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CULTURAL HERITAGE AND THE GREAT WAR
PERCEPTIONS AND RECEPTIONS

KULTURNO NASLEĐE I VELIKI RAT
PERCEPCIJE I RECEPCIJE

KULTURNA DEDIŠČINA IN PRVA SVETOVNA VOJNA -
PERCEPCIJE IN RECEPCIJE

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0. INTRODUCTION: IVAN KOVAČEVIĆ, JURIJ FIKFAK, BOŽIDAR JEZERNIK

1. GRAVES AND MONUMENTS / VOJAŠKI GROBOVI IN SPOMENIKI

Nenad Makuljević: Avala: Mountain as a monument of WWI /
Avala: Planina kao spomenik prvog svetskog rata

Jaka Repič: Landscape, Memorials and the Great War: On the Russian Chapel and
Vršič Road Pass / Krajina, spomeniki in prva svetovna vojna: O ruski kapelici
pod Vršičem

2. COMMEMORATIVE PRACTICES / KOMEMORATIVNE PRAKSE

Alenka Bartulović: "Make up your own mind about Gavrilo Princip:" On post-
war "historical insecurities" / "O Gavrilu Principu se odločite sami!:" O
povojnem nezaupanju v zgodovinske naracije

Jurij Fikfak: Commemorative Practices / Komemorativne prakse

3. CONTEMPORARY (RE)INTERPRETATIONS AND USES
DANAŠNJE (RE)INTERPRETACIJE IN RABE

Ivan Kovačević, Mladen Stajić: The Memorialization of the Christmas Truce
Memorijalizacija Božićnog Primirja

Božidar Jezernik: Antagonistic Loyalties during the Great War, and Their
Consequences / Antagonistične lojalnosti med Veliko vojno in njihove
posledice

Boštjan Kravanja: The worn out European uniform reflected in shiny military
technology: Initiatives of local stakeholders for the development of leisure
tourism on the Isonzo Front remains / Ponošena evropska uniforma v
odsevu zloščene vojaške tehnologije: Pobude lokalnih akterjev za razvoj
prostočasnega turizma na ostalinah soške fronte

Dan Podjed: The Great War Depicted in Blackadder's Black Humour / Prikaz
Velike vojne s črnim humorjem Črnega gada

Miha Kozorog: Conversations in Conservation: Experts and Enthusiasts in the
Great War Memory Landscapes / Konservatorski pogovori: strokovnjaki in
ljubitelji v spominskih krajinah prve svetovne vojne

Ljubica Milosavljević: Professionalization of Jazz in Serbia / Profesionalizacija
jazza v Srbiji

1. GRAVES AND MONUMENTS / VOJAŠKI GROBOVI IN SPOMENIKI

NENAD MAKULJEVIĆ, UNIVERSITY BELGRADE

AVALA: MOUNTAIN AS A MONUMENT OF WWI

Natural spaces are a major type of memorials. Avala, a mountain near Belgrade, is an example of natural spaces that have become an important place of memory of World War One. It is the site of one of the most complex memorial constructions in Serbia, the Monument to the Unknown Hero created by Ivan Meštrović. The history of the formation of Avala as a place of memory will be presented through an analysis of the relation between nature and nationalism, its symbolic mapping and gradual conversion into the space of media and memory dedicated to World War One.

Nenad Makuljević is Professor of Art history at the University of Belgrade, and Chair of the Department of Art history at the Faculty of Philosophy. His main research areas are Serbian 19th century art, Balkan visual culture, art historiography, the relation between art and politics, and Ottoman-Christian – Jewish interconnections in visual culture.

Makuljević received his PhD degree in 2004 from the University of Belgrade. He published, among others, books *Umetnost i nacionalna ideja u XIX veku: sistem evropske i srpske vizuelne kulture u službi nacije* and *Osmansko-srpsko Beograd: vizuelnost i kreiranje gradskog identiteta (1815-1878)*. Makuljević participated in several international projects, and organized international conferences *Visual Culture of the Balkans: State of Research and Further Directions* – Belgrade 2014, and *Creating Memories in Early Modern and Modern Art and Literature* – Belgrade 2017.

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AVALA: PLANINA KAO SPOMENIK PRVOG SVETSKOG RATA

U okviru kulture sećanja posebno mesto zauzimaju prirodni prostori. Jedan od primera prirodnih prostora, koji su postali važno mesto sećanja na Prvi svetski rat je Avala, planina kraj Beograda. Ona predstavlja mesto jedne od najkompleksnijih memorijalnih celina u Srbiji, posvećene Spomeniku neznanom junaku i kreirano od strane Ivana Meštrovića. Ovde ćemo prikazati istorijat uobličavanja Avale kao mesta sećanja, kroz analizu odnosa prirode i nacionalizma, njenog simboličkog mapiranja i postepenog pretvaranja u medijsko-memorijalski prostor posvećen Prvom svetskom ratu.

Nenad Makuljević je profesor Filozofskog fakulteta u Beogradu i upravnik Odeljenja za istoriju umetnosti. Glavne oblasti istraživanja obuhvataju srpsku umetnost XIX veka, balkansku vizuelnu kulturu, historiografiju umetnosti, odnos između umetnosti i politike, i osmansko-hrišćansko-jevrejske kontakte u vizuelnoj kulturi.

Makuljević je stekao doktorat na Univerzitetu u Beogradu 2004. Objavio je , između ostalog, knjige Umetnost i nacionalna ideja u XIX veku: sistem evropske i srpske vizuelne kulture u službi nacije i Osmansko-srpsko Beograd: vizuelnost i kreiranje gradskog identiteta (1815-1878) . Makuljević je učesnik više međunarodnih projekata i konferencija i organizator međunarodnih konferencija Visual Culture of the Balkans: State of Research and Further Directions - Belgrade 2014. i Creating Memories in Early Modern and Modern Art and Literature - Belgrade 2017.

