



FRAGILITY

- Workshop and Online Conference
- May 9 to 10, 2024
- The Institute of Ethnology and Folklore Research, Zagreb
- Department of Ethnology and Anthropology, The University of Zadar



FRAGILITY WORKSHOP AND ONLINE CONFERENCE

(May 9th – 10th)

Fragile environments, fragile states, fragile economies, fragile democracies, fragile relationships, fragile borders, fragile communities, fragile bodies, fragile feelings, fragile hopes, digital fragility, fragile peace and so on indicates the pervasiveness of **fragility** as a descriptor, an interpretation, a claim, an alert, a warning, and also a claim to respond. Fragility, as it is described in dictionaries, refers to the quality of being easily damaged or broken, harmed, or destroyed. It implies extreme delicacy of matter, being, formations or constructions and insinuates a call to “handle with care.” But “careful handling” can mean many things (from “care” to “occupation”), it is stamped by normative activity and can generate diverse experiences, connections, and projections across different life registers (political, aesthetic, moral etc.).

Hence, it is not surprising that within academia, fragility, as a concept, has a long history and includes multiple viewpoints. For example, in psychoanalytical contexts fragility implies an unstable relation between culture and drive, that is, the fragility of the social bond and subject (see the work of Mladen Dolar, Alenka Zupančič, Slavoj Žižek). For Judith Butler, to be fragile (vulnerable) is both an existential problem and a chance to reflect upon injury and to identify the mechanisms of power relations that distribute fragility. For Lauren Berlant, fragility, as it is used in our historical present, could be seen as a neoliberal name for “new realism”, an emotionally invested term that circulates widely in and beyond specific circumstances (like ‘precariousness’); its materiality is multiple and its appearances as affect are complex and ambivalent. Sara Ahmed is interested in fragility as a connection “between

things deemed breakable”, and Ann Tsing (and her collaborators) in ghosts of fragility consider active remnants of gigantic past human errors affect, interdependent multispecies assemblages (Haraway), and how they affect the daily lives of humans and other-than-human life forms. Others have asked whether fragility, like Butler’s vulnerability, is our shared condition of dependency and solidarity, or a shared existential condition with the potential to unite rather than divide.

At this conference we are open to address the concept of fragility from all of these (and others) points of view. Our main questions are: Is Fragility good to think with today? If so, in what ways? How might it be useful? How might its use be manipulative, or how might it mobilize fragile connections? How for instance do certain forms of fragility become nationally or globally recognized, while others are suppressed? Which kinds of infrastructure are built by fragile connections and what imaginaries are emerging from them?

Potential areas of focus include:

- Fragility of the environment
- Fragility of the subject and social bond (commons)
- Fragility and body vulnerability in a context of sovereignty and biopower.
- Digital Fragility and digital aestheticization of fragility
- Fragility in literature, cinema and other art forms (could we envisage fragility as for instances of subgenres of eco criticism, or some other catastrophism)
- Affective infrastructures of fragility
- Fragility as a mechanism of power and resistance
- Fragility and ethical questions



Spotlight speakers (alphabetical order):

- Mark Andrejevic, Monash University
- Massimo Canevacci, Università degli Studi di Roma La Sapienza
- Fernando Dominguez Rubio, University of California San Diego
- Nan Kim, University of Wisconsin-Milwaukee
- Maree Pardy, University of Deakin
- Jutilla Salla, Emily Hockert, Outi Rantala, University of Lapland

GENERAL INFO about WORKSHOP and CONFERENCE:

FRAGILITY WORKSHOP and ROUNDTABLE will be held on May 9th at 12:00 PM (Central European Time) at the Institute for Ethnology and Folklore, Zagreb. We will screen the transmedia project THE POETICS OF FRAGILITY (Lata Mani, Nicholas Grandi, 2017 (63 min) and have a roundtable discussion with Nicholas Grandi, Fernando Dominiguez Rubio, Mario Vrbančić, Sanja Đurin, Tomislav Oroz, Senka Božić-Vrbančić, Blaž Bajič, Maree Pardy.

CONFERENCE WILL TAKE PLACE via ZOOM on May 10th

Spotlight talks: 30 min each

Parallel panel sessions:

Presentations: 15 min + 5 min discussion = 20 min*

*If you prefer to have prerecorded presentation, you are welcome to do so. However, please ensure that you are present in your Zoom room to share your recorded presentation yourself.

Fragility online conference will be recorded for archival and educational purposes. The recording will include all spotlight presentations. This recording will be available just to registered participants for future reference or to those who may have missed certain sessions. The recordings will not be shared or distributed publicly without prior consent from the organizers and participants involved. Please note that by participating in the conference, you consent to being recorded.

Core Committee (alphabetical order):

- Blaž Bajič, University of Ljubljana
- Senka Božić-Vrbančić, University of Zadar
- Sanja Đurin, Institute of Ethnology and Folklore Research, Zagreb
- Maree Pardy, Deakin University
- Tomislav Oroz, University of Zadar
- Mario Vrbančić, University of Zadar

Both the workshop and conference are part of Project: Digital Aestheticization of Fragile Environments - funded within the CHANSE Programme (funding from the European Union's Horizon 2020 research and innovation programme under Grand Agreement No 101004509), and with funds from the Croatian Science Foundation. Croatian partner institutions: Institute for Ethnology and Folklore, Zagreb and University of Zadar.



OVERVIEW

	page
Fragility	2
Spotlight speakers	4
General info	4
Roundtable: The Poetics of Fragility (Thursday, May 9 th , at 12:00)	7
Conference Schedule (Friday, May 10th)	8-11
Book of abstracts	
• Spotlight panels	12-16
Book of abstracts	
• Panel 1	17-21
• Panel 2	21-25
• Panel 3	26-29
• Panel 4	29-33
• Panel 5	33-37
Core Committee	38-40



FRAGILITY

Workshop and roundtable

May 9th at 12:00 (CET), Zoom link: <https://lab.com.hr/ief/>

Join us for a transmedia project screening: ***The Poetics of Fragility*** (Lata Mani & Nicolas Grandi, 63 min). The screening will be followed by a roundtable with Nicolas Grandi, Senka Božić-Vrbančić, Sanja Đurin, Fernando Dominiguez Rubio, Mario Vrbančić and Tomislav Oroz. *The Poetics of Fragility* is a kaleidoscopic bilingual exploration of the texture, vitality and aesthetics of fragility. It interweaves stories of bodily frailty with optical vignettes of nature's delicacy to reclaim fragility as intrinsic to existence, not something to be bemoaned or overcome. The film features Angela Davis, Cherrie Moraga, Nora Cortiñas, and others.



Lata Mani is a historian, cultural critic, filmmaker and transmedia explorer. She has published on a broad range of issues, from feminism and colonialism, to illness, spiritual philosophy and contemporary politics. Her work experiments with form and genre in exploring synergies between social inquiry, artistic practice & contemplative philosophy. Her books include *Myriad Intimacies*, Duke University Press, 2022, *The Integral Nature of Things*, Routledge, 2013, *SacredSecular*, Routledge 2009, & films (with Nicolás Grandi) *The Earth on its Axis*, *We in our Skin: The Tantra of Embodiment* & *The Poetics of Fragility*. www.latamani.com

Nicolás Grandi is a Buenos Aires based filmmaker, transdisciplinary artist and educator. His art practices question disciplines and formal boundaries with a special focus on facilitating transcultural dialogues. He's faculty of the Electronic Arts programme art UNTREF and is the Director of the Audiovisual Department at Otro Mundo. His work has been shown in the Americas, Asia and Europe

FRAGILITY ONLINE CONFERENCE



(May 10th)

Log onto the event 5 min early

9:50 – 10:00 Central European Time (CET)	OFFICIAL CONFERENCE WELCOME	Zoom link: https://lab.com.hr/ief/
10:00 – 11:10	SPOTLIGHT: THINKING FROM FRAGILITY	
10:00 – 10:25	Fernando Dominguez Rubio, <i>Thinking from Fragility</i> . University of California San Diego.	
10:35 – 11:00	Jutilla Salla, Emily Hockert, Outi Rantala. <i>Becoming fragile</i> . University of Lapland.	
	Moderator: Maree Parady, Deakin University (18:00, Sydney Time)	

11:10 – 11:20	BREAK	
---------------	-------	--

11:20 – 12:30	SPOTLIGHT: FRAGILITY AND DIGITAL	
11:20 – 11:45	Mark Andrejevic, <i>Automation and the Recession of the Social</i> , Monash University (19:20 PM, Melbourne time)	
11:55 – 12:20	Massimo Canevacci. <i>Digital Auratic Reproducibility</i> . Università degli Studi di Roma La Sapienza.	
	Moderator: Tomislav Oroz	

12:30 – 13:00	LUNCH BREAK	
---------------	-------------	--

13:00 – 14:10	SPOTLIGHT PANEL: POLITICS OF FRAGILITY	
13:00 – 13:25	Maree Pardy, <i>Certainty and the Fragility of the 'Thing' – Outlawing Barbarity in Australia</i> . Deakin University (09:00 PM, Sydney time)	
13:35 – 14:00	Nan Kim, <i>The Candlelight Revolution in South Korea and a Vital Politics of Fragility</i> . University of Wisconsin-Milwaukee (06:35 AM, Wisconsin time)	
	Moderator: Tomislav Pletenac	

14:10 – 14:20	BREAK	
---------------	-------	--

14:20 – 16:00	Parallel session (3 concurrent panels) : https://lab.com.hr/ief/		
	Panel 1, Room 1	Panel 2, Room 2	Panel 3, Room 3
	1. Zala Volcic, <i>Automated Sociality (in Fragile Time)</i> , Monash University	1. Martin Gabriel. <i>The Fragile Indigenous Body</i> .	1. Aleksandra Zdeb & Monika Sawicka. <i>Democracy – a fragile notion</i> . University of

		Department of History, University of Klagenfurt.	the National Education Commission in Kraków; Institute of American Studies and Polish Diaspora at the Jagiellonian University.
	2. Sylvia Stancheva. <i>Digital Fragility: Online Experiences of Generation Z</i> . University of Sofia.	2. Samantha Stevens. <i>Settler Fragility and Resistance. Unpacking the Dynamics of Colonial Legacies and Anishniabe Self Determination in Canada</i> . Carleton University	2. Jelena Savic. <i>Gadjo (non-Roma) Fragility</i> . Uppsala University's Centre for Gender Research
	3. Stathis Katopidis & Alexandra Halkias. <i>The Phantasmagoria of Fragility: Digital Imaginaries and Everyday Destruction at Eleusis, European Capital of Culture 2023</i> , Panteion University	3. Mahitosh Mandal, <i>Conceptualizing Dalit Fragility in the 21st Century</i> . Indian Institute of Technology Dharwad.	3. Cyrille Cartier. <i>Navigating the Edge within Fragility</i> . University of Zadar.
	4. Maria Mihaela Grajdian. <i>Therapeutic Femininities: The Male Gaze, Masculine Fragility and the Healing Power of Unhinged Rage in Belle (2021) and Suzume (2022)</i> . Hiroshima University	4. Efrat Aviv, <i>Contours of fragile community: The Turkish Jewish community and Antisemitism</i> . Bar Ilan University.	4. Willow Sipling, <i>The "Etiquette of Equality": Chilling Effects, False Consciousness, and Purity Testing in Progressive Discourse</i> , Western Michigan University.
	5. Kamil Lipinski. <i>Nostalgic "ghosts" of the past in the visual documentation</i>	5. Tomislav Pušić & Viktorija Kudra Beroš & Katica Jurčević. <i>Vulnerable people</i>	5. Atila Lukić & Gordan Maslov. <i>With a Force of Violence</i> . University of Osijek & Split.

