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KEY=HISTORIC - SNYDER COLEMAN

IMPOSSIBLE HISTORIES

HISTORICAL AVANT-GARDES, NEO-AVANT-GARDES, AND POST-AVANT-GARDES IN YUGOSLAVIA, 1918-1991

MIT Press Impossible Histories is the first critical survey of the extraordinary experiments in the arts that took place in the former Yugoslavia from the country's founding in 1918 to its breakup in 1991. The combination of Austro-Hungarian, French, German, Italian, and Turkish influences gave Yugoslavia's avant-gardes a distinct character unlike those of other Eastern and Central European avant-gardes. Censorship and suppression kept much of the work far from the eyes and ears of the Yugoslav people, while language barriers and the inaccessibility of archives caused it to remain largely unknown to Western scholars. Even at this late stage in the scholarly investigation of the avant-garde, few Westerners have heard of the movements Belgrade surrealism, signalism, Yugo-Dada, and zenitism; the groups Alfa, Exat 51, Gorgona, OHO, and Scipion Nasice Sisters Theater; or the magazines Danas, Red Pilot, Tank, Vecnost, and Zvrk. The pieces in this collection offer comparative and interpretive accounts of the avant-gardes in the former Yugoslavian countries of Croatia, Serbia, and Slovenia. The book is divided into four sections: Art and Politics; Literature; Visual Art and Architecture; and Art in Motion (covering theater, dance, music, film, and video). All of the contributors live in the region and many of them participated in the movements discussed. The book also reprints a selection of the most important manifestos generated by all phases of Yugoslav avant-garde activity.

IMPOSSIBLE HISTORIES

HISTORICAL AVANT-GARDES, NEO-AVANT GARDES, AND POST-AVANT-GARDES IN YUGOSLAVIA, 1918 - 1991

AFTER YUGOSLAVIA

THE CULTURAL SPACES OF A VANISHED LAND

Stanford University Press The book brings together many of the best known commentators and scholars who write about former Yugoslavia. The essays focus on the post-Yugoslav cultural transition and try to answer questions about what has been gained and what has been lost since the dissolution of the common country. Most of the contributions can be seen as current attempts to make sense of the past and help cultures in transition, as well as to report on them. The volume is a mixture of personal essays and scholarly articles and that combination of genres makes the book both moving and informative. Its importance is unique. While many studies dwell on the causes of the demise of Yugoslavia, this collection touches upon these causes but goes beyond them to identify Yugoslavia's legacy in a comprehensive way. It brings topics and writers, usually treated separately, into fruitful dialog with one another.

RECONSIDERING (POST-)YUGOSLAV TIME

TOWARDS THE TEMPORAL TURN IN THE CRITICAL STUDY OF (POST)-YUGOSLAV LITERATURES

BRILL In *Reconsidering (Post-)Yugoslav Time: Towards the Temporal Turn in the Critical Study of (Post-)Yugoslav Literatures*, authors outline a concept of (post)-Yugoslav temporality and scrutinize its analytical value in the memory and cultural studies.

POST-YUGOSLAV LITERATURE AND FILM

FIRES, FOUNDATIONS, FLOURISHES

A&C Black Reveals select post-Yugoslav literary and cinema works as groundbreaking exploratory achievements of global relevance.

CRISIS

THE AVANT-GARDE AND MODERNISM IN CRITICAL MODES

Walter de Gruyter GmbH & Co KG Notions of crisis have long charged the study of the European avant-garde and modernism, reflecting the often turbulent nature of their development. Throughout their history, the avant-garde and modernists have both confronted and instigated crises, be they economic or political, aesthetic or philosophical, collective or individual, local or global, short or perennial. The seventh volume in the series *European Avant-Garde and Modernism Studies* addresses the

myriad ways in which the avant-garde and modernism have responded and related to crisis from the late nineteenth to the twenty-first century. How have Europe's avant-garde and modernist movements given aesthetic shape to their crisis-laden trajectory? Given the many different watershed moments the avant-garde and modernism have faced over the centuries, what common threads link the critical points of their development? Alternatively, what kinds of crises have their experimental practices and critical modes yielded? The volume assembles case studies reflecting upon these questions and more from across all areas of avant-garde and modernist activity, including visual art, literature, music, architecture, photography, theatre, performance, curatorial practice, fashion and design.

