

Heritage from Below | Drežnica: Traces and Memories

Gallery AMZ
Pavla Hatza 6, Zagreb
30 / 8 – 10 / 9 / 2022

Project leader:
Sanja Horvatinić

Curators:
Sanja Horvatinić,
Rui Gomes Coelho,
Lujko Parežanin

Organizer of the exhibition:
Institute of Art History,
Zagreb

Design:
Nikola Križanac

Exhibition contributors:
Valerija Gligora,
Carlos Otero Vilarinho,
Sara Simões
(archaeological
documentation);
Ivona Grgurinović,
Iva Stojčević,
Milan Radanović
(interviews and
transcripts);
Andrea Čeko
(cartography);
Sanela Huzjak
(paper conservation);
Marijana Vinković
(chemical analysis);
First Year MA Conservation
of Museum and
Archaeological Objects
students,
Durham University
(artifact conservation);
Matija Kralj, Luka Matić
(photography and film);
Hrvoje Tenšek
(sound digitization).

Technical support:
Ozren Domiter,
Hana Ivezić.

Institutional collaborations:
Archaeological Museum
in Zagreb;
Department of Culture
of the Serbian National
Council;
Department of Archaeology,
Durham University;
Heritage Museum Ogulin;
UNIARQ – Center for
Archaeology,
University of Lisbon;
Department of Ethnology
and Cultural Anthropology,
Faculty of Humanities and

Social Sciences,
University of Zagreb;
Central Laboratory
for Conservation and
Restoration, Croatian State
Archives;
NMR Center - Nuclear
Magnetic Resonance
Imaging,
Rudjer Boskovic Institute

Loan of exhibited materials:
Heritage Museum Ogulin;
Glyptothèque of the
Croatian Academy of
Sciences and Arts;
Croatian State Archives;
Croatian Archives in
Karlovac;
National Museum of
Contemporary
History of Slovenia;
City Museum of Rijeka;
Croatian History Museum.

Special thanks to:
Aneta Vladimirov, Marija
Crnogorac, Ivo Goldstein,
Emily Williams, Alfredo
Gonzalez-Ruibal, Mihael
Sobolevski, Branko
Čupurdija, Petar Radojčić,
Filip Maravić Pipo, Mihajlo
Tatalović, Rade Maričić,
Anđa Mamula, Branka
Radulović, Miloš Oreli,
Đorđe Tomić, Srđan
Vukelić, Rade Maravić,
Mišo Maravić, Davor
Konjkušić, Pedro Gomes
Coelho, Jasna Radulović,
Ana Čurić, Irena Nenadić,
Federico Bernasconi.

The exhibition was
funded by the Ministry of
Culture and Media of the
Republic of Croatia, and
the City Office for Culture,
Intercity and International
Cooperation and Civil
Society of the City of
Zagreb.

