

WAR, REVOLUTION AND MEMORY: Post-War Monuments in Post-Communist Europe
ABSTRACTS

Friday, 17th of February

BOGUSŁAW SZMYGIN

Former Nazi Concentration Camps as Heritage – Problems and Challenges.

Nazi Germany erected several thousand concentration camps in which over 10 million people were exterminated. Most camps were located in the area of General Government in the occupied Poland and this is where the Nazis killed most people.

In Poland, the remnants of the largest German concentration camps are protected historical monuments.

Due to the sheer size of these places it is difficult and expensive to keep and maintain them. Complex issues regarding the protection, management and interpretation of the former Nazi concentration camps will be based on the example of Majdanek concentration camp in Lublin.

Bogusław Szmygin, is a professor at the Lublin University of Technology; head of the Build Heritage Department; Dean of Civil Engineering and Architecture Faculty TU Lublin (2005-12; 2016+); vice-rector Lublin University of Technology (2012-16).

He specializes in protection and conservation of architectural monuments (theory of conservation, revitalization of historical towns, protection of historical ruins, protection and conservation of architectural monuments, World Heritage issues).

President of ICOMOS Poland (2008+); General Secretary of the International Scientific Committee of Theory and Philosophy of Conservation (2009+); Chair of the World Heritage Committee in Poland (2010+2014); member of Scientific Committee Architecture and Urbanism Polish Academy of Science (2011+).

VIKTORIA SUKOVATA

The Memory About World War II in the Soviet and Post-Soviet Ukraine and the Holocaust Monuments in Kharkiv

On June 22, 1941, Nazi Germany invaded the Soviet Union and occupied the Soviet Ukraine, Soviet Byelorussia and a significant part of Soviet Russia for more than two years. The result of the German-Soviet War (1941–1945) and the Nazi occupation of the Soviet lands was the death of more than 27 millions of Soviet citizens. Kharkiv, the main industrial and scientific centre of the Soviet Ukraine, experienced a horrible German occupation, and seventy percent of the Kharkiv civilians were destroyed and tens of thousands of the inhabitants were killed. The pre-war Kharkiv was a very Jewish city and Jews were the fourth largest minority after Ukrainians, Russians and Byelorussians. Nazis used barracks in the Kharkiv suburbs as the Jewish ghetto where the whole Jewish population of the occupied Kharkiv was concentrated. The Drobitsky Yar became a place of mass execution of Jews, Soviet prisoners of war, and some members of anti-Nazi resistance. The first monuments devoted to Victory over Nazism were erected just after the end of the war. These were mostly the modest signs of memory about the communist anti-Nazi underground in Kharkiv and the victories of the Soviet army. Kharkiv was the first city in Ukraine where the City Museum of the Holocaust was established in the first years after the collapse of the Soviet Union. The largest memorial complex of Holocaust victims in Europe was opened in Drobizky Yar in 2002. I would like to tell more about different politics of the Soviet and post-Soviet memory about World War II, the Holocaust and German occupation based on the Kharkiv case.

Viktoriya Sukovata is a PhD and Doctor of Habilitation in Philosophical Anthropology and Cultural Studies, Professor of Theory of Culture and Philosophy at the Science Department, Kharkiv National Karazin University, Ukraine.

She specializes in the area of gender theory and visual arts studies, Holocaust and World War II studies, Cold War and Soviet identity studies. In 2008 Viktoriya Sukovata published a monograph *Face of Other*, 520 pages (Kharkiv National Karazin University Publishing House). She has also published more than 120 articles in Ukrainian, Russian, Polish, Byelorussian, Romanian, Serbian and American journals.

HANNAH WILSON

The Re-Conceptualisation of Sobibor Memorial Site

My PhD research examines the nature and extent of changes to the memorial site of Sobibor, the former Nazi Death Camp in Poland, from post-war to the present. I aim to explore the processes relating to Holocaust memory, memorials and museums in Poland since the late 1980s, and the wider global interest in the country's memorial sites. The primary aim of this paper is to examine the historical development of the site as a memorial space, in the context of changing political climates in Poland and in response to the archaeological excavations there, which brought this to my attention. Despite being one of the most notorious Holocaust sites in history, Sobibor still has no permanent memorial or museum exhibition.