THE COMMUNITY IN AVANT-GARDE LITERATURE AND POLITICS

Springer Nature This book rethinks the concept of community taking Jean-Luc Nancy's influential essay "La communauté désœuvrée" as its starting point, tracing subsequent scholarship on community and adding new insights on avant-garde aesthetics and politics. Extensively exploring the communitarian dimension of avant-garde aesthetics and politics (focusing on artistic groups, intellectual circles and theoretical collectives), the author aims to bring literature and art into a philosophical examination of the paradoxical and complex idea of community.

RETRACING IMAGES

VISUAL CULTURE AFTER YUGOSLAVIA

BRILL Drawing on visual materials (film, art, graffiti, street-art, public advertisement, memorials), the essays of this collection offer detailed views on the cultural and political dynamics that preceded and emerged in the wake of the Yugoslav conflicts of the 1990s.

NEW DIRECTIONS IN CONTEMPORARY AUSTRALIAN POETRY

Springer Nature This book sets out to navigate questions of the future of Australian poetry. Deliberately designed as a dialogue between poets, each of the four clusters presented here—"Indigeneities"; "Political Landscapes"; "Space, Place, Materiality"; "Revising an Australian Mythos"—models how poetic communities in Australia continue to grow in alliance toward certain constellated ideas. Exploring the ethics of creative production in a place that continues to position capital over culture, property over community, each of the twenty essays in this anthology takes the subject of Australian poetry definitively beyond Eurocentrism and white privilege. By pushing back against nationalizing mythologies that have, over the last 200 years since colonization, not only narrativized the logic of instrumentalization but rendered our lands precarious, this book asserts new possibilities of creative responsiveness within the Australian sensorium.

THE FEMINIST CHALLENGE TO THE SOCIALIST STATE IN YUGOSLAVIA

Springer This book tells the story of new Yugoslav feminism in the 1970s and 1980s, reassessing the effects of state socialism on women's emancipation through the lens

of the feminist critique. This volume explores the history of the ideas defining a social movement, analysing the major debates and arguments this milieu engaged in from the perspective of the history of political thought, intellectual history and cultural history. Twenty-five years after the end of the Cold War, societies in and scholars of East Central Europe still struggle to sort out the effects of state socialism on gender relations in the region. What could tell us more about the subject than the ideas set out by the only organised and explicitly feminist opposition in the region, who, as academics, artists, writers and activists, criticised the regime and demanded change?

THE OXFORD CRITICAL AND CULTURAL HISTORY OF MODERNIST MAGAZINES

Oxford Critical Cultural Histo A study of the role of 'little magazines' and their contribution to the making of artistic modernism and the avant-garde across Europe, this volume is a major scholarly achievement of immense value to those interested in material culture of the 20th century.

REINVENTING EASTERN EUROPE: IMAGINARIES, IDENTITIES AND TRANSFORMATIONS

Transnational Press London This edited collection brings together a wide range of topics that shed light on the social, cultural, economic, political and spatio-temporal changes influencing post-socialist cities of Eastern Europe. Different case studies are presented through papers that were presented at the Euroacademia International Conference series. Imaginaries, identities and transformations represent three blocks for understanding the ways in which visual narratives, memory and identity, and processes of alterity shape the symbolic meanings articulated and inscribed upon post-socialist cities. As such, this book stimulates a debate in order to provide alternative views on the dynamics, persistence and change broadly shaping mental mappings of Eastern Europe. The volume offers an opportunity for scholars, activists and practitioners to identify, discuss, and debate the multiple dimensions in which specific narratives of alterity making towards Eastern Europe preserve their salience today in re-furbished and re-fashioned manners.

ART WORK

INVISIBLE LABOUR AND THE LEGACY OF YUGOSLAV SOCIALISM

University of Toronto Press By exposing the separation of art and labour, Art Work provides a valuable, historical perspective on the present-day struggle for artists' rights.

