



1838
Faculty of Philosophy
University of Belgrade



Ben-Gurion University
of the Negev



Center
Major: Visual Culture
Balkan Studies
Department of Arts

The Center for
Visual Culture of Balkans

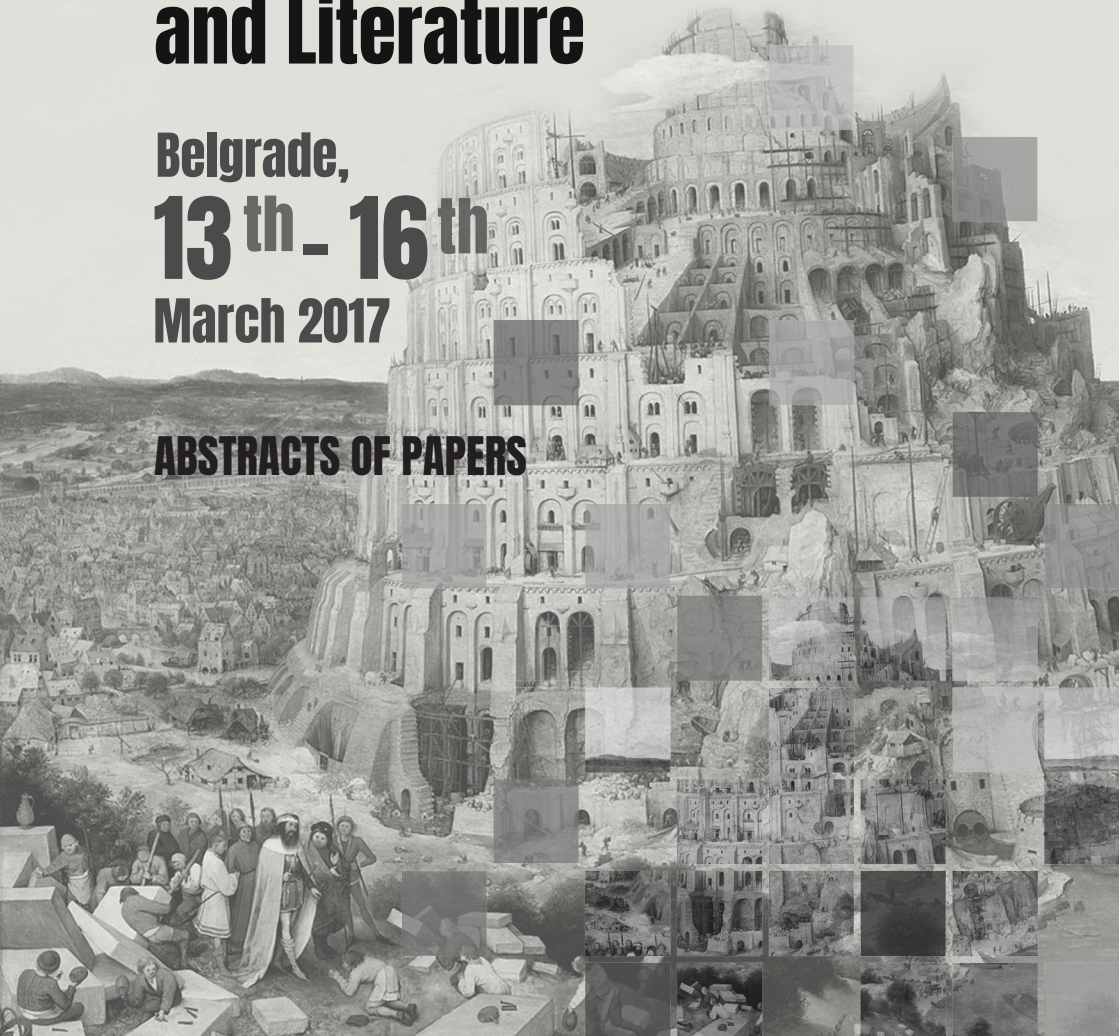


INTERNATIONAL CONFERENCE

Creating Memories in Early Modern and Modern Art and Literature

Belgrade,
13th - 16th
March 2017

ABSTRACTS OF PAPERS



INTERNATIONAL CONFERENCE
Creating Memories in Early Modern
and Modern Art and Literature

Belgrade,
13th-16th
March 2017

ABSTRACTS OF PAPERS

CONFERENCE SECRETARY
VUK DAUTOVIĆ

ORGANIZED BY

Faculty of Philosophy, University of Belgrade

Ben-Gurion University of the Negev
Moshe David Gaon Center for Ladino Culture

The Center for
Visual Culture of Balkans

Serbian Ethnological and Anthropological Society

Belgrade Jewish Community

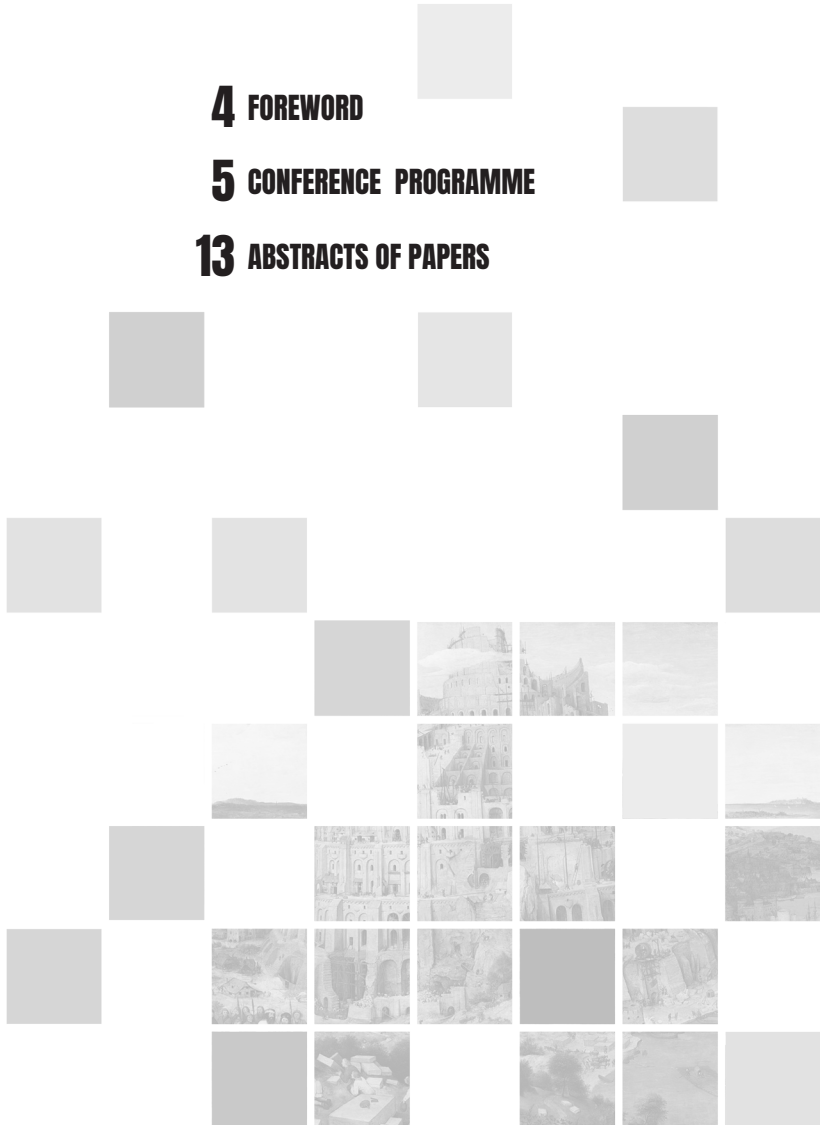
Belgrade 2017

CONTENT

4 FOREWORD

5 CONFERENCE PROGRAMME

13 ABSTRACTS OF PAPERS



FOREWORD

CREATING MEMORIES IN EARLY MODERN AND MODERN ART AND LITERATURE

Culture of remembrance is one of the central matters of our times, characterized by a wide range of memory-related phenomena, such as construction of artificial memories, mass media and production of mass memories or destruction of public memorials. Besides their obvious social and political importance, memories also pertain to the most intimate spheres of our individual lives and identities.

The creation of memories is connected with religious practice and memory building, *damnatio memoriae*, nation building, official commemorative practices, memorials, media, and gender.

The main aim of the conference is to understand the mechanisms and processes of the creation of memories in European and Middle Eastern cultures in early modern and modern art and literature, and to open new multidisciplinary perspective.

Academic Committee:

prof. dr Ellezer Papo, Ben Gurion University of Negev, Israel

prof. dr Nenad Makuljević, University of Belgrade, Serbia

prof. dr Jelena Erdeljan, University of Belgrade, Serbia

prof. dr Nataša Mišković, University of Basel, Switzerland

prof. dr Barbara Murovec, Franc Stele Institute of Art History / University of Maribor, Slovenia

prof. dr Jagoda Večerina, University of Zagreb, Croatia

CONFERENCE PROGRAMME

Monday, 13 March 2017

| | |
|----------------------|---|
| 08:30 - 09:00 | Registration |
| 09:00 - 09:30 | Opening Ceremony Prof. Jelena Erdeljan , University of Belgrade / Academic Committee Prof. Vojislav Jelić , Dean of the Faculty of Philosophy Her Excellency, Mrs. Alona Fisher Kamm , Ambassador of Israel in Serbia Dr. Eliezer Papo , Ben-Gurion University of the Negev / Academic Committee |

11:30 - 12:00 Coffee Break

Section I - Memory and Literature: Jewish Holidays and Liturgy

Chairperson: Nenad Makuljević

| | |
|----------------------|--|
| 10:00 - 10:30 | Tamar Alexander , Ben-Gurion University of the Negev "Ni Pesah sin masa ni ija sin kazar" - Traditional Memory and Jewish Culture: The Holiday Cycle in Sephardic Proverbs |
| 10:30 - 11:00 | Eliezer Papo , Ben-Gurion University of the Negev Object or Subject of History, Bosnian Jewish Elite Remembering the Purim of Sarajevo |
| 11:00 - 11:30 | Stevan Milovanović , University of Kragujevac Between the Hammer and the Anvil: The Belgrade Purim in the Context of Sephardic Tradition of Community Purims |

Section II - Holocaust: Memorial Practices

Chairperson: Jelena Erdeljan

| | |
|----------------------|--|
| 10:00 - 10:30 | Vinko Drača , University of Zagreb Writing the Trauma: Debates about the Holocaust |
| 10:30 - 11:00 | Aleksandra Ilijevski , University of Belgrade Architecture, Holocaust and Memory: The Page of Testimony for Miša Manojlović, Architect |
| 11:00 - 11:30 | Haris Dajč , University of Belgrade Staro Sajmište as a Site for the Holocaust Memorial |

11:30 - 12:00 Coffee Break

Section I - Memory and Literature: Theater and Music

Chairperson: Gila Hadar

| | |
|----------------------|--|
| 12:00 - 12:30 | Katja Šmid , Independent Researcher The Construction of Biblical Past in the Ladino Theater Play "Devora" (Vienna, 1921) by Shabbetay Djaen |
| 12:30 - 13:00 | Biljana Milanović , Institute of Musicology of the Serbian Academy of Sciences and Arts Staging the Culture of Remembrance in the Serbian National Opera at the Beginning of the Twentieth Century |
| 13:30 - 13:30 | Gordana Todorić , Associated Researcher, Moshe David Gaon Center Metalepsis – the figure of reception, Or Why We Should Not Forget Hinko Gottlieb`s One-act Play |
| 13:30 - 14:00 | Katarina Tomašević , Institute of Musicology of the Serbian Academy of Sciences and Arts Rediscovering Stanislav Vinaver's Musical Universe |