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JAKA REPIČ, UNIVERSITY LJUBLJANA
LANDSCAPE, MEMORIALS AND THE GREAT WAR:
ON THE RUSSIAN CHAPEL AND VRŠIČ ROAD PASS

Experiences and memories of the First World War have influenced deeply the formation of European societies, heritage policies and memorialisation practices. The Slovenian alpine landscape, particularly the Isonzo front and its hinterland, was marked by military structures, service paths, war remnants, graveyards and various monuments, which are accompanied with accounts of battles, human misery and achievements, and politically formed narratives and memorial rituals. Landscape is not merely a remnant of the war. Various local and national actors and institutions are still involved in the memorialisation of the First World War, social construction of landscape and production of heritage.

The presentation will address some general landscape changes and the case of political commemorations and rituals connected to the so-called Russian chapel, which was built in 1916 in the memory of the Russian prisoners who died in an enormous snow avalanche during the construction of the military service road across the Vršič mountain pass. After the war, the chapel was a site of pilgrimage and commemorations that declined after the Second World War. Since 1996, commemorations have been revived as an important memorial and political ritual and attended by high political representatives from the Russian Federation and Slovenia. In this sense, war landscape and monuments a hundred years later remain enduring sites of rituals, reinterpretations and heritage production.

Jaka Repič is associate professor and head of the Department of Ethnology and Cultural Anthropology at the Faculty of Arts, University of Ljubljana. He obtained his PhD thesis in 2006 based on research into transnational migrations between Argentina and Europe, mainly focusing on the Slovenian diaspora in Argentina and return mobilities. His research interests include transnational migrations, diaspora studies, social memories, violence, urbanisation, interethnic relations, space, place and landscape studies and anthropology of art. He published two books in Slovenian ("Tracing roots": Transnational Migration between Argentina and Europe and Urbanization and Constitution of Ethnic Communities in Port Moresby, Papua New Guinea), several articles in Slovenian and international journals and co-edited volumes, the latest being *Moving Places: Relations, Return and Belonging* (Berghahn books, 2016).

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KRAJINA, SPOMENIKI IN PRVA SVETOVNA VOJNA : O RUSKI KAPELICI POD VRŠIČEM

Izkušnje in spomini na prvo svetovno vojno so močno vplivali na oblikovanje evropske družbe, spominskih praks politik ustvarjanja dediščine. Prva svetovna vojna je zaznamovala alpsko krajino v Sloveniji, predvsem na Soški fronti in v njenem zaledju, kjer na vojno še vedno opozarjajo vojaške zgradbe, dostavne poti, pokopališča in spomeniki. Te spremljajo tudi zgodbe o bojih, dosežkih in človeškem trpljenju, prav tako pa so se okoli njih oblikovali različni politični in spominski rituali. Krajina pa ni le ostanek prve svetovne vojne, saj se v njeno spominjanje, socialno konstrukcijo krajine in produkcijo dediščine vključujejo različni lokalni in nacionalni akterji in institucije.

Predstavitve bo obravnavala nekatere splošne krajinske spremembe in posebej primer oblikovanja političnih komemoracij in ritualov pri Ruski kapelici pod Vršičem. Kapelico so leta 1916 postavili ruski ujetniki v spomin na veliko število rojakov, ki so pod ogromnim snežnim plazom umrli med gradnjo servisne ceste preko prelaza Vršič. Po vojni je bila kapelica kraj romanj in komemoracij, kar se je končalo z drugo svetovno vojno. Po letu 1996 so obudili komemoracije kot pomemben spominski in politično pietetni ritual, na katerih so redno prisotni visoki predstavniki Slovenije in Ruske federacije. Na ta način je vojna krajina po stoletju še vedno polje ritualov, reinterpretacije in produkcije dediščine.

Jaka Repič je izredni profesor in predstojnik Oddelka za etnologijo in kulturno antropologijo na Filozofski fakulteti Univerze v Ljubljani. Doktorat je zaključil leta 2006, v disertaciji pa je obravnaval transnacionalne migracije med Argentino in Evropo in posebej slovensko diasporo v Argentini ter sodobne povratne migracije. Raziskovalno se ukvarja s transnacionalnimi migracijami, slovensko diasporo, socialnimi spomini, nasiljem, urbanizacijo, medetničnimi odnosi, raziskavami prostora, kraja in krajine ter antropologijo umetnosti. Izdal je dve monografiji (»Po sledovih korenin«: Transnacionalne migracije med Argentino in Evropo, Urbanizacija in vzpostavljanje etničnih skupnosti v Port Moresbyju, Papua Nova Gvineja), redno objavlja v znanstvenih revijah, uredil pa je tudi več zbornikov, zadnji *Moving Places: Relations, Return and Belonging* (Berghahn books, 2016).

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O. COMMEMORATIVE PRACTICES / KOMEMORATIVNE PRAKSE

"MAKE UP YOUR OWN MIND ABOUT GAVRILO PRINCIP:"

ON POST-WAR "HISTORICAL INSECURITIES"

This paper illustrates the complex and dynamic nature of the remembering process in Bosnia-Herzegovina through ethnographic examination of various discourses, which reflect on different political uses of Gavrilo Princip in post-war Sarajevo. It focuses on "memory tensions" in post-war society, revealing the practices of constructing alternative "usable pasts" and reflecting the uncertainty about the representation of the Sarajevo assassination and its lead protagonist - Gavrilo Princip. The ethnographic study was conducted particularly amongst the younger generation of historians and tour guides in Sarajevo who expressed deep ambivalence towards the narrations about Sarajevo assassination and distrust in the official historical and political representation of the event. In addition, the analysis brings forward some current everyday uses of "sites of memory" and their transformations to the "places" disconnected from the historical event by everyday use. In conclusion, the paper offers an insight into selected pop-cultural/artistic representations of Gavrilo Princip that clearly goes against the simplified understanding of memorialisation practices in post-war societies.

