the elements of theatricality in the examples of Macedonian folk music festivals, highlighting the links between visual presentation, staging, and the poetics of song lyrics. We particularly focus on and analyse the traditional Macedonian folk music festival Folk fest Valandovo, which has been running since 1985. Through the analysis of examples of performances at the Folk Fest Valandovo, we will highlight the elements of theatricality and determine in what ways these contribute to the increased popularity and topicality of certain songs, festivals, and genres of Macedonian folk.

Maja Lazarova is a master’s student of Cultural Studies in Literature at the Institute of Macedonian Literature at UKIM in Skopje, North Macedonia. Currently working as a trainee on a project on Slovenian folk pop, she is also researching educational processes and practical training at the University of Ljubljana. In 2018, she graduated from the undergraduate dramaturgy program at the University of Audiovisual Arts in Skopje obtaining a diploma of theatrical artist–dramaturg. She explored, acquired, and discovered knowledge and interest in art, literature, and culture by participating in various workshops and festivals at home and abroad.

Rajko Muršič, University of Ljubljana

Grassroots Music Venues, Ten Years After: Popular Music Venues Resisting Capital, State, and Apathy

It can be claimed that the development of popular music was primarily related to live music venues providing opportunities to dance. Music sheets, early recordings, and electronic media were rather secondary, though much more effective factors. The very basic place of the popular music’s social existence were entertainment venues: bars, inns, dance halls. The author will present venue-related music activities in Slovenia from the introduction of jazz in the 1920s and 1930s. He will give a brief overview of the development of popular music venues after the war, especially socialist public venues, dance halls, and youth clubs between the 1950s and the 1970s. After 1991, the network of youth clubs collapsed despite the introduction of student clubs. Although, after 2000, youth clubs (named “centres”) did not necessarily incorporate music venue anymore, independent and grassroots venues nevertheless survived. The author will compare the situation in 2011, when the Pohorje Battalion: The Foundation of the Non-governmental Youth (UPB) completed the comprehensive study of such venues with the situation today. He will present the decline of grassroots venues and the commitment of actors who are still engaged in music that attracts the most engaged audiences of the time.

Rajko Muršič is professor at the Department of Ethnology and Cultural Anthropology, University of Ljubljana, Faculty of Arts. His last monograph: *Music Glossary for the Youth* (2017). He participates as expert researcher in the ERC project Sensotra (Sensory Transformations and Transgenerational Environmental Relationships in Europe, 1950–2020) at the University of Eastern Finland (ERC 2016–2021), and B-Air (Art Infinity Radio – Creating Sound Art for Babies, Toddlers and Vulnerable Groups) led by the Radio Slovenia (Culture 2020–2023). He participates in the project Happy with Free University Amsterdam and partners in Buthan (Erasmus+; 2021–2023), and in the project Music and Politics in Post-Yugoslav Space: Towards a New Paradigm for Politicalness of Music at the Turn of the Centuries (ARRS 2018–2021).

Ksenija Šabec, University of Ljubljana

Between Home and the World: (Banal) Nationalism and the Absence of Difference in Slovenian Folk-Pop Music

The paper proceeds from the concept of banal nationalism as defined by Michael Billig (1995) who understands it as the often unnoticed, unconscious, and routine processes that allow existing nations to reproduce themselves on a daily basis. Banal nationalism is not recognizable only in the use of national symbols, but implicitly operates in language (political speeches, everyday discourse, mass media) and culture. The purpose of this paper is to determine whether Slovenian folk-pop music is one of these processes and in which ways, approaches, strategies, patterns we can recognize its reproductive role of banal nationalism, with which it regularly reminds its listeners and audiences of their national place in the world of national identities. We proceed from the assumption that the absence of differences ((sub)cultural, racial, class ...) and representations of multiculturalism in the symbolic imaginary of Slovenian folk pop is an important constitutive element of banal nationalism, which this musical genre understands and conveys in a predominantly monocultural, uniform, and exclusive form.

Ksenija Šabec works as an Assistant Professor at the Chair for Cultural Studies and as a researcher at the Centre for Cultural and Religious Studies at the Faculty of Social Sciences, University of Ljubljana. She earned her PhD with the doctoral thesis titled *National Stereotypes and the Construction of European Cultural Identity* (2006). Her current research focuses on nationalism, minority issues, patriotism, multiculturalism, intercultural communication, and education.

