



Living death camp and forensic aesthetics

The joint session of the Working Group "The four faces of Omarska," Group "Monument" and Centre for Research Architecture - Goldsmiths University of London with support of the Initiative for contemporary art and theory, and the Center for Cultural Decontamination was realized in the first half of April 2012.

The session included reading groups, workshops, visits to *Staro sajmište* and to the monument of victims and fallen soldiers during the 1990-1999 wars in former Yugoslavia. Realised were lectures (Branimir Stojanovic, Olga Manojlovic Pintar and Milan Radanović), workshops and public presentations of other projects. The empirical research included visits to *Staro sajmište* and unmarked mass graves in the vicinity of mine complex Omarska.

The focus of these workshops was on the following:

- **"Forensic aesthetics"** which is based on material evidences obtained through science and forensic analysis has marked the beginning of supremacy of scientific research over oral testimony. The forensic analysis produces aesthetic as a 'side effect', which helps non-specialists involved in the evaluation process to make decisions which are primarily reserved for experts.
- The concept of **subjugated knowledge** formulated by Foucault suggests that in addition to positions of forensics and witnesses there is also a third one – the position of a survivor who is the holder of subjugated knowledge. This knowledge is incommunicable in its structure, and it is a result of failure of a survivor to find an area of sociability that could integrate personal experience of total loss and disorientation. Would it be possible and how to transcend resentments, revenge and victimhood into subjugated knowledge?
- And, the **"Living Death Camp"** based on the assumption that a death camp becomes operational within new purposes, while reflecting segregation and discrimination as in real concentration camp.