
FEMINISMS IN A TRANSNATIONAL PERSPECTIVE 2026

Why not Witches? Feminist Knowledge in Dark Times

**19th Postgraduate Course
Dubrovnik, IUC, May 11-15, 2026**

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FEMINISMS IN A TRANSNATIONAL PERSPECTIVE 2026

Why not Witches? Feminist Knowledge in Dark Times

Programme & Abstracts

19th Postgraduate Course
Dubrovnik, IUC, May 11-15, 2026

Edited by: Renata Jambrešić Kirin, Mirela Dakić Kučeković and Biljana Kašić

COURSE DESCRIPTION

This year's seminar seeks to bring together feminists from academia, the arts, and activism to discuss problems of production, articulation, dissemination, reinvention and radical use of feminist knowledge given the complex socio-political circumstances we live in. We welcome approaches that explore the possibilities of re-appropriating the subversive and performative potential of *witchcraft* as a means of resisting the rise of populist and right-wing movements that fuel global anti-gender and neo-fascist agendas. We are looking for contributions that imagine and read from a new perspective of "witchcraft subversiveness" within historical, non-Western, and contemporary contexts.

The construction of the witch as a threatening embodiment of active femininity has historically functioned as a social mechanism through which communities could channel negative emotions, aggression, and violence, while also reinforcing patriarchal structures. A historical overview of mass witch trials reveals how the Reformation and Counter-Reformation, demographic shifts, class realignments, epidemics, and agrarian or political crises all contributed to the creation of a threatening "Other" onto which collective fears and anxieties were projected. The cross-cultural and transhistorical association of the "unruly" female body with magical powers, the demonic, the supernatural, and the monstrous has a long lineage. Yet the witch figure continues to serve as a catalyst for misogynistic, sexist, and anti-feminist discourse in contemporary socio-political contexts. From the 1990s "witches' case" in Croatia, involving five female writers and journalists, to the online harassment of prominent women in the gaming industry during GamerGate (2014–2015), and the recent attack by the Israeli UN ambassador towards UN Special Rapporteur Francesca Albanese – accused of witchcraft – these examples clearly demonstrate how old phantasms continue to fuel right-wing backlash against (transnational and anti-nationalist) feminism, progressivism, social justice, and diversity.

We are witnessing how the dynamic of producing a threatening "Other" uncannily mirrors the contemporary social order, as otherness is now attributed to marginalized groups such as migrant workers, ethnic and religious minorities, Roma communities, and the LGBTIQ+ population. This has channelled dissatisfaction, with the devastating consequences of late capitalism, rising illiberalism, and the erosion of democracy functioning to shield elites from popular discontent and anger. Similarly, although women's social status has improved worldwide, cultural stereotypes that construct femininity as either demonic or sacred continue to persist. In this sense, the feminist claim that the struggle is never truly finished is affirmed: as contemporary conditions show, feminism must begin anew with each generation of women. Along these lines, we must continue to uncover, extract, criticize, and deconstruct the patriarchal assumptions that remain unexamined.

Through both its content and modality, the course will focus on feminist creativity, critical reflection, transformative practices, and political engagement that foster alliances between feminists and other progressive social actors joined in resisting the dark forces of hatred, historical amnesia, racism, homophobia, transphobia, misogyny, and fascist regression.

Particularly welcome are creative interventions by feminists across disciplines that challenge narrow-minded historical research by expanding traditional notions of the real, the speculative, and the spiritual in order to envision decolonial worlds and better futures.

We invite participants to engage with the following questions and issues:

- Historical witches vs. concepts of modern witches
- The political dimensions of witchcraft across cultures
- How witchcraft serves as a powerful form of feminist and decolonial resistance as well as empowerment
- Magic, power, and spirituality in connection with the modern witch cult and others
- Subversive representations of witches in literature, art, and popular culture
- Feminist witch studies as a new academic discipline in antifeminist times
- How witchcraft accusations shed light on contemporary conspiracy theories and contests over gendered morality
- The feminist icon of the witch.

COURSE PROGRAMME

Monday, May 11

14:00-14:30 **Renata Jambrešić Kirin** (IEF, Zagreb) and **Biljana Kašić** (CWS, Zagreb): Why not Witches? Feminist Knowledge in Dark Times (Introduction)

14:30-14:45 Introduction of all participants

.....Chair: **Tyanif Rico Rodriguez** (CEU, Vienna)

14:45-15:25 **Nadia Jones-Gailani** (CEU, Vienna): The Feminist Icon of the Witch – Keynote lecture

15:25-15:45 Discussion

15:45-16:05 **Beatriz Brkić** (FFOS, Uni Osijek): Modern Witches: The Gendered Position of Women Authors and Literary Characters

16:05-16:15 Discussion

16:15-16:45 *Coffee Break*

16:45-17:05 **Merima Omeragić** (CIS “prof Zdravko Grebo”, Uni Sarajevo): The Witches from Rio and Other Witches: Moving from Engagement to Ostracism

17:05-17:15 Discussion

17:15-18:45 **Book Club: *Baba Yaga Laidan Egg***, Dubravka Ugrešić – moderated by **Mirela Dakić Kučeković** (FFZG, Uni Zagreb)

Tuesday, May 12

.....Chair: **Nadia Jones-Gailani** (CEU, Vienna)

10:00-10:20 **Francesca Maria Gabrielli** (FFZG, Uni Zagreb): From Circetta to Corinna: Feminism and Magic in the Works of Moderata Fonte (1555-1592)

10:20-10:30 Discussion

10:30-12:00 **Merima Omeragić** (CIS “prof Zdravko Grebo”, Uni Sarajevo): Word and Images: The Power of the Artistic Representation of Social Practices – Workshop

12:00-16:00 *Lunch Break*

.....Chair: **Elissa Helms** (CEU, Vienna)

16:00-16:20 **Ana Rajković Pejić** (CWS, Zagreb & HIPSB, Slavonski Brod): Feminists, Witches, and Cats: The Resilience of Anti-Feminist Discourse from the Mid-19th Century to Present Day