	„Letters to Afar”. University of Lodz.	on the "Balkan route" . Institute for migration and ethnic studies, Zagreb. Aalborg University, Denmark.	
	Moderator: Zala Volcic	Moderator: Tomislav Pušić	Moderator: Atila Lukić

16:00 – 16:10	BREAK		
---------------	-------	--	--

16:10 – 17:50	Parallel session (2 concurrent panels)		
	Panel 4, Room 1 Zoom link: https://lab.com.hr/ief/	Panel 5, Room 2 Zoom link: https://lab.com.hr/ief/	
	1. Rajko Muršić, <i>Social Fragility between Erosion and Entropy</i> . University of Ljubljana	1. Nataša Govedić, <i>Fragility and Resistance of “Friendly bonds” Between Art-students and Art-teachers</i> , ADU, Zagreb.	
	2. Ana Svetel & Veronika Zavratnik. <i>Fragile Sustainability</i> . University of Ljubljana.	2. Kawalec, Anna. <i>Culture and Art. Fluid Structures and Sensitive Purposefulness</i> . Catholic University of Lublin.	
	3. Marcin Brocki, <i>Constructing Fragile Environment. Odra River as a Field of Discursive Struggles</i> , Jagiellonian University, Cracow	3. Ana Vivoda, <i>Affective Infrastructures of a Handkerchief</i> , University of Zadar	
	4. Olálérè Adeyemi, <i>Representation of Ecological Fragility in Akinwumi Işola’s Şaworo Idę (Brass Bells)</i> . University of Ilorin.	4. Monika Cvitanović, <i>Textiles as a Non-discursive Language of Care for the Fragile</i> . University of New South Wales, Sydney.	
	5. Josipa Bubaš, <i>Multimedia performance Garden</i>	5. Zrinka Užbinec. Video performance and presentation. <i>Unsettled Pauses</i> . Coventry University.	
	Moderator: Josipa Bubaš	Moderator: Ana Vivoda	

18:00	CLOSING WORDS	
-------	---------------	--



BOOK OF ABSTRACTS (SPOTLIGHT PANELS)

1. Fernando Dominguez Rubio, *Thinking from Fragility*. University of California San Diego.

The purpose of this talk is to claim the need to re-imagine contemporary ethical and political vocabularies from a radical recognition of—and confrontation with— fragility. More specifically, this talk seeks to highlight the importance of cultivating an awareness of those moments when bodies, objects, and the worlds we inhabit begin to crack and reveal their fragility; and the relevance of recovering these moments as spaces from which to open up alternative ways of thinking and imagining. On the one hand, this talk will argue for the necessity of thinking *from* fragility, as an opportunity to rectify the arrogant refusal to think about limits that has characterized much of modern thought, which can be achieved through an attention to practices of care, repair, and maintenance. On the other hand, it will advocate for thinking from these practices as means to cultivate forms of attention to what remains after rupture, and to claim it as a space from where to imagine which ethics and politics are possible beyond collapse.

Fernando Domínguez Rubio—Associate Professor in the Department of Communication at the University of California San Diego. Ph.D. in Sociology from the University of Cambridge. His research is situated on the margins of sociology, science and technology studies, anthropology, art, design, and architecture. He is the author of *Still Life: Ecologies of the Modern Imagination at the Art Museum* (University of Chicago Press, 2020), He is co-editor of *The Politics of Knowledge* (Routledge 2012). He is currently working on several projects, including an edited volume with Jérôme Denis and David Pontille, entitled *Fragilities: Essays On The Politics, Ethics And Aesthetics Of Maintenance And Repair* (MIT Press, forthcoming).

2. Jutilla Salla, Emily Hockert, Outi Rantala. *Becoming fragile*. University of Lapland.

Our paper springs from discussions about our roles as tourism researchers in the Arctic in the midst of ecological crisis. We see this research as an opportunity to become and stay proximate with the idea of fragility as a collective space where we recognize our weaknesses, dependencies, and solidarities—the fragility of life. We approach fragility as a relational notion helping us to gain new understandings of our entanglements with the more-than-human world and as a vital element of careful research orientations. As our inspiration, we use memory recalling, looking back, and writing about our experiences as tourism researchers at the University of Lapland. The feminist memory-work method highlights the collective construction of memories through sharing, discussing, and theorizing about them as a whole. Applying collective memory work on and with fragility offers us a research method that we have started to call a collective fragility work. Our stories underline the importance of recognizing our shared fragilities in relational approaches of becoming—of being and living in the damaged world and engaging in research from those premises.

Salla Juttila is a tourism researcher exploring multiple ways to understand locality and local rights in tourism. She is a PhD candidate and a university teacher in Tourism Research at the Faculty of Social Sciences, University of Lapland and active member of the Intra-living in the Anthropocene research group. Her academic interests include relational approach to inclusion, accessibility, responsible planning, migration, sharing economy, and foresight in tourism. Juttila's PhD research concerns inclusive understanding of local participation from the viewpoint of tourism.

Emily Höckert is a postdoctoral researcher at the University of Lapland, Finland. She is one of the founding members of the “Intra-living in the Anthropocene” (ILA) research group which explores the possibilities of mitigating ecological crises and adapting to the unpredictable changes ahead. Together with the ILA group she engages with the notions of multispecies hospitality, more-than-human storytelling, and walking methodologies. Höckert is also a co-coordinator of the ‘Sustainable Naturecultures and Multispecies futures’ research community at the University of Lapland and an active member of the international Critical Tourism Studies network.

Outi Rantala, Professor, Responsible Arctic Tourism, University of Lapland and Adjunct professor, Environmental Humanities, University of Turku has focused in her research activities on creating critical, reflective and alternative narratives on northern tourism. She is one of the founding members of the “Intra-living in the Anthropocene” (ILA) research group. She has also been actively involved in developing graduate level education through the University of Arctic's Thematic Network on Northern Tourism and the Arctic Five Chair in Tourism and Climate Change position.

3. **Mark Andrejevic**, *Automation and the Recession of the Social*, Monash University

If, as Thomas Haskell argued, the rise of professional social science served as a response to the "recession of causality," we might update this formulation to consider the relationship between automation and social recession (and repression). This presentation considers a range of ways in which automation enables and responds to the recession of the social -- from the rise of face-to-interface relations to the development of automated systems of governance and control. MIT researchers once envisioned the prospect of replacing politicians with "personalized automated representatives" and Google envisions the prospect of data derived insights guiding the future development of society via automated forms of governance. The presentation considers both the fragility and the irreducibility of the social -- and the political -- in the face of recent developments in automation. It traces a connection between seemingly trivial examples of social recession, such as the proliferation of cashierless checkout to broader developments in education, commerce, and politics. It develops the outlines of a theory of social recession as a response to the impasse created by cascading logics of automation: from automated data collection and data processing to automated decision-making.

Mark Andrejevic is Professor in the School of Media, Film, and Journalism at Monash University, where he also directs the Automated Society Working Group. He is the author of: *Reality TV: the Work of Being Watched* (Rowman, 2003), *Infoglut, How Too Much Information is Changing the Way We Think and Know* (Routledge, 2013), *Automated Media* (2019), *Facial Recognition* (with Neil Selwyn, Wiley, 2022) and *iSpy: Surveillance and Power in the Interactive Era* (University Press of Kansas, 2024). His research interests encompass digital media, surveillance and data mining in the digital era.

4. **Massimo Canevacci**. *Digital Auratic Reproducibility*. Università degli Studi di Roma La Sapienza.

As well known, Walter Benjamin wrote his famous essay on technical reproducibility in a dialectical (and political) conflict with the irreproducible "aura" embodied in a work of art. For him, the growing production of movies and photography followed by popular classes was a challenge against the aristocratic-bourgeois class structure as well as the fascist aesthetisation of life. Consequently, the whole manifestation of visual arts, cinema, photography was becoming - in that context - reproducible through technology in a revolutionary proletarian perspective. Adorno responded to Benjamin's essay with a book about the reification of listening. He presents a scenario in which massified technologies – rather than liberation under the banner of reproducibility – would increase mass reification and authoritarian personality. It seems to me that the relations between aura and reproducibility are more complex as my paper will try to demonstrate. Such relations assume, in particular looking at social network and digital communication in general, a specific fragility that may favor a process beyond a dualistic paradigm. My hypothesis is that the ubiquitous digital

communication may face and transform the “dialectical” Benjamin/Adorno opposition through another epistemological vision beyond synthesis, dichotomies, and also any dialectics. The *anomic ubiquitous subject* may face in a different perspective contemporary anthropological digital fragilities.

