

10th InASEA
Congress

In memoriam Karl Kaser

Visual Cultures in Southeast Europe:

**GLOBALISATION
GENDER
POWER &
RESISTANCE**

15-18
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10th InASEA Congress

Visual Cultures in Southeast Europe: globalization, gender, power, and resistance

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Southeast European History and Anthropology,
Institute of History, University of Graz

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Dr. Esilda Luku – Associate Professor, "Aleksandër Moisiu" University of Durrës, Albania

Abstracts

KEYNOTE SPEAKER

THE MAKING AND UNMAKING OF STATE PHOTOGRAPHY IN SOCIALIST ALBANIA

Dr. Gilles de Rapper – Anthropologist, Director of Modern and Contemporary Studies at the École française d'Athènes, Greece

Socialist Albania is perhaps an extreme case of state control of photographic production in the second half of the twentieth century, even in the socialist world. The collectivisation and state organisation of photographic production was introduced at the end of the 1940s; twenty years later, the state authorities claimed that the entire profession had come under state control and that not a single private or independent photographer existed in the country. The production and circulation of images was tightly controlled. Taking photographs, looking at them or keeping them could be dangerous. What could be photographed, and what meaning could be attributed to it, was defined by the authorities, and had to serve the needs of the Party and of the state. Having described the main features of this situation, and what it implies for the study of photography in socialist Albania, I will however elaborate on three points that allow for a better understanding of the role and meaning of photography in that context. The first is the dependence of the socialist state on the outside world for the supply of photographic equipment and, in part, for the training of photographers. Contrary to common belief, socialist Albania was not isolated and, in this specific area, was not at all self-sufficient. The second point concerns the reception by the population of the organisation set up by the authorities. We note that, in general, the population did not reject this state-controlled photography. On the contrary, the socialist period was also a time when many people discovered the pleasure of posing in front of the camera and started to keep photographs at home. Finally, I present some of the tensions, contradictions and ambiguities that suggest that control was less effective than the authorities thought. In conclusion, I make some observations on the current fate of photographs from the socialist period and on their reception in Albania today. By underlining the significance of the circulation of goods, people and images, and the role of emotions in the reception of images; by reminding that even the harshest political regime has to improvise and compromise, I hope to suggest how the Albanian case can contribute to the study of images in Southeast Europe.

Dr. Gilles de Rapper is an anthropologist and CNRS researcher, currently Director of Modern and Contemporary Studies at the École française d'Athènes. Since 1994, he has conducted numerous fieldworks in Albania and the Balkans. His work has focused on the coexistence of Christians and Muslims in southern Albania, on cross-border relations between Greece and Albania and on the effects of Albanian migration to Greece. More recently, he has been interested in the trajectory of photographs produced during the socialist period in Albania and in their role in the current perception of the socialist past.

VISUALIZING POLITICAL RESISTANCE IN CROATIA AND SERBIA AFTER THE YEAR 2000

Dr. Ewa Wróblewska-Trochimiuk – Assistant Professor, Institute of Slavic Studies, Polish Academy of Sciences, Poland

The aim of the presentation is to analyse the visual articulations of political resistance in the Croatian and Serbian cultures after the year 2000. The study is going to include three analytical levels: (1) reading visual materials using the tools of visual culture studies, (2) decoding perivisual discourses regarding the acts of resistance, and (3) analysis of the manners of presenting new forms of political subjectivity, the manners which lie behind pictures and discourses. I assume that all the types of images I have mentioned are of performative nature: which means that apart from creating information and knowledge, they are a kind of an action that can cause various affects. They play not only an important role in the narrativization of the acts of opposition, but also become a stimulus to the emergence of new forms of protest, which are a response to the impact of an image. In addition, I assume that the visual articulations of the acts of resistance do not only express opposition but also, in many contexts and configurations, they mediate power. The Croatian and Serbian protests after the year 2000 and the iconosphere produced during them deserve special attention in view of the fact that they have been the first public forms of manifesting political resistance on such scale in this territory since the end of the war in the former Yugoslavia (1995), and also because of the fact that, in both cases, the subjects which expressed political resistance were the emerging modern civil societies, being an alternative to a national community. In my presentation I will focus on the iconosphere of anti-capitalism (culture jamming, interventions in the iconosphere of a city or town, anti-capitalist protests) in the conditions of so called "fledgling" capitalism in Serbia and Croatia.

VISUAL FUNCTION AND SOCIAL IMPACT: THE CASE OF STUDENT PROTESTS IN ALBANIA

Dr. Olimbi Velaj – Lecturer, Literature Department, Faculty of Education “Aleksandër Moisiu” University, Durrës, Albania

During the winter of 2018-2019, thousands of students and a number of lecturers from Albanian public universities protested in front of the Ministry of Education, due to the high annual fees and many other problems in the education system. For the first time since 1992, it was a protest out of political implications. Many of the banners have even been against the entire political class. The protest lasted many weeks and forced the government to pledge and begin correcting some of the measures introduced before the protest. Concerning the public movement in Albania, the student protest was something very new and very unpredictable. It was very interesting especially for three main reasons: 1. there was no protesting head, 2. movement was organized by social media, 3. placards and posters were very original, mostly humorous, with references to politicians' speeches and cultural memories like movies or song lyrics. It was the most important public movement that has had a major social impact based on visual impressions and verbal action on social media. We have also noticed a student communication with the Prime Minister of Albania who is a visual artist and publicist. The protest was a "battle" between students and the government even in terms of visual art and verbal action.

In this paper we will examine the function of visual action (sentences, pictures, and memes) in this protest in the Albanian context, contemporary and historically; how this protest has changed the way of protest in Albania compared to the previous student protests and the protests in general in this country. We will see how effective the protest's impact on Albanian citizens has been and how much the protest has even transformed media coverage during this period.

MOVEMENT POSTERS AS A FORM OF VISUAL CULTURE IN THE GREEK ANTI-AUSTERITY SOCIAL MOVEMENT

MA. MA Angelos Evangelinidis – PhD Candidate, Southeast European History and Anthropology, University of Graz, Austria

The anti-austerity protests of last decade were a turning point in the history of Greece's politics and social movements. The country saw an unprecedented number of demonstrations in mass and numbers and the rise of new movement actors including -mainly but not only- unemployed, precarious youth. These actors engaged in novel forms of campaigning to reach new audiences. One of the medium outlets mostly used were posters. Aim of this paper is to understand images in the digital era are not just as a tool to disseminate information but also as a mechanism allowing people to engage in a non-material space of social networking sites, which impacts on how aesthetics represent and constitute the polity. In this case, political posters constitute a highly visual set of data that remains largely neglected within the social movement media literature. Posters, like photographs, can provide a rich repository of the iconography of a movement and act as a permanent record of mobilizations. This unique outlet could reveal a considerable 'play' that exists in both language and image- making. By examining this protest artefact in detail and by adopting a cultural approach to the study of social movements, this paper attempts to see the ways activists in Greece continue to produce and circulate posters non only materially in the streets, but also online through the highly popular social networking site Facebook. Here a case-study is being examined where a movement campaign that has been going more than 7 years in Athens, adopted an image from a propaganda poster of the second world war and turned it into a logo and trademark of the movement featured in every poster they produced. Through this example, we can demonstrate how aesthetics of protest are constantly re-contextualized and how groups crystallize their discourse during this austerity era. In that way, it may assist to advances in knowledge of protest movements today by developing an understanding of modern protest aesthetics and their potential in creative, consciousness-raising, identity formation and in the articulation of opinions and demands.

VIDEO GAMES AND RESISTANCE

MA. Marko Jovanović – Anthropologist, Serbia

Recent years have seen the prominence of a particular cultural narrative about video games¹ (especially MMO games or *massively multiplayer online games*) and diversity: once exclusionary and discriminatory, games are now becoming more *inclusive* – characters represented in mainstream video games and gaming communities are *flourishing*. We can say with certainty that the last two decades have been marked by the development and mass expansion of the Internet, which has been expanded by many different forms and which has produced new domains of communication, especially by singling out social networks, video and audio communication programs and virtual worlds. Along with these advances, the humanities literature has evolved, coining new terms to describe digital spaces, such as: *cyberspace*, *massively multiplayer online worlds*, *synthetic worlds* etc. In the wake of that discourse, digital worlds are most often referred to as legitimate anthropological terrains because what happens *in there* reflects the actions of a huge number of people who spend a considerable part of their free time there – they form new languages, cultural expressions, economies, and worldviews. *Resistance* or a "central tenet for those who value social justice in an era of fluid ideological and political sensibilities" is an undercurrent of the present moment for games and the cultures that surround them. This *resistance* is being enacted by people who make games, people who study games, and people who build gaming communities, as well as by games themselves. Resistance in, around, and against video games takes many forms. The forms of *identity*, *nation*, *desire*, *intimacy*, and *disruption* that we are drawn to in games are not surface level representations of difference. Instead, they challenge norms. They, ultimately, undermine dominant structures of power. This paper will analyse recruiting messages published by *national* guilds, the behaviour/attitudes of the players and the discussions of ethnic/national issues on public channels in the *MMORPG* World of Warcraft. The data shows that, regardless of the assumed lack of borders in digital worlds, boundaries in online spaces are often set in accordance with ideas about nations. What we would call ethnic/national exclusion (or resistance) incorporates a rule of grouping that involves recruiting exclusively people from a certain nation, thus it rejects the possibility of recruiting those players who speak different languages. Therefore, the focus of the paper will be to examine the mechanism by which concepts of nation and nationality are expressed within the most famous and largest game of the MMO genre – World of Warcraft, and how players potentially reflect a form of *resistance* to *multiculturalism* and *transnationalism* that are preferred and implied by the game design.

¹ Especially MMORPG games or massively multiplayer online role-playing games

WHAT THE PICTURES TRIED TO SHOW: EXPLORING WOMEN'S IMAGES ON MAGAZINES COVER DURING COMMUNIST ALBANIA

Dr. Eriada Çela – Lecturer, Faculty of Human Sciences, University of Elbasan “Aleksandër Xhuvani”, Albania.

The socialist regime in Albania, which lasted from 1944-1991, availed itself of every possible instrument of propaganda in order to establish and reinforce the state-led ideology, despite dire circumstances in all domains. The socialist propaganda targeted women through a monthly women's magazine, *Shqiptarja e Re* (The New Albanian Woman), which was published from 1946-1990. Being the only women's magazine, *Shqiptarja e Re* was used by the state to communicate top-down instructions for women on their expected duties and responsibilities within the socialist state, allegedly emancipating women without providing proper support for them. This article uses semiological analysis to explore images and captions on this particular women's magazine as a methodology to achieve some understanding of how images were used to make meaning and articulate ideology. The semiological analysis follows four steps, as illustrated by Gillian Rose's book *Visual Methodologies* (2012). First, deciding what the signs in the images in the magazine are; next, deciding what they signify 'in themselves'; then thinking about how they relate to other signs 'in themselves' and exploring their connections to wider systems of meaning or intertextuality; last, returning to the signs to explore the precise articulation of ideology under the socialist regime in Albania.

“A MODEST SOLDIER IN THE GREAT ARMY OF COMMUNISTS”: THE ANONYMOUS WOMEN OF CEAUSESCU’S ROMANIA

Dr. Petruța Teampău – Lecturer, Faculty of Political, Administrative and Communication Sciences, UBB, Cluj, Romania

Despite the promise of a gender-neutral citizenship, the communist regime in Romania has reinforced traditional gender roles for women, highlighting women’s reproductive role and the identity of “socialist mother”. My research investigates, using content analysis and visual semiotics, the norms, and ideological guidelines of communist propaganda (expressed in the magazine “*Femeia*”, between 1965-1989) with regard to gender identity and sex roles. “*Femeia*” was, at the time, the official media outlet of the National Council of Women, directly involved in educating and mobilizing women. The iconography of the new woman was disseminated through success stories of faultless hard-working heroines presented in the pages of „*Femeia*”. These stories often seemed fictionalized and failed to portray real life individuals, but rather potentialities, thus only adding to the general anonymity of women during communism. This anonymity was further enhanced by the visual images: there were either women who looked dull and common, or outright drawings, sketches, or pictures of statues, representing the Feminine Eerie. The visuals also changed throughout the years: while in the ‘60s the magazine still had a cosmopolitan allure, with colourful images of famous actresses and beautiful women, short stories, poetry, in the late ‘70s it becomes more politicized, focusing on women’s status in the domestic sphere and their reformed political role. Pictures become predominantly black and white and their focus more domestic and gloomier (perhaps closer to the reality of daily life).

REPRESENTATION OF GENDER IN ETHNOGRAPHIC FILMS: A SLOVENIAN EXAMPLE

MA. Manca Filak – PhD Candidate, Research Centre of Slovenian Academy of Sciences and Arts, Institute of Slovenian Ethnology; Lecturer at the Summer School of Visual Ethnography in Ljubljana; Recipient of 10th InASEA Congress and SEEHA Junior Scholar Award

The representation of gender in general and of women in particular in ethnographic film is rarely a question of theoretical debate in the context of visual anthropology. In the following paper, I address this rarely discussed issue with an overview and analysis of ethnographic films and visual ethnographies made in Slovenia that focus primarily on women, discussing their portrayal and representation of women. I compare them with an analysed selection of ethnographic films shown at the Days of Ethnographic Film festival, which has been screening an international selection of ethnographic films and documentaries in Slovenia since 2007. The comparison reveals parallels and divergences among Slovenian and international ethnographic films' representations of gender. Finally, the paper questions the above-mentioned lack of interest in gender issues in the field of visual anthropology.

THE NATIONAL FOLK FESTIVAL OF GJIROKASTËR: VISUAL REPRESENTATION THROUGH FILM

Dr. Mikaela Minga – Researcher; Head of Folklore Department, Institute of Cultural Anthropology and the Study of Art, Academy of Albanian Studies, Albania

The national folk festival has been the most important event for showcasing the staged performances of traditional folk expressive culture. Held every 5 years in of Gjirokaštër, since 1968, it involved all the scholars, cultural agents and bureaucrats that worked on the preparations. Local-based ensembles presented representative materials from their region, which have been carefully selected and rehearsed. Alongside, an entire machinery of media coverage was involved. The festival has been recorded and filmed, for being later broadcasted in the Albanian Radio and Television and safeguarded in the music archives of the Institute of Folklore. The Kinostudio – The Albanian National Centre of Cinematography was part of this media coverage too, releasing several documentaries and fiction movies featuring the festival. In this presentation, I am going to talk about the movies that have been released on the occasions of three Festival editions: the ones of 1978, 1983, and 1988, analysing both the staged folk performances and especially the imagery of the festival through cinematography.

VISIONS OF SALT FLAT INFRASTRUCTURE ALONG THE BULGARIAN BLACK SEAT COAST

Dr. Anna Antonova – Director of Environmental Humanities Development at the Rachel Carson Centre for Environment and Society at LMU Munich, Germany

The salt flats along the southern Bulgarian Black Sea coast have undergone a multitude of economic, physical, and environmental transformations over the last century. The changes to their infrastructure reflect the country's societal and political regime changes built inside the natural salt lakes (or *limans*) in the early 20th century, they were once the region's predominant industry, but during socialism they were nationalized and partially filled in. Following their restitution into private hands after 1989, their fate has been dual. On the one hand, the coastline's neoliberal post socialist land management, dominated by the tourist industry's eternal appetite for new property, has led to some infrastructure decay and has translated into pressure to fill in many of the privately held salt flats. Local municipal plans and some community members, hence, visualize the salt flats through the prism of profit. On the other hand, salt is still produced along the Bulgarian coast, and increasingly, a series of alternative societal imaginaries revolve around the functioning salt flats. Environmentalist groups build up dams to improve birds' nesting habitat, citizens tout the salt pools' health benefits, culinary entrepreneurs value the *fleur de sel*, and artists have curated an exhibition and an art space based on the symbiosis between environment, society, and salt. Thus, the alternately flourishing or decaying infrastructure around the flats both inspires and reflects a wider debate about societal, environmental, and political transformations on the Bulgarian Black Sea coast. In this talk, I explore visual, textual, and narrative evidence collected in the region as a means of elucidating these contrasting visions.