16:20-16:40 **Dunja Matić Benčić & Kristina Stojanović Čehajić** (FFRI & CWS, Uni Rijeka): Feminist Research in the Dark Times: Challenging Encounters Between the Political Others

16:40-17:00 **Hana Ćurak** (Uni Humboldt, Berlin): Curating Collectivity towards Repair Experimental platform “Sve su to vještice” (“It’s all Witches”) [Online presentation]

17:00-17:30 Joint Discussion

Wednesday, May 13

.....Chair: **Biljana Kašić** (CWS, Zagreb)

10:00-10:40 **Nikita Dhawan** (TUD, Dresden) & **María do Mar Castro Varela**
(Alice Salomon, UniBerlin): “What Difference does Difference
Make?” Transnational Feminism and (Im)possible Solidarities
– Keynote lecture

10:40-11:00 Discussion

11:00-11:30 *Coffee Break*

.....Chair: **Francesca Maria Gabrielli** (FFZG, Uni Zagreb)

11:30-11:50 **Jessica Nogueira Varela** (CEU, Vienna): “my sisters/witches
in Dahomey”: Black Feminist Cosmologies Within and Without
Audre Lorde’s *A Woman Speaks* (1984)

11:50-12:00 Discussion

12:00-12:20 **Nicola di Biase** (Uni L’Orientale, Naples): Ritual Technologies:
Black Feminist Artivism Through the Lens of Witchcraft
Subversiveness [online presentation]

12:20-12:30 Discussion

Free afternoon

Thursday, May 14

.....Chair: **Mirela Dakić Kučeković** (FFZG, Uni Zagreb)

10:00-10:20 **Silvana Carotenuto** (Uni L’Orientale, Naples): The ‘Otherwise’ of Witchcraft: *Let us Descend* by Jesmyn Ward

10:20-10:30 Discussion

10:30-10:50 **Maša Huzjak** (FFZG, Uni Zagreb): Wow, I Like Powerful and Alluring: Teen Witches in *Rookie* and Beyond

10:50-11:00 Discussion

11:00-11:30 *Coffee Break*

11:30-11:50 **Emanuela Maltese** (Uni L’Orientale, Naples & Charles University, Prague) Witches Flying over the Sea, Whispering to the Wind, and Drawing Down the Moon. Spiritual Fabulations Across the Mediterranean [online presentation]

11:50-12:00 Discussion

12:00-16:00 *Lunch Break*

.....Chair: **Silvana Carotenuto** (Uni L’Orientale, Naples)

16:00-16:20 **Serena Di Donna** (Uni L’Orientale, Naples): Witches of the Anthropocene: Hyperempathy, Monstrosity, and Post-Human Alliances in Octavia E. Butler [online presentation]

16:20-16:40 **Tihana Anić** (FFOS, Uni Osijek): Reclaiming the Witch: Feminist Subversion in Margery Bayne’s “A Witch By Any Other Name” [online presentation]

16:40-17:00 **Alice Pinotti** (CEU, Vienna): “You Didn’t Burn Us All”: Witches and their Subversive Legacy in Italian Feminism

17:00-17:30 Joint Discussion

19:00 – 19:40 **Martina Findrik** (CWS, Zagreb): Narratio Incantatrix (performance lecture) – in cooperation with DEŠA NGO (Lazareti, Frana Supila 18)

20:00 After-party

Friday, May 15

.....Chair: **Ana Rajković Pejić** (CWS, Zagreb & HIPSb, Slavonski Brod)

10:00-10:40 **Nataša Polgar** (IEF Zagreb): The Witch as Symptom: Between Contemporary Appropriations and the Historical Production of the Other – Keynote Lecture [Online presentation]

10:40-11:00 Discussion

11:00-11:10 *Break*

11:10-11:30 **Tjaša Cankar** (SAZU, Ljubljana): Academic Knowledge Production on Gender Equality in (ex)Yugoslav States

11:30-11:40 Discussion

.....Chairs: **Biljana Kašić** (CWS, Zagreb) & **Renata J. Kirin** (IEF, Zagreb)

11:40-12:30 **Evaluation and concluding session**

ABSTRACTS

(Participants as listed in the Programme)

Renata Jambrešić Kirin

Institute of Ethnology and Folklore Research, Zagreb, Croatia

Biljana Kašić

Centre for Women Studies, Zagreb, Croatia

Why Not Witches? Feminist knowledge in Dark Times: Introduction

In the opening remarks, the course coordinators outline some moments that informed the choice of the topic *Why Not Witches? Feminist Knowledge in Dark Times*. These include the emergence of counter-academic Witch Studies; influential analyses of the historical significance of witch hunts, most notably those by Silvia Federici; and contemporary efforts to reclaim the subversive and transformative potential of witchcraft across art, literature, technology, and digital media. The authors also highlight the growing tendency to interpret the figure of the witch both as a symbol of resistance to capitalism and as a resource within cultural tourism and neopagan spirituality. Finally, they point to recent instances of online harassment and public targeting of outspoken women who challenge political, military, cultural, or criminal power structures, and who are again attributed as “witches”. The authors further reflect on the participants’ papers, noting the diversity of topics and methodological approaches. This range underscores the polyvalence of the witch figure and its resonance across multiple strands of feminist thought and different possibilities of mobilization around the resemanticized witch icon.

However, from more than twenty submissions, three primary lines of inquiry emerge. The first group comprises papers that revisit historical research from a feminist perspective, with particular emphasis on local and lesser-known cases of female witches’ persecution, as well as critical engagement with the implicit whiteness of dominant narratives. The second group offers theoretical explorations of deviance, abnormality, and monstrosity as it relates to gendered otherness, focusing on female transgression of patriarchal norms and capitalist productivity. The third group presents analyses of the creative reclamation of the witch figure in contemporary cultural forms, including art, literature, social media, comics, and animated series, often aligned with the sensibilities of girl culture, Black feminist activism, or the feminist movements such as *Non Una Di Meno*. A particularly significant contribution comes from papers that provide reflections on systemic gender, colonial and imperialist oppression, demonstrating how the pursuit of the magical and outwardly can function as a site of resistance and feminist transnational companionship that foregrounds women’s agency and hidden power.

