

NEVENA DAKOVIĆ	
IMAGINING and IMAGINARY BELGRADE: BEYOND BALKANISM	
Typology	Summer Course
Description	<p>This course addresses to MA and PhD students.</p> <p>Introduction The aim of the series of lectures is to analyse and map out the divided (hi)stories of Belgrade and its cityscape – in the period from 1918 to today, or from the years of the early modernity - as visual and visible (and found in the visual discourse) narratives of the search for identity that goes beyond balkanisation but does not reach complete Europeanisation. Belgrade of 1918-2018 is Balkan metropolis; capital of seven succeeding states on the territory of former Yugoslavia; point of intersection of various cultural and identity influences; space under formative historical influences of Byzantine and Russian mysticism, fading Orientalism and ever present Europeanisation/Westernisation. All these elements reflect the eternal political dilemma, vacillation between opposed identity, ideological and other concepts. Development of (European) modernity and Europeanisation is primarily researched through visual narratives, however firmly within the confinements of modernism, modernity and modernisation. All these elements reflect eternal and continuous political uncertainty and hesitance between juxtaposed concepts of identity, culture, tradition, ideology. The development of modernity and related Europeanisation is researched through rethinking and construction of the multiple identities of the city (urbanisation as the fine link between modernity and metropolis comp. Benjamin) shaped, above everything in visual narratives (from films to web series) as well as through discourses contextualised within (hi)stories of everyday life, history of Belgrade Serbia/Yugoslavia/Balkans. Large domain of visual culture – diverse art and media images, scenes and signs – is the object of the threefold analysis:</p> <ul style="list-style-type: none"> ⌘ as the propulsive and dynamic field of the emerging contrasting models of national and cultural identities created in the era of modernity, Europeanisation and EU integration ⌘ as the signs of the attractive and seductive Janus faced Europeanisation that provokes pleasure and subversion, discomfort and fascination ⌘ as line of tropes of Belgrade`s liminal identity situated between the Balkans and Europe, modernity and its neo- and post- variations <p>The lectures are structured around key topics:</p> <ul style="list-style-type: none"> ⌘ <u>Belgrade, visual texts, identity, nation</u> The chosen period is taken as the key and typical one that comprehensively brings together Europeanisation, balkanisation, modernity and modern life. The in-between Wars (1918-1941) years are marked by the obsession with visual, visibility, popular culture; growing influence and dynamic development of various media (film, photography, radio, newspapers, popular theatre and entertainment); social diversity (white collars, blasé intellectuals); emergence of consumer`s culture and

leisure time; all-inclusive mobility and intensively changing models of everyday life. In the habitually jet legged Balkans of delayed European modernity (comp. under-modernity, Mishkova, 2018), it also stands for industrialisation, urbanisation and discursive reshaping of the nation, nation-state and national identity in eclectic and synergic visual discourses that evolved in the 19th and 20th century.

Differentia specifica of Belgrade's modernity is its existence as the unfinished one due to cyclic and repetitive development of society caught "in between" different spaces and times. Situated and trapped in the cultural, political and historical gaps it leaves national as sort of eternal *felure* and ambivalence.

Visual European modernity that plays an important role in the complex national identity performance was born in the succession of antithetical cultures and their cycles of conflicts (comp. John Allcock, 2004). The nodal identity contrast is summarised as traditionalism vs. modernity; Orient-rural-Balkan vs. Occident-urban-Europe; East/West; North /South; I and III world; dinaric and *zadruga* worlds (comp. B. Dvorniković, 1939; Dinko Tomasić, 1964) or as the strongly opposed legacy of four empires. To the list of binarisms are added the (irreconcilable) political options (EU integrations, centre right populism, Balkan, Russia, China, USA...) that modern Serbia faces today. They all map out versatile political, ideological or "historical" choices of Belgrade on the demarcation line of Central European and French cultural models; still veiled by residuals of oriental, Balkan and feudal legacies; and in the times of the modernity interlaced with postmodernism and neomodernity.

⌘ Visual and visible modernity

Research focus on art and media visual texts is sustained by the strong emphasis that modernity – accommodating new, hybrid, synergic art and media practices– places on eye sight, visual and visible (comp. Maurice Merlo Ponty, 1964). The historicising of modernity is underpinned by the exploration of visual that, further, includes genealogy and archaeology of media, arts, entertainment, and popular culture (further encompassing institutions like vaudevilles, world fares, and panoramas). In the visual modernity privileged place belongs to cinema due to number of – ontological, sociological, structural and other - parallels (comp. Martin Jay, 1993; Robert Foster, 1988; Rosalind Krauss, 1973, 1993; David Bordwell, 1985) – such as: fragmentation of narrative; transformations of the concepts of time and space (perfect epitome of Bakhtin's chronotope); new discourses of nation and historical revisionism; concept of the cinema of attraction founded upon caught and recorded velocity and movement (comp. Foucault's recognition of film as "episteme of rupture and rapid change", 2018).

