

THE EVER-EMERGING MEMORY: HOLOCAUST AT THE
CROSSROADS OF MEDIA, ETHICS, AND CONSUMERISM

IZNOVA POJAVLJUJUĆE SEĆANJE: HOLOKAUST NA
RASKRSNICI IZMEĐU MEDIJA, ETIKE I KONZUMERIZMA

EDITOR'S NOTE

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The theoretical texts presented in this thematic issue communicate, each of them in different way, and yet, so interrelatedly, the possibilities of looking into the history and trauma of the Holocaust eighty years after it had happened. Already sliding into the postmemory complex and hauntingly witnessing the fourth generation after it, the Holocaust still presents itself as an ever-emerging memory, a traumatic nodus on its own. However, trauma uncovers itself through so many ways of expression, and we touch it through the witnessing of the survivors, but also through gaps, voids, questions yet to be asked, and through all the attempts to fill or inspect, or at least make peace with these empty spaces that the Holocaust left in history and our presence. Filling this map has been done through writing, filming, speaking, performing, through curatorial practices, and through the double-edged swords of contemporary technology and marketing strategies too. Also, the actual physical places of the Holocaust are coming more and more into the focus of researches and learners - so museums and archives are applying new technologies and new curatorial practices to accommodate that surge; memorial places are becoming new fields for those who search for the answers but also for educational tourism, and ethical issues are multiplying - so it seems that we will have to rethink the Holocaust at the crossroads of media, ethics, and consumerism. One thing is for sure: Holocaust memory arises ever-emerging, and new generations are discussing it within their new, technologically driven communities, which might very well give us a key for understanding, approaching, and preventing the antisemitism of a new age.

The four papers presented in this thematic issue search through contemporary places and spaces of the Holocaust memory, both physical and virtual, uncovering their importance for understanding both the past and future lessons that the Holocaust has left us with. All four papers, in their own way and

in different writing styles of their authors, describe and analyse living spaces of learning about the Holocaust today. All these spaces, no matter how different in their physical or expressionable qualities they might be, are performative – be it a film, a social network activity, architecture, memorial site, and more. Also, all the texts concentrate not only on the past as a separate discursive balloon, but also on present challenges that we still experience in relation to the Holocaust – above all, recognizing and preventing contemporary forms of antisemitism and its overt or covert imprint onto the media, art, institutional knowledge, and leisure activities. In the paper *The Trauma of the Others!?* (*Yugoslav Holocaust Films of 1960s*) Nevena Daković is bringing up the three nearly forgotten Yugoslav films of the 1960s – *Killer on the Leave* (*Mörder auf Urlaub/Ubica na odsustvu/Ubica je došao iz prošlosti*, 1965, Boško Bošković), *Witness Out of Hell* (*Bittere Kräuter/Gorke trave*, 1966, Žika Mitrović) and *Smoke* (*Dim*, 1967, Slobodan Kosovlić) in order to offer a map of reconfigurations and displacements of the ever-emerging trauma of the Holocaust in the cinematic narratives of SFR Yugoslavia. This reconfigurations, Daković argues, are becoming through diversification of the roles of victims, perpetrators, witnesses, or bystanders, and through balancing the memory of the Holocaust within both classical anti-fascist and cosmopolitan, multidirectional dimensions. Marija Ratković's paper with the title *Testimony in Stone: Architecture of War from Kluge to Herscher and Weizman*, on the other side, asks the questions related to the role, purpose, and significance of architecture in war and war crimes, here specifically in relation to the Holocaust. Proposing different technocultural, anti-humanist and post-humanist approaches, Ratković uses the concepts such as *brutality in stone* (Kluge), *warchitecture* (Herscher) or *forensic architecture* (Weizman), and makes an active analytic shift between 'the era of the witness' (Felman) to the 'decade of evidence' (Weizman), pointing out to complex interpretational and theoretical tools that can open up the research field to the architecture as a societal practice. This could become a very central point in memory and knowledge production, especially in the cases of post-traumatic landscapes. Following similar line of analysing landscapes of memorial spaces and places of the Holocaust, but in the light of ethical and responsible post-Holocaust learning, Dragana Stojanović, in her paper *Holocaust and the Ethics of Tourism: Memorial Places in Narrations of Responsibility* tackles a quite sensitive issue of the Holocaust tourism. As tourism is often associated with light, leisure activities, it is quite challenging to put tourism into darker contexts of history and trauma, especially if we are speaking about the Holocaust. Consciously and responsibly discussing ethical approaches to the Holocaust memory in the beginning of the 21st century through the challenges of contemporary market and commodification processes, Stojanović argues for the touristic experience as a memorable and educational tool with an active transformational potential, which will turn the visitor into a witness that would further contribute to survival of the legacy of the Holocaust in the future. Finally, Aleksa Milanović's text *Antisemitism Online: History's Oldest Hatred and New Media Challenges* openly looks into the present technobehavioural

reality of the internet, social networks communication, and the encounter of the generations that are yet to come. Starting from the different theoretizations and discursive anchorments of the very term and practice of antisemitism, Milanović is connecting traditional forms of antisemitism with the online antisemitic activities of today. Offering rich and precise analyses of the antisemitic activities on numerous and very different online social networking platforms, in the same time explaining and discussing forms of both overt and covert antisemitism, Milanović calls for an urgent action towards preventing the antisemitism of contemporary age.

In the end, but not less important, these texts stemmed from the continuous work of *ShoahLab* – Holocaust Studies Laboratory of the *Institute for Philosophy and Social Theory* in Belgrade. ShoahLab gathers different academic and field researchers coming from various disciplines of theoretical, philosophical, pedagogical, historical, artistic, scientific, curatorial, humanist- or posthumanist-related approach. Many of these researchers work within contemporary inter- and transdisciplinary methodologies, while some, rightfully in their place, hold on to standard disciplines, leading them towards newer, responsible, or even response-able type of academic, always already performative, *doing*. It is the hope and the thesis of the researchers of *ShoahLab* that the Holocaust, alongside other noncomprehensible crimes, can never simply be “researched” and “done”, but only continually and respectfully exposed and communicated, in continual attempt to comprehend its genesis, consequences and legacies. Let the sum of the texts here presented be just the example of these paths, and an invitation for more Holocaust-related academic *doing* in the future.