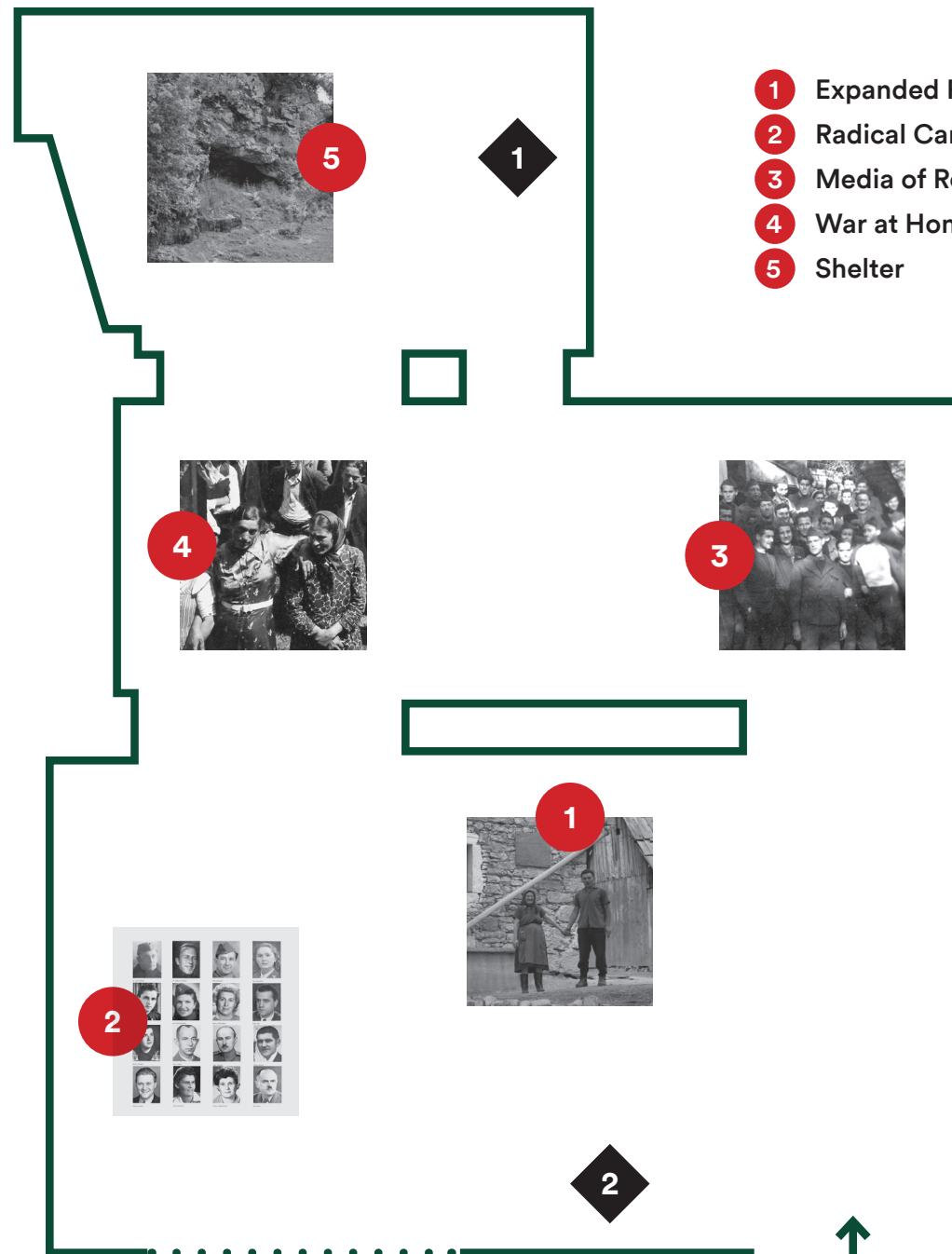
Collaborators in the
project Heritage from
Below | Drežnica: Traces
and Memories 1941–1945
(2019–2022):
Sanja Horvatinić
(Institute of Art
History, Zagreb),
Rui Gomes Coelho
(Durham University, UK),
Milan Radanović,
(Archive of Serbs in Croatia,
Serbian National Council),
Ivona Grgurinović (Faculty
of Humanities and Social
Sciences, University of Za-

greb), Emil Jurcan, Matija
Kralj, Iva Stojčević (Institute
of East Asian Studies, ENS
de Lyon, France), Lujko
Parežanin, Valerija Gligora
(Valdir – Business for Re-
search and Services), Sara
Simões, Cleia Detry, João
Tereso (UNIARQ – Centre
for Archaeology, University
of Lisbon, Portugal), Carlos
Otero Vilarinho (INCIPIIT
– Institute of Heritage
Sciences, Spanish National
Research Council, Spain),
Kelly Read (Oxford Brookes
University, UK), Pio Domi-
nes Peter, Xurxo Ayán Vila
(Institute of Contemporary
History, NOVA University
of Lisbon, Portugal), Igor
Kulenović (University
of Zadar).

