



SESSION SCHEDULE

Wednesday, September 25, 2024 | Slot 4 | Room 2

Anastasia Mazurina: The transformation of "places of memory" in the context of political change: the case of the Last Address Memorial's project.

Isaac Gagne: Workshop on Publishing in Japanese Studies Journals

Greta Rauleac: Indie Music and the Generation Moods of Young Italians

Hubert Wierciński: Drawing embodied pictures: rock climbing and mountaineering as the art of movement

Maria Rosa Iovino, Marina Gutierrez De Angelis: A Pilot Study on the Potential of Prehistoric Rock Art in Karst Limestone Environments in Southeastern Sicily

SESSION PAPERS

The transformation of "places of memory" in the context of political change: the case of the Last Address Memorial's project.

Anastasia Mazurina

The research focused on analysing the problem of memory transformation about traumatic historical events and experiences of the past is a relevant topic in contemporary sociology. The aim of this research is to study and comprehend the changes in the memory of the victims of political repression in Russia, the reflexive tendencies of the third generation, which actively interacts with "places of memory" (P. Nora), giving them new meanings and interpretations appropriate to the modern context. In particular, this study focuses on the Last Address Memorial's project - these are plaques that contain the names, dates of arrest and execution of political prisoners in the USSR. They have long hung on buildings in various Russian cities, but after the Memorial was dismantled at the end of 2021, the plaques began to be removed from buildings en masse. In response, civil society continues to restore these plaques and hang paper copies of them. By analysing such phenomena, the research seeks to understand how collective perceptions and reinterpretations of the past are shaped by changing political conditions. The main objective of the work is to identify the dynamics of interaction between the state, which undertakes measures to regulate historical memory, and society, which actively influences the processes of preserving or forgetting "places of memory" (P. Nora). The result of the survey is to examine the impact of these processes on the formation of new identities and historical narratives in contemporary Russian

society, as well as how the representation and interpretation of historical events influence the consciousness of present and future generations. The work is intended to contribute to the understanding of the dynamics and social mechanisms of the formation and transformation of collective memory and its impact on contemporary social consciousness.

Workshop on Publishing in Japanese Studies Journals

Isaac Gagne

This is a proposal for a talk/workshop for graduate students, early career scholars, and anyone interested in learning more about academic publishing. [It is not limited to the anthropology of creativity, but this was the closest category that I could find.]

I serve as the Managing Editor for Contemporary Japan, one of the leading interdisciplinary Japanese Studies journals, and I am also a member of the Taylor & Francis Editorial Advisory Board. Drawing from my experience in the world of academic publishing and Japanese Studies in particular, I will first present on the structure of the industry, then offer some suggestions for journal publishing, and then have a Q&A session.

Indie Music and the Generation Moods of Young Italians

Greta Rauleac

This paper considers itpop and indie as music genres which depict the sentiments of two generations, the Gen-Z and the Millennials. The analysis of these two genres shows how popular music helps understand the socio-political perspective of the youth as music allows studying youth emotions, and, consequentially, unveiling reasons behind their ways of being and becoming socio-political actors.

Building on Karl Mannheim notion of generation, this first paper provides an examination of this conceptual frame often used in youth and social movements studies, and which can be a useful tool in studying social phenomena. It then reflects on the value of popular culture in relation to politics. Finally, it analyses key artists and songs to show the transformation within this field of production and in the broader society.

When listening to Indie music associated with Millennials' coming of age, a prevalent theme of frustration and uneasiness emerges, reflecting a collective sense of dashed dreams and aspirations. Millennials perceive themselves as part of a broader collective unit, which remains ever-present, even when it fails. Music serves as a medium through which artists and audiences cope with this collective failure. Differently, Itpop music, a genre characterized by its upbeat tones and carefree nature, depicts a metaphorical dance amidst social, economic, and ecological upheaval. This music reflects the desire to celebrate love, friendship, and the nuances of everyday life, prioritizing individuality and embracing diversity in the knowledge of an impending apocalyptic scenario. These findings align with the trends observed in the literature on social movements and discussed at length the Millennials' mobilization against austerity policies in the early 2000s and Gen-Z mobilization around the theme of the Climate. But music tells us about the sphere of the private lives of youngsters and informs us about their perception of the world.

Drawing embodied pictures: rock climbing and mountaineering as the art of movement

Hubert Wierciński

These days, climbing attracts people in droves, all eager to join the contest between body and rock. Researchers revealed that this sport might bring to human existence – a sense of raw spontaneity and tangible reality sharply lacking in our pre-packaged modernity of today. Although it is at times dangerous, climbing produces a sense of oblivion, like the rebellious experience of Plato's thumos, revealing the depth of embodied existence exposed to the forces of nature and more-than-human agents. This way climbing bestows a sense of agency by bringing the feeling of exposing the body's limits to unpredictability. Climbing teaches life and risk management lessons, although it must constantly joust with modern rationalizing and commercial influences to remain authentic.

As an ethnographer, and one by intuition sceptical of modernity-revelling perspectives, I am drawn to the refined social background of climbing – to the experience born of the interplay between experience, aesthetics and heritage. I find myself asking how this intangible heritage left behind in rocks by generations of climbers manifests itself in the aesthetics of movement and the experiences embedded in the lines which have become climbing routes. How is an anthropologist to study the mind-body experiences and traces left by generations of rock users? How are we to understand the multisensory craft of climbing?

A Pilot Study on the Potential of Prehistoric Rock Art in Karst Limestone Environments in Southeastern Sicily

Maria Rosa Iovino, Marina Gutierrez De Angelis

Advancements in photographic and computer technologies, including photogrammetry, LiDAR, and 3D scanning, have significantly enhanced the study of prehistoric visual manifestations. These technologies aid in revealing and interpreting the communicative choices made by our ancestors. In Italy, the earliest known evidence of painted and/or engraved rock depictions dates back to the Upper Paleolithic. Notably, some caves with portable art fragments lack corresponding rock art, suggesting a complex relationship between different forms of prehistoric visual manifestations.

In karst limestone environment, like that at Giovanna Cave (Siracusa, Sicily), climatic fluctuations, geochemical and geophysical activities drive various speleogenetic processes, such as rock dissolution and mineral precipitation, which may alter or obscure the original rock surfaces and the potential images they bear.

This study integrates digital technologies such as photogrammetry and virtual reality (VR) to transcend formal typologies and traditional recognition models, examining these visual artifacts through the lens of embodied perception. The interest in the body-brain system has been explored across multiple disciplines, including cognitive neuroscience, cognitive archaeology, cyber-archaeology, multisensory anthropology, and visual studies. These perspectives collectively contribute to understanding our relationship with visual manifestations through embodied perception as a complex multimodal system.

VR offers the possibility of creating immersive and interactive experiences that allow users to engage with rock depictions in their original spatial context. This technology facilitates connecting the archaeological record with the behaviors and practices

associated with image-making. By exploring concepts such as embodiment, emplacement, affordances, and ergonomics, this approach enables the simulation of behaviors based on corporeal experience. This project aims to contribute to the collaborative construction of an interdisciplinary approach, articulating experiments for archaeology, cognitive neuroscience, digital humanities, and visual anthropology, for a deeper understanding of prehistoric visual communication abilities.