TURBO-FOLK MUSIC AND CULTURAL REPRESENTATIONS OF NATIONAL IDENTITY IN FORMER YUGOSLAVIA

Routledge Turbo-folk music is the most controversial form of popular culture in the new states of former Yugoslavia. Theoretically ambitious and innovative, this book is a new account of popular music that has been at the centre of national, political and

cultural debates for over two decades. Beginning with 1970s Socialist Yugoslavia, Uroš Čvoro explores the cultural and political paradoxes of turbo-folk: described as 'backward' music, whose misogynist and Serb nationalist iconography represents a threat to cosmopolitanism, turbo-folk's iconography is also perceived as a 'genuinely Balkan' form of resistance to the threat of neo-liberalism. Taking as its starting point turbo-folk's popularity across national borders, Čvoro analyses key songs and performers in Serbia, Slovenia and Croatia. The book also examines the effects of turbo on the broader cultural sphere - including art, film, sculpture and architecture - twenty years after its inception and popularization. What is proposed is a new way of reading the relationship of contemporary popular music to processes of cultural, political and social change - and a new understanding of how fundamental turbo-folk is to the recent history of former Yugoslavia and its successor states.

MUZIČKI MODERNIZAM--NOVA TUMAČENJA

ZBORNIK RADOVA SA NAUČNOG SKUPA ODŽANOG OD 11. DO 13. OKTOBRA 2007

A SLOW BURNING FIRE

THE RISE OF THE NEW ART PRACTICE IN YUGOSLAVIA

MIT Press Yugoslavia's diverse and interconnected art scenes from the 1960s to the 1980s, linked to the country's experience with socialist self-management. In Yugoslavia from the late 1960s to the late 1980s, state-supported Student Cultural Centers became incubators for new art. This era's conceptual and performance art--known as Yugoslavia's New Art Practice--emerged from a network of diverse and densely interconnected art scenes that nurtured the early work of Marina Abramović, Sanja Iveković, Neue Slowenische Kunst (NSK), and others. In this book, Marko Ilić offers the first comprehensive examination of the New Art Practice, linking it to Yugoslavia's experience with socialist self-management and the political upheavals of the 1980s.

ARTISTS' MAGAZINES

AN ALTERNATIVE SPACE FOR ART

MIT Press During the 1960s and 1970s, magazines became an important new site of artistic practice, functioning as an alternative exhibition space for the dematerialized practices of conceptual art. Allen looks at the most important of these magazines in their heyday and compiles an illustrated directory of hundreds of others.

CULTURE AND CUSTOMS OF CROATIA

ABC-CLIO An expert guide to the present-day cultural life of Croatia and how it has been influenced by the nation's tumultuous past. * Includes a chronology of important historical and cultural milestones beginning with the arrival of the Romans through the present day, with an emphasis on the events of the Homeland War and the founding of an independent Croatian state * Presents photographs of historic and

contemporary architecture, landscapes, markets and foods, traditional and contemporary dress, sporting events, and more

VISIONS OF AVANT-GARDE FILM

POLISH CINEMATIC EXPERIMENTS FROM EXPRESSIONISM TO CONSTRUCTIVISM

Indiana University Press Warsaw- and London-based filmmakers Franciszka and Stefan Themerson are often recognized internationally as pioneers of the 1930s Polish avant-garde. Yet, from the turn of the century to the end of the 1920s, Poland's literary and art scenes were also producing a rich array of criticism and early experiments with the moving image that set the stage for later developments in the avant-garde. In this comprehensive and accessible study, Kamila Kuc draws on myriad undiscovered archival sources to tell the history of early Polish avant-garde movements—Symbolism, Expressionism, Futurism, and Constructivism—and to reveal their impact on later practices in art cinema.

WRITING THE YUGOSLAV WARS

LITERATURE, POSTMODERNISM, AND THE ETHICS OF REPRESENTATION

University of Toronto Press In *Writing the Yugoslav Wars*, Dragana Obradović analyses how the Yugoslav wars of secession helped shape the region's literary culture. Obradović argues that the crisis of the country's disintegration posed an ethical challenge to self-identified postmodernists. This book takes a transnational approach to literatures of the former Yugoslavia that have been, since the 1990s, studied separately, in line with geopolitical divisions. This post-socialist conflict was one of the moments that reshaped postmodernism for both local and international thinkers, much in the same way modernism was shaped by World War I and the advent of mechanized warfare.

ALIENATION EFFECTS

PERFORMANCE AND SELF-MANAGEMENT IN YUGOSLAVIA, 1945-91

University of Michigan Press Examines the interplay of artistic, political, and economic performance in the former Yugoslavia and reveals their inseparability

THE OXFORD HANDBOOK OF GLOBAL MODERNISMS

Oxford University Press The *Oxford Handbook of Global Modernisms* expands the scope of modernism beyond its traditional focus on English and Irish literature to explore the contributions of artists from countries and regions like the US, Cuba, Spain, the Balkans, China, Japan, India, Vietnam, and Nigeria.