Alenka Bartulović is Assistant Professor at the Department of Ethnology and Cultural Anthropology, University of Ljubljana. She is the author of " Nismo vaši!": antinacionalizem v povojnem Sarajevu/ "We're not one of you!" Antinationalism in post-war Sarajevo (Znanstvena založba Filozofske fakultete, 2013). Recently she contributed a chapter to Gender (In)equality and Gender Politics in Southeastern Europe: A question of justice (Palgrave Macmillan, 2015). Her research interests include social memories in the Balkans, refugee studies, urban-rural relations, gender studies, construction of Other, etc. Her latest work explores urban-rural dichotomies in the Balkans and artistic practices of (Bosnian) refugees in Slovenia. She has also devised various projects for NGOs, including the project Craftflow (for the NGO Terra Vera) connecting the refugees and local designers in craft-as-activism.

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“O GAVRILU PRINCIPU SE ODLOČITE SAMI !:”

O POVOJNEM NEZAUPANJU V ZGODOVINSKE NARACIJE

Z etnografsko raziskavo različnih diskurzov, ki reflektirajo politične rabe Gavrila Principa v povojnem Sarajevu, prispevek ilustrira kompleksno in dinamično naravo pomnjenja in pozabljanja v Bosni in Hercegovini. Obravnava “spominske tenzije” v povojni družbi, pri tem razkriva prakse konstruiranja alternativnih “uporabnih preteklosti” ter predvsem premoč negotovosti pri predstavitvi sarajevskega atentata in njegovega osrednjega protagonista – Gavrila Principa. Etnografsko raziskavo avtorica opravi med zgodovinarji in turističnimi vodniki, ki pripadajo mlajši generaciji. Slednji namreč izražajo globoko ambivalenten odnos do obstoječih reprezentacij sarajevskega atentata in tudi nezaupanje do uradnih naracij politikov in zgodovinarjev. Prispevek med drugim izpostavlja nekatere sodobne rabe “prostorov spomina” ter zasleduje njihove transformacije v prostore vsakdanje rabe, s čimer se zgodovinski pomen znamenitega sarajevskega vogala deloma briše. V zaključku prispevek obravnava tudi povedne popularno-kulturne in umetniške reprezentacije Gavrila Principa, ki prav tako ponujajo nove uvide v pomenjenje in pozabljanje ter opozarjajo na zgrešenost simplificiranih razumevanj spomina v post-konfliktnih družbah.

Alenka Bartulović je docentka na Oddelku za etnologijo in kulturno antropologijo, Univerze v Ljubljani. Je avtorica knjige “Nismo vaši!": antinacionalizem v povojnem Sarajevu (Znanstvena založba Filozofske fakultete, 2013). Napisala je vrsto znanstvenih člankov v znanstvenih revijah in zbornikih, vključno s poglavjem v Gender (In)equality and Gender Politics in Southeastern Europe: A question of justice (Palgrave Macmillan, 2015). Njeni raziskovalni interesi so: socialni spomini in identitete na Balkanu, begunske študije, urbano-ruralni odnosi, študije spolov, konstrukcija Drugega itd. Trenutno se osredinja na urbano-ruralno dihotomijo na Balkanu ter umetniške prakse (bosanskih) beguncev v Sloveniji. Kreirala je tudi več aplikativnih projektov za nevladne organizacije, vključno s projektom Craftflow (za nevladno organizacijo Terra Vera), ki povezuje begunce in lokalne ustvarjalce.

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JURIJ FIKFAK, ZRC SAZU

COMMEMORATIVE PRACTICES

One of the main parts of the project are memorialization and commemoration – practices, strategies. The end of WWI brought with it a new reality with new heroes and new practices of remembering and forgetting. Particular attention is dedicated to commemorative practices and the practices of producing as well as modifying memories of the beginning of the war, both in Slovenia as well as in other parts of the former Yugoslavia.

Numerous commemorative ceremonies in the first years after the war were of an exclusionary nature, emphasizing their role as state- or nation-building function. Ritual ceremonies helped build an image of a monolithic state that defines itself in opposition to the Other. The nationalisation of space, memories, and peoples took place in this manner in all four countries in which Slovenes lived.

Research is focused on the development of ritual practices and recollections of the war in all these countries, including both the strategies of majority populations (official, media and common sense discourses) as well as the counterstrategies of Slovene minority residents.

Jurij Fikfak is associate professor and scientific adviser at the Institute of Slovenian Ethnology at the ZRC SAZU, editor-in-chief of the journal *Traditiones* and book series *Opera Ethnologica Slovenica* and *Ethnologica - Dissertationes*. He leads the main institute's research program *Ethnological and Folklore Research* (2013-2020) and research projects (*Habitus of the Slovenian Socialist Director* 2005-2008; *Triglav National Park* 2011-2014; *Slovenian Hungarian project Protected Areas at the border* 2017-2020). He organized numerous international conferences and lectured mainly at Austrian universities (Graz / Gradec, Wien / Dunaj, Klagenfurt / Celovec).

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KOMEMORATIVNE PRAKSE

Eden pomembnih delov projekta sta memorializacija in komemoracija - prakse, strategije. Konec prve svetovne vojne je prinesel novo resničnost z novimi junaki in novimi praksami spominjanja in pozabljanja. Posebna pozornost je namenjena praksam spominjanja in a tudi strategijam proizvodnje in spreminjanja spominov na začetek vojne tako v Sloveniji kot v drugih delih nekdanje Jugoslavije.