Section II - Holocaust: Balkans

Chairperson: Tamar Alexander

| | |
|----------------------|---|
| 12:00 - 12:30 | Krinka Vidaković-Petrov , University of Belgrade Representing the Holocaust: The Role of Memory in Literature |
| 12:30 - 13:00 | Davor Stipić , The Institute for Recent History of Serbia Jewish Community in Yugoslavia and Holocaust Memory 1945–1955 |
| 13:30 - 13:30 | Saša Brajović , University of Belgrade Fragments of Identity: Lujo Davičo and 'Lujo Davičo' |
| 13:30 - 14:00 | Yitzchak Kerem , The Hebrew University of Jerusalem Reconstructing Holocaust Memory in Greece |

14:00 - 15:30 Lunch

Section I - Memory and Literature: Autobiographies and Pseudobiographies

Chairperson: Eliezer Papo

| | |
|----------------------|---|
| 15:30 - 16:00 | David Rotman , Achva Academic College and Tel Aviv University Uriah Kfir , Ben-Gurion University of the Negev The Birth of a Hero: Synchronic and Diachronic Memories of Spanish Hebrew Poets |
| 16:00 - 16:30 | Pilar Romeu Ferré , Independent Researcher Balkan Memories: The Question of Sephardic Identity Throughout Memoirs and Autobiographical Novels |

| | |
|----------------------|--|
| 16:30 - 17:00 | Batya Shimony , Achva Academic College and Ben-Gurion University of the Negev Postmemory of the Shoah in Yossi Avni Levy's Literature |
| 17:00 - 17:30 | Gordana Gorunović , University of Belgrade Phenomenology of Native Autobiographic-Memoir Text – Interpretative Exercise of Schutzian Perspective |

Section III - Gender: Word and Image **Chairperson: Saša Brajović**

| | |
|----------------------|--|
| 15:30 - 16:00 | Gila Hadar , Ben Gurion University of the Negev A Sephardic Jewish Woman's Identity As Reflected in the Autobiography of Reina Cohen of Salonika |
| 16:00 - 16:30 | Irena Ćirović , University of Belgrade Gender, Memory and Image: Portraits of Women and Public Space in the 19th Century Serbian Culture |
| 16:30 - 17:00 | Jagoda Večerina , University of Zagreb Memory and Gender |

17:30 - 18:00 Coffee Break

Section I - Memory and Literature: Recollection and Visualization **Chairperson: Haris Dajić**

| | |
|----------------------|---|
| 18:00 - 18:30 | Peter Sh. Lehnardt , Ben-Gurion University of the Negev Old Nightmares in New Vessels – Recalling the Persecutions of the First Crusade in the Poetry of Haim Nahman Bialik and Uri Zvi Greenberg |
| 18:30 - 19:00 | Željko Jovanović , Independent Researcher Recalling the Past: Memory and Memorialization in the Works of Gina Camhy and Isak Papo from Bosnia |

Section III - Gender: Imagination and Documentation **Chairperson: Sofija Grandakovska**

| | |
|----------------------|---|
| 18:00 - 18:30 | Jeremy Howard , University of St. Andrews A Forgotten Distaff Side and More: Reflections on Fra Newbery's <i>Serbian Women</i> , Its Context and Associations. |
| 18:30 - 19:00 | Katarzyna Taczyńska , Adam Mickiewicz University in Poznań "Invisible testimonies" – the Memory of the Camps in the Photographs and Personal Documents by Żeni Lebl and Elvira Kohn |

| | |
|----------------------|--|
| 19:00 - 19:30 | Danijela Stefanović , University of Belgrade The European or Non-European Paradigm of the 'Oriental Heritage' in Serbian Culture – the Imaginations of 'Harem' |
|----------------------|--|

20:00 Promocija knjige (in Serbian)

Jagoda Večerina Tomaić: *Bohoreta – najstarija kći*

Moderator: Eliezer Papo

Promotor: Katja Šmid

Biblioteka grada Beograda

Tuesday, 14 March 2017

Section IV - Monuments: Written in Stone

Chairperson: Svetlana Smolčić Makuljević

| | |
|----------------------|--|
| 09:00 - 09:30 | Jelena Erdeljan , University of Belgrade A Place of Shared Memory: The Bašić Tower in the Old City of Ulcinj |
| 09:30 - 10:00 | Jakov Đorđević , University of Belgrade Hybrid Memory? Two Inscriptions from the Fourteenth-Century Balkans |
| 10:00 - 10:30 | Łukasz Byrski , Jagiellonian University in Cracow Understanding Tombstones: Stećak as an Inspiration in Early Modern and Modern Writings and Arts |
| 10:30 - 11:00 | Milica Rožman , University of Belgrade Funeral Monument of the Buli Family: Strategies of Representative and Private Remembrance |

Section V - Heritage: Theoretical Approach

Chairperson: Peter Sh. Lehnardt

| | |
|----------------------|--|
| 09:00 - 09:30 | Barbara Murovec , France Stele Institute of Art History Transfer of Cultural Heritage and its Role in Reshaping National Memory and Identity |
| 09:30 - 10:00 | Danijel Sinani , University of Belgrade What Do We Remember and What Are We Safeguarding? Folk Religion and Intangible Cultural Heritage |
| 10:00 - 10:30 | Nenad Makuljević , University of Belgrade Creation and Interpretation of Common Memories in the Balkans |

| | |
|----------------------|---|
| 10:30 - 11:00 | Vuk Dautović , University of Belgrade Belgrade Jews and the Medium of Photography: Community Transition and Its Private Public Memory |
|----------------------|---|

11:00 - 11:30 Coffee Break

Section IV - Monuments: Remembering Anti-Fascism

Chairperson: Krinka Vidaković-Petrov

| | |
|----------------------|--|
| 11:30 - 12:00 | Olga Manojlović Pintar , Institute for the Recent History of Serbia Remembering the International Brigades of the Spanish War (1936–1939) and The De/Construction of the International Solidarity Idea |
| 12:00 - 12:30 | Angelina Banković , Belgrade City Museum Erection and Displacement of Monuments to Red Army Soldiers in Belgrade. Construction of Memory and Construction of Oblivion |
| 12:30 - 13:00 | Mitričević Filip and Popović Andrija , Neglect and Devastation of the Fruška Gora Monument Dedicated to Antifascist Struggle As a Reflection of a Fading Memory, a Case Study |

Section VI - Nation Building: Serbia

Chairperson: Jeremy Howard

| | |
|----------------------|---|
| 11:30 - 12:00 | Ana Kostić Đekić , University in Belgrade Memorial Churches of Prince Milos Obrenović and Memory Building on the Obrenović Dynasty |
| 12:00 - 12:30 | Ivan Stevović , University of Belgrade On Art, Memory and the Restoration of the State: Aron Dobrivojević, Ibrahim Mulametović and Gerasim, Bishop of Šabac |
| 12:30 - 13:00 | Aleksandar Ignjatović , University of Belgrade Architectural Metamorphoses of National Memory: “Lazarica” in Dalmatian Kosovo, 1889–1939 |

13:00 - 14:30 Lunch

Section IV - Monuments: Politics of Memory

Chairman: David Rotman

| | |
|----------------------|---|
| 14:30 - 15:00 | Aleksandar Kadrijević , University of Belgrade The Cult of Atatürk's Personality in the Visual Arts of the Early Turkish Republic (1923–1941) |
|----------------------|---|

| | |
|----------------------|---|
| 15:00 - 15:30 | Svitlana Osipchuk , National Technical University of Ukraine Bykivnya: Memory of Political Repressions |
| 15:30 - 16:00 | Milica Božić Marojević , University of Belgrade Anti-Monumentalism As a Method for Memorialization of Wartime Legacy |
| 16:00 - 16:30 | Isidora Stanković , University Paris 1 Panthéon-Sorbonne & University of Belgrade The Marais District in Paris as the Framework of Jewish Communities' Memory |

Section VI - Nation Building: Construction of Identity

Chairperson: Ana Kostić Đekić

| | |
|----------------------|---|
| 14:30 - 15:00 | Vera Goševa , Institute of National History, Skopje The Memory of the Ilinden Uprising in the Interwar Period |
| 15:00 - 15:30 | Silvana S. Čupovska , Institute of National History, Skopje Macedonian Diaspora and Celebration of the Religious Holidays |
| 15:30 - 16:00 | Tijana Zebić , University of Belgrade Places of Memories: Public Venues, Monuments and Buildings in the Town of Pirot |
| 16:00 - 16:30 | Naomi Kojen , Independent Researcher How Holocaust remembrance shapes contemporary Jewish identity: new possibilities of interpretation in Yael Bartana's <i>And Europe Will Be Stunned</i> |

16:30 - 17:00 Coffee Break

Section VII - Image of the Other: Processes of Stereotyping

Chairperson: Pilar Romeu Ferré

| | |
|----------------------|---|
| 17:00 - 17:30 | Jovana Tešić , Independent Researcher The Religious "Other" in Felix Fabri's <i>Evagatorium in Terrae Sanctae, Arabiae et Egypti Peregrinationem</i> |
| 17:30 - 18:00 | Sofija Grandakovska , Singidunum University Mirroring the Chifut, Looking at the Jew |
| 18:00 - 18:30 | Ana Pavlović Ćirić , Independent Researcher We, the Philo-Semites: Contemporary Serbo-Croat Functionalization of Jews |
| 18:30 - 19:00 | Radosav Mikić , University of Belgrade Attitudes towards Israel as a Factor in Turkish Policies During the Reign of the AK Party – Reflections on Mass Communication and Its Influence on Public Perception |

Section VIII - Jewish Presence: Yugoslavian Context
Chairperson: Uriah Kfir

| | |
|----------------------|---|
| 17:00 - 17:30 | Milena Jokanović , University of Belgrade <i>Caftanism, not the Oblivion</i> |
| 17:30 - 18:00 | Danka Špehar , Independent Researcher The Jewish Cemetery in Pančevo |
| 18:00 - 18:30 | Maja Kaninska , Religiology Research Center, Belgrade The Jewish Press and Testimony about the Function of the Media and the Memory of Religious Life over the Period of Socialist Yugoslavia |

20:00

Bestowing Ceremony of the Order

*Kavalyero del Ladino al Nombre del Don Yitzhak Navon
the Fifth President of the State of Israel
and the First President of the National Authority for Ladino Culture*
Conducted by **Erez Navon**

and followed by a banquet
Svečana sala Jevrejske Opštine Beograd, Ulica Kralja Petra 71a
Opening speech: **Erez Navon**

Wednesday, 15 March 2017

Section IX - Sacred Memory: Topoi and Rituals
Chairperson: Katja Šmid

| | |
|----------------------|--|
| 09:00 - 09:30 | Svetlana Smolčić Makuljević , Metropolitan University Topography of Memory: Treskavac Monastery |
| 09:30 - 10:00 | Marko Katić , University of Belgrade <i>Proskynetaria</i> of Jerusalem and Memory: Pilgrimage and Second Coming of Christ |
| 10:00 - 10:30 | Antonina Kizlova , National Technical University of Ukraine «KPI» Votive Art and Craft Pieces in a Long Memoir about Donators of the Kyiv Dormition Caves Lavra (Late 18 th – Early 20 th Cent.) |

| | |
|----------------------|--|
| 10:30 - 11:00 | Draginja Maskarell , Museum of Applied Art, Belgrade Nūptae Mercatorum et Nautarum Deiparae Virgini – Women's Wedding Clothes as Votive Offerings in Early Modern Bay of Kotor |
| 11:00 - 11:30 | Milena Ulčar , University of Belgrade, Composite Bodies - Fluid Memory: Refashioning the Reliquaries in the Early Modern Bay of Kotor |

11:30 - 14:00 Lunch

Section X - Film and Memory

Chairperson: Vuk Dautović

Nataša Mišković, University of Basel

Lordan Zafranović, Movie Director

| | |
|----------------------|--|
| 14:00 - 17:00 | Projection of the Movie Decline of the Century: The Testament of L. Z. |
|----------------------|--|

17:00 - 17:30 Coffee Break

| | |
|----------------------|-------------------------|
| 17:30 - 18:30 | Panel Discussion |
|----------------------|-------------------------|

18:30 Closing Remarks

Thursday, 16 March 2017

Excursion

Belgrade - Les Lieux de Mémoire

ABSTRACTS OF PAPERS



**“Ni Pesah sin masa ni ija sin kazar”
(no Passover without Matza (unleavened bread) no daughter
without marriage).**

**Traditional Memory and Jewish Culture: The Holiday Cycle in
Sephardic Proverbs**

In this paper I will examine the role of Sephardic proverbs dealing with the holiday cycle as one of the tools which builds the group memory, as part of a nation.