Massimo Canevacci is a Professor of cultural anthropology, art and digital cultures at the Università degli Studi di Roma La Sapienza, Italy. His research focuses on the areas of ethnography, visual communication, performing art, and digital culture. Canevacci is known for the development of the concepts of 'multividual' and the tensions between 'self-and hetero-representation'. He has held many visiting professorships including at Intercontinental Academia in Sao Paulo, the State University of Rio de Janeiro (UERJ) and at the Federal University of Santa Catarina (UFSC). He is the author of many publications including books *Sincrétika: Ethnographic Explorations on Contemporary Arts* (Studio Nobel, 2013), *The Line of Dust: Bororo Culture Between Tradition, Mutation and Self-Representation* (Sean Kingston Publishing, 2013) and *Minima Virallia* (Rogas, 2020).

5. **Maree Pardy, *Certainty and the Fragility of the ‘Thing’ – Outlawing Barbarity in Australia*, Deakin University**

In the 1990s in Australia, following the arrival of African refugees, and amid national uncertainty about its demographic and multicultural future, hostility towards the strangeness of others erupted. A national crisis, fuelled by fantasised fears that they would import their strange practices took hold. Strangest and most abhorred of all were female genital modification practices (variously known as cutting, circumcision, nicking), and named by Western feminists in the 1970s as mutilation. The scale of the crisis in Australia around these practices, was so significant that a hasty national process to criminalise the practices in all jurisdictions ensued. It would be twenty-five years before the first prosecution occurred, and in total there have been three convictions. In this talk I highlight how the certainty and haste of the criminal approach, that continues to reproduce its truths, rests on fragility and refusal, or what Didier Fassin calls a culture of ‘political anaesthesia.’ Such anaesthetised certainty relies on emphasising the barbarity of others, a refusal to acknowledge strangeness, and a domestication of strangeness to modernity’s categories. This entails a further refusal to acknowledge the fragility of the knowledge that underpins this certainty inscribed in law – a fragile certainty which must be perpetually and aggressively preserved.

Maree Pardy is Associate Professor in Community and International Development and International Studies at the School of Humanities and Social Sciences, Deakin University, Australia. Maree’s research focuses on gender, race, culture, and global change. Trained in anthropology, feminist theory, and gender studies, and with a professional background in international and community development, she researches ethnographically among immigrant communities and critically engages with policies, discourses and laws related to gender, sexuality and culture, international humanitarianism, and development. She publishes on gender and

cultural diversity; gender and sexuality in cross cultural contexts; gender, race and human rights; gender and feminist theories of global urbanisation; emotion and cultural politics.

6. Nan Kim, *The Candlelight Revolution in South Korea and a Vital Politics of Fragility*. University of Wisconsin-Milwaukee

Despite South Korea's prominence today in global popular culture, what remains far lesser known internationally is the contemporary history of the 2016-2017 Candlelight Revolution, the popular anti-authoritarian movement which helped to enable the ouster of a disgraced conservative president who was later prosecuted and imprisoned for corruption. Over the course of 17 consecutive weeks beginning in October 2016, a series of peaceful street protests in South Korea grew to a massive scale, eventually reaching an estimated 2 million people at its height. This talk considers how metaphoric evocations of human vulnerability became central to the coalition-building and cultural transformations that eventually culminated in that far-reaching political movement. It offers a historical interpretation of why vivid yellow came to serve as the color code for spaces of protest and personal markers of dissident identity. Considering the prevalence of yellow ribbons, yellow balloons, yellow butterflies, and yellow paper boats in the imagery used among those within the Candlelight Movement, what did it mean for such objects to have been circulated and recirculated in layered metaphorical assemblages, which constituted new forms of public memory and new practices of political mobilization? This analysis illuminates how South Korean citizens contributed toward a peaceful transfer of power in 2017, at a time when the country was hardly alone among national polities facing a severe crisis of democracy. It thereby theorizes a vital politics of fragility which imbued dissident narratives, activist coalitions, and the material culture of protest at a pivotal juncture in South Korea, as those expressions helped to galvanize the popular rejection of a system which had become synonymous with a callous disregard of human vulnerability.

Nan Kim is Associate Professor of History and Affiliated Professor of Anthropology at the University of Wisconsin-Milwaukee. Her research concerns public memory, historical trauma, Korea in global history, visual culture, peace and environmental activism, science and technology studies, and political-economic controversies over radiation exposure. Her research has been published in the *Routledge Handbook of Trauma in East Asia*, *Forces of Nature: New Perspectives on Korean Environments*, as well as *The Journal of Asian Studies* and *Verge: Studies in Global Asias*, among other academic journals. Formally trained as a cultural anthropologist, she currently serves on the executive board of the Society for East Asian Anthropology and on the editorial board for *Critical Asian Studies*. She is the author of *Memory, Reconciliation, and Reunions in South Korea: Crossing the Divide* (2017), which won the 2019 first-book prize awarded by the Peace History Society, an affiliate of the American Historical Association.

PARALLEL SESSION: PANEL 1, Room 1 (14:20 – 16:00)**7. Zala Volčič, *Automated Sociality (in Fragile Time)*, Monash University**

Recent developments in AI combined with commercial imperatives promise to further the shift from personalization to personification in automated digital interfaces. We have already seen the rise of virtual influencers and, more recently, of chatbots that adopt the personas of celebrities. Drawing on the intertwined history of the relationship between parasociality and personal influence, I want to frame the shift toward personification as a strategy for re-centralizing control over the online media environment, and reflect on fragile relations.

Zala Volcic is Associate Professor at Monash University, Melbourne, Australia, and works on issues to do with media, (digital) cultures, nationalism, class and gender, with a focus on European, Australian and USA media contexts. She has researched and written on global media, transitional justice, Eastern-European cinema, internet infrastructure and development, memories and traumatic past, and gender, class and social media. She has published a wide range of books, peer-reviewed articles and invited chapters. Her work is taught at graduate and undergraduate levels around the world. She serves on several journal editorial boards and non-profit foundations. Zala was responsible for the implementation of a new undergraduate and graduate communication, journalism and media studies curricula at different universities around the world, including Franklin University (Switzerland), University of Queensland (Australia), San Bernardino (USA), and Pomona College (USA). Email: zala.volcic@monash.edu

8. Sylvia Stancheva. *Digital Fragility: Online Experiences of Generation Z*. University of Sofia.

The proposed paper will discuss the ambivalent online experience of young people (Generation Z). Although stereotypically represented as “digital natives” and “addicted to new technologies”, their digital experiences turns out to be much more complicated and sometimes dramatic. They don’t necessarily “feel at home” when being online and very often even lack the ability

to protect themselves. The paper will present the results from a research among young people (representatives of Generation Z). The problematic issue of construction and representing one's identity using digital tools, as well as digital competences (or lack of them) will be discussed. The ambivalent experiences young people have and the lack of support/ guide of parents/teachers leave them in loneliness and often leads to fragility (both on the level of social acceptance and self esteem). The paper will approach the opportunities for representing the controversies of online life of young people, thus illustrating how fragile their identity is.

Sylvia Stancheva is a cultural anthropologist. Since 2009 she is an Assistant Professor at the Faculty of Philosophy at the Sofia University "St. Kliment Ohridski", Bulgaria. She received her PhD in Communication and Information Sciences from the same University in 2013. Her current research interests include collective memory and identity in the digital era, cultural aspects of information society, online representations. She was a visiting lecturer at the Faculty of Journalism, Information and Book Studies in Warsaw University, Poland (April 2018). She participated in postgraduate courses at the Bauhaus University, Weimar, Germany (2006), Eötvös Loránd University, Budapest, Hungary (2014), as well as many international conferences, for example CBEES Annual Conference "Competing futures: From rupture to re-articulation", Centre for Baltic and East European Studies, Södertörn University, Stockholm, Sweden (2017), EECES Women Academics' Forum, Oxford Brookes University, Oxford, UK (2018), etc.

9. Stathis Katopidis & Alexandra Halkias. The Phantasmagoria of Fragility: Digital Imaginaries and Everyday Destruction at Eleusis, European Capital of Culture 2023, Panteion University, Athens, Greece

Eleusis is a seaside town in the Thriasian plain of Attica, Greece, which balances meticulously between ancient Greek heritage and the leftovers of a heavily industrialized period, exhibiting, as we found, a strangely robust fragility. In 2016, the Ministry of Culture declared Eleusis the European Capital of Culture (CC) for 2021. When the opening ceremony took place finally, on February 5, 2023, some Eleusinians realized they were not stepping onto the stage as hosts, but as part of a carefully designed spectacle. Alongside the "celebrations," the CC's digital materials crafted this new chapter in the "Eleusinian mysteries," illuminating various national(ist) investments in this balancing act. The proposed paper focuses on Eleusis as CC as a counter-site (Foucault, 1984), geographic and digital, and presents some of the findings of mixed-methods research tracking how cultures, and conflicting nation-building projects, intersect or collide and synthesize here. Analysis shall focus on a strange form of robust fragility found within this social and political terrain. We propose to develop the dialogue between material from the on-site fieldwork visits, including long walks, and the digital materials analysis. Certain visual constructions are key to our method. In this light, the material yields a variety of relationalities, tenacious yet fragile, both human and human to non-human. Once perceived as the Mecca of Greek capitalism, we suggest that Eleusis today consists of semi-ruined and regenerated spaces, serving as a repository for masculinities, relationalities, and national(ist) desires. The paper aims to elucidate the micro-resistances and counter-narratives, or remnants thereof, that surface.

Stathis Katopodis recently completed his master's studies at Panteion University in "Gender, Society, Politics." Since 2020, he has been working as a Research Associate at Athens University of Economics and Business on TARGETED-MPI, a Horizon 2020 project related to gender equality. E-mail: katopodis@aueb.gr

Alexandra Halkias is a Professor at the Department of Sociology, Panteion University, Athens, Greece. She is author or (co-)editor of several books and articles in Greek and international publications. Her book *The Empty Cradle of Democracy: Sex, Abortion and Nationalism in Modern Greece* (2004) is translated into Greek (2007). Current research focuses on critical relationalities and the politics of vision, gendered subjectivities in crisis and the role of nationalism and masculinities. E-mail: alhalkias@panteion.gr

10. Maria Mihaela Grajdian. *Therapeutic Femininities: The Male Gaze, Masculine Fragility and the Healing Power of Unhinged Rage in Belle (2021) and Suzume (2022)*. Hiroshima University

This presentation focuses on two recent animation blockbusters by reputed Japanese directors: Hosoda Mamoru's *Belle* (『竜とそばかすの姫』, literal translation “*The Dragon and the Freckled Princess*”, 2021) and Shinkai Makoto's *Suzume* (『すずめの戸締まり』, literal translation “*Suzume's Locking Up*”, 2022). Although very different in aesthetic approach and thematic conglomerate, both animation movies explore issues of civil engagement through the lense of female main characters and their blossoming femininity on the background of troubled social structures and an increasingly disturbing diluted sense of self, of direction and orientation among their male counterparts. “Fragile identity” is the core concept of the current analysis, which seeks to unveil the historical mechanisms encompassed in works of arts – in this case, animation movies – potentially leading to “anti-fragile” masculine individuals, capable of courage, commitment and compassion in their pursuit of meaningful lives.