THE GREEN BLOC

NEO-AVANT-GARDE ART AND ECOLOGY UNDER SOCIALISM

Central European University Press This book examines the approaches of renowned Central European artists to the natural environment, uncovering an up till now largely unrecognized aspect of their work, which has regularly been analyzed through socio-political contexts, but rarely in terms of ecology. It focuses on the period after 1968, which not only brought changes to the political landscape of Eastern Europe, but shifted artistic practice towards conceptualism and was instrumental in spreading environmental consciousness. It comparatively investigates artists and artist groups from Slovenia, Croatia, Hungary, Slovakia and Czech Republic, at the moment when art exited the gallery and entered the natural environment, while socialist governments attempted to keep control over information about the real state of environmental pollution and block globally emerging ecological discourse. Apart from embedding artistic production in social, political and environmental histories of the region, this book also addresses the problem of art history as a discipline under socialism, presents a more complete picture of its neo-avant-garde art and constitutes an unprecedented application of the ecological paradigm to art history. It demonstrates the creativity, inventiveness and astuteness of Central European artists whose vision could not be controlled by any imposed borders at the dawn of global awareness of ecological crisis.

ON THE VERY EDGE

MODERNISM AND MODERNITY IN THE ARTS AND ARCHITECTURE OF INTERWAR SERBIA (1918-1941)

Leuven University Press Revealing a vibrant and intertwined artistic scene in the Balkans On the Very Edge brings together fourteen empirical and comparative essays about the production, perception, and reception of modernity and modernism in the visual arts, architecture, and literature of interwar Serbia (1918-1941). The contributions highlight some idiosyncratic features of modernist processes in this complex period in Serbian arts and society, which emerged 'on the very edge' between territorial and cultural, new and old, modern and traditional identities. With an open methodological framework this book reveals a vibrant and intertwined artistic scene, which, albeit prematurely, announced interests in pluralism and globalism. On the Very Edge addresses issues of artistic identities and cultural geographies and aims to enrich contextualized studies of modernism and its variants in the Balkans and Europe, while simultaneously re-mapping and adjusting the prevailing historical canon. Contributors Jelena Bogdanović (Iowa State University), Lilien Filipovitch Robinson (George Washington University), Igor Marjanović (Washington University in St. Louis), Miloš R. Perović (University of Belgrade), Jasna Jovanov (The Pavle Beljanski Memorial Collection and University EDUCONS, Novi Sad), Svetlana Tomić (Alfa University, Belgrade), Ljubomir Milanović (Serbian Academy of Sciences and Arts), Bojana Popović (Museum of Applied Art in Belgrade), Anna Novakov (Saint Mary's College of California), Aleksandar Kadjević (University of Belgrade), Tadija Stefanović (University of Belgrade), Dragana Ćorović (University of Belgrade), Viktorija Kamilić (independent scholar), Marina Djurdjević (Museum of

Science and Technology, Belgrade), Nebojša Stanković (Princeton University), Dejan Zec (Institute for Recent History of Serbia)

RE-HUMANIZING ARCHITECTURE

NEW FORMS OF COMMUNITY, 1950-1970

Birkhäuser After the Second World War, a divided Europe was much affected by a period of reconstruction. This was influenced by the different political systems – in the socialist East and in the capitalist West, the focus was on cohesion in society and its cultural and architectural expression. In parallel to the rapidly progressing industrialization of the building industry, debates on the humanization of the built environment were led on both sides with great intensity. The volume shows how, on the back of existentialism, new monumentality, and socialist realism, quite similar concepts and strategies were developed in order to find answers to questions relating to adequate structures for new forms of community and identity.