The folklore of the holidays, is neither fixed nor written: it belongs to the “traditional memory”. The uniqueness of the proverbs is that they are especially concise genre and are thus even less obliged to history than the stories.

Each proverb expresses simultaneously at least three voices: the voice of the individual who re-creates the proverb in the new situational context; the voice of the group, expressed by its unique characteristics (such as language, customs and social norms) and the voice of the normative collective memory.

This paper is based on 25,000 Judeo-Spanish proverbs, of which 300 deal with the holiday cycle.

Each proverb expresses the “truth” of the user at a certain moment, even if this truth is not itself verbalized or contradicts historical facts. It is different from other uses by the individual in other proverbs, and not always identified with the normative voice of the group and the culture. Traditional memory, as a part of collective memory may complete and overlap it, but may also contradict it. In that sense, each proverb has its own truth, for its own user.

Memory and memorials Erection and displacement of monuments to Red Army Soldiers in Belgrade. Construction of memory and construction of oblivion

Since the liberation of Belgrade in the World War Second, on the 20th of October 1944, until the beginning of November same year, fifty monuments to Red Army soldiers have been erected on the territory of the city and its outskirts. These monuments were dedicated to soldiers who died during the battle for liberation of Belgrade. It was planned for fifty two more monuments to be completed until the 10th of December same year. However, after the Resolution of Informbiro, in 1948, and separation between Federal People's Republic of Yugoslavia and Soviet Union, these monuments were displaced in the same manner and promptness that they were erected. In this paper, this example, as well as memory studies and culture of remembrance theories were used for analyzing why and how some memorials are losing their importance and how formation or disappearance of cultural heritage is influenced by external influences.

Anti-monumentalism as a method for memorialization of wartime legacy

During the nineties, the wars in the former Yugoslavia have greatly influenced both urban landscape and cultural heritage. Many monuments have been damaged, a large number of them disappeared without a trace and new places of contested memories have been created.

One of the leading tendencies on our “European road” considers dealing with that turbulent past and establishing the regional dialogue on reconciliation. Among other things, it means that we have to figure out how to memorialize that dissonant heritage, created during the armed conflicts. But the problem is - how. Should we “celebrate” it at all, since we are aware that these wars did not only have a “liberation” aspect, but were also full of killing and cruel torturing of innocent, civilian people mainly because of their religious beliefs and ethnicity? How to present and interpret it, what is the right measure and where are the boundaries of good taste?

From the equestrian statues, over the soldier figures and statues of unknown heroes, through memorial centers to the contemporary anti-monumentalism practices, every period in history has its dominant tendency in preserving remembrance. Through examination of the existing counter-monuments and their impact on memory work, this paper attempts to reveal should we think about them as a medium for representing unwanted heritage, as an educational tool and as an encouragement for bringing together former enemies.

Fragments of Identity: Lujo Davičo and „Lujo Davičo“

The name of Lujo Davičo, like practically no other name of any Jew who perished in World War II, is present in the life of Belgrade as in practically no other European capital. The first and most important ballet school in ex-Yugoslavia, now in Serbia, is named after him. However, the persona, life and death of Lujo Davičo have only very seldom been the subject of attention (always in passing) and have practically remained unknown. In contrast to the abundance of information one can obtain about the school „Lujo Davičo“, those on Lujo Davičo himself are limited, in any of the media, to just four or five sentences. It is the intention of this text to bring a change to that. The initiative for the writing of this text is very personal: as a child in occupied Nikšić (Montenegro), my mother remembers the last months of life and the death of Lujo Davičo, and has continually been speaking to me about him. Over the decades, I have collected data on the family, education and ballet career of Lujo Davičo. From talks with Montenegrin partisans, as well as from reading partisan and Italian documents, I have gathered further information about Lujo Davičo in Montenegro in 1942. Thus, I have put together the fragments of identity of this exceptional, talented and brave man, whose death, although as part of the partisan movement of resistance (i.e. the Popular Liberation Struggle), must be understood primarily in the context of the Holocaust.

Understanding Tombstones: Stećak as an Inspiration in Early Modern and Modern Writings and Arts

Monumental Balkan tombstones were inspiration for many writers and artists in Early Modern and Modern Ages such as author Mak Dizdar (1917–1971) or sculptor Adis Elias Fejzić – Addis (b. 1969) to give an example. However more interesting in this matter is how stećci were understood by each of them in the given time period. In my paper I intend to trace selected examples of these instances and explain how inspiration is close to the Medieval original. It is also important to see how the monuments were interpreted in the course of time acknowledging the fact that in modern times stećak became part of new identity for Bosnian nationality appearing even on banknotes of most denominations that are in print since 1998.

MACEDONIA DIASPORA AND CELEBRATION OF THE RELIGIOUS HOLIDAYS

Macedonians moved beyond the borders of their homeland not forgotten the old traditions. From constructed of churches and parishes councils in then now exist abroad have the names of the famous Orthodox saints. Macedonian church holidays St. Nicholas, Ilinden, St. Dimitri, Easter and other continuously celebrated every year in their municipality and church.

Macedonian emigration in the Diaspora and cultivate cult to Slavic Enlighteners Cyril and Method. At the beginning of the immigration Macedonians began with establishment of the Macedonian churches and the Orthodox church councils who dedicated to Slavic Enlighteners. Many of them are built in Australia, North America and Europe, which are under the Diocese the Australian-New Zealand, American-Canadian, and European Macedonian eparchy. With the celebration of religious holidays Macedonians transmitted traditions which for centuries had been infiltrated by many generations.

According to some recent statistics, up to this point in the world live sizable Macedonian emigration from which only in North America and Australia has more than 400,000, of which 70% are organized in parishes councils.

Gender, Memory and Image: Portraits of Women and Public Space in the 19th Century Serbian Culture

The art of the portrait flourished in the 19th century together with other aspects of the emerging Serbian bourgeois culture. Intended for the display in private sphere, portrait also gained public use as part of the galleries of various institutions. In the 19th century, first founded Serbian galleries of portraits were within the court and the institutions such as National Museum and Matica srpska. The structure of those galleries was mainly determined by the national heroic narrative, with the portraits selected on the basis of the national significance of the sitters in order to be publicly commemorated. In this paper it is my intention to examine portraits of women in the public galleries, by determinizing the relation of the female portraits in public and the gender norms of the time. The coherence of portraits public presence and the female agency will be also examined, especially considering the women's participation in the public sphere and its limitation during the 19th century.

Belgrade Jews and the medium of photography: *community transition and its private public memory*

The creation of photography as the new medium during the mid-XIX century and its rapid development provided Jews with the ability to accept the new form of personal and public representation, but also the ability of communicating through this medium. The new form of pictorial representation was problematic from the aspect of tradition, primarily due to the ban on creating images as such, while at the same time it was also understood as a challenge to personal modesty as a desirable public virtue. Photography was a powerful tool of the anti-Semitic propaganda which used it to disseminate stereotypes about “a dangerous racial type”. Despite this kind of a reception, a vast number of photographs, private, family and public, ceremonial ones, can be distinguished which memorized the life of the Jewish community and individuals in Belgrade.

The presence of Jews in Belgrade was previously noted by numerous pieces of travel literature and also by engravings and paintings, however, the thing that conveys moments of community's existence trapped in time in almost a documentary way were photographs created out of the need of community itself, and of its members. The observed photographs are a reflection of changes through which the community and its members went, gradually replacing one way of living and organization, more Ottoman in its character, with a new civil one, modeled after Central Europe. The photographs where the community is gathered show a gradual maturing and social shaping of its institutions which took their final shape in the interwar period. The varied photographic material is a testimony of the life of Jewish community in Belgrade and the process of its integration and emancipation, recorded from the second half of XIX century until the tragedy of the Holocaust. The advantages of photography as a modern medium and its ability to memorize a moment in time were placed before traditional beliefs which in turn made the emancipation more obvious.

Staro Sajmište as a site of the Holocaust Memorial

In spite of the important place that it occupies in the history of the Holocaust, in the post war era Staro Sajmište was rarely recognized as a site of Holocaust remembrance. Even now, there is a strong tendency to frame Sajmište as the larger Memorial to all Sajmište victims that doesn't differentiate between various groups that were killed there. In socialist Yugoslavia, the suffering of Jews tended to be interpreted as a manifestation of the broader 'reign of terror' institutionalized by the Nazis against the civilian population. An important aspect for understanding the past, present and the future of the Sajmište is the legacy of the Yugoslav wars where all the sides active in the war still want to portray themselves as the main victims. This could jeopardize the recognition of Sajmište as the site of the Holocaust remembrance. This paper will focus on the attitude of the City and State institutions towards Sajmište since the collapse of Yugoslavia. It will also make comparisons between the process of Sajmište and the rehabilitation of quisling prime minister Milan Nedic. The paper will stress the importance of securing separate Holocaust memorial independently governed and its connection to the identity of the Jewish community of both Belgrade and Serbia.

Hybrid Memory? Two Inscriptions from the Fourteenth-century Balkans

Understanding remembrance as a call to pray for someone's salvation is deeply-rooted in Christianity and represents one of the crucial and the most basic concepts that inspired numerous religious practices, especially in more traditional cultures and communities. However, this idea, although well-recognized, is often overlooked and omitted from deeper considerations because of its seeming simplicity and clarity. And yet what would happen if we placed the need for prayer at the very foundation of our research and treated other ideas surrounding memory as subordinated to it or springing from it as mechanisms of its own reinforcement? This approach will be employed in the proposed paper by focusing on the two fourteenth-century inscriptions from the Balkans. One belongs to the tomb of Ostoja Rajaković and the other is from Dečani Monastery curved above the south portal of the church. They are particularly interesting because while both belong to the orthodox context, the first one uses the characteristic western formulation in order to *perform* memory, and the second cherishes the name of an architect who happened to be a Franciscan. Arguing that these inscriptions were conceived to insure salvation of the respective men, the aim of this paper is to problematize their commemorative nature. Or, to put it differently, did Ostoja Rajaković and Fra Vita perceived their inscriptions as belonging to the confessional contexts different from their own and is there such a thing as hybrid memory?

Writing the Trauma: Debates about the Holocaust

According to the contemporary trauma studies, one of the crucial characteristics of the traumatic experience is that such experience is inarticulable in a sense that the victim cannot fully communicate the extent of emotions related to the traumatic event. This notion explains one of the key problems with Holocaust research: European culture, flamboyantly called “the Gutenberg Galaxy” by the 1960s media theorist Marshall McLuhan, is founded within the clear rationality of the technologically produced text, lacking the capacity to explain the horror of the technologized and rationalized society combined with irrational and purely autotelic violence of the genocide.

