

The project “Visual articulations of political resistance in Croatia and Serbia after the year 2000” concerns the research on the contemporary manifestations of political resistance in Croatia and Serbia. I construe the term "visual articulations of resistance" as any images – produced both by groups and individuals – aimed at expressing resistance and strengthening its message in the public space. The visual articulations of resistance include both images used as communication tools during the acts of protest (elements intensifying a message like banners, posters, masks, likenesses of political adversaries, or so-called protest settings), as well as visual representations of the acts of resistance appearing in the mass media.

I assume that all the types of images I have mentioned are of performative nature: which means that apart from creating information and knowledge, they are a kind of an action that can cause various affects. They play not only an important role in the narrativisation of the acts of opposition, but also become a stimulus to the emergence of new forms of protest, which are a response to the impact of an image. I do not attribute agency to the very images, as they, by themselves, are unable to incite rebellion, but I think that they serve to build agency of communities which use them.

The study begins at the moment of Franjo Tuđman's death, the first president of independent Croatia, whose rule is recognised to have authoritarian features. In turn, in Serbia, the turning point is the end of the authoritarian presidency of Slobodan Milošević – his dismissal was forced under the pressure of demonstrations of the Serbian society and as a result of the pressure of international opinion. The initial caesura determined in this manner makes the research a greater scientific challenge for several reasons: firstly, the transformational reality that began in 2000 in the countries in question restores the conflict to the public sphere and invests it with significance, secondly, it is the time of formation of a new hegemonic culture of the rulers and, therefore, political struggle and resistance is conducted against a new, not fully defined hegemony or a hegemony just self-defining anew. Thus, hegemony to which the political resistance is articulated here is not unambiguous and needs to be clarified. The final caesura is determined by the year 2018. To paraphrase the title of the book written by Slavoj Žižek (2014), we can call this time the two decades of dangerous dreams of the Croatian and Serbian societies.

As part of the submitted project, I intend to check to what extent the acts of resistance that took place in Croatia and Serbia after 2000 and the iconosphere produced by them are the articulation of a self-defining civil society. Therefore, resistance would be construed as the moment of foundation of a society which is in the process of transformation, the moment when society is speaking and revealing its existence, redefining a community. Creating the visual articulations of the acts of resistance is therefore a kind of political and social *praxis*, and thus the actualisation of the potential of citizenship in the public sphere.

As Elisa Adami writes in the context of the Arab Spring, one of the most important fields of revolutionary activity is the production and publication of images in the public sphere. If, however, we keep in mind the observations accompanying the announcement of the "pictorial turn" of an increasingly iconised culture, in which images have a greater persuasive power than words, the interest in the visual aspect of resistance cultures becomes completely justified. I am convinced that the projected research is necessary also because of the fact that one of the basic tools of modern political activists is a mobile phone equipped with a camera and Internet access, thanks to which the creation of the iconosphere of the acts of resistance, documenting them and sharing pictures has never been easier and faster.