Maria Grajdian is Associate Professor of Media Studies & Cultural Anthropology at Hiroshima University (Hiroshima/Japan). She holds a Ph.D. in musicology from Hanover University of Media, Music and Drama (Hanover/Germany). Recent publications include numerous research articles in academic journals as well as scientific books, e.g., *After Identity: Three Essays on the Musicality of Life and Cyberspaces of Loneliness: Love, Masculinity, Japan* (both 2019, ProUniversitaria Press), *Takahata Isao and Post-Cold-War Japanese Animation: Five Directors and Their Visions* (both 2021, ProUniversitaria Press). Currently, she is finishing her next two books to be released in 2024, *Fast Forward the Future: Takarazuka Revue's Cosmologies of Anti-Nihilism* and *Miyazaki Hayao*. Email: grajdian@hiroshima-u.ac.jp

11. Kamil Lipinski. *Nostalgic “ghosts” of the past in the visual documentation „Letters to Afar”. University of Lodz.*

The purpose of this paper is to illustrate the fragile, partially damaged documentaries of visits by Jewish emigrants to their former local communities in interwar Poland in the multi-screen project entitled *Letters to Afar* (2013) by Peter Forgács and Klezmatiks (Music). As a starting point, I will rely on the question of the return of the Jews after Poland regained its independence, which consists of carefully restoring and establishing archives of found footage amateurs as part of the installations that address the nomadism of the population. By evoking the post-memorial effects of the traces, these events present the specificity of the “ghosts” of the eras exhibited at the Museum of History in 2013 for Warsaw MHJP Letters to Afar, commissioned by the Museum of the History of Polish Jews in Warsaw and the 'YIVO Institute for Jewish Research in New York. This work consists of 12 films on Polish Jewish life in the interbellum, 1920-1939. These two, three or four close-up screens were taken from rare home films of Polish Jews in the 1920s and 1930s and were orchestrated by Klezmatiks. Each of the installations provides a glimpse of Jewish emigrants in interwar Poland who return to their Polish homeland to visit relatives with portable cinema cameras. This complex assembly is also a kind of visual documentation that bears witness to the old homes of the “travellers” so that they can see them again in their new homes. This type of travelogue shows the possibility of buying a new Cine-Kodak in the early 1920s, as their cost increased to half the price of a Model T automobile). Enriching this space for comparisons, these portable documentaries have been unveiled from archival testimonies in the form of the installation of the historical film *The Banner of Freedom* (*Sztandar Wolności*, 1935) by Ryszard Ordyński devoted to the struggle for the independence of the Second Polish Republic (1905-1920) and a film adaptation of the Yiddish play by S. Ansky entitled *The Dybbuk* (*Dybuk*, 1937) by Michał Waszyński. In the area of archival modernization, selected clips have been taken from original films creating reminiscences of the “ghosts” scattered between those who have travelled and their return to the United States in the inter-passage of screens that display the same footage but spinning it at a different speed or viewing it from a different angle. In these landmanshaften of the interior life of local communities, a nostalgic vision, „for the good old times”, as Žižek argued, is expressed and transmitted to the emigrant seen in three screen triptychs referring to the composition of the altar and the central screen in the central part of the gallery. By inverting “the official story”, filmmakers of found footage causing the inversion of the stories of people from the 1920s and 1930s portrayed by the media, filmmakers of found footage questioned the foundations of film language, conceptually compromising permanence, stability and linearity”. As mentioned previously, by generating a daily vision of the people exhibited in the videos during the interwar period, “all the forms of a certain haunting obsession develop which seem to me to organize the dominant influence on today's discourse”. By adopting re-personalization strategies, as Kaya Silverman mentioned, with the use of retrieved sequences (which resembled the daily life of the local Jewish community many times ellipses were generated. However, by evoking memories of revenant, they seem to be more meaningful in the eyes of post-national history, in the face of the vestiges of past eras and transitions and the legacy of generations. The stripped-back context of the deliberations implies a complex reflection on the strategy of escape documentation and respect for

the heritage of amateur works in the face of global changes. Forgács appears as the defender of the archival materials of Jews whom he seeks to recover and recontextualize. By including images found at multi-screen installations Hungarian artists shed new light on the discourse that multiplies and expands the story on multiple screens. This project expresses a keen awareness of the spatial and technological changes that affect the ways of telling the story of the Jews as dispersed that, as Žižek highlighted, „did not give up the ghosts, to cut off the link to their secret, disavowed tradition”.

Kamil Lipiński is an Assistant Professor in the Chair of Contemporary Philosophy at the University of Łódź. Lipiński has published on the philosophy of culture and visual media arts, and French theory in numerous journals, including *Substance*, *Journal of Aesthetics & Culture*, *French Cultural Studies*, *Cinéma et Cie*, *Kultura Współczesna*, *Nowa Krytyka*, *Alphaville*, *Journal of Film and Media*, *Panoptikum* and many others. Co-Chair NECS Film-Philosophy Workshop.

Email: lipinski_kamil@yahoo.com



PARALLEL SESSION: Panel 2, Room 2 (14:20 – 16:00)

12. Martin Gabriel. *The Fragile Indigenous Body*. Department of History, University of Klagenfurt.

Colonial discourses often framed indigenous bodies (or even “America” as a whole) as fragile and weak. On the other hand, indigenous groups could be framed not only as “childlike”, but as potentially aggressive “barbarians”. Biopolitical approaches to colonial rule led to a “systematic instrumentalization of life” (Jáuregui / Solodkow 2018). Depictions of weak indigenous individuals and societies as well as the import of slaves notwithstanding, keeping intact the workforce of Spanish America became a central issue. The ambivalence of dealings between multiple players within the colonial society can be identified in strategies applied during epidemics New Spain during the 18th century. In Guatemala, the method of inoculation against smallpox (the predecessor of vaccination) was widely used in 1780 – however, only Maya communities were singled out for this “protective” measure. Arguments about “miserable” indios in dire need of help were combined with the state’s intention of intensified administrative penetration in peripheral regions (where labor – of indigenous people framed as fragile [!] – was the main revenue source). The smallpox outbreak in Oaxaca province (Mexico, 1796/97) was answered by traditional quarantine measures combined with separation techniques; colonial policies and indigenous agency focused on the bodies of children that were treated in provisional hospitals and buried in

separated cemeteries. The population was treated in an almost European manner (using quarantine), but children's bodies became a "battlefield" when different groups of actors focused, for example, on the fragility of a child separated from his mother. Resistance against quarantine finally led to the implementation of an inoculation strategy quite similar to the one used in Guatemala.

Martin Gabriel holds a Dr. phil. from the University of Klagenfurt where he is a lecturer with a focus on modern history. His research, teaching, and publications focus on the history of empires (esp. Spain and Austria-Hungary), global interactions, the history of epidemics, violence, and socioeconomic structures in colonial contexts. Recent publications include the book chapter "Enlightened" Colonialism, Smallpox, and the Indigenous Other in Late 18th Century Mexico and Guatemala (Bielefeld: Transcript 2023) and the journal article Kolonialherrschaft, Pocken und Emotionen im bourbonischen Oaxaca (Virus – Beiträge zur Sozialgeschichte der Medizin 22, 2023). Email: Martin.Gabriel@aau.at

13. Samantha Stevens. Settler Fragility and Resistance. Unpacking the Dynamics of Colonial Legacies and Anishniabe Self Determination in Canada. Carleton University

A central part of my paper explores the concept of fragility through the lens of settler responses to Anishinaabe agency, self-determination, and treaty rights in Canada, drawing on critical discourse analysis of settler colonial legacies as outlined in the Robinson Huron Treaty context. It examines the inherent fragility in settler identities, which manifest through resistance to acknowledging historical and ongoing injustices against Anishinaabe populations. This study identifies "settler fragility" as a condition characterized by the defensive stances settlers adopt when confronted with the necessity to alter their perceptions and behaviors toward Anishinaabe rights and agency. The transformations in discourse and practice required to address this fragility highlight the potential for change amidst the resistance. By critically analyzing the discourse shifts that recognize Anishinaabe agency, there are settlers overcoming their fragility and challenging the settler colonial systems from within. This analysis is grounded in instances from Canadian legal and political developments that illustrate the ongoing struggle for recognition of Indigenous laws and the implications of these struggles on settler narratives and self-perceptions. Furthermore, this exploration considers the broader implications of settler fragility on democratic processes, community relations, and the ethical obligations of settlers within treaty frameworks. By examining settler fragility as a pervasive element that impacts multiple facets of societal interaction and governance, this work contributes to a nuanced understanding of fragility as both a barrier and a potential entry point for dialogue and transformative justice in settler-Indigenous relations.

