

# The Culture of Tito's Yugoslavia 1945-1980

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During World War II, in 1943, Democratic Federative Yugoslavia was founded as a communist-socialist country of South Slavs, united under the motto *Bratstvo i jedinstvo* (Brotherhood and unity). After the war, the name of the country has been changed into Federative People's Republic of Yugoslavia (1946-1963) and afterwards into Socialist Federative Republic of Yugoslavia (1963-1992). Josip Broz Tito (1892-1980) was the first minister (1943-1963) and, after the eight-year presidency of Ivan Ribar (1945-1953), the country's president for life (1953-1980).

Since 1918, different political models were recognized in Yugoslavia (under the various names), among which were bourgeois national capitalism, nationalism and revolutionary communism, Stalinism, real socialism, self-governing socialism, transitional post-socialism (Šuvaković). Severe ideological changes in the country after World War II, started with discontinuity with the monarchy and merciless struggle against its heritage, followed by political changes including the *Informbiro* period (split with Stalin, 1948-1955), decentralisation and liberalisation of the 1950s, and more and more increasing nationalism, were a framework of various re-definitions of Yugoslav cultural policy (Wachtel, 1998). In that way quite different directions in the arts were recognized in the context of socialist modernism (Denegri, 1993), including socialist realism, socialist aestheticism (Lukić, 1963), modern academism, that is so-called „moderate modernism“, as well as high modernism of Western provenience. Beyond such a defined mainstream, the neo-avantgarde in Tito's Yugoslavia happened between 1951 and 1973 in literature, visual arts, film, music (Erjavec, Denegri, Gržinić, Šuvaković, Daković, Veselinović-Hofman, 2003; Gligo, 2007).

Participants are encouraged to present the results of their original research, based on primary sources, related to Yugoslav culture during the governance of Josip Broz Tito in the defined context, ranging from overviews about cultural policy in the country and syntheses of directions in different arts, to (re)considerations of existing histories of literature, art, architecture or music; education; activities of institutions; media; every-day culture; aesthetical questions, and case studies of representative works of art, regarded as embodiment of Yugoslav culture.