Hannah Wilson originates from Newcastle upon Tyne, United Kingdom. She was awarded full funding to complete her PhD research at the Department of History, Nottingham Trent University, in October 2016. She undertook a Master's degree in Holocaust Studies from the University of Haifa, Israel. She completed her Bachelor's degree in Fine Art and Art History at the University of Leeds. She also participated in the Erasmus program at the Jan Matejko Academy of Fine Arts in Krakow, Poland. She is a founder of the Nottingham Trent Post-Graduate Holocaust Studies Group, and an active contributor and council member of the Auschwitz Study Group.

MISCHA GABOWITSCH

Soviet and Post-Soviet War Memorials: Complexity and Continuity

While many post-socialist countries are witnessing the museification of socialist era war memorials, monuments to the Red Army are undergoing a revival in several Soviet successor states. My talk places this search for continuity in historical context. Firstly, I challenge the idea of a monolithic Soviet state that commissioned war memorials and cemeteries for ideological purposes and predetermined their appearance. Appreciating the complexity of behind-the-scenes interaction allows us to perceive similar processes that are at work today. Secondly, I look at the powerful lines of continuity that have helped shape Russian and Soviet war memorials, going back well into the late imperial era. I also take into consideration the special role of military art and the role of the army in designing memorials.

Mischa Gabowitsch is a Research Fellow at the Einstein Forum in Potsdam, Germany. His book publications include an edited volume, published in both Russian and German, on the memory of WWII in Russia, Germany, and Europe, 60 years after 1945 (2005), and a monograph titled *Protest in Putin's Russia* (2016). Recent and forthcoming publications include articles about Russia's new national cemetery and a commemorative movement called Immortal Regiment, as well as two edited volumes on Victory Day celebrations. He is writing a history of Soviet war memorials.

PETRA ŠVARDOVÁ

Commemoration and Representation of World War II at Soviet War Memorials

The collapse of the Soviet Union and fall of communist regimes brought a reformulation of national commemoration of the end of World War II in Central Europe. The Soviet war memorials in Central Europe changed their connotation; they started to be seen more as a symbolic objects of Russian dominance than a historical memento. This contribution will analyse the conflicted memory of the Victory Day through a survey conducted at Soviet war memorials in Bratislava on the occasion of the 70th anniversary of the end of World War II and in Prague one year later in 2016. Special attention will be given to the symbolic and national representations during the commemoration at these specific sites of history in the new post-communist context.

Švardová Petra, PhD student at the Institute of History of the Slovak Academy of Sciences, Bratislava and the National Institute of Oriental Language and Civilization (INALCO), University of Paris. The topic of her doctoral thesis is *Soviet War Memorials in Former Czechoslovakia and in Bulgaria: The Questions of Preservation of Monuments and of Their New Roles*. Previously, she completed her Master's degree in Museum Studies in 2012 at the Paris Sorbonne University.

OLEKSANDRA GAIDAI

Building Fences or Bridges: War Memorial Sites in Contemporary Ukraine

Until recently, the memorial space of Ukraine was dominated by the two types of Soviet monuments: statues of Lenin and war memorials. While many statues of Lenin were torn down during the so-called *Leninfall*, the war memorials have gained new symbolic meaning after Russian military aggression in 2014.

The research looks at memory policies towards war memorials at the government and local level, namely in the city of Dnipro. The question is how do Ukrainian authorities and population incorporate the Soviet war memorials into the public space of contemporary Ukraine, especially at the time of war. Besides the official documents, the research uses “field work” data, the nationwide surveys and interviews conducted in 2013 and 2015.

Oleksandra Gaidai is a Candidate of Sciences (History), National Academy of Sciences, Institute of History (2016). She graduated from the National University of Kyiv-Mohyla Academy and currently works as a Senior Research Fellow at the Museum of History of Kyiv. Her dissertation, titled *Soviet Heritage in the Politics of Memory and Memories of Ukrainians (1991–2014)* analyses the remembering of the Soviet past by the Ukrainians, as well as the public opinion towards Lenin statues after the country gained independence. In the summer of 2016 she attended courses in Ukrainian Literature and History at the Harvard Ukrainian Research Institute.