Samantha D. Stevens is a PhD candidate at Carleton University's School of Indigenous and Canadian Studies and Institute of Political Economy. As a British/Canadian settler who has been welcomed into Nipissing First Nation through marriage, Samantha's work

focuses on decolonization and the responsibilities of settlers as guests on these lands. As such, her SSHRC-funded PhD research investigates settler transformations when confronted with treaty relations and Anishinaabe agency in the context of the Robinson Huron Treaty. Email: SAMANTHASTEVENSC@carleton.ca

14. Mahitosh Mandal, Conceptualizing Dalit Fragility in the 21st Century. Indian Institute of Technology Dharwad

This paper expands upon my previous research within the realm of Dalit Studies, arguing that the concept of fragility, denoting vulnerability and brokenness, is crucial in understanding the plight of Dalits in India. The term 'Dalit,' embraced by those formerly known as untouchables or outcastes to assert their identity, quite literally connotes 'brokenness' in the sense of being '*broken* into pieces' or '*crushed* under foot.' B. R. Ambedkar, an influential Dalit figure and prominent Indian thinker, traced the origins of untouchability to ancient 'Broken Men'—individuals who were either separated from or abandoned by their nomadic tribes. These Broken Men, also referred to as Antaja, dwelled on the outskirts (*anta*) of villages, compelled to undertake menial tasks such as carcass disposal for survival. Some resorted to consuming the flesh of deceased cows and bullocks. With the rise of Buddhism, which preached acceptance irrespective of social status, many Broken Men embraced the religion. However, as Buddhism declined and Brahmanism resurged, they faced further marginalization, stigmatized for their dietary habits and religious beliefs. Today, in 2020, crimes against Dalits, who constitute a worldwide population of 260 million, occur every 10 minutes, indicating a troubling increase compared to previous decades. These crimes encompass a wide spectrum, including genocide, lynching, murder, arson, rape, economic exploitation, workplace harassment, social and religious ostracism, verbal abuse, hate campaigns, and online defamation. Moreover, caste-based discrimination persists in the Indian diaspora, notably in the USA. This paper proposes a novel framework of a tripartite categorizing of contemporary caste-based violence based on a case study from 2023. Utilizing this framework, the paper aims to conceptualize Dalit fragility as a distinct manifestation of caste-induced marginalization, vulnerability, trauma, dehumanization, and atrocity.

Dr Mahitosh Mandal serves as an Assistant Professor at the Department of Humanities, Economics, Arts, and Rural Technologies (HEART), Indian Institute of Technology Dharwad, Karnataka. His noteworthy contributions to Dalit Studies include publications such as "From the Social to the Clinical: Towards a Psychopathology of Everyday Casteism" (*Contemporary Voice of Dalit*, 2022) and "Dalit Resistance during the Bengal Renaissance: Five Anti-Caste Thinkers from Colonial Bengal, India" (*Caste: A Global Journal on Social Exclusion*, 2022). He is also the author of *Jacques Lacan: From Clinic to Culture* (Orient BlackSwan, 2018) and co-editor of *Holocaust vs. Popular Culture: Interrogating Incompatibility and Universalization* (Routledge, 2023). Email: mahitosh2020@gmail.com

15. **Efrat Aviv, *Contours of fragile community: The Turkish Jewish community and Antisemitism*. Bar Ilan University.**

This abstract investigates the notable surge in antisemitic sentiment within Turkey, particularly in the aftermath of the escalating conflict between Israel and Hamas starting from October 7, 2023. The increasing tensions manifest in both media portrayals and political discourse, creating a concerning environment that negatively impacts Jewish communities within the country. The paper delves into the factors contributing to this surge, with a primary focus on media coverage and political rhetoric. By exploring the convergence of these elements, the study aims to provide insights into the dynamics of antisemitism before and during the Israel-Hamas conflict, highlighting its repercussions on social cohesion in Turkey. The hypotheses put forward are as follows: firstly, antisemitism has been systematically denied over the years, creating an illusion of its non-existence. In Turkey, the establishment of one or two relatively inconsequential monitoring organizations to track antisemitic actions occurred only recently. The lack of prominent antisemitic organizations or movements is often used to justify the perception of an absence of antisemitism in the country. Secondly, in Turkey, the distinction between anti-Zionism/anti-Israeli sentiments and antisemitism is blurred, often leading to Israelis being misidentified as "Jews." Thirdly, the consistent denial of the existence of antisemitism in Turkey by Jewish community leaders, whether voluntarily or as lip service, and their support for President Erdoğan's antisemitic views allegedly prove the absence of antisemitism in Turkey. In addition, Turkish leaders often view Jews and/or the Turkish-Jewish community as instruments to achieve political objectives, as demonstrated by President Erdoğan's engagement with the Turkish-Jewish community and the Alliance of Rabbis in Islamic States shortly before attempts to normalize relations with Israel. However, concerning the Palestinian cause Turkish Jews, are perceived not as instruments to advance Turkey's international interests but rather as impediments to achieving those very same interests.

Efrat Aviv is an Associate professor in the Department of General History at Israel's Bar Ilan University. Her postdoctoral research was conducted at the Begin-Sadat Center for Strategic Studies (BESA where she is currently a research fellow). She was a fellow at the Vidal Sassoon International Center for the Study of Antisemitism from 2012 to 2015. She is an expert in Turkish religious movements, but she also writes about Israeli-Turkish relations, Antisemitism in Turkey, and Ottoman-Turkish Jewry. Her publications include *Antisemitism and Anti-Zionism in Turkey: From Ottoman Rule to the AKP* (New York and Oxford: Routledge, 2017); "Turkish-Israeli Relations in the 1960s: Trade, Trade Unions, Agriculture, and the Arab-Israeli War" (*Israel Affairs*, 2022 forthcoming) and many others.

Email: Efrat.aviv@biu.ac.il

16. Tomislav Pušić & Viktorija Kudra Beroš & Katica Jurčević. *Vulnerable people on the "Balkan route"* .

In recent decades, migration processes have been a particular focus due to their complexity and widespread impact across almost all countries worldwide. The number of international migrants has significantly increased in the second half of the century, especially those leaving their own countries due to ethnic, religious, racial, or political persecution. According to UNHCR data, 108.4 million people were forcibly displaced. This figure includes refugees, asylum seekers, other individuals in need of international protection, and internally displaced persons. In mid-2022, UNHCR introduced the category of "Other people in need of international protection," referring to a particularly vulnerable group: people forcibly displaced across international borders, those not registered as asylum seekers or refugees but facing similar circumstances and in need of international protection and access to all services. The Universal Declaration of Human Rights emphasizes the primary concept of dignity, equality, and the inalienability of rights to all members of the human community, implicitly recognizing the concept of vulnerability. Vulnerability arises from our embodiment, proximity to the Other, and dependence on the Other, as highlighted by Judith Butler (2012), indicating its social, political, and ethical dimensions. Migrants represent a particularly vulnerable group in their ability/inability to realize human rights. In this context, in this paper, using the example of the refugee migration flow redirected through Croatia in 2015 and the so-called "Balkan route," we will analyse the dimension of migrants' vulnerability through their ability/inability to exercise rights, and thus, the "fragility" of human rights.

Tomislav Pušić is a MA student in the interdisciplinary master's program in Culture, Communication, and Globalization with a special focus on international politics and migration at Aalborg University, Denmark. His research deeply explores the themes of culture, religion, and migration, aiming for a better understanding of their interconnectedness and impact on contemporary society. Currently, he is writing his master's thesis as a part of the Soli*city project. Email: pusictomo@gmail.com

Viktorija Kudra Beroš holds a PhD in interdisciplinary humanities (University of Zadar). She has been employed at the Institute for Migration and Ethnic Studies (Zagreb) since 2009 as a librarian. Her research interest are issues related to migration, identity politics and national identity, diaspora, collective memory, and politics of emotion. Email: vixberos@gmail.com

Katica Jurčević is currently employed at the Institute for Migration and Ethnic Studies in Zagreb. She defended her doctoral dissertation in the field of social sciences, field of sociology of migrations and social history in 2007 at the University of Bremen, Germany. Her scientific interest includes the following fields: migrations, return migrations and the Croatian diaspora. Email: katica.jurcevic@imin.hr

PARALLEL SESSION: Panel 3, Room 3 (14:20 – 16:00)

17. **Aleksandra Zdeb & Monika Sawicka.** *Democracy – a fragile notion.* University of the National Education Commission in Kraków; Institute of American Studies and Polish Diaspora at the Jagiellonian University.

The paper conceptualizes the notion of democracy fragility. Seeking to contribute to the understanding of democracy by redirecting attention to its fragility, we propose a framework in which it is defined as the interplay between a top-down mezzo-level - political actors with their attitudes and perceptions of the political arena, the bottom-up activity of civil society, and the structural level of institutions which set the rules of the game for actors within the system. What we see as crucial when studying those interactions and mechanisms sustaining democracy is the balancing of those elements (so, for example, political patronage and partocracy could, in theory, be halted by strong institutions and active civil society). It also explores notions like vulnerability, resilience, and robustness seen as inherently connected to the notion of fragility and identifies whether and how states cope with fragility when impacted by a variety of unfavourable conditions that affect it in differing sequences and combinations and with varying intensity. The paper hypothesises that fragility is not a phenomenon which hampers democracy but rather its inevitable characteristic - democracies continuously face limitations and threats that put them at risk of damage and destruction. In this context, special attention is paid to political actors, particularly those who become spoilers in the system.

Aleksandra Zdeb is an Assistant Professor at the University of the National Education Commission in Kraków and a Lecturer at the Jagiellonian University. She holds a Ph.D. in Law and Politics from the University of Graz and spent two years as a post-doc at the Queen's University Belfast where she worked on topics of excluded groups and influence of the third sector on good governance in post-conflict societies. She published papers dedicated to post-conflict reconstruction and state-building processes in journals like *Ethnopolitics*, *Nationalities Papers*, *New Eastern Europe*, *Representation*, *Swiss Political Science Review*. Email: aleksandra.zdeb@uj.edu.pl

Monika Sawicka is Assistant Professor at the Institute of American Studies and Polish Diaspora at the Jagiellonian University. She holds a PhD in Political Studies (2018), a Master of Arts in Portuguese Philology (2010), and a Master of Arts in International Relations (2009) from the Jagiellonian University. Her research focuses on Brazil's foreign policy and contemporary Latin America. Author of two monographs, including *Brazil's International Activism Roles of an Emerging Middle Power* (Routledge 2023), two edited volumes dedicated to current socio-political issues in Latin America and articles on the external activism of Brazil.

18. Jelena Savic. *Gadjo (non-Roma) Fragility*. Uppsala University's Centre for Gender Research

In this paper, I address the notion of fragility as a mechanism of power and oppression against Roma people in Europe. Drawing on the rich legacy of the theory of whiteness, especially the framework of global white supremacy suggested by Charles Mills and the seminal concept of white fragility by Robin DiAngelo, I propose the application of this theoretical apparatus in the European context focusing on the racialized existence of Roma women from European semi-periphery which continues to be neglected even among Roma academics. The term “gadjo” in Romaness vernacular denotes individuals outside the Roma community and while gadjo can belong to different social categories, here they are mainly defined as European, white, and Christian, with acknowledgment of the semi-peripheral white self of the Western Balkans. In this work, I use content and discourse analysis to examine the performance of Serbian critical Roma theoretician, activist, and artist Jelena Savic with the title “Little Sister Outsider” performed in December 2022 in Belgrade at the public launch of the translation of Audre Lorde’s book “Zami, A New Spelling of my Name” by the major feminist donor in Serbia. I discern and engage with manifestations of what can aptly be termed as gadjo fragility. This analytical exploration sheds light on the racialized existence of Roma women within the dominant semi-peripheral feminist ideology characterized by color-blind, developmental, and patronizing tenets. Advancing the hermeneutics of Critical Roma Theory through activism and what in parallel to the school of Afropessimism can be seen as the grounding of the nascent Romapessimist theoretical orientation, the work prompts critical reflection on the politics of solidarity and envisions potential imaginary of decolonized semi-peripheral European feminist canons.