Nadia Jones-Gailani

Department of Gender Studies, CEU, Vienna, Austria

The Feminist Icon of the Witch

This paper asks why the witch has become a feminist icon and how, over time, the figure of the witch has come to represent feminist resistance to male domination. While today it is fairly common to associate a certain “witchiness” with feminists, the historical development of this association remains underexplored. Historically, those branded as witches were subjected to violence by religious and political authorities seeking to regulate women’s bodies, knowledge, and social roles. Over time, feminist activists and scholars have repurposed the figure of the witch as a symbol of resistance and as a form of feminist knowledge that extends beyond institutionalized scholarship. Yet this raises an important question: do contemporary feminist invocations of the witch risk reproducing a distorted or ahistorical reading of early modern persecutions, or does the figure instead offer a productive framework for understanding ongoing struggles over gender, knowledge, and power? By placing the historical persecution of witches in conversation with current political attacks on gender studies, diversity initiatives, and feminist scholarship, this paper argues that the resurgence of the witch in feminist discourse is not accidental. Contemporary efforts to delegitimize feminist and gender-based knowledge often mobilize narratives of ideological threat, moral panic, and social danger that echo the logic of earlier witch hunts: the identification of deviant knowledge, the policing of intellectual and bodily autonomy, and the public disciplining of those who challenge dominant authority. The witch therefore remains a powerful feminist icon not because history simply repeats itself, but because struggles over gender, authority, and knowledge persist across time, even as the actors and institutions involved change.

Beatriz Brkić

The Faculty of Humanities and Social Sciences,
Josip Juraj Strossmayer University of Osijek, Croatia

Modern Witches: The Gendered Position of Women Authors and Literary Characters

Marija Jurić Zagorka and Ivana Šojat employ similar narrative strategies in shaping their female characters situated in the same historical period – the 1740s – when debates on the regulation of legal procedures for the prosecution of witches in Croatia intensified. Stigmatized as witches by their surroundings, Countess Nera in the eponymous novel by Marija Jurić Zagorka and Angelina Pavković in the novel *Rogus* by Ivana Šojat serve as bearers of the idea of gendered resistance to patriarchal heritage and to a historical narrative that conceals the truth of female trauma. In addition to two prominent similarities, a third point of convergence of both novels is autobiographical in nature. Both Zagorka and Šojat faced gender discrimination that inspired their political activism; consequently, they authentically articulate women's experiences within a society founded upon an imbalance of gendered power. Through a comparative reading of the novels, autobiographical texts, and interviews, this paper will analyse the representation of gender identity and the social position conditioned by it, as well as the political and ethical impact of the novels, drawing on the theoretical frameworks of Milivoj Solar, Terry Eagleton, Charles E. Bressler, Simone de Beauvoir, Elaine Showalter, Sandra Gilbert and Susan Gubar. Their novels have become an important part of readership and popular culture, providing a solid foundation for the continued reception of their feminist ideas. This is further evidenced by the fact that in 2024 the restored editions of the comic book *Grička vještica* by Norbert Neugebauer and Andrija Maurović were published together in the book form for the first time, while this year, in anticipation of International Women's Day, a storytelling tour based on motifs from the novel *Rogus* organised by the actress and founder of ReActor collective Nikolina Baškarad and Beatriz Brkić takes place in Osijek.

Merima Omeragić

Center for Interdisciplinary Studies – “Professor Zdravko Grebo”,
University of Sarajevo, Bosnia and Herzegovina

***The Witches from Rio* and Other Witches: Moving from Engagement
to Ostracism**

This lecture focuses on a renewed interpretation of a key example from contemporary history: the Witches from Rio, which took place during the dissolution of Yugoslavia in the 1990s. Although this high-profile event was intended to destroy the reputations of prominent intellectuals and artists such as Dubravka Ugrešić, Rada Iveković, Slavenka Drakulić, Vesna Kesić and Jelena Lovrić, other public figures were also subjected to persecution, including actress Mira Furlan and artist Jagoda Buić. In the context of the ideological erosion of public spaces and the subsequent escalation of war violence, the aforementioned women were intentionally portrayed as witches. This dictated media and political representation was intended to cause them discomfort, and to introduce danger and threats into their everyday lives and ultimately rip them away from their cultural roots and send them into exile. The lecture aims to highlight the destructive mechanisms of social conditioning imposed on women with the intention of silencing them. In this regard, articulating the female subject in text and public spaces is pivotal in fostering alternative discourse, creating a space for survival and inspiring action from within, drawing on the power of the label ‘witch’. Although female resistance in the form of speech and writing can significantly disrupt the dominant order, the trauma experienced by these women can create an alternative reality and herstory. This lecture will demonstrate how the public demonisation of women deemed ‘unfit’ by society restricts freedoms while paradoxically generating *autonomous female subjects* and *engaged literature*.

Mirela Dakić Kučeković

The Faculty of Humanities and Social Sciences – Centre for Theoretical Research
in the Humanities, University of Zagreb, Croatia

***Baba Yaga Laid an Egg*, Dubravka Ugrešić – Book Club Session**

From *Steffie Speck in the Jaws of Life* through *Fording the Stream of Consciousness* to *Baba Yaga*, Dubravka Ugrešić's novels are always novels about the act of writing novels. But all of them also deal with the cultural and literary figure of the witch in brilliant ways, beginning with Steffie's aunt from her first novel, an old woman and a primary narrator who spends her days recounting anecdotes about relatives and friends, all of which invariably end the same way – with the death of the main character. In Ugrešić's later novel *Baba Yaga Laid an Egg*, multiple narrative levels intertwine, creating a self-reflexive exploration of storytelling itself. The central material from which the various narrative strands are spun is Slavic mythology, particularly the figure of Baba Yaga – a witch-like old woman who, in various versions, embodies pejorative notions of femininity and social marginality in general. In the book club session, we will discuss the strategies and techniques by which the novel engages with the figure of the witch – through reflection on itself, on its own literary material, and subsequently on its own political potential – as well as open up other potential perspectives for its reading.

