

1. Record Nr.	UNINA9910457528203321
Titolo	Retracing images [[electronic resource] ] : visual culture after Yugoslavia // edited by Daniel Suber and Slobodan Karamanic
Pubbl/distr/stampa	Leiden ; ; Boston, : Brill, 2012
ISBN	1-283-42632-3 9786613426321 90-04-22423-8
Descrizione fisica	1 online resource (366 p.)
Collana	Balkan studies library, , 1877-6272 ; ; v. 4
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Disciplina	949.703
Soggetti	Yugoslav War, 1991-1995 - Social aspects Post-communism - Social aspects - Yugoslavia - History Art and state - Yugoslavia - History Art and society - Yugoslavia - History Visual communication - Yugoslavia - History Popular culture - Yugoslavia - History Political culture - Yugoslavia - History Electronic books. Yugoslavia Intellectual life 1992-2003 Yugoslavia Politics and government 1992-2003 Yugoslavia Social conditions
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	pt. 1. Art and the other scene -- pt. 2. Moving pictures : before and after destruction -- pt. 3. Images in retrospect : creating memory, negating history.
Sommario/riassunto	The essays in this collection disclose cultural and political dynamics as they occurred before and in the wake of Yugoslavia's dissolution (1991-92) by analyzing visual data such as film, art, graffiti, street-art, public advertisement, memorials, and monuments. Within the vast field of Balkan Studies such visual materials have rarely been taken for important empirical evidence. Against the still widely held presumption

that the cultural production of allegedly 'totalitarian' states such as Yugoslavia can be neglected as they were penetrated by state ideology, the contributions offer a corrective image of the complex ideological dynamics and discursive potentials in various artistic and cultural fields. Phenomena such as 'Titostalgia', nationalist mobilization, nation-branding, rewriting of history, inventing of traditions, and symbolic violence that have surfaced in recent years are interpreted in the light of Yugoslavia's legacy. Contributors include: Zoran Terzi, Elissa Helms, Miklavž Komelj, Nebojša Jovanovi, Isabel Ströhle, Sezgin Boynik, Gregor Bulc, Davor Beganovi, Robert Alagjovovski, Gal Kirn, Mitja Velikonja, Daniel Šuber, and Slobodan Karamani.

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