In my work I will try to differentiate three main problems with contemporary historical treatment of the Holocaust: position of the victim’s narrative, burdened with abovementioned inability to articulate the extent of the horror, the position of the witness narrative, that is anchored somewhere between denial of culpability and guilt, and the position of European notion of history as a seemingly coherent narrative of progress that had lost its coherence by the horrors of Auschwitz and Treblinka. In the end I will try to show what can historians learn from writers of literary fiction when it comes to writing trauma narratives.

A Place of Shared Memory: The Balšić Tower in the Old City of Ulcinj

The old city of Ulcinj, a prominent settlement and urban center on the southeastern littoral of the Adriatic dating back to antiquity, has been the home of many important personages throughout its long existence. This text will focus on two of its inhabitants who actually shared the very same residential quarters although in two different centuries and as part of two different state and religious identities, displaying, thus, the diversity of cultural and religious identities but shared memories in Ulcinj and the broader area of the Balkans. The first was Jelena Lazarević Balšić, daughter of Serbian prince Lazar Hrebeljanović and wife of Đurađ II Stracimirović Balšić, ruler of Zeta. At the close of the XIV and the beginning of the XV century, until 1411, she resided in and ruled from Ulcinj on behalf of her son Balša III. As her residence and her endowment, the Balšić tower in the Old City of Ulcinj is a place of memory of her identity as Serbian noble woman and ruler, deftly handling questions of diplomacy and positioning her lands between the superpowers of the day, Venice and the Ottomans. More than two centuries later, under Ottoman rule, the very same place and residential space once occupied by Jelena Balšić became the final residence of Shabbetai Sevi, in the last phase of his life, following his conversion and ultimately exile in 1673 and until his death in that city in 1676 in which he served as *dizdar* of the Ulcinj (Ulkum in Turkish) port. This text will examine this space of shared and inter-religious memory in view of its visual culture and its potential today in interfaith dialogue in the region.

Phenomenology of native autobiographic-memoir text - interpretative exercise of Schutzian perspective

If it is true, as said by the social anthropologist David Zeitlyn, that social historians are only since recently striving to write life histories of “ordinary people”, then it is also true that such ordinary individuals or laypersons are one step ahead of them in this effort or even stirring them, people who due to their personal reasons and needs decided to “write” their own lives. Subject to this experiment is a case of this kind, a lifetime history testimony of an older Montenegrin woman from the Bay of Kotor (a laic text-document of a female “local master”). The objective is to perceive, on this concrete example, how the author of this non-intentional ethnobiography, as the narrative subject, places herself in her social-cultural world and locates the stage of actions, moving from her biographic situation and using the repertoire of available knowledge. That *Here* of the subject is defined by the place of her residence (Orahovac, municipality of Kotor) and affiliation with the local community; in brief, that is her “world of life and labour”. The subjective Now from which she talks about her “life in the past”, growing up during World War II, social changes and routine of the everyday life in times of socialist transition, has been defined both by her personal and historic time: April 1st 1999, a week after the family celebration of her 70th birthday and the beginning of the NATO bombing of the Federal Republic of Yugoslavia.

THE MEMORY OF THE ILINDEN UPRISING IN THE INTERWAR PERIOD

The aim of this paper is to consider how celebrated anniversaries of the Ilinden Uprising were in the specified period, mainly among the Macedonian emigration in Bulgaria. Based on the archival documents and information from the newspapers of the Macedonian emigrants in Bulgaria we make an attempt to point out that emigrants were conducted a number of the commemorative practices on their own initiative. Besides memorial services in the churches for the souls of those which were killed in the Uprising and generally in the whole Macedonian revolutionary struggle, there were conducted visits to the cemeteries, regularly were held gatherings with literature and artistic events in which were sang Macedonian songs and played folk dances. Massiveness of these celebrations in certain years was extremely large. However, into the largest number of years of state government was forbade organizing the anniversary celebration of the Uprising and allowed only memorial services in the churches.

The beginning of the Second World War contributed to a change of state policy in relation to the Uprising. The conclusion that this event can be used in the new political circumstances affected those anniversaries since 1939 ceased to be banned.

Mirroring the Chifut, Looking at the Jew

The focal point of interest of my presentation is the figure of the Jew, mutated into Chifut, by way of the example of the literary work by Kiril Pejčinović (1771 – 1845), particularly in his books *Mirror* [Огледало, 1816] and *Solace of the sinner* [Утешение грешним, 1840], that belong to the period of the Enlightenment in the Macedonian literature. According to its development, the Macedonian literature holds a non-typical position, and proves as irreducible within the ongoing general frames of any characteristic modern literary trend or style. However, the figure of the Jew as Chifut — as sinful, rusty, wickedness or viciousness — presents the very common place regarding the gradation of the concept for: blood and flesh into the concept of: body and violence, into a bloodhound, at both practical and discursive levels in the modern times. Therefore, the notion of the Chifut is neither a simple act of the resemantization of the notion of the Jew in the literary language belonging to the Macedonian literature. Nor its signifying practices could be marked as a novel invention of the modernity. Chifut is the Jew, the very place of the more genealogical and less analogous reading of the convertible, seemingly secular, yet decidedly modern term — race, the term-generator of many modern *-isms*, and unquestionably, the leading in our knowledge, the unprecedented event of: the Shoah.

A Sephardic Jewish Woman Identity As reflected in the Autobiography of Reina Cohen of Salonika

The widespread view is that because Sephardic women in the Lands of Islam were barred from the study of religious texts and general education and were relegated to the social, educational and economic margins of life, most of the women did not know how to read and write and therefore they were not writers. From a brief survey of the writings of Sephardic Jewish women Under Islam in the 19-20th century, and the limited amount of research dealing with women writers, it appears that we do not know the extent of the phenomenon of women writers mainly because most of the books were not printed, some were consumed in the fire that engulfed the Jewish people during the Second World War while others have been waiting in the depths of libraries around the world for the researcher to discover them, such as the autobiography of Reina Cohen of Salonika, 400 pages of closely handwritten *Solitreo* script in Judeo Spanish (Ladino).

In this lecture I seek to contextualize her autobiography and work within Jewish and Ottoman politics (the Young Turk revolution, Zionism and her views and concepts on Napoleon, Alexander the Great and the role of the religious and the rabbinical institution in the modern era. Reina Cohen also published in Salonika three books in Ladino. *Las Muchachas Modernos* (1899), *Por Los Modernos* (1900), *A Commentary on the Book of Daniel* (1901). She also published poetry and articles dealing with exile, redemption, Messianism, and national revival in the journals: "El Progreso de Viena", "La Vara" (Cairo) and "Ha-Shofar" (Plovdiv).

Howard Jeremy

jch2@st-andrews.ac.uk

A Forgotten Distaff Side and More: Reflections on Fra Newbery's *Serbian Women*, its context and associations.

In the collection of the McManus Art Gallery and Museum of Dundee, Scotland, is an undated oil painting by Fra Newbery, the artist who, as director of the Glasgow School of Art from 1885 to 1917, transformed the institution into a leading centre of modern design. Entitled *Serbian Women* it features two young women in folk dress seated on a bench. One twists fibre, the other knits. For all its being on display, its obvious subject matter and figurative style, the painting is a mystery. Public might notice it in its quiet corner, but, despite having belonged to Dundee City Council for almost seventy years, it remains neglected by critics and academics alike. This paper questions the reasons for such art historical amnesia and sees it as symptomatic of wider issues concerning the manipulation of cultural memory. In so doing it places both the ignoring and present reading of *Serbian Women* in context.

Architectural Metamorphoses of National Memory: “Lazarica” in Dalmatian Kosovo, 1889-1939

A small lowland region near Knin in today's Croatia, widely known as Dalmatian Kosovo, is an intriguing topos of national memory that referred to both Serbs and Croats who have lived there for many centuries. Their memories and identities symbolically met and collided both in the very designation of the topos—related to Kosovo Battle of 1389 fought between medieval Serbia and the Ottoman Empire—and in the region's architectural heritage. In 1889, on the occasion of celebrating the 500th anniversary of the Kosovo Battle (Vidovdan), the local Serbian Orthodox community of Habsburg Dalmatia built a church dedicated to Saint Lazar, a sanctified Serbian prince who had lost his life in the battle. While the church's basilical structure, stone masonry, as well as a prominent bell cote corresponded to local architectural tradition equally shared by the Catholics and Orthodox, its memorial function, centred around Vidovdan, was predominantly related to Serbs. Nevertheless, in succeeding decades this myth was transformed into a narrative of the Serbian-Croatian unity, which reached its peak during the Vidovdan celebrations between 1908 and 1914. When in 1935 the church's bell cote was replaced by a new, “Serbo-Byzantine” bell tower, this was not merely an architectural manifestation of a newly invigorated, exclusively Serbian memory of Vidovdan, but also a vivid mark of a new political order in the Kingdom of Yugoslavia. Apart from the novelty of “Serbo-Byzantine” references, the new structure referred to an ongoing scholarly reinterpretation of local architectural heritage (for example, of nearby Biskupija and Vrelo Cetine), employing its imagery that had been considered genuinely Croatian. The transformed architecture of the “Dalmatian Lazarica” simultaneously re-Serbianized the memory of Vidovdan and nationalized both the history and identity of Dalmatian Kosovo on the eve of its inclusion into the Banovina of Croatia in 1939.

Architecture, Holocaust and Memory: The Page of Testimony for Miša Manojlović, Architect

Architect Miša Manojlović (1901–41, Belgrade) born into a family of Sephardic Jews, was Serbian architect who was well known during 1930s for his innovative designs based on New Objectivity and Bauhaus style. He participated in architectural design competitions and exhibitions, created partnership with architect Isak Azriel (1903–?, b. Belgrade, d. Israel after 1949) that led to public, and many private residential buildings commissions, mostly for members of the Jewish community. However, his Modernist style with functional interior layouts and unornamented façade design often provoked a strong criticism from the members of Serbian architectural profession. During the war some of his buildings were destroyed, and Manojlović slowly became forgotten by his former colleagues. This phenomena of short life span of social memory regarding an architect who was a contemporary appears to be without parallel in Serbian historiography. Based in primary archival documents, including Yad Vashem Pages of Testimony, the paper will present research findings regarding Manojlović's biography, and his work. Also will shed light on individual lives and identities of his family members: wife Katarina (Keti) Manojlović, their daughters Ruth and Vera, also Miša's parents Regina and Jakov Manojlović and Katarina's parents Josefine and Maks Menahem de Majo, who were also among Holocaust victims.

Modern Artist as Memory Preserver

Cabinets of wonders, those magnificent collections of different curious objects, natural species, man-made artifacts, machines and literature characteristic for the Renaissance and Baroque Europe are thought to be predecessors of the modern museums. Things which were gathered in various vitrines, cabinet-shranks and boxes tended to represent the microcosms, to be tridimensional encyclopedias of the whole world or at least of the world seen from the perspective of the creator of the collection. Being almost forgotten in the 18th and 19th century, cabinets of wonders became an inspiration and a medium for expression for modern artists. Aware of the initial meanings of *Wunderkammern*, but collecting various every-day life objects, photos and documents which artists often find on the flea markets where these representations of modern life are left to oblivion, artist have created their own memory containers – collages, ready mades and boxes looking deliberately as a cabinet of wonder. In this research, I will concentrate on the artist as the one who preserves memories through his own works and study the 42nd Venice Biennial Contemporary Art Exhibition (1986) with a segment named “Wunderkammer” where museologist, Adalgisa Lugli has confronted the historical cabinet of wonder with the modern art works.