EKATERINA BOBROVA

The Analysis of Commemoration of Soviet Forced Workers and War Prisoners Who Died in German Captivity During the Second World War

The territory around Essen, North Rhine-Westphalia, Germany, had high great importance for war economy in Germany, since many coal and mine productions were situated in the region. The lack of workforce during World War II was compensated with the captured war prisoners and forced labourers. So, due to military potential for the Third Reich, the area was in the centre of air attacks. There were in total about 270 bombing campaigns throughout WW II in this region. This paper presents an attempt to analyse the form of commemoration and the change in underlying ideas and attitudes towards the commemoration of the Second World War victims. The work studies the example of 99 soviet prisoners' commemoration in Essen, as well as several other War memorials dedicated to the East European victims of the Third Reich. These are compared to the memorials of the Stalinist regime's victims.

Ekaterina Bobrova studied and graduated with Honours in Business Management from the South Ural State University, Russia. She is currently finishing the international Master Programme World Heritage Studies at the Brandenburg University of Technology, Germany. After the first semester, her academic interest was focused on architectural conservation and heritage interpretation. She has participated in study projects with hands on experience in evaluating historical buildings and urban structures and developing strategies for building activities in protected ensembles. Moreover, she was involved in the interpretation of the Second World War monuments and cemeteries around Berlin. Here she has studied the existing sustainable practices, as well as the threats and opportunities regarding the protection and interpretation of cultural significance of war heritage. She is now writing her master thesis about the conservation of the XX century architecture in the post-war time.

INA BELCHEVA

Problematic Memory of the Second World War: Three War Memorials in Sofia from the 1950s

For Bulgaria, the end of the Second World War meant the loss of the "national cause" and the subsequent ascent of communism. The end of the war is not officially celebrated in the same way it is in other countries, because such celebrations echo the ones that took place under socialism. The monuments – once places of memory of the war – have now changed their role and become places of memory of the socialist period and Soviet domination. The three central monuments dedicated to the end of World War II in the capital Sofia were inaugurated in the 1950s and form an entity. Today, we examine them, their ideological and social roles in post-socialism, in order to see whether their memorial and aesthetic (re)evaluation could impact their fate.

Ina Belcheva is a PhD candidate at the University of Paris 1 Pantheon-Sorbonne. The title of her dissertation is *Socialist Monuments in the Post-Socialist Public Space: Conflicts, Memories, Aesthetics. The Bulgarian Case in the South-East European Context*, written under the tutelage of Dominique Poulot. Belcheva earned her Master's degree from the Ecole des Hautes Etudes en Sciences Sociales (Paris) on the topic of *The Monumental Sculpture in Sofia During the Establishment of the Communist Regime (1947/8–1956)*, under the tutelage of Eric Michaud.

AGATA ROGOŚ

The (Un)Wanted Heritage in the Rural Landscapes of Albania

Cultural memory refers to the material culture that transmits knowledge about the past and present societies. Lapidars and other socialist monuments, together with the cultural landscapes they shape, which together form the Albanian cultural memory. In this paper I aim to analyse the process of ideologization of the rural space in Albania, taking as a case study the symbolic and spatial structure of the village Asim Zeneli. Thus, the goal of this paper is to indicate the transformation of the symbolism used in the construction of the place identity from socialism to post-transition period. Last but not least, I will try to show the ambiguity of self-identification of the rural society and its attitudes towards (un)wanted heritage.

Agata Rogoś was born in 1980. She graduated from the Department of Balkan Studies at the Adam Mickiewicz University in Poznan. Since 2013 she has been a PhD candidate at the Institute of Slavic Studies. She is currently doing research on the Macedonian-Albanian identity in the context of the project *Skopje 2014* and on post-soviet urbanity in Kazakhstan and Turkmenistan. She has participated in many international conferences and interdisciplinary events. She has been an idea-maker in a multitude of initiatives, projects and artistic activities in most Balkan countries and beyond.

OTO LUTHAR

Memorial Landscape and Slovenian Post-Truth Historiography

By analysing the changes in the post-socialist memorial landscape in Slovenia the author is focusing on the latest shift in this process.

If the first twenty years after the end of socialism were marked by the ambition to redistribute the responsibility (and blame) for the “Civil War” by placing the responsibility squarely on the Slovenian partisans, the recent memorials seek a more radical reinterpretation. According to inscriptions on the last generation of the so-called parish plaques erected in the last three years, the partisans and civilian victims of the Nazi and Fascist occupation are being transformed into perpetrators, while the members of collaborationist units, organized as Home Guards, are being praised as members of “the Slovenian National Army”.

