Acknowledgments

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I dedicate this book to my children, Nikola and Maria. Yugoslavia will be a part of their lives more than they will ever be able to know—so much for intangible heritage. I would have not been able to write this book without the commitment and support of my wife, Jasmina. Much more than the translations from the French in this book is hers.

In *Alienation Effects*, I investigate the transformation of performance, broadly conceived, in Yugoslavia in the post–World War II period. In the period that extended from the establishment of self-management as the dominant ideological and economic model, contemporaneously with early experimental work in theater and visual arts, to the hyperinflation that spelled the end of the Yugoslav brand of labor and highly visible postmodern cultural productions, the concept of performance in Yugoslavia spanned a broad range of activities, from labor organization to conceptual art. Instead of composing a historical survey, in this book I have tried to understand different historical periods by focusing on a select number of case studies, each of them requiring a different methodology. My work on the 1950s and early 1960s was based on archival research in Serbia and the United States. This painstaking labor was made easier by the assistance of friendly staff of the Archive of Yugoslavia (Arhiv Jugoslavije), Museum of Yugoslav History (Muzej istorije Jugoslavije, especially Momo Cvijović), and the Hoover Institute library at Stanford University. I am grateful to Mary Munill from the Stanford Library office for Interlibrary Borrowing. Throughout the process, I relied on generous help of my friends from the National Library of Serbia (Narodna biblioteka Srbije): Svetlana Gavrilović, Sreten Ugričić, and Saša Ilić. In my research on the late 1960s and 1970s (and beyond) I employed both archival and ethnographic fieldwork methods. I am grateful to Slavica Vukadinović, Srdjan Veljović, and Stevan Vuković for their help in accessing archival material held in Belgrade’s Student Cultural Center (Studentski kulturni centar, SKC). These documents came to life through my conversations with some of the main protagonists of the conceptual art
scene in Belgrade of the 1970s and 1980s, Slobodan “Era” Milivojević, Raša Todosijević, Zoran Popović, and Jasna Tijardović. I offer my thanks to them for sharing their time and memories with me, and for giving me a permission to use the photographs of their performances in this book. Big thanks to Mladen Stilinović and Branka Stipančić for their help in obtaining the images of Mladen’s works and the permission to use them. I also want to thank Dunja Blažević, Ljubica Mrkalj, Nebojša Janković, and Žarko Papić for providing me with important information about their activities on the Belgrade art scene of the 1970s, and Goran Đorđević for letting me use images of some of his works. I also want to thank Marinko Sudac, Irwin, Belgrade Student Cultural Center (SKC), and Anne Marchand for allowing me to use the images from their collections. The image on the book covers was made during the concert of Belgrade Symphony in Train Factory “Goša” in Smederevska Palanka on the occasion of Youth Day, on May 25 1954. I made every possible effort to find the person who made this photograph, but to no avail. The cover was designed by Belgrade-based multimedia artist group Škart. My thanks go to Đorđe Balmazović and Dragan Protić for their flexibility and for doing great work under pressure of deadlines. I also want to acknowledge the work of a new generation of artists, theoreticians, and art historians whose critical interpretation of conceptual art in Serbia and Yugoslavia was important for my own work: Milica Tomić, Branimir Stojanović, and Jelena Vesić.

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solely responsible for any mistakes, large and small, that made it into the published version of the book.

My work on this book started long before I even thought of writing it. It was fueled by the unraveling of the country where I was born and raised. I received my first lessons about self-management as an egalitarian practice and its distortions as an ideological discourse from my parents, Branislava and Radoš; I articulated my first critiques of Yugoslav politics in conversations with my sister Lidija. This daily exercise of critical thinking continued over the years through dialogues with my friends Perica Gunjić, Milan Rakočević, Pavle Levi, and many others. I hope that in this book captures some of the verve and passion of these shared experiences.