Številne spominske slovesnosti v prvih letih po vojni so bile izključujoče narave; poudarjale so njihovo državno ali nacionalno funkcijo. Ritualni so pomagali graditi podobo monolitne države, ki jo definira nasprotje z Drugim. Nacionalizacija prostora, spominov in narodov je potekala na ta način v vseh štirih državah, v katerih so živeli Slovenci.

Raziskave so osredotočene na razvoj ritualnih praks in spominjanja vojne v vseh teh državah; fokus bo tudi na strategijah tako večinskega prebivalstva, kot na analizi uradnih, medijskih in javnih diskurzov manjšin.

Jurij Fikfak je izredni profesor in znanstveni svetnik na Inštitutu za slovensko narodopisje ZRC SAZU, glavni urednik revije *Traditiones* in knjižnih zbirk *Opera Ethnologica Slovenica* in *Ethnologica – Dissertationes*. Vodi osrednji inštitutski raziskovalni program Etnološke in folkloristične raziskave (2013-2020) in raziskovalne projekte (Habitus slovenskega socialističnega direktorja 2005-2008; Triglavski narodni park 2011-2014; slovensko madžarski projekt Zavarovana območja na meji 2017-2020). Organiziral je številne mednarodne konference in predaval predvsem na avstrijskih univerzah (Gradec/Graz, Dunaj/Wien, Celovec/Klagenfurt).

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A. CONTEMPORARY (RE)INTERPRETATIONS AND USES OF WWI / DANAŠNJE (RE)INTERPRETACIJE IN RABE PRVE SVETOVNE VOJNE

IVAN KOVAČEVIĆ, MLADEN STAJIĆ, UNIVERSITY OF BELGRADE

THE MEMORIALIZATION OF THE CHRISTMAS TRUCE

In this paper, we will analyze the memorialization of the historical event from WWI, known as the "Christmas truce", in which soldiers of the opposing sides on the Western Front, on December 25, 1914, put their weapons down and exchanged gifts with one another, sang Christmas carols and played a game of football. Football in particular is the facet of the informal truce that has been selected and highlighted as a symbol of peace and common humanity during the materialization of collective memory a hundred years later, which has defined this sport as a universal language that overcomes all cultural and temporal barriers. We will portray all seven monuments dedicated to this event, which were erected between 1999 and 2015 in Belgium, England and France, as well as significant commemorations held in memory of the event in 2014. Civic associations, schools, armies, football clubs and football associations have participated in the construction of monuments, and numerous ceremonies were often attended by senior state officials and eminent active and retired footballers. Media coverage of the centennial of the Christmas truce contributed to making the story known to the general public, and these monuments are now widely visited places of remembrance and popular tourist attractions, as evidenced by the large number of footballs that visitors leave by them. Through the interpretation of symbolism and ritual practice in marking the centennial, as well as the process of creation of the monuments and the revealing ceremonies, we will try to analyze the policy of building collective memory in the contemporary context and environment.

Ivan Kovačević is a Ph.D. Professor and Head of the Department of Ethnology and Anthropology at the Faculty of Philosophy, University of Belgrade. He is deputy editor-in-chief of the journal *Issues in Ethnology*, president of the editorial board of the journal *Anthropology* and editor-in-chief of the anthropological portal *Anthroserbia*. He has published more than ninety scientific papers, seventeen monographs and has been a mentor to over forty doctoral dissertations and master theses. He participated in numerous international and national conferences. He has conducted three scientific-research projects: *Anthropology in the Twentieth Century – Theoretical and Methodological Reach* (2006-2010), *Anthropological Study of Serbia – From Cultural Heritage to Modern Society* (2010-2018) and *Defining the Yugoslav Cultural Heritage* (2011-2012).
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Mladen Stajić is an assistant professor at the Department of Ethnology and Anthropology and a research associate at the Institute of Ethnology and Anthropology at the Faculty of Philosophy in Belgrade. He is interested in

anthropology of time, social constructivism and anthropology of religion. He received his doctorate at the age of twenty-six, and was awarded the City of Belgrade Award for the creative work of young people in the field of science in 2015. He is the secretary of the journal *Issues in Ethnology* and participant in the project *Anthropological study of Serbia - from cultural heritage to modern society* (2011-2018). He organized the *Anthropology of Music* conference in 2018 in Belgrade.

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MEMORIJALIZACIJA BOŽIĆNOG PRIMIRJA

U ovom radu ćemo analizirati memorijalizaciju istorijskog događaja iz Prvog svetskog rata poznatog kao "Božićno primirje", u kome su vojnici suprotstavljenih strana na Zapadnom frontu, 25. decembra 1914. godine, spustili svoje oružje i međusobno razmenili poklone, pevali božićne pesme i odigrali fudbalsku utakmicu. Upravo je fudbal onaj aspekt neformalnog primirja koji je izabran i istaknut kao simbol mira i zajedničke ljudskosti prilikom materijalizacije kolektivnog pamćenja stotinu godina kasnije, čime je ovaj sport definisan kao univezalni jezik koji prevazilazi sve kulturne i vremenske barijere. Predstavićemo svih sedam spomenika posvećenih ovom događaju, koji su podignuti u periodu između 1999. i 2015. godine u Belgiji, Engleskoj i Francuskoj, kao i značajne komemoracije održane u znak sećanja 2014. godine. U izradi spomenika učestvovala su građanska udruženja, škole, vojske, fudbalski klubovi i fudbalski savezi, a brojnim manifestacijama često su prisustvovali visoki državni zvaničnici i eminentni aktivni i penzionisani fudbaleri. Medijsko izveštavanje o stogodišnjici Božićnog primirja doprinelo je da priča postane poznata u široj javnosti i ovi spomenici su danas veoma posećena mesta sećanja i popularne turističke atrakcije, o čemu svedoči veliki broj fudbalskih lopti koji posetioci ostavljaju kraj njih. Kroz interpretaciju simbolizma i ritualne prakse prilikom obeležavanja stogodišnjice, kao i procesa nastanka i ceremonija otkrivanja spomenika, pokušaćemo da analiziramo politiku izgradnje kolektivnog sećanja u savremenom kontekstu i okruženju.