Jelena Savic is a Ph.D. candidate at Uppsala University's Centre for Gender Research, specializing in the intersection of Critical Digital Humanities and Critical Romany Studies. Her research draws from theories of whiteness, decolonialism, and critical race theory. With an MA in Philosophy from Central European University in Budapest, Hungary, she has a background in dehumanization studies at the intersection of scientific racism, sexism, and speciesism. Jelena also graduated from the Department of Andragogy at the Faculty of Philosophy in Belgrade, Serbia. Being of Serbian Roma origin, Jelena has been engaged in the Roma and feminist movements for two decades, and in 2019 she contributed a chapter to the Routledge publication “The Romani Women’s Movement: Struggles and Debates in Central and Eastern Europe”. Email: jelenasavicedu@gmail.com

19. Cyrille Cartier. *Navigating the Edge within Fragility*. University of Zadar.

Thinking in terms of fragility helps expose the entrails of how the individual and communities face and react to their own fragility, to embrace it or to overcome the consequences of being, or forced into feeling or being as such. Setting up and being conscious of affective infrastructure as part of creating operational infrastructure can be the foundation for transforming fragility and its effects on the community and individuals involved in community-building. This presentation/paper will explore these themes as they relate to a non-governmental art organization 'Živi atelje' based in Zagreb. The researcher is a co-founder and active member of the organization and is engaged in a critical autoethnographic PhD dissertation.

Cyrille Cartier is a PhD student at the University of Zadar Doctoral School of Humanities, interdisciplinary field with the mentorship of Prof.dr.sc. Senka Božić-Vrbančić. She has lived in several countries and worked in the field of journalism and education. She is one of the co-founders of Živi Atelje Dajht-Kralj, (Živi Atelje DK) an independent, interdisciplinary, non-governmental and non-profit organization that uses art for exploration of identity, healing and community-building. She is project coordinator of the No Borders projects including the Integration of Art-Art of Integration project and the Women to Women collective. Email: cyrille.cartier@gmail.com

20. Willow Sipling, *The "Etiquette of Equality": Chilling Effects, False Consciousness, and Purity Testing in Progressive Discourse*, Western Michigan University.

All discourse is coded and mediated, and each in-group not only communicates in their respective register, but requires it for social function and identification. Politically and socially progressive social groups tend towards adjustments or expansions of language for the sake of inclusivity and evolving standards requiring socially-acceptable language. Borrowing from Benjamin Eidelson's "The Etiquette of Equality" (2023), it should be noted that a particular wariness within progressive discourse centers on the "register of respect and offense." While there are helpful social functions regarding this linguistic register, it is also noted that the overabundance or incorrect aiming of this function leads to chilling effects, false consciousness, and ideological purity testing. While every social group has its own vocabulary and dialect (with accompanying, "par for the course" advantages and disadvantages), this paper will argue that the functions of this "Etiquette of Equality" create a communication system that is non-falsifiable — it can be crafted in such a way that disallows or condemns critique. Borrowing from Judith Butler's "Excitable Speech: A Politics of the Performative" (2021) and Asad Haider's "Mistaken Identity: Race and Class in the Age of Trump" (May 2018), this paper, in the spirit

of the radical critical method, seeks to identify capabilities within the “Etiquette of Equality” that allow for self-critique and an even deeper understanding of class struggle.

Willow Sipling is head of development and communications at OutCenter of Southwestern Michigan, and previously served as Senior HR Business Partner at the University of Notre Dame, Director of Workforce Transformation and Chief Brand Storyteller at Hubstaff, and as a consultant in tech, higher education, and organizational development. Willow holds a bachelor’s degree in psychology, two master’s degrees in humanities, and is a sociology PhD student at Western Michigan University. Willow’s work on social science has been featured in peer-reviewed and popular publications like Fast Company, HR.com, US News, SHRM, and at conferences at Cambridge, Durham, Notre Dame, and other centers of learning. Email: william.m.sipling@wmich.edu

21. Atila Lukić & Gordan Maslov. *With a Force of Violence*. University of Osijek & Split.

In recent decades within humanities there are questionings and problematizations of different sets of concepts and ideas relating to a possibility of political engagement, most prominent among them fragility, vulnerability, and precariousness (Butler). What seems to set these apart is that they create specific effects beyond being merely another set of ideas and concepts - they seem to redefine the way through which other concepts operate themselves. Although they operate in similar fields of political analysis, we will not try to conflate them to a unitary origin or idea. But we will attempt to problematize the relationship between politics, violence and fragility. We propose that fragility is not a thing in itself but rather an effect of political violence. This paper is an attempt to engage in a critical dialogue with Foucault's ideas about political violence. We start with the question whether fragility is the ontological priority, that which politics can through violence control or destroy or whether it is violence which creates the possibility of fragility. We will attempt to open avenues into ways in which fragility is opened or opened up to political violence.

Atila Lukić holds Phd in Anthropology from the University of Zadar. Email: atilalukic@gmail.com

Gordan Maslov holds PhD in Interdisciplinary Humanities from the University of Zadar. Email: g_maslov@yahoo.com



PARALELL SESSION: Panel 4, Room 1 (16:10 – 17:50)

22. Rajko Muršič, *Social Fragility between Erosion and Entropy*. University of Ljubljana

The questions of living environments and their decay in the times of climate change are of utmost importance in maintaining the illusion that natural environments are independent of human society and its impacts. This illusion is integral part of illusions of society as a natural creation of human evolution. What if we consider fragility of a human society as more obvious than the fragility of natural environments? Perhaps it is time to problematise fragility of human society intersecting fragile natural environments. To discuss fragility of human society, the author will discuss three key concepts: erosion, entropy and redundancy. Erosion of solidarity is obviously the most threatening aspect of the present-day human society. On the other hand, it is extremely difficult to observe anything similar to the 2nd Law of thermodynamics in human society: as if entropy as information is reverse of entropy in nature. The concept of redundancy may finally serve as missing link between natural and social fragility.

Rajko Muršič is a professor of ethnology/cultural anthropology at the University of Ljubljana, Faculty of Arts, Dept. of Ethnology and Cultural Anthropology. At a young age, he was fascinated by mathematics and astronomy and later studied philosophy and ethnology. His research focuses on the anthropology of popular music, theories of culture, epistemology, urban anthropology, methodology of anthropological research, sensory studies, digital ethnography and the use of algorithms, system theory, etc. He did fieldwork in Slovenia, Poland, North Macedonia, Germany, and Japan. His recent works include *Glasbeni pojmovnik za mlade* (Music Glossary for the Youth), 2017; *Between aisthēsis and colere: sensoria, everyday improvisation and ethnographic reality*, *Amfiteater* 9(2), 2021, pp. 136-155; *Občutki mest: antropologija, umetnost, čutne transformacije* (Feelings of Cities: Anthropology, Art, Sensory Transformations; co-editors Sandi Abram and Blaž Bajič), 2022. Email: mursicr@ff.uni-lj.si

23. Ana Svetel & Veronika Zavratnik. *Fragile Sustainability*. University of Ljubljana.

The Logar Valley, situated in the Kamnik-Savinja Alps in northern Slovenia, is renowned both nationally and internationally for its “unspoiled” and fragile beauty, where a calmness seeking visitors can find a picturesque retreat. Moreover, the valley is designated as a protected area, which, together with cultural and natural heritage protection policies and regulations, shapes both the possibilities for tourism and farming as well as the sustainable practices in the area. Drawing from ethnographic research conducted between 2020 and 2024, this paper aims to focus on local understandings of sustainability and fragility and to rethink the

interconnectedness of the two concepts. To what degree is fragility the (implicit) environmental condition that “requires” sustainable practices and, conversely, to what degree is sustainability perceived as inevitable in order to maintain the “balance” of different fragilities, especially environmental and social?

Ana Svetel is a researcher at the Department of Ethnology and Cultural Anthropology at the Faculty of Arts and at the Institute for Innovation and Development of the University of Ljubljana. She completed her PhD, titled "Weather, Time, Light and Darkness in Social Dimensions of Icelandic Landscape," in 2023. She is co-chair of the YSWG at SIEF, a member of the editorial board of Knjižnica GSED, and the newly founded journal *Svetovi / Worlds*. She is also a member of the Slovene Writers' Association. Email: Ana.Svetel@ff.uni-lj.si

Veronika Zavratnik is a researcher at the Institute for Innovation and Development of the University of Ljubljana, and a teaching assistant at the Department of Ethnology and Cultural Anthropology, University of Ljubljana, where she is completing her Ph.D. Previously, she was involved in several EU projects at the Faculty of Electrical Engineering dealing with the digitalization of rural areas and smart villages. Recently, she co-edited the volume *Views of the Three Valleys* (Bajič, Svetel, and Zavratnik 2021) and became editor-in-chief of the newly founded journal *Svetovi / Worlds*. Her research interests include material culture, sustainability, digital anthropology, and the environment. Email: Veronika.Zavratnik@ff.uni-lj.si

24. Marcin Brocki, Constructing Fragile Environment. Odra River as a Field of Discursive Struggles, Jagiellonian University, Cracow

The environment as an object of collective and institutionalised concern is a relatively recent phenomenon. Because it is still an evolving phenomenon, various actors are engaged in a discursive struggle to define and represent it 'properly'. The central concept invoked in this struggle is 'fragility'. In my presentation I will try to show, using the example of the Oder discourse, which means (especially visual ones) are used by the subjects involved in this process to construct 'fragility'. I will show that 'fragility' is part of the positioning of different subjects in the field of symbolic power, part of the process of constructing different capitals, but also a way of activating many activities and discourses that were previously absent or marginalised in the public sphere.