⌘ Methodological notes

The analysis of visual texts points to an outline of historiographic metafiction (see Linda Hutcheon, 1989) which "consciously problematizes the making of fiction and history (...) and is equally involved with the

representation of history and the history of representation". The offered double historicisation asserts the interdisciplinary approach to the comparative research of the cultural and national histories; history of Belgrade's modernity as well as of the genre and media history of the visual representation of Belgrade.

- ☞ Divided histories of Belgrade's modernity: under the foreign influence
 The divided (hi)stories are underlined by the fact that Belgrade's (as European) modernity was formed under the array of versatile influences of Central Europe (Austro Hungarian Empire), Paris (close links are established during Great War), minor German and Italian presence, mayor although fading Slavic/Russian one and the idea of authentic Balkan identity "nested" between nationalism and multiculturalism. The widening spectrum of influences is literary mirrored in the expanding territory of Belgrade that goes over the rivers, to the other banks of Sava and Danube. The territory of metropolis becomes sort of "no- man's-land" or the land "in between"; the space of the shifting borders of divided and conflicting empires and cultures (comp. Ljiljana Blagojević, 2003). Analogously, visual narratives and discourses transgress established media, genre and textual borders; while the cityscape of Belgrade as the image of its identity is suspended between the Balkans and Europe.

Bibliography (selected):

- ☞ Norris, D. (1999), *In the Wake of the Balkan Myth: Questions of Identity and Modernity*, London: Macmillan Press.
- ☞ Daković, N. (2011), "Imagining Belgrade: The Cultural/Cinematic Identity of a City on European Fringes" in Katia Pizzi, Godela Weiss-Sussex (Eds), *The Cultural Identities of European Cities* Oxford: Piter Lang, pp. 61-77.
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- ☞ Jameson, F. (1995), *The Geopolitical Aesthetic: Cinema and Space in the World System*, London: BFI.
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Proposed films:

- ☞ *Priča jednog dana ili Nedovršena simfonija jednog grada* (Story of One Day or the Unfinished Symphony of One Town , Maks Kalmič, 1941)
- ☞ *Nevinost bez zaštite* (Innocence Unprotected , Dušan

	<p>Makavejev, 1968)</p> <ul style="list-style-type: none"> ☞ <i>Grlom u jagode (Unpicked Strawberries, Srđan Karanović, 1974)</i> ☞ <i>Nešto između (Something in Between, Srđan Karanović, 1983)</i> ☞ <i>Bal na vodi (Hey Babu Riba, Jovan Aćin, 1986)</i> ☞ <i>Underground (Emir Kusturica, 1995)</i> ☞ <i>Ubistvo s predumišljajem (Premeditated Murder, Gorčin Stojanović, 1996)</i> ☞ <i>Rane (The Wounds, Srđan Dragojević, 1998)</i> ☞ <i>Zemlja istine, ljubavi i slobode (Country of Truth, Love and Freedom, Milutin Petrović, 2000)</i> ☞ <i>Profesionalac (Professional, Dušan Kovačević, 2003)</i> ☞ <i>Praktični vodič kroz Beograd sa pevanjem I plakanjem (Practical Guide to Belgrade with Singing and Crying, Bojan Vuletić, 2011)</i> ☞ <i>Klip (Clip, Maja Miloš, 2012)</i> ☞ <i>Samo kažem (web series, 2013)</i> ☞ <i>Senke nad Balkanom (TV serijes, Black Sun, Dragan Bjelogrić, 2018)</i> ☞ <i>Jutro će promeniti sve (TV series, Goran Stanković, 2018)</i> 			
Impact	<p>After completing the course student is expected a) to have acquired the relevant knowledge of the process of Europeanization of Belgrade between 1918-2018, reflected and represented in visual discourses primarily of cinema but also other visual and screen media 2) to have attained European-level interdisciplinary and multiperspective analytical and educational approach to the topic of interculturalism 3)to have gained the awareness of the historically conditioned process of (cultural) Europeanization – and related balkanism and influences of modernity upon imagined and imaginary cityscapes - of Belgrade during last 100 years.</p>			
	1st acad. year:	2nd acad. year:	3rd acad. year:	Total over 3 years:
N° of hours	6	6	6	18
N° of students	25	25	25	75
Discipline of audience	Music, Art, humanities			
Year/type of study	2 nd cycle (Masters)		Doctoral studies	
Nature	Optional		New	

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