NEOLIBERAL RURAL DECAYED INFRASTRUCTURE AND THE AESTHETICS OF USELESS IN ROMANIA

Dr. Stefan Dorondel – Francisc I. Rainer Institute, Romanian Academy, Romania

The Romanian bank of the Lower Danube is a graveyard of former socialist industry. The transformation of the floodplain in early socialist period led to massive industrialization of the region: intensive agriculture and fisheries with its industrial cortege of infrastructure and industry flourished during socialism. The neoliberal state with its policy of withdrawal from economy led to the decay of the industrial heritage and the wreckage of the industrial and agricultural infrastructure. The remains scattered along the Danube bank – deserted fisheries, rusty electric pump stations and broken irrigation system pipes represent a landscape which incorporates not only the aesthetic of useless wrecked buildings and infrastructure but also the memory of a glorious past for local villagers. This paper explores the visual impact of the former socialist industrial and agriculture remains and its place in remembering the local past and the way people project their hopeless future. Based on ethnographic fieldwork in two villages laying along the Romanian Danube bank the paper seeks to contribute to a different visual anthropology based on the impact of decayed infrastructure upon the villagers' economic imagination.

KOSOVO'S PROMISE OF COAL AND FUTURE OF EFFICIENCY: GENDERED IMAGINARIES OF ENERGY

Dr. Nita Luci – Assistant Professor, Department of Anthropology, University of Prishtina; Co-chair University Program for Gender Studies and Research (on leave)

Social mobility, quality of life, and political and economic independence in Kosovo have long been connected to narratives of future progress guaranteed by its natural resources. The Trepça mining complex, managed by a British company during the 1930s, and then the socialist state after WWII, had the largest lead smelter in the world in 1967 and by 1985 Europe's 1st and the world's 5th largest raw lead smelting facility. Not far also lie the rich reserves of lignite (estimated at around 14.3 billion tons) that have since the 1950s provided the dominant source of energy production. At the time the future appeared bright. Today the past promise of coal is increasingly experienced as a relation of dependency, contamination, and insecurity. As Kosovo embarks on plans to increase renewable energy production, policies, campaigns, international grants, and construction projects aimed at "increased efficiency" have taken centre stage, whereas people significantly struggle with energy poverty. By looking at the narrative and visual imaginaries outlined above, based on the notions of environmental imaginaries (Peet and Watts 1996) I propose to look at "gendered imaginaries" of energy and locate these within the shifting paradigms surrounding Kosovo's energy regime. The paper aims to account for ways in which energy projects have also transformed women's roles in social reproduction and production, and their dependence on state-institutionalized and global energy regimes (Cielo, Coba and Vallejo 2016). Specifically, the paper relies on analysis of visual representations in media and other public spaces and attends to the relationship between the spheres of production, social reproduction, and nature, in the hierarchical division of labour. Such division, I argue, reinforces the separation of the productive and reproductive spheres, whereby the subordination of social reproduction to production for profit lies at the core of the production of marginality and disempowerment (Federici 2005).

VISUALISING DANUBE INFRASTRUCTURE AND STATE LEGITIMACY IN SOCIALIST BULGARIA

Dr. Ștelu Șerban – Francisc I. Rainer Institute, Romanian Academy, Romania

The socialist regimes included in their economic plans the Danube assimilation through the construction of levees and hydropower complexes. Still, the technological means of this end were not much different than those employed in the previous periods for the rest of the Danube, the aim being legitimizing the state power that vested under one techno-nationalistic ideology. This idea can be illustrated by the flooding in June 1970 of a large portion of the Bulgarian city of Vidin. The Bulgarian authorities reacted by announcing the consolidation of the Danube levees, and even more, transformed this event in a political celebration of the regime. As shows an album found in the Vidin archive, the Danube consolidation of the dams near Vidin was supervised by Todor Jivkov himself. The first photo in the album shows Jivkov before a group of local activists pouring with a shovel concrete for the dam's foundation. The photos in the album were collected from the local newspapers and largely circulated in those times. Still, the facts lying behind the images of the 1970's floods are by far more complicated. As in the local archives is recorded, the flood was caused by the rapid building of high dams on the Romanian shore. This view was expressed by the local authorities from Vidin in the circulars they sent to the central government in Sofia. But the answer of the Bulgarian government was prompt. They disallowed any responsibility of the Romanian side. Furthermore, they chose this visual based press campaign to disentangling the protests and conflicts, while strengthening their authoritative power. Thus, they tried both to give satisfaction to the queries of the local authorities and to follow the agreement with the Romanian side. The paper bases on the fieldwork and archive research, I have recently done, 2013-2015, in the Vidin area.

INTERNET REPRESENTATION FOR TRADITIONAL HEALING: GOING ALONG OR AGAINST THE RELATIONS OF POWER?

Dr. Elena Bărbulescu – Senior Researcher, Institute Archive of Folklore, Romanian Academy, Cluj Napoc, Romania

This presentation aims at discussing on the importance of how the new frames (digital technology) and old perspectives (traditional healing) are working and contributing in defining a medical pluralism in Romania today. Even though Romania is praised for high-rate speed internet connection, this fact is true only for the five big cities. It means that a large segment of population no matter other variables (age, sex, knowledge, literacy, digital abilities etc) is not connected to internet in a first-hand manner. This fact results in both direct and indirect approaching to healing practices either biomedical or traditional. Consequently, my interest here is to explore what is changing (or not) in this case of new framing of healing: *who*, about *what*, and *how* is speaking in terms of health and illness. I will focus on two sites and the manner they manage both the idea and representation of traditional medicine. An aspect equally important in this relation is the extent of image usage on these internet sites to define the matter. Traditional methods of healing had their own adepts and networks of power before the digital era, connecting people from different locales in Romania. Those networks were having their own aisle in society (especially in rural communities). The digital era is bringing forward a new type of traditional healers that are claiming different sorts of approaches and specializations. The first and main outcome is the broadening of the audience, but that could be other results as well. Is this broadening of healing discourse along or against the power?

VISUAL REPRESENTATION OF POWER: THE ETHNOGRAPHIC EXAMPLE OF CANCER POLITICS IN GREECE

MA. Falia Varelaki – PhD Candidate in Social Anthropology, funded by Ypatia scholarships, Department of Social Anthropology & History University of the Aegean, Greece

This paper explores visual representations of power as they are expressed through Greek politics regarding prevention, early detection, and treatment for cancer. I argue that health seems to be politicized to such an extent through anti-cancer campaigns, which results in enhancing the sense of vulnerability that one feels, and at the same time, creating a sense of individual responsibility for health. Using examples of posters found in public spaces I will examine the ways that medical gaze defines the relocation of illness in order to show the ways in which the notion of "health" is constructed through the prevention and control politics. Anti-cancer policies are based on the control of the bodies, therefore, biopower operates on our bodies regulating them through self-disciplinary practices which we adopt. Its force derives from its ability to function through "knowledge and desire", the production of a scientific knowledge, which results in a discourse of norms and normality, to which individuals desire to conform. The critical analysis of visual representations of power through anti-cancer campaign posters give prominence to issue related to national politics and strategies that underline the individual responsibility through individual's choices.

ANTHROPOLOGICAL ANALYSIS OF THE DEPICTION OF DEPRIVATION IN OLD AGE IN THE CASE OF THE MOVIE *NIGHT BOATS*

Dr. Ljubica Milosavljević – Associate Professor, Department of Ethnology and Anthropology, Faculty of Philosophy, University of Belgrade; Senior Research Associate, Institute of Ethnology and Anthropology, Department of Ethnology and Anthropology, Serbia

Dr. Mladen Stajić – Assistant Professor, Department of Ethnology and Anthropology; Research Associate, Institute of Ethnology and Anthropology, Faculty of Philosophy, University of Belgrade, Serbia

This anthropological analysis focuses on the Croatian feature film *Night Boats* (2012), directed by Igor Mirkovic. The subject of the movie is a partnership that develops between two users of a home for the aged in Zagreb, highlighting, among other things, numerous problems and difficulties that the elderly face while trying to open a new love page at the very end of their lives, in peculiar nursing home conditions. The newly formed couple escapes from the nursing home, as a particular act of resistance, leaving room for the analysis of the visual depictions of a whole series of deprivations encountered by the elderly. Depictions of physical, emotional, and economic dependency, that result in an inability to make independent decisions, are in accordance with the results attained during several years of field research conducted in homes for the aged in the Republic of Serbia. This research, aimed towards exploring new partnerships as nursing home users' strategies of action, will be brought into comparison with the movie's visual solutions. Interpreting the visual depiction of deprivation and the assumed trait of infirmity, which society associates the elderly with, will also include a semiotic interpretation of the symbolic expression that is used in the movie.

VISUAL REPRESENTATION OF BULGARIAN CAMPAIGN “DO IT NOW”

Dr. Elena Petkova-Antonova – Assistant Professor, Department of Ethnology of Socialism and Post-Socialism, Institute of Ethnology and Folklore Studies with Ethnographic Museum, Bulgarian Academy of Sciences, Bulgaria

Since 2016 in Bulgaria there is one popular campaign for supporting demographic policy which is organised by civil association called DNK. The abbreviation of the name means “Movement of National Cause” (Dvizhenie za natsionalna kauza - in Bulgarian language and reminds of DNA). The founders of the association are popular public figures in Bulgaria - TV-producers, singers, sportsmen, TV-personas etc. Their main purpose is to support and proclaim the choices of Bulgarians to have children. The campaign also is supported by Bulgarian Orthodox Church and the Patriarch himself. The suggested paper for the 10th InASEA Congress “Visual Cultures in Southeast Europe: globalisation, gender, power and resistance” will consider the visual representations of the Campaign “Do It Now” as part of popular Bulgarian culture in recent years. Its ambivalence in public sphere - there are many supporters and participants in the Campaign as there are many who have reservations about their visual’s resources and media presentations. Nevertheless, this particular campaign shapes and represents tendencies in Bulgarian society, which concerns gender relations thus gender policy.

VISUALISATION OF RESISTANCE MEMORY: THE MOVEMENT OF BLOOD FEUD RECONCILIATION

Dr. Sc. Arbnora Dushi – Research Advisor, Folklore Department of the Institute of Albanology, Prishtina, Kosovo

The years of 1990s in Kosovo mark the decade of passive and active resistance of the Albanians in Kosovo. One of the, considered also, form of resistance, expressed through massive mobilization and solidarity, was the Blood Feud Reconciliation Movement (1989- 1990). This Movement aimed to stop the phenomenon of blood feud, present among Albanian families at a time when the Serbian regime in Kosovo intensified violence against Albanians through imprisonment and also cases of killing them. The mobilization of students to initiate reconciliation within hostile families so that Albanians were united against the violence of authorities soon became mass popular movement. This initiative of students was led by Anton Çetta (professor and folklorist) and supported by intellectuals and the population. Profesor Çetta who had knowledge and experience on collecting and studying Albanian traditions and folklore, was the most adequate person on leading this humanitarian action. Thousands of families in blood feuds for years, reconciled themselves for the sake, as it was expressively put 'of Albanian youth', 'of Kosovo', etc. These acts of public proclamation of blood forgiveness phrases by the closed family members, in the events of blood-feud reconciliation events that would gather thousands of people from all over Kosovo, were difficult emotional moments. This movement was crucial in the collective memory and new history of Kosovo. Considering that in this period, Albanians were expelled from the public institutions, which means they had no access to media institutions in Albanian language, the documentation of this movement was an issue in itself. There was strict control by police of the intellectual elite who led the movement, citizens who attended the public events but also, and especially, of journalist or anyone who had cameras. For Albanians at that period, documentation was another form of resistance. The Blood Feud Reconciliation Movement has been persevered through main three forms: photographs, video recordings and written text, mainly stories and personal narratives. Our work for this conference will focus in these two forms of visualized memory about this very specific period. We will discuss about how these recordings were done and later how they were preserved, but simultaneously we will show the impact that this type of visualization has in the collective memory of the 1990s. Furthermore, we will also discuss other visual ways of both preservation and commemoration of the near past, conducted in the last years (e.g. Kosovo Oral History).

THE ROLE OF VISUAL COMMUNICATION IN RESEARCHING DIGITAL ACTIVISM IN SERBIA

Dr. Ana Banić Grubišić – Assistant Professor; Research Associate, Department of Ethnology and Anthropology, Faculty of Philosophy University of Belgrade, Serbia

Dr. Dragana Antonijević – Professor, Department of Ethnology and Anthropology, Faculty of Philosophy University of Belgrade, Serbia

The aim of this paper is to examine the roles of relatively new media technologies and social media platforms in shaping new social movements in Serbia, since 2017 to today. In the last decade, countless examples have emerged of mass protests that relied on social media (Twitter, Facebook, and YouTube) in order to mobilize and organize collective action (15M/ Indignados in Spain, Arab Spring in Egypt, Tunisia, Iran and Syria, Occupy Wall Street in USA). We will examine various forms of visual material used in Serbia lately on social media platforms. For that purpose, we will focus on three case studies of digital activism in Serbia: “Protest protiv diktature” (*Protest against the dictatorship*), “Jedan od pet miliona” (*One of the 5 million*) and “Odbranimo reke Stare planine” (*Protect the rivers of Stara planina*). This visual content of vernacular creativity (posters, memes, image macros etc) will be considered as a new form of digital folklore where such communication depicts a symbolically expressed collective identity, shared values and a world view shared by activists and supporters of these movements. Analysis of these expressive materials indicates that satire, humour and parody are becoming a significant part, if not even a characteristic of activism in this digital age. We will analyse semiotically messages from those protest posters, memes and image macros, as form of a visual communication, which are transmitted to the public sphere.

FILM AS MEDIUM OF PROPAGANDA AND RESISTANCE: THE UNUSUAL CASE OF LORDAN ZAFRANOVIĆ'S "THE DECLINE OF THE CENTURY" (1993)

Dr. Nataša Mišković – Research Professor, Social Studies Department, University of Basel, Switzerland

Film has been recognized and used an ideal medium for propaganda since the invention of the audio-visual technology. This is no different in Southeastern Europe, or more particularly, in the former Yugoslavia. Here, we see a cadence of changing authoritarian regimes of very different shades: King Alexander's centralist, unitarian regime was destroyed by Ante Pavelić's fascist Ustaša, who were consequently awarded with the rule of the Italo-German puppet state NDH in 1941. After his towering victory in 1944/45, communist partisan leader Josip Broz Tito sponsored the Yugoslav film industry to an unprecedented blossom. With the end of Yugoslavia, the film industry was split as well along republican borders.

In his seminal work 'The Decline of the Century. Testament L.Z.' from 1993, Yugoslav/Croat director Lordan Zafranović deconstructs Ustaša propaganda newsreels to transform them, along with footage from the war crimes trial against NDH Minister of Interior Andrija Artuković from 1986, into a powerful indictment of the return of history at the beginning of the Yugoslav Succession Wars. He uses film to turn propaganda into resistance, for which he paid himself, at the time, with prosecution and exile. In my contribution, I will discuss this important film on two levels: On a general level, I will analyse how the director combines different genres of existing footage with his own coverage of the war crimes trial to construct a powerful plea to deal with Croatia's own past and prevent a new war. On a more particular level, I will pick a few examples from the film to demonstrate how he works with the propaganda footage. As an extra, I suggest organizing a screening of the film, if the organizers see a possibility to integrate this into the side programme of the conference. This could, moreover, be combined with an invitation to Zafranović to join the discussion.

THE SOFT POWER OF SEDUCTION: TURKISH TV DRAMAS AS CULTURAL DIPLOMACY

Dr. Habil. Milena Benovska – Professor, South-West University of Blagoevgrad, Department of Ethnology and Balkan Studies, Bulgaria

"Turn on the TV in any part of the Balkans today and you may well tune into a Turkish soap opera," said a publication on the *Balkan Insight* news site in 2013 (Cabric et al 2013). The success of Turkish TV dramas in the Balkans dates to 2008, when it also began in the Arab world. The first breakthrough in both regions, which survived centuries of Ottoman rule, is related to the success of the soap opera *Gümüş* (broadcast in 2008 in the Arab countries and in 2009 - in Bulgaria - Kraidy & Al-Ghazzi 2013: 18). The popularity of Turkish TV dramas continued to grow in the following years, now displacing South American soap operas on the world TV market and spreading far beyond Turkey's historically connected regions, such as Southeast Europe, the Middle East and Central Asia. Currently, Turkish series are widely watched "in over than 100 countries, reaching an audience of some 500 million people" (Sofuoglu 2017).