SERBIAN & GREEK ART MUSIC

A PATCH TO WESTERN MUSIC HISTORY

Intellect Books Serbian and Greek Art Music is the first ever book in the English language to examine the assimilation and development of western art music in Serbia and Greece during the nineteenth and twentieth centuries. Music education, music life and the creation of the two neighbouring nations since they gained freedom from the Ottomans in the nineteenth century are themes that reverberate through the volume. The book relates the efforts of local musicians to synchronize their musical environment with the West and achieve the inclusion of Serbian and Greek music in western music history, an aim that seemed coherent to overall progress and, at various historical stages, achievable, but has never been realized. Romanou OCypatches upOCO this failure with a breadth of research, at a time when the interest in Balkan cultures is becoming increasingly popular among western researchers. Written by seven renowned musicologists, chapters propose new paths of study to scholars of Balkan studies and music of the Balkan people, their culture and Orthodox Christianity, and facilitate a more comprehensive perception of the area. The book stresses the interaction between music and politics, and how these OCyoppositeOCO terms have been altered by the political upheavals that divided and dislocated the countriesOCO populations with catastrophic force and high frequency, impeding cultural evolution."

DESIGNING TITO'S CAPITAL

URBAN PLANNING, MODERNISM, AND SOCIALISM IN BELGRADE

University of Pittsburgh Press The devastation of World War II left the Yugoslavian capital of Belgrade in ruins. Communist Party leader Josip Broz Tito saw this as a golden opportunity to recreate the city through his own vision of socialism. In Designing Tito's Capital, Brigitte Le Normand analyzes the unprecedented planning process called for by the new leader, and the determination of planners to create an

urban environment that would benefit all citizens. Led first by architect Nikola Dobrovic and later by Miloš Somborski, planners blended the predominant school of European modernism and the socialist principles of efficient construction and space usage to produce a model for housing, green space, and working environments for the masses. A major influence was modernist Le Corbusier and his Athens Charter published in 1943, which called for the total reconstruction of European cities, transforming them into compact and verdant vertical cities unfettered by slumlords, private interests, and traffic congestion. As Yugoslavia transitioned toward self-management and market socialism, the functionalist district of New Belgrade and its modern living were lauded as the model city of socialist man. The glow of the utopian ideal would fade by the 1960s, when market socialism had raised expectations for living standards and the government was eager for inhabitants to finance their own housing. By 1972, a new master plan emerged under Aleksandar Đorđević, fashioned with the assistance of American experts. Espousing current theories about systems and rational process planning and using cutting edge computer technology, the new plan left behind the dream for a functionalist Belgrade and instead focused on managing growth trends. While the public resisted aspects of the new planning approach that seemed contrary to socialist values, it embraced the idea of a decentralized city connected by mass transit. Through extensive archival research and personal interviews with participants in the planning process, Le Normand's comprehensive study documents the evolution of 'New Belgrade' and its adoption and ultimate rejection of modernist principles, while also situating it within larger continental and global contexts of politics, economics, and urban planning.

FRAGILE IMAGES

JEWS AND ART IN YUGOSLAVIA, 1918-1945

BRILL Mirjam Rajner traces the lives and creativity of seven artists of Jewish origin, emphasizing their fluctuating identities, and showing how their art intertwined with the turbulent history of the region.

SANCTIONING MODERNISM

ARCHITECTURE AND THE MAKING OF POSTWAR IDENTITIES

University of Texas Press In the decades following World War II, modern architecture spread around the globe alongside increased modernization, urbanization, and postwar reconstruction—and it eventually won widespread acceptance. But as the limitations of conventional conceptions of modernism became apparent, modern architecture has come under increasing criticism. In this collection of essays, experienced and emerging scholars take a fresh look at postwar modern architecture by asking what it meant to be "modern," what role modern architecture played in constructing modern identities, and who sanctioned (or was sanctioned by) modernism in architecture. This volume presents focused case studies of modern architecture in three realms—political, religious, and domestic—that address our very essence as human beings. Several essays explore developments in

Czechoslovakia, Romania, and Yugoslavia and document a modernist design culture that crossed political barriers, such as the Iron Curtain, more readily than previously imagined. Other essays investigate various efforts to reconcile the concerns of modernist architects with the traditions of the Roman Catholic Church and other Christian institutions. And a final group of essays looks at postwar homebuilding in the United States and demonstrates how malleable and contested the image of the American home was in the mid-twentieth century. These inquiries show the limits of canonical views of modern architecture and reveal instead how civic institutions, ecclesiastical traditions, individual consumers, and others sought to sanction the forms and ideas of modern architecture in the service of their respective claims or desires to be modern.