Ivan Kovačević je redovni profesor i upravnik Odeljenja za etnologiju i antropologiju na Filozofskom fakultetu, Univerziteta u Beogradu. Zamenik je glavnog urednika časopisa *Etnoantropološki problemi*, predsednik je izdavačkog saveta časopisa *Antropologija* i glavni urednik antropološkog portala *Anthroserbia*. Objavio je preko devedeset naučnih radova, sedamnaest monografija i bio mentor preko četrdeset doktorskih disertacija i magistarskih radova. Učestvovao je na brojnim međunarodnim i nacionalnim skupovima. Rukovodio je tri naučno-istraživačka projekta: *Antropologija u dvadesetom veku - teorijski i metodološki dometi* (2006-2010), *Antropološko proučavanje Srbije - od*

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ANTAGONISTIC LOYALTIES DURING THE GREAT WAR, AND THEIR CONSEQUENCES

When the Great War was finally over, a large part of Europe was questioning its sense. Like everyone else, the people of the Kingdom of Serbs, Croats and Slovenians were faced with contemplating the purpose of the terrible war and the harrowing loss of human life. Their self-reflection and their quest for answers, though, were additionally burdened by the fact that many citizens of the Southern Slavs during the war had been fighting for armies on the opposing sides of the front.

Belgrade newspaper Pijemont, for instance, wrote angrily on January 20, 1915: „In this terrible war the Slavs from Austria are the worst, they for whose liberty Serbia, after two wars entered into this war. This is her tragedy ... The ugly and cynical Monarchy succeeded to poison all good instincts of Slavs. The Lika-man, the Croat, the Slovene, the Vojvodina-man, and all the rest, showed in this war a vile hatred towards the land of freedom.“

As is stated above, bad feelings still lingered about the newly-established nation-state after the war, remaining a huge obstacle for reaching an “official,” unanimous war memory. This was further compounded by the fact that the issue was never truly addressed with sober deliberation, but was instead left to an unbridled mixture of triumphant self-satisfaction on one side, and the fumbling search for an embellished image on the other.

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ANTAGONISTIČNE LOJALNOSTI MED VELIKO VOJNO IN NJIHOVE POSLEDICE

Ob koncu Velike vojne se je velik del Evrope spraševal o njenem smislu. Kot vsi ostali so se tudi prebivalci Kraljevine Srbov, Hrvatov in Slovencev soočili z razmišljanjem o strahotah vojne in nerazumljivih izgubah človeških življenj. Njihova samorefleksija in njihova prizadevanja po odgovorih pa so bila dodatno obremenjena z dejstvom, da so se mnogi državljani južnih Slovanov med vojno borili za vojsko na nasprotnih straneh fronte.

Beogradski časopis Pijemont, na primer, je jezno napisal 20. januarja 1915: "V tej grozni vojni so Slovani iz Avstrije najslabši, za katere je svobodna Srbija, po dveh vojnah, prišla v to vojno. To je njena tragedija ... Grda in cinična monarhija je uspela zastrupiti vse dobre instinte Slovanov. Lika-moški, Hrvati, Slovenci, Vojvodina in vsi ostali so v tej vojni pokazali grdo sovraštvo do države svobode. "

Ko se je vojna končala, so se nad novo ustanovljeno narodno državo še vedno zadrževala slaba čustva, ki so ostala ogromna ovira za doseganje "uradnega" soglasnega vojnega spominja, ki ga je dodatno okrepilo dejstvo, da se vprašanje nikoli ni resnično obravnavalo s treznim razpravljanjem, vendar je bila namesto tega prepuščena neumorni mešanici zmagovitega samozadovoljstva na eni strani in nenavadnega iskanja okrašene slike na drugi strani.

Božidar Jezernik je profesor kulturne antropologije na Univerzi v Ljubljani. Predava etnologijo Balkana; njegova terenska raziskovanja so pretežno v vzhodni in jugovzhodni Evropi. Od 1988 do 1992 in od 1998 do 2003 je bil vodja Oddelka za etnologijo in kulturno antropologijo na Filozofski fakulteti Univerze v Ljubljani. Od leta 2003 do 2007 je bil dekan Filozofske fakultete Univerze v Ljubljani. Od leta 2004 vodi raziskovalni program Slovenske identitete v evropskih in globalnih kontekstih ter raziskovalne projekte Prazniki in oblikovanje nacionalne skupnosti v Sloveniji (2011-2014), Junaki in slavne osebnosti v Sloveniji in srednji Evropi (2013-2017), Dediščina prve svetovne vojne: reprezentacije in reinterpretacije (2016-2018).

