

University for Business and Technology in Kosovo

## UBT Knowledge Center

---

UBT International Conference

2021 UBT International Conference

---

Oct 30th, 12:00 AM - 12:00 AM

### BALKANGREUEL

Lana Čmajčanin

Follow this and additional works at: <https://knowledgecenter.ubt-uni.net/conference>



Part of the [Arts and Humanities Commons](#)

---

#### Recommended Citation

Čmajčanin, Lana, "BALKANGREUEL" (2021). *UBT International Conference*. 128.  
<https://knowledgecenter.ubt-uni.net/conference/2021UBTIC/all-events/128>

This Event is brought to you for free and open access by the Publication and Journals at UBT Knowledge Center. It has been accepted for inclusion in UBT International Conference by an authorized administrator of UBT Knowledge Center. For more information, please contact [knowledge.center@ubt-uni.net](mailto:knowledge.center@ubt-uni.net).

## **Abstract By Lana Čmajčanin**

### **BALKANGREUEL**

In the context of this lecture, I will focus on the analysis of the form of artistic representations of violence against women in favour and support of national, political, and other interests.

As an example, I will refer to the exclusive lithograph portfolio set featuring twelve large lithographs entitled *Balkangruel* created in 1909 after the Austro-Hungarian Empire beginning of governing in the Balkans as the outcome of the Berlin Congress, which redistributed colonies among the European powers.

The descriptions of forms of representation of the lithograph portfolio, form the symbolical, real, and imaginary of the Balkan, and have paved the way for various perceptions of the Balkans throughout the visual presentations and popular culture. Delivered in a variety of formats and languages, the *Balkangruel* graphic portfolio was intended for the elite and was quite popular and became widely distributed in Europe and beyond.

In addition, as the focal point of the lecture, I will present the homonymous art installation, which is based on the *Balkangruel* - Balkan cruelty portfolio. This wall installation repossesses motifs presented in the lithograph portfolio, but they can be discerned only at a closer examination. It off-sets the notion of "exotic" Balkan countries, which is still very much alive, against a comprehensive design embedding the above-mentioned motifs. Furthermore, the work also explores the imperialism of the imagination and the origins of the Western ideas, perceptions, and stereotypes about the Balkans as a "periphery".