Turkish films and TV dramas are at present broadcast on powerful US platforms with global coverage such as NETFLIX, AMAZON. Revenue from Turkish TV and film production is estimated at between \$ 200 million and \$ 350 million per year (Sofuoglu 2017). What are the main reasons for this success, in particular in Southeast Europe? This is the main research question that this paper addresses. The analysis is based on a thorough study of social media. The paper aims to explore in depth the factors that brought the growing popularity of Turkish soap operas in Southeast Europe, despite the traumatic historical clichés of "five hundred years of Turkish yoke" (affected Southeast European national identities) and despite the rise of nationalisms in the region over the past thirty years. Turkish serials reinforce the effects of world popular culture known as "seduction" (Baudrillard 1981), through a careful politics of imagery that involves both appealing images of their native country and seducing the audience through the pull of visual suggestion. In the context of the neo-Ottoman Turkish policy, the thesis of "cultural proximity" between the viewers and the world of Turkish TV dramas has limited validity: the success of Turkish series in different regions of the world, cannot be explained by cultural proximity alone. Rather than "cultural proximity", Turkish TV production benefits from cultural hybridity in the contemporary world under globalization. Images of "accessible" Turkish modernity, flexibly combining Western values with the colour of its cultural traditions, facilitate the perceptions of international audiences. However, the question of why Turkish series' producers are more successful than other similar industries can only be answered if the aesthetic qualities of Turkish productions are examined. Visual appeal is an important factor in viewers' interest. Turkish series show continuity with examples of literary and cinema classics that viewers expect and recognize. The viewer appreciates the archetypal narrative patterns (the fairy tale) contained in television. Finally, the international success of Turkish soap operas is a cause for reflection on globalization itself. By successfully adapting Western models of soap operas, Turkish television production has "glocalized" this model and created its local version. The success shows that globalization should not be understood as merely synonymous with Americanization.

RELIGIOUS MORAL VALUES IN POSTMODERN BULGARIA: A VISUAL ANTHROPOLOGY STUDY

Dr. Georgeta Nazarska – Full Professor of Social and Cultural History, University of Library Studies and Information Technologies, Sofia, Bulgaria

Dr. Svetla Shapkalova – Chief Assistant Professor of Religion, University of Library Studies and Information Technologies, Sofia, Bulgaria

In the global era many of moral values of religious communities, referring to relations between God and humankind, and between people themselves, gradually disappear. According to recent World Values Survey, Bulgaria is among most secularized countries, which greatly threatens the moral values. This paper is aiming to study the religious moral values in Bulgaria in the Global era focusing on identity of religious persons and their views on the global issues of contemporary life. It uses both the anthropology of religion and visual anthropology approaches. We conducted 35 in-depth standardized interviews with figures dealing with religious issues in Bulgaria (religious leaders, religious community activists, experts and teachers on religion, academicians etc.). The Orthodox Christians, Catholics, Protestants, Armenian Christians, Jews, Muslims, Buddhists, and affiliated to the NRM by their confession, they commented place of religion in regard to: identity construction; evangelization, education, and social work; inter-faith dialogue and ecumenism; youth, women, and immigrants; hate speech, violence, fundamentalism, extremism, terrorism, and religious conflicts; human rights, religious freedom, and diversity; sustainable development, common good, and social justice. All interviews were conducted on-camera and are preserved in online collection. We have analysing them by content analysis, trying to comment conceptions in social, cultural, and ideological contexts, and by visual methods, searching representation of gender, age, and denomination distinctions.

THE IMAGE OF RELIGION IN ALBANIA DURING THE COLD WAR PERIOD

Dr. Jordan Jorgji – Lecturer of Political Studies at the Department of Social Sciences, "Fan S. Noli" University, Korçë, Albania

The aim of this paper is to describe the image of religion imposed in Albania by the communist regime during the Cold War period and to analyse how this visual representation was crucial in shaping Albanians' behaviour towards religion. This is done by using as primary bibliography the memoirs of Albanian leader and dictator during the mentioned period, Enver Hoxha, as well as unpublished official documents. Furthermore, based on the movies produced by Albanian film-making agency, we will try to uncover the influence of visual representation on the mass perceptions concerning religion and relations with Greeks and Italians, the later as interethnic prolongation of religion. Concretely, the merge of visual culture about religion with the previous perceptions of Albanians regarding Greeks and other neighbours, will play an important role in the process of shaping Albanian-Greek relations after the collapse of the Cold War.

VISUAL IDENTITY OF MINORITY RELIGIOUS COMMUNITY IN A MULTI-CONFESSIONAL BOSNIA AND HERZEGOVINA

MA. Halida Đonlagić – PhD candidate, Department of Religious Studies, Faculty of Social Science, University of Ljubljana; Recipient of 10th InASEA and SEEHA Junior Scholar Award

The visual identity of other in a multi-confessional B&H is often linked to the majority and tradition. Thus, in certain visual expressions of the other one is viewed through a doctrinal and dogmatic prism. Public posting of posters by members of the "Hare Krishna Community in B&H or the International Society for Krishna Consciousness ISCKON" for the purpose of inviting on seminars, workshops, lectures sometimes explicitly portray God in male and female form (Krishna and Radharani). However, in the Islamic and Jewish tradition, one of the greatest insults is considered to be the portrayal of the image of God. Observing the other through exclusively one's own dogmatic vision, which arises as a result of ignorance, is often present in the visual representation of the other, and is a great challenge in a multi-confessional B&H. This presentation seeks to show how the visual representation and local interpretation of the International Society for Krishna Consciousness in B&H is shaped in their own perspective by liberal and conservative followers, and in the prism of members of the Islamic religious community, Catholics, Orthodox, Jews and Protestants. The visual representation of the Hare Krishna community through the prism of social media, public posters and public appearances embraces several cultural aspects that come to the fore: dressing, vegetarianism, posters, and yoga. The visual representation of these aspects and the way they are (not) assimilated in B&H's multi-confessional society are considered. The conclusion seeks to highlight the challenges of visual representation of the other through purely doctrinal and dogmatic limitation, and a broader account of visual representation and local interpretation of meaning production and understanding among members of different cultures in B&H.

VISUAL SYNCRETISM AND DISCURSIVE ANTISYNCRETISM IN MUSLIM SELF-REPRESENTATION IN THE BALKANS

Dr. Olimpia Dragouni – Independent Scholar on Political Science and Cultural Studies

The proposed presentation is based on analysis of two types of sources: firstly, of printed visual sources from Bosnia-Herzegovina, Serbia, and North Macedonia in the form of as broadly understood 20th to early 21st century Islamic press and print; secondly, spaces which could be defined as strictly Islamic, such as mosques, mosque harems and Muslim cemeteries in North Macedonia, Serbia, Bosnia-Herzegovina (fieldwork-based analysis). Subsequently, the analysis is focusing on two aspects. First is the syncretic aspect entrenched in the material culture in the form of printed materials and spatially organized monuments and buildings. Second is the anti-syncretic tendency expressed by discourses of Islamic (mostly Sunni) centers of power (Islamic Community, meshihat, muftijat, etc.). Drawing from the deliberations of Rosalind Shaw and Charles Stewart (*The Politics of Religious Synthesis*, 1994) who see religious synthesis as a product of syncretic and anti-syncretic tendencies, which both occur through bottom-up and top-down strategies, this exemplification would represent a bottom-up syncretism, while the pietist Islamic discourse would represent the anti-syncretic top-down strategy.

The aim of the paper is to identify and present examples of penetration of Christian Orthodox visual narrative into Muslim self-representations expressed visually. Thusly, the paper would reveal the visual syncretism of two cultural and religious circles and juxtapose this representation with pietist interpretations of local (Bosnian, Serbian, Macedonian-based) Islamic centers which produce(d) pietist discourses in attempt to maintain "Islamic purity". A special focus would-be put-on cases of "syncretic" visual representations overlooked by the pietist narrative, as such would identify an implied a deeper penetration of visual syncretism into certain spheres of everyday life of religious Muslims.

THE PHOTOGRAPHER AS AN ANTHROPOLOGIST: ALBANIAN VILLAGE LIFE, ISNIQ, KOSOVO 1976

Ann Christine Eek – Photographer; Writer, Norway

Initially not familiar with works of ethnographers and anthropologists, but with inspiration from photographers like W. Eugene Smith, USA, and ethnologist Sune Johnson, Sweden, I used the method of participant observation from early on. In my first major project, considering the superfluous media image of women, I worked closely with nine Swedish women. By documenting their everyday lives, around the clock, I wished to depict the double burden of being a working mother, and respectfully reveal the unglamorous reality of women's hardship. I published, in cooperation with two writers, the book *Work – don't wear yourself out!* in 1974, and as several exhibitions in 1975-1978. I also used this approach on my first visit to Kosovo and the village Isniq, in August and September 1976, with the late anthropologist Berit Backer (1947-1993), the first foreigner to do fieldwork in Kosovo in 1974-1975. With plans to make a book about the disappearing traditional village life, we financed the work by making a short documentary film based on still photographs, for which I made many thousand pictures, in colour and black and white. With no access to the closed world of the men, we concentrated on the stories of five village women, and with their acceptance I had the possibility to move around freely, photograph the women always working at home and in the mountains, baking bread, cooking, knitting, weaving, and caring for the children, while tending the crops and livestock. For the 10th InASEA Congress in Graz, I wish to present this documentation of historic and anthropologic importance, recollecting a vanished culture, to show what everyday village life looked like in Kosovo in 1976. At the same time, I will discuss methods of photographing in the field, approaching people one meets, often from completely different cultures, and how my work reflected on this anthropological research.

WO-MEN PRISHTINA

MA. Eliza Hoxha – PhD Candidate, Technical University of Graz; Lecturer, Department of Urbanism and Spatial Planning, Faculty of Civil Engineering and Architecture, University of Prishtina; Visual Artist, Kosovo

It happens by chance to become a photographer in a very troubling period in Kosovo during the '90s. By registering everyday life of Albanians in parallel life and demonstrations in the street it never came to my mind that being a woman as first is a challenge. Men were dominating public life in Kosovo for a long period even though for years many women went through education and public activities. While being expelled from public institutional life there are some sparks in this very dark period where one saw the opening of the society out of necessity, perhaps unnoticed during that time. From 1997 until the end of the war, situation in Kosovo got worst and, in many protests, one could see only women being in the streets of Prishtina for different purposes and with different signs and goals. Women were evading public space in the most difficult and uncertain periods in Kosovo. Protests with bread for DRENICA, protests with white sheets "Marshojmë, s'festojmë" (we march, we don't celebrate), protests with candles of mothers whose sons were back from the military services in coffin, are some of them to highlight. At that time, I was just a photo reporter doing my job in the street, but today there are so many stories in between to say about these images and women's role in Kosovo society. From this lens this paper will also try to mark the points of these gatherings and the streets where the protest walks in the city happen. The production of these mental maps is very important to also bring the use of public space during parallel system as a city of Prishtina was a kind of a dual city for two different ethnic communities.

FROM PHOTOGRAPHY-ETHNOGRAPHIC DOCUMENT TO ARTISTIC PHOTOGRAPHY – AN ITINERARY IN A BOOK

Dr. Constantin Bărbulescu – Professor, Faculty of History and Philosophy, Department of Modern History, Babes-Bolyai University of Cluj Napoca, Romania

What I would like to do in the present paper is to show the manner in which I have used, as if independent of my will, photography in my most recent book. I am talking about *Of the Pig. Essay upon the relation human-animal in a Transylvanian Village*, Mega, Cluj-Napoca, 2018, 188 pp. After defending my Ph.D dissertation regarding the bodily image and then its publication, I did not have a precise plan regarding a future book. All I know is that just without having something in mind for a few years, during Christmas, I used to go and take pictures of pigs cutting both in rural and urban areas. I was simply doing documentary photography trying to catch the main stages of the process, from stabbing to cutting to pieces. Photographs without any form of interview. Then the possibility of a second and international Ph.D. appeared, and this quasi-photographic project transformed into true ethnologic research. Here the photography-document had an essential role as also a practical one like in the previous stage. Especially with the case of the cutting to pieces which cannot be accurately narrated, and so it is needed ideally to be filmed, or with the lack of means at least an endless series of digital photographs. The latter solution was at hand during that time, so I have done thousands of photos of trenching. Slowly I became more sensitive to the artistic aspect of photographs, reaching in the end to be in a perpetual run for exemplary photos, that are more than a simple documentary testimony. Everything climaxed with the choice of the photo on the cover of the book, that is not even mine, but it belongs to a professional photographer.

FAMILY PHOTOGRAPHY AS A REFLECTION OF SOCIAL CONTEXTS IN KOSOVA

Dr. Zanita Halimi – Lecturer, Department of Anthropology, University of Prishtina, Kosovo

Family Photographs according to Gillian Rose are one of the most ubiquitous and familiar sorts of visual images; they are taken, reproduced, archived, and displayed by vast number of people. In Kosova, there is no long tradition of photography – neither photographing nor the care for the photography preservation. In general, officially, only few institutions collect and preserve photographs. Historically seen at the beginning when the practice of taking pictures has started, family photographs were taken only in photo-studios, by professional photographers who had finished schools of photography outside of Kosova, such as: (Greece, Italy, Turkey etc). Moreover, at the beginning, there were only few families which would have been photographed in photo studio, mainly rich families. However, gradually, owners of personal photo cameras increased and thus the way of photographing, of the places, and of the events where photographing took place changed, too. For Kosovan people the concept of family is very meaningful. Using in-depth interviewing, participant observation and informal conversations during looking to family photographs corpus among families in Kosova, my presentation will focus on family photographs, not only as a cultural artifact itself, but with a focus on the historical, social and cultural contexts they may reflect. By looking on the way the photographs are treated within the family, the family structure, its organization, and its most relevant events will be analysed. The presence and the absence of family members, arrangement of photographs within different spaces and places around/the houses, all speak of something that was or is going on within the family and society at large. Through photographs not only relations within family members are reflected, but also family relation with other social, cultural, political levels are reflected.

MASS MEDIA AND CONSTRUCTED IMAGE OF TRANSGENDER/GENDER NON-CONFORMING OTHER IN MONTENEGRO, CROATIA, AND BOSNIA AND HERZEGOVINA

Dr. Aleksa Milanović – Assistant Professor, Faculty of Media, and Communications in Belgrade, Serbia

Reaching out to so many individuals, but also to many different social groups, mass media influence and create public opinion through constructing the image of reality, or what we consider *true*. In other words, mass media radiates media image as *real image*, engaging common notion of the authority of media being supposedly "objective" when it comes to informing society about everyday reality. The consequences of this idea often result in mythologization, spectacularization and building/using stereotypes, which especially harms marginal and minority social groups. These groups end up being stigmatized as Others, which are then used as a platform for social projections of cultural taboos and abjection. This text will aim to uncover media-constructed image of transgender and gender non-conforming population, analysing case studies of online media content published in 2019 in Montenegro, Croatia, Serbia and Bosnia and Herzegovina. The research will include media content analysis which will show the social impact of mass media onto wider population, and the interrelation of mass media content with construction/deconstruction of cultural normative in these countries.