Recalling the Past: Memory and Memorialisation in the Works of Gina Camhy and Isak Papo from Bosnia

In this paper I aim at examining the works of two Sephardic authors, Gina Camhy (1909–1990) and Isak Papo (1912–1996), and discuss the extent to which their gender conditioned the choice of topics for their literary work. The works of these two authors, both originally from Bosnia, exemplify acts of memorialisation and, thus, fit perfectly within the mainstream of literature written both by the Sephardic and Ashkenazi Jews in the aftermath of WWII. However, the topics of their work differ considerably. Camhy's writing reflects a female point of view and deals with topics which within the Sephardic tradition and patriarchy were typically related to women, such as taking care of the children and the home, cooking, celebrating Jewish holy days, the preparation of the marriage trousseau, popular medicine and beliefs.

Papo's main memories, by contrast, focus on describing members of his community, recalling his hometown, Sarajevo, the way it used to be, or rewriting folk tales that he learned while growing up. I intend to place the works of these two authors within the broader Sephardic context to show that this difference in topics as a result of the division between the male and female realm goes beyond the examples of these two authors.

The cult of Atatürk's personality in the visual arts of early Turkish Republic (1923-1941)

In parallel with the radical social reforms in the early period of the Turkish Republic, founded in 1923, went a process of modernization of its visual arts, crucially supported by invited foreign artists. But most of them had been involved in developing of visual cult of Atatürk's personality, directly required by mighty president and his political followers. Public figural sculpting monuments, busts and plaques, painted portraits, framed photographs and architectural complexes that were made in Atatürk's honour can be thematically divided into those with a liberating-revolutionary symbolism (Atatürk, the soldier), and others which depicted him as a peace-making reformer (Atatürk, the statesman). Both types were developed in parallel in the visual culture of a secular republic, serving the proclaimed emancipational and, to a great extent, ideologized social causes. The process of heroisation of Atatürk's personality, even during his life, resulted in a plethora of representative sculptor monuments with accompanying architectural-urbanistic arrangements. After his death, on 10 November 1938 it culminated in the bare monumentalism of the Ankara mausoleum "Anitkabir" (1941–1953).

Jewish press and testimony about the function of the media and the memory of religious life over the period of socialist Yugoslavia

In this paper we will deal with the Jewish press in the historical context of religious life of the Jewish community during the SFR Yugoslavia. The work covers the period between the fifties of the twentieth century to the dissolution of Yugoslavia.

PROSKYNETARIA OF JERUSALEM AND MEMORY: PILGRIMAGE AND SECOND COMING OF CHRIST

This paper discusses several phenomena related to the pilgrimage to the Holy Land, a place of ultimate importance in abrahamic religions. Special emphasis is placed on the Orthodox Christians in the Ottoman Empire. In this regard, there evolved different beliefs and visual representations, out of which two are highlighted here. The first one was that the Second coming of Christ, described in the Apocalypse of John, will happen on the on the Mount of Olives, and the other one were painted *proskynetaria*. These icons were purchased in Jerusalem as a memory for Orthodox pilgrims. Places consecrated by the events that were described in the Bible were shown. Pilgrims have left written testimonies that the various details of the Last Judgment are linked to the Mount of Olives and to other places in Jerusalem. Proskynetaria always included representation of the Last Judgment. Independent icons and engravings of the Last Judgement that were brought from pilgrimage are also known. The relationship between the aforementioned representations and beliefs is studied, and it is explored unusual placement of the eschatological traditions (future) in the context of the memorial culture (past).

Kerem Yitzchak

ykeremster@gmail.com

“Reconstructing Holocaust Memory in Greece”

In Greece, after WWII, commemoration of Greek Jewry in the Holocaust, was closely linked to Jewish rescue by the Communist-leaning ELAS-EAM resistance movement, and considered taboo in the framework of the Cold War. When in 1982 Greek Premier Andreas Papandreou legalized the status of the former Communist partisans, official Greek state recognition of Jewish victimization in Holocaust began first in annual commemoration ceremonies and then in the erection of local memorials beginning in the 1990s and early 2000s. Since the early 2000s, many of the memorials in Thessaloniki, Athens, Larissa, Rhodes, and elsewhere were defaced by neo-Nazi elements and others. While Greek society stresses the role of rescue, which was very active in southern Greece in 1943 once the Italian occupation was replaced by cruel German reign, the Holocaust memorials reinforce the main theme of Jewish annihilation and the Greek (Orthodox) bystander, enmity, and limited role of protest and resistance.

Votive Art and Craft Pieces in a Long Memory about Donators of Kyiv Dormition Caves Lavra (Late 18th - Early 20th Ct.)

This work deals with a problem of maintaining memory about donators by means of decorative and applied arts brought as the votives into one of the main religious centres in Orthodox Eastern Europe. Thousands of people from different backgrounds bestowed not only custom-made jewellery shrines, reliquaries icing frames and diadems, luxuriously embroidered covers and vestments for holy relics, but also small golden or silver human limbs and various fine jewellery. These things reception and taking in books are analysed within the context of Church and secular commemoration of donators in convential routine. The memorial inscriptions on the votives are studied. Perception of the art objects given by unnamed benefactors is investigated. A task to examine the role of written and oral explanations about the donors for prayers is an important part of this paper. The author made a conclusion that the votive art pieces brought to Lavra amounted to much as nonverbal reminders about the acts of sacred objects veneration. Some of these things were also valued as monuments of antiquity and of imperial glory. These conclusions are explained.

Kojen Naomi

naomik.311@gmail.com

How Holocaust remembrance shapes contemporary Jewish identity: new possibilities of interpretation in Yael Bartana's *And Europe Will Be Stunned*

Artists and writers have a unique role in cultural remembrance. Through their work, they have the ability to provide critical points of view, challenge dominant and established narratives, and point out new possibilities of interpreting social and collective memories. These individual perspectives might not reflect mainstream consensus, but they illustrate a plurality of experiences, often underrepresented or overlooked.

At the 2011 Venice Biennale, the Polish Pavilion was for the first time represented by a non-Polish artist, the Israeli Yael Bartana. The artist presented a trilogy of video installations, *And Europe Will Be Stunned*. The trilogy introduces a fictional movement calling for a Jewish Renaissance in Poland, inviting Jews to return to their Polish homeland and rebuild the communities which perished during the Holocaust. The imaginary concept of a Jewish Renaissance in Poland evokes a discussion about a shared historical past, the Holocaust's legacy and its potential for further interpretation. As James E. Young found through his study of Holocaust memorials, different Holocaust narratives emerge that reflect particular relationships of each nation with the Holocaust. Bartana intersects between the Polish and the Israeli narrative, thus additionally problematizing how the Holocaust shapes Jewish identity. Through my analysis I intend to examine how the trilogy employs mechanism of collective memory to broaden our understanding of Jewish identity and contemporary reality.

Memorial churches of Prince Miloš Obrenović and memory building on Obrenović dynasty

Prince Miloš (Teodorović) Obrenović was a Serbian ruler in the periods 1817-1839 and 1858-1862. During his rule over the Principality of Serbia he built a large number of churches from his private funds. Apart from being a fragment of his personal devotion to religion, his ktetorship were an essential segment of his ruling ideology and had an important place in bilding a memory on Obrenović dynasty. Among numerous churches built during Prince Miloš's rule, there is a specific group of the memorial churches which were specifically built for the sake of strengthening the dynasty's roots and making the members of Obrenović family memorable. A group of these memorial churches were dedicated to deceased members of Obrenović family. The examples are the churches in Gornja Dobrinja (built in 1822) where the remains of Miloš's father, Teodor, were laid, while the church in Savinac, built in 1819 in memory of his brother Milan Obrenović, was restored in 1860 for his deceased wife, Princess Ljubica Obrenović. The church in Gornji Milanovac was built in 1860 in memory of his brother Milan, as well as monastery Vrincevica was restored in memory on his mother Visnja.

Another group of churches were built with the intention to establish the memory on Prince Miloš's military and diplomatic endeavors in creating Serbian statehood. Thus the church in Kraljevo (1823) was, apart from other reasons, built in memory of the Turkish surrender to Prince Miloš after the Second Serbian Uprising (1815). By erecting St. Mark's Church in Tašmajdan in Belgrade Prince Miloš made Tašmajdan widely recognised as the point at which, by providing personal support, the hatt-i sharif of 1830 was read to Serbian people, which confirmed Serbian statehood. The church in Savinac was, apart from the mentioned memory of his family members, built in memory to the victory on Ljubić against Turks. Churches in Zaječar, Mihajlovac near Negotin and the church in Knjaževac were built in memory to the Prince Miloš merits in the liberation of eastern part of Serbia from the Ottoman rule.

By erecting aforementioned memorial churches Princ Miloš, within his ruling ideology, consciously used religious practice to built memory on himself and Obrenović dynasty.

Lehnardt Peter Sh

peterl@bgu.ac.il

Old Nightmares in New Vessels - Recalling the Persecutions of the First Crusade in the Poetry of Haim Nahman Bialik and Uri Zvi Greenberg

The theme of the fate of a nation is in many cases subject of epic poetry in the history of nations. The early dominance of the biblical heritage and the late evolvement of Jewish nationalism created a gap in the Hebrew poetry concerning historical events. Historical events were represented according their biblical archetypes or in the terms of the fate of a local community, thus Hebrew poets from the last decades of the 19th century onward like Haim Nahman Bialik and Uri Zvi Greenberg – influenced by European national poetry – were looking for material to commemorate the continuity and historical identity of the Jewish people even from the so called Dark Ages. The lecture shall deal e.g. with the use of the liturgical poems written in the aftermath of the persecutions in Central Europe during the First Crusade and how two prominent Hebrew poets tried to transfer motifs and arguments from the sphere of the synagogue to secular poetry with the aim to create a Jewish memory for modern times.

Creation and Interpretation of Common Memories in the Balkans

Memorial sites occupy an important place in identity creation. Although the Balkans are most frequently associated with separate and mutually exclusive ideological systems and religious beliefs, shared memorial sites were of great importance in this region.

The concepts of common memory in the Balkans were based on various principles during the 19th and the 20th centuries. They could have been the result of coexistence of members of different religious communities, national and ideological projects, as well as spontaneous or induced actions. By pointing to the shared memorial sites, not only different memorial concepts but also the lesser-known characteristics of the Balkan culture can be established.

Remembering the International Brigades of the Spanish War (1936 - 1939) and The De/Construction of the International Solidarity Idea

The Monument to the International Brigades was solemnly unveiled in Belgrade on October 28th, 1956. It was dedicated to the volunteers who came to help “heroic Spanish people in their struggle against the Fascist aggression” from 53 countries all around the world. Among them were more than 1700 Yugoslavs out of whom five hundred men left their lives on the battlefields of Spain. The Union of the Fighters of the Peoples Liberation War (Savez Boraca NOR) erected the memorial to mark the twentieth anniversary of the establishment of International Brigades.

On that same day it was still unknown how the fights at the streets of Budapest between the Hungarian insurgents and the pro-Soviet forces will end. The Suez crisis was on its peak and Israel invaded the Egyptian Sinai only one day later. In such a political situation, Yugoslavia appeared as the important partner in the international relations.

The monument erected in the center of Belgrade pointed to the roots of the Yugoslav ideology marked by the anti-fascist activism, the idea of the socialist self management and the gradually developing foreign policy of the non-alignment.