Francesca Maria Gabrielli

The Faculty of Humanities and Social Sciences, University of Zagreb, Croatia

From Circetta to Corinna: Feminism and Magic in the Works of Moderata Fonte (1555-1592)

In the unfinished chivalric romance *Tredicicanti del Floridoro* (1581), her first literary work, Fonte ventures into the male-dominated terrain of epic narrative, devoting significant attention to the re-vision of the mythical figure of the enchantress Circe. Departing from traditional renditions of the myth, the chivalric poem recounts the story of the *maga* and her lover, the deceitful hero Ulysses, through the voice of their daughter Circetta, whose very name foregrounds the mother–daughter bond while signalling the father’s absence. Fonte’s virginal Circetta explicitly redefines her mother as “a virtuous and beautiful fairy” (“bella e virtuosa fata,” *Floridoro* 8.12.7), presenting her magical practices as either benevolent or motivated by self-defense. In this sense, Circetta embraces Circe’s powerful legacy, reframing it within the bounds of white magic. Notably, she insists that her mother never transformed her lover’s companions into animals, a claim reinforced by the female narrator, who minimizes Circe’s skill in transmuting men by suggesting that they are more than capable of straying from their own nature, transforming themselves into greedy wolves, filthy beasts, or treacherous bears (see *Floridoro* 8.5.2-4). Yet, Circetta’s defense of her mother remains fraught with tension. She perceives herself as a prisoner of Circe’s ambivalent revenge against Ulysses: bound, on the one hand, to dwell on the island of Ithaca – magically transformed after the hero’s death into a mausoleum housing his ashes, guarded by ferocious animals and monsters – together with only three women, until she is rescued by a man as brave as her father; and, on the other hand, condemned to transform into trees all those who fail in the attempt. Although Circetta’s story remains incomplete, textual hints suggest that she, like her mother, will be deceived by a man, the cunning Silano, with whom she is falling in love. This dysphoric representation of male–female relations, linked to the theme of metamorphosis, can be read as anticipating Fonte’s last work, *Il merito delle donne* (1600), written around 1592 and reportedly completed on the night before the author’s death in childbirth. This dialogue, Fonte’s contribution to the Renaissance querelle des femmes, dramatizes a lively conversation on gender inequality among seven women at different stages of life, from a young girl of marriageable age to an elderly widow, who are bound by ties of affection and gathered in a secluded, idyllic setting that protects them from male interference. The dominant voice is that of Corinna, who remains unmarried by choice and is devoted to intellectual pursuits. While the first day is dedicated to a detailed critique of men’s shortcomings – as fathers, brothers, husbands, lovers, and sons – the second day expands into an erudite inquiry, led by Corinna, that traverses both the supralunar

and sublunar domains, encompassing celestial influences as well as animals, plants, and stones, not to mention rhetoric, politics, poetry, music, painting, sculpture, and the like. The aim is to identify a (magical) remedy capable of transforming men and transmuting their hostility toward women. No such remedy is however found, and the explicit references to the culture of magic that at times emerge in the text are usually dismissed as mere superstition. While this position aligns with the caution required, in the period under consideration, in a genre such as the dialogue, which is predicated on the pretense of recording an actual conversation, the discourse of magic, as is my aim to show, can be read as operating at an implicit level within the text. Reading the chivalric poem *Tredicanti del Floridoro* alongside the dialogue *Il merito delle donne*, this paper investigates the subtle ways in which Fonte mobilizes the language of metamorphosis to articulate both the constraints imposed on women and the imaginative possibilities for their empowerment.

Merima Omeragić

Center for Interdisciplinary Studies – “Professor Zdravko Grebo”,
University of Sarajevo, Bosnia and Herzegovina

**Workshop: + Words + Images: The Power of the Artistic Representation
of Social Practices**

The workshop “+ Words + Images: The Power of the Artistic Representation of Social Practices” is designed for postgraduate students in the humanities and social sciences, regardless of whether art is their main discipline. The workshop’s main goal is to encourage participants from non-artistic backgrounds to analyse the figure of the witch as a socially constructed and mechanised cultural phenomenon, not just as a mythical, folkloric or realistic/historical character. Consequently, the focus is on art and its key language of communication, ideology. Through the analysis of concrete examples from poetry and paintings, students will explore how these media shape perception, portray the ‘other’, transmit norms, establish power orders, and reinforce hierarchies. A workshop focus will be a feminist perspective, showing students how negative and positive/proactive depictions of witches represent or reflect the oppression of women and the perpetuation of stereotypes. On the other hand, some of representations negotiate with society by challenging norms and criticising dominant narratives. As part of the workshop, participants engage in exercises to develop their understanding of symbols, analyse audience responses and positions, and explore the significance of art in society. More specifically, the aim is to develop an understanding of artistic representations and their applicability to a critical approach to cultural representations in general, as well as their links to contemporary stigmatisation phenomena. The session begins with an opening lecture to provide context, after which students are further introduced to the key frameworks of representation, discourse and coding of values, as well as the concepts of ‘voice’ and ‘gaze’. From a feminist perspective, the witch is reimagined as a powerful symbol of the female body, knowledge, and social influence. The central part of the workshop involves analysing selected examples of poetry and painting in the form of structured and guided group work. Divided into four groups according to the medium of art and the type of representation (negative and positive/proactive), students will analyse the value norms transmitted through representations, identify the mechanisms and become skilful at decoding the symbols transmitted through them. By doing a reading and visual analysis of the artworks, they also engage with the context of their artistic origin and generate new meanings. Ultimately, students develop their own conclusions about how the arts contribute to a broader perception of the figure of the witch. The process also involves understanding how different art forms are used to legitimise or challenge imbalances in gender power and hierarchies. Particular attention is given to voice in depictions and narratives,

as well as the role of observers. Through student presentations and moderated discussions, findings and positions can be compared and different interpretations of traditional narratives about witches discussed. The workshop can include an additional task: substituting theses or stories from the perspective of disrupting dominant powers. As part of the final reflections, the examples analysed can be connected with various contemporary media and social phenomena to emphasise the role of art in producing the 'other' and normalising social fears and norms, or, conversely, in destabilising stereotypes and empowering women. Through this workshop, participants will develop the ability to critically analyse a range of artistic representations. Participants will also learn to connect art to broader socio-political processes and to question stereotypes and gender-coded visions of witches analytically and creatively. The workshop affirms the value of art as a tool for analysing power, norms and processes of exclusion in historical and contemporary contexts.

