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***The Art of the Politics of Memory:
Visual Learning – Visual Resisting***

The main attempt of the following presentation is to analyze the tension between the visual rhetoric and politics of memory. The relation between the visual and the politics of memory goes undisputed. However, it is important to mention that only the selected visual fragments of cultural and collective memory become the fundamentals of identity as a result of socialization. In other words, limited number of symbols serves as constructive elements for the identity because we have been taught to perceive them as essential and important. Paradoxically, it does not mean that at the same time they are entirely understandable and legible for most of the society members. Deeply grounded in collective and cultural memory, they serve only as the indicators of identity narratives. The question that arises discusses the boundaries between the usage of visual symbols, their profanations or translations. The respond to that question is tantamount to comprehension of common public outrage that is being provoked by the usage of visual symbols for the different context. The similar processes may be observed in art practice that operates or refers to illicit visual. The analysis will be supported by several examples explaining the process of aforementioned appropriation that leads towards accusations of iconoclasm and attacks on the national identity.



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