In my paper, I will analyze the perception of the International brigadiers in the Yugoslav society and their role in the affirmation of the international solidarity during the period of the Cold War. I will also track how those values and principles faded away during the last decade of the existence of the Yugoslav state.

NŪPTAE MERCATORUM ET NAUTARUM DEIPARAE VIRGINI Women's Wedding Clothes as Votive Offerings in Early Modern Bay of Kotor

In Prčanj, a town in the Bay of Kotor on the eastern Adriatic coast (today the Republic of Montenegro, then the Republic of Venice), a custom was recorded during the early modern period that women from the well-off maritime and merchant families donated their wedding clothes as votive offerings (or devotional bequests) to the local church to be turned into liturgical vestments. Vestments made of 18th century women's wedding clothes are still kept in the parish church in Prčanj, which is dedicated to the Birth of the Virgin Mary.

Focusing on women's role in the society and specific vocabulary of female piety, developed in strong connection with maritime life, the paper discusses custom within the context of long-standing tradition of Marian piety in the Bay of Kotor. By marriage and with the transition to the new family, an early modern woman took over the most important role of her life. Consequently, as a token of gratitude, she gave to the church her wedding clothes, an item with the strong personal and gender dimension. Through such a gift she also proclaimed her intention to participate actively in spiritual and social life of the community and leave a memory of her presence.

Mikić Radosav

radosav81@gmail.com

ATTITUDES TOWARDS ISRAEL AS A FACTOR IN TURKISH POLICIES DURING THE REIGN OF THE AK PARTY - REFLECTIONS OF MASS COMMUNICATION AND ITS INFLUENCE ON PUBLIC PERCEPTION

The acquisition of power by the Justice and Development Party (AKP) and its domination of Turkish politics in the early 21st century paved the way for the systematic erosion of the principles on which the modern secular Republic was established and maintained for decades. The triumph of the mosque over military barracks was a triumph of the political thought inspired by the ideology of transnational theocracy over the practice of Turkocentric Kemalism. This paper deals with the redefinition of Ankara's official attitude towards Israel, symbolically a contentious issue in the process of reaffirming the spiritual, cultural and political heritage of the Ottoman period, and its interpretation and dissemination via mass communication in the context of the political goals of the Turkish government.

Staging the Culture of Rememberance in the Serbian National Opera at the Begining of the Twentieth Century

Choral singing acted as the main stream of the construction of Serbian national art music at the beginning of the twentieth century, while the other musical genres such opera and symphony were still in proces of being established. These circumstances, marked by numerous problems related to the broader political and social context, strongly affected the musical production. Among several opera works only two of them were staged before the First World War: Stanislav Binički's opera *Na uranku* [At Dawn] in 1903 and Isidor Bajić's *Knez Ivo od Semberije* [Prince Ivo of Semberia] in 1911. Both written on Branislav Nušić's texts, the works represent the dramatic events constructed on the antagonism between the Ottoman Turks as the oppressors and the Serbs as a conquered population.

The aim of the paper is to ask several questions about a wide range of memory-related phenomena in mentions operas. The main of them are connected to the imagination of folk and church music as national markers in differentiation of the Serbian and Ottoman sides, including the problems of exoticism and orientalism as well as the networking of the two works to both dominant local choral practice and wider European operatic culture.

BETWEEN THE HAMMER AND THE ANVIL THE BELGRADE PURIM IN THE CONTEXT OF SEPHARDIC TRADITION OF COMMUNITY PURIM'S

In Belgrade in the 19th day of the month Siwan 5622 (June 5th/17th 1862) major Ottoman bombardment of it took place, as consequence of clash at Čukur-češme. All Sefaradim of Serbian capital survived great tragedy and from that time they celebrated 19th of Siwan as Jewish memorial holiday "Purim di Bilugradu.

The aim of the work is investigation of the relevance of the Belgrade's Purim as the memorial for Serbian Jews and also investigate it in the context of Sephardic tradition of community Purim's

Following literature will be used in the work: Hamagid, various numbers from 1862 -1886. Especially number 15 from April 15th 1886, when ham ribi Abraham Yisrael Bežerano had written story about that holiday, how it was occurred, and introduction of the book Qeilat Yaaqov by Yaaqov Moshe Hay Altarac.

Film Screening and Discussion: 'Decline of the Century. The Testament of Lordan Zafranović'

The feature documentary 'Decline of the Century: The Testament of Lordan Zafranović' (1993, two parts, 190') is a seminal contribution to the memory of the Ustaša genocide in the fascist 'Independent State of Croatia' (NDH) during World War II, and an artistic masterpiece. It premiered in 1993 in Vienna under police protection, it was shown on many festivals throughout the world, and it is part of the Yad Vashem film collection. However, the film has been suppressed in Croatia for political reasons, and never been screened on Croat State Television (HRT), for which it was intended. Nor on Serbian State Television (RTS).

HRT had initially commissioned the film as a documentary on the spectacular war criminal trial against the former NDH minister of interior Andrija Artuković, which took place in Zagreb in 1987. Zafranović did not restrict himself to reproduce the trial of this by then 88 years old and sick old man, but confronted his testimony with historical film clips from the NDH cinema newsreels, which exposed Artuković's false statements. When in the process of Yugoslavia's break-up nationalist Franjo Tuđman and his HDZ party gained power in Croatia, Zafranović ended up in confrontation with the new regime and escaped arrestation in the last minute, taking along a copy of his unfinished documentary. In his Paris exile, he turned the documentary into a personal reflection on the guilt of his own Croat people, which was at that time engaging in a new war. He added footage from his feature and early experimental work and a voice-over, which combines comment, analysis and emotional outcry against war and denial. The result is a powerful visual testimony on the effects of racist violence well beyond the local context: It is about European society in the 20th century.

NEGLECT AND DEVASTATION OF FRUSKA GORA MONUMENT DEDICATED TO ANTIFASCIST STRUGGLE AS A REFLECTION OF A FADING MEMORY, A CASE STUDY

The purpose of this paper will be to show that the systematic neglect and the devastation of the Iriski Venac monument dedicated to the fight of Fruska Gora partisans is a consequence of political changes as well as changes in social state of mind that induced an accelerated process of historical forgetting. The research process that we will undertake will be based on an analysis of the perception in this specific micro-environment in which the monument is located and how it is connected to an all-round social value system and also the current state policy. It will be conducted via a questionnaire to which a representative sample of local adults and school children will be subject to in order to get an insight into their views of this monument's importance and also on the importance of antifascist struggle in general. Beside the physical erection of the monument devoted to antifascist struggle, a construction in the culture of remembrance has been carefully built. Today a deconstruction is being conducted, physical (in the form of neglect and devastation) as well as reflexive (in the form of historical forgetting). During the last few decades, revisionist activity managed to suppress the historical importance of antifascist struggle of partisans almost entirely.

There has been a turning point on the territory of ex Yugoslavia that lead to politically motivated historical revisionism which is inclined to overturn the perception of culture of remembrance and in this manner to falsify history.

Transfer of cultural heritage and its role in reshaping national memory and identity

As one of the main art historical fields, provenance research has strongly focused on study of Nazi-Era looted art. Within the European project *Transfer of Cultural Objects in the Alpe Adria Region in the 20th Century*, which was successful in the call *Uses of the Past Humanities in the European Research Area (HERA)*, systematic research of transfer of cultural objects began also for the former Yugoslav territory. Throughout the conflict-laden 20th century, in times of both war and peace, each political and financial elite has considered monuments and cultural objects also as an instrument for (re)shaping national/state memory and identity. As material and symbolic capital, cultural objects were subject to dispossession and displacement. Throughout the last seventy years, the various changes of locations of cultural objects, particularly their confiscation by the new Yugoslav government in 1945, have strongly determined national identity, understanding of the past and the function of monuments. On a global scale, provenance research is often related to actual needs of museums and dispossessed owners of cultural objects, marking the society's attempt of eliminating historical injustice. By analysing the politically motivated transfer of cultural objects in Slovenia, the paper presents the tasks and challenges, analyses the consequences of transfer and opens a discussion on state of the art and the common research agenda. It poses the question of how the latter is caught up in the past and current political contexts, and to what extent it continuously (co)produces and serves the preservation and shaping of memory and national identity.

Bykivnya: memory of political repressions

Bykivnya is the forest on the outskirts of Kyiv on the left bank of the Dnipro river. It was also one of the secret mass graves where victims of political repressions were buried in the second half of 1930s by the NKVD. Three Soviet governmental commissions (in 1944, 1971 and 1987) stated that Bykivnya was a site of atrocities “committed by the Fascists”. Only the fourth commission in 1989 confirmed that it was a mass grave site linked to the Stalinist period.

In 1994 the memorial to the victims of communist regime was opened there. In 2006 the Bykivnya graves site obtained the status of the national memorial. In 2013 the large monumental complex devoted to the Bykivnya victims was installed. The site was recognized as a mass grave of the Stalinist regime where “thousands of tortured victims were buried” by all four Ukrainian Presidents in their decrees as well as in their commemorative speeches (1994; 2007; 2012; 2016 respectively). At the same time non-verbal vocabulary of official commemoration is much more controversial. In my paper I want to focus on Bykivnya as an actual site of memory of political repressions in Ukraine.

Object or Subject of History, Bosnian Jewish Elite Remembering the Purim of Sarajevo

The historical facts surrounding the *Purim of Sarajevo* aren't unknown to the scholars in the field of Sephardic studies, however though, the story about the event was never analyzed in the context of conscious and deliberate construction of memory on the part of the elite.

In early 19th century, a Jewish lad from Travnik, by the name of Moše Havijo, converted to Islam, becoming Dervish Ahmed. Like many neophytes before him, he was overzealous for his new faith, preaching to the uneducated masses of Bosnian Muslims that the deterioration of the Ottoman Caliphate was a direct result of its liberal treatment of its Christian and Jewish subjects. Bosnian *vezir* of the time, Dervish Mehmed-pasha, had him executed for *fitnah* (sedition); but the subsequent *vezir*, Mehmed Rüşdi-pasha, decided to resuscitate the case, accusing the (much richer) Jewish community of Sarajevo (sic!) of conspiring against Ahmed and misinforming the authorities against him. In consequence, eight (some sources say eleven) Sarajevo Jewish dignitaries, headed by R. Moše Danon were imprisoned, until the community delivers the required ransom of five hundred sacs of golden florins. If the ransom money was not delivered until the Shabbath, October 23, 1819 (4th of Marhešwan in Hebrew calendar), the dignitaries were to be executed publicly. Fortunately, this latest *vezir's* injustice was the last drop in the already full cup of the local Muslim community, which decided to stand up to him, beleaguering the prison and liberating the imprisoned Jews. The *vezir* fled Sarajevo, wearing a *burka*, striving later to present the rebellion as one against the sultan, and to procure royal punishment for Sarajevo Muslims. Two hundred and forty nine religious, judiciary and military Muslim leaders signed a petition to sultan, describing the *vezir's* ungodliness. With the help of their Istanbuli brethren, Bosnian Jews made sure that Sarajevo Muslim "dementi" reached the sultan before *vezir's* own audience.

The liberation of the captives was recognized by Bosnian Sephardim as an act of Divine mercy. Following the long Sephardic tradition of marking salvation of specific communities by establishment of local holidays, a special feast day, called in Hebrew *chag a-asirim* (Holiday of the Captives) and in Ladino *Purim de Saray* (Sarajevo Purim), was established. Following the established relation with biblical feast of Purim, Moše Rafaelović Atijas, the famous Zeki-effendi, wrote later a *megillah* (scroll, similar to biblical Book of Esther) which told the story of the miraculous salvation of Ribbi Moše Danon and other Jewish leaders of Sarajevo. The Ladino original of this megillah seems to be lost, but its spirit is preserved in Isak Samokovlija's Serbo-Croatian essay-story *Sarajevska megila*.