The project has been
financed by Serbian
National Council,
Institute of Art History,
Ministry of Culture of
the Republic of Croatia,
Society for Post-Medieval
Archaeology. It has been
also supported by
the Local Municipality
of Drežnica, Cultural
Association “Đurdevdan”,
Heritage Museum Ogulin;
Zadruga Praksa; Society
of Architects of Istria;
Speleological Department
of the University
Hiking Association
“Velebit”; Department
of Archaeology, Durham
University; UNIARQ –
Centre for Archaeology,
University of Lisbon;
Institute Ruder Bosković,
Zagreb; INCIPIIT – Institute
of Heritage Sciences,
Spanish National
Research Council; and
the Joukowsky Institute
for Archaeology and the
Ancient World, Brown
University, USA.

We are grateful to the
community of Drežnica,
with whom we learned
and discussed, and who
encouraged and supported
the project from the
beginning.

In memoriam:
Vera Švabenić-Zoričić
(1921–2021)
Nikola Tomić (1924–2021)
Mara Vukelić (1930–2021)



- 1 Expanded Fields of Memory
- 2 Radical Care
- 3 Media of Resistance
- 4 War at Home
- 5 Shelter

1
Drežnica,
Slavko Goldstein,
1964, 14'42"

2
16.–23.9.2019.
Drežnica
Matija Kralj,
2020, 14'22"

↑
ENTRANCE

HERITAGE FROM BELOW

DREŽNICA: TRACES AND MEMORIES

Gallery AMZ
30 / 8
10 / 9 / 2022



Drežnica consists of a series of hamlets settled at the beginning of the 17th century in the Dinaric landscape of central Croatia, in the context of the Habsburg Military Frontier. This area has always had a dual role: on the one hand, a dangerous, inhospitable corridor with the military potential of a natural barrier; on the other hand, a space of constant transit,

shelter, and a hotbed for guerrilla resistance. The social history of the Drežnica region is therefore defined by a dialectical relationship between powerful state agents, and a community with its own, diverse agendas that has been calling the mountain home for centuries. This relationship is best understood when economic and social inequalities escalate, such as during military conflicts and revolutionary unrests. A complex history that is embedded in Drežnica's landscape and in its social life.

Drežnica was awarded the honorary title "Partisan" after the Second World War. This distinction resulted from the recognition of its anti-fascist movement during the war, which in turn secured the interest of Yugoslav military historians. The war experience had dramatically shaped the local community's life. Most of its buildings were destroyed, and around a thousand people were either killed or died during the war. This puts Drežnica high on

the list of the villages with the highest number of casualties in Croatia. After the war, a large number of Drežnica's families were resettled, mainly to Vojvodina, amidst a hunger crisis. Such experiences transformed the landscape, and added new layers of complexity to collective memory. The material traces of war continue to evoke trauma and historical rupture, but also the dreams of a community that fought for its own emancipation and continues to inspire us. Drežnicans' politics of solidarity in times of war opened up new horizons for the transformation of social and economic relations in our society.

The exhibition *Heritage from Below | Drežnica: Traces and Memories* is the result of an international heritage project focused on the region of Drežnica during and in the aftermath of the Second World War. Launched in 2019, the project is grounded in the idea that interdisciplinary collaboration and community-based research open up the possibility of a

critical perspective on phenomena such as social memory and the production of heritage. Archaeology is the methodological backbone of the project, encouraging team members to think with the materiality of war as we are asking questions about monuments and conservation practices, archival sources, or today's social relations in the village. The success of such a project can only be measured by the community's involvement in the research process. Our questions, methods, and outputs have been consistently responding to Drežnicans' interests as they craft their own heritage narrative.

The exhibition starts by presenting Drežnica's multi-layered memoryscape through the depiction of past and contemporary approaches to mapping heritage. It then proceeds to open up four thematic "trenches", connected to the locales where archaeological research was carried out: 'Radical Care', 'Media of Resistance', 'War at Home' and 'Shelter'. Each exhibition unit is composed of archaeological artifacts, photographs, memoirs and oral sources, as well as the results of the team's interdisciplinary research.

These "trenches" do not offer definitive conclusions but serve as epistemological experiments in an effort to connect the experience of the past with current social issues. We want to encourage critical reflections on mainstream heritage practices, and at the same time open horizons to understand heritage as an affective tool aimed at engaging with today's social questions.