LAIBACH WTC – TRADE IS A SOCIALIST ACT

Dr. Irena Šentevska – Independent Scholar of Arts and Media, and Curator

In summer 2015 the whole world was made aware that for the first time in its history, the Democratic People's Republic of Korea would invite a western rock band to play in the country and that it would be no other act than the Slovenian art band Laibach. Their performances were planned as part of the celebration of the 70th anniversary of Korea's liberation from Japanese colonial rule. In the Western media Laibach were mainly presented as a highly controversial band originating from the former communist East (Yugoslavia) and going to North Korea to entertain a brainwashed and utterly unpredictable audience in the supposedly most totalitarian and isolated society in the world. Apart from the stereotypes in representations of North Korea and former communist East (and stereotypes in presentation of Laibach, for that matter) to a general audience, what complicates this picture is the group's ambiguous Eastern/Western identity. Namely, their origins may have been 'Eastern' (and even communist), but they have been for several decades integrated into the global music industry. What makes Laibach a unique media phenomenon on a global scale are different media and approaches employed by the group to transcend the boundaries of usual understanding of art, and emphasis on the relations between art, politics, processes of nation-building and popular culture. This paper looks closely at one often overlooked aspect of Laibach's output: Laibach WTC (World Trade Centre), online merchandise store where Marx meets Darth Vader and commerce meets art and critical discussion of politics, economy, and culture (where 'all products actively support the work of Laibach and all items are original Laibach brand'), in an attempt to illuminate how Laibach's distinct visual language and iconography travel from commerce to art and vice versa.

IMAGE OF SELF: TIME AND ETHNOGRAPHIC KNOWLEDGE IN DICTATORIAL SITUATION

Dr. Olsi Lelaj – Head of the Department of Ethnology, Institute of Cultural Anthropology & Art Studies, Academy of Albanian Studies, Albania

Much has been written on ethnography, ethnology, or anthropology during state-socialism. The current scholarship on this field of study has provided us with insightful information and critical reflections on a number of issues varying from theory, methodology, areas of knowledge, to fieldwork and data gathering. The relation between science, ideology and state power seems to have been the red-thin line framing the scholarly interpretation on the above themes. However, the visual production of ethnographic knowledge in state-socialism, in comparison to other topics, has been rather peripheral within the general economy of this critical scholarship. The same observation is applicable also to the critical scholarship focusing on Albanian ethnographic thought. The intention of this presentation is to explore and provide an overview on the status of photography within ethnographic knowledge during state socialism in Albania. Specifically, we will explore how images were produced and used in order to provide a certain idea of the “self” that corresponded to the theoretical interpretation ethnographers used to frame field data. The analyses of the image-world of Albanian ethnography will eventually provide us with further reflections on the relation between knowledge and power in dictatorship

FEMINIST MOVEMENT AND SCENE IN MACEDONIA: MODERN FORM OF STRUGGLE FOR PRESERVATION OF BASIC HUMAN RIGHTS

MA. Sonja Stojadinović – MA Student, Southeast European Studies, University of Graz, Austria

Republic of North Macedonia as successor of socialist Yugoslavia had incorporated basic human rights and gender equality into its system. However, after the dissolution of Yugoslavia, Macedonia on a certain level did not succeed to protect women from the aggressive patriarchy and backwardness. Macedonian women were faced with a dangerous and misogynist Law on abortion which put several women into danger prolonging the act of abortion. Women in public are not spared of shaming comments, discrimination based on gender, age and physical appearance, especially women politicians, public figures, actors, women who “dared” to step out of the patriarchal matrix. But some women refuse to live in the imposed system that is suffocating them every day. Intellectual women have organized into an activity of provoking speeches on public places about topics that are seen as taboos. Pichprich is an organization/movement from Skopje that organizes public speeches of prominent women in different Macedonian cities to talk about sensitive topics that are concerning women. Menstrual cycles, pubic hair, queer, patriarchy, male/female relations, all topics that are seen as taboo in the deeply conservative Macedonian society are brought in the scene light. Meduza is also a web portal that writes and talks about gender inequality, female problems, feminism, emancipation, freedom of sexes. This paper aims to explain the feminist movements in North Macedonia and models of visual interventions for raising more public awareness about gender inequality in the Macedonian society. In order to give a broader picture of the changes they brought, the methodological approach will be interviews with the founders of PichPrich and Meduza to uncover the systems and approaches they used to reach broader public and raise louder voice for gender equality.

DATA MARS: 1998: VISUALISING WOMEN'S PROTEST

Dr. Linda Gusia – Lecturer; Head of Sociology Department, University of Prishtina; Co-chair University Program for Gender Studies and Research, Prishtinë, Kosovo

The presentation reflects on the exhibition DataMars, on view in National Museum of Prishtina in August 2019. The exhibition was anchored in protests as a more visible form of activism, focusing on the women's protest during the March of 1998, when the women's movement organized 13 protests in the streets of Prishtina. Documenting and featuring women's political activism, this exhibition centers on research making visible the ways in which women have outlined public spaces and have manifested their political subjectivity of that given time. By highlighting the symbolic that permeated these protests, the exhibition was constructed as an open invitation to further research and interaction with personal and collective documentation, narratives, and experiences. Curating with archive material, photography, video, and sound to create a platform for a narrative display of the protests, offers the intergenerational encounters with the women activists as the starting ground of feminist genealogies. Furthermore, the presentation looks at the possibilities of new learning spaces in the efforts to remember and learn from the complexities of such stories. Such interventions in the National Museum become an important opportunity to recognize the conundrum in opening the museums as spaces of learning and recognition.

GAVRILO PRINCIP AND STREET ART: AN EXAMPLE OF IDEOLOGICAL TRANSFORMATION

Dr. Sanja Lazarević Radak – Principal Research Fellow, Institute for Political Studies in Belgrade, Serbia

Dr. Dejana M. Vukasović – Principal Research Fellow, Institute for Political Studies in Belgrade, Serbia

Known as assassinator of Archduke Franz Ferdinand and a member of Mlada Bosna, Gavrilo Princip became an important name in Yugoslav school literature after the WW II. Represented as “a young rebel”, he could fit into the image of rebellious socialist country and its people with “a long tradition of resistance”. Broadly speaking, the biography of Gavrilo Princip was manipulated since 1918. The period of transition and democratization in Serbia brought new and partially changed meaning of his act. During the first years of democratic change in Serbia, Princip's appearance in public discourse was accompanied by ambivalence. The complex context of democratic transition and cultural changes has mobilized (re)contextualization of Princip's biography, taking some of the most powerful forms in visual art. Number of murals in Belgrade and other cities in Serbia are inspired by photography taken during his trial, with hands tied and visible signs of illness. Used as a form of resistance, murals metaphorically sum up Serbia's political and social context. They can be interpreted as: 1. a resistance to the processes leading to Serbia's EU accession; 2. his name can be read as the noun “principle” which alludes to the consistency of the resistance; 3. Princip is painted as “dizelaš”, i.e. member of subculture that emerged in the 1990's and supported violence, illegal enrichment, “authentic Serbian values”; 4. in the absence of strong ideological choices and clear political guidelines in Serbia today, Princip becomes a “rebellion against the current political context”. Considering street art as a means of resistance that has the power to oppose the political system, murals that present Gavrilo Princip are analysed in the framework of alternative social realities (Awad, Wagoner). In places where visual anthropology and political psychology meet and intertwine, it enables understanding the resistance at multiple levels, from micro (states, regions) to the wider geo-symbolic (Europe).

VISUALISING THE TRAUMA – *THE LOAD/TERET*, OGNJEN GLAVONIĆ, 2018

Dr. Nevena Daković – Full Professor of Film Theory/Film Studies, Department of Theory and History, Faculty of Dramatic Arts, University of Arts, Belgrade; Chair of Interdisciplinary Ph.D. Art and Media Studies (UoA), Serbia

The aim of this paper is to map out the manifold narrativisations and representations of trauma in the film *The Load* (Teret, Ognjen Glavonic, 2018). The film researches the story hidden behind the discovery of the mass grave on the outskirts of Belgrade while the cinematic forensic take us back to 1999 NATO bombing of Serbia and the crimes committed on the ground during that time. The analysis is focused on the visual representation of trauma as PTC (post-traumatic cinema), its modernist narration (Hirsch, 2004) (1); transmission of trauma from the WW2 and the Holocaust to recent Serbian history after the same visual archetypes (images and genre tropes) (2).

SELLING THE OTHERNESS – THE STEREOTYPED IMAGE OF THE BALKANS IN SERBIAN CONTEMPORARY ART

Dr. Milena Jokanović – Researcher and Lecturer, Seminar for Museology and Heritology, Art History Department, Faculty of Philosophy, University of Belgrade; Associate of the Museum of Yugoslavia, Serbia

The dissolution of Yugoslavia left behind a search for identity of countries once constituting it, war period, isolation from the West, inflation, and a clash of socio-cultural life. This also meant that the image of progressive, modernised country which Socialist Yugoslavia reached in the West has fastly been changed back to the one of barbarian space, far from the civilised Europe, although physically being on this same small continent. Due to political circumstances, art scene in Serbia was completely closed and separated from the West where simultaneously, the idea of Art has been standardised and shaped following the perspective of politically and economically powerful ones – the Western countries. This idea was stressed through media and famous international art events. Starting from Stilinović who announced future tendencies of artists from the periphery with his work: “An Artist who cannot speak English is NO artist”, in this paper we will follow generation of Serbian contemporary artists being proliferate in the first decade of the 21st century when the country has finally been de-blocked, observing manners of preservation of cultural elements and resistance to the stereotyped images in today’s globalised art world. In order to become visible on the West, Serbian artists appropriated stereotyped image of Exotic Other from the Balkans and played with it. Combining constitutive elements of the Western art institution with the traditional Balkan cultural elements and using media which allude to consumerist society, these artist “create an image the West wanted to buy” about this region. Through these practices they manage to be recognised internationally. Moreover, while successfully “playing with the rules” these artists rise issues on the particular identity representation, cultural elements preservation and question value systems in globalised and centralised (art) world.

REPRESENTATION OF GENDER AND POWER IN VIDEO PERFORMANCES BY FEMALE ARTISTS

MA. Branka Pavlović – Filmmaker, Editor, Educator, and Video Artist, Centre für digitale Systeme (CeDiS), Freie Universität Berlin, Germany

This paper aims to analyse representation of gender and power in video performance by female artists and to deconstruct specific relationship / interchange between these performers and audience. The works by Nezaket Ekici, Šejla Kamerić, Kristina Leko, Milica Tomić and Tanja Ostojić reflect upon issues of domination, exclusion, and equality. In form of a case study of several works by these female performers and visual artists, this paper examines artistic strategies in visual representation of the experience(s) of power and privilege, subordination, and oppression. In her video performance *Tooth for Tooth - In memory of the murdered women in Turkey* (2016) Turkish-German performance artist Nezaket Ekici deals with daily assaults and acts of violence against women in Turkey: honour killings, jealousy dramas, domestic violence, divorce cases, rape, or robbery. Ekici invited different women from Turkey to participate in the video performance on behalf of the victims. Each of those women including the artist deal with one case that touches them personally. It's a kind of posthumous self-defence and the person behind the camera/the audience takes the role of the perpetrator.

FROM THE PROTEST MEMORY ARCHIVE: EXPLORING THE ART-COLLABORATIVE PRACTICE

Dr. Aleksandra Milovanović – Associate Professor of Film Studies, Faculty of Dramatic Arts, Department of Theory and History, Member of NECS and *DokSerbia*, Serbia

The aim of this paper is to explore the 1996–1997 student and civil protests in Serbia by focusing on its symbolic and subversive strategies (humour, irony, satire, parody, inversion, grotesque) employed and portrayed in documentary films: *Throwing off the Yolks of Bondage* (*Do jaja*, Želimir Žilnik, 1996), *River of January* (*Januarska reka*, Radivoje Andrić, 1997), *Belgrade Follies* (*Poludeli ljudi*, Goran Marković, 1997), *87 days of walking* (*87 dana šetnje*, Ivan Markov, 1997). In the mid-nineties, the streets of Belgrade have become a space of an active political exchange while spectacle and carnival spirit have replaced the familiar political iconography. Various manifestations of the civic disobedience, peaceful resistance and carnivalization of the political protests delivered catharsis and bondage for the participants. Selected films, originated during protests, undeniably capture the spirit of the protests, and embody collective authorship by allowing the double-edged or binary process of both participating and observing while in the process blurring the border between life and the arts.

“JESTE LI ČULI ZA NAS?”:A PHOTO-ALBUM FOR PRESIDENT TITO. JOVAN RITOPEČKI'S PHOTOGRAPHIC DOCUMENTATION OF YUGOSLAV WORKERS IN AUSTRIA

Dr. Vida Bakondy – Scientific Collaborator, Balkan Research Unit, Austrian Akademie of Science; Postdoc Fellow of Austrian Science Fund Hertha-Firnberg-Program, Austria

From the 1970s onward the Yugoslav photo reporter Jovan Ritopečki started documenting the life circumstances of Yugoslav migrants in Austria over a period of two decades. He not only sold the photographs to diverse media who targeted Yugoslav migrants in Austria, but also to migrant associations and individuals. Today, his photographs still circulate among members of the ex- Yugoslav community. Jovan Ritopečki was himself an active participant in the club life of Yugoslav migrants in Vienna and responsible for building up the information section at *Jedinstvo*, a Yugoslav workers' club founded in Vienna in 1970. A photo album that contains Ritopečki's photographs of everyday life of Yugoslav migrants in Vienna/Austria in the early 70s and was presented by the *Jedinstvo* association to Yugoslav state president Tito around 1972, forms an exemplary point of departure to discuss his work, its reception and discursive as well as socio-political framing in a trans-local context. The album represents a case study of how Yugoslav workers abroad were representing themselves to their president. In a first step the specificity of the album as a communicative and active visual medium will be analysed by exploring the central topics and motifs as well as the visual narration brought forth by the composition of the album (ordering, assembling, and commenting of pictures). The analysis will consider in how far the album can be rendered readable as a socially critical reflection of the life circumstances of Yugoslav migrants in Austria. It will be discussed whether Ritopečki's photo documentation enables new conclusions in relation to trans-local references and relations to the country of origin. In how far Ritopečki's photographs also portrayed an imagined trans-local socialist community - using the album as a symbolical tie between migrants and their country of origin?

BURNING THE BORDERS: VISIBILITY AND AFFECT AS A SELF-REPRESENTATIONAL TOOLS IN MIGRANT FACEBOOK GROUP

Dr. Boris Ružić – Postdoctoral Researcher, Department of Cultural Studies, University of Rijeka, Croatia

The study authored by *Refugees Reporting – Refugees and Communication Rights in Europe* (2018) concludes that 67% media outlets never directly quoted migrants although they clearly spoke about them; only 5% news on migration puts an emphasis on displacement, while 74% falls under politics and crime etc. At the same time, EU Commission concluded that approximately 63% of EU citizens believe they are not well informed in the questions of migration and integration. My paper explores this seeming paradox between disinformative media and misinformed public through visual analysis of migrant self-representational practices on routes from eastern Balkans through Croatia towards “Schengen Europe”. I aim to include case studies from social media activity on Facebook groups by migrants themselves in order to communicate and help each other in their efforts and travels. The research is based in the field of visual studies and aims at providing a counter-visual (N. Mirzoeff, S. Bishop) approach to images of the migrants by emphasizing the importance of images not made *of them*, but those made *by them*. It is based on the argument that sees the fragmentary image (i.e. smartphone image without context) and the spectator (the anonymous author/viewer) as a framework by which we can establish the emancipatory practices of image-making today (Rancière). New technologies can be inherently personal, but their effects are increasingly social. By sharing various fragmented and subjective stories, the aim is to use them as potentially constructive for epistemologically more viable (but also multifaceted) narrative of recent migrations in the vicinity.

VISUALISING POMAKS

Dr. Iliya Nedin – Associate Professor, Department of Ethnology and Balkan Studies, South-West University "Neofit Rilski", Blagoevgrad, Bulgaria

In my paper, I will focus on the visualization of Bulgarian Muslims in social networks. There are no more marginalized groups in the global era, all are visualized thanks to the internet. The question is who opens their pages, who is interested in them? Are information pockets obtained? I will take a look at the visual presentations of the village of Ribnovo in you tube and on Facebook pages: [ribnovo.village](#); [village.ribnovo](#); [ribnovo-ribnovovo](#). They are already famous for their traditional wedding, which includes a unique bride's face decoration, called banquetry, writing But this is just one specific case. The more important subjects of research interest are identity, migration, nostalgia, economic status. Like everyone in Bulgaria, migrants from the areas with Muslim population are migrating in search of a better economic status, helping themselves and their families. The direction of migration is to the West - Italy, Spain, Germany, England... And in this spatial separation, the need for connection with the place of birth is intensifying. All this makes active social networks through the Internet - with each other and with their families. And here the question arises about their identity outside Bulgaria: they are Bulgarians there, and not quite Bulgarians here at home. What are the reasons, what does the identity mean, what are the current policies that have been put through the media on the Internet? These are the questions that I will seek to answer.