Fedja Wierød Borčak and Tea Sindbæk Andersen, University of Copenhagen

Reading Bosnian War Memories in Northwest Europe and Bosnia

It is widely recognized within memory studies that works of fictional literature constitute a core element of cultural memory. Moreover, in recent decades, memory studies have increasingly oriented towards the dynamics of memory, focusing on the process of remediation, recirculation, and reception of memory narratives. In other words, we are increasingly studying the impacts and afterlives of memory transmissions. In our current research project, we seek to explore if literary representations of Bosnian war memories can influence the ways in which people think about and remember the Bosnian war across Europe and in Bosnia itself. This paper aims to investigate how literary works representing the memories of the 1992–1995 Bosnian war have been received by readers in Bosnia and Northwest Europe. The paper is based on a series of focus group interviews with lay readers (here defined as people who describe themselves as frequent readers, but who do not have a professional connection to literature or literary analyses) in Sarajevo, Banja Luka, Copenhagen, Berlin, and Manchester. We focus on the ways in which readers reacted to and discussed the Bosnian war memories in Saša Stanišić' novel *How the Soldier Repairs the Gramophone*, and Aleksandar Hemon's short story "A Coin", and how the readers connected these memories to their own preconceptions of the Bosnian war and to their own social frameworks of memory. We argue that Hemon's and Stanišić' works certainly affected most readers emotionally and may also have expanded their perspectives on the Bosnian war. However, it seems to us that whereas younger readers (under 30) often wish to learn more and contribute to wider remembering, most of our older readers manage to contain what they read within the patterns of memory already established in their social surrounding.

Fedja Wierød Borčak (b. 1989) holds a PhD in Comparative Literature and is currently a postdoc in the research project "Mnemonic Migration: Transnational Circulation and Reception of Wartime Memories in post-Yugoslav Migrant Literature" at the University of Copenhagen. Since his PhD

research on the child character as a political instrument in post-war Bosnian-Herzegovinian literature, he has mainly worked on Bosnian migrant literature in Scandinavia.

Tea Sindbæk Andersen is Associate Professor of East European Studies at the Department of Cross-cultural and Regional Studies, University of Copenhagen. Her research focuses on the contemporary history of Southeast Europe, especially on issues related to cultural memory, uses of history, identity politics, and popular culture in the Yugoslav area. She is the author of *Usable History? Representations of Yugoslavia's difficult past from 1945 to 2002* (Aarhus UP 2012) and, with Barbara Törnquist-Plewa, co-editor of *Disputed Memory. Emotions and memory politics in Central, Eastern and South-eastern Europe* (De Gruyter 2016) and *The Twentieth Century in European Memory: Transcultural Mediation and Reception* (Brill 2018). In 2016–2021, she was a member of the executive committee of the Memory Studies Association (MSA).

Jessica Ortner, University of Copenhagen

Narrative Modes of Communicating Bosnian War Memories – Saša Stanišić' *How the Soldier Repairs the Gramophone*

This paper is concerned with the representation and circulation of memories about the Bosnian war in German-language migrant literature. I will use Saša Stanišić' novel *Wie der Soldat das Grammophon repariert* (*How the Soldier repairs the Gramophone*, 2008) as a case study that exemplifies a specific manner of memory representation. In a highly complex manner, the novel represents the conquest of Višegrad and the campaign of ethnic cleansing directed against the Bosniak population that took place in 1992. The events are seen through the eyes of the child Alexander, who narrates the time before the war, the invasion of the city, his flight to Germany and a journey to his hometown years later. Using Astrid Erll's theory that literary memory representations are constructed according to different "modes of remembering" (Erll 2009: 2019) that produce a certain "rhetoric of cultural memory" (Erll 2003), I will ask which "clusters of narratological features" (Erll 2009: 220) Stanišić uses to transmit his memories to the German public. Referring to Landsberg's term "prosthetic memory", I will furthermore suggest that the author urges the readers to "take on a more personal, deeply felt memory" of a past event, which the reader did not live through (Landsberg 2004: 2). By focusing on the mnemonic effect of the child perspective, I will argue that Stanišić makes use of an "experiential mode" (Erll 2009: 220) that produces an extremely subjective point of view on the dissolution of Yugoslavia and the outbreak of the war. This point of view leaves aside factual knowledge and moral judgements and thus represents an "unfinished" picture (Stanišić, 16) of the war that coincides with the aesthetic ideal, which the narrator Aleksander outlines in the very beginning of the novel.