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THE WORN OUT EUROPEAN UNIFORM REFLECTED IN SHINY MILITARY TECHNOLOGY :
INITIATIVES OF LOCAL STAKEHOLDERS FOR THE DEVELOPMENT OF LEISURE TOURISM ON THE
ISONZO FRONT REMAINS

The paper deals with the future of the Isonzo Front heritage, which is in equal parts a result of local enthusiasts' efforts in the Upper Soča Valley, EU cross-border regional policies and the Slovenian national policies. The Walk of Peace from the Alps to the Adriatic is formally managed by the Soča Region Foundation, the primary activity of which is scientific research of the Isonzo Front. Moreover, the Foundation has also been developing the so-called historical tourism, which includes promotion of the Walk of Peace trademark and presentation of the authentic Isonzo Front remains in situ. Pursued by the Foundation and other publicly funded institutions managing the Isonzo Front heritage, these two kinds of activities result in two mutually hardly compatible narrations: one related to the suffering of ordinary soldiers and civilians and creating a humanized antiwar narrative of the Isonzo Front; and one related to the complex defence systems of the front, organization of transport, heavy artillery, military equipment, etc., which provides insight into the structure of our world's first modern industrial warfare. The events and funds connected to celebrations of the centenary of the First World War (2014-2018) will soon expire. Therefore, the Foundation is preparing a nomination for inscription on the Unesco World Heritage List (it has been on the Unesco Tentative List since 2016), in order to preserve further recognition of the Isonzo Front. However, there has been an increase in various initiatives and ideas for tourist offer on the Walk of Peace by enthusiastic residents, associations and stakeholders. Rather than the cultivation of European memory, common identity and presence in heritage registers, the latter perceive the heritage as a possible source of income. In this paper, some of these initiatives will be presented to outline the vivid development of a more spectacular story of the Isonzo Front, more appropriate for leisure tourism. With the end of the centenary approaching, the same story is – for better or worse – slowly also being adopted by umbrella institutions of the Isonzo Front heritage.

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PONOŠENA EVROPSKA UNIFORMA V ODSEVU ZLOŠČENE VOJAŠKE TEHNOLOGIJE : POBUDE
LOKALNIH AKTERJEV ZA RAZVOJ PROSTOČASNEGA TURIZMA NA OSTALINAH SOŠKE FRONTE

Prispevek obravnava vprašanje prihodnosti dediščine soške fronte, ki je hkrati rezultat naporov lokalnih entuziastov Zgornjega Posočja, čezmejnih regionalnih politik EU in nacionalne politike slovenske države. Pot miru od Alp do Jadrana formalno upravlja Ustanova »Fundacija Poti miru v Posočju«, ki se primarno ukvarja z znanstvenim-raziskovanjem soške fronte, pomembno pa razvija tudi tako imenovani zgodovinski turizem. Slednje vključuje promocijo blagovne znamke Pot miru in prezentacijo avtentičnih ostalin soške fronte in situ. Ti dve vrsti delovanja Fundacije in drugih javnih institucij, ki se ukvarjajo z dediščino soške fronte, se kažeta v dveh medsebojno težko združljivih naracijah. Prva se nanaša na trpljenje in umiranje navadnih vojakov in civilnega prebivalstva in ustvarja humanizirano in protivojno naravnano pripoved o soški fronti. Druga pa se nanaša na kompleksne obrambne sisteme fronte, organizacijo transporta, težko topništvo, bojno opremo ipd. in omogoča vpogled v strukturo prvega moderno-industrijskega vojskovanja našega sveta. V prizadevanjih za nadaljno prepoznavnost soške fronte po izteku dogodkov in sredstev povezanih z obeleževanjem stoletnice prve svetovne vojne (2014-2018), pripravlja Fundacija nominacijo za vpis na Unescov seznam svetovne dediščine (od l. 2016 je na Unescovem poskusnem seznamu). A različne pobude in ideje za turistično ponudbo na Poti miru vse bolj prihajajo tudi s strani različnih zagnanih krajanov, društev in akterjev. Ti v tej dediščini raje kot negovanje evropskega spomina, skupne identitete in prisotnost v dediščinskih registrih vidijo priložnost za zaslužek. V prispevku bom predstavil nekaj takšnih pobud in s tem orisal živahen razvoj bolj spektakularne in s prostočasnim turizmom usklajene zgodbe soške fronte, ki jo ob zaključevanju stoletnice – v dobrem in slabem – morajo vedno bolj uresničevati tudi krovne institucije njene dediščine.

Boštjan Kravanja je docent na Oddelku za etnologijo in kulturno antropologijo na Univerzi v Ljubljani. Njegovi raziskovalni interesi se nanašajo na politične rabe religij in mitologij, interakcije med različnimi skupinami ljudi v večkulturnih okoljih, izkustvene vidike etnografskega terenskega dela, različne rabe dediščine in antropologijo turizma. Objavil je številne znanstvene članke na te teme, knjigo o topografiji religioznega prostora leta 2007 in knjigo o Šrilanških turističnih prostorih leta 2012. Njegovi regionalni interesi se nanašajo na Južno Azijo, Makedonijo in Slovenijo. Na Oddelku uči predmete Psihološka antropologija, Antropologija prostora, Antropologija turizma, Etnologija Azije in Antropologija Religije.

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THE GREAT WAR DEPICTED IN BLACKADDER'S BLACK HUMOUR

"If we should step on a mine sir, what should we do?" "Well, the normal procedure is to leap 200 feet into the air and scatter yourself over a large area." This is a typical sarcastic joke from the fourth season of BBC TV series *Blackadder*, first shown on television in 1989. The highly successful show, set among British troops on the Western Front in 1917 and full of black humour, has repeatedly been included in television schedules and broadcast in many countries. Even though the series was not created with any deep historical intention, the general audience and even some WW1 experts have taken it seriously and used its fictive depictions to interpret the actual events during the war. The concluding scene of the final episode, for example, became part of collective memory and a source of debate, showing the main characters, Captain Blackadder, Lieutenant George, Private Baldrick and Captain Darling, finally going "over the top" and charging out of the trench directly into the enemy's machine fire. One of the most memorable moments in television broadcasting history, the scene has inspired many debates on the absurdity of the war.

This paper explores how the television show has shaped the public perception of the Great War and supported the creation of new cultural artefacts on the international scale, including the well-known song "Underpants on my Head", written and performed by Zoran Predin, frontman of the former rock group Lačni Franz. The song, which remains popular in Slovenia, was inspired by the iconic appearance of Captain Blackadder with underpants on his head and two pencils up his nose as he pretended to be mentally ill, so he could be labelled as being unfit for the battle and sent home from the front. The paper attempts to identify other similar representations of the past, which had been influenced by *Blackadder's* specific black humour, and shows how they were accepted and reinterpreted in the area of former Yugoslavia.