COMMUNIST EMANCIPATION OF WOMEN IN ALBANIA, A CINEMATOGRAPHIC APPROACH

Dr. Anxhela Hoxha Çikopano – Theatre Researcher, Academy of Albanian Studies; Literary Translator; Theatre Director, Albania

Before the communist regime settled in Albania, women were considered a property owned by their fathers, husbands, and other powerful males of the agnatic family. When the new regime came into power, new laws tried to change the social position of women, claiming that the state “was emancipating them”. Some scholars claim that what really happened was that the women ownership passed from the family men to the state, and the last used them as labour force, while never fully supported a real emancipation of the women. They were still considered in their motherly role, they were not allowed to have control on birth, they were not allowed to freely love, and despite the claims of emancipation, they were now under a double oppression: the society and the state. The state was even hypocrite, as it claimed their liberty, but never allowed that. The Albanian cinematography, as a strong tool of propaganda, had a key role in the process. There are lots of movies starting from 1958 with “*Tana*” (*Tana*) and ending up with “*Një djalë e një vajzë*” (*A boy and a girl*) in 1990, which tried to deliver direct or indirect messages related to the emancipation concept. Still, many times, they have unintentionally left traces of the reality of women in Albania, through female characters in movies. This paper will follow these movies and trace their female characters features. Then will compare the theoretical aspect and the concrete emancipation of the Albanian women during communism times, in an historical context, seen through the cinematographic lens. The paper will also consider the international theoretical concept of women emancipation and try to evaluate if this emancipation in Albania was real, or merely a propaganda serving the labor force and the regime loyalty.

RESISTING SCOPOPHILIA, EXPERIENCING CATHARSIS AND OUTSHINING JOHN LENNON – FEMINIST ASPECTS OF THE YUGOSLAV CINÉ CLUB PRODUCTION ‘ŽENSKO’

MA. MA. Hanna Stein – PhD Candidate and Project Assistant, Southeast European History and Anthropology, Institute of History, University of Graz, Austria

In 1987, an amateur film that was already produced twenty years before, was excavated from the archives of Ciné Club Split and presented on the 10. Reunion of Alternative Film in Split – quickly declared as one of the first feminist films in Yugoslavia. That was *Žensko* (Gal, 1968), the first and last film that Tatjana Dunja Ivanišević had ever produced. With its rediscovery in the 80s and the continuous work of archivists, the film was saved from complete oblivion – thus offering a document of one of the few female amateur filmmakers in Yugoslavia. Despite the fact that Ivanišević herself stated in an interview***that she was not aware of and did not intend to represent any feminist agenda, the paper discusses the reasons for its classification as a feminist film by using two distinctive but interlinked approaches. While the analysis of the visual representation of (the search for) a female identity and subjectivity as a projection of heteronormative and social norms forms the central aspect of the discussion, the historical contextualization of the film comes into play as well. Thereby, the feminist resistance that is embedded in *Žensko* can be recognized in the visual negotiations of female identity but also in the film practice of Dunja Ivanišević within a male dominated (amateur) film scene. By interlinking the visual representations with the historical context of production, light shall be shed onto the patriarchal (visual) culture of the amateur film clubs and the resistance that Ivanišević (even if unconsciously) acted out by putting a young woman who moves between (male) idols, social and beauty norms, erotic yearning, and the movement of the own body in the focus of the camera.

GENDER ISSUES IN THE LATE SOCIALIST BULGARIAN CINEMA: THE CASE OF “A WOMAN AT 33”

Dr. Ana Luleva – Professor, Institute of Ethnology and Folklore Studies, Bulgarian Academy of Science, Bulgaria

Cinema is an important part of the state socialist popular culture and a powerful tool for ideological influence. This paper discusses how gender issues like gender hierarchies, oppression, women's double burden, single motherhood, and images of femininity and masculinity are presented in the Bulgarian cinema in the late 1970s and 1980s.

The analysis's main part is based on the case of the film “A Woman at 33” (1982). The film tells the story of an ordinary woman. Young and divorced single mother, she is subject to gossip, denunciation, and blackmail. She is sexually abused by her ex-husband, the Komsomol secretary, and by the man she is in love with. The film presents a depressing picture of socialist everyday life dominated by cynicism, lack of trust and empathy among people. Two weeks after the start of the screenings in the country the film was removed from the screens and gained the fame of a "banned" one - one of the few with a similar fate in the 1980s. The authors were accused of an inadmissible "violation of real proportions between the big and the small truths/правда in life". The paper offers a gender-sensitive analysis of the film content and the critical discourse about it before and after 1989.

WASTE VISIBILITY/INVISIBILITY IN CONTEMPORARY BULGARIA

Dr. Velislava Petrova – Assistant Professor, Department for Cultural Studies at Sofia University, Bulgaria

Waste and garbage followed human civilization through history (Strasser, 2000). They challenge the boundary between nature and culture (Edensor, 2005; Reno, 2016), and influence the imagination, pre-defines treatment and management, but also powerfully visualize human impact on nature. In the context of the Anthropocene and with the rise of overconsumption waste becomes a crucial problem. Historically the relation to waste was determined through its space isolation and invisibility, summarized by NIMBY (Not In My BackYard) avoidance strategy. Spaces and jobs organized around waste treatment are mostly concentrated in socially and economically vulnerable places and populations as poor neighbourhoods are loaded with disproportionate quantity of waste productions and pollutants (Pellow, 2004;). Waste is also a figure of power, that could point attention to or be used as a symbolic capital. Campaigns for public cleaning in Bulgaria were motivated using visible waste mobilizing notions of morality and responsibility (Vajsova, 2012; Petrova, 2012), examples the individualized environmental politics (Jaeger, 2018). Recently, media have been flooded by images of waste disposed all over the country and waiting to be taken care of which provoked at different levels of collective living. I will examine what emotions and practices visuals of waste mobilize and the way they are used in the public debate. I am addressing the visual cultures of waste as a focal point through which we can achieve an understanding of social relations in Late Modernity. My main thesis is that waste is generating a huge imaginary while the practical issues and economic forms are not properly addressed. Therefore, waste functions primarily as a resource used in politics intended at gaining symbolic capital and is not seen as something to be dealt with.

CREATING “ALTERNATIVES” TO THE CURRENT FOOD SYSTEM – VISUAL CULTURE OF FARMERS’ MARKETS IN BULGARIA

Dr. Atanaska Stancheva – Assistant Professor, Institute of Ethnology and Folklore Studies with Ethnographic Museum, Bulgarian Academy of Sciences, Bulgaria

Due to the processes of Europeanization and globalization attempts have been made to create “alternatives” to the current food system in Bulgaria. Alternative food networks (AFNs) have emerged “in response to the glaring and multifaceted contradictions of the unsustainable industrial food system and the exploitative trading relations embedded in the global supply chains that support its growth and (expanded) reproduction” (Goodman et al., 2012). They have been conceptualized as “new economic and cultural spaces for the trading, production, and consumption of food – organic, fair trade, local, quality, “slow” – whose ethical and aesthetic alternative “qualifications” distinguish them from the products conventionally supplied by international trade, mainstream food manufacturers and supermarket chains (Goodman et al., 2012). A distinctive contemporary manifestation of the “alternative” is the suggestion of the term “reconnection” as an expression of the attempts to create “closer” relationship between producers and consumers (Kneafsey et al., 2008). Farmers’ markets, as a form of these AFNs, emerged in the Bulgarian cities and in the capital only at the current moment there are 4 farmers’ markets, established by different organizations. These new food places communicate ideas not only verbally but through images. What distinguishes farmers’ markets from other conventional trade spaces, food production and consumption? The paper explores how organizers and producers express their ideas for “alternative” visually. It analyses how images and words contextualize each other and how written and visual knowledge relate to one another (Pink 2001).

THE VISUAL REPRESENTATION OF MOUNTAIN LANDSCAPE. IMAGES AS IDEOLOGICAL MARKERS OF HERITAGE AND CULTURE, RESISTANCE AND POWER

Dr. Paraskevas Potiropoulos – Senior Researcher, Hellenic Folklore Research Centre, Academy of Athens, Greece

The presentation considers the importance of the visual representation in the contemporary perception and interpretation of landscape. Focusing in the mountainous area of Pindos, in Central and Northern Greece, the study concerns the approach of rural areas as cultural landscape: “the interface of culture and nature, tangible and intangible heritage, biological and cultural diversity” (Rössler 2006: 334), moreover the landscape as cultural heritage. Landscape, as the outcome of the cultural process, has a special significance within heritage debates. The demands for environmental protection and preservation of cultural heritage, form new concepts and cognitive structures in the mountainous area of Pindus. Meanwhile, the “discovery” of the landscape uniqueness sets new aesthetic, ecological values, and aspirations, targets towards the diversification of rural landscapes and marks a shift towards exploration and production of quality landscapes, highlighting the cultural vision of the area. The visual representations of such landscapes promote them as a glass of cultural images, as symbols of a “different” Greece, which is more “real”, “authentic” and “traditional”, transformed to some extent rural places as imagined cultural landscapes. But, beyond the rural picturesque, this new representation also defines the organization and the uses of land, e.g. as space for recreation, prompting new interventionist policies.

The paper intends to discuss the visual representation of the landscape as a socio-political and legal entity, which functions as a mechanism of resistance to the disintegration and destruction of rural areas by modernity, as metonymy or metaphor of place and a representation of collective identity and collective memory. On the other hand, the paper reflects on how these images “change values” (Mitchell 2005), and as “ideological markers” (Durante 2016) produce normative representations, a new system of hegemonic narratives about landscape, and redefine the notion of authentic, tradition and heritage.

MINERS OF HOMOEROTICISM ON DOCUMENTARY FILM IN SOCIALIST YUGOSLAVIA: THE CASE OF 1948 AND 1964

Dr. Andrea Matošević – Associate Professor, Faculty of Humanities; Co-founder and Researcher, Centre for Cultural and Historical Research of Socialism at the Juraj Dobrila University of Pula, Croatia

Miners played a huge role within the process of Yugoslav political and economic constructing after World War II. At first, after the war, a Federation that was one of the most faithful Soviet allies, after 1948 and Cominform Resolution (Tito-Stalin split) became an outcast country from the soviet bloc. It is in that period that several documentaries on miners are filmed (e.g., *100 dana u Brezi* and *Događaj u Raši*), including scenes of their strong and naked torsos that seem to be completely in the function of aesthetics, although it is quite clear that we are dealing with highly political movies. This, in Yugoslavia new, socialist masculinity filmed in the depths of the earth is filmed in the key of "voyeurism", the miners are always "pretending" not to see the camera and the result is very similar to what Marsha Bryant defines a homoerotic gaze in her analysis of British documentaries from the '30s. Although at that politically heated moment during late '40s these scenes will not present a problem of any kind, it is during 1964 when Vojko Duletič will direct a film *Tovariši* in a Slovenian mining town of Velenje that similar scenes will present themselves as "highly problematic". Taking the aesthetic character of miner's maleness to be the main principle of his documentary, the result was unhidden fascination with young male miner's strength and physicality. This caused, in Duletič's words, "unclear feelings" towards the film and him as an author. It is a "significant coincidence" that in 1963 during Duletič's filming of documentary, Tito and Hruščov met in Velenje. But at that time of peace with the Soviet Union, or at least in Duletič's movie, miner's masculinity no longer had a significant political role.

PARADIGM OF THE NEW MAN: SHAPING IDENTITY THROUGH PROPAGANDA IN ALBANIA

MA. Tea Çuni – Head of the Communication Sector for the Marubi National Museum of Photography, Shkodër, Albania

The use of visuals to share and transmit important messages has been used since the ancient times, but it is not until the break of the First World War that images are used to convey political meaning. Photography in going beyond its mere role of documentation and reproduction of an event, becomes “the Creator” itself. Immediately in the first year of the communism rules and after popular trials condemning “the enemy of the People, images widely spread through Albanian daily newspapers and magazines start depicting what would be defined as “The New Man”, a perfect prototype meticulously shaped in Socialist Realism laboratories. By adapting the patterns of the Chinese Cultural Revolution from the 1960s, photographs of young, victorious, powerful, cheerful people were used to glorify an ideal individual, deprived from any individual characteristics, symbol of heroic achievements in a New Era. In this paper you will find an analysis of propaganda images taken by authors of the Marubi National Museum of Photography archive during the communism period, some of them also published in the first Albanian coloured magazine “Ylli” (The Star). What we find in the negatives or printed press, seems to resonate Lacan’s words, in our case related to these images which witness “a presence, made of absence”.

DINARKVIR – LOOKING FOR HISTORICAL QUEERNESS IN THE SLAVIC-SPEAKING DINARIC MOUNTAINS

Dr. Mišo Kapetanović – Mari Skłodowska Curie Post-Doc Researcher, Balkan Studies Unit, Austrian Academy of Science, Austria

The project analyses gender and sexual diversity in the Western Balkans right before the intense modernization of the 20th century. By examining written historical sources (early ethnographic monographs and journals such as *Anthropophyteia*), the project sheds a new light on the lives and everyday practices of gender non-binary people (*tobelijas*, *burrneshë*) or same-sex-loving individuals (male *pobratimi* and female *posestrime*). Did the community itself marginalize sexual and gender diversity, or was the culprit the modern knowledge producers who recorded it? Both phenomena were extensively written about in early South Slavic ethnographies without references to their sexuality, sex, or gender. Through framework of gender and queer studies, historical anthropology, and postcolonial studies, the project analyses early Slavic ethnographic materials to identify cases of *tobelijas* and *pobratimi/posestrime*. These cases will be further explored in the regional historical archives in an attempt to reconstruct the everyday realities of the individuals. The research analysis will combine written sources (provided by the host institution), with visual software analysis, optical character recognition techniques (OCR) and handwritten text recognition (HTR) to enable larger scale examination of local traditions in which queer individuals were visible and respected community members.

“GREETINGS FROM SARAJEVO 1993”: HOW IS WAR NARRATIVE SHAPED VISUALLY?

MA. Amila Handžić Ferović – Senior Assistant, Chair of Theory and History of Art, Academy of Fine Arts Sarajevo, University of Sarajevo, Bosnia & Herzegovina

This analysis proposes a critical approach to interpreting the „Greetings from Sarajevo 1993“ postcard collection made by the BiH design team *Trio*. The postcard collection was created in the first year of the siege of Sarajevo. The authors intended to draw the attention of the rest of the world to the current wartime events through the media of the postcard. The format of postcard was chosen because it was possible to transport it out of the besieged Sarajevo. The purpose of "greetings to others" was ironized by the historical context in which the postcard was created, and the visual means used for its design. In the work of *Trio*, the local theme of war is interpreted through the redesign of the 20th century pop icons. The visual repertoire of the global artistic production and advertising industry becomes the main expressive means the authors manipulate with in order to create a narrative about war events in the local context. The newly created visual statement retains the identifying elements of the image on which it rests while the meaning is altered. The aim of the presentation is to highlight the ambiguity achieved at the level of the visual elements, questioning the interpretations that arise as a result of the confrontation of the culturally adopted meanings of the visual materials used, and the meanings that the designers write in with the act of redesigning. The questions to be answered are the following: does and in what way the language of art and advertising methods further the narrative of a historical fact such as war? Is *Trio* opting for this approach to designing of the postcards solely to draw the attention of the global public to the local problem, or is there a more complex message in decontextualizing the original visuals and their meanings?