Jessica Ortner is an Associate Professor at the department of English, Germanic, and Romance Studies at the University of Copenhagen. She is the primary investigator of the research project Mnemonic Migration – Transnational Circulation and Reception of Wartime Memories in post-Yugoslav Migrant Literature that is funded by the Danish Research Council (2019–2022). The project investigates the reception of literature on the Bosnian war in different social settings and thus explores the topic of reception in memory studies. Furthermore, Ortner's research focuses on German and European memory politics, Eastern European migrant literature, and German-Jewish literature. Publications include the monograph *Transcultural Memory and European Identity in Contemporary German-Jewish Migrant Literature* (forthcoming Camden House), "Flight, Expulsion and Resettlement in Contemporary German literature" (2018) and, together with Tea Sindbæk Andersen, *Memory Studies – Special Issue. Memory of Joy* (2019).

Natalija Majsova and Jasmina Šepetavc, University of Ljubljana

Construction of Post-Yugoslav Identities in Contemporary Slovenian Cinematography

This paper discusses the construction of Slovenian national identity in relation to remembering the period of Socialist Yugoslavia and its dissolution in the context of contemporary Slovenian cinematography (1991–2021). Based on an overview of Slovenian cultural policies connected to film production in the selected period, we re-examine the symbolic position of history, especially the history of the socialist period, in contemporary Slovenian films. The dynamic of forgetting and remembering socialism and Yugoslav identity is presented with the help of an in-depth analysis of select representative cases: *Outsider* (1997), the most popular Slovenian feature film of the 1990s, the mockumentary *Houston, We Have a Problem!* (2016), and the co-production *Parada* (2011). Representation analysis is complemented by an analysis of the critical and popular national and international visibility of the selected works. The films are thus discussed as repositories and re-examiners of national and regional policies, trauma, and reinterpretations of history and emotions, which are not only coded in the texts proper, but also in the context of practices that encompass their production and reception (cf. Erll 2009).

Natalija Majsova is an assistant professor and research associate at the Department of Cultural Studies, University of Ljubljana, and an occasional film critic and essayist. Her research interests involve cultural and film theory, (post-)Soviet cultural studies, memory studies, and media archaeology. She regularly publishes in Slovenian and international academic journals (e.g., *Studies in Soviet and Russian Cinema*, *Teorija in praksa*, *Družboslovne razprave*) and has authored chapters in volumes published by presses such as Brill, Palgrave Macmillan, Routledge. Her monograph *Soviet Science Fiction Cinema and the Space Age: Memorable Futures* was published with Lexington Books in 2021.

Jasmina Šepetavc holds a PhD in Gender Studies and is a researcher at the Centre for Cultural and Religious Studies (Faculty of Social Sciences, Ljubljana). Her research interests include film-, popular music-, feminist- and queer theory. She has written on film theory as well as other topics for various Slovenian magazines and journals (*Ekran*, *Dialogi*, *Kino!*, *Družboslovne razprave*, *Studies in European Cinema*). She is a part of editorial teams at the Slovenian academic journal *Družboslovne razprave*, academic journal *Feminist Encounters*, as well as Slovenian magazine for film and television *Ekran*. She also works as a film critic and film festival selector and is a member of Fipresci – International federation of film critics.

Boris Ružić, University of Rijeka

Unmediated Migrant Memories: A Case for Countervisual Practices on the Balkan Route

Recent migrations in the post-Yugoslav spaces (2015) have reiterated an at least two-sided perspective on the representational power of images. Images of migrants and/or refugees were either instrumentalized in depicting a threat to the nation-state (Sassken, 1992) or were used – more seldomly – as evidence for the reports of mistreatment and violation of human rights (i.e., Border Violence Monitoring Network). My talk aims to provide a countervisual (Mirzoeff) approach to “the migrant image” (Nail, 2019) by emphasizing the importance of images not made *of them*, but those made *by them*. The aim is to explore the practice of sharing memories of migrants in the form of fragmented or personal images and videos uploaded to private Facebook groups not only as a way of providing a different narrative of “the migrant crisis” to that of the mainstream media, but also to underline those practices as important in legally providing evidence of violence towards them. If the usual appearance of migrants as unrecognizable masses makes the identification with the suffering of the other difficult (Kogut, Ritov, 2005), this talk will explore the potentials of personal migrant memories (images and videos) not only in eliciting affective responses from “the civics” (Azoulay, 2008), but more importantly, as legal evidence for the dehumanization and human rights violations.