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PRIKAZ VELIKE VOJNE S ČRNIM HUMORJEM ČRNEGA GADA

»In kaj naj naredimo, če stopimo na mino?« »No, običajen postopek je, da skočite šestdeset metrov visoko in se razpršite po širšem območju.« To je značilna sarkastična šala iz četrte sezone BBC-jeve serije Črni gad, ki so jo po televiziji prvič predvajali leta 1989, prikazuje pa življenje britanskih enot na Zahodni fronti leta 1917. Izjemno priljubljeno serijo, nasičeno s črnim humorjem, so večkrat ponavljali na televizijskih programih in jo predvajali v številnih državah. Čeprav humoristične serije niso ustvarili kot natančen opis historične situacije, jo je širše občinstvo in tudi nekateri poznavalci prve svetovne vojne vzelo precej resno in interpretiralo nekatere fiktivne prikaze kot opis dejanskih dogodkov za časa vojne. V kolektivni spomin se je posebej vtisnil sklepní prizor zadnje epizode, ki prikazuje protagoniste, stotnika Črnega gada, poročnika Georgea, vojaka Baldricka in stotnik Drago, ki se končno povzpnejo na »površje« in jurišajo iz svojega jarka proti nasprotnikovim strelom. Ta prizor ostaja eden izmed najbolj nepozabnih trenutkov v televizijski zgodovini, ki je navdihnil številne debate o absurdnosti vojne.

Referat predstavi, kako je komična televizijska serija oblikovala javno percepcijo o Veliki vojni in vplivala na vznikanje kulturnih artefaktov na mednarodni ravni, med katere sodi tudi znana pesem »Gate na glavo«, ki jo je napisal in izvajal Zoran Predin, sicer pevec nekdanje skupine Lačni Franz. Pesem, ki je v Sloveniji še vedno poznana in priljubljena, je nastala na podlagi nepozabnega prizora, v katerem se stotnik Črni gad pojavi s spodnjicami na glavi in svinčnikoma v nosu ter se pretvarja, da se mu je zmešalo. To naj bi namreč pomagalo, da ga razglasijo za nesposobnega za vojsko ter ga pošljejo s fronte domov. Referat skuša identificirati še druge reprezentacije preteklosti, ki so nastale na podlagi specifičnega humorja iz Črnega gada, in pokaže, kako so jih sprejeli in reinterpreterali na območju nekdanje Jugoslavije.

Dan Podjed je znanstveni sodelavec ZRC SAZU in docent za področje kulturne in socialne antropologije na Filozofski fakulteti Univerze v Ljubljani. Od leta 2011 vodi Mrežo za aplikativno antropologijo Evropskega združenja socialnih antropologov (EASA). Je pobudnik in glavni prireditelj mednarodnega simpozija Why the World Needs Anthropologists, ki ga letno prirejajo od leta 2013.

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MIHA KOZOROG, ZRC SAZU / UNIVERSITY LJUBLJANA

CONVERSATIONS IN CONSERVATION: EXPERTS AND ENTHUSIASTS IN THE GREAT WAR
MEMORY LANDSCAPES

In Slovenia, and particularly in the Soča Valley, 'amateur archaeology' of the Great War – i.e. field examination of once battlefields of the Soča/Isonzo Front by untrained enthusiasts whose goal is to preserve memory of the locally fought Great War, and their collecting of military paraphernalia – has become a widespread practice. This practice stirs up different opinions among lay publics, amateur and professional archaeologists. From one perspective, enthusiasts are the early birds in discovering and popularizing the Great War, only later followed by the professionals. From another perspective, they do not possess proper knowledge, and thus put heritage at risk. For the latter reason, in 2008, the Slovenian government introduced a new law on heritage, whose purpose was to bring this practice under control of experts and the Institution for the Protection of Cultural Heritage (IPCH).

This paper explores the idea of 'eco-museum' and compares the two perspectives. Eco-museum is a museum that local inhabitants initiate as a platform for preservation of community values. In the Soča Valley, since the late 1980s the Great War has been increasingly recognized by local people as important local heritage. However, IPCH and other relevant institutions have problematized eco-museums, in particular the in situ restoration of once battlefields into memory landscapes. In the examined case, IPCH defined the work of enthusiasts as a mistake from the viewpoint of conservation. Nevertheless, enthusiasts refused to cancel their project, and rather refashioned the landscape to serve their needs. IPCH, on the other hand, has learned that better than prohibiting local enthusiasts from conservation activities is to run intense communication with them. Conversation has thus become an important part of conservation activities.

Miha Kozorog achieved a PhD in ethnology in 2008 from the University of Ljubljana. As assistant professor for cultural and social anthropology he is employed at the Department of Ethnology and Cultural Anthropology of the University of Ljubljana, and as researcher at the Institute of Ethnology ZRC SAZU. In 2012, his work was recognized by the Slovenian Research Agency as an exceptional scientific achievement in social and cultural anthropology. His fields of interest contain: anthropology of space, place and landscape, tourism, festivals and locality, popular culture, popular music, borders and borderlands, agrarian anthropology, heritage studies, conservation, human-environment relations, anthropological and ethnological theories, Slovenia, Friuli-Venezia Giulia, the Alps, the area of former Yugoslavia.