ART AFTER THE GENOCIDE: VISUAL REPRESENTATION OF SREBRENICA AND THE BOSNIAN WAR (1992-1995)

Dr. Markéta Slavková – Project Coordinator, PSSI Regional Security Program, Prague Security Studies Institute, Czech Republic

This presentation focuses on re-examining the question, whether art is possible after the WW2 but also other armed conflicts, which occurred in the 20th and 21st centuries. Initially, this question was posed in relation to the Holocaust. Adorno (1983) famously stated that "to write poetry after Auschwitz is barbaric". Here, I intend on reviewing these ideas namely in relation to the Bosnian War (1992-1995) and the Srebrenica genocide. These tragic events inspired the emergence of important artwork such as photographs by Tarik Samarah and Ziyah Gafić, Mersad Berber's graphic works *Great Allegory of Srebrenica*, Aida Šehović's *Što te nema* and Šelja Kamerić's *Bosnian Girl* or *Ab uno disce omnes*. Using these particular artworks, I aim to discuss art as an important medium for representing and communicating violent events, which occur in the armed conflict. I also show how this type of artwork is combined with actual scientific knowledge and, thus, in a sense becomes evidence of mass crimes and atrocities in terms of the broader public. Last but not least, art has a great potential to preserve memories and remind the living of those who have disappeared.

MEDIA AND PUBLIC REPRESENTATION OF WOMEN IN KRUSHA E MADHE, KOSOVO

Dr. Tahir Latifi – Assistant Professor; Head of Department of Anthropology, University of Prishtina, Kosovo

During the 1998-99 war in Kosovo a lot of women lost their husbands, children, and other relatives. In many cases, these women initially lived not only with their children, but they also lived with other relatives/in-laws too. Regardless social pressure by family and community— as according to customary law after the husband dies the young wife must be return to parental home, or she must be remarried to one of the brothers of the deceased husband—many of these war widows decided to live with their children and taking care for them, without being married to anyone. As household heads, they had to work on the farm, some of them opened small businesses, the others came together and created small cooperatives. These cooperatives mainly deal with the processing of agricultural products. Media and society at large, represent these women as a symbol of resistance, survival, sacrifice and success. To mention few headlines and epithets: “Women of Krusha express an example of sacrifice and success.”, “The heroines of Krusha” etc. According to Stuart Hall, representation expresses an important part in the process of production and exchange of meaning between members of a given culture. Culture should be seen as *shared meanings*. In this context, members of a given culture share a range concepts, images and ideas in relation to the world, and thus they must share same *cultural codes*. By analysing online media (portals, TV program, YouTube, and social media), I will explore how these media represent visually, construct, and reconstruct (widowed) women’s new role in family and society. Using Hall’s approach, my paper aims to interpret and connect these forms of media and public representation.

AESTHETICS OF WAR: FOOTBALL FANDOM AND (ARTISTIC) ARTICULATION OF MEMORY IN THE POST-YUGOSLAV SPACE

Dr. Dario Brentin – Associate Researcher, Centre for Southeast European Studies at the University of Graz, Austria

In the case of the (post-)Yugoslav region, football and particularly organised football fandom has proved to be a highly politicised form of national(ist) expression functioning as a salient social field in which national habitus codes are most intensively articulated, debated and contested. This paper however aims to expend arguments in existing scholarship by exploring the particular role of football fans in the (re-)production of memory narratives in the region. Looking at similarities and differences, as well as, transnational aspects, it will thereby illuminate how the social field of football produces and reproduces narratives of national identity, particularly in reference to the Yugoslav wars of dissolution. It identifies athletes, sport officials and fans as agents of remembrance and ascribes them a significant role in the process of shaping and constructing social memory. By focusing on the social field of sport, the presentation aims to scrutinize debates in the public sphere dealing with questions of history and national identity and provide an insight into its complex and multi-layered nature. The paper will use both ethnographic and newspaper material focusing on murals, street art, graffiti outside the stadium, and tifos, banners and chants inside the stadium. The contribution ultimately aims to illustrate that football has to be understood as a social field in which social memory is prominently constructed, heatedly articulated and powerfully disseminated, thereby offering an additional layer to existing studies of social memory and remembrance in post-Yugoslav societies.

DEPICTING ALTERNATIVE FORMS OF RURAL LIFE: THE ROLE OF VISUAL ANTHROPOLOGY ABOUT LIFESTYLE MIGRATION IN A BULGARIAN VILLAGE

Dr. Petya Dimitrova – Ethnologist; Recipient of 10th InASEA Congress and SEEHA Junior Scholar Award

This paper consists of two interrelated parts in which the visual anthropological approach is central. Firstly, I draw on a recently collected ethnographic study within a community of lifestyle migrants established in the village of Zhelen in Bulgaria. A common perception among inhabitants is that their life choice attests of a particular way of resisting capitalism and marketization in all spheres; a way of living close to nature and to the other people. In order to understand values and motivations behind this claim, I describe everyday life of lifestyle migrants in a series of photographs. The aim is to present peoples' practices and representations about "alternative life": their minimalistic lifestyle, nature awareness and the application of sustainable practices. The photo essay shows not simply the rural idyll, but the fact that such a radical change in lifestyle is followed by new and unexpected problems. In the second part of the article, I discuss the importance of using visual anthropological means when conducting fieldwork and presenting the results in an academic way. I share positive and negative sides of it and also some useful techniques on how to tell a story with photographs.

“BECOMING A VISUAL ANTHROPOLOGIST”: A FEW THOUGHTS

Dr. Iulia-Elena Hossu – Researcher, Romanian Institute for Research on National Minorities, Cluj-Napoca, Romania

The story of Romanian documentary film has not been a happy one so far. The lack of an institutional framework that would support filmmakers and the lack of interest for this field from the academic world are just two of the main challenges. As a documentary filmmaker in Romania, most often you have to accept a marginal and minor place in academia. Not even one Romanian social science research institute has put on its agenda to create a line of research in the field of documentary film and thus validate (formally/institutionally) the significance of documentary films for social research. The creation of institutional frameworks necessary for the development of new generations of documentary filmmakers should be a priority. The production and postproduction of a documentary film in Romania is an adventure that still seems possible, even today, only as part of broader research projects that include it as an adjacent product. That is, except for when you choose to invest your personal resources (time and money) in such projects. Inspired by the article of Howard Morphy (2012) and starting from her own experience in the field of anthropology and visual, the researcher suggests in this paper a radiography of the present situation of the visual anthropology in Romania. The backdrop of this discussion is an analysis of how visual anthropologists lay themselves in the process of making documentary films in Romania.

VIRTUAL SPACE FOR NOSTALGIC RECOLLECTION OF THE URBAN LANDSCAPE

Dr. Zlatina Bogdanova – Assistant Professor, Institute of Ethnology and Folklore Studies with Ethnographic Museum, Bulgarian Academy of Science, Bulgaria

With over 4 000 members, a public Facebook group based in Asenovgrad (a town in South Central Bulgaria) collects and curates a vast number of old photographs. The Facebook group is titled „Станимашка фотографийница” (Stanimaka’s Photography) and this naming is a nostalgic reflection of the old name of the town until 1934 – Stanimaka. Since 2015 the group is active in sharing and commenting on photos that capture the old time (pre-socialist) urban landscape, socialist urban design and architecture. The mission statement of the group reads: *“We collect, preserve and display Asenovgrad's past in photographs. Help us bring the best moments of Asenovgrad and the region to the future. Tell your exciting story of the photo you are posting”*. In addition, the members are instructed to post images from an exclusive time period, as photos dated after 1990 are not permitted. There is a conscious effort to filter images and it reflects a motivation to safeguard a virtual memory space for Asenovgrad before modern times. The old photos tell stories of the urban life, people, families, and spaces and thus have an interactive function, uniting people through shared memories and nostalgic recollections. The members of the group share opinions and express many emotions, including surprise, nostalgia, humour, affection. There are also debates and some “tricky” questions posed to the members by the moderator of the group. This virtual and “affective” space for nostalgic reflections will be analysed from a cultural memory perspective. The analysis will focus on the processes of cultivating and preserving cultural memory in which the past is continually re-negotiated in the present, while also having a bearing on the future.

THE DISSONANT GRAFFITI-SCAPE OF UNFINISHED BULGARIAN MODERNIZATION

Dr. Svetlana Hristova – Associate Professor, South-West University, Bulgaria; Initiator and Chair of the Thematic Area Urban Management and Cultural Policies of the City at ENCATC (2008)

The paper explores the shifting landscape of Bulgarian graffiti in the context of the controversial Bulgarian post-socialist development – since the mid-1990s with appearance of the first graffiti in the twilight of the biggest Bulgarian cities till nowadays, when graffiti are spread even in small tourist-dependent towns and half-empty rural settlements. The graffiti-scape is a notion in the vein of the introduced by Arjun Appadurai perspectival constructs (ethnoscapes, mediascapes, technoscapes, ideoscapes and financescapes), revealing their interconnectedness and contextuality in the local–global interface. Contemporary street art, especially graffiti as global universal language, primarily stemming from youth subcultural forms of visual expression in subway America by the end of 1960s, have ‘conquered’ the world in the next decades by new expressive means of post-/neo-graffiti contesting the visual mainstream of consumerist society (Banksi 2006). The late birth of Bulgarian graffiti street art was symptomatic for the political climate of the country and evidence of the relationship between democracy and regimes of aesthetic expression in public space, as highlighted by Rosalyn Deutsche (1992). Bulgarian graffiti began to appear rather as a dream for a more colorful life and alternative lifestyles, than as a resistance to authoritarian city passing through several stages of development: from (i) initial imitative stage to (ii) discovering authentic forms of self-expression through “national heroic” visual memes to (iii) post-modern hybridity ranging from art terrorism to cheap means for beautification of the city.

On the background of referential cases of the Bulgarian graffiti landscape (from the capital of Sofia, the city of Plovdiv, the coastal town of Ahtopol and the village of Staro Zhelezare) the paper traces the contradictory effects of graffiti socio-spatial transitions on the re-imagining the city, and more generally – re-imagining the urban: from dark undergrounds to places of public display; from streets to art halls; from urban to rural; from physical to digital; from global to local and vice versa – between normalization and trivialization.

STREET PORTRAITS IN SERBIA

Dr. Zorica Mršević – Principal Research Fellow retired, Institute of Social Sciences in Belgrade, Serbia

MA. Svetlana Janković – Researcher; PhD Candidate, Faculty of Engineering Management in Belgrade, Serbia

The subject of the paper are the Serbian street portraits and obituaries. The aim of the paper is to present the history of changing and expanding the habit of street portraying as the current part of urban visual culture. Street portraits were not always there, particularly not in socialistic times, when such acts could be understood as illegal vandalization of public property. Some three decades ago, at the peripheral parts of some main Serbian cities, particularly the capital Belgrade, appeared modest commemorative portraits of young fellows, who mostly were killed in civil wars of nineties. These obituaries expressed, by that visual although speechless way, the anti-war protest, currently are almost not existing, as being slowly erased by passing time. After the obituaries of the boys died in the civil wars, other social groups have taken this way of communication, firstly the football fans, who ordered portraits of their leaders to be painted at the "borders" of what they consider as own territories. Very soon appeared portraits of those who fell as victims of criminal gangs' battles, to whom the underworld paid tribute by ordering street obituaries painted in their vicinity. These types of characters illustrated the geography of the civil wars' generation growing up on the social margins. When somebody was celebrated by the street art way at the beginning of the 2000, these mostly were negative types, e.g. criminals and the arrested hooligans. As the turning point can be taken the 2014, when, as reaction to this gallery of negative characters, appeared the contemporary street portraits presenting acceptable, positive social models, e.g., popular film and theatre actors, tennis players, scientists, famous painters.

AFFECTIVE REGIMES WRITTEN ON THE WALL: A SEMIOTIC LANDSCAPE STUDY OF CROATIAN POST-CONFLICT SPACES

Dr. Roswitha Kersten-Pejanić – Postdoc Fellow, Centre for Advanced Studies South-eastern Europe, Rijeka University, Croatia

Semiotic (or Linguistic) Landscape Studies allow for exploratory as well as for ethnographic in-depth research of local practices, change and rivalry in a given space. Studying the changing public space with regards to linguistic and visual signs displayed allows tracing historic and current instances of competing discourses, contestation and conflicts based on different identity politics and ideologies and other social and political questions featured in a given space. In those parts of Croatia, where state borders have been violently contested in the 1990s, the formerly open conflicts between ethnicized groups can today still be perceived in a semiotic landscape featuring clearly visualized affective regimes of memorizing the war. What is more, instances of hate speech and linguistic violence written on the walls still show deeply entrenched social borders based on (ethno)nationalism. This paper will provide central results of an ongoing research project on the linguistic landscape in rural border regions and former war sites in peripheral Croatia that clearly show the reshaping of local memory politics during a contested history of the region and within changing political regimes. Semiotic and linguistic signs of ethnic and nationalist tension in the public space – as shown by written messages on house walls, road signs, and other public surface – will be at the centre of the analysis. The influence of the 1990s' war and the status of the areas as 'post-conflict sites' is of particular analytic importance for the presented research. The perspective of linguistic ethnography on a given contested area allows us to depict dominant discourses and symbolic meaning-making in these rural graffscapes and to analyse their changing historical realities as well as their deep entrenchment in discourses of emplaced hate.

VISUAL FRAGMENTS OF HISTORICAL RUPTURE: POST-WORLD WAR II GRAFFITI IN ISTRIA

MA. Eric Ušić – PhD Candidate, Balkan Studies Program, Faculty of Social Sciences, Ljubljana, Slovenia

Today, the Istrian region is part of the Republic of Croatia but, in the aftermath of World War II, it was a contested zone between the new Yugoslav Federation, Italy and the Anglo-American Allies. In order to demonstrate the will of the people to live in Yugoslavia, local inhabitants and activists of the pro-Yugoslav and Communist organizations initiated an intense pro-Yugoslav propaganda campaign using various visual practices. One of the most specific visual practices, was the writing of pro-Yugoslav, Communist, antifascist, revolutionary and national-oriented graffiti. Slogans as "*This is Yugoslavia*", "*We fought so we can live in Yugoslavia*", "*We are Tito's – Tito is ours*", "*Long live Tito*", "*We are Croats*", "*Death to Fascism – Power to the people*", or pro-communist slogans as "*Long live Stalin*" and the hammer and sickle symbol, were written and painted on walls across Istria. The graffiti, written in Croatian and Italian language, created a particular political landscape, visualized a specific ideological imaginary, and envisioned a specific and yet to be realized socio-political future of the region. More than 70 years after their production, these visual fragments of a turbulent historical period that radically reshaped the broader borderland region, are still present on Istrian walls in great number. Drawing on my visual-ethnographic fieldwork in Istria, as well as on my visual-historical research, I will analyse the characteristics, ideological discourses, and symbolic functions of graffiti in the context of post-WW2 political struggles, as well as forms and visual features of the surviving graffiti in the post-Yugoslav Istrian context.

THE EXHIBITION OF POWER: VISUAL PROPAGANDA IN ALBANIA'S ATHEIST MUSEUM

Dr. Ermela Broci – Researcher, Department of Ethnology, Institute of Cultural Anthropology and Art Studies, Academy of Albanian Studies, Albania

Visual propaganda was a very important and powerful tool used by the Albanian communist regime to shape and influence people's loyalty as well as their way of thinking. Through posters, films, museum collections and so on, the public was continuously bombarded with messages designed to make them accept and embrace the vision for the future displayed in these images. In 1968, Albania like other European countries experienced a cultural revolution, but one which brought her closer to the Chinese alliance. As a result, Albanian churches and mosques were destroyed and their legal status was gradually abolished. Religious institutions were closed, and most were destroyed and turned into youth cultural centres. Whereas all the materials of churches and mosques were gathered in a museum named the Atheist Museum, opened on 9 June 1973 in Shkodër. This museum was very important at that time, visited by 560 foreign groups and 2500 visitors. The images of this museum are the main focus of the presentation, why and how they were they placed in this collection, not only taking into consideration the aesthetics and content of the visual propaganda but aiming at a thorough exploration of the specific context the images were presented and the impressions generated. This analysis is achieved through the study of the visitors' book of impression focusing on the audience / visitors experience and the way the messages were transmitted.