Boris Ružić is a postdoctoral researcher at the Department of Cultural Studies, University of Rijeka, Croatia. He teaches four courses engaged with film studies and visual culture. His interests lie at the intersection of politics of emancipation, (amateur) moving image, migrations, and digital technologies. He publishes scientific articles in books and journals, and co-authored a book on film and media analysis. He coordinates three international projects in the domains of humanities, film and visual culture, and memory studies.

Jernej Amon Prodnik and Jernej Kaluža, University of Ljubljana

Memory of Media Use in Socialist Yugoslavia: Analysis of Interviews Performed by Students of Journalism

In the paper, we will present how the collective and individual memory of socialist Yugoslavia was created through the use of media. These issues will be addressed by analysing approximately one hundred semi-structured interviews with members of media audiences from Slovenia, which were conducted by undergraduate students of journalism at the Faculty of Social Sciences University of Ljubljana. In the interviews, particular emphasis was placed on how the interviewees used various types of media and how they perceived journalistic reporting in socialist Yugoslavia. As this is a work in progress, we will present interim findings from the research project: how was our empirical data collected, how were the interviews coded, and what are the key advantages and especially limitations of the method we used in regards to memory studies. We will also present some preliminary results and try to provide an answer to general questions such as Did the interviewees perceive media in socialist Yugoslavia as trustworthy? How do they remember Yugoslavia? How do they value socialist regime in general?

Jernej Amon Prodnik is an Assistant Professor at the Department of Journalism, Faculty of Social Sciences, University of Ljubljana, and researcher at the Social Communication Research Centre, which is based at the same institution. Between 2014 and 2015, he was a post-doctoral researcher at the Institute of Communication Studies and Journalism (PolCoRe research group) at the Faculty of Social Sciences, Charles University in Prague (Czech Republic). He defended his doctoral dissertation in media and communication studies at the University of Ljubljana in 2013. His principal research interests encompass critique of political economy and historical transformations of capitalist societies with an emphasis on media and communication. He has been serving as the head of the Department of Journalism since 2018.

Jernej Kaluža holds a PhD in philosophy. He is currently employed as a researcher at the Social Communication Research Centre and at the Centre for Cultural and Religious Studies at the Faculty of Social Sciences at the University of Ljubljana, Slovenia. His professional research interests include media-, journalism- and culture studies, critical theory, and (post-)structuralism. In the past, he worked as a journalist and as an editor-in-chief of Radio Študent. He has published his writings (mostly in the field of philosophy, media theory, and pop culture) in various Slovenian and a few international journals.

Maria Sokolova, University of Ljubljana

Post-Socialist Sentimental Inventories: Shuffling Memories, Decluttering Nostalgias

Material objects play a crucial role in our lives and many driving forces urge people to keep (often impractical) memory objects: nostalgia and the impossibility to recreate the past, the need “to make sense” of one’s personal story and value it, late modern lack of stability and continuity, conventionality of memory-making practices, etc. We keep things and adhere sentimental meanings to them. We select which items to carry on and sometimes “weed out” those that lose relevance. The process of selection and weeding is more intense in case of migrants, and not only because the space in the baggage is

limited. In times of big political shifts, one does not need to change geography to feel displaced; temporal and spatial dimensions often get mixed in our perception. In the 1990s, most East European societies lived through the newly found interest for re-discovering and preserving the (pre-socialist) past. Many people were eager to “declutter” recent history while many others were feeling nostalgic for it. How are these tendencies reflected in private memory-making? What is taken to the future and what is left behind?

Maria Sokolova is a 3rd year PhD student at the Department of Cultural Studies, Faculty of Social Sciences, University of Ljubljana. She grew up in Kazan (Tatarstan, Russia). She studied Russian Philology, Applied Linguistics, and Roman-Germanic Philology at the Kazan State University graduating with an MA degree in 2010. Her current research is an interdisciplinary study and a contemplative ethnographic observation that forms a collage of personal stories, an ekphrasis of various memorial collections, and an attempt to grasp the nostalgic feelings triggered by everyday objects as well as the effect that they have on our relationship with the past.