Oto Luthar, PhD, is a researcher at the Institute of Culture and Memory Studies, Research Centre of the Slovenian Academy of Sciences and Arts and professor at the ZRC Graduate School.

Research interests: Cultural History, History of Historiography, History of Ideas.

Recent publications: (ed.) *The Great War and Memory in Central and South-Eastern Europe*, Brill (2016); "Forgetting does (Not) Hurt." *Nationalities Papers*, 40/2012.

Other: Member of the International Advisory Board of the Institute for Culture and Theatre Studies, Austrian Academy of Sciences; Member of Slovenian Delegation to IHRA (International Holocaust remembrance Alliance).

LEJLA GAČANICA

The Partisan Necropolis: Mostar's Symbol of Broken Memories

Built in 1965, the Partisan Memorial Cemetery in Mostar is a symbol of anti-fascist resistance. The monument is a cemetery-park commemorating 810 partisans from Mostar. During the war in Bosnia and Herzegovina (1992–1995) the monument suffered extensive damage. Today it is 'a national monument' but there is no interest or the will for the reconstruction, nor care for the preservation of monuments. Restorations were conducted several times, but devastation was a constant response. "Ubij Baliju"; "Tito vampire" are the graffiti on this 'former symbol of great collective thinking'. Tremendous resistance, which occurs due to the anti-fascist symbols and rhetoric in public space and discourse, denounces how powerful the narrative about the prickly new national/ethnic identities can be and how in them there should be no place for antifascism. Did (and how) antifascism become a nasty word?

Lejla Gačanica is a PhD candidate at Law Faculty, University of Mostar, Department of Constitutional Sciences, currently working as an independent Legal Advisor and Researcher. In addition to formal education and formal professional legal experience, she participated in various seminars, schools, workshops that deal with human rights, post-conflict societies, reconciliation, culture of remembrance, democratic principles. She has worked with non-governmental organizations in Bosnia and Herzegovina for more than 15 years. She is actively involved in research in the area of peace building, with an emphasis on the culture of memory and dealing with the past. She is the author of published articles, scientific and research papers with focus on the culture of memory, gender and peace building.

Saturday, 18th of February

NENAD LAJBENŠPERGER

Putting Under the State Protection the Sites and Objects Related to the National Liberation War and the Revolution in Serbia (1947–2017)

Aim of this work is to show the history of putting the sites and objects related to the National Liberation War and the revolution (NOB) under state protection on the territory of the Republic of Serbia, from 1947 onwards. There are 2.531 immovable cultural properties in Serbia today, of which at least 168 sites and objects are related to the NOB. Fourteen of them are of extraordinary importance and seventeen of great importance to the Republic of Serbia. According to their essence, we can divide them into the sites and objects related to: national heroes; uprising and the battles; and suffering of civilians.

Nenad Lajbenšperger completed his undergraduate and master studies in History at the Faculty of Philosophy in Belgrade, where he currently attends doctoral studies. Since 2006 he has been employed at the Institute for the Protection of Cultural Monuments of Serbia. He deals with research and protection of wartime memorials and has published several papers in the field. He was an associate in several activities related to the memory of the war victims. His areas of interest and research also include Spanish Civil War and its links with Yugoslavia and its inhabitants; local history of Zemun and Sirmia.

ANDREW LAWLER

Taking Stock: the Situation of Monuments Commemorating the People's Liberation War, Struggle and Movement on the Territory of the Former SR Bosnia & Herzegovina

In SR Bosnia & Herzegovina (1945–1992), thousands of monuments commemorating the People's Liberation War, Struggle and Movement (NOR/B/P) were created and unveiled. Many of these have been exposed to unquantifiable damage, from the period of political unrest preceding the 1992–95 war, right up to the present day.

The reasons for this 'unquantifiability' are manifold: they stem, in part, from the lack of a comprehensive recording system during the period of SRBiH and the destruction of municipal archives during the 1992–95 war and its immediate aftermath, but have been inarguably exacerbated by the political system in Bosnia & Herzegovina in the present day.