CULTURE, RELIGIOUS IDENTITY AND RESISTANCE TO OBLIVION: THE EVACUATION OF FINISH KARELIA AND THE ANTI-RELIGIOUS FRENZY OF COMMUNIST ALBANIA IN A COMPARATIVE PERSPECTIVE

Dr. Konstantinos Giakoumis – Associate Professor; Dean of the Faculty of Humanities and Linguistic Communication, LOGOS University College, Tirana, Albania

Dr. Heikki Hanka – Professor; Head of the Department of Music, Art and Culture Studies; Founder and Leader of the Study Programme of Culture Environment Studies, Jyväskylä University, Finland

This paper delves into the ways in which communities engage visual culture to religious identity resilience and resistance to oblivion in times of crisis. Adopting MacDougall's definition of visual anthropology (1997, 283) we focus our attention to religious artworks and artefacts as manifestations of "expressive systems of human society that communicate meanings partially or primarily by visual means." For the purpose of our analysis, we chose to examine two separate crisis situations involving the identities of diverse religious communities in a comparative perspective. The first case-study consists in the evacuation of Orthodox and few Lutheran Finnish communities from the region of Karelia pursuant the 1939-1940 Winter War, as agreed in the Moscow Peace Treaty of 1940, and the 1941-1944 Continuation War. In the course of evacuation, people chose to save part of their tangible religious heritage by transferring it to their new destinations, often, at the expense of abandoning other personal belongings. The second case-study is from 1967 Albania, when all religious activities were banned, and Albania proclaimed itself the first atheist state worldwide. In the subsequent anti-religious frenzy Albanians were called to hand over all items of religious devotion kept at their homes on the pain of arrest on the grounds of anti-state propaganda. In the midst of this frenzy, some devout Albanians chose to hand a portion of what they held at their homes yet hold and hide another part. Our comparisons showcase how visual art gets at the core of a community's religious resilient identity and becomes a means to speak otherwise impenetrable things, how communication and memories associated with visual objects emit emotions and affection, as well as demonstrate some of the ways in which meaning making of religious heritage preserved in times of crisis evolves in post-crisis times

VISUAL REPRESENTATION OF YOUTH IN INTERWAR ROMANIA: SYMBOLS AND SIGNIFICANCES OF ETHNICITY

Dr. Anca Filipovici – Researcher at the Romanian Institute for Research on National Minorities Cluj-Napoca, Romania.

In the national state system created after WWI, modelling the youth represented the main target of the cultural policies. It was also the Romanian case, where education stood at the bottom of unification and Romanianization since ethnic diversity coloured the profile of Greater Romania. In the 1930s, the main laboratory of the state for preparing good young citizens was the paramilitary youth organization called the Sentinel of the Motherland, whose informal aim was to reinforce the power of King Carol II. Until 1940, the organization promoted the pre-eminence of the dominant nation (Romanian ethnics) but also included youngsters of all ethnicities and an important share of Jews. The complex visual propaganda involving the youth of the country was highly exploited to build the cult of the king's personality and the image of a consolidated nation, disregarding the heterogeneous ethnic elements. Back then, photography was the main visual source, as the first half of the 20th century marked the transition from illustrations to photo reportage, while photographic art made the leap from studio photo to instant and documentary photos. Today, these historical photographs are also a source for shaping identifications on different levels (national/ethnic/individual). As Roland Barthes argues, "photography [...] began, historically, as an art of the Person: of identity, of civil status, of what we might call, in all sense of the term, the body's formality" (Barthes 1982, 79). Framed by this background, this paper aims to analyse the uses of youth for the strengthening of the nation, on the one hand, and the expression of ethnic identifications of the youth in relation to the national project, by exploring two complementary sets of visual representations: (1) the official photo propaganda printed in press and brochures, and (2) personal photo collections of former members of the Sentinel. The main argument of the research is that the visual representation of youth in interwar Romania mirrors the multi-ethnic dimension of the society, which constituted a great challenge for a nationalizing state.

THINKING BETWEEN THE IMAGES: COMPARATIVE PERSPECTIVE ON THE VISUAL NATURE OF MEMORY OF DONBAS WAR IN UKRAINE AND THE 1999 NATO BOMBING IN SERBIA

MA. Astrea Nikolovska – PhD Candidate, Department of Sociology and Social Anthropology at the Central European University (Budapest/Vienna)

When I entered the ATO (Anti-Terrorist Operation) museum in Dnipro - dedicated to the war in Donbas, in June 2019, I lost the sense of orientation. While I was surrounded by a foreign language and unknown insignias, the exhibition in the hall of the museum had instantly transferred me back to my fieldwork in Serbia. Just a glance at the aesthetics of the exhibition, use of colours, type of materials, disposition of the artifacts, and the mixture of photography and text on large panels caught me in disbelief. It made me say out loud: "This looks exactly the same as commemorations of the NATO bombing!" NATO Bombing of Yugoslavia in 1999 and the ongoing war in Donbas are distanced in time, geography, and geopolitical agendas of the warring sides. However, it could be argued that they both belong to the trajectory of what Mary Kaldor calls *new wars*. One of the distinctive characteristics of the new wars is the prevalence of media that follow/cover them. While the new wars occur at certain localities, the battles proliferate to the global public sphere. Numerous channels of communication become frontlines on their own, while creators of the content become fragments of the complex networks of *truth regimes*. The geographies of the conflicts and the number of victims is often of smaller scale than the hegemonic battles between truth regimes and the consequences that they have on the global distribution of power. The starting premise of the paper is that in the atmosphere of new wars and battles for their interpretations, museums emerge as one of the channels of communication that claim to display the truth. The paper observes visual representation of the War in Donbas and the 1999 bombing and employs methods of visual anthropology in order to understand how museums construct historical facts and what are their social impacts. The paper departs from the question - how come that the two different wars have such similar aesthetics of commemoration and engages deeper into understanding how aesthetics contribute to the creation of history and memory.

VISUAL DISCOURSES: BODY AND PHOTOGRAPHY

Dr. Maria Slavcheva – Social Anthropologist, Bulgaria

People with visual impairments are often excluded from the field of photography as visual representation of people, places, processes. Despite this, there are blind photographers who use their ability to capture and represent social and cultural life. The paper aims at focusing on the images and body of blind photographers and problematizing the visual discourses created by them. Through examples of media and blind photographer's work in Bulgaria I will analyse the uses of photography as instrument of transformation of the blind body into the "seeing" one. The presented data is part of research for PhD about non-seeing body and visual discourses.

VISUALIZING THE UNSPEAKABLE: VIOLENCE, VIOLENCE, THE BODY, AND THE MAKING OF VISUAL NEWS IN THE BALKAN ILLUSTRATED PRESS IN THE WWI

Dr. Nicole Immig - Professor for South-eastern European History, Justus-Liebig-Universität of Giessen, Germany

Since the emergence of modern visual technologies in the 19th century wars have triggered and increased the use(s) of images in the Illustrated Press. World War One is considered to be a decisive point in the development and utilization of visual material, including the manipulation by state propaganda. Here photography established itself as the principal means of visual information. The representations of violence, mutilation, damage and destruction caused by war have been discussed for the Western European Illustrated Press but remain rather a neglected topic in the South-Eastern European case, particularly when seen in comparative perspective. Considering that Illustrated Journals figured as prominent and effective instruments of forming social perceptions and/or political discourses of the time particularly because of their great use of visual means, *this paper explores the various uses and functions of images representing acts of violence in its relation to the human body*. It is interested on the one hand in investigating the very limits of representation and illustration of body-related violence taking into account that particularly photographs were often anticipated as legitimate artifacts of prove for violent acts of enemy parties. On the other hands the paper seeks to explore the specific gender related aspects of “showing” violence. Analysing three Illustrated Journals namely from Bulgaria, Greece and the Ottoman Empire in comparative perspective, I hope to shed light on the history of Visual Culture of World War in South-Eastern Europe.

WOMEN ON THE PAINTED VASES: IMAGERY OF THE (MALE) IDEOLOGY, HINTS OF (FEMALE) SUBVERSIVE POWER

Dr. Djurdjina Šidaković Maidanik – Research Associate, Institute of Ethnography, Serbian Academy of Sciences and Arts in Belgrade, Serbia

Modern theoretical approaches and the wave of interdisciplinary research enabled Classics, anthropology, gender studies, classical archaeology, and ancient art history to come together and give a new “gaze” onto the famous ancient Greek painted pottery. These vases served broadly in life of Greeks from households and banquets to markets, temples, and graves, and even though the images painted on them are not to be taken as photographs of reality, they still provide us with a lot of ideas. This presentation deals with paintings of the Attic red-figured pottery produced in Athens, the birthplace of democracy, in the 2nd half of the V c. BC, representing figures of women in their every-day life. I would like to discuss few images in relation to a woman's place in patriarchal society. How did these images help the male-centered ideology with defining the norms in society, and how these definitions could have affected those not in power, specifically the Athenian citizen-women? If we are to judge by this visual imagery, are the points of female traditional responsibilities also potential points of female subversive power?

MEDIA REPRESENTATION OF BOROVO FACTORY WORKERS

MA. Maja Jović – PhD Candidate in Literature, Theatre and Performing Arts, Film, Musicology and Culture, Faculty of Philosophy, University of Zagreb, Croatia

The memorable year in the collective memory of Borovo is 1931 when the factory, then called "Bata", started the industrial production of shoes and rubber. It brought a sort of renaissance, a modernisation into the mainly agricultural area that the location was in those times. Borovo became the largest producer of shoes, automobile tyres and rubber-technical goods in Yugoslavia and was positioned as one of the 10 main production sites in Europe. By the end of the 1980s Borovo had 23,000 workers, produced 23 million pairs of shoes and had 620 retail shops around Yugoslavia. It was not just an industrial giant, but also a unique example of a garden city where lives and the factory were intertwined in a play of creation of a sense of a place. The aim of my research is to understand the shaping of collective memory of the groups of Borovo workers and within that the production of meanings and symbols that have shaped the class that is in comparison to the workers of the same factory today a holder of somewhat different capital. In my ethnographic research I have conducted 40 semi-structured interviews with the factory workers and also undertook extensive research of existing material, which documents the past through the factory newspapers (which were the oldest factory newspapers in Yugoslavia), documentaries and photographs of the factory and its workers collected and archived in the city museum. "What are the representations of the workers in the media?", "How woman's labour has been given expression in photographs and documentaries?", "How is the media playing its role as a memory place?" and "How are the Borovo workers presented today?" are some of the questions that I am offering an answer to within this paper.

RECLAIMING THE PAST, RE(PRE)SENTING THE PRESENT: ARTIVISM, VISUAL ART AND DEINDUSTRIALISATION

Dr. Sanja Potkonjak – Associate Professor, Faculty of Humanities and Social Sciences, University of Zagreb, Croatia

Dr. Tea Škokić – Scientific Advisor, Institute of Ethnology and Folklore Research, Zagreb, Croatia

In this paper, we use the Croatian town of Sisak as an example to discuss different activist strategies for engaging with the town's industrial past and turning it into contemporary art. As a signal post-industrial town Sisak has become a case study and an example of effects of structural deindustrialisation. We approach the town of Sisak as an instance of derelict, deindustrialized city that used to be known for its distinctive landscape of industrial ruins, wastelands, dead zones, and dark industrial neighbourhoods. What made Sisak an industrial ghost town at some point in its recent history was its heritage of industrial ruins, and it was precisely these ruins that became a prime incentive and thriving site of reflexion for Sisak-born visual artists. They are a group of activists who dedicated their work to giving social commentary, political critique, and utopian reflexions of what once was a hyper productive industrial town. The works of conceptual artists Marijan Crtalić and Marko Tadić and film-maker Goran Dević explore "speculative views", imaginations of the "pastfutures", and the nostalgia of industrial ruins. Here, they will be analysed as one of the remaining institutions of social and cultural critique.

THE LOOK OF LIFE IN THE MINE: WORKER CULTURE AND INDUSTRIAL HERITAGE AS INTERPRETED BY INSTITUTIONAL PHOTOGRAPHS IN THE MINING AND SMELTING “KOMBINAT” IN BOR

Dr. Slobodan Naumović – Associate Professor, Department of Ethnology and Anthropology, Faculty of Philosophy, University of Belgrade, Serbia.

Dragan Stojmenović – Anthropologist, Head of Native Department, Public Library Bor, Serbia

The unfolding of technological, social and political processes in Bor, the leading industrial and mining centre in Serbia, can be followed closely for a period of more than a century owing to institutional frames for the continuous photographic and filmic recording in the mining and smelting concern. From 1903 up to the 21st century, more than twelve thousand negatives were created by institutional photographers. After a short overview of the initial period (1903-1941), we concentrate on the period spanning from 1945 to the fall of socialism. We analyse how an agitprop culture was visually constructed, aiming at first to propagate the successes of socialist industrialisation in Bor, and later to uphold the values manifest in the culture of miners and workers, in particular progressivism, modernism, self-management and brotherhood and unity. Through close readings of published and unpublished photos from institutional journals and interviews with retired institutional photographers, we reconstruct how visual memories of work and socialist life in Bor were created, interpreted and politically instrumentalised. In the second part of the article, our attention turns on the visualisation of political protests during the nineties, the consequences of the withering away of institutional photography in the post socialist era, as well as on the development of new centres and actors of visualisation of work and life in Bor. In particular, we focus on photographic projects that interpret urban renewal initiatives, the clash of insiders' and outsiders' photographic imaginings of the world of contemporary work, as well as the visual heritagisation of industrial culture.

POLITICAL CAMPAIGN POSTER: AWARENESS RAISING MEDIUM VS. VISUAL POLLUTION AGENT

Dr. Gabriel Stoiciu – Senior Researcher at „Fr. Rainer” Institute of Anthropology, Romania

Posters, graphic creations multiplied and disseminated in the public space in order to promote information of great interest or having a commercial character, represent a rich source of knowledge of both the culture and the epoch from which they come. The posters preceded the press, representing the way in which official announcements (rulings or public warnings) were issued by the authorities. Thus, through the posters were made public the decisions of the monarch or court judgments as well as warnings about dangerous characters on loose or epidemics. Campaign posters / electoral inscriptions (where appropriate) were also present in public space even since the time of the Roman Empire. Election campaigns can be marked by genuine competitions regarding the quantitative aspect of their display. But do they also bring a qualitative improvement in the urban landscape? In Romania, every 4 years, since 1996, the electoral campaigns have been bringing out epic fights for perceptive supremacy of different competitors in front of voters. The peak was reached in 2004-2009, when the technology made available and large funding of political parties allowed the full height of ten-store apartment buildings to be used as display surface. In the same spirit every corner of public squares was to be invaded. These graphic mega-productions were carried out both during the campaigns for local elections (particularly in big cities) and those for legislative and presidential elections. Analysing poster as a representative product, provided with enough elements for an interpretative framework regarding a particular culture, is not a new approach, but it is certainly little explored, especially from a comparative perspective.

“RAJA I PAPCI”: VISUAL REPRESENTATION OF BOSNIA’S FRAGMENTATION IN THE 1990S

Dr. Jasmina Gavrankapetanović-Redžić – Associate Professor, Academy of Fine Arts, University of Sarajevo, Bosnia & Herzegovina

Modern day Bosnia and Herzegovinian ethno-social and ethno-political fragmentation is often looked upon as a problem that is impossible to overcome. In addition to constitutional paralysis and cycles of general and local elections, that recommence anew every two years perpetuating the status quo, the country's legacy in terms of memory of war crimes continues undermining prospects of normalization of everyday life. In order to understand the origins of today's political social fragmentation this study proposes to analyse visual material created during the first democratic elections held in November 1990 in Socialist Republic of Bosnia and Herzegovina and during the Referendum for independence in February 29 and March 1, 1992. By including material (i.e., posters, leaflets, programs, etc.) created by various political parties or citizen's groups to front-pages of major local newspapers, the study will question the creation of new social representations that coincided with national, religious and class (re)stratifications. In addition, another valuable source for understanding the broader context of the time, which will be analysed, are Milomir Kovačević Strašni's pictures of the 1990 elections as his photographs capture the multiple facets of emerging political divisions. Finally, an additional source that plays an equally important role and is, I will argue, often overlooked as either nostalgic or nationalistic (or both), are the visual materials designed at representing an 'old-new' i.e., restored independent Bosnian state in which the *fleur-de-lis* holds a central place.