Martin Pogačar, Research Centre of the Slovenian Academy of Sciences and Arts
E/Affect Agropop: Future, Memory, Ethnostalgia

Music played an important role during the democratisation process in the 1980s Slovenia/Yugoslavia, particularly on the alternative scene that produced music and related subcultural practices considered subversive by the state. Finding resonance in activism and critical scholarship, new wave/punk are today seen as genres/drivers that helped drive democratisation. However, the focus on “the alternative” tends to prioritise the more elitist and socially well-positioned intellectual take on the process and to overlook the mechanisms of “translating” these endeavours into everyday political and media discourses. It thus fails to grasp the power of banal nationalism that fed off the mainstreamization and public processing of the very idea of democratisation. This paper analyses the phenomenon of the band Agropop that presented a fusion of rock, urban, folk, emergent nationalism and readdressing of socialist/antifascist themes, playfulness, and seriousness. Focusing on a selection of songs, their texts, and media reception, it argues that the band and its music presented a driver that engaged the politically and historically charged moment and deployed the circulating topics of distinctive ethnogenesis, national endangerment, and future in music and lyrics. Extremely popular at the time (radio, concerts, cassettes), they were turned into an affective nationalist-sentiment-building tool. The article employs media memory studies approach combined with an investigation of affective power of music and engages with the processes of democratisation and its inherent limits to uncover how the democratisation project was translated, affectively repackaged, and popularised into an object of mass consumption and nationalisation of the process of independence. To add further understanding, the paper conducts a “temporal affective comparison” between two late 1980s songs (“Samo milijon nas še živi” and “Svobodno sonce”), and their remake at the 30th anniversary of independence to better understand the re-presencing of affective power of the original in its unimagined future of 2021.

Martin Pogačar has an MA in Central and South-East European Studies (SSEES, UCL) and a PhD in Changing Memory Practices in Digital Media Environments (University of Nova Gorica). His research interests include media memory studies, technology, memory, and post-socialism. He is also interested in the future of Yugoslav popular music, archiving in the digital age, and industrial heritage. Recent publications include: “Culture of the past: Digital connectivity and dispotentiated futures” in Andrew Hoskins (ed.) *Digital Memory Studies: Media* (Routledge, 2017); *Media Archaeologies, Micro-archives and Storytelling* (Palgrave Macmillan 2016).

Tanja Petrović, Institute for Culture and Memory Studies, Research Centre of the Slovenian Academy of Sciences and Arts

Madness of the Revolution

In this paper, I am interested in the affective economy in which uncompromising devotion to revolutionary ideals is highly valued in social imagination but is simultaneously placed on the margin and attributed to marginal people. Specifically, I explore the artistic narratives and media texts dealing with Radoš Terzić (1931–1985), a homeless Belgrade bohemian, an unshakable believer in “real” socialism, social justice and equality, an “orthodox Marxist”, and an unacknowledged revolutionary poet. Although his ideals and political views should position him close to the ideal of the heroic subject of Yugoslav socialism, the space he occupies is marginal, outside the reach of reason and of the orderly and the ordinary world; it is a space of the wild and non-rational, of physically and mentally disordered. Exploring in detail Terzić’s views and political positions that made him a revolutionary but also marginalized figure, and the artistic ramifications of his biography (Moma Dimić’s novel *Šumski građanin* (1982), Milovan Danojlić’s book *Kako je Dobrosav protrčao kroz Jugoslaviju* (1977), and Slobodan Šijan’s film *Kako sam sistematski uništen od idiota* (1983)), the paper discusses this link between the madness and the revolution, revealed through simultaneous fascination and distancing, adoration and cynicism, and asks about its social function and meaning.

Tanja Petrović is a research advisor at the ZRC SAZU Institute of Culture and Memory Studies and a professor at the ZRC SAZU Graduate school in Ljubljana. She is interested in the uses and meanings of socialist and Yugoslav legacies in post-Yugoslav societies, as well as in cultural, linguistic, political, and social processes that shape reality of these societies. She explores a plethora of issues encompassing the role of language in forming ideologies, memory and identity, labour and gender histories in post-Yugoslav spaces, the relationship between memory, heritage, and historiographic narratives on Yugoslav socialism. She published numerous articles and monographs in the fields of anthropology of post-socialism, memory studies, masculinity, gender history, heritage studies, linguistic anthropology, and labour history.