This paper aims to highlight the major shortcomings of the current heritage protection legislation and system(s) within the country in relation to identifying the national and international significance of monuments commemorating the NOR/B/P.

Andrew Lawler was born in Manchester, UK, in 1985. He obtained his degree in Archaeology & Anthropology from the University of Cambridge in 2006, later receiving an MA in Archaeology from KU Leuven, Belgium, in 2010, and an M.Cons (Magister in the Conservation of Monuments and Sites) from the RLICC, Faculty of Engineering Sciences, KU Leuven, in 2013.

He has specialized in the conservation of monuments to the People's Liberation War throughout the Former Yugoslavia, with a strong focus upon the opus of Bogdan Bogdanović (1922–2010). He is currently an Honorary Research Fellow at the School of History, Welsh History and Archaeology, Bangor University, UK.

LAURA DEMETER

**Monuments Preservation a Matter of State Security and Regime Change in Post 1989
Romania**

The current research proposes an analysis of the heritage legitimisation processes in postauthoritarian societies. A particular attention it is given to understanding the impact of the historical break of 1989 on the preservation discourses and practices in Romania. Thus the legitimisation processes of preservation, in particular of the material legacy of the recent past, will be discussed in detail.

Laura Demeter is currently a PhD Candidate in the field of Management and Development of Cultural Heritage, at IMT School for Advanced Studies Lucca, in Italy. She is doing a research on *the Critical Assessment of Mechanisms of Heritisation of the Communist Past*, which is proposing the analysis of 'transitional heritage'. Therefore, she is analysing contested case studies for preservation in Bucharest and Berlin. Her areas of interests range from mechanisms of heritisation, value creation, preservation, conservation, museum studies, to memory and identity building discourses, Communism and Eastern Europe. She received her Master's degree in World Heritage Studies (UNESCO) from the Brandenburg University in Cottbus Germany, Bachelor degree in Arts and Italian from the Ruhr – University in Bochum, Germany and the Diploma degree in History from the Bucharest University, Romania.

Are There Any Inappropriate Monuments in the Brod-Posavina County?

There are monuments in the Brod-Posavina County that commemorate the events, battles and victims of World War II.

Few memorial sites from this period are protected as cultural heritage because of their memorial importance. The reasons for their fading include the lack of formal protection, undefined criteria for objective evaluation, lack of care and rejection of symbols of the former political system.

For the last 20 years, their memorial and aesthetic value were questioned and almost always denied, without professional criteria, depending on current political climate. Monuments that act as reminders of that period are still an undesirable phenomenon in public space.

The time for re-evaluation, protection and conservation of this segment of our heritage is yet to come. In that process, the role of professional community is irreplaceable.

Željka Perković graduated from the Faculty of Architecture, University of Zagreb and attended postgraduate study at the University J.J.Strossmayer of Osijek. Works at Projektbiro in Slavonski Brod, and from 1994 to 2007 she worked at the Department of Architecture and City Planning in the city of Slavonski Brod as the coordinator of the restoration of the Fortress Brod. Since 2007, she has acted as the Head of the Conservation Department at the Ministry of Culture in Slavonski Brod. She has participated as an author / co-author in a number of professional and scientific conferences and workshops on international and national levels.

Darija Perković graduated in Landscape Architecture from the University of Zagreb in 2010. In 2016 she became a licensed landscape architect, after passing the state exam in the field of construction and spatial planning. Since 2009 she has participated, as an author and a speaker, in numerous national and international scientific conferences in the field of urbanism, spatial planning, protection of heritage and biotechnical sciences. Works as the engineer for investments and development of open public spaces for the City of Crikvenica. Since 2016 acts as a Croatian Delegate in the International Federation of Landscape Architects (IFLA Europe), Brussels, Belgium.

HELENA STUBLIĆ

The Question of Difficult Heritage – and What to Do with It?

Heritage is often described as the construction of identity – specifically national identity (Smith, 2006) and cultural heritage and monuments play an important role in this specific process. The term *difficult heritage* was first used by Sharon Macdonald in 2007 and since then this subject of the so-called "unsettling memories" has been in focus of many researchers and theoreticians from various fields of research. Facing and coping with difficult heritage, its interpretation and communication becomes a great challenge. As already seen, many heritage interpretation strategies have been criticized – are we using heritage to legitimize or de-legitimize certain versions of the past?