Marcin Brocki, Institute of Ethnology and Cultural Anthropology, Jagiellonian University, Cracow, Poland. His interests include anthropological theory, postsocialism, semiotics and nonverbal communication, intercultural communication, and community studies. His most recent book was on public and engaged anthropology, *Antropologia społeczna i kulturowa w przestrzeni publicznej*.

He also co-edited with Peter Skalnik *Anthropology as Social Critique* (Jagiellonian University Press, 2018). Email: marcin.brocki@uj.edu.pl

25. Oláléré Adeyemi, *Representation of Ecological Fragility in Akinwumi Işola's Şaworo Idę (Brass Bells)*. University of Ilorin.

The concept of fragility is an elusive one, because there is no internationally agreed definition. The word is from a Latin source 'fragilis' which means 'brittle or easily broken', but for the purpose of this paper, Fragility is a state of being delicate or breakable, uncertain and unlikely to be able to resist strong pressure. Ecological fragility refers to the degree to which an ecosystem is vulnerable to damage or disruption often due to human activities such as pollution, deforestation or climate change. The statement of the problem is how does Akinwumi Işola represent ecological fragility in his classical novel entitled: *Saworo Idę (Brass Bells)*? The objective of the study, therefore, was to examine the representation of ecological fragility in Akinwumi Işola's *Saworo Idę*, a novel that has appeared as a film play and has a very large audience in Nigeria. The research methodology is descriptive. The text, *Saworo Idę* has received tremendous reviews and criticisms from African scholars of note but till date attention has not been given to the aspect of ecological fragility in Yorùba literature including this text. Even though, Akinwumi Işola is an iconic, prolific writer with many literary works to his credit, his only text that represents the theme of ecological fragility is *Şaworo Idę*, thus, it is purposively selected for analysis within the theory of ecocriticism. The major finding of the paper showed that Nigerian political leaders are driven by their unchecked ambition for power, corrupt tendencies leading to disorder everywhere which encourages large scale deforestation leading to ecological fragility. The paper concluded that Fragility is both promising and threatening, because it indicates possibility for change and Akinwumi Işola has used this novel to investigate the influence of political corruption on ecological or environmental fragility and this calls for urgent intervention to reduce environmental disasters now and in the future.

Olalere Adeyemi is a Professor of Yorùbá Literature and Culture in the Department of Linguistics and Nigerian Languages, University of Ilorin, where he teaches Yoruba Literature and Culture. He was Head of Department from 2005 to 2009. His research interests include literary theories and Yoruba literary criticism, gender studies, culture, Yoruba language in broadcasting and translation. He was a former Assistant National Secretary of Yoruba Studies Association of Nigeria (YSAN). He belongs to so many learned and professional associations such as African Literature Association, Egbe Akomolede Yoruba, and others. He has published immensely in reputable national and international journals. Adeyemi is also a published creative writer. His recent novel is *Ọba Mějwàá Ìgbà Mějwàá*. He is the current Dean of Faculty of Arts, University of Ilorin, Ilorin. Email: lereadeyemi@unilorin.edu.ng

26. Josipa Bubaš, Multimedia performance *Garden*

„All the particles in the garden are equal. Plants are growing from the waste, electronic impulses are becoming bio-impulses. Sounds become space, the body is a network. Everything is alive and traveling. Towards disintegration. Towards integration.“

The Garden is a multimedia performance that creates a dystopian, post-apocalyptic space, a ground-zero environment where both biological and electrical material and their impulses are yet to create new land and bio-techno-scopes. In it, all is potential. We still don't know what will become, we are at the point of the creation of the world. Here, presence is produced both biologically and technologically, and both its manifestations are of the same value. The Garden uses the fluidity of both bio and techno material, finding its links and ruptures, using body, voice, sensors, infrared cameras, and loud post-rock-techno sound. The performance was partly created at the SU-EN Butoh Company in Sweden, using butoh principles of body and identity disintegration. Butoh practice gave the choreographic structure and methodology, focusing on the in-depth body and energy transformations, becoming the body aside from the human identity. Each part of the multimedia was seen as an independent coexisting element that communicates with others from the position of its autopoietic autonomy, at the same time following the principle of structural coupling (Krueger, Legrand).

Theoretically, it was informed by both Braidotti's posthumanism where there is a stream or force of life that underlies both material and immaterial words, connecting organisms, technology, humans, and other species, and Haraway's cyborgs.

Concept, performance Josipa Bubaš

Sound, multimedia Tin Dožić

Dramaturgy Nikolina Rafaj

Video, light Tomislav Čuveljak

Costumes Silvio Vujičić

Part of: Pogonator, Pogon Jedinstvo

Josipa Bubaš defended her doctoral thesis 'Performing the Body and the Body Performed' at the Department for Interdisciplinary Humanities of the University of Zadar. In 2021 she published a book on her research (Leykam). In the research, she connects theory and practice. She is a member of the International Association of Art Critics, the Croatian Association of Artists of the Applied Arts the Croatian Dancers Association, and the Croatian Freelance Artists Association. She has participated in various projects as a performer and a co-author, and since 2012, she has created solo performances, and performed at festivals, museums, galleries, performing, and public spaces. She designs and conducts performing and interdisciplinary workshops. She has published more than hundreds of texts on the national radio channel HR3 in various professional magazines and on websites. She has also participated in many conferences. Email: josipabubas@gmail.com

PARALLEL SESSION: Panel 5, Room 2 (16:10 -17:50)

27. Nataša Govedić, *Fragility and Resistance of "Friendly bonds" Between Art-students and Art-teachers*, ADU, Zagreb.

As an art teacher, my vocation is not only to build students' writing, reading and analytical skills, but also social skills of cooperation, giving and taking feedback, building social communities, encouraging trust in the very social bond that shapes our collective experience of art. The language of political correctness, with its insistence of "dangerous powers" in hands of the teachers, however, does not explore the student/teacher bond through the language of mutual ethical cooperation. It describes students as "fragile" (vulnerable, powerless) before the teachers power to use them in various unethical ways, which indeed happens. However, the language of political correctness often addresses only situations where student/teacher relationship broke and turned into some kind of harassment. We do not hear about positive examples of student/teacher relationship. The psychologists of education typically demand strict boundaries between students and teachers: we can talk "in a friendly manner", but "we cannot be friends", because one of us (the teacher) always has upper-hand in institutional hierarchy. What is constantly pointed out was exclusively the possibility of teacher's misusing *the fragile relationship* and hurting or burdening the students. In all cases, boundaries favor distance, similar to authoritarian model of education during religious centuries, when teacher had "all the power", and student was understood "powerless". The very same language of "fixed power structures", while categorizing students *only* as fragile subjects, gains in prominence, modelling "the proper relationship" between a teacher and a student. However, in the field of art education, we know for a century now that "working together" in the educational process, being equal and empathic, heals the inner fragilities about art making. In nurturing relationships, the boundaries are fluid and at the same time respectful. We also know that the authoritarian net of strict boundaries works against students' creative process. Informal (kind, open, generous, open to personal experiences) gestures are part of many pedagogies (Waldorf pedagogy, Elly Bašić functional pedagogy, Paolo Freire pedagogy etc.) that have proven themselves precisely as methods of teaching art (and social resistance, solidarity). Therefore this paper addresses the manipulative dimension of treating students only as "the fragile" subjects in the educational process and explores the need to recognize mutual responsibility between student and teacher, without the ideology of one-sided power-contestation between them. It also deals with the notion of overcoming normative alienation in education without transgressing students' respectful personal

boundaries. In all cases of positive cooperation while creating art, "fragility" is accepted and valued in itself, not treated as part of political as institutional "lack of power".

Nataša Govedić is Professor at the Department of Dramaturgy at the Academy of Dramatic Art at the University of Zagreb. To date, she has authored fourteen books in the fields of theater studies and film studies. She is the chief editor of the feminist magazine "Treća," published by the Center for Women's Studies in Zagreb. Email: ngovedic@gmail.com

28. Kawalec, Anna. *Culture and Art. Fluid Structures and Sensitive Purposefulness*. Catholic University of Lublin.

In the presentation, I will raise the problem of the sensitivity of purpose of the most important and popular concepts that exist in contemporary societies of the world, especially of the West. In the basic scope of the article, I will critically address the treatment of the title concepts as arguments-proposals for adopting an attitude that uncritically accepts the ongoing cultural changes. I will briefly present the fluctuating process of the formation of the meanings of both terms. I will present the concept of culture in a model image of intercultural historical relations determining cultural formulas (as a symbol of sugar). Art, on the other hand, I will refer to the meanings presented in selected artistic events (Lorenzo Böttner, Jerzy Grotowski), as well as to the discipline that deconstructs the structure of the concept of art (anthropology, Alfred Gell). I will point out the variability of the concept of art, but also, and perhaps most importantly, the significant change of purpose. Brief presentations of the evolution of terms will serve to reflect on the "fragility" of the purposefulness of the concepts of "culture" and "art." Finally, I will propose a "respond," an antidote to experiencing this "fragility" in formulas of relational identity and solidarity.

Anna Kawalec – dr hab., prof. KUL. Department of Theory of Knowledge, Institute of Philosophy, John Paul II Catholic University of Lublin. She received her M.A. in Polish philology, specializing in the history and theory of theatre, and her Ph.D. in philosophy, her habilitation in cultural studies (SWPS University, Warsaw). Her ethnographic fieldwork in New Mexico (USA) and Sibundoy Valley (Colombia). AOS: philosophical, social and cultural anthropology, philosophy of performing arts, category of agency. Her recent book is titled *Person and Nexus: Alfred Gell's anthropological theory of art* (2016, Lublin). Email: anna.kawalec@kul.pl

29. Ana Vivoda, *Affective Infrastructures of a Handkerchief*, University of Zadar

The paper reflects on two installation art works based on recollections, fragments of oral history and pieces of textile intensively used by family members through the years. Re found objects burdened with time and over use defy muteness, even if previously considered insignificant, in new circumstances they unearth disregarded memories and rituals and give words to forgotten stories. Rediscovering my father's handkerchiefs in the back of the closet was a similar experience; they spoke to me through the fragility of

fabric full of scars and broken edges. Materiality of a handkerchief is a nice metaphor in itself; it is a worn out, outdated, disregarded artefact, today commonly replaced by paper tissues. The tactile qualities of the handkerchiefs initiated a mode to revalue and rethink personal history and formative relationships, but eventually the work grew into a much wider dialogue; it intertwined different stories inviting contributions and establishing new relations. Stitching lines into the body of the fabric meant searching for words inside the artefacts that remained. Objects perforated by years of use and traces of emotions are interlayered with the treads of words, reflecting on the generational changes, missed opportunities and unsaid goodbyes, it seemed to be a way to acquire a new understanding, new perspectives on the issue of vulnerability and unravelled treads.