Muanis Sinanović

Islamist Pepe

We will attempt a reflection on the unusual convergence between the alt-right scene and the emergence of Islamist memes, as both sides utilise the same form. When trying to understand this phenomenon, we must consider the geopolitical views along with the class perspective and the particularities of the post-internet culture.

Muanis Sinanović (1989) is a Slovenian poet and essayist who has received two national prizes for his poetry. He is interested in cultural issues and regularly writes about film and literature.

Mateo Hočurščak

I Am Yugoslameme

A short overview of the social function of memes. We will primarily focus on short videos that play a special role in the formation of the referential framework that distinguishes those speaking our language from those who are “ours”, and in political memes which, as innovative visual communication, can serve as a starting point for researching politics.

Mateo Hočurščak was born in 1992 in the post-industrial multicultural city of Maribor. He grew up in Nova vas, which used to be a ghetto. He then enrolled in the Prva gimnazija Maribor secondary school, where he realized that Slovenian nationalism also existed on the left bank of the Drava River.

As a student of English and philosophy in Ljubljana, he realized he was a *čefur*. These factors shape one's identity: a Croat in Slovenia, a Slovenian in Croatia, and a Yugoslav girl at heart. When he was younger, he searched for and looked through all sorts of funny Balkan videos on Youtube; since 2015, he has been a fan of Montenegrin memes.

Anamarija Šiša, University of Ljubljana

Feminism and Women's Digital Identities in the Post-Yugoslav Space

#digitalidentities #women #feminism #body #normalizerealbodies #natural #naturalbeauty #fake #artificial #technology #faceapp #nofilter #nomakeupmakeuplook #bodyhair #armpitdetox #laserepilation #aestheticsurgery #dermalfillers #faceyoga #selfcare #mindset #skincare #bodyimage #bodygoals #washablepads #contraception #hormones #bodyregimes #reproductionindustry #workinprogress #bodypositivity #selflove #technophobia #balkan #community #girlgang #sisterhood #witchcraft #strongwoman #feminist #awareness #woke #sexuality #sexed #gendernorms #femininity #femaleempowerment #patriarchy #liberalism #psychologization #iamawoman

Anamarija Šiša holds an MA in sociology of culture. Since 2018, she has been a PhD research fellow and teaching assistant at the Department of Media and Communication Studies, Faculty of Social Sciences (University of Ljubljana). Her research interests involve intimacy, sexuality, new media, technology, and the female body.

Boris Stepanov, Moscow Higher School of Economics

Soviet Sci-Fi Cinema Fans and the History of RuNet

One of the noticeable phenomena in the culture of the RuNet of the late 1990s–early 2000s was the emergence of fan communities of Soviet sci-fi films. Their activities were inspired not only by the nostalgia for the Soviet past but also by the emergence of international online fandom. In my presentation, I will discuss the results of the study of these communities implemented at the junction of studies of fan cultures and participatory cultures, cinematic culture, and the historical studies of the Internet.

Boris Stepanov is a Leading Research Fellow at the Research Centre for Contemporary Culture, Poletayev Institute for Theoretical and Historical Studies in the Humanities, Higher School of Economics. His research interests concern the study of Soviet and post-Soviet culture, contemporary historical culture, development of cultural studies and sociology of culture, as well as history of knowledge. Some of his recent publications are “If I forget anything at all, it’s unlikely the stars will accept us ...”: sci-fi fan communities, post-Soviet nostalgia and contemporary cinematic experience // *Studies in Russian and Soviet Cinema*. 2021. Vol. 15. No. 1. pp. 70–90; “Coming Soon?”: Cinematic Sociology and The Cultural Turn // *Russian Sociological Review*. 2020. Vol. 19. No. 4. pp. 152–177.

Mitja Velikonja, University of Ljubljana

Post-Socialist Political Graffiti in the Balkans and Central Europe

This theoretically and empirically grounded book uses case studies of political graffiti in the post-socialist Balkans and Central Europe to explore the use of graffiti as a subversive political media. Despite the increasing global digitisation, graffiti remain widespread and popular, providing with a few words or images a vivid visual indication of cultural conditions, social dynamics, and power structures in a society, and provoking a variety of reactions. Using qualitative and quantitative methods, as well as detailed interdisciplinary analyses of “patriotic”, extreme-right, soccer-fan, nostalgic, and chauvinist graffiti and street art, it looks at why and by whom graffiti is used as political media, and to/against whom it is directed. The book theorises the discussions of political graffiti and

street art to show different methodological approaches from four sites of meaning: context, author, the work itself, and audience. It is of interest to the growing body of literature focussing on (sub)cultural studies in the contemporary Balkans, transitology, visual cultural studies, art theory, anthropology, sociology, and studies of radical politics.