The aim of this paper is to give an overview of the subject of *difficult heritage* and the ongoing discussion. What can we learn from the international heritage practice and is there "the right way" to deal with post-war heritage at all?

Helena Stubić, PhD was born in Zagreb in 1983. In 2008 she graduated in Art History and Information and Communication Sciences from the Faculty of Humanities and Social Sciences, University of Zagreb. From 2008 she has worked at the same Faculty as the researcher and teaching assistant at the Department of Information and Communication Sciences. She completed her doctoral thesis *Interpretation Strategies of Permanent Exhibitions in Art Museums* in September 2014 at the same Faculty. She holds special interest in museology and heritage management.

SANDRA KRIŽIĆ ROBAN

Counter-Monument to a Monument

Deprived of commemorative roles and traditional ways of setting up, counter-monuments and anti-monuments are seen as examples of artistic interventions that question the role of the memorial as we previously knew it. As opposed to that, a debate about democracy and the right of citizens to decide about public space, about the processes of its creation and ways of commemorating various historical events in Croatian society extremely rarely results in spatial-artistic interventions seen as an “anti”-gesture that in a “conciliatory” way connects the present with the symbolic content of the past.

Could a removed (or better yet, destroyed) visual sign, that reminds one of some (unwanted) event or person, be used as a strategy of reinterpretation, in the way spatial interventions are used for the purpose of creating anti-monuments or counter-monuments?

Sandra Križić Roban, PhD is a critic, curator, and lecturer, as well as the editor in chief of *Život umjetnosti Magazine*. She established the NGO Office for Photography, and holds the position of Senior Research Advisor at the Institute of Art History.

Published books: *At Second Glance. The Positions of Contemporary Croatian Photography* (2010), *Croatian Painting from 1945 until Today. Responsibility of Image at the Time of Impatient Look* (2013) and *Hana Miletić – Street Photography* (2016). From 1986 onwards, she has published over a thousand critiques, views, reviews, essays, and professional and scientific papers – in print media and on radio and television, and hosted a number of retrospective and extensive thematic exhibitions, both in Croatia and abroad.

LINNEA WEST

Memento Park and Skopje 2014: Transition, Monuments, and Memory

Memento Park in Budapest, Hungary and Skopje 2014 in Skopje, Macedonia are two extensive reorganizations of public art and urban space that speak to the role of monuments as they are used to form cultural identity in the post-Socialist, former Eastern Bloc. Memento Park is a sculpture park on the outskirts of Budapest dating from 1993, where 42 Socialist-era monuments from disparate locations have been gathered together and arranged into a new composition. Recently, a renovation program called *Skopje 2014* has overhauled the appearance of Skopje with some fifty new monuments between 2010 and 2014. A comparison of these sites reveals how monuments can be employed to actively shape cultural memory in societies with uneasy relationships to the recent past.

Linnea West is a writer and curator based in New York City. She coordinates the Museum of Modern Art's global research program, Contemporary and Modern Art Perspectives (C-MAP), and is an editor of *post*, the museum's online resource devoted to art and the history of modernism in a global context. She holds a Master of Art degree in Art History with Distinction from The University of Georgia. In 2012–2013, she was awarded a Fulbright grant to research national identity in contemporary Hungarian art at the Ludwig Museum of Contemporary Art, Budapest.

TOMISLAV OROZ & NEVENA ŠKRBIĆ ALEMPIJEVIĆ

From Representation of History to the Living Monument: Memorializing Peasant Revolt and Matija Gubec in Gornja Stubica

This paper problematizes the transformations of the Monument to the Peasant Revolt and Matija Gubec in Gornja Stubica from the perspective of memory studies and festival studies. By contextualizing the functions and usages of the monument in socialism and post-socialism, the authors emphasize the interplay between the official politics of the monument and personal narratives evoked by it. The analysis focuses on the expressions of embodied and performative memories, observed in various cultural practices triggered by the monument. They point to the shift in the role of visitors of the monument in socialism and after it: from spectators of the defined memoryscape, they turn into active agents that, by participating in historical re-enactments, recreate their own visions of the past.