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KONSERVATORSKI POGOVORI : STROKOVNJAKI IN LJUBITELJI V SPOMINSKIH KRAJINAH PRVE SVETOVNE VOJNE

V Sloveniji, posebej pa v dolini Soče, je postala 'amaterska arheologija' prve svetovne vojne – tj. raziskovanje terena nekdanjih bojišč soške fronte s strani neformalno izobraženih entuziastov, katerih cilj je ohranjanje spomina na lokalne boje prve svetovne vojne, in njihovo zbiranje vojnih predmetov – razširjena praksa. Le-ta pa zbuja različna mnenja tako med širšim občestvom kot med amaterskimi in profesionalnimi arheologi. V eni od perspektiv so bili entuziasti zgodnji raziskovalci in popularizatorji vojne, katerim so se profesionalci pridružili šele naknadno. V drugi perspektivi pa njihovo strokovno znanje ni zadovoljivo, zato naj bi dediščino izpostavljali tveganjem. Zaradi drugega razloga je slovenska vlada leta 2008 sprejela zakon o dediščini, katerega namen je povečati ekspertni nadzor nad opisano prakso.

V referatu se naslanjam na idejo 'ekomuzeja' in primerjam opisani perspektivi. Ekomuzej je muzej, ki ga ustvarijo prebivalci nekega kraja kot platformo za ohranjanje vrednot skupnosti. V Soški dolini je bila od poznih 80. let 20. stoletja prva svetovna vojna vse bolj prepoznana kot pomembna lokalna dediščina. Toda Zavod za varstvo kulturne dediščine RS kot tudi druge relevantne institucije so ekomuzejske pobude problematizirale, še posebej v primeru in situ restavriranja nekdanjih bojišč v spominske krajine. V preučevanem primeru je bilo delo ljubiteljev označeno kot napaka glede na smernice konservatorske stroke. Toda to dela entuziastov ni ustavilo in krajino so preoblikovali tako, da je služila njihovim potrebam. Zavod pa je v tem procesu spoznal, da je bolje kot prepovedovati lokalnim ljubiteljem, da so aktivni na področju konserviranja, z njimi vzpostaviti intenzivnejši dialog. Konverzacija je tako postala pomemben del konservatorskih praks.

Miha Kozorog je leta 2008 doktoriral iz etnologije na Univerzi v Ljubljani. Kot asistent in docent za kulturno in socialno antropologijo je zaposlen na Univerzi v Ljubljani, kot raziskovalec pa na Inštitutu za narodopisje ZRC SAZU. Za svoje raziskovalno delo je leta 2012 prejel priznanje ARRS za izjemni znanstveni dosežek na področju socialne in kulturne antropologije. Področja njegovega zanimanja so: antropologija prostora, kraja in krajine, turizem, festivali in lokalnost, popularna kultura, popularna glasba, meje in obmejna območja, agrarna antropologija, dediščinske študije, konservatorstvo, odnosi človeka z okoljem, antropološke in etnološke teorije, Slovenija, Furlanija Julijska Krajina, Alpe, območje nekdanje Jugoslavije.

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The paper aims to contribute to a better understanding of the process of jazz professionalization and institutionalisation in Serbia. This almost a century old process will be considered also in light of the effects and the impact brought about by World War One coming to a close. Namely, the end of this war led consequently to the recognition of war reparations, part of which involved scholarships for Serbian students over a hundred year period. Making use of this right, popular particularly in the war-stricken 1990s, meant that a number of Serbian musicians opted for a free university education in the city of Graz, Austria, where a jazz academy was located, the one nearest to us for a long time. Such circumstances led to the need for looking into the mentioned influences on the completion of jazz professionalization process nationally, after opening the Department for Jazz and Popular Music at the Faculty of Music in Belgrade in 2012. The field survey, involving interviews with musicians educated in Graz in the mentioned period, who nowadays live and work in Serbia or between Austria and Serbia, took place in the period from 2012 to 2018.

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Avtoričin prispevek nastaja iz želje po boljšem razumevanju procesa profesionalizacije in institucionalizacije jaza v Srbiji. Ta skoraj stoletni proces obravnava tudi v luči učinkov in vplivov prve svetovne vojne. Konec vojne je namreč posledično pripeljal do priznanja vojnih odškodnin tudi v obliki štipendij za srbske študente. To pravica oz. možnost je bila priljubljena zlasti v devetdesetih letih prejšnjega stoletja in je pomenila, da so se številni srbski glasbeniki odločili za brezplačno univerzitetno izobraževanje v avstrijskem Gradcu, kjer je bila najbližja jazz akademija. Zaradi teh okoliščin je bilo potrebno obravnavati vplive profesionalizacije jaza na nacionalni ravni pred odprtjem Oddelka za jazz in popularno glasbo na Fakulteti za glasbo v Beogradu leta 2012. Avtorica je med 2012 in 2018 opravila intervjuje z glasbeniki, izobraženimi v Gradcu, in ki danes živijo na relaciji Srbiji – Avstrija.

Ljubica Milosavljević je izredna profesorica na Oddelku za etnologijo in antropologijo Filozofske fakultete Univerze v Beogradu in raziskovalna sodelavka na Inštitutu za etnologijo in antropologijo na Oddelku za etnologijo in antropologijo. Sodelovala je pri projektu Antropološke študije Srbije - od kulturne dediščine do moderne družbe. Leta 2013 je uspešno zagovarjala doktorsko disertacijo Konstruiranje starosti kot socialni problem. Za monografijo Eseji iz antropologije starosti je prejela nagrado "Dušan Bandić" na Oddelku za etnologijo in antropologijo Filozofske fakultete Univerze v Beogradu, to je priznanje za najboljšo monografijo, objavljeno na področju etnologije in antropologije za leto 2012. Njena glavna raziskovalna področja so antropologija starosti, antropologija oglaševanja in antropologija glasbe. Sodelovala je na številnih domačih in mednarodnih konferencah. Objavila je štiri monografije in številne znanstvene članke v pomembnih domačih in mednarodnih revijah in zbornikih.

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