Ana Rajković Pejić

Centre for Women's Studies, Zagreb & Croatian Institute of History (HIPBS),
Slavonski Brod, Croatia

**Feminists, Witches, and Cats: The Resilience of Anti-Feminist Discourse
from the Mid-19th Century to Present Day**

At the beginning of the 17th century, Jacques Oliver published *The Alphabet of Female Imperfection and Malice* (*Alphabet de l'Imperfection et Malice des Femmes*), featuring a cover that depicted a woman with harpy-like hands raised on chicken legs. This imagery reflects a long-standing tendency to strip women of their basic human qualities, a practice that dates back to ancient times when women were often perceived as maimed men. This dehumanization has particularly intensified when it comes to feminist actions in the public sphere, where women are frequently depicted alongside a pack of cats. Such images suggest that women who challenge traditional passive roles are harmful to society. One of the most persistent and recognizable stereotypes of women, especially feminists, is that of witches. This is evident in many late 19th-century posters, particularly in England, where feminists are portrayed with dishevelled hair, large noses, and moles. Based on the idea that stereotypes evolve and persist, this presentation aims to explore the anti-feminist discourse that uses depictions of witches to undermine feminist practices and ideas from the mid-19th century to the present day. By examining archival materials and modern examples, we will investigate the ongoing presence of the stereotype that portrays women as "satanic witches". This includes cases such as Katarina Varga, an Osijek resident labelled a witch in 1882 for having an abortion, as well as female writers who challenged nationalist narratives in the Yugoslav territories in the early 1990s, and contemporary attitudes toward modern feminists.

Dunja Matić Benčić & Kristina Stojanović Čehajić

The Faculty of Humanities and Social Sciences, Centre for Women's Studies,
University of Rijeka, Croatia

**Feminist Research in the Dark Times: Challenging Encounters Between
the Political Others**

The presentation introduces a radical phenomenological framework for researching anti-gender movements in Croatia as part of the project "Narratives, Manifestations, and Impacts of Anti-gender Movements in Croatia." The approach is radical in the sense that it places focus on the relationship between the researcher and the interlocutor, deconstructing classical diagnostic position of the researcher, as well as the objectifying position of the interlocutor. Therefore, the research takes into account not one, but two interrelated phenomena. The first concerns anti-gender movements in Croatia, with a particular focus on women as key actors in anti-gender mobilisations and on the ways in which their participation co-creates anti-gender practices. Anti-gender movements are approached as a dynamic and multidimensional social process encompassing public action, the value-based and worldview frameworks through which participants understand and give meaning to their engagement, as well as the subjective experiences of participation, including bodily, affective, emotional, and cognitive dimensions. The second phenomenon relates to the experience of the research encounter between actors within anti-gender movements and feminist-oriented researchers. Particular attention is paid to the relational dynamics of the research process, the formation and negotiation of research positions, communicative boundaries, and experiences of agreement, disagreement, discomfort, and silence in the context of pronounced worldview differences. The research is conducted in a context marked by strong social polarisation, in which opposing worldview positions are often shaped through distant and abstract representations of "others," without mutual familiarity or understanding. Through the selected research framework, the study aims to engage in reflexive consideration of the ethical and methodological dilemmas inherent in the research process, contributing to the development of inclusive and sensitive research practices.

Hana Ćurak

Humboldt University, Berlin, Germany & University of Zurich, Switzerland

Curating Collectivity towards Repair: Experimental platform “Sve su to vještice” (“It’s all Witches”)

Sve su to vještice (It’s All Witches) is a ten-year shape-shifting autoethnography and speculative curatorial unit operating across the post-Yugoslav space and its diasporas, posing variously as a feminist media platform, a fake curatorial collective, an activist meme archive, while engaging in analogue cultural production. The name was not a theoretical choice but an idiom reclaimed – what gets said about women who refuse the script – appropriated before reclamation became strategy. This paper approaches *Vještice* as a practice of curating collectivity towards repair, situating it within Aida Hozić’s understanding of the post-Yugoslav region as one of the “unwanted colonies” of global governance: spaces administered, securitized, and represented but rarely heard on their own terms. Against this condition, I argue, *Vještice* constitutes a vernacular micro-infrastructure through which a collective subject is assembled not through identity, membership, or institutional belonging, but through recognition – a “we” produced in the act of cultural translation rather than presupposed by it. Repair, here, is neither reconciliation nor therapeutic healing, but the slow and accountable labour of holding political and personal registers within a single frame: state violence and cultural tone-policing read as the same structural position. Bringing Boris Buden’s notion of cultural translation as infidelity to fixed national and identitarian frames into dialogue with Yugoslav partisan art as a historical experiment in collective subjectivity, I ask how feminist curatorial work can stage conditions for a collectivity grounded in shared infrastructures rather than shared identities, and how the figure of the witch – encoded in the name itself – operates less as a reclaimed icon than as a method already in use in dark times.