IDEOLOGICAL EQUALS

WOMEN ARCHITECTS IN SOCIALIST EUROPE 1945-1989

Routledge *Ideological Equals: Women Architects in Socialist Europe 1945-1989* presents an alternative narrative of women in architecture. A topic often considered from the perspective of difference, this edited collection conversely focuses on the woman architect in a position of equality with their male counterparts. The book looks at nations in Eastern Europe under Socialism where, between 1945 and 1989, a contrasting vision of gender relations was propagated in response to the need for engineers and architects. It includes contributions from established and emerging academics in the fields of 20th century history, art history, and architectural history in Central and Eastern Europe exploring the political, economic and social mechanisms which either encouraged or limited the rise of the woman architect. Investigating the inherent contradictions of Socialist gender ideology and practice, this illustrated volume examines the individuals in different contexts; the building types the women produced; the books and theory they were able to write; their contacts to international organizations; and their representation on both sides of the Iron Curtain.

ART AND ITS RESPONSES TO CHANGES IN SOCIETY

Cambridge Scholars Publishing *Art and its Responses to Changes in Society* brings together studies of young researchers dealing with the topics of decline, transformation, and rebirth from various points of view, characteristic of several different fields of the humanities and social sciences, in order to yield new insights into the analyzed subjects. The topics discussed here are diverse: on the one hand, several chapters deal with the metamorphosis of particular pictorial or architectural motifs and concepts, while on the other, studies are included that are dedicated to the analysis of the opera of individual artists, to various periods in architecture and landscape architecture, and to national and state commissions in art, as well as representations of WW2 atrocities in Yugoslavia and attempts to artistically reaffirm Christian symbolism after the end of socialism. As such, the book entails diverse scientific perceptions of art and society, from antiquity to modernity, from architecture to moving picture, from the USA to Yugoslavia, and from research on an

object to observations on a concept.

THE LIFE AND WORK OF RUDOLF BRUČI

THE COMPOSER IN THE RIFT BETWEEN AESTHETICS AND IDEOLOGIES

Cambridge Scholars Publishing This volume is the first collection of essays in English devoted to the work of the outstanding Yugoslavian composer Rudolf Bruči. It approaches Bruči's work from a remarkably broad number of angles, and the chapters underline that fact that his work was multivalent. The book emphasizes his wider relevance in the ever-expanding field of musicology dealing with the fascinatingly diverse outputs produced in the Balkans in general, but reminds us of the considerable international reputation that the composer enjoyed far beyond the borders of the former Yugoslavia. Bruči's creative mind was extraordinarily wide-ranging, and this text also explores his engagement with the wider culture around him. In the context of post-war Yugoslavia, an artist was also a cultural worker, expected to carry out many duties, and contribute to the advancement of the country's self-governing socialist society.

A COMPANION TO DADA AND SURREALISM

John Wiley & Sons This excellent overview of new research on Dada and Surrealism blends expert synthesis of the latest scholarship with completely new research, offering historical coverage as well as in-depth discussion of thematic areas ranging from criminality to gender. This book provides an excellent overview of new research on Dada and Surrealism from some of the finest established and up-and-coming scholars in the field Offers historical coverage as well as in-depth discussion of thematic areas ranging from criminality to gender One of the first studies to produce global coverage of the two movements, it also includes a section dealing with the critical and cultural aftermath of Dada and Surrealism in the later twentieth century Dada and Surrealism are arguably the most popular areas of modern art, both in the academic and public spheres

MEDIA ARCHAEOLOGIES, MICRO-ARCHIVES AND STORYTELLING

RE-PRESENCING THE PAST

Springer This book argues that today we live in the culture of the past that delimits our world and configures our potentialities. It explores how the past invades our presents and investigates the affective uses of the past in the increasingly elusive present. Remembering and forgetting are part of everyday life, popular culture, politics, ideologies and mythologies. In the time of the ubiquitous digital media, the ways individuals and collectivities re-present their pasts and how they think about the present and the future have undergone significant changes. The book focuses on affective micro-archives of the memories of the socialist Yugoslavia and investigates their construction as part of the media archaeological practices. The author further argues that these affective practices present a way to reassemble the historical and relegitimize individual biographies which disintegrated along with the country in 1991.

SANJA IVEKOVI

TRIANGLE

MIT Press The first sustained examination of a canonical and widely exhibited work by a leading artist of the former Yugoslavia.