Ana Vivoda, PhD, is a visual artist, researcher and educator. She is Professor of Art Education at the University of Zadar, Department for Teacher Education Studies in Gospić. Her research fields include print-based art practices, installations and artist's books dealing with questions of identity, feminist or environmental issues, nourishing collaborative and participatory aspects of art and art education.

Her work has been shown in solo exhibitions in the country and abroad, she participated in numerous international exhibitions worldwide (International Print Triennial Krakow, Poland, Guanlan International Print Biennial, China, German International Exhibition of Graphic Art Frechen, New Prints exhibitions at International Print Center New York, USA...) receiving national and international prizes and acknowledgements (Award of the Graphics Cabinet of Croatian Academy of Science & Arts, Award at 2nd International Contemporary Engraving Festival, Bilbao, Spain, Honorary mention International Print Biennial Jose Guadalupe Posada, Mexico, Award at the 8th Splitgraphic, Split, Croatia etc). Email: ana.vivoda@gmail.com

30. Monika Cvitanović, *Textiles as a Non-discursive Language of Care for the Fragile*. University of New South Wales, Sydney.

The presentation discusses textiles as a site of feminist ethics of care, exemplified in my artworks and the textile-based methods behind them (reversing, folding, dyeing, piecing, mending and stitching). Engaging with the theory of material culture, it attends to both the fragility of textile objects as silent witnesses (Maxine Bristow) and the vulnerability of human relationships. Engaging with Gilles Deleuze's assertion of fold as a conceptual space and a mental landscape to assert the concept of "soft logics", Pennina Barnett proposes the concept of cloth as a poetic language as well as an alternative way of thinking that challenges limited engendered structures. As opposed to the dominant discourse which marginalises cloth and its relationship to the body, fold is used as a metaphor for expansive thinking and "multiple possibilities". It serves as a method of care which rethinks the dominant attitudes to textiles in circulation and the invisible labours embedded in them. Ann Cvetkovich observes a paradigm shift which renegotiates "the substance and significance of matter, materiality and the body" and asserts the agency of textile-based crafting as a form of body politics, and the connection between crafting, the self, and empowerment to act. The artwork is interested in the ways in which textiles, with their

functional and symbolic aspects and their role in routines of everyday life provide testimony as a non-discursive language (Bristow). By embracing and emancipating the condition of inherited and found textiles as symbols of undervalued everyday acts of care associated with vulnerability, they materially challenge patriarchal mechanisms of shame.

Monika Cvitanovic is an artist and a current PhD candidate at the University of New South Wales (Art, Design & Architecture) in Sydney, Australia. Her PhD project develops methodologies for revisiting embodied intergenerational women's textile-based knowledge as a site of a feminist ethics of care. Monika has extensively exhibited her work in group and solo exhibitions in Australia and Croatia. She won The Tim Olsen Drawing Prize (2020), was Highly Commended in Jenny Birt Award (2020), and a finalist in A&D Annual TWT Excellence Prize (2020), Emerging Artist Award (2022) and Kudos Emerging Awards (2022).

Research Profile: <https://www.unsw.edu.au/hdr/monika-cvitanovic>

Website: <https://www.monikacvitanovic.com/>

31. **Zrinka Užbinec. Video performance and presentation. *Unsettled Pauses*. Coventry University.**

With the proposal titled *Unsettled Pauses*, I contribute to the FRAGILITY Online Conference by addressing the fragility of its own rhythm and course. This artistic proposal aims for an affective way of asking questions about fragility, using a choreographic perspective on something that is called a metastable choreography of cuteness and violence. This contribution combines an artwork presentation and a short sharing session.

Zrinka Užbinec (she/they) dances and works with choreography, crafting it with various mediums and diverse materials. Zrinka lives and works between Croatia and England, which undoubtedly influences their artistic, economic, and emotional relationships. They often choose to work in collaborations, taking a feminist approach and looking into the emancipatory potentials of the dancing body. Zrinka holds a diploma from the Faculty of Economics, University of Zagreb and an MA in Choreography and Performance from JLU, Gießen, Germany. They are an assistant professor at the Dance Department of the Academy of Dramatic Art in Zagreb, working as a guest teacher. After long-term freelance work, mainly within BADco. collective, Zrinka is currently in the third year of a PhD practice research at C-DaRE (Centre for Dance Research), Coventry University, exploring the metastability of choreography and the choreographic implications of the conjunction between cuteness and violence. Email: zrinka.uzbinec@gmail.com



Core Committee (alphabetical order):

- **Blaž Bajič** is an Assistant Professor and a researcher at the Department of Ethnology and Cultural Anthropology, Faculty of Arts, University of Ljubljana. As a postdoctoral researcher in cultural studies at the School of Humanities of the University of Eastern Finland he participated in the SENSOTRA project. His areas of interest include anthropology of the senses, popular culture and leisure, everyday life, anthropology of space and place, urban anthropology, globalization, anthropology of art and creativity, digitization, ecology, epistemology, etc. He also participated in the TRACES and CSI CustomDigiTeach research projects. Currently, he is the project leader of DigiFREN. Recently, he co-edited the *Senses of Cities: Anthropology, Art, Sensory Transformations* (University of Ljubljana Press, 2022), *Views of the Three Valleys* (with Ana Svetel and Veronika Zavratnik; University of Ljubljana Press, 2021), *Close-ups: Youth, the Future and Imagining Development in Solčavsko* (University of Ljubljana Press, 2022) and *Sensory Environmental Relations: Between Memories of the Past and Imaginings of the Future* (Vernon Press, 2023). In 2021, Bajič was awarded the Emerging Scholar Award for outstanding early-career researchers by 'On Sustainability Research Network', and, in 2024, his work was recognised as Outstanding Research Achievements by the Research Center of the Faculty of Arts. He is also the current president of the Slovenian Ethnological and Anthropological Association KULA. Email: Blaz.Bajic@ff.uni-lj.si
- **Senka Božić-Vrbančić** is Professor in Anthropology at the University of Zadar, Croatia. She holds a PhD in Anthropology from the University of Auckland, New Zealand. She has worked at the University of Melbourne, Australia, Center for Sociology and Cultural Studies in Lviv, Ukraine and Institute for Anthropological Research, Zagreb, Croatia. Her work spans the fields of anthropology, cultural and visual studies with an emphasis on affective components of belonging. Her work has been published in various journals and edited collections including *Oral Histories and Public Memories* (Temple University Press 2008) and *Waiting* (Melbourne University Press, 2008). She is the author of three books *Tarara: Croatians and Maori in New Zealand - memory, belonging, identity* (Otago University Press 2008, 2018), *Hitchcockian gaze: a paranoid reading of contemporary culture* (co-authored with M. Vrbančić, Jesenski & Turk, 2017) and *Precarity: Uber stories* (Jesenski & Turk, 2023). Email: svrbanci@unizd.hr
- **Sanja Đurin** is a Senior Research Associate at Institute of ethnology and folklore research in Zagreb, Croatia. She holds a PhD in Social Anthropology from the Institutum Studiorum Humanitatis in Slovenia. She was researching different social niches characterized by uneven power distribution and its consequences – subjugation and marginalization, i.e. discursive production of marginality. She was also dedicated to migration/postcolonial studies which resulted in

publishing “Croats are brand in Chile” – Discourses on success and belonging. Recently, she is researching outdoor lifestyle in the digital age and in the context of ecological, environmental and health crises. Email: sdurin@ief.hr

- **Maree Pardy** is Associate Professor in Community and International Development and International Studies at the School of Humanities and Social Sciences, Deakin University, Australia. Maree’s research focuses on gender, race, culture, and global change. Trained in anthropology, feminist theory, and gender studies, and with a professional background in international and community development, she researches ethnographically among immigrant communities and critically engages with policies, discourses and laws related to gender, sexuality and culture, international humanitarianism, and development. She publishes on gender and cultural diversity; gender and sexuality in cross cultural contexts; gender, race and human rights; gender and feminist theories of global urbanisation; emotion and cultural politics. Email: maree.pardy@deakin.edu.au
- **Tomislav Oroz** is an Associate Professor at the Department of Ethnology and Anthropology at the University of Zadar, Croatia. He holds a PhD in ethnology and cultural anthropology from the University of Zagreb and currently serves as the Head of the Department. His research interests lie in the intersections of memory studies, Balkan studies and island studies, particularly in the problems of island temporalities. He is the author of "*Where Were You in 1573? Changing Faces of Matija Gubec in Memory Practices*" (2018) and co-editor of "*Liber monstrous balcanorum: the monstrous world of the European Periphery*" (2020). Currently, he is a researcher of the Croatian team in the CHANSE-funded research project Digital Aestheticization of Fragile Environments (DigiFREN). Email: toroz@unizd.hr
- **Mario Vrbanić** is Professor in the Department of English at the University of Zadar. He holds PhD from the University of Auckland, New Zealand. He has worked in Croatia, New Zealand, Ukraine and Australia. He is author of *The Lacanian Thing*, *Postmodern Culture, Psychoanalysis and Cinema* (2011, Cambria Press), *Hitchcockian Gaze* (co-authored with S.Bozic-Vrbancic, 2017) and *What after Dystopia* (2024, Jesenski & Turk). He has written a number of academic articles on postmodern literature and culture, and his work has been published in various journals, including *Performance Research, Comparative Literature and Culture*, and *New Literary History*. As an artist he has written several radio and theatrical plays and since 2010 he has been involved as director and writer in independent film projects (feature documentary: *Kupica* (2010), short fiction: *The Referee’s Dream* (2011), short fiction: *My Little Time Machine* (2011); short fiction: *The man and the smile* (2012); feature fiction: *Tail job* (2015), feature fiction: *Manhattan Odyssey* (2020). Email: mavrbanci@unizd.hr; mario_exile@yahoo.co.nz

FRAGILITY



Univerza v Ljubljani