Nikita Dhawan

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María Do Mar Castro Varela

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**“What Difference does Difference Make?” Transnational Feminism
and (Im)possible Solidarities**

Recent discussions on gender justice and women’s human rights are increasing focus on transnational feminist networks as facilitating ‘solidarity across borders’. In the face of growing global interdependence, the hope is that a transnational citizen’s movement could potentially galvanise global cooperation in overcoming gender violence and promoting gender equality. In our talk, we will argue that while new modes of collective agency can emerge by drawing on gendered vulnerability as a site of political agency, ‘global sisterhood’ can inadvertently also function as a tactic of dominant feminism. In an era marked by violation of rights and pervasive fragility, we foreground a new framework that makes uncertainty, ambivalence, and contradiction both intelligible and tolerable for feminist ethics. Rejecting the dominance of a politics rooted in cold statistics and war metaphors, we advocate the fostering of aesthetic sensibility, empathy, and care.

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“my sisters/witches in Dahomey”: Black Feminist Cosmologies within and without Audre Lorde’s “A Woman Speaks” (1984)

This paper inquires about the figure of the black witch as a metaphor for feminist mobilizing across multiple differences. While the witch in the West has been generally conceived as an implicitly white person, Audre Lorde’s poem “A Woman Speaks,” originally published in *The Black Unicorn* (1978), challenges that view on different levels. Through a close reading of “A Woman Speaks,” and the historical context provided by a video recording of Lorde’s reading of this poem in Berlin 1984, this paper offers an examination of how the figure of the black witch can simultaneously embody feminist knowledge and yet resist its implicit whiteness through the centring of black feminist cosmologies which bridge the African continent and the diaspora. In Berlin 1984, Lorde prefaces her reading of “A Woman Speaks,” by commenting that she had just returned from a feminist conference and bookfair in London where she was “made very very conscious of the ways white women and black women do not hear each other.” By close reading the poem and the historical context in which Lorde reads it, this paper reflects upon the figure of the black witch as that which connects different generations, locations, and world-making systems through myth. It argues that Lorde offers the poem to mediate multiple differences within transnational feminist organizing. By centring black feminist cosmologies, the black witch in Lorde’s poem is at once a warrior, a mother, a daughter, a sister, and a woman who consciously moves against the naiveté and innocence of whiteness by grappling with (instead of overlooking) racial, class, and epistemological divides.

Nicola Di Biase

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**Ritual Technologies: Black Feminist Artivism Through the Lens of Witchcraft
Subversiveness**

In the research on Black feminist artivism, a constellation of artistic practices that reclaim the body as a site of political resistance, memory, and transformative imagination, I examine these practices through the lens of witchcraft subversiveness, exploring how rituality, magic, and embodied knowledge function as feminist and decolonial strategies capable of unsettling patriarchal and colonial epistemologies. This approach expands the work centered on Wangechi Mutu, Zanele Muholi, and Nona Faustine, whose gestures, performances, and visual practices echo historical associations between unruly femininity, sorcery, and the monstrous, while resignifying these genealogies to empower marginalized subjects. My current research deepens this inquiry through the work of Shertise Solano, whose installation *Move You Fool* employs tarot, divination, and choreographed gestures to negotiate diasporic memory, grief, and healing. These artists reveal how Black feminist artivism mobilizes ritual technologies that reconfigure the cultural and political force historically assigned to witchcraft.

Silvana Carotenuto

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The 'Otherwise' of Witchcraft: *Let us Descend* by Jesmyn Ward

And yet she is right there. In that cotton boil, in that factory in London's East End, a child or a young woman uses up her body, moving the spindle, separating the threads, and both of them together – the captive body in the scene of subjugation and living labor – come together in the yarn. It is not only that her labor – the expenditure of her body – creates something that is then separated from her as an object of use and brought to the market to become a commodity. No, she is always there, within it, and never alone. That piece of fabric is also a singular composite that gathers the labor and the color of everything found in the expropriated Native lands where the iron ore or gold was extracted, or the cotton grown. From this tangible transduction alone, and not through the abstract translations operated by labor as a conceptum, in particular its translation as time that renders it measurable – it is possible to consider her person to matter both ethically and economically.

(D. Ferreira da Silva, *Unpayable Debt*)

Without setting any oppositional dialectic between (pre/post-Enlightenment) white European witchcraft and African American black wisdom, my intention is interested in their difference (without separability) to complexify the female/feminist production of the 'otherwise' of the 'total violence' of patriarchy and racism – the Colonial/Racial/Judicial/Capital. In this sense, I will present Jesmyn Ward's last novel *Let us Descend* – that quotes Dante's *Inferno* to entitle the hellscape of the extractive system of sugar plantations in the South of America, from the Carolinas to Louisiana – whose scenario exemplarily dramatizes the radically compelling resistance of black women. The girl Annis/Arese who endures and survives through the hell of slavery, traverses its horror under the spell/blessing of ghosts: the love of her absent mother, the fugitive slave-warrior, the memory of her grandmother, the testimony of the African legacy, and the protection of the divine spirit Aza – who does not always respond to her calls. What she learns from the 'non-commodifiable lifeways' of these fantasmatic figures is essential to her survival, gathering the 'elemental materiality' (deep identity or co-existence in space, persisting through time) of the 'cosmic' knowledge or *corpus infinitum* necessary to the enterprise: the rain of 'ashes', the echo of Water, the birth of prodigious 'fungi' from the caterpillars of 'falene', 'bees' carrying the spirits of the ancestors, the tenderness of 'touch' (the poe-ethical contact through heat and energy, swelling towards or with another, radically 'raw' materialist ethos). On the threshold of life and death, exposed to the brute force of expropriation, with the participation of non-human organic and

inorganic worlds, in 'commonality', the singular witchcraft of *Let us Descend* intervenes in the 'Capitalistic Ruins' to celebrate the resistance and the ancient wisdom of women. In so doing, the epistemological standpoint of the knowledge of *the wounded captive body in the scene of subjugation*, as theorized by Denise Ferreira da Silva, deconstructs the 'violent economy' that underlies modern economic, legal, and social systems, foregrounding structural new conditions of life, and acting out the militancy for a different futurecasting "black light" (ex-posure/de-compose) on the unaccounted and uncountable values stolen from colonized and enslaved peoples. "Yet – as Hortense Spillers reminds us – flesh persists – such as in human beings endured, persisted, lived on, bonded, celebrated, struggled, created. They are here to this day". My references will go to Jacques Derrida, *Specters of Marx: The State of Debt, the Work of Mourning and the New International*, Routledge, 1094 and *Cinders*, University of Minnesota Press, 2014; Astrida Neimanis, *Bodies of Water: Posthuman Feminist Phenomenology*, Bloomsbury, 2017; Anne Tsing, *The Mushroom at the End of the World*, Princeton U.P., 2021; Denise Ferreira da Silva, *Unpayable Debt*, Sternberg Press, 2022; Natalia Guerrier, *Falena*, Zona42, 2025.

