



1838
Faculty of Philosophy
University of Belgrade



Ben-Gurion University
of the Negev



Center
Major: Visual Culture
Balkan Studies
Department of Arts

The Center for
Visual Culture of Balkans

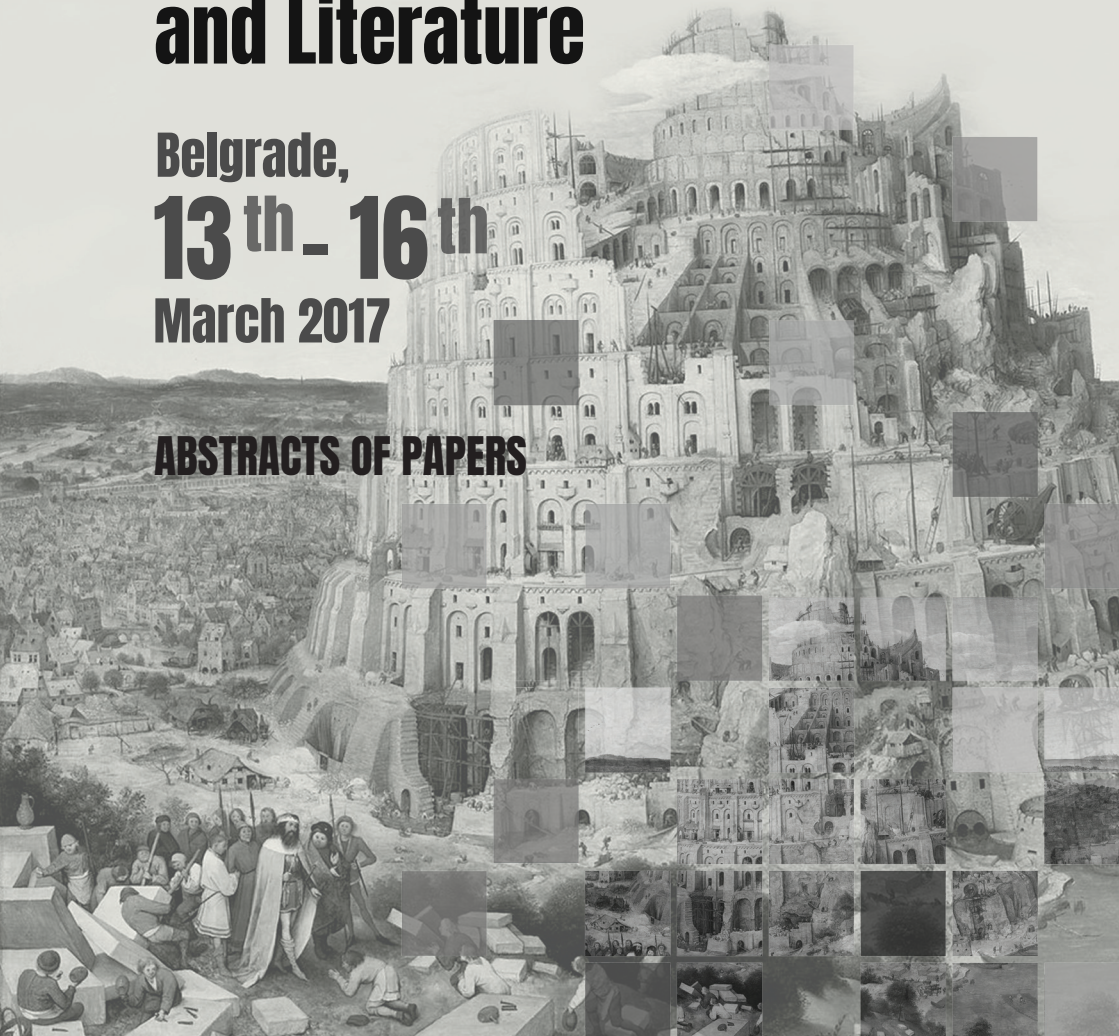


INTERNATIONAL CONFERENCE

Creating Memories in Early Modern and Modern Art and Literature

Belgrade,
13th - 16th
March 2017

ABSTRACTS OF PAPERS



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מרכז משה דוד גאון
למחקר יהודי
סנטרו
Moshe David Gaon
de Cultura
D'Estudo Espanyola

The Center for
Visual Culture of Balkans

התאחדות המדעית
היהודית
ע"ש
החברה ההיסטורית
והארכאולוגית
היהודית

ЈЕВРЕЈСКА
ОПШТИНА
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ORGANIZED BY

Faculty of Philosophy, University of Belgrade

Ben-Gurion University of the Negev
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Architectural Metamorphoses of National Memory: “Lazarica” in Dalmatian Kosovo, 1889-1939

A small lowland region near Knin in today's Croatia, widely known as Dalmatian Kosovo, is an intriguing topos of national memory that referred to both Serbs and Croats who have lived there for many centuries. Their memories and identities symbolically met and collided both in the very designation of the topos—related to Kosovo Battle of 1389 fought between medieval Serbia and the Ottoman Empire—and in the region's architectural heritage. In 1889, on the occasion of celebrating the 500th anniversary of the Kosovo Battle (Vidovdan), the local Serbian Orthodox community of Habsburg Dalmatia built a church dedicated to Saint Lazar, a sanctified Serbian prince who had lost his life in the battle. While the church's basilical structure, stone masonry, as well as a prominent bell cote corresponded to local architectural tradition equally shared by the Catholics and Orthodox, its memorial function, centred around Vidovdan, was predominantly related to Serbs. Nevertheless, in succeeding decades this myth was transformed into a narrative of the Serbian-Croatian unity, which reached its peak during the Vidovdan celebrations between 1908 and 1914. When in 1935 the church's bell cote was replaced by a new, “Serbo-Byzantine” bell tower, this was not merely an architectural manifestation of a newly invigorated, exclusively Serbian memory of Vidovdan, but also a vivid mark of a new political order in the Kingdom of Yugoslavia. Apart from the novelty of “Serbo-Byzantine” references, the new structure referred to an ongoing scholarly reinterpretation of local architectural heritage (for example, of nearby Biskupija and Vrelo Cetine), employing its imagery that had been considered genuinely Croatian. The transformed architecture of the “Dalmatian Lazarica” simultaneously re-Serbianized the memory of Vidovdan and nationalized both the history and identity of Dalmatian Kosovo on the eve of its inclusion into the Banovina of Croatia in 1939.