THE BLACK PRESENCE IN THE BALKANS: VISUALITY AND CLASS IDENTITY

Dr. Elife Krasniqi – Assistant Professor, Southeast European History and Anthropology, Institute of History, University of Graz, Austria

In the Balkans, the history of Ottoman Empire is often discussed in monolithic way. The social history still by and large is absent in the overall discussion of the history. In this line, also the 'Ottoman slavery', being different from the trans-Atlantic slavery, received little (or not at all) attention in understanding economic, political, social, and cultural developments of the Empire in various locations in the Balkans. My research findings, within the timeframe of 20th and 21st century, do speak of cases of slavery but rather of members of Black community performing mainly household work. However, the ancestors of these Black communities could have been earlier, slaves in the Ottoman Empire. Due both scarce archival material on the topic and the domestic nature of Ottoman slavery (Ferguson & Toledano, 2017), my research focuses rather at locating this particular Black presence across border in the Balkans. I am interested to look how individuals, of mainly of African descent, trace their family histories and memories. I am also interested to see how race was discussed or mattered in their everyday life in relation to different regimes of power. Due to scarce archive sources, I significantly rely on a mixed methodology of visual analysis, namely photography, and collected oral histories.

LAYERS OF THE DOCUMENTARY JUDGMENT IN HUNGARY – BLIND SPOTS OF FAR-RIGHT POLITICAL POPULISM AND ANTI-GYPSISM

Dr. Zsuzsa Plainer – anthropologist, ISPMN (The Romanian Institute for Research on National Minorities), Cluj-Napoca, Romania

Judgement in Hungary (2013, director: Eszter Hajdú) deals with the trial (from March 2011 to August 2013) of four men with far-right political views, who were charged – and condemned – of committing a serial murder with racial motivation against Roma children and adults in Hungary in 2008-2009. The aim of this presentation is to analyse the above-mentioned documentary. A first “layer” of this approach intends to contrast the image of Roma in the film to the dominant media representations (Bernáth – Messing 1998) of this group as well as to the media coverage of the serial killings. Such comparison reveals the salient “blindness” of the media, which grasps Roma in Hungary through a racist discourse (Yuval-Davis et. all 2018), meanwhile the documentary realizes a more realistic description of the events and survivors. This analysis shows that the film accurately depicts not just the victims and the criminals, but also the mechanisms of structural racism strongly embedded in an East European society. As Eszter Hajdú’s crew was the only one, who documented all the 167 days of hearings (with multiple cameras, among which one was placed – with permission – on the desk of the judge), the film reveals the social and political blindness which reinforces exclusion of Roma in Hungary. (As images on court-interviews show, the suspects admit their decision to wear a two-lettered tattoo (HH) but refuse to connect it with its obvious meaning: Heil, Hitler). A third layer of this analysis deals with the representation of the events, the selection and compilation of the visual material (Hajdú 2016). Techniques to represent the unrepresentable – e.g., the images of the dead bodies which meant to echo the tragedy of the Roma survivors – is an attempt to draw attention on the spread of far-right extremism and political populism (Csigó – Merkovity, 2016) which gave way to a serial killing with racist motivation.

THE IMAGE OF POVERTY: A CASE STUDY FROM ROMA PEOPLE IN ALBANIA

Dr. Ervin Kaçiu – Researcher, Department of Ethnology, Institute of Cultural Anthropology and the Study of Art (Academy of Albania Studies), Albania

Roma people in Albania more than any other social group are represented in the public sphere through images produced by several agents who mediate their relationship with the world. These images are part and parcel of a wider narrative that provides to the public a consistent and uniform imagery on who the Roma should be. In both conventional and social media, the visual narrative portrays a poor Roma family living in a decaying dwelling where a member of the family is crying while addressing the state or any other actors with the phrase: “Please, have mercy and help us!”. A religious/non-religious organization, a businessman or a political leader emerges, in the second part of the narrative, to offer concrete help that at times includes renovating or rebuilding their home from scratch and/or provide food packages. On one hand, the benefactors depending on their field of activity seem to use such moments to enhance or rehabilitate their public image. Whereas, on the other, the poor Roma family seems to acknowledge its role as beggar, the only capital they have and use in order to overcome the problem. This is what the public gets from the visual narrative. The public image of Roma in these visual narratives is crafted in such a way that the problem of poverty is fragmented and isolated only to the private sphere far away from its structural and systemic origin. The public should not see it. It is in the intention of this paper, to critically reflect and theoretically discuss the image of poverty of Roma people long two lines: 1) how the image and public discourse on poverty hides the social structure and architecture of power relations while preserving it; 2) how does the “game of poverty” played in the public sphere contributes to further dispossessing the poor from the agency by neutralizing their political articulation for potential collective forms of resistance that would enable to overcome poverty.

VISUAL TROPES OF ROMAN IN “PERIPHERAL” EUROPE: THE LEGACY OF PHYSICAL ANTHROPOLOGY AND ETHNOGRAPHY

Dr. Victoria Schmidt – Historian; Project Leader, Southeast European History and Anthropology, Institute of History, University of Graz, Austria

The author's interest to revising the role of anthropology in shaping the grounds of surveillance over European Roma aligns with current attempts to deepen the understanding how various visual tropes were employed for articulating an epistemological canon built for whether legitimizing or eliminating structural violence against Roma. Frank Reuter,² Anca Pusca,³ Annabel Tremlett and Delaine Le Bass⁴ (2020) brought into analytical and critical lenses the path dependence of imaging RoMA. its historical roots and options for path departure in a broad European context. I emphasize the mission of the visual tropes as signifiers of racism aimed at practicing the power of 'whiteness' as hierarchy through materially representing otherness and bringing about colonial reductionism in “peripheral” Europe: Bulgaria, Czechoslovakia, and Yugoslavia. The development of race science in “peripheral” Europe including the studies of “Gypsies” should be seen as a part of adapting the main Western pathways for translating 'whiteness' and the hierarchy which supports 'whiteness.' Tracing two main pathways of visualizing Roma elaborated within physical anthropology and ethnography reconstructs this history of adaptation and sheds light on the interrogation between overt racism of physical anthropology and latent racialized motives of ethnographic studies. I focus on the post-1945 period as the “golden age” of studying Roma in “peripheral” Europe aimed at embedding race science in global agenda of vulnerable population and national politics concerning ethnicities. Visualizing non-whiteness of Roma is explored as a part of crystalizing epistemic communities of those who took a leadership position in producing knowledge concerning “Gypsies” and depicting them as a self-isolated group of “primitives,” a key signifier for racializing Roma until now. I explore the visualization in terms of mixing a single-focus narrative of whiteness and a double-focus narrative of opposing Roma to the white world which replaced the history of the everyday life of Roma. The specific of building the nation is seen as a main criterion for differentiating the country cases.

² Frank Reuter (2014) *Der Bann des Fremden Die fotografische Konstruktion des „Zigeuners“* Göttingen: Wallstein

³ Anca Pusca (2015) *Representing Romani Gypsies and Travelers: Performing Identity from Early Photography to Reality Television* *International Studies Perspectives*, 16, 3, pp. 327–344

⁴ Annabel Tremlett and Delaine Le Bass (2020) *A Gypsy Revolution: The ongoing legacy of Delaine and Damiane Le Bass* In the Huub van Baar, Angéla Kóczé (ed.) *The Roma and Their Struggle for Identity in Contemporary Europe* Berghahn Books pp.305-327.

VISUAL MEMORY AND IDENTITY: A CASE STUDY OF THE GREEK SPEAKING REFUGEES FROM SINASOS, ANATOLIA

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Within the context of the “pictorial turn” (Mitchell 1995) images can no more be considered as neutral artefacts but as social constructs, closely connected with specific “regimes of truth” (Foucault, 1975). As an integral part of “visual ideologies” (Durante 2017; Mitchell 2005), they function as “condensation symbols” and “ideological markers” (Durante 2016), that could either support or question dominant narratives. Furthermore, in the case of refugee populations images from the lost home/homeland, often but not exclusively combined with a discourse about loss, may have a significant impact on the construction of the group’s “communicative memory” (Assmann 1992) and, ultimately, to the formation their identities. The aforementioned issues will be addressed through the example of the Greek-speaking refugees from Sinasos, Anatolia, who were forced to flee their homeland in 1924 under the Lausanne Treaty for the Exchange of Populations. Before leaving, and at the initiative of a prominent member of the community's most progressive political group, they organized a photo shoot of their village by a professional photographer. The photos were transferred to Greece by the refugees themselves and taken over by the Piraeus-based refugee association "Nea Sinasos", where they are still on display. In particular, we will explore the socio-historical contexts of production of these images (Burke 2001) along with all their subsequent conceptualizations and uses from 1924 until the present day. After all, besides their permanent exhibition, these photos have already been used in two of the Association's commemorative editions, while, after 2000, they had an immense impact on the development of organized "pilgrimage" trips for refugee offspring to Mustafapaşa (present-day name of Sinasos).

HISTORIOGRAPHY, POLITICS OF COMMEMORATION AND VISUAL REPRESENTATION OF THE SECOND WORLD WAR IN ALBANIA (1944-1991)

Dr. Gentiana Kera – Associate Professor, Department of History, Faculty of History and Philology, University of Tirana; Co-founder of the Centre for Historical and Anthropological Research, Albania

The Antifascist National Liberation Movement during World War II has been an important topic of historiography during socialist regime. The studies focused mainly on political and military history and the war has been analysed within the framework of a national narrative of resistance and collaboration. The historical narrative on WWII contributed to the establishment of myths which served the legitimization of the communist rule in Albania and had a strong impact on public space through the visual representation of events and persons involved in the war. The establishment of socialist regimes in South-eastern Europe was often characterized as a radical break with the past. The socialist regimes engaged in a process which included the invention of new public ceremonies and the production of public monuments which represented the new political system. Buildings and monuments were visible forms of establishing a new interpretation of history, which justified the break with the previous regimes. The paper aims to analyse the role the historiography on the Second World War played for the legitimization of the communist rule and how the history texts influenced the state iconography, including not only monuments, but also other aspects such as the commemoration of historical events and figures, or the naming of streets, schools and other public buildings and spaces. The paper focuses on the erection of new monuments to commemorate the Second World War, the relationship between politics and the public statuary in urban public spaces, the contribution and influence of new history texts produced by the socialist historiography on state iconography and the visual representation of Enver Hoxha as the leader of the resistance.

STUDENT'S PERCEPTION OF SOCIALIST MEMORIAL CULTURE, AND ITS VISUAL REPRESENTATION AND REINTERPRETATION: THE CASE OF SERBIA

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Dr. Aleksandra Terzić – Senior Research Associate, Geographical Institute "Jovan Cvijić", Serbian Academy of Sciences and Arts, Serbia

In this paper we investigate student' perception of socialist memorial culture. Why is it important? As we now, Yugoslavia doesn't exist anymore. There are only images, stories, narratives, and memories from socialist epoch. Yugoslavia was country with bureaucratic management and so-called *soft socialism*, but with evident state control over cultural policy. The very dominant aspect of socialist Enlightenment was memorial culture. It is evident in public space even today. The representation of glorified political and social values has been contributed to creating national spirit and a national identity through visible monuments. In recent time memorial culture has become very vital form of cultural memory. As Assman stated before 'Cultural memory reaches back into the past only so far as the past can be reclaimed as "ours." This is why we refer to this form of historical consciousness as " m e m o r y " and not just as knowledge about the past (...) While knowledge has no form and is endlessly progressive, memory involves forgetting' (Assman, 2008). Our research is based on these statements, conclusions or even theories about cultural memory. Older generations, born before and after WW2 may have the right to say: I like socialist monuments. Or. I don't like socialist monuments. But, what about young generations? Particularly, what about students as progressive part of society? How do they see Yugoslavian memorial heritage? Even though they were born after the disintegration of Yugoslavia, it is important to determine what their relation towards old socialist monuments and visual representation of them in today's media environment. What are their attitudes toward new trend of revitalizing monuments through different exhibition/event/platform in the West (like MoMA exhibition and Spomenik database)? This paper will try to answer on these questions using qualitative and quantitative research methods.

XHUBLETA: A HETEROGLOSSIC SPACE OF NARRATIVES

Dr. Dorina Arapi – Researcher, Centre for Research and Publications on the Arbëresh (QSPA), Tirana, Albania

Xhubleta is one of the five typologies of traditional women Albanian clothing. This costume gets its name from the skirt, which is called *xhubleta*. Due to the technique of making the wool, sewing its parts, its structure, *xhubleta* has been dubbed by ethnologists as a significant dress of Albanian cultural heritage. A significant aspect, which fulfils its importance as a garment, is also the visual language of the *xhubleta*. The embroidered figurations and symbols on *xhubleta* have often been part of the academic discussion. Because of the difficulty of articulating and deconstructing their meaning, anyone gives to the signs a different interpretation. This paper aims to address the visual aspect of the *xhubleta*, as they shape every reading act of the bearer, the maker, and the viewer, and that activates heteroglossia. The complexity of the embroidered signs and figurations comes from two aspects. Firstly, because they are a narrative form of the individual, of the bearer concerning her habitat and world understanding, the representations often are not a deliberate interpretation of the past, but they are representations of present and past and located in a space where meanings are contradicted. Furthermore, secondly, the embroidered figures corpus represents the clash between the individual with the collective, the institutional, and the common sense. In the study, I refer to Bakhtin's theory of heteroglossia. The *xhubleta* can be seen as an encoded dialogic relationship between signs, words, and images in the simultaneous use of them. The converging of the human agency with the social, institutional signs and forms, and the textual production makes *xhubleta* semiotically heterogeneous space shaping not only a variety of understanding but also naming speech action to different persons. This convergent relationship activates heteroglossia. The heteroglossic aspect makes *xhubleta* one of the most particular Albanian traditional dresses. Between representations of the individual agency and collective representations, the embroidered figurations in *xhubleta* are continuously erased, modified, invented, and elaborated, thus shaping different interpretations. The fieldwork has been carried in the region of Malësia Madhe and the region of Shllak in Albania. In-depth interviews and quantitative observations are the primary methods used in the analysis. The data gathered from fieldwork has been compared to ethnographic notes taken by Albanian ethnologists. Artifacts and visual data also complete the analysis.

THERE IS MUCH SIMPLICITY: THE REPRESENTATION OF GENDER ROLE EXCHANGE IN CHILDREN'S BOOK IN TURKEY AND THE LANGUAGE OF RESISTANCE

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In Turkey, many picture books targeting young children have reached a point that enables an average reader to grasp the double-barrelled meaning behind apparent words. This leads to a claim that the writers of most picture books seem to undertake a mission to deconstruct some habitual activities and roles. They started to challenge traditional straightforward narratives and exchange them with their unarticulated opposites. Today, the general tendency in several published picture books shows that the age of sleeping/waiting beauties has gone. When a choosy parent reads a bedside story to the child, s/he can also decipher the hidden meaning behind the pictures and the words. The situation is quite similar in the storybooks added to many primary schools' curricula.

The purpose of this presentation is to show the inclination towards the representation of exchanged roles/activities in terms of gender in published picture books in Turkey, including translated versions. The study mainly exploits binary oppositions approach and Barthes's theory of semiotics while studying the language of children's books. All this effort behind these books is surely purposeful to keep the door ajar for a resistant language, the target audience of which is little children. With the theoretical background, the presentation studies and exhibits that although children's books are easy to follow, there is still much in this simplicity which calls for a resistant language.

VISUAL REPRESENTATIONS OF STATE SOCIALISM IN ALBANIAN HISTORY TEXTBOOKS

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This paper aims to analyse the use of images as a propaganda tool to convey the achievements of the socialist regime in world and national history textbooks of pre-university education in Albania. It utilizes a qualitative analysis focused on the meaning of the works of art examined within the historic context in which they were produced. The findings indicate that, some images employed in textbooks depict the leader Enver Hoxha, who became a symbol in Albanian state propaganda and reflected the priorities of the regime; images produced under state control served to convey the messages of the party-state aimed at creating the “new man” and the “new society”, and most of the images were used for illustrative purposes of the topic under discussion in history textbooks. The analysis reveals the extreme ideologization and politicization of history textbooks under state socialism and the didactic intention behind the images produced by the party-state in Albania.