Maša Huzjak

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Wow, I Like Powerful and Alluring: Teen Witches in *Rookie* and Beyond

One of many Halloween episodes of the beloved animated series *Bob's Burgers* finds the titular character's eldest daughter, an awkward, creative and boy-obsessed Tina Belcher, dabbling in witchcraft as she yearns to win her school's costume competition. While learning about witches, the school librarian describes them to her as "powerful and alluring", to which Tina responds, awe-struck: "Wow, I like powerful and alluring", and the audience gets a glimpse into another side of this often apologetic teen character.¹ Witches in popular culture, especially in girl culture, serve a purpose that binds together precisely what Tina finds so appealing: aesthetics, agency, and a conduit for strong emotions. *Rookie*, a now-defunct online magazine by and for teenage girls, frequently explored precisely this intersection of girlhood and witchiness through personal essays, collages, diary entries, pop cultural analyses and images. For *Rookie* contributors and readers, witches embodied this "pleasantly riotous and powerful feeling of girl"² – they were *the other*, which meant they were allowed to express forbidden or unwanted feelings, but they were also "prettier, caused the downfall of mean girls, made cute boys fall in love with them", which made them both girly and ordinary, familiar to girls' desires.³ In my presentation, I would like to delve into the world of the teenage witch, as imagined in *Rookie's* archive and as captured in popular culture relevant to the time period.

¹ "Teen-A-Witch." *Bob's Burgers*, season 7, episode 3, Fox, 23 Oct. 2016. *Disney+*.

² Swindle, M. 2011. Feeling girl, girling feeling: an examination of 'Girl' as affect [online]. *Rhizomes*. Available from: <http://www.rhizomes.net/issue22/swindle.html> [Accessed 12 January 2026].

³ Doyle, S. 2011. The Season of the Witch [online]. *Rookie*. Available from: <https://www.rookiemag.com/2011/10/the-season-of-the-witch/> [Accessed 12 January 2026].

Emanuela Maltese

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**Witches Flying over the Sea, Whispering to the Wind, and Drawing
Down the Moon. Spiritual Fabulations Across the Mediterranean**

This presentation delineates a theoretical-artistic initiative developed through collaboration and ongoing interaction with numerous curators and artists over the past five years, including Indian curator Zasha Colash, Italian curator Francesca Verga, and Greek artist Ioli Kavakou. The focus was on the narratives and artistic practices of the nymphs, witches and deities from Southern Italy and the Mediterranean, particularly the Maghreb, in dialogue with other magical/mythical female figures (i.e., from the Afro-Atlantic spiritualities to the Asiatic myths). While acknowledging the renowned analysis of the South and magic that Ernesto de Martino, who dedicated his research to tarantism in southern Italy, masterfully presented in *The Land of Remorse* (1961), this brief excursus aims to honor three crucial female theorists and traditions. Firstly, it engages with Silvia Federici's proposition to re-enchant the world, alongside her incisive critique of reproductive labour and the impact of witch hunts on the development of the neoliberal economy, as exemplified in her seminal work, *Caliban and the Witch* (2004). Secondly, as the title suggests, it employs Saidiya Hartman's technique of "critical fabulations," as articulated in *Venus in Two Acts* (2008), which pertains to the fictional nature of historical accounts by expanding the notion of *fabula* as a personal narrative fabrication that connects seemingly unrelated stories. And finally, this contribution proposes conceptualizing spirituality as an alternative mode of breathing, feeling and knowing the world, as discussed by Luce Irigaray in *Forgetting of the Air in Martin Heidegger* (1999), considering that the etymology of the term 'spirit' refers to breath and air. At a time when our diaphragm is deprived of its po-ethic alignment and our breath is stifled by governmental and environmental constraints, dreaming of flying over the sea, whispering to the wind and drawing down the moon with witches is a profound spiritual and revolutionary fable that the wor(l)d needs to re-enchant itself.

Tihana Anić

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**Reclaiming the Witch: Feminist Subversion in Margery Bayne’s
“A Witch By Any Other Name”**

This paper examines Margery Bayne’s short story “A Witch By Any Other Name” (2024) as a subversive feminist reimagining of the witch figure that foregrounds witchcraft as a social and linguistic construct rather than a supernatural identity, thus revealing how accusations of witchcraft function as mechanisms of gendered regulation. In the story, the protagonist is labelled a witch not for magical practice but for her autonomy, competence, and refusal to conform to prescribed social norms, highlighting the ways female knowledge, independence, and self-determination are rendered suspect within patriarchal communities. Drawing on Silvia Federici’s feminist analysis of early modern witch hunts, the story can be read as a literary reflection of systemic gendered oppression. Federici demonstrates that accusations of witchcraft functioned to discipline women, enforce economic and social hierarchies, and control female labour and knowledge. Bayne mirrors these mechanisms symbolically, portraying how the witch label enforces communal anxiety and social regulation, making women who resist or exceed normative expectations vulnerable to marginalization. Bayne further subverts classical witch narratives by rejecting spectacle, punishment, and moral resolution. The accusation is exposed as arbitrary, emphasizing the enduring structural forces that render women suspect, rather than relying on supernatural justification. Through this lens, the story illustrates that witchhood can serve as a site of resistance, highlighting women’s agency and the power inherent in knowledge, autonomy, and solidarity. “A Witch By Any Other Name” shows how contemporary short fiction can subvert inherited witch tropes and participate in a broader feminist project of reclaiming stigmatized female identities.