Mitja Velikonja is a Professor for Cultural Studies and Head of the Centre for Cultural and Religious Studies at the University of Ljubljana, Slovenia. The main areas of his research include contemporary Central-European and Balkan political ideologies, subcultures and graffiti culture, collective memory, and post-socialist nostalgia. His last monograph *Post-Socialist Political Graffiti in the Balkans and Central Europe* (Routledge, 2020), awarded as one of the best achievements of the University of Ljubljana in 2020, was already translated into Serbian and is in translation in Slovenian, Macedonian and Albanian.

Eric Ušič, University of Ljubljana

Graffiti, Landscape, and Memory: The Case of (Post-)WW2 Pro-Yugoslav Graffiti in Istria

Travelling through the Istrian region, a passer-by can notice and read numerous faded red graffiti on the walls of many towns and villages, e.g., “*This is Yugoslavia*”, “*Long live Tito*”, “*We are Tito’s – Tito is ours*”, “*We want to live in Yugoslavia*”, and “*Long live Stalin*”. These graffiti were written in pre-Yugoslav times, during World War 2 and, in major part, in the immediate post-war period, by Communist and pro-Yugoslav activists. Although graffiti are usually defined as ephemeral texts in public space, these writings survived for almost 80 years and outlived the 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 remnants from the past, or can they be conceived as specific forms of historical-political texts, “open-air” archives, and forms of cultural (counter-)memory? The presentation will seek to contextualize the graffiti, and analyse and interpret their meanings drawing on empirical data, examples, and experiences developed during the visual-ethnographic fieldwork in Istria.

Eric Ušič, a PhD student of the Balkan Studies program at the Faculty of Social Sciences in Ljubljana. Currently working on his doctoral thesis, researching (post-)World War II graffiti in Istria. He holds an MA degree in Cultural Studies, received at the Faculty of Philosophy in Rijeka, Croatia.

Vjeran Pavlaković, University of Rijeka

Graffitied Memoriscapes: The Muralization of Hooligans and the Homeland War

While the Croatian memoriscapescape is constantly changing with the addition of new monuments, memorial museums, and commemorative public spaces related to the Croatian War of Independence, or Homeland War (*Domovinski rat*, 1991–1995), there is a parallel memorialization emerging on walls and buildings across the country. Murals depicting iconic images, battles, units, and individual soldiers from the Homeland War are increasingly visible throughout Croatian cities and towns, often in the same style as graffiti celebrating local football clubs. While football Ultras had always been active in graffiti actions to demarcate territory and challenge rivals, in recent years this has shifted beyond tagging, vandalism, and the ubiquitous Vukovar street art into impressive murals that at times also function as semi-official sites of memory. This contribution represents initial attempts to map and categorize this relatively new form of memorialization of the conflicts in the 1990s, and offers comparisons to similar phenomenon in Northern Ireland, Poland, and other countries.

Vjeran Pavlaković is an associate professor at the Department of Cultural Studies at the University of Rijeka, Croatia. He received his PhD in History in 2005 from the University of Washington, and has published articles on cultural memory, transitional justice in the former Yugoslavia, and the Spanish

Civil War. Recent publications include *Framing the Nation and Collective Identity in Croatia* (Routledge, 2019), "The Controversial Commemoration: Transnational Approaches to Remembering Bleiburg," in *Politička misao* (2018), and *The Yugoslav Volunteers in the Spanish Civil War* (2016).

Organizing Committee:

Robert Bobnič, Jernej Kaluža, Maja Lazarova, Natalija Majsova, Muanis Sinanović, Peter Stanković, Ksenija Šabec, Jasmina Šepetavc, Lili Šturm, Mitja Velikonja.

**The event is co-funded by the Slovenian Research Agency – ARRS, as part of the basic research project J6-2582 "Slovenian Folk-Pop as Politics: Perceptions, Receptions, and Identities".*