Tomislav Oroz is an Assistant Professor at the Department of Ethnology and Anthropology, University of Zadar. He holds an MA degree in Ethnology, Cultural Anthropology and History from the University of Zagreb. At the same University he obtained a PhD in Ethnology and Cultural Anthropology. His teaching activities at home university include several courses, both on the undergraduate and graduate level. His research interests lie in memory studies, Mediterranean studies, island studies and Balkan studies.

Nevena Škrbić Alempijević is an Associate Professor at the Department of Ethnology and Cultural Anthropology, Faculty of Humanities and Social Sciences, University of Zagreb. Her main research fields are anthropology of social memory, place and space and performance studies. Her publications include the book *The Town as It Should Be: Ethnological and Cultural Anthropological Reflections on Festivals* (with Petra Kelemen, 2012), the book on methodology *Thinking Ethnographically. Qualitative Strategies and Methods in Ethnology and Cultural Anthropology* (with Sanja Potkonjak and Tihana Rubić, 2016) and the volume *Tito Revisited: Celebrating the Day of Youth in Kumrovec* (co-edited with Kirsti Mathiesen Hjemdahl, 2006).

CAROLA S. NEUGEBAUER & EDITA MUŠIĆ

(Local) Perspectives on War Memorials in Serbia – the Case of Kadinjača

Memorials are erected to commemorate a certain piece of past in order to derive values and to transfer memories from one time to another, from the past to the present and future of the socio-spatial context they are placed in. Conceived to recall World War II and to transfer Yugoslavian ideals, war memorials in the Balkans are nowadays placed in refracted contexts. Questions about their future arise. What are the challenges, limits and potentials for co-operative, locally embedded and assisted heritage management, that seeks to preserve and (re-)use the sites for sustainable, cohesive spatial development? The paper discusses this question by focusing on the case of Kadinjača in Serbia and the (local) perspectives – memories and values – linked to it.

Carola S. Neugebauer, PhD, is an associate professor at the RWTH Aachen University, Faculty of Architecture, Germany. Experienced in international and interdisciplinary research, her interests focus on urban transformation in Central and Eastern Europe and post-Soviet countries, with special emphasis on urban planning and governance, heritage-led urban development and UNESCO world heritage management, housing, spatial identities and evaluation research. For example, in 2015, she co-edited a special issue of the *International Journal of Sociology and Social Policy* on the topic of public space in post-socialist cities. The book release of *Urban Eurasia. Cities in Transformation* (DOM publisher) will take place in 2017.

Edita Mušić, a PhD student at RWTH Aachen University and Sarajevo University, Faculty of Architecture. Specialized in heritage conservation, she is researching post-conflict discourses linked to (war) memorials in the former Yugoslavia in order to derive context-sensitive and participatory-effective approaches for their maintenance and enhancement.

SANJA LONČAR & ALMA TRAUBER

War Heritage and War Tourism as Development Potential in Post-Conflict Regions. Realities and Obstacles in the Sisak-Moslavina County, Croatia

The authors examine the possibilities for recognizing and using war heritage and war tourism as development potential in the regions that were part of several war conflicts during the 20th century and today experience difficulties in reconciling various interests and ideologies when valorising and presenting past events. The authors present the example of the Sisak-Moslavina County in Central Croatia, which played an important role in World War II (1941–1945) and the Croatian War of Independence (1991–1995), as an area of armed conflicts, migrations, human losses, destructions, etc. The research raises questions about preservation, maintenance and presentation of monuments and places that commemorate persons and events from both wars, and therefore the possibilities of their coexistence and usage in educational and tourist programs.

Dr Sanja Lončar is an art historian, and ethnologist and cultural anthropologist. She is a post-doc Research Fellow – Senior Assistant at the Department of Ethnology and Cultural Anthropology, Faculty of Humanities and Social Sciences, University of Zagreb. Her scientific and professional interests include interdisciplinary research and regeneration of built environment, especially topics on history and anthropology of architecture and housing (19th to 21st c.), anthropology of place and space, vernacular and traditional architecture; heritage preservation and regeneration in rural and urban context; local and regional development and sustainability. She has participated in seventeen national and international scientific conferences and published around twenty professional and scientific papers.