In the year 1899, Bension Moše Hajim Atijas published Jeošua Salom's *Zihron Moše*, a unique rendering of the account. It teaches us that as late as the end of 19th century the elite of the Jewish community of Sarajevo was not comfortable with self-presentation of itself as of a victim and/or object of history. Rather, the personage of Rabbi Moše is depicted as exalted over mere historical current of events. According to *Zihron Moše*, not only (on base of his kabbalistic readings of the Hebrew Bible) the *chaham* prophesied the calumny beforehand, but he also knew exactly when and how it will end, consoling the worried Jewish leaders around him. Still enthusiastic about Muslim intervention, the author prefers to depict the Muslims as an object through which the Divine Mercy reached out to the Jews, rather than seeing the Jews as a mere object of Muslim mercy.

We, the Philo-Semites: Contemporary Serbo-Croat Functionalization of Jews

The Holocaust memory has obtained a rather divergent interpretations, however possesses one distinctive feature: it is globally recognized as a powerful symbol of suffering. Thus antisemitism became largely incriminated in the public discourse, being nowadays less popular even between the lines of the hardcore populist previously famous for their anti-Jewish agenda (Jobbik in Hungary, Front National in France). The (de) construction of national histories and subsequent production of national heroes and myths became a trademark of all former communist countries. The present study will analyze some of contemporary examples that indicate functionalization of Jews (L. Sekelj) in Croat and Serbian literature and cinema, dealing with justification of the mass murders committed in the Croatian Nazi puppet state, but as well with the anti-Jewish sentiment in the occupied Serbia during the Second World War. The nation-building process in both states required romanticized narratives with no space for troublesome past wherein domestic heroes were perpetrators of dreadful crimes. Both Croat and Serbian nationalist, in their mutual relations at the end of the twentieth century, did not resist the temptation of (ab)using their supposed judeophilia in order to white-wash their own and besmear the history of the other.

Balkan memories. The question of Sephardic identity throughout memoirs and autobiographical novels

The aim of this paper is to examine throughout the testimonies in memoirs and autobiographical novels from Sephardim of the Balkans how they define themselves as Jews from Spanish origin. I will also focus on their attachment to religion as a part of their own identity.

In the Balkans, relationship among non-Jews was in general acceptable under the rule of the Ottoman Empire. As countries started its national revival at the end of the 19th century, many Jews felt that their degree of citizenship could be proved by setting aside the religious practice. The majority became nationalist in the same degree as their neighbors and started a new life. A life with education and social development that prevent him from suffering from pain of nostalgia of the time gone, in contrast with Sephardim from other origins.

The Birth of a Hero: Synchronic and Diachronic Memories of Spanish Hebrew Poets

From the Middle-Ages up to modern times, and even to this day, the famous Hebrew poets of Spain have been considered “heroes” of Jewish culture and collective memory. Throughout the generations, their memory has never faded and their many works are constantly recited, copied and transmitted. But, apparently, this is not enough. A vast and troubling gap still exists between the widely known attribution of popular poems to these authors, and what can actually be learned from these works about the poets’ personalities, families and lives. Our main argument is that this gap has been filled over the centuries by a large corpora of stories and poems, both belletristic and folkloristic, as well as other, more recent modes of memory creation in art, media and in the public sphere. We could even go as far as to say that the Spanish poets owe their status of cultural heroes to works about them no less than to their own works.

By examining works from early modern and modern times about Samuel Hanagid and Judah Halevi this talk will inquire into the ways in which a cultural hero is born. We will argue for a two faceted mechanism: diachronically, later authors or artists constructed the memory of their ancestors by accretion of the many layers of memories that have amassed over the years. Synchronically, however, they also created a memory of the past to serve goals of their times, which were always related to pragmatic ideological and/or art movements.

Sepulchre of the Buli family: strategies of representative and private remembrance

Family Buli represents one of the most prominent Sephardic families who participated in the creation of social and political life in Belgrade, from the late nineteenth and early twentieth century. Therefore, the members of this family wanted to maintain their reputation by constructing the monumental family sepulchre at the Sephardic cemetery in Belgrade. Made in Vienna workshop after 1907, architectural design, relief and inscriptions of the sepulchre pointed to a civil dignity of deceased family members. As a representative space in the area of private memory, the Buli family crypt can be contextualized and interpreted in several ways.

Shaping visual representation of the monument formulated the memory of the selected and respected family members. A separate and equally complex entity, is the backing of the monument, as well as specially arranged space for burials, shaped in a different way, both in terms of descriptions and organization of the space. The Buli's tomb as an example of a complex memorial entity, reveals both sides of private remembering in the domain of cultural memory. The members of this family are memorized by using different strategies according to their civil status and social merits in that time, but also to the stratification within the family hierarchy. The burial place of the family, as a resting place for several generations, is the reflection of family's identity, as well as different strategies and ways of remembering in which this complex funerary space is formulated.

Postmemory of the Shoah in Yossi Avni Levy's Literature

Yossi Avni-Levy is an Israeli author of Mizrachi origin. His parents immigrated to Israel in the 1950's from Iran and Afghanistan. Avni was born in Israel and grew up in a peripheral town, populated with new Mizrachi and Holocaust survivor immigrants. His literary works deal intensively with two issues - his homosexual and Mizrachi identity and the impact of the Holocaust on his consciousness and identity. In this essay, I use the notion of Postmemory coined by Marriane Hirsch as a theoretical structure to analyze Avni-Levy's work. Postmemory is "a structure of inter- and trans-generational transmission of traumatic knowledge and experience. Postmemory's connection to the past is thus not actually mediated by recall but by imaginative investment, projection, and creation" (Hirsch, 106-107).¹

In Avni-Levy's work, though, I recognize an artificial Postmemory, i.e fabricated Shoah memories, appropriated by the protagonists of his literary works, who have no familial connection to the Holocaust. This paper will examine the characteristics of this phenomenon of invented or fake postmemory, its literary manifestations, and mostly, its role in the establishment of the personal and national identity of the protagonists as well as the implied author.

¹Marianne Hirsch, "The Generation of Postmemory", *Poetics Today*, 29:1, 2008.

Sinani Danijel

dsinani@f.bg.ac.rs

What do we remember and what do we protect? Folk religion and intangible cultural heritage

In this paper, the phenomena pertaining to Serbian folk religion are regarded as intangible cultural heritage. What is discussed is the relationship between “the material” and “the immaterial” in this specific field of traditional culture, as well as different approaches to the protection of elements of intangible cultural heritage from this segment of social life. The importance of humanities in dealing with intangible cultural heritage is pointed to, and the question of the origin of our intangible cultural heritage of religious character is considered, as well as its relationship with the cultural identities.

The Construction of Biblical Past in Ladino Theater Play “Devora” (Vienna, 1921) by Shabbetay Djaen

The aim of this paper is to shed light on life and literary work of Shabbetay Djaen (1883, Plevan, Bulgaria – 1947, Tucuman, Argentina), a Sephardic rabbi, writer and politician. Among many of his theater plays, dealing with biblical characters, the paper aims to examine his theater piece “Devora” (Vienna, 1921), written in Ladino and consisting of 71 pages printed in Hebrew Rashi script. The study will focus on the literary adaptation of the biblical story of Deborah, the construction of biblical characters and topoi, and other linguistic and literary features, as well as on the reception of Djaen’s drama “Devora” among the Sephardic communities in the Balkans.

Topography of memory: Monastery Treskavac

Embodiment of memory in visual culture is connected with time, ritual and performance. This paper explores the intersections of memory, topography and visual culture through various case studies of sacred landscape of monastery Treskavac from the ancient time to the 19th century. Visual memory denotes materialized memory of an event, miracle, divinity, and the past. It also testifies to the life of people who have stayed or are buried in this place.

Treskavac monastery is the site and space of memory. At this locality, visual memory is constructed from antiquity, in early Christian, Byzantine and Modern era. Treskavac commemorates the cult of the wonderworking Mother of God of Treskavac in numerous artefacts, from medieval to modern period, inside and outside of the monastery.

The Marais District in Paris as the Framework of Jewish Communities' Memory

The Marais district in Paris represents an emblematic place when it comes to heritage – firstly due to the numerous monuments that exist in this district, and secondly because of the different associations, institutions and communities that are involved in the use, preservation and transmission of its heritages. There are several Jewish communities that live in the Marais district today, who mainly came during different immigration waves in the 20th century, firstly from Eastern Europe, and afterwards from Northern Africa. Coming to the Marais because of their compatriots or families who already lived there, the district became from their arrival the framework for their social relations, and afterwards for their memories.

The first part of this paper will be dedicated to the history and presence of Jewish communities in this district during the 20th century. Following the theories of Pierre Nora related to the *lieux de mémoire*, and of Jan and Aleida Assmann in relation to the *culture of memory* and *cultural memory*, the second part of the paper will examine different “carriers of mnemonic contents” of different Jewish communities and how they changed from their arrival until the present day.

The European or non-European paradigm of the ‘Oriental Heritage’ in Serbian culture - the imaginations of ‘harem’

The ‘Oriental heritage’ in Serbian culture and society of 19th and beginning of 20th centuries, encompasses the two biases: the Ancient Near Eastern legacy (partly due to the European influence), and Oriental heritage, which was mixed with the notions “Ottoman” and “Turkish” in the popular consciousness.

The issue of Oriental/Turkish legacy within the Serbian culture is a complex one. The burden of having lost independency to the Ottoman Empire which had led to decline in various aspects of Serbian culture and society for almost five centuries, blurred, especially in the popular culture, the fact that Serbia has been part of Ottoman empire with all positive and negative connotations of that fact. The institution of ‘harem’, being essential part of Near Eastern and Oriental societies, and as such culturally completely out of Christian / European world, is perhaps a key point of the biased Serbian culture (oriental vs. Christian).

The works of Jelena Dimitrijevic, especially her *Pisma iz Niša o haremina* (*Letters from Niš on Harems*), are a good example for the biased approach to the Oriental heritage, especially to the institution of harem – the aim of this paper would be the historical and socio-anthropological analysis of the institution of harem in the Serbian society during the 19th Century.

On Art, Memory and the Restoration of the State: Aron Dobrivojević, Ibraim Mulametović and Gerasim, Bishop of Šabac

In this text archive documents published long ago and never adequately studied will be used as the basis for the study and presentation of the very beginnings of restoration of cultural memory of the different nations who lived in a predominantly Serbian milieu still partially under Turkish rule at the beginning of the XIX century. It will also deal with the first attempts of organized care for artistic heritage which officially date to the moment of the founding of the Commission for the inventory of churches and monasteries, established in the 1830's by prince Miloš Obrenović.

Jewish community in Yugoslavia and Holocaust Memory 1945-1955

This article deals with the first attempts of creating a Memory on the Holocaust in socialist Yugoslavia during the first postwar decade. The main focus is on Jewish community in Yugoslavia and their activities on preserving the memory of the Holocaust, including the construction of monuments, editing books about genocide and foundation of Jewish historical museum in Belgrade. Our intention is to show that, in spite of the spread belief that after the war survivors remained silent about their suffering, those were the years in which the Jews in Yugoslavia became the most important, as Jay Winter called it, „agent of memory” of Holocaust and that Yugoslav Jewry were all but silent. During the first seven years after the war Jewish community built 14 monuments dedicated to the victims of the Holocaust all around the country. In August and September of 1952, 5 new monuments were built in 5 Yugoslav cities which represents one of the most important events in Holocaust memorialization in communist part of Europe until that time. This shows that those were the years when the Jewish community began to construct its own way of remembering the Holocaust.

