



DIPARTIMENTO DELLE ARTI

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Sala Rossa – DAR, Via Azzo Gardino 23

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***Strong Absences:
Tangible and Intangible Memory as Activism in Post-Yugoslav Art and Film***

Abstract

The lecture will open with a case of the Yugoslav memory culture's geographical displacement, i.e., the exhibition "Toward a Concrete Utopia: Architecture in Yugoslavia, 1948–1980," which ran in the New York Museum of Modern Art (MoMA) from July 2018 to January 2019. The display of architectural models, photographs, plans and video materials, spread across 1000 m², attracted tens of thousands of visitors, and received overwhelmingly positive coverage in global media outlets, some calling it a nostalgia for the 'unrepeatable.' All the seemingly more striking was the lack of reporting locally, 'back home'.

The seminar will depart from observing this 'significant silence' in the post-Yugoslav space in relation to the exhibition, asking whether a comprehensive coverage of the event could have done damage to the state of hegemonic **amnesia of socialism**.

Then the seminar will move to examples of "**strong absences**" in recent **post-Yugoslav film**, addressing the **war crimes of the 1990s**, focusing on the cinema of Goran Dević and Ognjen Glavonić.