Alma Trauber is an art historian, historian and curator. She is the head curator and gallery manager in Krsto Hegedušić Gallery in Petrinja. Between 2009 and 2016 she worked as a curator in the City Gallery Striegl in Sisak, curating an annual gallery programme. Among other projects, she was a contributor to monographs *Slavo Striegl: Animalism* (2009), *Ivan Mareković: Retrospective 1969–2010* (2010), *Striegl-Prints* (2012). She was the co-editor of monograph *Janeš* (2012) and a member of editorial team of the magazine *Riječi* (Matica hrvatska Sisak). From 2012 to 2016 she was the coordinator of activities of registration, preservation, presentation and interpretation of sculptures in the Sisak Sculpture Park (Park skulptura nastalih u sklopu Kolonije likovnih umjetnika Željezara Sisak).

SANJA HORVATINČIĆ

What Is to Be Done? WWII Monuments in Croatia Between the Official Disinheritance and the Heritage-from-Below Strategies

Departing from the idea of heritage as a social and cultural construct embedded in the power relationships that structure the society, the analysis will outline the existing and emerging models of inheriting and renovation of public memorial objects belonging to the large category of monuments dedicated to the *Peoples' Liberation Struggle, Revolution and the Workers' Movement* (1945-1990), whose legal status in Croatia has been undergoing various attempts of both official and unofficial disinheritance due to the radical change in identity and memory politics, the restoration of capitalism, and damaging war effects (1990-95). Based on a comprehensive database analysis, we shall define current models of monuments' restoration, governed by different social actors. Our main thesis is that the proliferation of opposing tendencies and ideological struggles in the political field are continually producing new, *bottom-up* strategies and spontaneous reactions initiated by local communities, activists and artists, a process defined by Iain J.M. Robertson as *heritage from below*.

Sanja Horvatinčić holds an MA in Art History and English Language and Literature, from the Faculty of Humanities and Social Sciences, University of Zagreb. She is a research assistant at the Institute of Art History in Zagreb, currently finishing her thesis "Memorials from the Socialist Era in Croatia – Typology Model" at the University of Zadar. She was a guest lecturer at the University of Ljubljana, and is currently a member of the advisory board for the MoMA exhibition „Architecture in Yugoslavia 1945-1990“. She attended a number of conferences and is the author of several scientific papers on the subject of memorial sculpture and architecture. Web: <https://www.ipu.hr/article/hr/380/sanja-horvatincic>

MILIVOJ DRETAR

Reconstruction of Memorial Hospital Gabrinovec

Gabrinovec Memorial Hospital lies on the northern part of Kalnik Mountain. During the Second World War (1941–45) and great battles in North Western Croatia, Kalnik was well known as the partisan's fortress. Gabrinovec Hospital was built in a beech forest in the summer of 1943. The Hospital accommodated few hundreds of injured and wounded partisans. In February 1944 the Hospital was destroyed. Then, in 1979, as a part of Kalnik Memorial Site Agreement, two wooden barracks were reconstructed, and opened for public, containing the original medical inventory. It became a very popular site to visit, but after 1990 Gabrinovec was devastated and forgotten. The year 2008 saw the beginning of the *Reconstruction of Memorial Hospital Gabrinovec Project* (or *Gabrinovec 2009*) and during the following 4 years, the members of the Ludbreg Anti-Fascist Society managed to reconstruct the whole Memorial Hospital. A new memorial was open for public, the first one in modern Croatian history with anti-fascist educational exhibition. Great efforts were made to preserve this local historical site for future generations.

Milivoj Dretar (1978) earned an M. A. in History and Geography from the University of Zagreb. He is the president of Anti-Fascist Society and president of the Committee for WW2 Monuments in Varaždin County. He has participated in many teacher training courses in Croatia and abroad: Israel, USA, Estonia, Cyprus, France, Germany, Serbia, Poland. He has worked as an associate and correspondent reporter for *Ha-Kol*, Jewish newsletter in Croatia and *Glas antifašista*, Croatian antifascist newspaper. He is the author of more than 30 articles published on the *Croatian Historical Portal*, scientific papers and reviews in *Podravski zbornik* and *Historia Varasdiensis*. He also wrote the book *Jews in Ludbreg Area* (2010) and brochure *Free Podravina* (2013). He is the project manager of *Jews in Ludbreg Area* and *Gabrinovec 2009*. His main topics of interest are modern history, World Wars, Holocaust, native history and monument heritage.