THE JEWISH CEMETERY IN PANCEVO

The Jewish cemetery is the material evidence of the existence of a large community that lived in the town of Pančevo and had a large membership, organized community and cultural identity. The cemetery has a systematically organized internal structure; the predetermined and marked plots point to this. The tombstones are varied in shape, size, material, style of decoration, style of language and symbols; typology and chronology. Some monuments have floral motifs and some inscriptions on monuments are in Hebrew, German and Serbian language, but they are illegible on the most of the monuments. The symbols, texts and decorative ornaments engraved on tombstones indicate the impact of multi-ethnic community, as well as the mixing of Sephardic and Ashkenazic traditional motifs and interaction of different cultures. This paper aims to make the public aware of the importance and status of this memorial place, as an appeal, because it shouldn't experience the same fate as the Jewish cemeteries in Debeljaca and Vrsac. Cemeteries preserve the visual culture of the community, its identity and influence the culture of remembrance. The graves are not being dug, especially after the Holocaust, which killed 98% of the Jewish population. At the cemetery there is a commemorative monument of the first Jewish victim at the outset of World War II, Alexander Hacker, who was killed on 22nd April 1941.

„Invisible testimonies” - the Memory of the Camps in the Photographs and Personal Documents by Ženi Lebl and Elvira Kohn

Women's biographies, as Gerda Lerner wrote, are among the most promising yet the greatest challenges for the researchers of the history of women (Lerner 1988). However, women's biographical texts – and this is still the case in the countries of the former Yugoslavia – first need to be found in the archives or household lockers (Milka Žicina's manuscripts) and relocated from the position of peripheral footnotes to the center of the historical narrative, because they often exist only on the margins of historical inquiry. It also happens that even published women's texts wait long years before they attract the researchers' interest. The exemplification for the title reflection will be the autobiographical prose of Ženi Lebl (1927-2009) and the photographs and diary by Elvira Kohn (1914-2003), which constitute records of authors' experiences related to the World War II and the Holocaust (Lebl, Kohn), and to Goli otok prison camp (Lebl). The aim of the paper is to bring out from the oblivion the forgotten voices of these two authors, their „invisible testimonies” (Ubertowska 2009), as well as to attempt to capture and present women's specific memory and narration of the past.

The religious “other“ in Felix Fabri’s *Evagatorium in Terrae Sanctae, Arabiae et Egypti peregrinationem*

Felix Fabri was a Dominican preacher who took his pilgrimage to the Holy land from 1483. to 1484, and left the memoirs that describe his experiences during that trip. The analysis of his literary work allows us to see the influence that religious thought had on this preacher and how it determined his views on other people in regard to their religious affiliation. Mostly relying on Postcolonial studies, this essay follows the tradition of religious distinction from its roots to Felix Fabri’s time and discovers how these fundamental thoughts took shape in this particular work. Felix Fabri’s motives for going to the pilgrimage and writing his memoirs, his readership and people he devoted his memoirs to, terms which he uses, things that he considers important and worth describing, his emotions which could be seen throughout his work – all these enables us to understand his personality and way of thinking. That, further, allows us to see his place in the tradition of memory making: by seeing on which tradition he relied to, how his way of writing determined pilgrimage writing at his own time, and how his work and memories made influence on the later religious thoughts and writings.

Metalepsis - the figure of reception or Why we should not forget Hinko Gottlieb`s one-act play

Actualization of unpublished manuscripts certainly is the mode of constructing discourse of remembering. In the case of Dr. Hinka Gottlieb`s one-act plays "Do not forget" or "Remember", this procedure proved to be productive in many ways. First of all, it is a text, written and performed in conditions of camp detention, secondly, it is a text written with the intention of strengthening the positive identity codes (remembering Purim and its significance in the Jewish narrative) and, finally, it's title connotes to the command Remember (Zachor) which, considering it is a text from the Holocaust, also refers to the obligation of remembering people/Jews who then faced the appearance of the evil.

Rediscovering Stanislav Vinaver's Musical Universe

Stanislav Vinaver (1891–1955) was one of the most prominent intellectual figures in the overall Serbian and Yugoslav history of the first half of the XXth century. This erudite, prolific writer and the tireless critic of the artistic movements of his times was born in Šabac, in respectful Jewish family of Polish origin: his father Avram (1862–1915) was a doctor (died from malaria during the WWI), and mother Ruža (1871– 1942) – a concert pianist and distinguished music pedagogue (tragically killed in pogroms of Jews in Belgrade in 1942). The importance of his studies at Paris Sorbonne cannot be overestimated: studying with Poincaré, there he fell in love with mathematics and, directly from Henry Bergson, accepted the ideas of the than modern philosophy. For his future exceptionally fruitful career as a music writer and critic, the most important were Paris piano classes with the famous Wanda Landowska, who largely contributed to the expansion of his otherwise broad musical horizons. In spite of the fact that Vinaver was one of the musically best educated music critics whose bright and sharp views were both rooted in his great listener's experience and in his inexhaustible ambition to encourage the Serbian music flows in the direction of modern European currents, his opus on music has not been yet neither carefully examined nor valorized. One of the reasons lie in unfavorable status in which Vinaver – known also as a participant of the WWI (when he, as one of "1300 corporals" and together with his mother, crossed Albania), press attaché in diplomacy service of Yugoslav Kingdom, and as a prisoner in a German officer camp Osnabrück during the WW II – found himself in communist Yugoslavia. Another reason lies in the fact that any collection of his texts on music was not published before 2015, when the book *Muzički krasnopis* [Musical Pencraft] appeared in the frame of Vinaver's *Collected Works*, meticulously and devotedly prepared and edited by Gojko Tešić. The main aim of this paper is to begin to rediscover the almost forgotten, magnificent and fascinating Stanislav Vinaver's musical universe.

Composite Bodies - Fluid Memory: Refashioning the Reliquaries in the Early Modern Bay of Kotor

The encounter between the relic of a saint and the early modern believer was always a dynamic and complex process. Influenced by his cultural background, subtly shaped sensuous apparatus and social role, the beholder faced another puzzling subject – heavenly face of a saint offered through the bone particle placed in the silver container. Three different bodies, hence, were the actors of this holy exchange – the body of the believer, the bodily remains of a saint and the image of that body portrayed in reliquary.

The aim of this paper is to emphasize the changeable quality of these bodies through the analysis of reliquaries that incorporated fragments of other sacred objects from the Bay of Kotor. After the damage caused by the earthquake in 1662 some body-part reliquaries were “healed” with the help of the silver ex-voto plates that replaced their broken parts. In addition to that, parts of medieval reliquaries were often used as an important foundation for their latter successors. Jewellery and personal possessions were melted in order to become parts of a golden crown for Saint Tryphon’s head reliquary. This carefully conducted integration of sacred fragments influenced creation of memory as composite process itself, allowing the creative manipulation of the past to become an inseparable part of early modern piety.

Memory and gender

The memory and remembrance focused on transferring of knowledge in case of Bohoreta her plays, songs, novels, poems played the main role in preserving the language because Sephardic Jews, expelled from Spain and Portugal, lived in a complete linguistic isolation. On this particular occasion something will be said about the Sephardic Jews settled down in the territory of the Ottoman Empire, specifically in the areas of Bosnia, isolated environment from the first half of the 16th century. Isolation resulted with the intellectual stagnation of the Sephardic community, but helped them to preserve not only the language but also the Sephardic cultural traditions.

From the very beginning of their settlement in Bosnia until 1878, when the Austro-Hungarian army „liberated“ Bosnia and opened it to the West, institutions of learning admitted only men and were closed to women so they focused on oral tradition and particularly cultivated their memory. Their role in Sephardic community was important; thanks to them the language and Sephardic traditions were passed on to their children, daughters... Thanks to the memory of these ordinary women, the language and cultural heritage has been preserved, transmitted to younger generations and practiced as the heritage of the Sephardic community in Bosnia.

Representing the Holocaust: The Role of Memory in Literature

Memory is a vast field of study that has come to include various aspects of the Holocaust. Our research focuses on the representation of the Holocaust, specifically in the Yugoslav cultural framework, and especially in literature. We have opted for an inclusive concept of literature for research purposes. It includes various types of representation such as testimonies, memoirs, memorial texts, documentary prose and artistic renderings of Holocaust themes and motifs. In some cases it is possible to follow the process of the memory and its mediation through multiple types of representation of the same individual (testimony, memoir, literary text). We intend to refer to issues such as social mediation of images, politics of memory, transmission of memory and symbolic interpretation and elaboration of memory.

Places of memories: Public venues, monuments and buildings in the town of Pirot

The town of Pirot, located in Southeast Serbia, belongs to the type of small Balkan towns whose history dates back to the pre-Ottoman times. This kind of town developed primarily as trading town during the Ottoman rule. Pirot is placed near the Bulgarian border and it has always been on the main crossroad connecting Europe and Asia, West and the East. Pirot is located between two large cities, Nis and Sofia, on the old Roman-Byzantine road to Constantinople. Favorable geographical position makes Pirot a trade center.

During the 19th century, when national idea in Serbia was being created, it was important to emphasize unique history, identity, tradition, culture and religion especially in the public spaces. As Pirot became the part of Serbia in 1877 it also contributed to this national creation by certain marks in public venues. Nonetheless, the town of Pirot preserved buildings and monuments from the times under the Ottoman rule, before the liberation, and all those puzzles together combine different patrimonial layers this town has. It is necessary to adjust and create memories according to the changes over time. Culture of remembrance determinates historical culture and that is the way society observes its own past and the town of Pirot is paradigm of such creation.

INTERNATIONAL CONFERENCE

Creating Memories in Early Modern and Modern Art and Literature

is supported by:

Faculty of Philosophy, University of Belgrade

**Ben-Gurion University of the Negev
Moshe David Gaon Center for Ladino Culture**

The Center for Visual Culture of Balkans

Serbian Ethnological and Anthropological Society

Belgrade Jewish Community

Ivona Ilić (design and layout)

Goran Karanović, Beokran d.o.o.

www. Beokran .com 

**INTERNATIONAL CONFERENCE
Creating Memories in Early Modern
and Modern Art and Literature
Belgrade, 13th-16th March 2017
Book of abstracts**

Editors: Nenad Makuljević, Eilezer Papo and Jelena Erdeljan

Design and layout: Ivona Ilić

© Faculty of Philosophy, University of Belgrade, 2017

All rights reserved.

Published and issued by: Faculty of Philosophy, University of Belgrade

For the publisher: Vojislav Jelić, Dean of the Faculty of Philosophy, University of Belgrade

Printed by: Copy Planet

Belgrade, 2017

First Edition

Number of copies printed: 100

ISBN 978-86-6427-060-1

CIP - Каталогизација у публикацији -
Народна библиотека Србије, Београд

7.01(048)
316.75(048)

INTERNATIONAL Conference Creating Memories in Early
Modern and Modern Art and Literature (2017 ; Beograd)
Abstracts of Papers / International Conference Creating
Memories in Early Modern and Modern Art and Literature,
Belgrade, 13th-16th March 2017 ; [organized by] Faculty of
Philosophy, University of Belgrade ... [etc.] ; [editors Nenad
Makuljević, Eliezer Papo and Jelena Erdeljan]. - 1st ed. -
Belgrade : Faculty of Philosophy, University, 2017 (Belgrade :
Copy Planet). - 76 str. ; 25 cm

Tiraž 100.

ISBN 978-86-6427-060-1

а) Културни идентитет - Уметност - Апстракти
COBISS.SR-ID 230247692