Alice Pinotti

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“You Didn’t Burn Us All”: Witches and their Subversive Legacy in Italian Feminism

This paper explores the subversive imaginary of the witch as a female threat to social order by examining her role in Italian contemporary feminist politics and anticapitalist resistance. The “herstory” of this figure, from antiquity to the rise of Christianity (Arnauld, 1992), clearly shows the progressive “feminization” of the crime of witchcraft, culminating in the systematic witch-hunts of the Early Modern period. As Silvia Federici (2004; 2018) argues, this persecution was a functional pillar of the transition from feudalism to capitalism, working in tandem with the enclosure of the “commons” and the confinement of women to unpaid domestic labor. Despite this historical “war against women” (Federici, 2018) and the legacy left on women’s oppression today (Chollet, 2018; Sollée, 2017), the witch has been reclaimed by feminist movements not only as an icon of female emancipation, but also as a symbol of collective struggle against capitalism and its exploitation. I argue that the intrinsic disruptive potential of the witch lies in her promise of the return of a societal model based on collective care and shared knowledge, the one that capitalist accumulation and privatization have dismantled while burning witches at the stake. Through the case study of Italian feminism – from the radical 1970s slogan “Tremate, tremate, le streghe son tornate!” to contemporary movements like Non Una Di Meno – this paper highlights how the witch’s subversive potential fuels the fight against neo-fascist agendas and urban extractivism, reclaiming public space as a site for radical social reproduction and common-based futures.

Martina Findrik

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Narratio Incantatrix: performance lecture

In the performance about the witch-woman Findrik will try to tell us a complex story about witches and witchcraft that spans centuries, cultures and societies in different ways. The components of witchcraft, i.e. the elements that make up this character such as “night flight” (a group of women running or flying around accompanied by a pagan goddess), harmful sorcery or malefic, diabolism or devil worship etc., present since antiquity, especially come to the fore during the Middle Ages. Combining in the 15th century the concept of satanic witchcraft alongside the aspect of tying witchcraft to women, the practice of demonizing and persecuting women who were denounced as witches became known. The author shows how witches present in folk beliefs and oral history are actually projections of patriarchal social fears against atypical and outside of male control, namely free women. While for some the witch was a “renegade” and a threat to the social order, in recent times many see this “renegade” as an inspiration for the affirmation of women and her liberation. Through the author’s artistic performance and through the presentation of characters that unite the witch and her position throughout history, this woman’s story is conveyed. On that trail she will reveal how the figure of the witch is formed on the example of the Croatian writer Marija Jurić Zagorka and her characters.

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The Witch as Symptom: Between Contemporary Appropriations and the Historical Production of the Other

In 2023, the Royal Albert Memorial Museum and Art Gallery (RAMM) in Exeter curated the exhibition *Earth Spells: Witches of the Anthropocene*, in which contemporary artists were invited to reinterpret the figure of the witch through spiritual, ecological and feminist lenses. As the artists' statements suggest, the witch today circulates as a polyvalent figure: a symbol of feminist resistance, a healer, a spiritual practitioner, or a marker of alterity reclaimed as empowerment. Such contemporary re-appropriations, however, tend to treat the witch as a pre-existing identity that can be re-signified. This paper departs from a different premise: that the witch is not a stable figure available for reinterpretation, but a historically produced effect of specific discursive, institutional and affective practices. Focusing on the early modern Croatian witch trial records, I approach the witch not as a historical subject, but as a symptom. Rather than asking who the witches were, the analysis examines how certain subjects came to be recognized and constituted as witches within particular social, political and epistemological configurations. The trial records are thus read not as transparent historical sources, but as sites of production in which multiple regimes of knowledge intersect: vernacular beliefs, demonological treatises, legal procedures and the fantasies of judges, witnesses and the accused. Within this space, the witch emerges as a cumulative figure – one that condenses accusations of diabolism, sexual deviance, violence and social subversion. A psychoanalytic framework allows these processes to be understood as mechanisms of projection and externalization. Collective anxieties – related to crisis, instability, and ambivalent attitudes toward female sexuality – are displaced onto the bodies of accused women, which become legible as monstrous, excessive and punishable. Contemporary attempts to reclaim the witch risk overlooking the very mechanisms that made her possible. If the witch is a structural effect rather than a stable identity, then her recuperation as a figure of empowerment may inadvertently reproduce the logic of her construction – sustaining the need for a figure that embodies excess, transgression and threat. The paper therefore proposes a shift from reclaiming the witch to analysing the conditions of her necessity. In doing so, it repositions the witch not as a recovered subject of feminist history, but as a critical lens for understanding how societies – past and present – produce and stabilize their own internal antagonisms.

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Academic Knowledge Production on Gender Equality in (ex)Yugoslav States

Though not directly focusing on ‘witchcraft’, I would like to present my work, which examines the marginalisation of knowledge production on gender, of which feminist knowledge presents a large portion. My PhD project investigates *Academic Knowledge Production on Gender Equality in (ex)Yugoslav States*, using discourse analysis and history of ideas methodology in three case studies from three countries – Bosnia and Herzegovina, Croatia, and Serbia. My research questions are the following: (1) What are the conceptualizations and theoretical assumptions in the production of knowledge about women and gender equality in the academic field in Yugoslavia from the 1970s to today? (2) How is the knowledge produced in (ex-)Yugoslav states positioned in relation to global gender knowledge production? (3) What continuities and discontinuities exist in the theories and ideas shaping gender knowledge production in post-Yugoslav academic contexts? I trace academic knowledge on gender through socialism, post-socialist transition and EU accession, looking into how historical milestones and systemic shifts shape academic discourses, methods and paradigms. Building on Marina Blagojević’s work on marginalisation of women in science and gender knowledge production from the semi-periphery, I investigate the mechanisms through which gender knowledge – including feminist knowledge – is marginalised. In the context of newly emboldened anti-feminist movements, referred to as ‘anti-gender’ mobilisations, I argue that feminist knowledge is not only just marginalised, but (once again) placed under political and epistemological threat.

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