STUDIES ON WESTERN ESOTERICISM IN CENTRAL AND EASTERN EUROPE

JATEPress Kiadó These papers examine how occult and esoteric themes appear in visual and verbal media, connecting to intellectual history, literature, the arts, present day pop culture, and religious practices. The topics range from the witchcraft motives in the love poetry of the 15th-century Humanist poet, Conrad Celtis; through the activities of Polish and Russian theosophists; Croatian, Greek, Polish painters of the spiritual; the philosophy of wine by the Hungarian esoteric philosopher Béla Hamvas; to contemporary Serbian magic and neo-shamanism. Two studies touch upon the influence of Freemasonry and the Kabbalah in Western esotericism, and, although these are not specifically Central European topics, they provide parallel perspectives to what the other papers of the collection are investigating.

FROM POST-YUGOSLAVIA TO THE FEMALE CONTINENT

A FEMINIST READING OF POST-YUGOSLAV LITERATURE

transcript Verlag This study of contemporary literature from the former Yugoslavia (Post-Yugoslavia) follows the ways in which the feminist writing of gender, body, sexuality, and social and cultural hierarchies brings to light the past of socialist Yugoslavia, its cultural and literary itineraries and its dissolution in the Yugoslav wars. The analysis also focuses on the particularities of different feminist writings, together with their picturing of possible futures. The title of the book suggests an attempt to interpret post-Yugoslav literature as feminist writing, but also a process of conceptualizing a post-Yugoslav literary field, in this study represented by contemporary fiction from Bosnia and Herzegovina, Croatia, and Serbia.

THE CINEMA MAKERS

PUBLIC LIFE AND THE EXHIBITION OF DIFFERENCE IN SOUTH-EASTERN AND CENTRAL EUROPE SINCE THE 1960S

Intellect Books The Cinema Makers investigates how cinema spectators in southeastern and central European cities became cinema makers through such practices as squatting in existing cinema spaces, organizing cinema "events," writing about film, and making films themselves. Drawing on a corpus of interviews with cinema activists in Germany, Austria, and the former Yugoslavia, Anna Schober compares the activities and artistic productions they staged in cities such as Vienna, Cologne, Munich, Berlin, Hamburg, Ljubljana, Belgrade, Novi Sad, Subotica, Zagreb, and Sarajevo. The resulting study illuminates the differences and similarities in the development of political culture—and cinema's role in that development—in

European countries with pluralist-democratic, one-party socialist, and post-socialist traditions.

COMICS OF THE NEW EUROPE

REFLECTIONS AND INTERSECTIONS

Leuven University Press Bringing together the work of an array of North American and European scholars, this collection highlights a previously unexamined area within global comics studies. It analyses comics from countries formerly behind the Iron Curtain like East Germany, Poland, Czech Republic, Hungary, Romania, Yugoslavia, and Ukraine, given their shared history of WWII and communism. In addition to situating these graphic narratives in their national and subnational contexts, *Comics of the New Europe* pays particular attention to transnational connections along the common themes of nostalgia, memoir, and life under communism. The essays offer insights into a new generation of European cartoonists that looks forward, inspired and informed by traditions from Franco-Belgian and American comics, and back, as they use the medium of comics to reexamine and reevaluate not only their national pasts and respective comics traditions but also their own post-1989 identities and experiences.

THE POLITICAL AESTHETICS OF THE ARMENIAN AVANT-GARDE

THE JOURNEY OF THE 'PAINTERLY REAL', 1987-2004

Manchester University Press This book addresses late-Soviet and post-Soviet art in Armenia in the context of turbulent transformations from the late 1980s to 2004. It explores the emergence of 'contemporary art' in Armenia from within and in opposition to the practices, aesthetics and institutions of Socialist Realism and National Modernism. This historical study outlines the politics (liberal democracy), aesthetics (autonomous art secured by the gesture of the individual artist), and ethics (ideals of absolute freedom and radical individualism) of contemporary art in Armenia and points towards its limitations. Through the historical investigation, a theory of post-Soviet art historiography is developed, one that is based on a dialectic of rupture and continuity in relation to the Soviet past. As the first English-language study on contemporary art in Armenia, the book is of prime interest for artists, scholars, curators and critics interested in post-Soviet art and culture and in global art historiography.